



MARIAM DAWOOD
SCHOOL OF VISUAL ARTS & DESIGN

BNU MDSVAD



Beaconhouse National University (BNU) has successfully completed two decades of its glorious journey, starting in 2003 with a modest beginning to establishing itself as the country's premier liberal arts institution.

BNU aspires to build on its perennial institutional values of **diversity, inclusiveness, participative leadership, comprehensive academic freedom** and a **merit-based recruitment and need-oriented admission policy** and complement these by embracing new set of values of **openness, adaptability, flexibility, hybridity, agility** and **tech-savviness** to adapt to rapidly changing market dynamics and an increasingly challenging technological environment – while preserving its essence as a liberal arts institution.



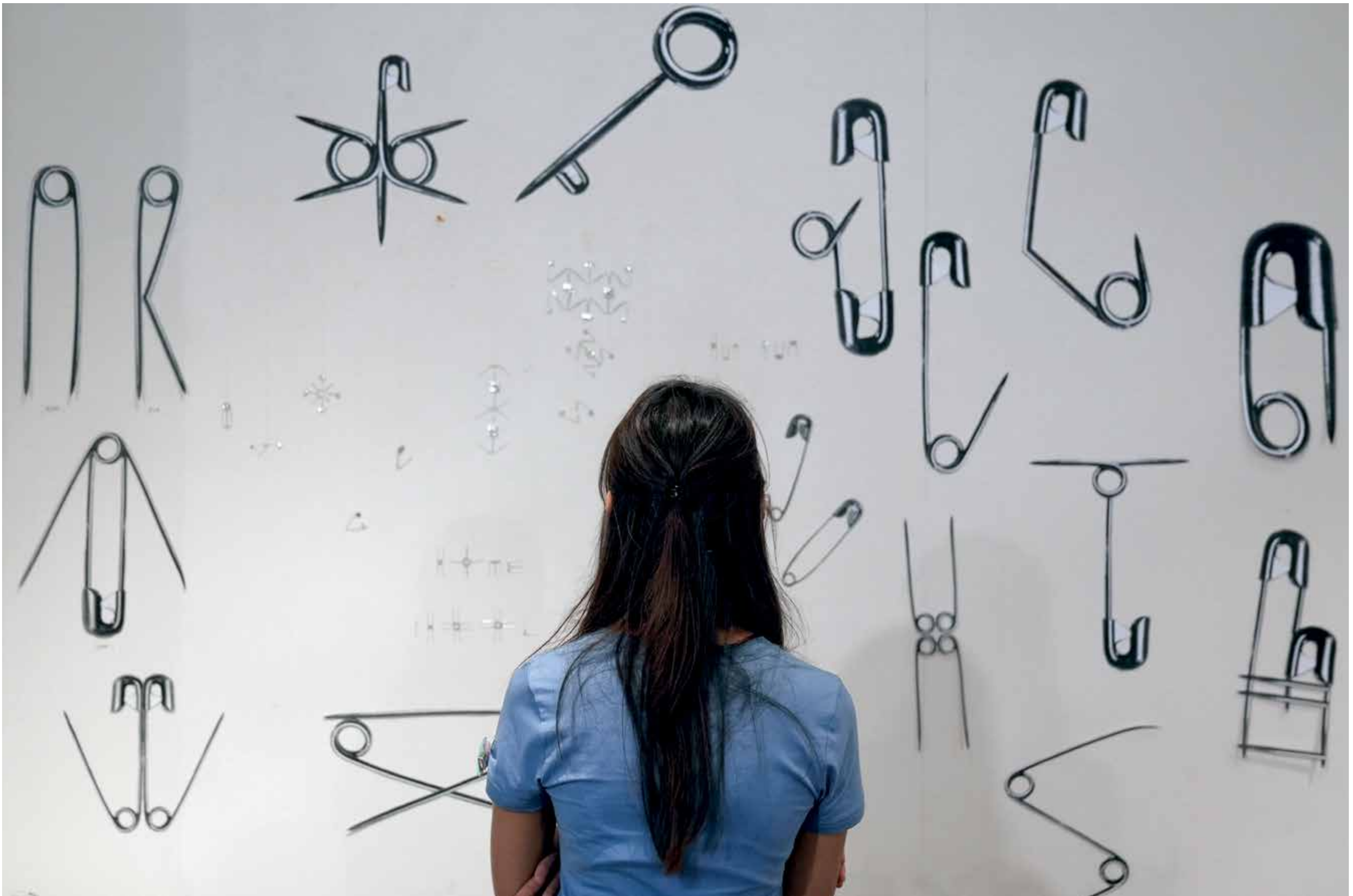
Mariam Dawood

SCHOOL OF VISUAL ARTS & DESIGN

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DEAN'S WELCOME NOTE

Prof. Rashid Rana, Dean, SVAD

At Mariam Dawood School of Visual Arts and Design, the year 2023 marks 20 years of taking the lead in celebrating diversity through a creative inquiry since it was established as the first school of BNU – Pakistan's first not-for-profit liberal arts university.

Now, entering the third decade of the institution and looking back in retrospect, we see the two decades as two phases: if the first decade has been about evolving naturally through sheer passion and excitement combined with a clear vision, the second decade/phase has given strength to this endeavour by creating and streamlining strong systems so that the outcomes of the first decade have expanded for a growing future. Not having the burden and baggage of history has worked to its advantage and our students have engaged in a close dialogue between local and global perspectives. It has been a rewarding and eventful journey for its faculty, for whom SVAD has always been a passion project with the faculty's resolve to reinvent art

and design education in Pakistan. In the 2nd decade/phase, we see that programs such as MA ADS and MA AE– programs that are not limited to any one discipline or one form of knowledge – were established and developed and rested on the interdisciplinary approach that has been part of SVAD ethos from day one. By virtue of being part of a liberal arts context, SVAD has always focused on interdisciplinary approach to art and design education.

Having carried out the SVAD vision 2030 exercise, we have set a stage for 3rd decade/phase where through continual revision and introspection, a hallmark of SVAD, we foresee the future of education through three predominant lenses, namely, 'the future of (the notion of) discipline', 'future of classroom' and the 'future of the planet'.

Through the lens of the discipline's future, SVAD envisages the permeability of disciplinary constraints and invites the Art and Design academia to take it as an opportunity to expand

the networks within and outside the discipline through discourse and experimentation. This also demands network expansion in industry, other disciplines and international avenues of similar enterprise/s. One step in this direction at SVAD has been the inception of the IEDA program (Interdisciplinary Expanded Design and Art), which has come out of the interdisciplinary quest/mission of SVAD expanding into multidisciplinary, cross-disciplinary and trans-disciplinary explorations. Disciplines with which BA (Hons) IEDA may converse include humanities, social sciences, creative technologies and scientific inquiry.

In this 3rd and exciting phase of SVAD, students joining in will be participating in the transfiguration of art and design education. By being part of BNU-SVAD, a student-centric program, they can experience and very effectively critically engage with the challenges of the 21st century that are being witnessed globally.





MISSION STATEMENT

At Mariam Dawood School of Visual Arts and Design, we:

- 01** Value current ideas and practices in visual arts and design that cut across geographical and cultural boundaries, seeking to foster an independent vision amongst our students, faculty and alumni.
- 02** Structure our programmes in a way that allows students the freedom to forge a personalised path of exploration within the broad discipline of their choice without having to opt for a medium from the onset.
- 03** Maintain a discursive environment that encourages dialogue between diverse perspectives and paradigms.
- 04** Develop a research environment that nurtures well-informed and reflective professionals who can contribute to the world critically and creatively.
- 05** Nurture adaptive abilities that allow students to respond insightfully and urgently to the needs of the future.



ABOUT SVAD

Mariam Dawood School of Visual Arts and Design welcomes new forms of visual experience and offers a multidisciplinary approach as a way to explore the connection between art, design and different branches of knowledge. We believe that art and design education must equip, both faculty and students, with adaptive tools, skills and strategies to develop multi-modal ideas relevant to the changing interconnections and contexts of global learning.

SVAD encourages experimentation and aims to ensure that each student is visually articulate, conceptually mature and equipped with the ability to consolidate ideas and concepts. Providing our students with the opportunity to achieve their creative analytical potential is a primary objective, with a focus on being responsible citizens and thinkers to contribute to the social fabric of the places they inhabit. Our

ever-evolving curriculum is based on constant introspection and revision of our programme, keeping it at-par with international standards and trends in education. We owe this in large part to our faculty: drawn from diverse backgrounds from all parts of the country as well as from abroad, they are well-known practicing professionals in their respective fields and it is their hands-on knowledge of contemporary and traditional practice that guides the experience of students. The faculty regularly participates in local and international exhibitions, undertakes design and craft community projects and participates in seminars, conferences and workshops.

SVAD believes in taking the lead in celebrating diversity through creative inquiry. From the outset, our students have the choice of cross-cutting across disciplines, blurring and questioning existing

lines and engaging in a close dialogue between local and global perspectives. SVAD's degrees are accredited by HEC and its students have qualified for Fulbright Scholarships, international residencies, projects and exhibitions.*

Mariam Dawood School of Visual Arts and Design is proud to host art and design students from all SAARC countries. They are supported by the South Asia Foundation and the UNESCO Madanjeet Singh Institute of South Asian Arts [UMISAA]. Sharing the teaching and learning experience with people from other parts of the world helps build enduring relationships, making BNU-SVAD a truly unique institution in the region.

*See Alumni Achievements section.



DEPARTMENTS AND DEGREES

DEPARTMENT OF FINE ARTS

BFA VISUAL ARTS
4 Years | 8 Semesters | 131 Credits

FOCUS AREAS:
Drawing, Painting, Performance Art, Photography, Sculpture, Installation Art, Video Art

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

BDES VISUAL COMMUNICATION DESIGN
4 Years | 8 Semesters | 131 Credits

FOCUS AREAS:
Animation, Interaction Design, Illustration, Print Design

DEPARTMENT OF TEXTILE, FASHION AND ACCESSORIES DESIGN

BDES TEXTILE, FASHION & ACCESSORIES DESIGN (WITH SPECIALISATION IN TEXTILE & FIBRE)
4 Years | 8 Semesters | 131 Credits

BDES TEXTILE, FASHION & ACCESSORIES DESIGN (WITH SPECIALISATION IN FASHION)
4 Years | 8 Semesters | 131 Credits

BDES TEXTILE, FASHION & ACCESSORIES DESIGN (WITH SPECIALISATION IN JEWELLERY & ACCESSORIES)
4 Years | 8 Semesters | 131 Credits

FOCUS AREAS:
Print, Weave, Fibre Arts, Fashion Studies, Jewellery, Accessories

DEPARTMENT OF GRADUATE & INTERDISCIPLINARY STUDIES

BA (HONS) INTERDISCIPLINARY EXPANDED DESIGN & ART [IEDA]
4 Years | 8 Semesters | 131 Credits

MASTER OF ART & DESIGN STUDIES [MA ADS]
2 Years | 4 Semesters | 60 Credits

MASTER OF ART EDUCATION [MA AE]
2.5 Years | (3 Summers + 1 Spring + 2 Fall Semesters) 6 Semesters | 36 Credits

FOCUS AREAS:
Creative & Cultural Practice, Art Administration, Education, Curatorial Studies, Research, History & Theory

ADMISSION SCHEDULE

UNDERGRADUATE Programmes

FALL 2023

EARLY ADMISSIONS

Open House (See details on page 25)	Friday, 16 th June, 2023
Application Deadline	Friday, 23 rd June, 2023
Admission Test	Tuesday, 4 th – Wednesday 5 th July, 2023
Interviews	Saturday, 8 th – Wednesday, 12 th July, 2023
Display of Merit Lists	Wednesday, 12 th July, 2023
Payment of Dues	Wednesday, 2 nd August, 2023

REGULAR ADMISSIONS

Application Deadline	Tuesday, 25 th July, 2023
Admission Test	Tuesday, 1 st – Wednesday 2 nd August, 2023
Interviews	Monday, 7 th – Wednesday, 9 th , 2023
Display of Merit Lists	Wednesday, 9 th August, 2023
Payment of Dues	Wednesday, 30 th August, 2023

MASTER OF ART & DESIGN STUDIES (MA ADS)

SPRING 2024

EARLY ADMISSIONS

Application Deadline	Thursday, November 16 th , 2023
Interview/ Portfolio	Monday, November 20 th , 2023
Display of Merit Lists	Thursday, November 23 rd , 2023
Payment of Dues	Monday, December 4 th , 2023
Commencement of Classes	Monday, January 22nd, 2024

REGULAR ADMISSIONS

Application Deadline	Thursday, December 21 st , 2023
Interview/ Portfolio	Tuesday, January 26 th , 2024
Display of Merit Lists	Monday, January 1 st , 2024
Payment of Dues	Wednesday, January 17 th , 2024
Commencement of Classes	Monday, January 22nd, 2024

MASTER OF ART EDUCATION (MA AE)

SUMMER 2024

REGULAR ADMISSIONS

Application Deadline	Friday, April 5 th , 2024
Interview/ Portfolio	Tuesday, April 15 th – Thursday 11 th April, 2024
Display of Merit Lists	Friday, April 12 th , 2024
Payment of Dues	Friday, April 26 th , 2024
Commencement of Classes	Monday, June 10th, 2024

GUIDELINES FOR APPLICANTS

UNDER GRADUATE PROGRAMMES

WHAT YOU NEED TO GET IN

You are eligible to apply for admission if you have successfully completed your FA/FSc. with 45% marks or have an A level pass in three subjects (IBCC equivalence certificate is required), or an equivalent national or international qualification. All applicants can find guidelines for admission process, online application form and dates for Entrance Test and interviews on the BNU webpage: www.bnu.edu.pk

HOW TO APPLY

Choose a degree programme

After confirming your eligibility, you must choose a department from within SVAD. Regardless of your choice of department, all successful applicants are admitted to the Foundation Studies programme. The Foundation Studies programme provides each student the opportunity to investigate the possibilities offered by all degree programmes at SVAD. You must indicate the programme of your preference on the application form, which will be your major for the duration of your degree. In special cases, you may be able to apply for another programme at the end of the Foundation Year. The faculty, who are not obligated to entertain a change of department application, on rare occasions may approve requests at their discretion.

Application Form

You can find the online application form at the BNU website: www.bnu.edu.pk. You must complete the application form online, following all the instructions. Once you submit it, you will receive a confirmation. You must then submit all required documents (mentioned in the application form) to the Admissions Office on campus. When the Office receives your documents, they will hand over instructions for the Entrance Test to you.

Entrance Test

You are required to take an Entrance Test on campus in order to be considered for admission. The exact timings and instructions for the test will be displayed on the website as well as on the hand-out issued to you by the Registrar's Office.

Interview

After the Test, you will be interviewed by a panel of SVAD faculty members at BNU Tarogil Campus. We look for motivated, observant, curious individuals, with visual intelligence and an interest in reading. The Entrance Test and interview act as a catalyst for us to assess your strengths and aptitude. We will evaluate your potential for development in the programmes that SVAD offers, as well as your research into your desired area of study. The interview is also your chance to ask us questions about SVAD.

A portfolio is encouraged, and will help us recognize your passion and commitment, but it is not mandatory.

MASTER OF ART & DESIGN STUDIES (MA ADS)

PROGRAMME OVERVIEW

Duration: 2 Years | 4 Semesters
Credits: 60
Required: Thesis Project: Exhibition and/ or Written Thesis

ADMISSION REQUIREMENT

Applicants with minimum 16 years of education or equivalent qualification with minimum 45% (2nd division) marks from HEC recognized educational institutions are eligible to apply.

APPLICATION PROCESS

Fill out the application form online (www.bnu.edu.pk). Print the form and submit it with your transcripts and processing fee to the Registrar's Office.

- a) Portfolio and/ or Writing Samples
 - **Digital Portfolio** (10 images labelled with the title, medium, size and year of their recent works in jpeg format or in the form a power point or similar presentation) submitted on CD, USB or by email.
 - **2-3 Writing Samples:** (a reflective essay, an opinion piece or an academic paper in relevant field).
 - In case of application for Studio and Writing track submit both: 10 images + 1-2 Writing Samples
- b) Statement of Purpose (500-750 words)
- c) Interview
- d) An updated CV
- e) Please email all the above-mentioned material to maads.admissions@bnu.edu.pk and cc. it to Ms. Samra Khalid academic.coordinator@bnu.edu.pk
For any inquiry, email us at info@bnu.edu.pk

SCHOLARSHIPS

Master of Art and Design Studies offers two kinds of scholarships; Merit-Based and Financial Assistance (Need-Based Scholarship). For details email us at info@bnu.edu.pk

PROCEDURE FOR ALL TRANSFER STUDENTS

All inter-school and outside BNU transfer cases will be entertained no later than two weeks prior to term commencement (please see Academic Calendar for dates). The transfer process requires the following documents:

- Transcripts from your previous institute (recognised university by HEC)
- Course description of courses studied at previous institute
- Character certificate by previous institute.

Please send your details to the Academic Advisor, for assessment of your transfer at this address: acadvisor.svad@bnu.edu.pk

MASTER OF ART EDUCATION (MA AE)

PROGRAMME OVERVIEW

Duration: 2.5 Years | 3 Summer Semesters + 1 Spring Semester + 2 Fall Semesters
Credits: 36 (Coursework including Fieldwork and Master's Thesis)
Required: Thesis Project

ADMISSION REQUIREMENT & ELIGIBILITY CRITERIA

Applicants with minimum 16 years of education or equivalent qualification with minimum 45% (2nd division) marks from HEC recognized educational institutions are eligible to apply.

APPLICATION PROCESS

1) Fill out an application form from SVAD's online Application Portal (Available at <http://admission.bnu.edu.pk/>), print it and submit it with attested photocopies of all the prior degrees and academic transcripts with a processing fee to the Registrar's Office.

2) **Work Portfolio;** Candidates are required to submit any two of the following

a) **Digital Portfolio** of their work (10 images labelled with the title, medium, size and year, of their recent works in jpeg format or in the form of a power point or similar presentation) submitted on CD, USB or by email.

b) **Academic Writing Sample:** Candidates with non-art background or Writing Discipline background may submit 1-3 writing samples (a reflective essay, an opinion piece, academic paper in relevant field), previous sample lesson plans, course outlines or curriculum documents.

3) Statement of Purpose / Statement of Intent

Candidates are required to submit a 500 - 800 word (or 1-2 page statement), elaborating on their prior professional interests and intended graduate research interest or direction.

4) Curriculum Vitae (CV)

All the candidates also need to submit their updated Curriculum Vitae, highlighting their prior academic and professional experience.

5) Interview

After successful submission of all the paperwork, the candidate will be invited to appear in an interview with Graduate Studies faculty panel. Candidates from different countries or cities may request for an online or telephonic interview.

For any inquiry, email us at info@bnu.edu.pk or call +92 042 381 00156 (ext.261).

SCHOLARSHIPS

Master of Art Education offers two kinds of scholarships; Merit-Based and Financial Assistance (Need-Based Scholarship). For details, email us at info@bnu.edu.pk or call +92 042 381 00 156 (ext 261).

OPEN HOUSE

ONLINE INFORMATION SESSION

ON-CAMPUS

Saturday, 17th June, 2023
SB ROOM SB001

4:00 PM

with pertinent learning tools, as well as the language of Visual Art and Design and its contribution to and significance in current global matters.

ON-LINE

Saturday, 22nd July, 2023

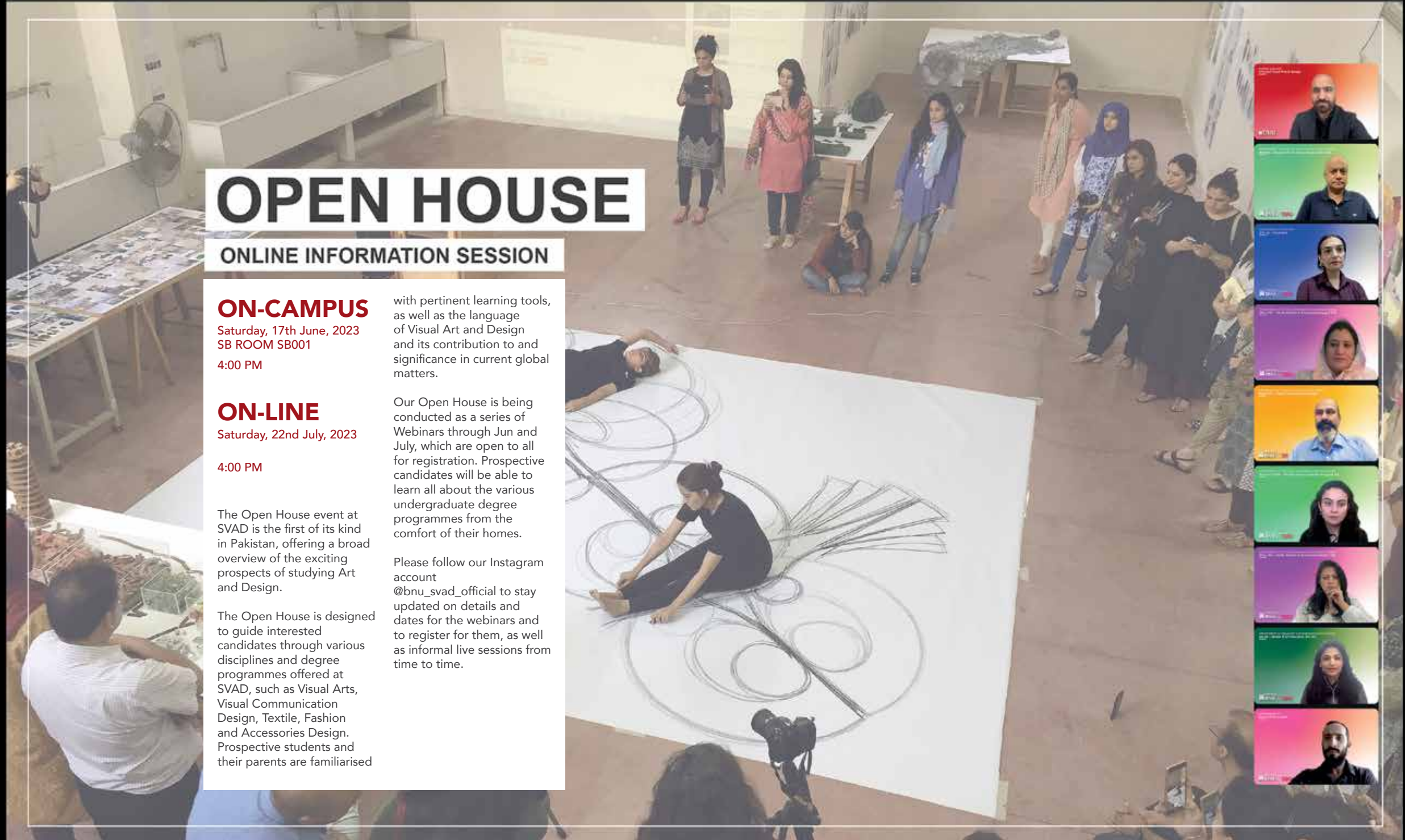
4:00 PM

Our Open House is being conducted as a series of Webinars through Jun and July, which are open to all for registration. Prospective candidates will be able to learn all about the various undergraduate degree programmes from the comfort of their homes.

The Open House event at SVAD is the first of its kind in Pakistan, offering a broad overview of the exciting prospects of studying Art and Design.

The Open House is designed to guide interested candidates through various disciplines and degree programmes offered at SVAD, such as Visual Arts, Visual Communication Design, Textile, Fashion and Accessories Design. Prospective students and their parents are familiarised

Please follow our Instagram account @bnu_svad_official to stay updated on details and dates for the webinars and to register for them, as well as informal live sessions from time to time.



ACADEMIC CALENDAR

FALL SEMESTER 2023

Orientation & Advisement (Post Foundation)	Tuesday, 15 th – Friday 18 th , August 2023
Registration (Post Foundation)	Friday, 11 th August, 2023
Orientation (Foundation Year)	Friday, 1 st September, 2023
Commencement of Classes (All Programs)	Monday, 4 th September, 2023
Design Summit	Friday, 17 th November – Sunday, 19 th November, 2023
Open Day	Sunday, 31 st December - Monday, 1 st January 2024
Semester Ends (including exam week)	Friday, 5 th January, 2024
Semester Break/ Winter Break	Monday, 8 th January – Saturday, 20 th January, 2024
Announcement of Result	Friday, 12 th January, 2024

SPRING SEMESTER 2024

Orientation & Advisement Registration	Monday, 15 th January – Saturday 20 th January, 2024
Commencement of Classes	Monday, 22 nd January, 2024
MA ADS Thesis Exhibition	Monday, 22 nd – Saturday, 27 th January, 2024
Spring Semester Break	Monday, 25 th March – Saturday, 30 th March, 2024
IEDA Nothing Fest	Thursday, 29 th February – Sunday, 3 rd March, 2024
Thesis Display	Saturday, 25 th May – Saturday, 1 st June, 2024
Semester Ends (including exam week)	Friday, 18 th May, 2024
Semester Break	Monday, 27 th May, 2024 – Saturday, 15 th June, 2024
Announcement of Result	Friday, 25 th May, 2024

SUMMER SEMESTER 2024

MASTER OF ART EDUCATION

Admissions	Round I – Friday, 5 th April, 2024
	Round II – Friday 10 th May, 2024
Orientation and Registration	Friday, 7 th June, 2024
Commencement of Classes	Monday, 10 th June, 2024
Exhibition Master of Art Education	Friday, 19 th July – Saturday, 20 th July, 2024

ALL OTHER PROGRAMMES (SUMMER SEMESTER)

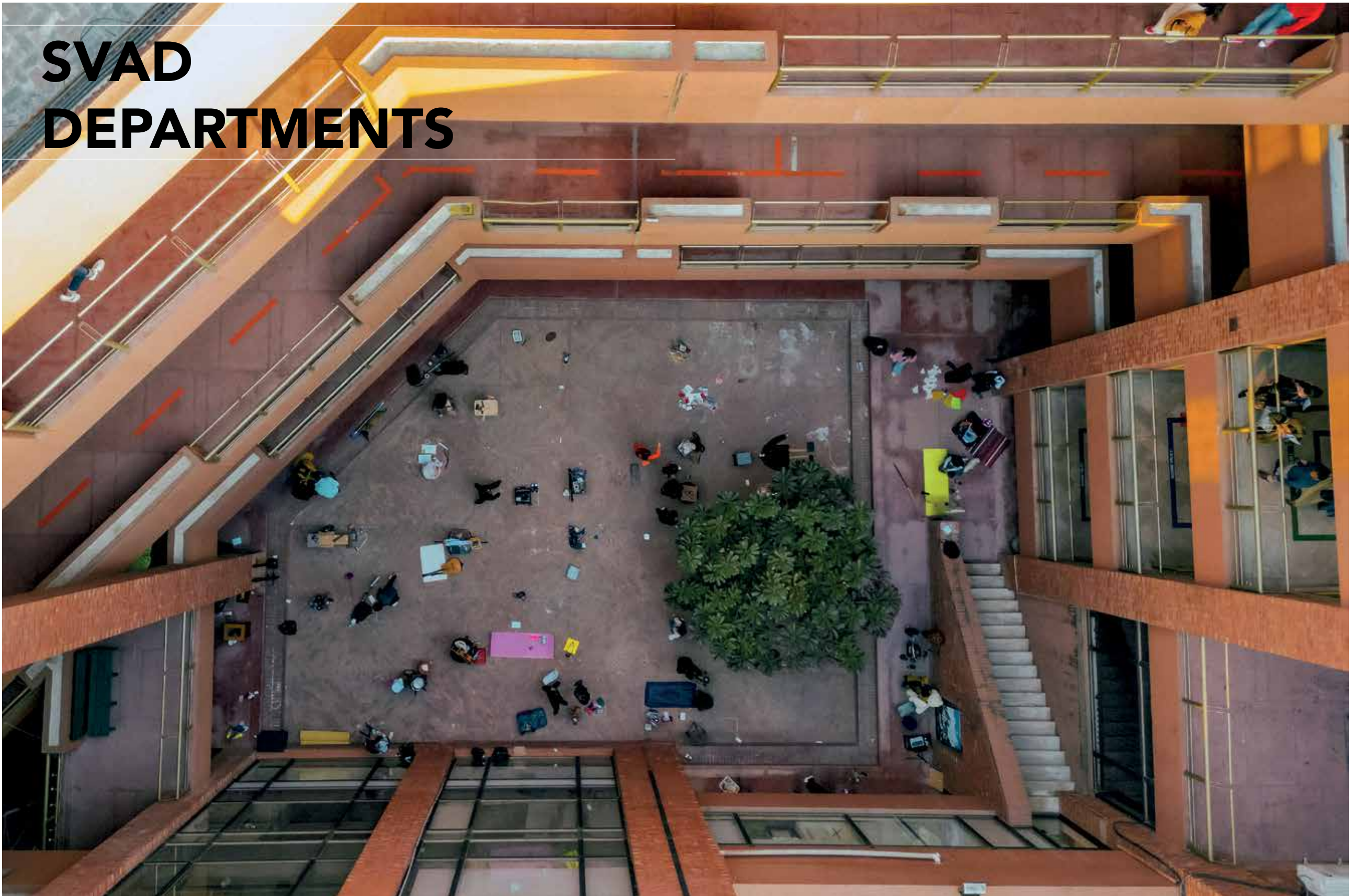
Registration	Monday, 10 th June - Wednesday, 12 th June, 2024
Orientation & Commencement of Classes	Monday, 17 th June, 2024
Last day of Semester	Saturday, 10 th August, 2024
Internship / Fieldwork Registration	Monday, 10 th June - Wednesday, 12 th June, 2024
Announcement of Result	Friday, 16 th August, 2024

HOLIDAYS 2023 - 2024

Eid Milad un-Nabi*	Wednesday, 27 th September, 2023
Quiad-e-Azam Day / Christmas Day	Monday, 25 th December, 2023
Kashmir Day	Monday, 5 th February, 2024
Pakistan Day	Saturday, 23 rd March, 2024
Labour Day	Wednesday, 1 st May, 2024
Eid-ul-Fitr (<i>Tentative Dates</i>)*	Wednesday, 10 th April – Saturday, 13 th April, 2024
Eid al-Adha (<i>Tentative Dates</i>)*	Monday, 17 th June – Wednesday, 19 th June, 2024
Ashura (<i>Tentative Dates</i>)*	Tuesday, 16 th July – Wednesday, 17 th July, 2024
Independence Day	Wednesday, 14 th August, 2024

*Subject to the appearance of moon.

SVAD DEPARTMENTS





FOUNDATION STUDIES

The Foundation Studies programme is a seminal year for all students of SVAD. It prepares students for their future majors in Visual Art, Visual Communication Design, Textile, Fashion and Accessories Design, and Interdisciplinary and Expanded Design & Art by introducing them to practical techniques of art-making but also setting the groundwork for critical and conceptual thinking. Having a dynamic curriculum that aims to stay relevant to current global trends in art practices, this year it has evolved further to give students an even better grasp on their chosen field of study, while simultaneously giving them the freedom to explore a wide range of creative avenues. In its new role,

the Foundation programme will provide broad-based fundamental knowledge in the Fall semester, and then, in the Spring, move on to imparting skills and concepts more specific to post-Foundation disciplines through offering electives.

Studio courses deal with several mediums and approaches towards art production, while their ideological counterparts are provided by theory courses dealing with visibility and memory. A hybrid studio/ theory course dealing with contextuality strives to provide their art-making with context through historical and contemporary aesthetic philosophies. Students are equipped with methodologies of visually articulating

their ideas, individually as well as collaboratively, and encouraged to use art and design as agents of change in their societies.

The first year may be overwhelming for any art student trying to determine a future career path. Keeping this and the diverse educational backgrounds and learning capacities of our student body in mind, the programme is designed to nurture their individual artistic personalities in order to help them identify their own interests, and eventually grow into confident individuals ready to carve out their niche in the real world.





DEPARTMENT OF FINE ARTS

The Department of Fine Arts at Mariam Dawood School of Visual Arts & Design (MD-SVAD) is a unique program in the region. It offers students the possibility of cutting across disciplines, researching, archiving, questioning and reinventing existing methods of Art-making. This department equips students with the freedom to forge their personal paths. Students learn to take a position on issues important to them, using contemporary strategies of visual research and problem solving. This system nurtures well-informed, socially conscious and reflective professionals. Students learn to interact with communities and engage with the city in an active

way, responding to discursive environments and creating dialogues between different perspectives and paradigms. Works they show present analysis, challenge the status quo, and question the so-called predetermined, given boundaries. There is a deep interest in history and exploring notions of identity, ideas of materiality, storytelling and interpretation. The works take diverse creative approaches yet we find them deeply grounded in the reality of the times we are living in.

The Department of Fine Arts has contributed to the development of contemporary art practices in Pakistan immeasurably.

The practices of the faculty and alumni of this department speak to audiences across the globe. This has contributed to the reputation of Pakistani art internationally. Graduates from the Department of Fine Arts at MD-SVAD are offered places in the most sought-after programmes and residencies across the world. They are awarded grants, scholarships, funding for higher education and other competitive projects. The faculty and alumni continue to showcase their work in the world's most prestigious platforms such as international festivals, biennial and triennials.





DEPARTMENT OF FINE ARTS

BFA VISUAL ARTS

The Visual Arts programme offered by the Fine Arts Department at SVAD is idea-led and encourages students to work fluidly, developing adaptive tools without forcing them to select one stream in the initial years of their study. At the Department of Fine Arts at the Mariam Dawood School of Visual Arts and Design, students work closely with faculty and visiting artists through thematic electives, workshops, residencies, integrated studios (in semester 3 between all departments at SVAD and later in semester 4 between Visual Arts and Visual Communication Design) and the Fine Art Major Studios.

They progress through an exciting pool of diverse studio and theory electives, which also includes areas outside of art and design disciplines. Combining all this experience with the Integrated and Major Studios, students develop their conceptual concerns. This process helps them nurture an investigative holistic vision and makes them resourceful problem-solvers. As a result of this, works produced have a relevant, conceptually solid foundation. Emphasis is given to helping students discover their individual concerns through observation and research while exposing them to a variety of media gradually narrowing down to the medium/s best suited for their practice.

BFA VISUAL ARTS

YEAR 1 - SEMESTER I (FOUNDATION YEAR)

FDY-101	2 Dimensionality: Drawing & Surface Tensions	3
FDY-102	3 Dimensionality: Space & Form	3
FDY-103	4 Dimensionality: Time & Virtuality	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form and Content	3
FDY-106	Memory: Visual Culture Through Time	3
FDY-107	Remedial English and Writing Theory	0
		18

YEAR 1 - SEMESTER II (FOUNDATION YEAR)

See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
FDY-115 FDY-116	Foundational Theory Elective Research Methods in Art & Design OR Academic Writing and Critical Reading	3
FDY-117 FDY-118 FDY-119	Foundational Theory Elective History of Visual Art OR History of Communication Design OR History of Textile, Fashion and Accessories Design	3
		18

YEAR 2 - SEMESTER III

IDE-202	Integrated Studio (all programmes)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	SVAD Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
SLA-102	Pakistan Studies	1.5
		16.5

YEAR 2 - SEMESTER IV

VFD-221	Integrated Visual Arts / Visual Communication Design Studio	3
See List	Visual Arts Studio Elective	3
See List	Visual Arts Studio Elective	3
See List	SVAD Studio Elective	3
See List	Visual Arts Theory Elective	3
SLA-103	Islamic Studies	1.5
		16.5

YEAR 3 - SEMESTER V

BVA-300	Visual Arts Major Studio I	6
See List	Visual Arts Studio Elective	3
See List	Visual Arts Theory Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SEMESTER VI

BVA-301	Visual Arts Major Studio II	6
See List	Visual Arts Studio Elective	3
See List	Visual Arts Theory Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SUMMER

VFA-228	Field work for Professional Practice	2
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YEAR 4 - SEMESTER VII

BVA-400	Visual Arts Major Studio III	9
See List	SVAD Studio Elective	3

BVA-402	Current Discourse in Visual Arts	3
		15
YEAR 4 - SEMESTER VIII		
BVA-401	Visual Arts Major Studio IV	12
BVA-452	Professional Practices in Visual Arts	3
		15
Total Degree Credit Hours		131

DEGREE REQUIREMENT:

Foundation: 36 credits | 12 courses

6 Mandatory Courses: 3 Studio + 2 Theory
+1 Studio-Theory Hybrid + 1 Zero Credit course through advisement

6 Elective Courses: 4 Studio + 2 Theory

Post-Foundation: 95 credits | 26 Courses

11 Mandatory Courses (51 credits): 6 Major Studio
+ 5 Mandatory Theory Courses

14 Elective Courses + Field work for Professional Practice
(44 credits): 9 Studio Electives (min. 4 Major specific) + 5
Theory Courses Electives (min. 2 Major specific) + Field
work for Professional Practice (during summer break
between Semesters VI & VII)

**TOTAL: 131 | 38 Courses + Degree Show,
along with an Extended Essay**

POSSIBLE CAREER PATHS:

Visual Artist, Painter, Performance Artist, Photographer,
Printmaker, Sculptor, Public Arts, Theatre Set Designer,
Video Artist, Art Administrator, Art Educationist,
Ceramicist, Curator, Multimedia Artist, Entertainment
Industry, Exhibition and Event Designer, Fashion
Industry, Film and TV, Furniture Designer, Illustrator,
Installation Artist, Interior Designer, Landscaping artist,
Lighting Designer, Model Maker, Advertising, Computer
Graphics-related professions.





DEPARTMENT OF TEXTILE, FASHION & ACCESSORIES DESIGN

The Textile, Fashion and Accessories Design programme at BNU SVAD, has evolved with a dynamic vision to meet the ever-changing ecology of design. Global and regional expectations in the context of design morphology have led to the restructuring of the TFA curriculum with renewed passion. The new TFA structure will allow students to decipher their own customised learning path, choosing electives of their choice which will act as a scaffolding to support their design investigations. Currently the TFA department meets its objectives with a multi-fold approach; it actively assists students in exploring their potential as design professionals who can conceptualise innovative ideas and translate them into creative solutions for industrial as well as artistic practice. Current, local and international design trends are

introduced in response to changing global developments focusing on "green" design solutions. Students are encouraged to contextualise their design identity in a wider communal fabric, where the socially conscious thinker-designer must give back to the community in a positive way. The programme combines active research and practice, relying heavily on the rich cultural traditions of South Asia as well as contemporary international art and design practices. Courses are structured to stimulate learning through a multidisciplinary mode of study, thereby questioning, exploring, developing and realising ideas and concepts. Through discussion and debate with distinguished academics, artists, designers, craftspeople and professionals in the industry, students learn to extend their observational, analytical, technical

and communication skills to become innovators in their fields.

The department offers a multi-faceted approach. Students interact with faculty from Fashion, Textile, Accessories Design, Visual Arts and Visual Communication Design thus learning holistically, before specialising in their area of interest to emerge with a unique skill set.

Studies are closely linked to the industry to provide opportunities to actively engage in live projects, competitions, design fairs and art exhibitions. In their final year of study, students are mentored by leading designers and artists, working their way up to the development of a portfolio of bespoke designs for Accessories, Textiles and Fashion.



Image by Nicolas Lardino Silva

BDES TEXTILE, FASHION & ACCESSORIES DESIGN

The degree of Textile, Fashion and accessories Design, offers specializations in three distinct areas which have strongly connected streams:

- Textile and Fibre Studies
- Fashion
- Jewellery and Accessories Design

Each of these specializations leads to a wide array of career paths. The uniqueness of this degree programme at BNU-SVAD lies in the curricula strategy, whereby students get exposure to fields of art and design beyond their chosen specialisation. A mélange of courses

from a shared pool not only enriches the educational experience, but also helps students carve out their unique path by making informed and responsible choices. Combined Major Studio and seminar courses across various stages of the degree programme ensure interdisciplinarity. These are augmented by diverse liberal arts modules that fertilise students' thoughts for a solid output, hence promising a holistic degree which, when weaved into our ethos, enriches the future of academia & industry.

This preparation, while honing creativity in the world of textiles,

fashion and accessories, enables students to comprehend and address the demands of the real world. The curriculum design equips students to not only meet local and global industrial demands, but also steers innovative practices as socially conscious thinker-designers who can pursue entrepreneurial ventures as well as contribute to historical, cultural and social research in Styling & Art Direction for Theatre/ Film/ AD Film/ TV Productions to Fashion Journalism and many other fields yet to be defined avenues in the ever-evolving marketplace.

BDES

TEXTILE, FASHION AND ACCESSORIES DESIGN

WITH SPECIALISATION IN TEXTILE & FIBRE STUDIES / FASHION / JEWELLERY & ACCESSORIES

YEAR 1 - SEMESTER I (FOUNDATION YEAR)

FDY-101	2 Dimensionality: Drawing & Surface Tensions	3
FDY-102	3 Dimensionality: Space & Form	3
FDY-103	4 Dimensionality: Time & Virtuality	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form and Content	3
FDY-106	Memory: Visual Culture Through Time	3
FDY-107	Remedial English and Writing Theory	0
		18

YEAR 1 - SEMESTER II (FOUNDATION YEAR)

See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
FDY-115	Foundational Theory Elective	3
FDY-116	Research Methods in Art and Design OR Academic Writing and Critical Reading	
FDY-117 FDY-118 FDY-137	Foundational Theory Elective History of Visual Arts OR History of Visual Communication Design OR History of Textile, Fashion and Accessories Design	3
		18

YEAR 2 - SEMESTER III

IDE-202	Integrated Studio (all programmes)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	SVAD Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
SLA-102	Pakistan Studies	1.5
		16.5

YEAR 2 - SEMESTER IV

TFA-239	Integrated Textile, Fashion and Accessories Design Studio	3
See List	TFA Studio Elective	3
See List	TFA Studio Elective	3
See List	SVAD Studio Elective	3
See List	TFA Theory Elective	3
SLA-103	Islamic Studies	1.5
		16.5

YEAR 3 - SEMESTER V

TFA-301 TFA-303 TFA-307	Major Studio I (Textile & Fibre/ Fashion/Jewellery and Accessories)	6
See List	TFA Studio Elective	3
See List	TFA Theory Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SEMESTER VI

TFA-302 TFA-304 TFA-308	Textile & Fibre/ Fashion/ Jewellery and Accessories Major Studio II	6
See List	TFA Studio Elective	3
See List	TFA Theory Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SUMMER

TFA-231	Internship for Professional Practice	2
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YEAR 4 - SEMESTER VII

TFA-401 TFA-403 TFA-409	Textile & Fibre/ Fashion/ Jewellery and Accessories Major Studio III	9
See List	SVAD Studio Elective	3
TFA-411	Current Discourse in Textile, Fashion and Accessories Design	3
		15

YEAR 4 - SEMESTER VIII

TFA-402 TFA-404 TFA-410	Textile & Fibre/ Fashion/ Jewellery and Accessories Major Studio IV	12
TFA-408	Professional Practices in Textile, Fashion and Accessories Design	3
		15
Total Degree Credit Hours		131

DEGREE REQUIREMENT:

Foundation: 36 credits | 12 courses
6 Mandatory Courses: 3 Studio + 2 Theory
+1 Studio-Theory Hybrid + 1 Zero Credit course
through advisement.

6 Elective Courses: 4 Studio + 2 Theory

Post-Foundation: 96 credits | 26 Courses
11 Mandatory Courses (51 credits): 6 Major Studio
+ 5 mandatory Theory Courses

14 Elective Courses (44 credits): 9 Studio Electives (min.
4 major specific) + 5 Theory Courses Electives (min. 2
major specific) + Internship for Professional Practice
(during summer break between Semesters VI & VII)

TOTAL: 131 | 38 Courses + Degree Show, along with
an Extended Essay

POSSIBLE CAREER PATHS:

Textile Designer (Apparel & Home), Weaver, Fibre Artist, Academic Researcher, Conservator, Fabric Development, Costume Design, Product Design, Interior Design, Textile Marketing and Merchandising, Textile Design Management, Art Education, Fashion Designer, Fashion Visual Merchandiser, Digital Apparel Designer, Accessories Designer, Colour & Trend Forecast, Fashion Choreography, Fashion Illustration, Fashion Journalist, Knitwear Designer, Fabrication Developer, Stylist, Jewellery Designer, Jewellery Artist / Studio Jeweller, Silversmith / Goldsmith, Accessories Designer for Fashion, Theatre & Film Producer, Retailer, Sales / Marketing Consultant, Gemologist, Entrepreneur, Design Educator, Design Consultant.



SPECIALISATION: TEXTILE & FIBRE

The primary objective of the programme is to redefine textiles, by expanding the parameters of its traditional identity beyond cloth, craft and fashion. The programme emphasizes the broad-based conceptual and technical aspects of textiles in the neo-contemporary era. It actively engages students from Textile, Fashion and Jewellery majors, allowing them to share electives and interact in major studios to create a unique dialogue, culminating in diverse design trends. This mélange encourages an exchange of ideas, providing the students with an edge over the understanding of various materials, techniques and processes.

Hence, the programme nurtures interests and provides career pathways for a wide array of specializations in textile related areas. These include Interior Design, Home Accessories, Apparel Design, Craft Revival, Intervention and Documentation, Fibre Art, Design History, Design Education, Textile Marketing and Merchandising, Textile Technology, Industrial Design, Fashion Design, Textile Conservation, Accessories Design, etc.

The Textile faculty consisting of reflective practitioners, continuously evolve classroom pedagogy by staying abreast of local and international trends in Design Education and Innovations. The department realizes the responsibility of community engagement, thereby facilitating collaborations in interdisciplinary sustainability projects that provide empowerment strategies and design solutions to underserved areas.

The programme culminates in a degree project whereby graduating students are expected to demonstrate proficiency in the creative, technical, and professional skills attained during the four-year Textile and Fibre Studies programme.





SPECIALISATION: FASHION

The Fashion Design programme at BNU is instituted for the education of a new generation of highly skilled and innovative fashion designers and entrepreneurs. Realizing the cultural power of fashion designers, students from this programme not only respond to the demands of local and international fashion clientele, but also play a role in setting trends. The curriculum ensures that the designer's cultural power is utilized with a sense of civic responsibility.

Rooted in the indigenous cultural connotations of art and design, informed by worldwide fashion trends and nurtured by active research, fashion design education is now expected to respond to the fashion needs of the citizens of the world. This programme aims at providing a strong professional education in the diverse cultural and technical aspects of the fashion industry. Focusing on new trends, fashion forecasting and investigating social changes, the programme incorporates research on garments and styling to bring forth a democratic fashion design revolution.

Depending on traditional sources and sectors of materials, applied textiles, style and pattern-making, planning of collections and accessories, the Fashion Design programme responds to a non-traditional wider visual culture and the demands of domestic and international clientele. Future directions for the programme are expected to extend its training to other areas of the emerging fashion sectors e.g., shoes, handbags, accessories and interiors.





SPECIALISATION: JEWELLERY AND ACCESSORIES

Accessories, jewellery, ornaments, and objet d'art are part of a rapidly evolving global industry and now are considered key items in a fashion collection and as stand-alone pieces worthy of our undivided attention. The degree programme at the Department of Textile, Fashion & Accessories Design encourages students to explore and question the inherent relationship of objects with the body and dissect it to clearly display the core components, giving a clear view of how each of them connect with one another.

The programme is focused on questioning the meaning and value of both traditional and contemporary

accessories which include millinery art, jewellery, and handbags to name a few, through the process and practice of making. The historical, cultural, aesthetic and emotional significance of accessories is examined within the context of both current fashion trends and forecasts, and in relation to developments in the wider context of art and design practice across the world.

In addition to developing an understanding of accessories design, manufacturing, and merchandising, students are also exposed to a broad range of knowledge and skills in drawing, finishing techniques, research, innovative techniques,

new materials, digital technologies, and marketing. This provides them with the dexterity of skills required to enter the fashion industry. Whether it is a valuable artefact or a trendsetting fashion accessories, it is no less than a masterful work of art adorning the body across diverse cultures. Graduates with a passion for designing and making accessories can pursue a range of exciting careers as Handbag Designers, Footwear Designers, Pattern Makers, Trend Forecasters, Jewellery Artists, Accessories Designers, Gold/Silversmiths, Design Consultants, Academicians and Curators.



The background image is a digital illustration of three humanoid figures with pale, almost white skin and pink hair styled in buns. They are wearing bright yellow raincoats and holding tools that look like stylized wrenches or screwdrivers. They are standing in a futuristic, industrial environment with a blue and grey color palette, featuring structural beams and a grid-like ceiling. In the background, another similar figure is visible, slightly out of focus.

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

Visual Communication Design at SVAD focuses on the role of a designer as a thinker-designer with a deep understanding of the core principles of design, the integration of technology and the accumulative application in the form of images, interactions and objects. The Department of Visual Communication Design endeavors to generate a mindset that allows students to combine a critical understanding of context with acquired conceptual and technical

skills, allowing them to enact design interventions in environments real, virtual or imagined.

While acknowledging and maintaining contact with conventional skills like print, layout and typography, our students are trained to be proficient in animation, motion graphics, information graphics, game design, application design and interactive experiences.

Over the years the department has encouraged a process-oriented approach through collaborations with various local and international organizations in the environmental, educational, entrepreneurial and social welfare sectors. Our students have also gone on to win local and international recognition for their excellence in further academic pursuits, and have displayed professional achievements in the form of awards and nominations.

BDES VISUAL COMMUNICATION DESIGN

A BDes Visual Communication Design degree prepares students to comprehend and generate creative solutions to answer visual communication needs of the time. Students enrolled in the Visual Communication Design programme will also develop the skills they need to understand and plan communication strategies needed to develop effective imagery and products.

The programme is organised into a four-year system of study (including Foundation year) that provides a solid understanding of design-thinking while utilising a transdisciplinary approach to meet the challenges of an ever-evolving marketplace.

Studio work is supplemented with strong liberal arts components in the belief that designers should be grounded in a broad base of knowledge, including process, execution, form and content, within the context of user needs.



BDES

VISUAL COMMUNICATION DESIGN

YEAR 1 - SEMESTER I (FOUNDATION YEAR)

FDY-101	2 Dimensionality: Drawing & Surface Tensions	3
FDY-102	3 Dimensionality: Space & Form	3
FDY-103	4 Dimensionality: Time & Virtuality	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form & Content	3
FDY-106	Memory: Visual Culture Through Time	3
FDY-107	Remedial English and Writing Theory	0
		18

YEAR 1 - SEMESTER II (FOUNDATION YEAR)

See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
See List	Foundational Studio Elective	3
FDY-115 FDY-116	Foundational Theory Elective Research Methods in Art and Design OR Academic Writing and Critical Reading	3
FDY-117 FDY-118 FDY-119	Foundational Theory Elective History of Visual Arts OR History of Visual Communication Design OR History of Textile, Fashion and Accessories Design	3
		18

YEAR 2 - SEMESTER III

IDE-202	Integrated Studio (all programmes)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	SVAD Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
SLA-102	Pakistan Studies	1.5
		16.5

YEAR 2 - SEMESTER IV

VFD-221	Integrated Visual Arts / Visual Communication Design Studio	3
See List	Visual Communication Design Studio Elective	3
See List	Visual Communication Design Studio Elective	3
See List	SVAD Studio Elective	3
See List	Visual Communication Design Theory Elective	3
SLA-103	Islamic Studies	1.5
		16.5

YEAR 3 - SEMESTER V

VCD-300	Visual Communication Design Major Studio I	6
See List	Visual Communication Design Studio Elective	3
See List	Visual Communication Design Theory Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SEMESTER VI

VCD-301	Visual Communication Design Major Studio II	6
See List	Visual Communication Design Studio Elective	3
See List	SVAD Studio Elective	3
See List	SVAD Theory Elective	3
		15

YEAR 3 - SUMMER

VCD-221	Internship for Professional Practice	2
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YEAR 4 - SEMESTER VII

VCD-400	Visual Communication Design Major Studio III	9
See List	SVAD Studio Elective	3
VCD-403	Current Discourse in Visual Communication Design	3
		15

YEAR 4 - SEMESTER VIII

VCD-401	Visual Communication Design Major Studio IV	12
VCD-452	Professional Practices in Visual Communication Design	3
		15
Total Degree Credit Hours		131

DEGREE REQUIREMENT:

Foundation: 36 credits | 12 courses

6 Mandatory Courses: 3 Studio + 2 Theory
+1 Studio-Theory Hybrid + 1 Zero Credit course through advisement.

6 Elective Courses: 4 Studio + 2 Theory

Post-Foundation: 95 credits | 26 Courses

11 Mandatory Courses (51 credits): 6 Major Studio + 5 Mandatory Theory Courses

14 Elective Courses + Internship for Professional Practice (44 credits): 9 Studio Electives (min. 4 Major specific) + 5 Theory Courses Electives (min. 2 Major specific) + Internship for Professional Practice (during summer break between Semesters VI & VII)

TOTAL: 131 | 38 Courses

+ Degree Show, along with an Extended Essay

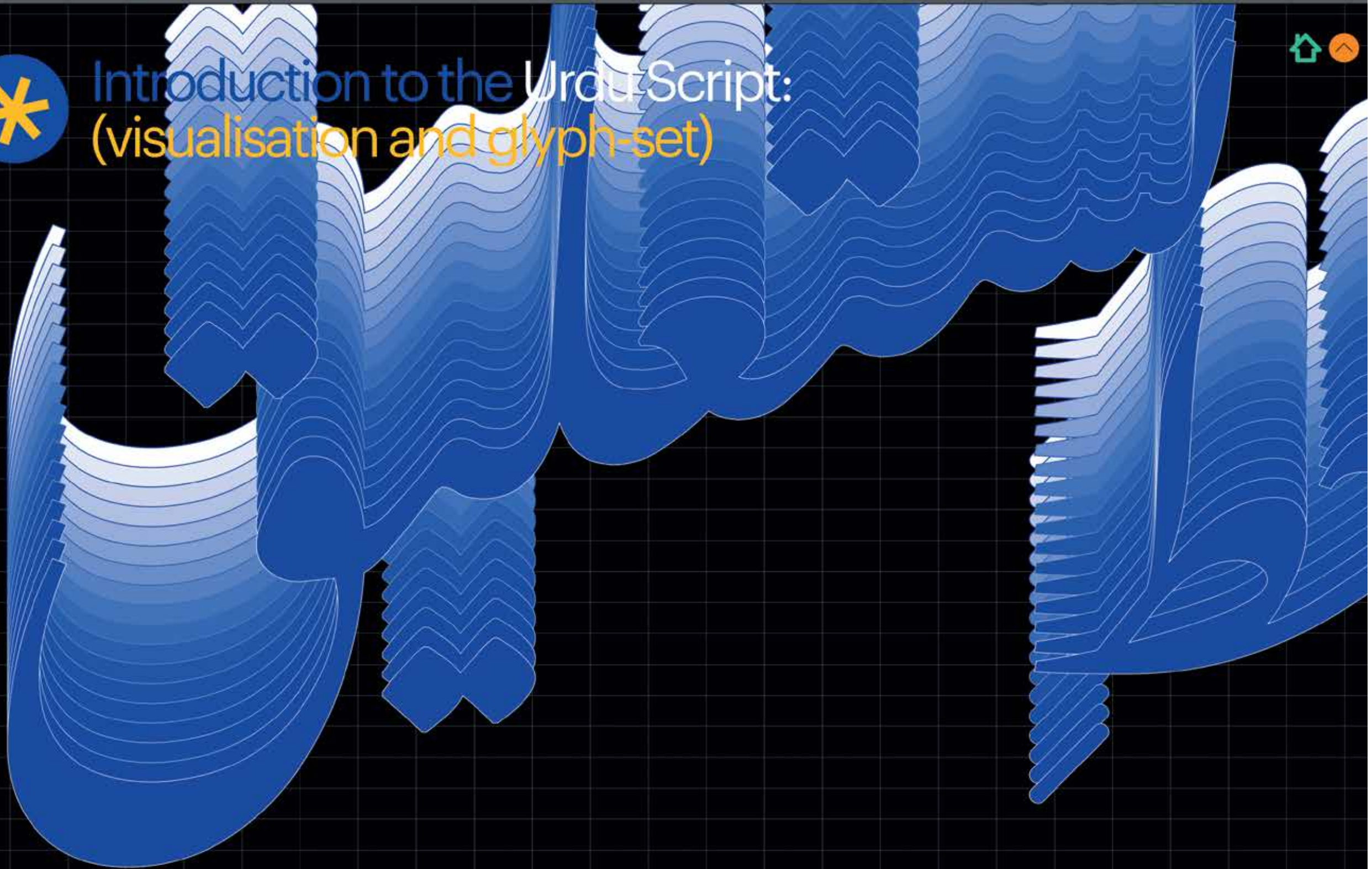
POSSIBLE CAREER PATHS:

UI/UX, Advertising, Animation, Broadcast / TV Graphics, Design Education, Game Design, App Design/ Development, Art Direction, Brand Strategy, Copy Writing, Corporate Design, Design Activism, Editorial and Book Illustration, Exhibition & Display Design, Multimedia Design, Museum Design, Print and Publication Design, Packaging Design, Service Design, Social Media Communication, Web Design, Interface Design.





Introduction to the Urdu Script: (visualisation and glyph-set)



DEPARTMENT OF GRADUATE AND INTERDISCIPLINARY STUDIES



Mariam Dawood School of Visual Arts and Design (SVAD) at Beaconhouse National University has taken the lead in implementing an innovative interdisciplinary approach to art, design, their expanded fields and their pedagogy. Graduate and Interdisciplinary Studies at SVAD offers three-degree programmes: BA (Hons), Interdisciplinary Expanded Design & Art (IEDA), Master of Art & Design Studies (MA ADS) and a low-residency Master of Art Education (MA AE). The degrees aim to foster curiosity, adaptability and a rigorous sense of inquiry.

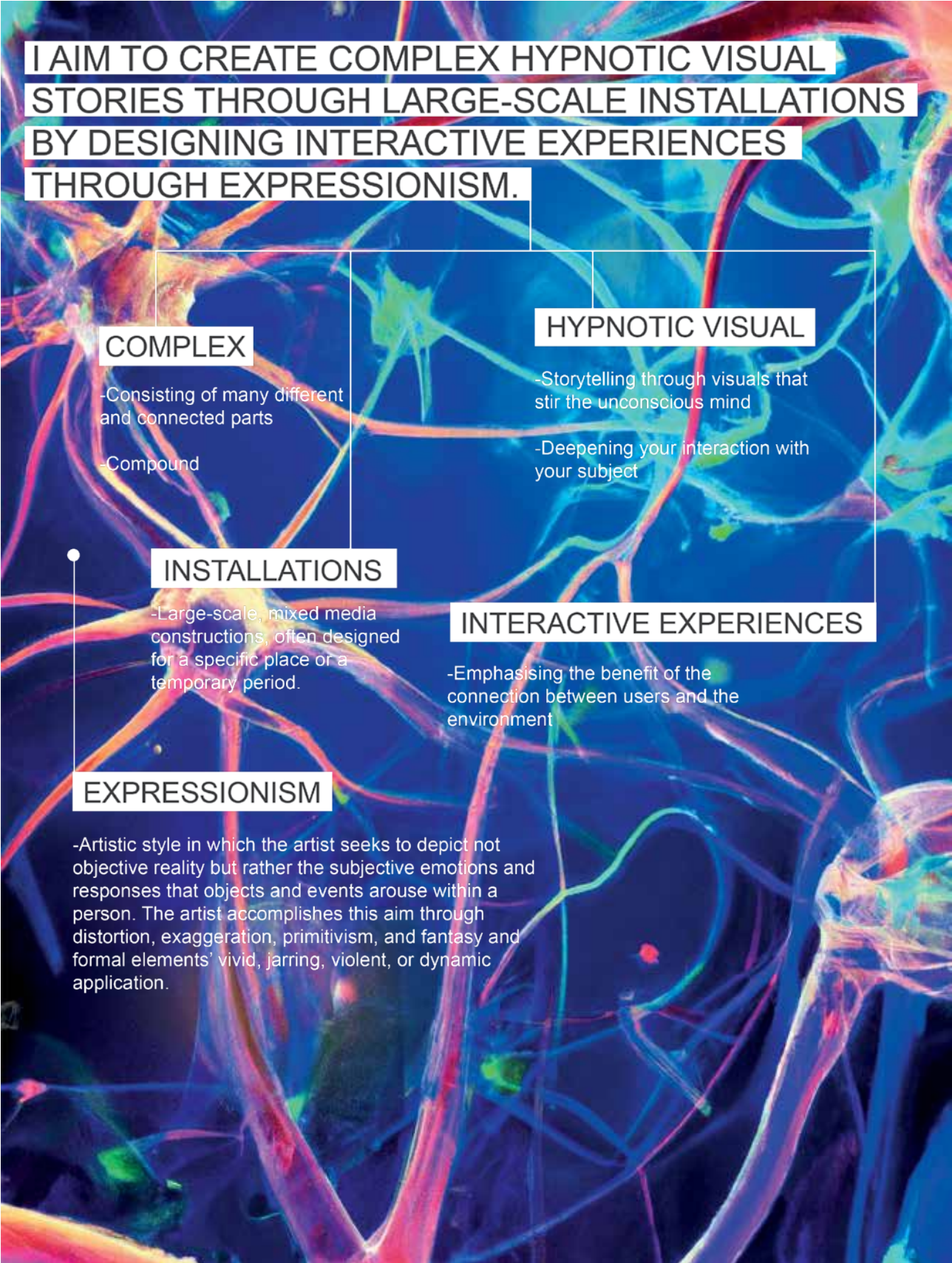
The BA IEDA is a highly rigorous and selective undergraduate degree programme that positions itself on the cutting edge of art and design disciplines. Through a highly customisable programme structure, students determine their programme pathway in ways that encourage conversation between paradigms and challenging the limits of these.

In MA ADS, a unique programme within South Asia, students from diverse backgrounds are engaged in studio practice and theoretical inquiry with an emphasis in studio or writing, or a combination of both. The programme is grounded both within the context of different departments within an art school and within

a larger university offering access to discourse in fields outside art and design. The mission of MA ADS is to create critical thinking practitioners who are at the forefront of knowledge creation and are able to position themselves in relation to existing contexts and conditions.

The MA Art Education is Pakistan's first graduate programme focusing on the teaching of art and related subjects. The programme brings together a diverse body of students from across the country with rich, varied experiences of teaching and learning. Its strengths are based on a mission of research, community, diversity and critical thinking which it supports through its emphasis on academic rigour, practice-based learning and creativity.

The Department's faculty includes a roster of diverse creative practitioners working in the international arena. They are supported by faculty from other departments at SVAD who are often at the forefront of their respective disciplines. The programme attracts committed students who value autonomy and are able to take on the challenges of an independent practice.



I AIM TO CREATE COMPLEX HYPNOTIC VISUAL STORIES THROUGH LARGE-SCALE INSTALLATIONS BY DESIGNING INTERACTIVE EXPERIENCES THROUGH EXPRESSIONISM.

COMPLEX

- Consisting of many different and connected parts
- Compound

HYPNOTIC VISUAL

- Storytelling through visuals that stir the unconscious mind
- Deepening your interaction with your subject

INSTALLATIONS

- Large-scale, mixed media constructions, often designed for a specific place or a temporary period.

INTERACTIVE EXPERIENCES

- Emphasising the benefit of the connection between users and the environment

EXPRESSIONISM

- Artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person. The artist accomplishes this aim through distortion, exaggeration, primitivism, and fantasy and formal elements' vivid, jarring, violent, or dynamic application.

DEPARTMENT OF GRADUATE AND INTERDISCIPLINARY STUDIES

BA (HONS) INTERDISCIPLINARY AND EXPANDED DESIGN & ART

BA (Hons) IEDA programme is actively engaged in redefining what it means to be a cultural and creative practitioner today. This is happening in two simultaneous and related ways: firstly, the notion of art and design practices is expanded laterally to consider alternative skills, strategies and ways of knowing, and secondly, the program positions itself in a multidimensional network of disciplines outside of art and design with which it forms fertile and unusual complexes e.g. a student may offer a design solution based on something they learnt in a science course, or they may create poetry out of a mathematical concept. Disciplines with which BA (Hons) IEDA may converse include humanities, social sciences, creative technologies and scientific inquiry.

Located at the precipice of the future, BA (Hons) IEDA strives to impart critical thinking and adaptive skills to its students. The program structure is highly customisable to the extent that students are free to determine their extent of engagement with a variety of disciplines as well as their studio to theory ratio. A student succeeding in this major is expected to be an independent thinker with broad interests.

BA (HONS)**INTERDISCIPLINARY AND EXPANDED DESIGN & ART**

YEAR 1 - SEMESTER I - FALL		
See List	Elective (SVAD Foundation or other schools)	3
See List	Elective (SVAD Foundation or other schools)	3
See List	Elective (SVAD Foundation or other schools)	3
FDY-104	Contextuality: Theory & Practice	3
FDY-105	Visuality: Form & Content	3
FDY-106	Memory: Visual Culture Through Time	3
		18
YEAR 1 - SEMESTER II - SPRING		
See List	Elective (SVAD or other schools)	3
See List	Elective (SVAD or other schools)	3
See List	Elective (SVAD or other schools)	3
See List	Elective (SVAD or other schools)	3
FDY-115 FDY-116	Foundational Theory Elective Research Methods in the Arts OR Academic Writing and Critical Reading	3
FDY-117 FDY-118 FDY-119	Foundational Theory Elective History of Art OR History of Communication Design OR History of Textile, Fashion and Accessories Design	3
		18
YEAR 2 - SEMESTER III - FALL		
IDE-202	Integrated Studio (SVAD)	3
IDE-201	History of Ideas (Mandatory Theory)	3
See List	Studio / Theory Elective (Art & Design)	3
See List	Studio / Theory Elective (Art & Design)	3
See List	Studio / Theory Elective (Other Discipline)	3
YEAR 2 - SEMESTER IV - SPRING		
SLA-102	Pakistan Studies	1.5
		16.5
YEAR 2 - SEMESTER V - FALL		
See List	Integrated VA/TFA/VCD Studio	3
See List	Studio / Theory Elective (Art & Design)	3
See List	Studio / Theory Elective (Art & Design)	3
See List	Studio / Theory Elective (Other Discipline)	3
IDE-204	Research Methods I	3
SLA-103	Islamic Studies	1.5
		16.5
YEAR 3 - SEMESTER VI - SPRING		
IDE-300	Interdisciplinary Expanded Design & Art Major Project I	6
See List	Elective (SVAD or Other Schools)	3
See List	Elective (SVAD or Other Schools)	3
IDE-205	Research Methods II	3
		18
YEAR 3 - SEMESTER VII - SUMMER		
See list	Fieldwork/ Internship for Professional Practice	2
YEAR 4 - SEMESTER VIII - FALL		
IDE-400	Interdisciplinary Expanded Design & Art Major Project III	9
See List	Independent Study	3
See List	Current Discourse in VA/ VCD/ TFA	3
		15

YEAR 4 - SEMESTER VIII - FALL		
IDE-401	Interdisciplinary Expanded Design & Art Major Project IV	12
See List	Professional Practices in VA/ VCD/TFA	3
		15
Total Degree Credit Hours		131

DEGREE REQUIREMENT:**Foundation: 36 credits | 12 courses**

3 Mandatory Courses: 2 Theory +1 Studio-Theory Hybrid, 9 Elective Courses: 2 Theory + 7 Studio or Theory courses from SVAD foundational studio or from other BNU schools

Post-Foundation: 96 credits | 26 Courses

11 Mandatory Courses (51 credits): 6 Major Studio + 7 Mandatory Theory Courses, 13 Elective Courses + Independent study + Fieldwork/ Internship for Professional Practice (during summer break between Semesters VI & VII)(44 credits)

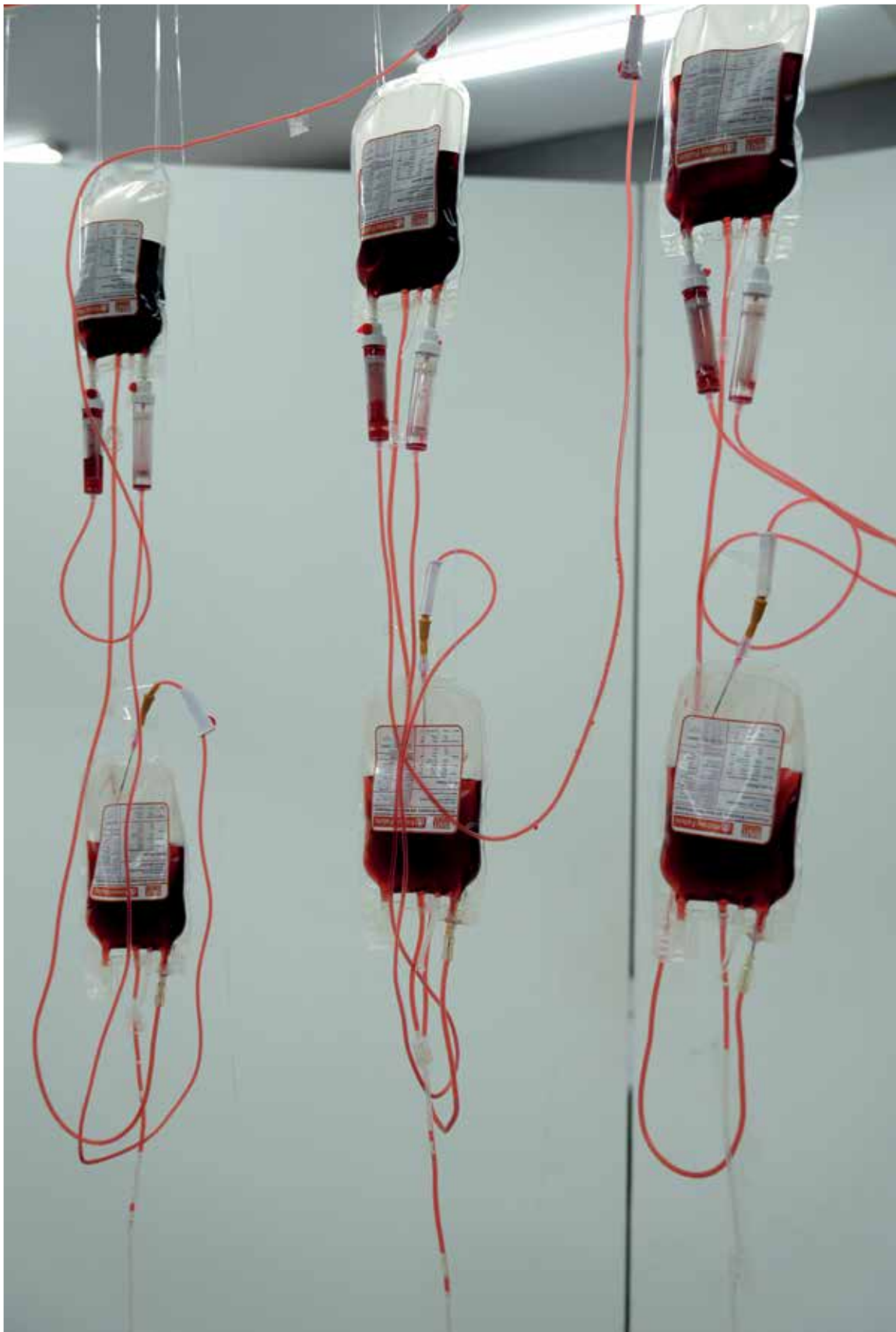
12 Studio or Theory (5 Elective (Non-Art & Design) + 1 Independent study + Fieldwork/ Internship for Professional Practice (during summer break between Semesters VI & VII)

TOTAL: 131 | 38 Courses

+ Project Report and Documentation




POSSIBLE CAREER PATHS:

Independent Creative Practitioner, Policy Makers, Social Interventionists, Art Writers, Art Historians, Entrepreneurs, Communications Specialist, Strategist, Environmental Consultancy, Conservationist, Art & Design Journalism, Academic and Educator, Researcher, Curator, PhD Candidate, Consultancy in diverse sectors, Activist and others



WHY THE BLUE-GREEN LIGHT
The Blue-Green light spectrum has been chosen for both safety and efficacy. 500m wavelength has been proven to be most effective at improving mood and optimizing sleep. The light is also 100% UV-free.

ON
Turn On **BLU-WAKE**
Use On The Go

A photograph of a desk setup. On the left, a blue light bar is illuminated. In the center, a yellow highlighter and a blue light therapy device are on a black tray. On the right, a blue light therapy device is connected to a power source. Two small grey electronic devices are on the desk. The background is a plain white wall.

PERCEPTUAL AUTOPSIES

WHAT?

What is your dream goal?

To examine the phenomena of emotionality from a holistic interdisciplinary lens //

To become a specialist of feelings and emotions

WHY?

Why are you interested in it?

Human emotions act as a veil, a lens, a filter, and so much more over our perceptions of reality. From day to day interpersonal interactions to expressive artworks, it is interesting to me to see how the feelings and emotions one attaches to things can alter how they are perceived entirely.

HOW?

How do you intend to achieve it?

By functioning as a collaborative creative practitioner who engages professionals from fields of interest to creatively and poetically engage their skills with different topics. I.e. having psychology professionals review Perceptual Autopsies with an open mind and give feedback and ideas.

These findings can come together and be published as a combination of art

WHO?

Who are you in the context?

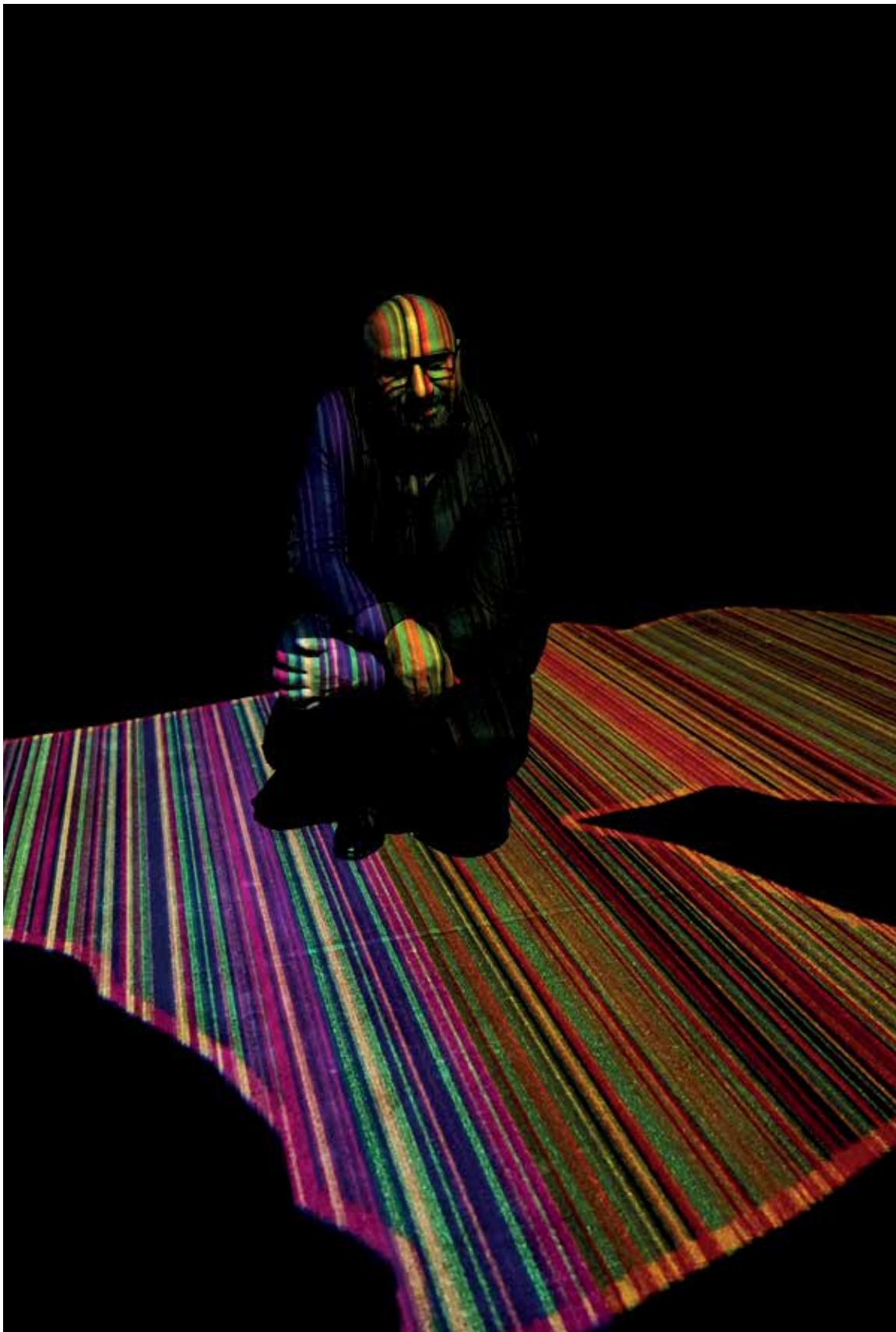
CONCEPTUAL VEHICLES:

1. A decent understanding of psychopathology and neurology
2. A familiarity with science communication
3. Artistic and poetic frameworks

PRACTICAL/LOGISTICAL VEHICLES:

1. Intellectual support/collaboration with psychology/neuroscience/ecology experts.
2. Studio space(s) and research lab(s)
3. Science communication + Visual communication design support





DEPARTMENT OF GRADUATE AND INTERDISCIPLINARY STUDIES

MASTER OF ART & DESIGN STUDIES

A unique programme in South Asia, MA ADS recognises the potential of creative practices beyond the realm of art and design. Therefore, it is open to creative minds both from within and outside the disciplines of art and design. MA ADS attempts to foster new forms of knowledge in conversation with fields of visual studies, critical theory, creative technologies and scientific inquiry under the premise of art and design. Students devise a self-directed trajectory in studio,

writing or a combination of both. This is supported by an integration of courses, seminars, advisors and thesis supervisors, critique panels, visiting lecturers, studio visits and workshops.

The ethos of the programme considers the complex and shifting histories of art, culture and creativity. In light of this awareness, it encourages graduate students to wander into uncharted territories of the future, the past and new

interrelations in the present. MA ADS aims to facilitate graduate students in thus connecting their themes of inquiry within a personal, local and global discourse.

The structure of the programme is not only specific to academic and professional needs in South Asia, but is also at par with the global standards of education, studio practices and research in the fields of art and design.

MASTER OF ART & DESIGN STUDIES (MA ADS)

YEAR 1 - SEMESTER I

ADS 538	Integrated Graduate Colloquium I	3
ADS 532	Research Methods and Academic Writing for Art and Design I	3
ADS 522	Contexts and Strategies in Practice	3
ADS 537	History of Ideas	3
See List	Studio or Theory Elective	3
		15

YEAR 1 - SEMESTER II

ADS 542	Major Project I	6
ADS 544	Research Methods and Academic Writing for Art and Design II	3
See List	Studio or Theory Elective	3
See List	Studio or Theory Elective	3
		15

YEAR 2 - SEMESTER III

ADS 540	Integrated Graduate Colloquium II	3
ADS 631	Research Methods and Academic Writing for Art and Design III OR Studio or Theory Elective (For Studio emphasis students with permission of Advisor)	3
ADS 613	Major Project II	9
		15

YEAR 2 - SEMESTER IV

ADS 630	Graduate Colloquium III	3
ADS 621	Major Project III & Thesis	12
		15
Total Credit Amount		60

THESIS REQUIREMENTS FOR M.A. ADS:

A thesis in the form of a degree show and a written paper is required. There are three options for the M.A. ADS thesis:

Paths	Thesis Requirement
Studio* Emphasis	Reflective Essay of 1500 to 3000 words
Writing Emphasis	Thesis of 15,000 – 20,000 words
Studio* & Writing	Exhibition and Thesis of 7,500 – 10,000 words

* Since the thesis exhibition for the visual component requirement cannot be quantified in a manner similar to the word limit of the written component, it is up to the student's advisor and a committee member or the programme faculty committee to approve the appropriate quantity of the visual production.

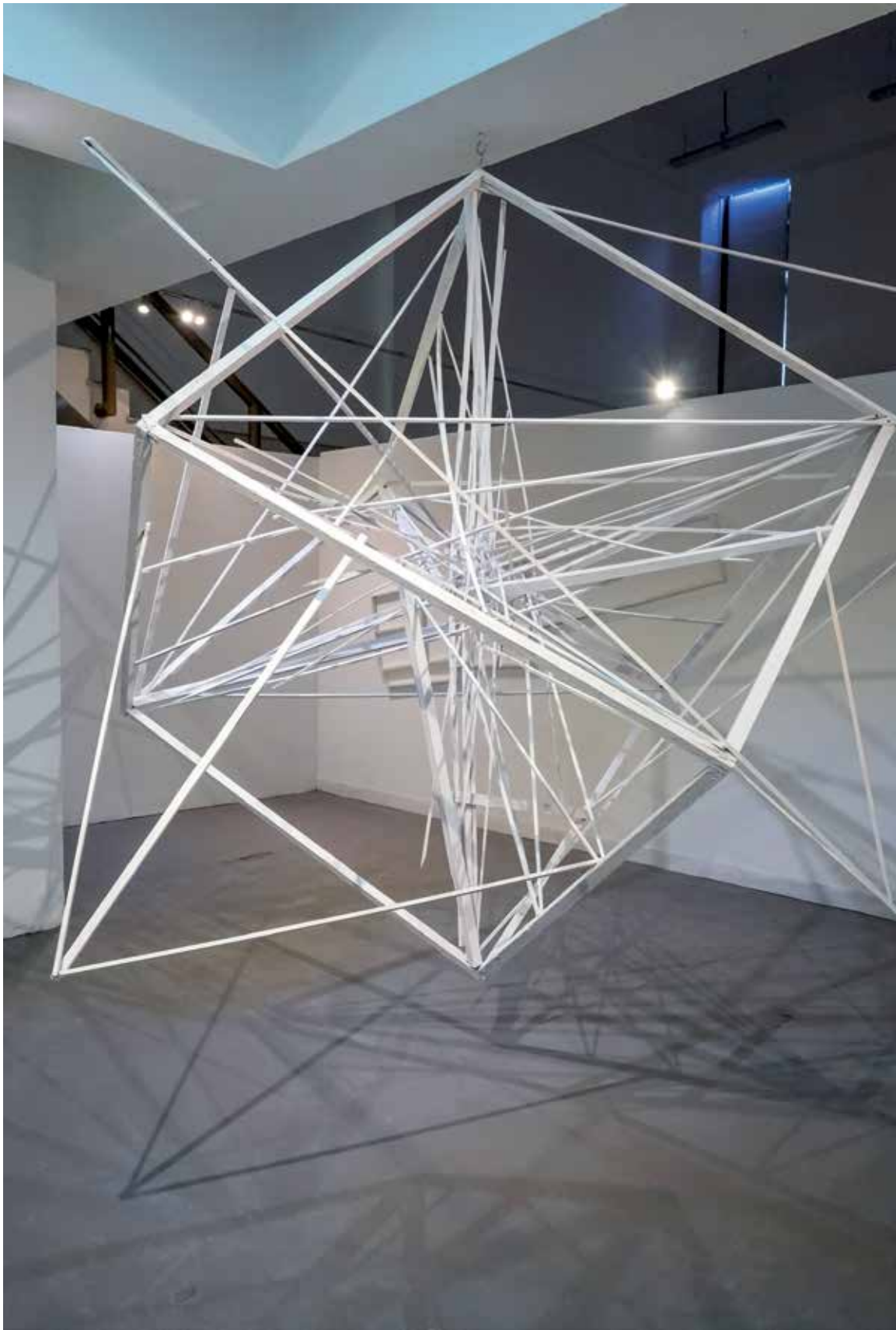
DEGREE REQUIREMENT:

60 Credits | 14 courses

10 Mandatory courses: 3 Major Studio + 1 Studio + 6 compulsory theory courses
4 Elective courses: Studio or Theory

POSSIBLE CAREER PATHS:

Artist, Designer, Educator, Academic Researcher, Policy Makers, Social Interventionists, Art Writers, Art Historian, Entrepreneurs, Communications Specialist, Strategist, Environmental Consultancy, Conservationist, Archivist, Arts Journalism, Curator, PhD andidate, Advertising, Art Direction, Design Activism, Design Education, Exhibition & Display Design, Museum Design, Performance Artist, Art Administrator, Film and TV.



THE DNA REVOLUTION

WHY DID WE GET TO WHERE WE ARE TODAY?

1. **Genetic Drift**: Random changes in gene frequencies over time, especially in small populations.

2. **Gene Flow**: The movement of genes between populations through migration.

3. **Genetic Bottleneck**: A sharp reduction in population size, leading to a loss of genetic diversity.

4. **Adaptation**: Changes in gene frequencies due to natural selection favoring traits that improve survival and reproduction.

5. **Convergent Evolution**: Similar traits evolving independently in different species.

6. **Parallel Evolution**: Similar traits evolving in different species from a common ancestor.

7. **Convergent Phenotype**: Similar traits that are not due to common ancestry.

8. **Genetic Drift**: Random changes in gene frequencies over time, especially in small populations.

9. **Gene Flow**: The movement of genes between populations through migration.

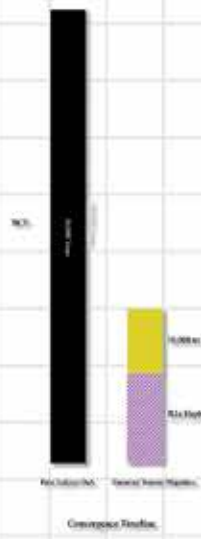
10. **Genetic Bottleneck**: A sharp reduction in population size, leading to a loss of genetic diversity.

11. **Adaptation**: Changes in gene frequencies due to natural selection favoring traits that improve survival and reproduction.

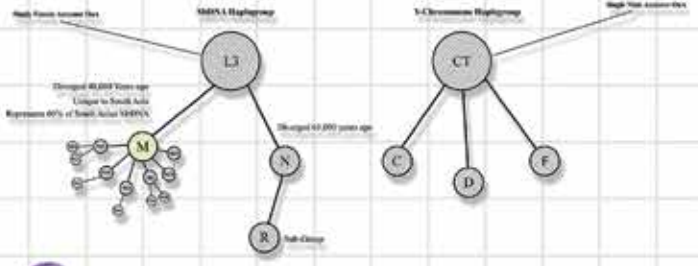
12. **Convergent Evolution**: Similar traits evolving independently in different species.

13. **Parallel Evolution**: Similar traits evolving in different species from a common ancestor.

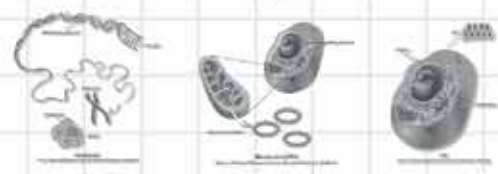
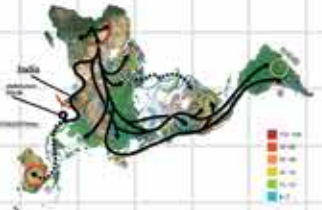
14. **Convergent Phenotype**: Similar traits that are not due to common ancestry.



Reddish
Caucasian
Yellow
Black
Dark



Andamanese Tribe - Native to Andaman Islands represent the most genetic example of DNA of the original Chak migrants of South Asia.



65,000 Years Ago Approx.

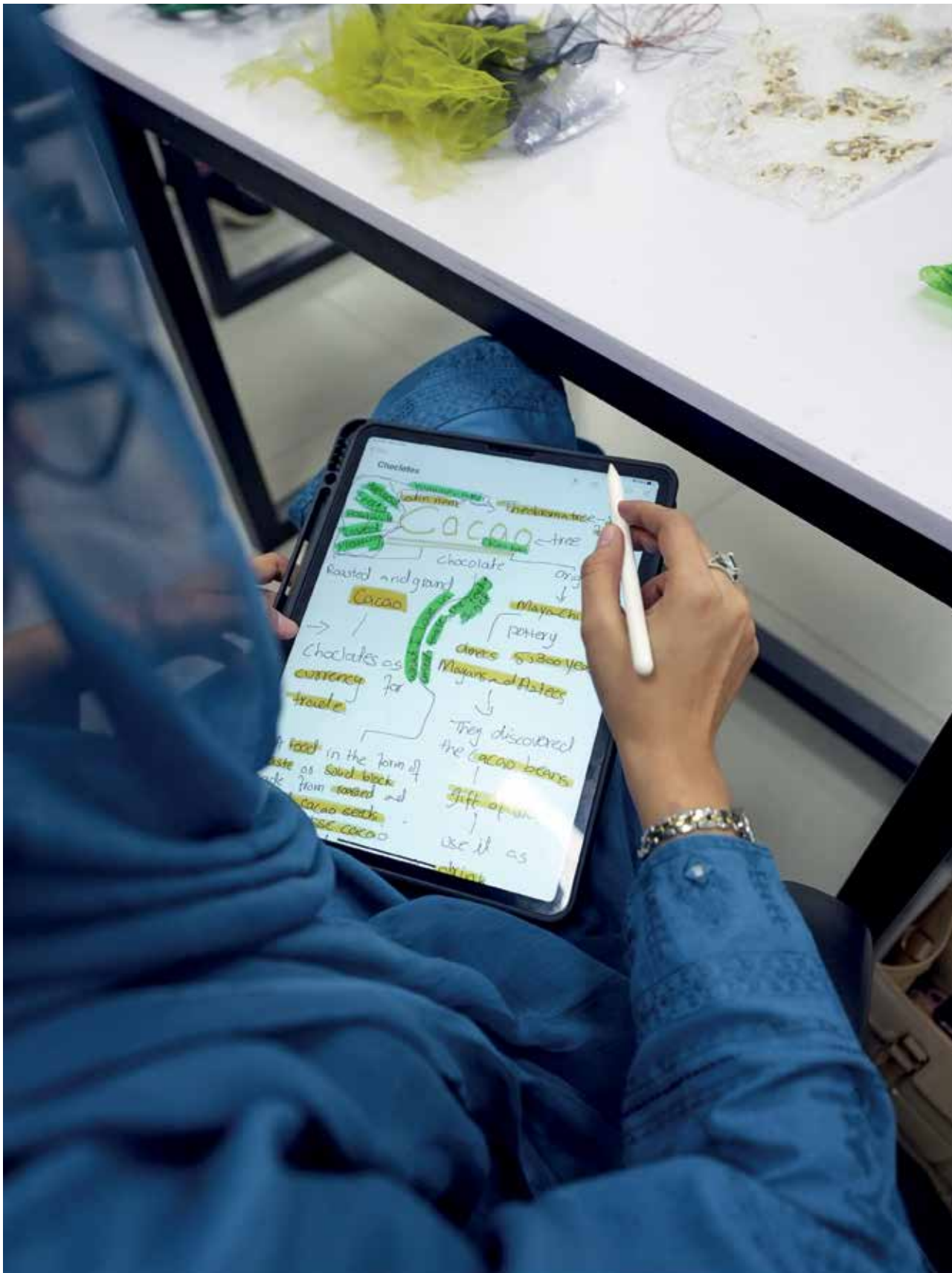
45,000 Years Ago



7000 - 2600 BCE
Barley Cultivation

4000 - 3000 BCE
Bottleneck Period of Genetic Diversity

AD 0 Today



DEPARTMENT OF GRADUATE STUDIES

MASTER OF ART EDUCATION

The Master of Art Education is a low residency MS/MPhil level graduate studies programme especially designed for education professionals and in-service teachers. It addresses teachers, administrators and educators in art, design and related disciplines in schools, higher education, and informal education settings, who wish to pursue a Master's degree while maintaining their regular (full-time) jobs.

The Master's programme is conducted over 2.5 Years (3 Summer Semesters on campus + 1 Spring Semester + 2 Fall Semesters). It offers a challenging, intensive short duration residency programme combined with off-campus fieldwork in both teaching and research during the Fall and Spring semesters, thus allowing students to maintain their full-time jobs.

The programme is designed around a core of courses in educational theory, which are closely integrated with professional practice in teaching and studio art. Both coursework and instruction in this programme are experientially focused to determine students' future pathways in teaching or related practices in education. Beyond this core, students have the flexibility to design individual research projects and fieldwork under expert faculty guidance and mentorship. The areas of concern for these projects emerge from their educational experiences and teaching contexts.

MASTER OF ART EDUCATION (MA AE)

YEAR 1 - SEMESTER I

AAE 701	Studio I: Thinking Through Materials	3
AAE 702	History and Philosophy in Art Education	3
AAE 703	Curriculum and Instructional Design	1.5
AE 704	Artistic Development and Psychology OR	1.5
AE 705	Diversity in Art Education	
AE 706	Tools and Technologies in Art Education	

YEAR 1 - SEMESTER II

AAE 707	Elective: Teaching Practicum or other SVAD electives (See List)	3
		12

YEAR 2 - SEMESTER III

AAE 708	Studio II: Contexts and Strategies for Making and Teaching	3
AAE 709	Research Methods in Art Education	3
AAE 710	Critical Pedagogy in Art Education	1.5
AE 704	Artistic Development and Psychology OR	1.5
AE 705	Diversity in Art Education	
AE 706	Tools and Technologies in Art Education	

YEAR 2 - SEMESTER IV

AAE 716	Thesis Seminar I	3
		12

YEAR 3 - SEMESTER V

AAE 712	Thesis Advisement I	3
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YEAR 3 - SEMESTER VI

AAE 713	Advanced Strategies for Making and Teaching	3
AAE 714	Thesis Advisement II	3
AAE 717	Thesis Seminar II	3
		12

Total Credit Amount		36
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THESIS REQUIREMENTS:

A thesis is required for completion of the degree. The Master's Thesis is a written paper or a field-based/ practice-led initiative project produced during the final year of graduate study that applies the students' problem solving and analytical skills developed during coursework to investigate a topic relating to art, design or other visual form of education. Typically, students select this topic from their own practice of education. The thesis must demonstrate the students' abilities to design, produce, and present the results of an original professional inquiry in the broad fields of arts education.

Areas of educational inquiry can range from teaching and learning in art, design or related fields, curriculum projects, socio-cultural perspectives on education, historical research, arts and cultural advocacy, to educational policy development and implementation.

The two thesis tracks will be:

1) **A Research Paper** (15,000 – 20,000)

2) **A Thesis Project** that may entail fieldwork and an output in any creative format (subject to approval of thesis supervisor), accompanied by a project report (3500-5000 words).

DEGREE REQUIREMENT:

36 Credits | 11 Courses

8 Compulsory courses: 2 Studio + 3 Theory + 3 Thesis & Thesis support courses

3 Elective courses: 1 Practicum + 2 Elective courses

POSSIBLE CAREER PATHS:

Teaching in Art, Design or related fields (K-12, higher education and non-institutional settings), Arts Advocacy, Educational and Cultural Policy Development, Curriculum Development, Museum Education, Art Academia, Teacher Education and Educational Research.





SVAD COURSES



FOUNDATION STUDIES

FDY-101	2 Dimensionality: Drawing & Surface Tensions
FDY-102	3 Dimensionality: Space & Form
FDY-103	4 Dimensionality: Time & Virtuality
FDY-104	Contextuality: Theory & Practice
FDY-105	Visuality: Form & Content
FDY-106	Memory: Visual Culture Through Time
FDY-107	English Language and Writing
FDY-108	Typography and Layout
FDY-109	Animation and Interactive Arts
FDY-110	Introduction to Painting
FDY-111	Lens Based Media: Video & Photography for Beginners
FDY-112	3D Construction: Through Draping and Pattern
FDY-113	Fibre, Weave and Surface Studies
FDY-114	Introduction to Illustration
FDY-115	Research Methods in Art and Design
FDY-116	Academic Writing and Critical Reading
FDY-117	History of Visual Arts
FDY-118	History of Communication Design
TFA-127	History of Textile, Fashion & Accessories Design
FDY-120	Prototyping: Concept to Form
FDY-121	Drawing Production

DEPARTMENT OF FINE ARTS

IDE-201	History of Ideas
IDE-202	Integrated Studio
VFD 221	Integrated Visual Arts & Visual Communication Design Studio
BVA-300	Fine Art Major Studio I
BVA-301	Fine Art Major Studio II
BVA-400	Fine Art Major Studio III
BVA-401	Fine Art Major Studio IV
BVA-402	Current Discourse in Visual Art
BVA-452	Professional Practices in Visual Art
VFA-230	Exploring Mindfulness and Identity Through Photography
VFA-232	Around Color
VFA-235	Sculpting the Sensorial Being

VFA-236	The Third Eye: Making Meaning of the World through the Lens
BVA-227	Real as Imaginary: Fictive in Painting
BVA-228	B/Ordering the Space
BVA-229	Making Photographs or Taking Them?
BVA-215	Site, Sound and the Moving Image
VFA-257	Memories of Home: Art and Transcultural Identity
BVA-230	Other Colours: Nature, History & Politics of Pigment in Art
BVA-219	The West & The Rest: Art in the Era of Colonialism
VFA-306	Everyday Science: Exploring the Infra-Ordinary

DEPARTMENT OF TEXTILE & FIBRE STUDIES

IDE-201	History of Ideas
IDE-202	Integrated Studio
TFA-239	Integrated Textile, Fashion & Accessories Design Studio
TFA-301	Textile & Fibre Major Studio I
TFA-302	Textile & Fibre Major Studio II
TFA-401	Textile & Fibre Major Studio III
TFA-402	Textile & Fibre Major Studio IV
TFA-303	Fashion Major Studio I
TFA-304	Fashion Major Studio II
TFA-403	Fashion Major Studio III
TFA-404	Fashion Major Studio IV
TFA-307	Jewellery & Accessories Major Studio I
TFA-308	Jewellery & Accessories Major Studio II
TFA-409	Jewellery & Accessories Major Studio III
TFA-410	Jewellery & Accessories Major Studio IV
TFA-411	Current Discourse in Textile, Fashion and Accessories Design
TFA-412	Professional Practices in Textile, Fashion and Accessories Design
TFA-204	Symbolism in Surfaces
TFA-205	Language of Weave
TFA-206	Thinking Through Draping
TFA-207	Couture Practicum
TFA-208	Metal Matters: Forging and Fabrication
TFA-209	Dramatic Design: Accessories for Film, Theatre and Stage

TFA-210	Fibre Revisited
TFA-211	Fashion Illustration
TFA-212	Digital Textiles
TFA-213	Fibre Narratives
TFA-214	Craft Practices
TFA-215	Fashion Recollection
TFA-216	Fashion Construction
TFA-217	Redefining the Art of Kundan
TFA-218	Lifestyle Accessories
TFA-219	Style Assemblage
TFA-220	Accessories Illustration
TFA-221	Digital Dimensions; 3D Applications in Design
TFA-222	Material Technology
TFA-223	Semiotics of Fashion
TFA-224	Politics of Adornment
TFA-225	Social Fabric
TFA-226	Marketing Strategies: Entrepreneurship & Branding
TFA-227	Textile Archives
TFA-228	History of Costume
TFA-229	Accessorizing the Everyday

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

IDE-201	History of Ideas
IDE-202	Integrated Studio
VFD 221	Integrated Visual Arts & Visual Communication Design Studio
VCD-300	Visual Communication Design Major Studio I
VCD-301	Visual Communication Design Major Studio II
VCD-400	Visual Communication Design Major Studio III
VCD-401	Visual Communication Design Major Studio IV
VCD-403	Current Discourse in Visual Communication Design
VCD-452	Professional Practices in Visual Communication Design
VCD-247	Storytelling Through Editorial Illustration
VCD-248	Eye Candy, Visual Effects

VCD-249	The Semantics and Anatomy of Post-War Branding & Identity
VCD-250	UI/UX Workflows: Figma A to Z
VCD-251	Enduring a 3-Dimensional World
VCD-252	Designing Experiences for Print & Screen
VCD-253	Narrative Building with Forms & Volumes
VCD-260	Experience Design: A Holistic Approach
VCD-261	Neural Correspondence Through Music
VCD-262	Illustrative Multiverse
VCD-263	Dissecting & Re-Inventing: Filmic Compositions & Narratives
VCD-264	3D Product Visualisation
VCD-265	Unreal Cinematics
VCD-266	Kinetic Typography
VCD-267	Editorial Masterclass
VCD-224	Design for Social Change
VCD-254	The Meme Machine: Alternative Traditions
VCD-256	Screenwriting: Cinema to Cellphones
VCD-257	Planet & The Collective Prosperity
VCD-258	Deconstructing Tolkien, Miyazaki and Dr. Seuss
VCD-268	Untangling History Through Design
VCD-269	The Sacred Geometry in Art, Design & Architecture
VCD-270	Marketing the Modern Business & The Modern Self

BA HONS. INTERDISCIPLINARY EXPANDED DESIGN & ART

IDE-201	History of Ideas
IDE-202	Integrated Studio
VFD 221 OR TFA-230	Integrated Visual Arts & Visual Communication Design Studio OR Integrated Textile, Fashion & Accessories Design Studio
IDE-300	Interdisciplinary Expanded Design & Art Project I
IDE-301	Interdisciplinary Expanded Design & Art Project II
IDE-400	Interdisciplinary Expanded Design & Art Project III
IDE-401	Interdisciplinary Expanded Design & Art Project IV
IDE-204	Research Methods I

IDE-205	Research Methods II
IDE-256	Total Design: "If You Can Design One Thing, You Can Design Everything"
IDE-257	Polymath: The Everyday Scientist
IDE-208	Where Form Meets Function: Designing the Automobile
IDE-262	(Re)Thinking Performance
IDE-263	Script to Screen
IDE-264	The Multisensory Space: Human Perception & Spatial Constructs
IDE-239	Designing Humans: A Sneak Peak Inside the Human Genome
IDE-259	Decolonising Material Culture Through Oral Histories
IDE-261	Phantasie: The Uncanny, The Surreal and The Sublime
IDE-224	The Art of Commerce Dialectic: Creative & Cultural Industries
IDE-268	Feminist Mythic: Anthropological Studies on Folk Archetypes in Pakistan
GLO-202	Who Am I? Dissecting the Human Mind

AE-706	Tools and Technologies in Art Education
AE-707	Teaching Practicum (Fieldwork)
AE-708	Studio II: Contexts and Strategies for Making and Teaching
AE-709	Research Methods in Art Education
AE-710	Critical Pedagogy in Art Education
AE-711	Research and Professional Practice
AE-712	Thesis Advisement I
AE-713	Advanced Strategies for Making and Teaching
AE-714	Thesis Advisement II
AE-715	Thesis Seminar

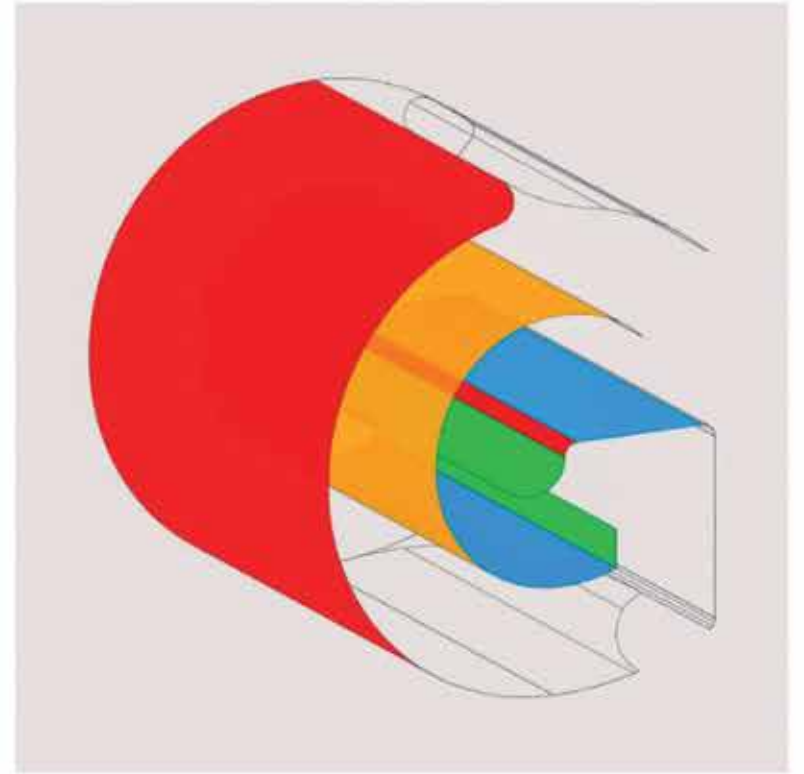
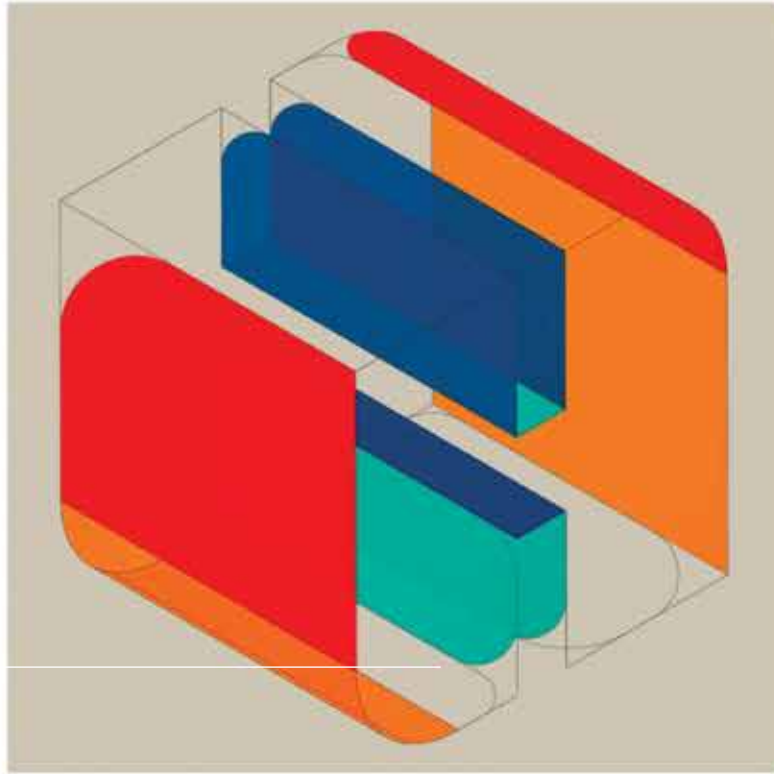
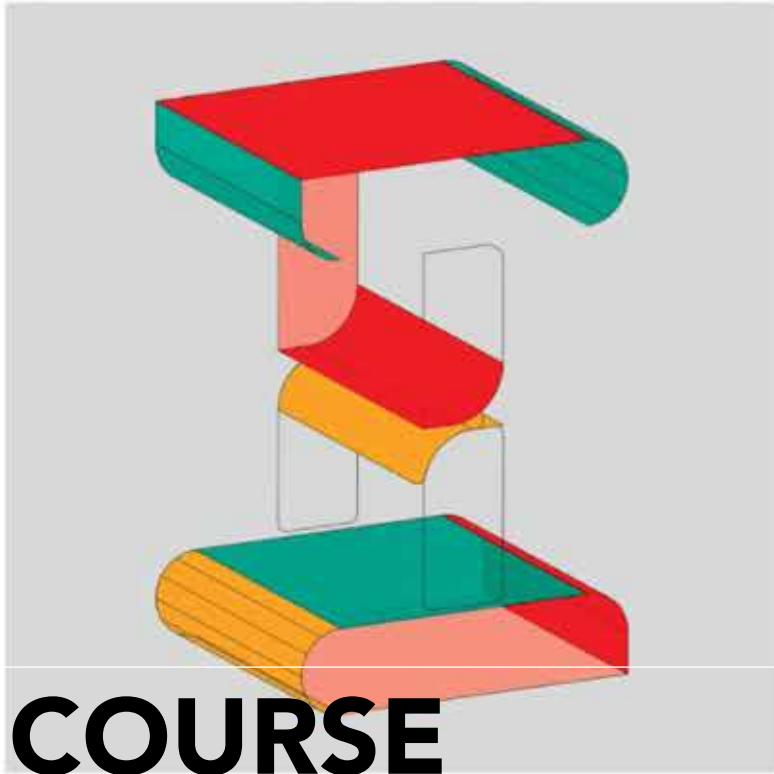
MASTER OF ART & DESIGN STUDIES

ADS-538	Integrated Graduate Colloquium I
ADS-540	Integrated Graduate Colloquium II
ADS-630	Graduate Colloquium III
ADS-537	History of Ideas
ADS-532	Research Methods and Academic Writing for Art and Design I
ADS-544	Research Methods and Academic Writing for Art and Design II
ADS-522	Contexts and Strategies in Art and Design Practices
ADS-542	Major Project I
ADS-613	Major Project II
ADS-621	Major Project III + Thesis
ADS-621	Major Project III + Thesis

MASTER OF ART EDUCATION

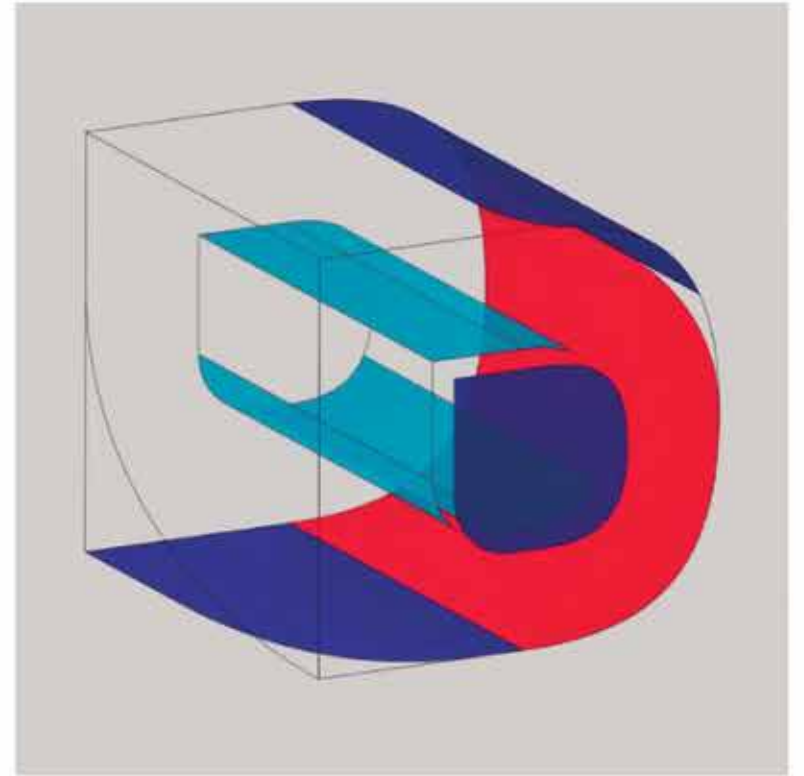
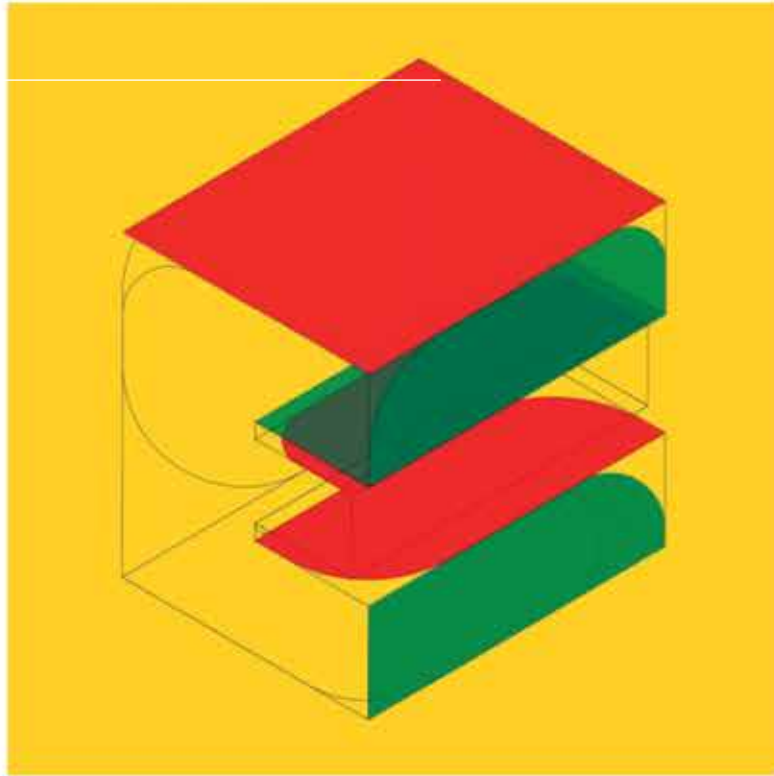
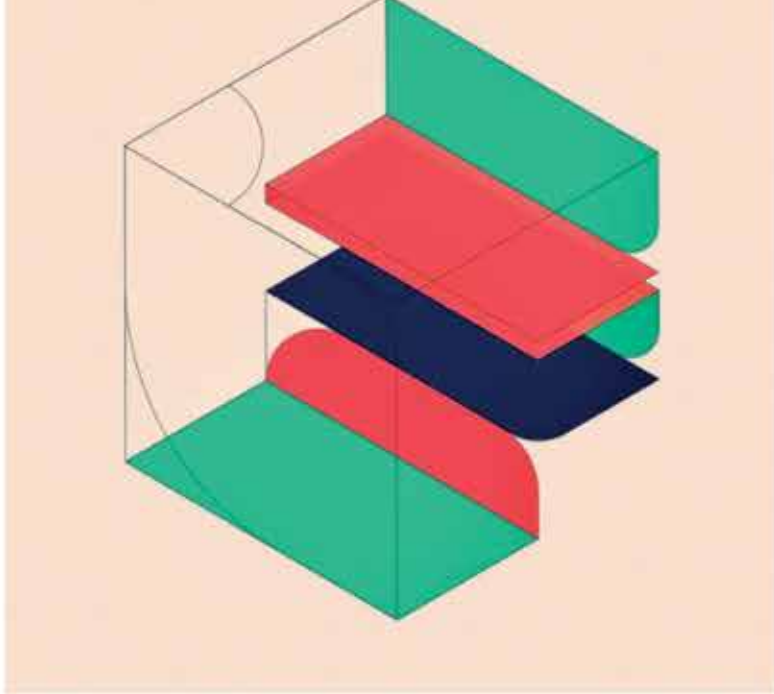
AE-701	Studio I: Thinking Through Materials
AE-702	History and Philosophy in Art Education
AE-703	Curriculum and Instructional Design
AE-704	Artistic Development and Psychology
AE-705	Diversity in Art Education





COURSE

DESCRIPTIONS



FOUNDATION STUDIES

MANDATORY COURSES

Visuality: Form and Content Semester 1

Course Code: FDY-105

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course concentrates on the basics of visual language, beginning with the elements and principles common to all fields of art and design. After learning to interpret inherent meaning in form through seemingly universal symbols like shapes, colours, and others, the course moves on to explore “reading images” as narratives in relevance to history, society and popular culture. Students will learn to decipher the constructed stereotypes of power, race, gender and class through exposure to a wide range of visual communication forms like advertisement, film, architecture, textile, and others.

Memory: Visual Culture Through Time Semester 1

Course Code: FDY-106

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

The course offers an introduction to the different ideas that have underpinned visual culture and vocabularies through history. It employs a thematic interdisciplinary lens that encompasses artistic expression, design, popular culture, news, science, optic technologies and other visual manifestation of human modes of living. The course aims to foster the relevancy of human creativity beyond the typical classification of time and region. Instead, students are expected to use conceptual lenses to analyse comparative ideas, thus connecting the past to the present and the future.

Contextuality: Theory and Practice Semester 1

Course Code: FDY-104

Contact Time: 6 Hours Per Week

Credits: 3 | Theory/Studio

Creating, thought and research are simultaneous and interconnected processes. This course is premised on these relationships. It is structured as a hybrid with both studio and theory components organised around different thematic lenses. The course aims to introduce students to the complex history of creative inquiry and its shifting currency. Students are expected to be self-reflective within the production of their work, as well as when considering varying understandings of it across different social, artistic and intellectual contexts.

4-Dimensionality: Time and Virtuality Semester 1

Course Code: FDY-103

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

Our lives today are divided in two: the real and the simulated. This course considers how to artistically tackle this gap between the physical and the virtual: space and time. It offers an in-depth look at the virtual realm, including the internet, forms of digital image-making and time-based mediums. Simultaneously, students are introduced to conceptual themes relevant to new media today. They also explore sound, video production, and creative coding as an approach to storytelling and self-expression, cementing the link between the physical and digital world.

3-Dimensionality: Space and Form Semester 1

Course Code: FDY-102

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This introductory course explores broad themes within three-dimensionality through a diverse range of materials, tools, and methods while simultaneously focusing on individual conceptual and stylistics concerns. Students will cover basic sculptural techniques like moulding/casting, additive and subtractive methods like carving, welding, and others. While teaching students the fundamentals of scale, texture, weight and movement through developing a vocabulary of

fabrication solutions in the studio, this course also aims to help them contextualise their practice within a historical and contemporary discourse of three-dimensionality.

2-Dimensionality: Drawing and Surface Tensions Semester 1

Course Code: FDY-101

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

The condition of flatness is explored both conceptually and formally in this course. It examines various issues in 2-dimensional discourse such as the limits of framing; shifts and illusions of depth; perspective as it shapes our view of reality; the relationship of a viewer with a 2-dimensional surface and the ways in which such work may be shared. Students are expected to work with a variety of mediums and methods of mark making through which they understand drawing and other two-dimensional media as languages in their own right.

FOUNDATIONAL STUDIO ELECTIVES

Typography and Layout Semester 2

Course Code: FDY-108

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course will address type, typesetting, and layouts for various integrated formats. Today the role of type is larger than just print media. This course will introduce the basics of typography and its implementation in various formats. Students are familiarised with specific terminology regarding font classification, measurement, placement and page arrangement. Further emphasis is placed on understanding the semiotic value of typefaces and the importance of applying them appropriately to the message.

Animation and Interactive Arts Semester 2

Course Code: FDY-109

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course for foundation year students will allow them to understand the basics of interaction and animation. Students will study traditional techniques and develop a more concise observation in both disciplines. The core focus of this course is to explore and teach the

fundamental skills and principles of traditional and basic digital animation along with its implementation in the interactive arts. Students are assessed on their synthesis of this learning from the perspective of skills in way that develops and enhances communication.

Introduction to Painting Semester 2

Course Code: FDY-110

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course is an introduction to the elementary concepts and techniques of painting. These include colour theory, pictorial plane, surface and imagery inter-relationships, surface preparation, palette works and others. It will focus on three primary areas: material applied, techniques of application and variety of surfaces. The course projects enhance observation skills and provide an opportunity to acquire confidence in the medium through freedom of experimentation with diverse media. Students are expected to gain a basic understanding of formal pictorial elements as well as conceptual aspects of painting.

Lens Based Media: Video & Photography for Beginners Semester 2

Course Code: FDY-111

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

Through an introduction to the elements of digital media, students are grounded in the basic functions of photographic equipment and the principles of recording light. They are given a broad interdisciplinary understanding of concepts related to imaging, sound, video and interactivity. Lectures and discussions survey the history of artists using digital media. At the end of the course the students are expected to have confidence in handling a photographic shoot and creating videos with the simultaneous and complex goals of creative freedom and technical expertise.

Fibre, Weave and Surface studies Semester 2

Course Code: FDY-113

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This is a thematically driven course designed to reconfigure and build upon knowledge of two-dimensional surfaces from within the sensibility

of fibre and the broad notion of textiles. This approach is expected to push boundaries and is primarily concerned with the application of two-dimensional elements for gaining creative and visual starting points. The course builds the students’ foundation of working on the table-loom developing textures and surfaces using a variety of materials like paper, textile, fibre and found material, as well as incorporating a detailed study of colour systems to create surfaces.

3D Construction: Through Draping and Pattern Semester 2

Course Code: FDY-112

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course develops students’ prior knowledge of three-dimensional designs by focusing on techniques and processes of construction used in fashion, accessories design and other sculptural fields. Students learn how to convert 2D materials into 3D forms through an introduction to fundamental garment manufacture and production. Pattern-making and draping techniques are covered with a focus on the structure, forms and contours of the body as well as other objects in three-dimension. This fusion enables students to develop a thorough understanding of material behaviour and construction.

Prototyping: Concept to Form Semester 2

Course Code: FDY-120

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course focuses on developing students’ abilities to take a thought from being just an intangible idea all the way to a tangible physicality. Through working with ideation exercises as well as material processes, this course gives students a broad-based understanding of form by experimenting with a wide variety of techniques, creating an intersection between the fine arts, jewellery and other design-centric fields. The emphasis is on the process of conceptualising and then bringing the planned form to fruition using relevant material processes.

Drawing Production | Semester 2

Course Code: FDY-121

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course seeks to encourage students to be more experimental

at exploring diverse possibilities and media to produce drawings. Drawing is not seen in the conventional sense as preparatory study for later work. Rather, it is considered as an effective mode of visual expression where every drawing is a carefully constructed work responding to some critical inquiry. Projects involve working with text, found images, exploring and examining contemporary visual culture and its impact on our society.

Introduction to Illustration | Semester 2

Course Code: FDY-114

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

In this drawing intensive course, students will explore various illustration techniques. From traditional medium to digital medium and everything in between this course will help students develop their own style. The course also aims at familiarizing students on how to generate new ideas, create visual narratives, undertake visual research and develop fluency in illustrative context. Thus, an equal emphasis relies on reading as well as drawing throughout the course.

FOUNDATIONAL THEORY ELECTIVES

History of Visual Arts Semester 2

Course Code: FDY-117

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

Objects and practices that we identify as art today arise from their specific historical, political and cultural conditions. This course attempts to unpack this context in terms of meaning and purpose of artistic practices, both intended at the time and subsequently established. While the chronological skeleton of the course ranges from the Enlightenment to the Contemporary, the structure lends itself to overlaps and connections beyond this framing. Students are expected to cultivate and apply visual literacy and critical analysis to the considered contexts, thus establishing a conversation with multiple pasts.

History of Communication Design Semester 2

Course Code: FDY-118

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

What is Visual Communication Design? How did it arrive to be in its present state? How does it influence us and how do we influence it in turn? This course will address these questions while observing the development of visual communication. It will touch upon key design movements in the industrial age that helped shape the world. However, while the discipline is presumed to be post-industrial, the course will also consider ancient history where the roots of the discipline were laid such as the development and evolution of the Roman alphabet.

History of Textile, Fashion and Accessories Design Semester 2

Course Code: FDY-127

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course surveys the key historical design developments in textile, fashion and accessories from the Industrial Revolution to present times. The course explores core ideas, key designers and the everyday designed objects that form a part of our material culture. It aims to create both a conceptual and visual understanding of the diverse design aesthetic from the 19th to the 20th century by rooting it in its socio-cultural, political, economic, and technological contexts. Ideological themes are explored ranging from the handcrafted aesthetic to industrial modernism and ultimately delving into ideas of Post Modernism and the Information age.

Research Methods in Art and Design

Course Code: FDY-115

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

How is it that we know things with certainty? What are some of the ways in which we can extend our present understanding of the world? This course offers initial answers to these questions by introducing students to a selection of research methodology in the arts. It considers the systematic accumulation and creation of knowledge from an interdisciplinary and practice-based perspective. Students are expected to apply this

understanding to investigations that further their other practices and which may gain relevance even beyond the arts.

Academic Writing and Critical Reading

Course Code: FDY-116

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

Do U UndeRstaNd DiS? Chances are, your instructors do not. This course introduces students to conventions and techniques of writing in academic contexts. It covers logical argumentation; thesis claims and evidence; sourcing and citations; ethics and academic integrity; academic language and vocabulary; and standard writing formats. Students will also learn strategies of sustained reading practices and comprehension of complex texts. By the end of the course, students are expected to read confidently and write persuasively, skills that will remain useful for the rest of their academic and professional careers.

DEPARTMENT OF FINE ARTS

MANDATORY COURSES

History of Ideas

Semester 3

Course Code: IDE-201

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development mentioned above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Integrated Studio

Semester 3

Course Code: IDE-202

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be “practicing” today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Visual Arts & Visual Communication Design Studio

Semester 4

Course Code: VFD-221

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

In this course, students are encouraged to explore basic themes, ideas and practices that are common to Visual Art and Design. The formal and conceptual parameters provided to students are a springboard for the formulation of their own ideas and interests, expressed through mediums of their own choice. Through short, experimental assignments emphasis is laid on strengthening execution skills as well as perceptual and conceptual abilities. The main objective of this course is to familiarise students with current/ re-current themes, critical ideas and lenses such as semiotics and phenomenology. Thus, they are expected to become informed readers and makers of images in a variety of visual art and design formats.

Fine Art Major Studio I

Semester 5

Course Code: BVA-300

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course is a transitory level between the more structured Major I, and the independent Major III and hence involves a combination of two pedagogical approaches. Students have the opportunity to explore their understanding of formal issues through various themes

and ideas. The primary objective of this course is to enable students in bridging their formal skills and theoretical understanding. Students are encouraged to experiment extensively with mediums of their choice while responding with critical thoughts and ideas within a broader context of the arts.

Fine Art Major Studio II

Semester 6

Course Code: BVA-301

Contact Time: 12 Hours Per Week

Credits: 6 | Studio

At this advanced level, students are expected to independently identify and explore personal interests. Their work is self-motivated and interaction with the tutor are limited to individual and group critique sessions. The primary objective of this course is to enable the students in identifying their concerns, developing their independent practice and narrowing down their choice of mediums. At this level, students are also being exposed to ideas outside of art & design disciplines through simultaneous theory courses and they are expected to bring this understanding to Major Studio.

Research and Studio Practice

During summer break between

Semester 6 & 7

Course Code: VFA-228

Contact Time: TBD

Credits: 2

This self-directed course will essentially help students augment their studio practice through research and prepare them for their future professional practice. It will also equip them for their fourth and final year of the undergraduate program and help them realize their thesis through a research base. Students during the summer break, between 6th and 7th semester will carry on a series of research activities, following guidelines set by the major studio instructor, and submit a comprehensive report upon joining the 7th semester.

Fine Art Major Studio III

Semester 7

Course Code: BVA-400

Contact Time: 18 Hours Per Week

Credits: 9 | Studio

In this Major Studio, students are encouraged to produce a cohesive body of work by narrowing down and focusing on specific choices of medium and format that they have

already explored extensively in the past. Students work on self-directed projects supplemented by one-on-one tutorials and group critiques of advanced level. Each student is expected to follow their specific path of exploration with consistency. The course aims to facilitate students in learning to work with rigour, while having a self-critical view towards their own development.

Current Discourse in Visual Art Semester 7

Course Code: BVA-402

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course examines the idea of art as handed to us through a history of interpretations, leading to a reassessment of the critical assumptions implicit in the creation of the discipline. Through a series of discursive activity, accompanying texts and writing students trace and negate chronologies, and subsequently examine the ‘conditions’ underpinning the art imaginary at present time, leading to a reassessment of its physical and conceptual boundaries. The students examine contemporaneity from a panoramic point of view not just as a participation in chronological time but also as a (dis)continuation of it: the present lies evasive, unfixated and un-bracketed.

Fine Art Major Studio IV

Semester 8

Course Code: BVA-401

Contact time: 24 Hours per Week

Credits: 12 | Studio

Students continue with projects already initiated in the major studio in the previous semester with the awareness that the final works produced during the course of the 8th semester will be a part of degree show. Students are facilitated in development of their work through independent discussions with the thesis supervisor/s and as well as through group reviews with guest critics. Curatorial and display design concerns around their individual practices are also discussed.

Professional Practices in Visual Art Semester 8

Course Code: BVA-452

Contact Time: 3 Hours per Week

Credits: 3 | Theory

How do artists make a living? It takes time for emerging artists to become established and to find an

appropriate niche in the market. This course in the final semester prepares graduating students for the realities of art as a profession. The seminar is designed to meet the needs of graduating students with different career objectives. In addition, students acquire essential skills in the following: finding and running a studio, publicity, bringing work to the attention of the buying public, funding work, handling commission bodies and curators, organising exhibitions, producing exhibition catalogues, entering artist-in-residence schemes, competition and copyright issues.

DEPARTMENT OF TEXTILE, FASHION AND Accessories DESIGN

BACHELOR OF TEXTILE, FASHION & ACCESSORIES DESIGN (WITH A SPECIALISATION IN TEXTILE AND FIBRE)

MANDATORY COURSES FOR TEXTILE & FIBRE SPECIALISATION

History of Ideas

Semester 3

Course Code: IDE-201

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Integrated Studio
Semester 3
Course Code: IDE-202
Contact Time: 6 Hours Per Week
Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be “practicing” today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Textile, Fashion & Accessories Design Studio
Semester 4

Course Code: TFA-239
Contact Time: 6 Hours per week |
Credits: 3 | Studio

In this course, students from Textile, Fashion and Accessories work on open-ended projects. Tasks are designed through identifying meaningful ideas which help students to respond to complex notions such as identity, communication and others. The multidisciplinary nature of this course actively engages students, allowing all textile, accessories and fashion students to interact with each other. This leads to a unique dialogue that encourages sharing of ideas and culminates in diverse design trends. Idea and concept development are the focus of this course to develop an individualised signature style.

Textile & Fibre Major Studio I
Semester 5

Course Code: TFA-301
Contact Time: 12 Hours per week
Credits: 6 | Studio

In this course, thematic exercises are designed to make students visualise how ‘idea designs’ are developed into full-scale professional textile designs incorporating printing, weaving and other surface techniques. A series of designs are developed on paper, using computer-aided design software. This course provides an opportunity to understand and develop concepts by exploring various art and design methods. Students modify and

construct methods through their own research within class projects, a process which aids their conceptual growth.

Textile & Fibre Major Studio II
Semester 6

Course Code: TFA-302
Contact Time: 12 Hours per week
Credits: 6 | Studio

This course provides an opportunity to understand and develop concepts by exploring various art and design methods. Students modify and construct methods through their own research within introduced projects that enhance conceptual growth as well as the reflective process. Students are exposed to the term ‘fibre art’ and its practices around the globe. The course also addresses the industrial parameters of techniques for creating students’ design on textiles. The design work follows international and local trends and colour forecasts. Mandatory internships in the textile industry are a highlight of this course.

Internship for Professional Practice
During summer break between
Semester 6 & 7

Course Code: TFA-231
Contact Time: TBD
Credits: 2

The internship programme at School of Visual Arts and Design is a 2 credit course, harnessing a bridge to link theory, studio and experience its culmination into professional practice. The idea is to place students in the industry to experience the professional environment and learn to apply and connect academic learning to outcomes in the industry. The students would be required to hone their professional skills and build corporate acumen by forming linkages with the industry in a supervised environment. The supervision will come both from faculty at and experts from the art and design industry to ensure the application of ideas and concepts in the real world.

Textile & Fibre Major Studio III
Semester 7

(Summer internship included)
Course Code: TFA-401
Contact Time: 18 Hours per week
Credits: 9 | Studio

In this course students work on exploring and investigating areas of interest using qualitative methods to identify their research gap. The

industrial placement (as part of the summer programme preceding this semester) helps them mature their design ideas into pragmatic solutions. This course will help develop students’ analytical thinking through observation, and augment their experience and the research conducted. It will allow them to streamline their entire creative process and ultimately equip them to select and discard ideas; the most important aspect of critical thinking.

Current Discourse in Textile, Fashion & Accessories Design

Semester 7

Course Code: TFA-411
Contact Time: 24 Hours per week
Credits: 12 | Studio

Current local as well as international trends and pioneers in fields of contemporary design will be introduced in this course in response to changing global trends with a focus on ‘green’ design solutions. The course aims to formulate critical design questions reflecting on work done by artists and designers with a view to consider possible research questions, theoretical frameworks and approaches. The course will help develop an ability to critique and evaluate contemporary design beyond textile, fashion or accessories.

Textile & Fibre Major Studio IV
Semester 8

Course Code: TFA-402
Contact Time: 24 Hours per week
Credits: 12 | Studio

In this course, students work on an independent yet supervised Thesis Project. Building upon research conducted in the previous semester, students refine their final thesis question. The most important aspect is for students to be aware of the role they have to play in society as ‘Socially Conscious Thinker Designers’ and how through their design contributions they can contribute to society. Students are encouraged to work on themes that deal with sustainable trends and social issues to make contributions as designers. The idea is to empower the students to develop their design philosophy.

Professional Practices in Textile, Fashion & Accessories Design
Semester 8

Course Code: TFA-412
Contact Time: 24 Hours per week
Credits: 12 | Studio

This course aims to equip students to enter the professional world beyond the shelters of academia while training them in academic report writing, CVs and resumes, cover letters, teamwork, leadership and networking. The course responds to the changing dynamics of the design world thus facilitating students to build original and effective communication strategies through insights of the industry. Students would be able to construct their professional identity through visual essays, websites, blogs, and portfolios in digital and hardbound formats shared through relevant art and design platforms.

BACHELOR OF TEXTILE, FASHION & ACCESSORIES DESIGN (WITH A SPECIALISATION IN FASHION)

MANDATORY COURSES FOR FASHION SPECIALISATION

History of Ideas

Semester 3

Course Code: IDE-201
Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Integrated Studio
Semester 3

Course Code: IDE-202
Contact Time: 6 Hours Per Week
Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be “practicing” today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Textile, Fashion & Accessories Design Studio
Semester 4

Course Code: TFA-239
Contact Time: 6 Hours per week
Credits: 3 | Studio

In this course, students from Textile, Fashion and Accessories work on open-ended projects. Tasks are designed through identifying meaningful ideas which help students to respond to complex notions such as identity, communication and others. The multidisciplinary nature of this course actively engages students, allowing all textile, accessories and fashion students to interact with each other. This leads to a unique dialogue that encourages sharing of ideas and culminates in diverse design trends. Idea and concept development are the focus of this course to develop an individualised signature style.

Fashion Major Studio I
Semester 5

Course Code: TFA-303
Contact Time: 12 Hours per week
Credits: 6 | Studio

This fashion course will immerse students in the world of fashion and will help them understand the design process and develop their ideas from extensive research. It introduces students to the methods of developing their skills in the use of fabrications, style boards and colour palettes according to contemporary trends. Projects are designed so that students understand the fundamentals of fashion vocabulary and silhouette. The aim is to give

students ideas and guidelines in a step-by-step approach to develop a fashion collection.

Fashion Major Studio II
Semester 6

Course Code: TFA-304
Contact Time: 12 Hours per week
Credits: 6 | Studio

This course emphasises on building the language, vocabulary and terminology of fashion in students. It focuses on visual recognition of fashion styles, looks and trend research journals. The course will enable students to develop collections using their prior knowledge of research, styling and apparel construction. Students discover how to build fashion collections that are well balanced, logical and innovative through advanced visual design processes in various projects.

Fashion Major Studio III
Semester 7

(Summer internship included)
Course Code: TFA-403
Contact Time: 18 Hours per week
Credits: 9 | Studio

This course encourages students to conceptualise research and materialise their ideas through a selected theme for their thesis project. Fashion knowledge and garment construction are applied to make a collection. Working with a set of themes students are guided through a series of exercises designed to spark imagination, encourage wide-ranging and thorough investigation, inspire ambition and presentation skills. Students develop a collection according to the criteria specified and corresponding to the norms of the industry and demands of the target market.

Fashion Major Studio IV
Semester 8

Course Code: TFA-404
Contact Time: 24 Hours per week
Credits: 12 | Studio

Students create a collection by integrating all they have learned in the major studio courses thus far. They harness their creative energy and cultural influences for their final collection. In this course, students explore areas of personal interest, and go on to research and develop an in-depth knowledge on the concept they finalise. This self-directed project requires rigorous

discipline and innovative solutions, leading to a final fashion collection and exhibition.

Current Discourse in Textile, Fashion & Accessories Design Semester 7

Course Code: TFA-411

Contact Time: 24 Hours per week
Credits: 12 | Studio

Current local as well as international trends and pioneers in fields of contemporary design will be introduced in this course in response to changing global trends with a focus on 'green' design solutions. The course aims to formulate critical design questions reflecting on work done by artists and designers with a view to consider possible research questions, theoretical frameworks and approaches. The course will help develop an ability to critique and evaluate contemporary design beyond textile, fashion or accessories.

Professional Practices in Textile, Fashion & Accessories Design Semester 8

Course Code: TFA-412

Contact Time: 24 Hours per week
Credits: 12 | Studio

This course aims to equip students to enter the professional world beyond the shelters of academia, while training them in academic report writing, CVs and resumes, cover letters, teamwork, leadership and networking. The course responds to the changing dynamics of the design world thus facilitating students to build original and effective communication strategies through an insight of the industry. Students would be able to construct their professional identity through visual essays, websites, blogs, and portfolios in digital and hardbound formats shared through relevant art and design platforms.

BACHELOR OF TEXTILE, FASHION & ACCESSORIES DESIGN (WITH A SPECIALISATION IN JEWELLERY & ACCESSORIES)

MANDATORY COURSES FOR JEWELLERY & ACCESSORIES SPECIALISATION

History of Ideas

Semester 3

Course Code: IDE-201

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Integrated Studio

Semester 3

Course Code: IDE-202

Contact Time: 6 Hours Per Week
Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be "practicing" today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Textile, Fashion and Accessories Design Studio Semester 4

Course Code: TFA-239

Contact Time: 6 Hours per week
Credits: 3 | Studio

In this course, students from Textile, Fashion and Accessories work on open-ended projects. Tasks are designed through identifying meaningful ideas which help students to respond to complex notions such as identity, communication and others. The multidisciplinary nature of this course actively engages students, allowing all textile, accessories and fashion students to interact with each other. This leads to a unique dialogue that encourages sharing of ideas and culminates in diverse design trends. Idea and concept development are the focus of this course to develop an individualised signature style.

Jewellery & Accessories Design Major Studio I

Semester 5

Course Code: TFA-307

Contact Time: 12 Hours per week
Credits: 6 | Studio

The focus of this course lies in gaining knowledge of current and emerging Accessories Design practice and understanding core design principles pertaining to accessories, such as scale, proportion, balance, flexibility, form and colour. There is an emphasis on research and material exploration, encouraging students to challenge a variety of themes in intellectual and creative ways resulting in conceptually driven, technically resolved, contemporary design outcomes.

Jewellery & Accessories Design Major Studio II

Semester 6

Course Code: TFA-308

Contact Time: 12 Hours per week
Credits: 6 | Studio

This course offers a platform for students to begin developing their own unique style and creative vision. Accessories Design will be explored in an interdisciplinary fashion by investigating the notion of narrative through materials, forms and wearability. By employing a combination of primary and secondary research methodologies and advanced fabrication techniques, students will gain a more profound understanding of complex themes in context to local and international accessories design practice.

Jewellery & Accessories Design Major Studio III

Semester 7

(Summer internship included)

Course Code: TFA-409

Contact Time: 18 Hours per week

Credits: 9 | Studio

This course allows students to explore their individual areas of interest through vast research thereby expressing their unique identity through self-directed research and projects. Students draw from their past experiences, personal narratives or commentaries on social, cultural or political notions by adopting a multidisciplinary approach to idea-generation. Students acquire invaluable experience by working for a leading accessories or design house in the form of an intensive, mandatory 6-week internship during the summer as part of their professional training. Students are encouraged to take their choice of topics into the final semester.

Jewellery & Accessories Major Studio IV

Semester 8

Course Code: TFA-410

Contact Time: 24 Hours per week
Credits: 12 | Studio

This course is a culmination of a student's 4-year degree programme learning. An individual portfolio is developed based on the topics that interest them, and are taken forward from the previous semester. This is aided by close supervision of tutors and a panel of advisors for the Thesis Exhibition. Students write a project proposal focusing on a specific area of interest and develop a body of work at a professional level.

Current Discourse in Textile, Fashion & Accessories Design

Semester 7

Course Code: TFA-411

Contact Time: 24 Hours per week
Credits: 12 | Studio

Current local as well as international trends and pioneers in fields of contemporary design will be introduced in this course in response to changing global trends with a focus on 'green' design solutions. The course aims to formulate critical design questions reflecting on work done by artists and designers with a view to consider possible research questions, theoretical frameworks and approaches. The course will help develop an ability to critique and evaluate contemporary

design beyond textile, fashion or accessories.

Professional Practices in Textile, Fashion & Accessories Design Semester 8

Course Code: TFA-412

Contact Time: 24 Hours per week
Credits: 12 | Studio

This course aims to equip students to enter the professional world beyond the shelters of academia, while training them in academic report writing, CVs and resumes, cover letters, teamwork, leadership and networking. The course responds to the changing dynamics of the design world thus facilitating students to build original and effective communication strategies through an insight of the industry. Students would be able to construct their professional identity through visual essays, websites, blogs, and portfolios in digital and hardbound formats shared through relevant art and design platforms.

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

MANDATORY COURSES

History of Ideas

Semester 3

Course Code: IDE-201

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice.

Integrated Studio

Semester 3

Course Code: IDE-202

Contact Time: 6 Hours Per Week
Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be "practicing" today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Visual Arts & Visual Communication Design Studio

Semester 4

Course Code: VFD-221

Contact Time: 6 Hours Per Week
Credits: 3 | Studio

In this course, students are encouraged to explore basic themes, ideas and practices that are common to Visual Art and Design. The formal and conceptual parameters provided to students are a springboard for the formulation of their own ideas and interests, expressed through mediums of their own choice. Through short, experimental assignments emphasis is laid on strengthening execution skills as well as perceptual and conceptual abilities. The main objective of this course is to familiarise students with current/re-current themes, critical ideas and lenses such as semiotics and cultural studies relevant to both visual arts and visual communication design. Overlaps between the two fields are fully explored here. Thus, they are expected to become informed readers and makers of images in a variety of visual art and design formats.

Visual Communication Design Major Studio I

Semester 5

Course Code: VCD-300

Contact Time: 12 Hours per week
Credits: 6 | Studio

In this course students explore and apply ideation and implementation tools like mind-maps, mood boards, rhetoric techniques, presentation

modes and display possibilities while working on one large thematic project throughout the semester. Consistency with a single project gives them exposure to long-form design as a productive possibility. Moreover, in addition to the quality of their work, they are assessed on planning, timelines and other organisational tools by which they bring ideas to fruition. Independent and team project handling as well as visual and verbal presentation skills are strengthened.

Visual Communication Design Major Studio II Semester 6

Course Code: VCD-301
Contact Time: 12 Hours per week
Credits: 6 | Studio

This course prepares students for their final year. Through short and long duration projects, students fine-tune multiple conceptual and technical skills acquired earlier. They are expected to broaden their scope of learning outside the classroom through focusing on interactions with the real world in the spheres of the environment, the public and its varying concerns and project partners from the industry. The course is conducted through individual discussions and group critiques to support the students' projects as they develop and conclude.

Internship for Professional Practice During summer break between Semester 6 & 7

Course Code: VCD-221
Contact Time: 120 Hours
Credits: 2

The internship programme at School of Visual Arts and Design is a 2 credit course, harnessing a bridge to link theory, studio and experience its culmination into professional practice. The idea is to place students in the industry to experience the professional environment and learn to apply and connect academic learning to outcomes in the industry. The students would be required to hone their professional skills and build their collaborative and team related acumen by forming linkages with the industry in a supervised environment. The supervision will come both from faculty and experts from the art and design industry to ensure the application of ideas and concepts in the real world.

Visual Communication Design Major Studio III Semester 7

Course Code: VCD-400
Contact Time: 18 Hours per week
Credits: 9 | Studio

This course consists of supervised independent project work building upon real life interaction experience gained in the previous semester. With this semester, students commence laying the groundwork for their thesis project in which they apply design theory, practical skills as well as reflective and analytical skills learnt over the course of three years and apply them to self-initiated projects. By the end of the semester, it is expected that students would have a very clear idea of the subject matter that they would be proceeding with for the final semester.

Current Discourse in Visual Communication Design Semester 7

Course Code: VCD-403
Contact Time: 3 Hours per week
Credits: 3 | Theory

While once the word 'design' was intimately bound up in a historical process of the professionalisation of its practice, what has it come to mean today? This course aims to question exactly that and orients students within the rapidly diversifying professional fields of design. Students are exposed to canonical ideologies, global and regional design discourses and practices through presentations, readings, videos, podcasts and guest lectures. Students are encouraged to understand and explore methodologies from a wide array of creative fields, helping them develop methods that might be relevant for them.

Visual Communication Design Major Studio IV Semester 8

Course Code: VCD-401
Contact Time: 24 Hours per week
Credits: 12 | Studio

In this course, final year students propose an individual thesis project and follow a self-directed, conscious, dynamic and output-rich process. Individual discussions with instructors and group critiques generate feedback. Instructors recommend relevant professionals for consultation purposes. The expected outcome is a complex concept development and a high-end execution to be exhibited in the thesis display. A

thesis report documenting project ideation, development, methodology and execution are required as the culmination of the thesis.

Professional Practices in Visual Communication Design | Semester 8 Course Code: VCD-452

Contact Time: 6 Hours per week
Credits: 3 | Theory

This course prepares final year students for their entry into the design profession. Students learn how to structure CVs, write applications for work and further studies, handle interviews, improve presentation skills and document their work in the form of online and physical portfolios. Visits to relevant professional organisations are also arranged to help students gain a better understanding of their professional and academic options following graduation. The course also supplements a framework for thesis report writing.

DEPARTMENT OF GRADUATE & INTERDISCIPLINARY STUDIES

BACHELOR OF INTERDISCIPLINARY EXPANDED DESIGN AND ART (IEDA)

MANDATORY COURSES FOR IEDA

History of Ideas Semester 3

Course Code: IDE-201
Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This course is an introduction to progression of change in human thought and modes of being. It focuses on developments beginning in the late 1700s till present, although the content often cuts across linearity. The course foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep

but flexible grounding of theory to practice.

Integrated Studio Semester 3

Course Code: IDE-202
Contact Time: 6 Hours Per Week
Credits: 3 | Studio

From the shifting coordinates of art, design and other creative fields, what does it mean to be "practicing" today? What are some actions and indications of it? This course tackles these questions from an interdisciplinary context, borrowing from poetics, functionality, and research. Students begin to define the idea of practice for themselves through rigorous coursework in which they are asked to consider this question from varying lenses. As a result, they are expected to understand production as having relevance in more than one arena including aesthetic, cultural, social, utilitarian and political.

Integrated Visual Arts & Visual Communication Design Studio Semester 4

Course Code: VFD-221
Contact Time: 6 Hours Per Week
Credits: 3 | Studio

In this course, students are encouraged to explore basic themes, ideas and practices that are common to Visual Art and Design. The formal and conceptual parameters provided to students are a springboard for the formulation of their own ideas and interests, expressed through mediums of their own choice. Through short, experimental assignments emphasis is laid on strengthening execution skills as well as perceptual and conceptual abilities. The main objective of this course is to familiarise students with current/re-current themes, critical ideas and lenses such as semiotics and phenomenology. Thus, they are expected to become informed readers and makers of images in a variety of visual art and design formats.

OR

Integrated Textile, Fashion & Accessories Design Studio Semester 4

Course Code: TFA-230
Contact Time: 6 Hours per week
Credits: 3 | Studio

In this course, students from Textile, Fashion and Accessories work

on open-ended projects. Tasks are designed through identifying meaningful ideas which help students to respond to complex notions such as identity, communication and others. The multidisciplinary nature of this course actively engages students, allowing all textile, accessories and fashion students to interact with each other. This leads to a unique dialogue that encourages sharing of ideas and culminates in diverse design trends. Idea and concept development are the focus of this course to develop an individualised signature style.

Research Methods I Semester 4

Course Code: IDE-204
Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This is an intermediate level research methods course. It considers the philosophical and ideological roots of different perspectives on knowledge and reality. In light of this, they particularly examine the potentials, challenges and ethics in the specific way that knowledge is produced. Simultaneously, it is a practice-driven course focusing on qualitative and mixed methods. By the end of this course, students are expected to design, critique, conduct and interpret reflexive research methodology.

Research Methods II Semester 5

Course Code: IDE-205
Contact Time: 3 Hours Per Week
Credits: 3 | Theory

In this course, students apply and complicate the learnings of Research Methods I. They are expected to move from conceptualisation to operationalisation of research through the lens of their questions and hypotheses. Additionally, they examine the theoretical underpinnings of their projects through engaging with and critiquing existing literature and practices. Students are also led through the methodical stages of the language, tone, formats and logical stipulations of research writing. Lastly, alternative ways of presentation and dissemination are considered.

Interdisciplinary Expanded Design & Art Project I Semester 5

Course Code: IDE-300
Contact Time: 6 Hours Per Week
Credits: 3 | Studio

In this course, students build upon the introduction to different approaches to practice in Major Studio I. It is a transitory course between guided and independent projects and thus, students begin to formalise their areas of interest and ideological alignments while remaining self-reflective about the different modes of practice available to them. Moreover, Major Project II is also expected to borrow heavily from across disciplines which students are engaging with through other courses.

Interdisciplinary Expanded Design & Art Project II Semester 6

Course Code: IDE-301
Contact Time: 12 Hours Per Week
Credits: 6 | Studio

Major Project II is a student-led course whereby the nature of the investigation proposed by each student begins to foreground the course structure. Over the duration of this course, it is expected that students will condense their ideas into a focused inquiry that will lead to their thesis. These inquiries are expected to be located in the generative nexus between seemingly disparate perspectives or in the expanded field of one perspective. Students are also expected to begin defining outcomes, timelines and working ethos of their projects independently.

Internship for Professional Practice During summer break between Semester 6 & 7

Course Code: TBA
Contact Time: TBD
Credits: 2

The internship programme at School of Visual Arts and Design is a 2 credit course, harnessing a bridge to link theory, studio and experience its culmination into professional practice. The idea is to place students in the industry to experience the professional environment and learn to apply and connect academic learning to outcomes in the industry. The students would be required to hone their professional skills and build their collaborative and team related acumen by forming linkages with the industry in a supervised environment.

The supervision will come both from faculty and experts from the art and design industry to ensure the application of ideas and concepts in the real world.

Interdisciplinary Expanded Design & Art Project III Semester 7

Course Code: IDE-400

Contact Time: 18 Hours Per Week

Credits: 9 | Studio

The first of two thesis courses, Major Project III is a rigorous conduction of the student investigations. This is done in light of the consistent vein of ideas featuring throughout the Major Project courses. In addition to reflections on the nature of practice beyond the symbolic and the poetic, students also consider the following: the nature of the present world(s); the conditions in which they operate; their specific positioning and the ways in which they participate or withdraw from discourse; and the directions in which they expand or create knowledge.

Interdisciplinary Expanded Design & Art Project IV Semester 8

Course Code: IDE-401

Contact Time: 24 Hours Per Week

Credits: 12 | Studio

In this course, students conclude their independent thesis project begun in the previous semester. They are expected to arrive at a shareable point of completion through diligent self-discipline. Moreover, they must define for their projects the ways in which they may be diffused, published, displayed or otherwise circulated. Such choices are extensively discussed and conceptually considered in a way that they form a part of, or further the thesis inquiry of each student.

MASTER OF ART AND DESIGN STUDIES (MA ADS)

MANDATORY COURSES FOR MA ADS

Integrated Graduate Colloquia I - III Semester I, 3 & 4

Course Codes: ADS 538, 540, 630

Contact Time: 3 hours per week

Credits: 3 | Theory

This series of seminars facilitates a number of themes through readings, writing assignments, guest speakers, and student presentations. Students are encouraged to explore a number of critical, historical and philosophical lenses for creative practice. Students from diverse disciplines discuss such themes to understand and reflect on different intellectual perspectives.

Research Methods and Academic Writing for Art and Design I - III Semester I, 2 & 3

Course Codes: ADS 532, 544

Contact Time: 3 hours per week

Credits: 3 | Theory

In this series of research seminars students are exposed to the different tools and techniques of research. They learn to develop, organise, implement and finally present their research in a standardised academic form, a research report. During the first semester, students are given foundations of research methods relevant to art and design through lectures, fieldwork and personal projects. In the third semester students conduct an individual research project for their thesis.

History of Ideas

Semester I

Course Codes: ADS 537

Contact Time: 3 hours per week

Credits: 3 | Theory

This course is designed as an introduction to historical progression of change in human modes of being. It foregrounds intellectual development above but in conversation with social, political, economic and technological shifts which influence the creation of new world orders. It is proposed that such intellectual threads may be grasped from the territories of many disciplines thus providing a deep but flexible grounding of theory to practice. Students are thus expected to traverse across disciplinary

boundaries to contextualise these ideas into other kinds of practices including fore mostly their own.

Contexts and Strategies in Practice Semester I

Course Code: ADS 523

Contact Time: 6 hours per week

Credits: 3 | Studio | Theory | Speaking

In the first semester, under 'Strategies and Contexts in Practice', students prepare a proposal for their two-year research pathway. Hybrid in nature, this course combines studio, reading, writing and speaking components. At the end of the course students present their MA proposals to programme committees.

Major Project I & II

Semester 2 & 3

Course Codes: ADS 542, 613

Contact Time: 12, 18 hours per week

Credits: 6, 9 | Studio

See description below

Major Project III + Thesis

Semester 4

Course Code: ADS 621

Contact Time: 24 hours per week

Credits: 12 | Theory and Studio +

Thesis: Degree show and written paper

See *description below*

During two-years of MA ADS studies, students are guided in their studio practices and scholarly writings simultaneously in this series of courses. Students follow a supervised but still largely self-directed critical framework to develop studio and/or scholarly research. In consultation with the programme committee and their advisors, the students resolve the ratios for the written and studio components of their theses.

MASTER OF ART EDUCATION (MA AE)

MANDATORY COURSES FOR MA AE

Studio I:

Thinking Through Materials

Semester I

Course Code: AE 701

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course provides opportunities for in-depth explorations of the properties, structures, materiality and expressive uses of various materials. Ideas investigated through

the entire body extend personal visual repertoires of the students by facilitating critical questioning and re-examination of their experiences with materials. The course also provokes insights into the role of concrete materials in supporting, integrating and challenging the different directions they suggest, as well as the different possibilities for teaching and learning embedded in these.

History and Philosophy in Art Education

Semester I

Course Code: AAE 702

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course is divided into two components covering historical foundations and philosophical foundations respectively. In the former an introduction is provided to major historical events and underlying beliefs that have influenced contemporary art and design education programmes within South Asia and beyond. It also addresses the history of ideas and its role in the development of arts and design conventions over the ages. In the second component of the course, philosophies and theories of education and arts are analysed with a focus on their application to making and teaching art.

Curriculum and Instructional Design Semester I

Course Code: AE 703

Contact Time: 1.5 Hours Per Week

Credits: 1.5 | Theory

This part of the course offers an examination of curriculum design, arts integration and assessment. Students learn about curriculum theory and design and have the opportunity to apply methods learned in art and design education contexts in Pakistan. Considering the lack of local or national standards, the course also aims to initiate an inquiry into the factors that determine evaluation criteria, assessment and standards, particularly from the students' own experiences as teachers and students.

Artistic Development and Psychology

Semester I/3

Course Code: AE 704

Contact Time: 1.5 Hours Per Week

Credits: 1.5 | Theory

In this part of the course, theories of cognition, social learning, information processing, motivation involved in critical and creative thinking and problem-solving (across different age groups and development levels) are investigated as they apply to the teaching and learning processes, especially relating to art education. Emphasis is laid on a discussion of ways in which developmental insights are basic to designing challenging lessons in the visual arts that enrich learning and transformation across the lifespan.

Diversity in Art Education

Semester I/3

Course Code: AE 705

Contact Time: 1.5 Hours Per Week

Credits: 1.5 Theory

In a culturally diverse context such as Pakistan, the classroom is a potent learning community. However, often educational systems create problems for students who are deemed different, failing to develop their unique potential and for learning to be meaningfully contextualised for them. Using self-reflective writing, dialogue and discussion the course offers teachers the opportunity to reflect on how they might help every student succeed in a diverse learning environment, how they might negotiate issues of diversity, improvise their teaching practices and how they might use differentiated instruction.

Tools and Technology in Art Education

Semester I/3

Course Code: AE 706 | Contact Time:

1.5 Hours Per Week | Credits: 1.5 |

Theory

This course offers a hands-on exploration of interactive digital and electronic technologies to support teaching. Applications for teaching art are reviewed through approaching technology as a material to explore and investigate. Skills and analytical methods employed in the course enhance the students' ability to communicate with their own students, colleagues, parents, and communities using relevant modes of communication employed by youth in schools, colleges and

other educational settings. These include the Internet, social media, mobile telecommunications, digital archives and social learning portals and modes.

Teaching Practicum Semester 2

Course Codes: AE 707

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This course is a field work component occurring in-between the summer semesters to support and develop the teaching or other educational practice of students during the year when they might be engaged in their full-time teaching or related professional responsibilities. Assessment of the course is done in a variety of ways including site visits, use of online social platforms and portals, video conferencing and reflective teacher journals. This course is conducted off campus.

Studio II: Contexts and Strategies for Making and Teaching Semester 3

Course Code: AE 708

Contact Time: 6 Hours Per Week

Credits: 3 | Studio

This course provides a stimulating context in which students begin to identify social, cultural and pedagogical contexts for their art practices. Using a variety of mediums students are encouraged to think as art practitioners, researchers and facilitators of art making. Students explore scale, local and global contexts of contemporary art and art as a social and educational practice in their immediate local environment. In addition, they learn to manage various technically challenging skills and develop a personal narrative and relationship with materials and teaching context in mind.

**Studio courses will be offered with variations in content, subject to availability of teaching artists.*

Research Methods in Art Education Semester 3

Course Code: AE 709

Contact Time: 3 Hours Per Week

Credits: 3 | Theory

This is an introductory course in qualitative research methods which explores art education as a form of inquiry that is grounded in the theories, practices and contexts of art and design educators. Building on traditions in the social sciences

and practices in the visual disciplines, students are guided to carry out research and writing in a real-world context. Students are introduced to scholarly writing guidelines and conventions, through which they learn to search for, analyse and evaluate relevant academic research. By the end of the course, it is expected that students narrow down an individual research question for their thesis.

Critical Pedagogy in Art Education Semester 3

Course Code: AE 710

Contact Time: 1.5 Hours Per Week
Credits: 1.5 | Theory

This course frames teaching practice in the context of theories of art curriculum, teaching strategies and methodologies, classroom dialogue, and critical pedagogy and the potential art education has for transforming students and the culture we live in. It provides an overview of pedagogical methods for teachers to reflect on how they might engage their students in art-making and learning activities in schools and higher education. Drawing on their own teaching and learning experiences, students develop age-appropriate teaching strategies and practices including lesson and unit planning, instructional strategies, and assessment procedures.

Thesis Seminar I Semester 4

Course Codes: AE 711

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This course is a self-directed independent study with a fieldwork component. Student-teachers are able to expand upon any concerns that were identified during the summer Research Methods in Art Education course. Student-teachers will initiate the ground work for their research, write a detailed literature review and will ultimately be led to choosing their thesis track between writing and a project format. They are also led through methodical stages of identifying and expanding a theoretical framework for their research.

Thesis Advisement I Semester 5

Course Codes: AE 712

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This is an advanced research practicum course offered over the final year of study for evaluating student research and teaching practices. Students design the methodology for their thesis research in light of their identified question, chosen thesis track and underlying theoretical framework. They also put this methodology in action, collecting relevant data through fieldwork conducted according to research protocols. Instruction is delivered through close one-on-one contact with an advisor, allowing opportunity for meaningful exchange and consistent reflection.

Thesis Advisement II Semester 6

Course Codes: AE 714

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

Through this course, students conclude their final thesis in consultation with a thesis supervisor. They chart the course of their investigation according to their chosen thesis track, in light of the requirements set by the nature of this investigation and following the protocols of formatting, citation and archiving. Students also undertake a systemic periodic process of evaluations and revisions in conversation with thesis supervisors.

Thesis Seminar II Semester 6

Course Code: AE 715

Contact Time: 3 Hours Per Week
Credits: 3 | Theory

This seminar course guides students' independent work in research to develop a Master's Thesis; a written academic report or project which reflects students' analytical, organisational and problem-solving abilities with regard to a research focus. The Thesis Seminar in conjunction with 3 other courses (Thesis Advisement I, Thesis Advisement II and Research and Professional Practice) provides instructional support for their research and writing. In this course, students assess their findings and are acquainted with methods of analysis through which they conclude their research.

SHARED POOL OF STUDIO ELECTIVES

DEPARTMENT OF FINE ART

Exploring Mindfulness and Identity through Photography

Course Code: VFA-230

Contact time: 6 Hours per Week
Credits: 3 | Studio

Who am I? What am I doing here?

These are questions that no longer have definitive answers. Over 16 weeks, students will explore through creative photo assignments, Identity and Mindfulness in today's digital world and, in the process, will begin to be aware of images' profound impact on society. They will find their voice using the power of the visual medium of photography to communicate meaningfully. The course will culminate in a self-defined but guided final project.

Around Color

Course Code: VFA-232

Contact time: 6 Hours per Week
Credits: 3 | Studio

This course explores the importance and application of colour in visual arts through the practice of painting. Informed by the contemporary critical literature looking at colour from various viewpoints, i.e. material, metaphorical, philosophical, cultural and affective, students are led to engage with and apply colour meaningfully. This course seeks to broaden the expressive and creative scope of working with colour.

Sculpting The Sensorial Being

Course Code: VFA-235

Contact time: 6 Hours per Week
Credits: 3 | Studio

In this course, students will explore how the human body is perceived and represented. We will examine the body as a tangible subject and when it may no longer be perceived for itself. It is transformed into a sensory experience, a memory, raw material, a symbol, a cultural metaphor, and an object. The students will study the human body in the context of other bodies, environments, objects and materials. They will learn to work with different materials and techniques such as sculpting, moulding and, casting, direct methods.

The Third Eye: Making Meaning of The World Through the Lens

Course Code: VFA-236

Contact time: 6 Hours per Week
Credits: 3 | Studio

This course aims to expand on the understanding of contemporary video art critically. It will explore video as a multidisciplinary medium and lens-based media, especially outside the flat screen. The course will enable the students to build a new relationship with physical and nonphysical space. And it will demonstrate connections between architecture and sculpture. Students will generate immersive, experiential, sculptural and innovative projects, considering the medium's relevance in the future. They will be encouraged to question and re-examine its role. The applications can range from fashion films to abstract art, animation, installation and beyond.

Real as Imaginary: Fictive in Painting

Course Code: BVA-227

Contact time: 6 Hours per Week
Credits: 3 | Studio

This course aims to understand and apply painting as a medium of imagining / re-imagining the natural and, thus, an extension of and an aid to the imagination and the realm of the imaginary. Like every mode of imaginative representation, visual or verbal, painting is a site where perceptual and imaginary interact and shape each other. Through an overview of relevant vital texts and works, along with extensive exercises, the ideas of real, surreal and symbolic are sought to be explored.

B/Ordering the Space

Course Code: BVA-228

Contact Time: 6 Hours per week
Credits: 3 | Studio

Alongside exploring ways of making three-dimensional objects with various materials, this course will investigate the importance of gravity that keeps an object grounded to the earth and the space surrounding it with vast emptiness, light and air. Main objective of this course will be to understand that an object only has meaning if it is seen in the context of what surrounds it and the context it can create for things already around it.

Making Photographs or Taking Them?

Course Code: BVA-229

Contact time: 6 Hours per Week
Credits: 3 | Studio

This course will explore photography as a hybrid and contemporary art form for each student's art-making process. A thorough understanding of photographic history and genres and the medium of light and its measurement, temperature, intensity and colour will be an integral part of this course. Film, theatre and media references will be given to developing a visual data bank and personalised photography exercises developed for particular directions.

Site, Sound & The Moving Image

Course Code: BVA-215

Contact time: 6 Hours per Week
Credits: 3 | Studio

The course focuses on extending a critical understanding of contemporary video art, video installation, and sound art practices in an expanded space beyond the white cube. It explores interdisciplinary understandings around video and sound by considering their interfaces in a multi-dimensional format. Students are expected to view time-based mediums not just as a rectangular screen but as a generative and interactive space which may be assembled in immersive, experiential, sculptural and other surprising ways.

DEPARTMENT OF TEXTILE, FASHION AND ACCESSORIES DESIGN

INTEGRATED

Fibre Revisited

Course Code: TFA-210

Contact Time: 6 hours per week
Credits: 3 | Studio

Textile art, one of the oldest forms, at its inception was more focused on utilitarian purposes. Fibre has, over centuries, refined its usage, context and language. This course will explore the journey fibre has undertaken to become a material that becomes a narrative for stories. It will consider the fibre artist as a thinker designer who sensitive to the environment and the is context they inhabit. This course will delve into the conceptual journey that a fibre artist

takes by revisiting the very notion of fibre as a material.

Fashion Illustration

Course Code: TFA-211

Contact Time: 6 hours per week
Credits: 3 | Studio

In this course students develop an advanced application of fundamental skills in fashion drawing. It teaches fashion hand drawn techniques mainly from live fashion models. It will focus on body proportions, body details, and body proportions and then move on to concentrating on the stylised fashion figure, allowing students to synthesise and create their own ideas. It provides a platform to learn various skill sets, ranging from illustration to fashion drawing and encourages students to experiment and develop creative responses.

Digital Textile and Fashion

Course Code: TFA-212

Contact Time: 6 hours per week
Credits: 3 | Studio

This course uses contemporary digital technologies to realise textile, fashion and accessories ideas into marketable accomplishments. The course will serve as a maker-space to visualise and apply digital solutions to create high-performance pieces. It introduces new approaches to create responsive and adaptive digital assemblies. Students will be encouraged to collaborate and make links with the appropriate audiences and industries.

Style Assemblage

Course Code: TFA-219

Contact Time: 6 hours per week
Credits: 3 | Studio

In this course, students will learn the mechanics of style and fashion and its application in the industry. The course aims to form fashion stylists who can conceptualise creatively in terms of fashion trends and functional approaches in the fashion industry by analysing prior trends and predicting new ones. The main focus of the course is to develop students ability to identify, collect, assemble, communicate and present fashion and style trends as a forecaster and stylist within the dominion of the fashion industry.

Drawing for Textile, Fashion and Accessories

Course Code: TFA-220

Contact Time: 6 hours per week

Credits: 3 | Studio

This course explores advanced levels of three-dimensional object drawing that will enable designers to translate their unique vision and ideas into a comprehensive visual understanding with an emphasis on anatomy, perspective and materiality. Students will explore advanced rendering techniques using a variety of mediums including watercolors, acrylics, markers and mix-mediums that will enable them to communicate their designs as vivid and detailed illustrations that effectively communicate elements like materials, texture and print. The course provides an essential guide to product development and fabrication for designers and that encompasses a variety of spectrums including textiles, home ware, accessories, and fashion.

3D Digital Design

Course Code: TFA-221

Contact Time: 6 hours per week

Credits: 3 | Studio

3D Digital Design is an advance learning module for 3D Prototyping, CNC/RP processing and animated design forms. By using Adobe Illustrator, Photoshop and Blender, This course is focused on teaching students how to use digital tools and software to create designs for textiles and fashion. By integrated learning of fashion, accessories and technology enrich the command upon new age style. The course is engaged with the aesthetics of the tech-savvy contemporary age. It mainly emphasis on the production of the sample prototypes through the application of advanced technological skill. The course also covers topics such as preparing files for print and production. Students will learn Vector-based illustrations and patterns and will learn transformation of 2D design into 3D digital ideas

TEXTILE & FIBRE STUDIES

Symbolism in Surfaces

Course Code: TFA-201

Contact Time: 6 hours per week

Credits: 3 | Studio

This thematically approached course is an introduction to surface and enhancement techniques along with building on prior foundations of design. The emphasis is on how distinct materiality can be used to develop innovative solutions. Students are introduced to hand and machine knitting, Batik, exposed screen-printing, and exploration of embellishment on fabric along with other surface embellishment techniques.

Language of Weave

Course Code: TFA-205

Contact Time: 6 hours per week

Credits: 3 | Studio

In this course students will analyse the language a textile woven fabric communicates, creating a dialogue through its creation process on the loom and the context it takes birth in. This course will explore specialised weaving techniques like warp and weft *ikkat* along with *double ikkat*, and *sussi*. Students will understand how interlacing of yarns narrate woven stories of indigenous craft, explore hidden contexts and discover the invisible aspects of the woven language.

Fibre Narratives

Course Code: TFA-213

Contact Time: 6 hours per week

Credits: 3 | Studio

In this course students will learn through thematic projects to develop a textual catalogue expressing and exploring fibre as a narrative. Students will learn surface development techniques such as up-cycled sustainable textures, hand and machine embroidery, embellishment, tie & dye, silk painting, knotting, knitting, felting, and open screen-printing. By means of a series of projects derived from visual research, students will learn how to create novel surfaces in plain weave and imagery through off-loom tapestry.

Craft Practices

Course Code: TFA-214

Contact Time: 6 hours per week

Credits: 3 | Studio

In this course, students will learn how craft traditions reflect the very essence of socio-cultural profiles of this region. By interacting with craftspeople through workshops, this course will facilitate in understanding the context of the craftspeople and play a role in developing sustainable linkages with the community. Students will understand the role they have to play in giving back to the community by providing design support and developing sustainable and ethical relationships with craft practices.

FASHION STUDIES

Thinking through Draping

Course Code: TFA-206

Contact Time: 6 hours per week

Credits: 3 | Studio

In this course, couture is approached with a broader perspective exploring traditional techniques and new technologies. The objective of this course is to understand the dynamics between fabric and volume. Fashion design thrives on the friction between form and material when it is sculpted and manipulated in a three-dimensional form. In this intensive course students will have the opportunity to explore the art of draping and techniques of couture fashion. The course will focus on the rules and techniques of draping, from subcontinent bias cut to Madame Grès jupe ‘a godets.

Couture Practicum

Course Code: TFA-207

Contact Time: 6 hours per week

Credits: 3 | Studio

This course is an introduction to the craft of haute couture. Students will learn garment construction and finishing techniques through couture specifics that demonstrate perfection and expertise in the creation of a garment. This course develops students’ skills to comprehend haute couture fashion in terms of context, exposes them to specialised finishes, trains them in hand sewing techniques, and helps them develop flat patterns from draping. The course also aims to give students exposure to the methodical process of stitching a couture garment so as to understand the behaviour of materials through diversity of fabrics.

Fashion Recollections

Course Code: TFA-215

Contact Time: 6 hours per week

Credits: 3 | Studio

The objective of this course is to develop critical tools to appreciate and contextualise fashion design—from couture runway to street fashion through multiple dimensions using draping and pattern skills. The course will enable students to draw parallels from history in terms of silhouette, style, fabrication and cut lines over time, and discover how they have been recreated and revisited. Students will explore and investigate costume through significant developments in politics, economy and culture and evaluate how these events impacted and redefined fashion trends.

Fashion Construction

Course Code: TFA-216

Contact Time: 6 hours per week

Credits: 3 | Studio

This course incorporates advanced level techniques of draping, pattern-making, couture stitching and pret finishes providing creative solutions for the construction of a garment. The course aims to give the expertise and skill to create garments using industrial equipment and make students understand the garment flow process comprising of cutting, stitching and finishing details. Students learn standard fabric cutting, hand stitching, seam and hem finishes of various fabrics, bustier, pants and skirt construction, steaming, pressing and presentation skills of the fashion industry.

JEWELLERY & ACCESSORIES DESIGN

Metal Matters:

Forging & Fabrication

Course Code: TFA-208

Contact Time: 6 hours per week

Credits: 3 | Studio

This studio-based course uncovers the basic techniques, materials and processes within the broad historical context of metalworking. Studies in product types, weights, measurements, workshop tools and equipment form major components of the course. Students are exposed to a variety of themes and ways of perceiving metal objects and form sensibilities in understanding and tackling different types of metals as they translate various concepts

and narrations into prototypes and eventually, finished forms.

Dramatic Design: Accessories for Film, Theatre and Stage

Course Code: TFA-209

Contact Time: 6 hours per week

Credits: 3 | Studio

This course explores the dynamic world of fashion & textile accessories and apparel ornamentation. Students will be exposed to a variety of materials, techniques and processes such as handbag making, millinery and headgears that will enable them to design and construct fashion accessories fit for the ramp and will equip them with the knowledge and skills required to provide a new dimension to the current fashion industry.

Redefining the Art of Kundan

Course Code: TFA-217

Contact Time: 6 hours per week

Credits: 3 | Studio

This course exposes students to materials used in the fabrication of accessories design products. Students explore a variety of conventional techniques, qualities and designs related to accessories design which helps them transform traditional practices into contemporary forms and outlook. The course also explores alternative materials used in accessories products such as rubber, synthetics, woods and metals, as well as cement. This course requires studio experimentation culminating in a project that explores materials and contemporary techniques with meaningful narratives.

Lifestyle Accessories

Course Code: TFA-218

Contact Time: 6 hours per week

Credits: 3 | Studio

In this course students will design and execute experimental and non-traditional home accessories working with the guidelines of essential tools of the trade and accessories embellishment. Discussion of innovative design ideas is emphasised, as well as the use of alternative materials and methods to create new conceptions in the world of home accessories design. Students will also explore various contemporary finishing techniques and learn through making prototypes. Moreover, they will critically consider ideas of the domestic in relationship with the objects they produce.

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

Thematic Illustration for World-Building

Course Code: VCD-246

Contact Time: 6 Hours per week

Credits: 3 | Studio

The overall objective of this course is to use illustration as a powerful lens to elucidate ideas in the form of creature, costume and object design, but not limited. These assets cater to a game design, film/animation preproduction, or world-building project. Students are encouraged to work with a theme or a brief from Alejandro Jodorowsky’s Dune from the 1960s or the very recent Ms Marvel. To facilitate their newly developed themes, they will explore the research aspects, mood boards, time, era & trends to help them illustrate cohesive designs in the form of a design spreadsheet and mood boards.

Storytelling Through Editorial Illustrations

Course Code: VCD-247

Contact Time: 6 Hours per week

Credits: 3 | Studio

This course focuses on the narrative illustrations used in mass media. Understanding how to use text language in developing visual stories is essential. Students will be encouraged to experiment with different mediums to broaden their visual vocabulary. Throughout this course, students will create illustrations from text used in books, magazines, newspapers or web sources.

Eye Candy; Visual Effects

Course Code: VCD-248

Contact Time: 6 Hours per week

Credits: 3 | Studio

This course will teach the theory and tools to create Visual Effects (VFX) in video games, cinema, and other industries. We will get to the heart of creating spectacular imagery: explosions, magic spells, fire, fluid simulations and much more. We will cover the whole workflow of a digital VFX pipeline – from concept design and pre-production to post-production and visualisation.

The Semantics and Anatomy of Post-War Branding & Identity

Course Code: VCD-249

Contact Time: 6 Hours per week

Credits: 3 | Studio

The post-war years saw unprecedented growth. New technologies, managerial practices, product diversification and increased market competition, required new, rationalised and adaptive corporate identities. Using the visual grammar and tools that cultivate creative and purposeful approaches, the course provides the students with the methodological frameworks to design adaptive logos that last while bringing to light and life the universal and enduring principles for developing effective corporate design policies.

UI/UX Workflows - Figma: A To Z

Course Code: VCD-250

Contact Time: 6 Hours per week

Credits: 3 | Studio

The course will also introduce students to the Agile Workflow to understand the complete pipeline of any UI/UX Design project they are undertaking. Figma, over a short period, has proved to be the first choice of most UI/UX Designers for various reasons. First, it's an online tool with a free subscription model. That is huge for young students who cannot afford Adobe XD subscriptions. Secondly, it has many plugins and tool kit support that smooths the workflow. Since Figma is an online application, it allows collaboration between team members, students and teachers, designers and clients. Multiple people can access and edit duplicate files simultaneously.

Enduring a 3-Dimensional World

Course Code: VCD-251

Contact Time: 6 Hours per week

Credits: 3 | Studio

Students in this program will be taught various software and the fundamentals of 3D within the gaming world. The course will touch on creating beautiful visuals for games and films. Students will be introduced to modelling, texturing and rigging, and all other modalities essential for turning a narrative into the production pipeline and rendering.

Designing Experiences for Print & Screen

Course Code: VCD-252

Contact Time: 6 hours per week

Credits: 3 | Studio

This course introduces students to digital publishing tools and techniques for publication design and insights into the professional practice of publication designers. Students will be taught Adobe InDesign to explore various publication design approaches, from storytelling with text and images to mastering typography, bookbinding and specialist print finishing, to complex data visualisation and infographics. Starting from a blank page, this course covers page layout and design, typography, working with images, workflow and production techniques, and leads students through all the steps needed to build final print-ready files and their adaptation for digital media.

Narrative Building with Forms & Volumes

Course Code: VCD-253

Contact Time: 6 hours per week

Credits: 3 | Studio

The canvas of a virtual space is boundless; the amalgamation of ideas, imagination and abstraction can be explored in a 3D space in creative and imaginative ways. The objective of this course is to equip students with the tools necessary to manifest their ideas in a 3D space, focusing on the process of ideation and narrative building through learning the basic concepts of 3D modelling, material application, texturing of objects and rendering to develop a final look of their images and ideas.

Experience Design: A Holistic Approach

Course Code: VCD-260

Contact Time: 6 hours per week

Credits: 3 | Studio

This course is about exploring Experience Design from a holistic approach. In other words, it means going beyond the general idea of UI/UX, and CX Design is usually very user-centric and driven by the consumer market. While UI/UX/CX Design is all vast areas of academic studies, unfortunately, they have become subservient to the product industry like the conventional designed to yield a skilled workforce to feed only the industrial needs of

the post-industrial era. This course will explore the more humane aspect of experience design that encompasses the industry-driven idea of UX Design and focuses on designing experiences that go beyond commercialism and consumerism. These experiences define us as ethical, emotional, and non-logical human beings. This course is about exploring and developing expertise for non-humans.

Neural Correspondence Through Music

Course Code: VCD-261

Contact Time: 6 hours per week

Credits: 3 | Studio

We live a life where human interaction is very measured and guarded; this course allows the individual to see the societal constructs we deal with daily. Training in acting, orating, movement, and nonverbal communication will help students in animation, game design, and video & experiential work. The focus will remain on the communicative aspects of dramaturgy and music to develop an understanding of its intersection with applied design. The course aims to teach the students the value and power of teamwork and collaboration. Students will experience music from the creator's perspective and understand how sound affects perception and how our physicality dictates our personalities.

Illustrative Multiverse

Course Code: VCD-262

Contact Time: 6 hours per week

Credits: 3 | Studio

Discover the world of concepts and create 3D Illustrations using modern tools. This course is geared towards 3D Illustration using various modern devices, including Artificial Intelligence, Adobe Illustrator, Cinema 4D, Autodesk Arnold, Adobe Photoshop, and numerous others will help achieve the visuals we imagine. Students will focus more on 3D Illustrations, world-building and enhancing their visual sense rather than a specific tool. This will free their minds giving them more room for creativity.

Dissecting & Re-Inventing: Filmic Compositions & Narratives

Course Code: VCD-263

Contact Time: 6 hours per week

Credits: 3 | Studio

Design is not a coincidence but rather heavily orchestrated. The language of film is very complex, and all such complexity is arranged masterfully to convey a narrative and support moments. This is an illustration-intensive course where we use illustration to analyse the language of film and build our compositional/spatial vocabulary. Later, by using 2D and 3D techniques, we can construct our own stories by putting the things we analysed and individually identified to operate.

3D Product Visualization

Course Code: VCD-264

Contact Time: 6 hours per week

Credits: 3 | Studio

Visual communication is an essential part of our life. Visual elements surround us. However, only the powerful ones leave a lasting impact on us. This course gives students a theory-driven yet practical hands-on approach to creating compelling visuals for the product industry. The aim is to produce visuals that construct the product statement and cost-effectively convey the message to the user. Our primary software would be Cinema 4D and Arnold Renderer. We will cover the basics of modelling, texturing, lighting and rendering using Arnold Renderer and animate our products to create visual stories as a tool for product marketing.

Unreal Cinematics

Course Code: VCD-265

Contact Time: 6 hours per week

Credits: 3 | Studio

Animated films constantly evolve and have recently progressed to where a camera isn't required. We will explore this medium through the lens of real-time computer-generated imagery, using Unreal Engine as the primary workflow pipeline. It will dive deeply into Sequencer, Metahumans, Animation, Niagara and other toolsets. The outcome of this course will be a short film.

Kinetic Typography: Magic on Screen

Course Code: VCD-266

Contact Time: 6 hours per week

Credits: 3 | Studio

Television shows, films, music videos, commercials and theatre productions all rely on the magic of special effects to enhance their storytelling. Kinetic typography is an animation technique that uses moving text to capture attention, set a tone, and entertain. It seems to be everywhere right now—commercials, music videos, mobile apps, and websites use it to make their words more impactful and add an element of artistry. You will learn Kinetic typography and Visual effects to create or manipulate film imagery to add an impact to visual storytelling.

Editorial Design Masterclass

Course Code: VCD-267

Contact Time: 6 hours per week

Credits: 3 | Studio

This course introduces students to digital publishing tools and techniques for publication design and insights into the professional practice of publication designers. Students will be taught Adobe InDesign to explore various publication design approaches, from storytelling with text and images to mastering typography, bookbinding and specialist print finishing to complex data visualisation and infographics. Starting from a blank page, this course covers page layout and design, typography, working with images, workflow and production techniques. It leads students through all the steps needed to build final print-ready files and their adaptation for digital media.

INTERDISCIPLINARY STUDIES

Total Design: "If You Can Design One Thing, You Can Design Everything"

Course Code: IDE-256

Contact Time: 6 hours per week

Credits: 3 | Studio

Contemporary design practices are becoming increasingly interdisciplinary; graphic designers make furniture, while architects design books. In this course, students will explore the design process at several scales and complexities. Students will conduct a semester-long inquiry into the design

of an object, furniture, and space. Each part of the design process will be derived from the others, culminating in a complete design envisioned around a core concept.

Polymath: The Everyday Scientist

Course Code: IDE-257

Contact Time: 6 hours per week

Credits: 3 | Studio

A polymath is someone whose knowledge spans a variety of subjects and who takes initiative to solve problems. This course has the same interdisciplinary approach to acquiring knowledge. Themes and topics from everyday life will be explored, and the learning will be incorporated into tangible projects. It will be a journey of curiosity and creativity following the footsteps of great polymaths such as Leonardo da Vinci. The studio activities will involve creative practice covering various disciplines such as Mathematics, Physics, Chemistry, Biology, Psychology and Computer Sciences as applied to daily life.

Where Form Meets Function: Designing the Automobile

Course Code: IDE-208

Contact Time: 6 hours per week

Credits: 3 | Studio

This course explores the aesthetic and technical brilliance of the most common means of transport in the 21st century, the automobile. What goes into creating the schematics of the exterior and the esthetically pleasing interior ergonomics? Have you ever studied the modern head and taillights? How do we assess a design as appealing, sleek, robust, or classy? And what factors go into making all this efficient and functional? We will design our car from the ground up once we grasp these and many other beautiful concepts! The exterior, interior and everything in between! In this course, the student will experience the actual intersection of form and function and how to analyse, appreciate and create designs that work!

(Re)Thinking Performance

Course Code: IDE-262

Contact Time: 6 hours per week

Credits: 3 | Studio

We explore Performance Art through transdisciplinarity themes: identity, power, social reality, and surveillance. Inquiry into how we discover and express ideas, feelings, nature, culture, beliefs and values, reflect

on, extend and enjoy our creativity, and appreciate the aesthetic- who we are. Power- response to how physical spaces make us perform (places, gates, gardens). Social reality- an exploration of the interconnectedness of individuals and human systems.

Script to Screen

Course Code: IDE-263

Contact Time: 6 hours per week

Credits: 3 | Studio

This course will give a basic understanding of the filmmaking process and the use of film terminology. Students will learn how to make a short film from scratch with their available resources and will gain basic knowledge of scriptwriting, cinematography, sound, and editing. They will also develop their sense of analysing films. Starting from the brief history of film, students will pitch their ideas, both fiction & non-fiction, and work on pre-production, production, and post-production in individual and group projects.

The Multisensory Space: Human Perception & Spatial Constructs

Course Code: IDE-264

Contact Time: 6 hours per week

Credits: 3 | Studio

This course investigates the complex relationship between body and space through the nature of human responses to spatial constructs, and in taking this position, sets out to examine the complex relationships between the different senses and how these affect our relationship with the spaces we engage with. It explores the notion of the multisensory experience and how rather than a purely visual engagement with the world, the involvement of our senses offers an opportunity for building personal, social and cultural identities through a richer understanding of our perception and the 'things' surrounding us. What if we designed for all our senses? What would our built environment be like if sensory response, sentiment, and memory were critical design factors, the equals of form and structure?

Designing Humans: A Sneak Peek Inside the Human Genome

Course Code: IDE-239

Contact Time: 6 hours per week

Credits: 3 | Studio

Life on earth, in all its unique shapes and forms, is the product of a four-letter code. The four letters set in a particular sequence determine structure and function. They are the basic units of life that start as a simple sequence, a code. The human genome project studies how the code is arranged, folded, and layered to eventually be able to construct the highest life form in this solar system: us. We can observe the sequence of the human genome, replicate it, and now edit it. We are constantly making discoveries about how the genome can create human individuality within a shared system. The human genome project explores how the genome defines who we are, our biological origins and our potential futures. Because of the limits of nature, animate and inanimate objects are confined to the dimensions of space—and time. As our tools and techniques have evolved, so have how we visualise and represent these dimensions. This course will explore how the human genome is currently visualised and examine how this restricts our understanding of how the genome works.

SHARED POOL OF THEORY ELECTIVES

DEPARTMENT OF FINE ART

Memories of Home: Art and Transcultural Identity

Course Code: VFA-257

Contact Time: 3 Hours per Week

Credits: 3 | Theory

What is a home? A space, a memory or an idea? This course aims to look at transcultural identity from an art historical perspective. Students will explore the flux of ideas produced as artists journey across borders, migrate and re-assimilate in new communities, creating new cultural identities. This course will examine migration and its impact on Art-Making to understand themes of belonging, visibility and recognition and essentially Home in an

increasingly globalised world.

Other Colours: Nature, History & Politics of Pigment In Art

Course Code: BVA-230

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course will examine the origin, trade, ideas and politics attached to colour. From its history as pigment collected from stones, vegetation, insects, and earth to its uses in different societies, the course will focus on colors and their variants. Religious, social, economic, racial, linguistic and aesthetic connotations will be studied through examples of art and other pictorial expressions across cultures and continents. It will also include indigenous terms to signify shades, the link between visual and verbal descriptions, and how one influenced/transformed the other.

The West & The Rest:

Art in The Era of Colonialism

Course Code: BVA-219

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course is an introductory outlook on art in the age of colonialism. It will discuss visual media used as documentary expression and propaganda by influential people. The course will examine the forceful colonisations of India, Africa and Persia and the fetishisation of China and Japan by the world. Lastly, students will engage with the problematic question of what it means to decolonise a traditional museum functioning on Western aesthetics, an Orientalist perspective and colonial doctrines.

Everyday Science: Exploring the Infra-Ordinary

Course Code: VFA-306

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course involves students looking beyond the walls with the eyes of knowledge from various scientific disciplines such as Mathematics, Physics, Chemistry, Biology, Psychology, Computer Sciences and other derived branches. It explores approaches of subjectivity and objectivity side by side and takes students on a journey of curiosity, imagination, logic and creativity. It introduces fundamental concepts, phenomena, and basic and applied sciences techniques to add a rational and applicable dimension to students' vision, enabling them to

incorporate this knowledge into their creative expression. Examples from nature and everyday life make this course exciting and comprehensive.

DEPARTMENT OF TEXTILE, FASHION & ACCESSORIES DESIGN

INTEGRATED

Social Fabric

Course Code: TFA-225

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course aims to enlighten students on the changing dynamics of the world in regard to social justice movements and the impact of these developments on global shifts of values. The idea is to develop an understanding of equitable practices and an awareness of structural inequalities that are worsened by unconscious prejudices and bias. The course, thus, facilitates students in maintaining a balanced and empathetic perspective. In a rapidly changing world, it is important to take note of how we perceive societal norms and periodically reassess whether these could be fairer.

Marketing Strategies & Leadership; Entrepreneurship and Branding

Course Code: TFA-226

Contact Time: 3 Hours per Week

Credits: 3 | Theory

In this course, students are exposed to strategy, branding and entrepreneurship amongst other concepts of marketing improving their ability to make effective decisions, including assessing opportunities and developing strategies and implementation plans. This course helps students understand the value of a brand, and how to build, manage, and protect it. It also explores how digital and social media have created new opportunities and risks for brands. Through essentials of entrepreneurship they are exposed to the dynamics of an entrepreneur's route; from the birth of 'the idea,' to generating funds and getting a grip in the market.

TEXTILE & FIBRE STUDIES

Material Technology

Course Code: TFA-222

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course focuses on how the future of textiles lies in the development of new materials, fibres and fabrics. Recent advances have been truly innovative where nature and science are being fused in a very positive way. Whether it's the use of phosphorescent yarns that glow in the dark, LEDs woven into textiles changing patterns through sensors, or nanotechnology that makes it difficult for dirt to stick to fabrics, "materials technology" is making profound changes in textiles, fashion, accessories, architecture as well as the arts.

Textile Archives

Course Code: TFA - 227

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course investigates a visual narrative of textiles through the lens of archives. The textile archive ranging from Watson's Catalogue, textile gowns of Lucknow to the Mughal Shahmianah, becomes the lens to examine socio-cultural contexts of subcontinental heritage. The objective is to read the archival textiles as a primary construct of knowledge in order to understand and investigate the social, geographical, historical and contextual perspective in which these masterpieces existed.

FASHION

Semiotics of Fashion

Course Code: TFA-223

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course provides a comprehensive study of costume history from prehistoric time, to the Industrial Revolution and finally leading up to the 21st century. Students will be made to closely investigate women's fashion silhouettes and their fabric constructions, garment details, accessories and the cultural context of each costume. The course will strengthen the ability of students to investigate garments from historical to contemporary perspectives and learn how historical, economic, social and cultural connotations influence

fashion trends and lifestyle.

History of Costume

Course Code: TFA - 228

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course explores the visual history of costume and fashion starting from Greek civilisation to the Industrial Revolution leading up to the 21st Century discovering the key moments in fashion history. Students will be made to explore silhouettes, textile fabrics, costume details, embellishments and body ornamentation in context to geographical, cultural and spiritual aspects. The course will provide a detailed study of fashion trends over history and how fashion designers have translated the language of style embedded in fashion history.

JEWELLERY & ACCESSORIES DESIGN

Politics of Adornment

Course Code: TFA - 224

Contact Time: 3 Hours per Week

Credits: 3 | Theory

In this course students examine how the politics of adornment has uniquely created its own philosophy, attempting to provide not only a core but a profound explanation of the world around. It unfolds through the lens of gender, cultural norms and perception. The course particularly discusses the transformed meaning of adornment in present society, researching contemporary contexts and building new ones beyond the preconceived notions and inevitably addressing global dimensions of such through comparative case studies between developments in Asia and Europe.

Accessorising Everyday

Course Code: TFA - 229

Contact Time: 3 Hours per Week

Credits: 3 | Theory

In this course students will develop an understanding of significant movements and traditions with reference to everyday accessories interlinked with utility and function of objects. Notions such as space, chromatic organisation, visual effects, and various psychological phenomena will be explored. Emphasis will be placed on the social, economic, cultural, and physical influences that have affected the design of the built

environment allowing students to make connections within and across disciplines.

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

Design for Social Change

Course Code: VCD - 224

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This course attempts to expand the design scope beyond the current commercialised and compartmentalised design practices by orienting toward the 'social dimension of sustainable design'. Dedicated to promoting social and cultural sustainability, the focus will be on realising social innovations and civic goals through the framework of design thinking, ethnographic approach, and ethical understandings to foster an environment of mindfulness in students.

They will develop a critical understanding of what it means to design for, in, and with social contexts. They will explore design as a catalyst for social change while realising their catalytic role as designers in communities.

The Meme Machine: Alternative Traditions

Course Code: VCD - 254

Contact Time: 3 Hours per Week

Credits: 3 | Theory

The never discussed, the never questioned, and the never realised cultural realities we live through from birth till death. Why do we do the things we do? Why can kids in the West stand up to their parents but not kids from the subcontinent? Why is masculinity toxic? What will AI do to culture and art in the future? We start with Sir Richard Dawkins 'meme' and proceed to illuminate all the cultural haps and mishaps we have dealt with in the past, present, and will in the future. By mapping these memes, we study events that altered culture, music, art and our lives. This course will encourage rigorous thinking and the search for cause and effect to offer insight for the student into their social and creative lives, experiences and influences.

Screenwriting;

Cinema to Cellphones

Course Code: VCD - 256

Contact Time: 3 Hours per Week

Credits: 3 | Theory

No form of visual storytelling can beat films. From cinema to cell phones, the medium of film has seen a great deal of transformation, but the core structure of writing for the film has mostly stayed the same. In this theory course, we will explore the core components of modern-day screenwriting. The course will cover plot ideas, story structure, hero's journey, world-building, character development and arc, and understanding genres and their fusion. Whether students are interested in live-action/ animation filmmaking, screenplay writing, vlogging, TikTok-ing, or brand strategy development, this course will enhance their knowledge of screenwriting which can help them become better visual storytellers for cinema and cellphones.

Planet & The Collective Prosperity

Course Code: VCD - 257

Contact Time: 3 Hours per Week

Credits: 3 | Theory

The course will engage the student to take bold and transformative steps in the economic, social and environmental areas urgently needed to shift the world onto a sustainable and resilient path for the future. Key questions and primary sources will be discussed and taught to facilitate comprehension and engage students critically. They will be learning how to connect the Millennium Development Goals and Human Rights to demonstrate continuity and evolution of specific principal values held by the international community - and how the students can curate an exhibition for global solidarity.

Deconstructing Tolkien, Miyazaki and Dr. Seuss

Course Code: VCD - 258

Contact Time: 3 Hours per Week

Credits: 3 | Theory

Based on the objective of helping students learn about world-building, this course will act as an introductory seminar where students will be exposed to weekly sessions of analysing different existing authors (or film writers/directors) and how they saw the world. The primary purpose of this course will be to equip students with the knowledge of different worlds to inspire them to

create their own. Students will also be exposed to content by Joseph Campbell to understand narrative writing and character archetypes better. The course will holistically deconstruct fictional worlds in literature, film/ tv, comics/manga, anime or any medium of the student's choice. This course will target people who obsessively analyse and read about worlds they like.

The Sacred Geometry in Art, Design & Architecture

Course Code: VCD - 269

Contact Time: 3 Hours per Week

Credits: 3 | Theory

Sacred Geometry is the "architecture of the universe", found throughout the natural world in symbols, numbers, patterns and sequences. This principle of interconnectedness, inseparability and union continuously reminds us of our relationship to the whole, a blueprint for the mind to the sacred foundation of all things created. The course explores the connection between nature, the cosmos and manmade objects. Looking at the symbolic meaning and principles of forms & proportions, orientation & energy, environment & material, and the shapes of sacred geometry that resonate at both cellular and consciousness levels of existence, The students will learn how to decipher the divine, study ancient practices and foresee possibilities for the future of the metaverse, and incorporate this understanding of universal harmony in their work. They will also learn and analyse in class and on-site how objects and buildings profoundly influence our conscience, spiritual state of being and natural equilibrium.

Marketing The Modern Business & The Modern Self

Course Code: VCD - 269

Contact Time: 3 Hours per Week

Credits: 3 | Theory

The changing economic and social climates have seen an evolution in not just business practices but in the development of the self, especially when it comes to understanding commerce and the consumer. In this course, we will explore the essential marketing tools a modern business requires to understand the contemporary consumer and the necessary adjustments young entrepreneurs need to make to survive in this era of digital markets.

Untangling Heritage Through Design

Course Code: VCD - 268

Contact Time: 3 Hours per Week

Credits: 3 | Theory

This interdisciplinary theory course aims to understand traditional folkways, shared history and living heritage and apply it to Transformative Design Experiences including, but not limited to, exhibition/museum design, site-specific storytelling, digitised Archives, service/product designs, interaction design and mixed reality. Assignments and projects will be created through a participatory approach towards individuals with sensory and physical challenges, indigenous communities, refugees and low literacy elders. Discussions, case studies, guest lectures and field trips will be employed to learn to prototype, visualise and present innovative design solutions as a strategic tool for preserving and promoting cultural identity and historical legacy. Modules will touch upon sensitivity towards socio-political realities like identity, language, soundscapes, decolonisation, accessibility, gender, new technologies, responsible design, conflict, displacement, multiculturalism, tourism and climate change.

DEPARTMENT OF GRADUATE & INTERDISCIPLINARY STUDIES

INTERDISCIPLINARY

Decolonising Material Culture Through Oral Histories

Course Code: IDE - 259

Contact Time: 3 Hours per week

Credits: 3 | Theory

The course probes the students to look at their family heirlooms with colonial connections, especially memories from partition/ conflict/ or crossing the border. The outcome of the course will be research-based visual art and textual outcomes. The course's methodology shall employ qualitative research and inquiry methods and will harness the skill of Archival Photography and drawing. Students shall explore the objects through 2D diagrammatic drawings keeping in view the ways of the Archive.

Phantasie: The Uncanny, The Surreal and The Sublime

Course Code: IDE - 261

Contact Time: 3 Hours per week

Credits: 3 | Theory

A fantasy, whether a Marvel movie or an ancient fairytale, compels the audiences to suspend their disbelief. It creates what we would colloquially call a "sense of wonder" and what Todorov posits as the "duration of this uncertainty". In this course, we will survey the history of the fantasy genre, delve into the representative themes in texts, films and other media and explore the more profound significance of fantasies to the human psyche.

The Art-Commerce Dialectic: Creative & Cultural Industries

Course Code: IDE - 224

Contact Time: 3 Hours per week

Credits: 3 | Theory

This course unpacks the longing for utopian thinking through human history. Despite its seeming impossibility, the idea of utopia continues to hold us captive, particularly as it allows the expression of radical base desires for a perfect society. In that sense, the course examines the fine balance between utopia and dystopia. Moreover, it examines the contribution of this form to disciplines as varied as architecture, literature and political science. Students examine case studies of utopian proposals through history, assessing and challenging these on their propositions and assumptions.

Feminist Mythic: Anthropological Studies on Folk Archetypes in Pakistan

Course Code: IDE - 268

Contact Time: 3 Hours per week

Credits: 3 | Theory

This course explores and expands upon the imaginal worlds of Pakistani folktales, focusing on the symbolic and mythic gift these stories provide for the modern and current context. The virgin, the rebel, the madwoman, the saint – which one are you? Students will engage with anthropological and historical research to sharpen their interpretive and self-reflective faculties, learning to interact with the 'symbolic' world of archetypes in which they are situated. This course aims to connect students with their rich literary heritage through a mythic lens, engender a love of lore, and develop

intellectual tools to 'slay the dragon' in their lives.

INTEGRATED

Who Am I?

Dissecting The Human Mind

Course Code: GLO - 202

Contact Time: 3 Hours per week

Credits: 3 | Theory

This course introduces students to the history and philosophical foundations of 'smart' objects. Using the Internet of Things as a point of departure, students inspect conceptual strains such as autonomous objects with agency, if not sentience. They also consider ideas such as privacy, surveillance, automation, inanimate communications, anthropomorphism, diversity and facial recognition. In light of this, the nature of Objecthood is reassessed in terms of whether it means a continuation with the surrounding world or a distinct condition separate from it.

The core of SVAD's vision is to stay abreast of contemporary thought with a broad-based approach to education and knowledge dissemination. Hence, it has undertaken various projects that go beyond conventional classroom set ups; redefining pedagogical systems to creatively address present-day educational needs. Projects such as BNU and Kaarvaan Come Together in the Times of Corona by the Textile, Fashion & Jewellery Department, Stories We Tell by Visual Arts and Art Education Departments and Hamari Hariyali, Hamari Kamai by Visual Communication Design Department are examples of endeavours by SVAD that have not only fostered community engagement but have also won International awards for their strategic relevance and significance.

SVAD EVENTS & ACTIVITIES

DESIGN SUMMIT PROLOGUES

The Design Summit and its Prologues are invitations for collective reflection – each year, we invite our participants to see how our specific contexts are shaping us and our professional and academic practices.

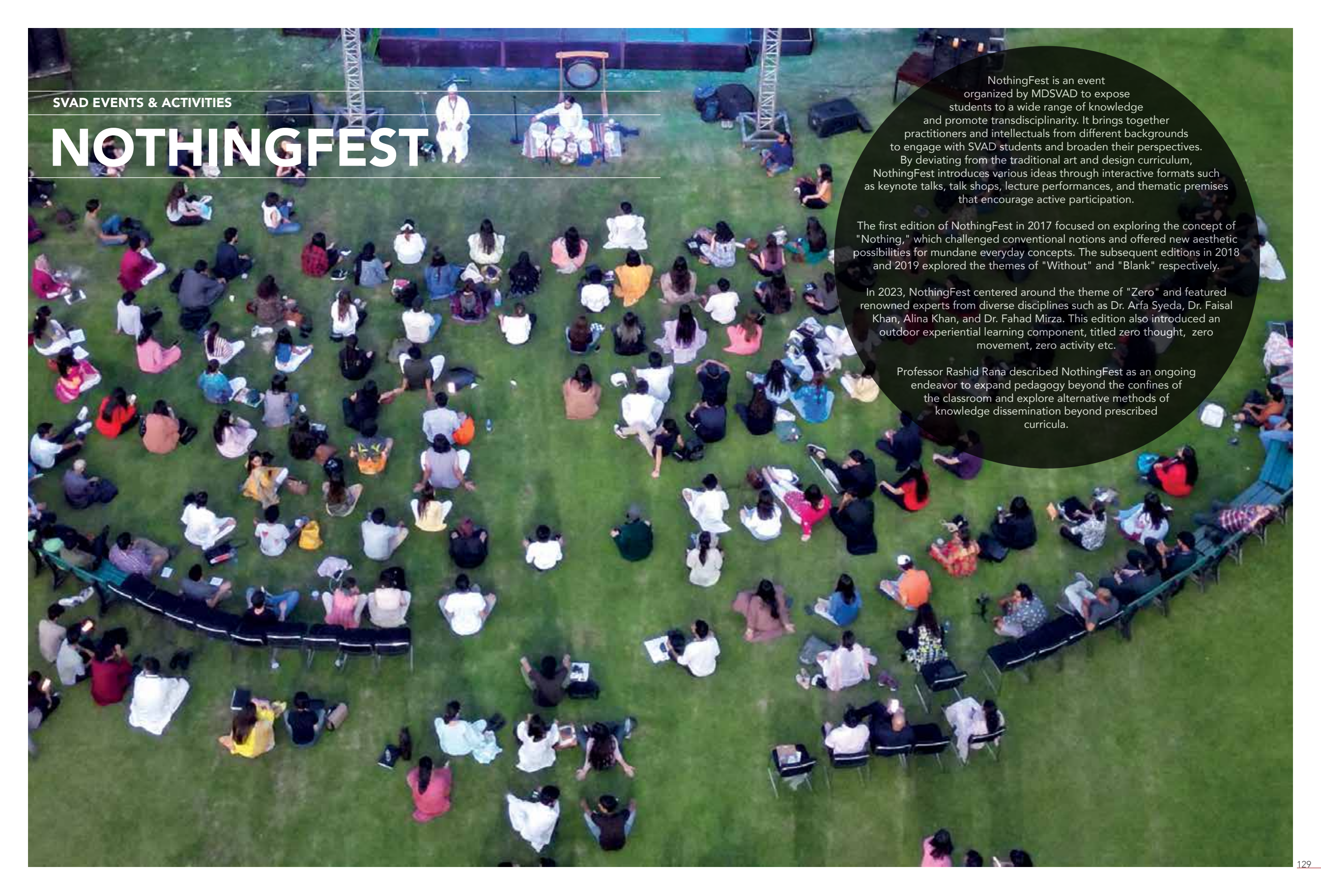
The first Design Summit Prologue at BNU-SVAD managed to gather over 50 academics and professionals under one roof to initiate a dialogue on design. The exercise brought forth a multitude of ideas and insights for the practice and teaching of design.

The second Design Summit Prologue aimed to extend the discourse by looking at the omnipotence of design beyond the walls of the university and the office to see how we can learn from it. The idea was to offer a platform where academicians, practitioners and specialists share their conversations revolving around the discourse of Design and learn from each other.

We at SVAD, through this Prologue event, leading up to the first Design Summit in the future, helped initiate a dialogue within the design

community to identify problems, share concerns, resolve issues, offer exchange of ideas and question the very notions that identify within and reach beyond the discourse of Design.





SVAD EVENTS & ACTIVITIES

NOTHINGFEST

NothingFest is an event organized by MDSVAD to expose students to a wide range of knowledge and promote transdisciplinarity. It brings together practitioners and intellectuals from different backgrounds to engage with SVAD students and broaden their perspectives. By deviating from the traditional art and design curriculum, NothingFest introduces various ideas through interactive formats such as keynote talks, talk shops, lecture performances, and thematic premises that encourage active participation.

The first edition of NothingFest in 2017 focused on exploring the concept of "Nothing," which challenged conventional notions and offered new aesthetic possibilities for mundane everyday concepts. The subsequent editions in 2018 and 2019 explored the themes of "Without" and "Blank" respectively.

In 2023, NothingFest centered around the theme of "Zero" and featured renowned experts from diverse disciplines such as Dr. Arfa Syeda, Dr. Faisal Khan, Alina Khan, and Dr. Fahad Mirza. This edition also introduced an outdoor experiential learning component, titled zero thought, zero movement, zero activity etc.

Professor Rashid Rana described NothingFest as an ongoing endeavor to expand pedagogy beyond the confines of the classroom and explore alternative methods of knowledge dissemination beyond prescribed curricula.







SVAD EVENTS & ACTIVITIES

EXHIBITIONS

Most art schools open their doors to the public only once a year for a thesis exhibition which showcases the end product of four years of hard work by students and faculty, whereas the process that leads up to the final exhibit remains largely

unseen. Therefore, SVAD has taken the initiative of holding Open Day; a unique student-led event at the end of the Fall semester which consists of open studios as well as a display of selected student work at every stage: from process to execution

to completion. This provides an opportunity to view projects done by students over the course of the year as well as a glimpse into the creative process of artists and designers in the making.

EXHIBITIONS

UNDERGRADUATE DEGREE SHOW











HEART
We will always
be watching
HEARTS
FIND SOME TIME TO QUESTION EVERYTHING YOU SEE
NOTHING IS REAL
Nothing

EXHIBITIONS

MA ADS DEGREE SHOW





SEXUALITY
GENDER
IDENTITY
HETEROSEXUALITY
HOMOSEXUALITY
BISSEXUALITY
TRANSGENDER
INTERSEX

MANLINESS
AND
MASCULINITY
FEMININE
AND
FEMININITY

MEN
SEX
WOMEN

PLEASURE
PAIN
REPRESSION

ENTERTAINMENT
AUDIENCE
CULTURE
TELEVISION
CINEMA
THEATRE
MUSIC
DANCE
SPORTS
GAMES
COMICS
VIDEO GAMES
LITERATURE
ART
SCIENCE
TECHNOLOGY
POLITICS
RELIGION
PHILOSOPHY
HISTORY
SOCIAL SCIENCE
LAW
MEDICINE
BUSINESS
ECONOMICS
ENVIRONMENTAL SCIENCE
CLIMATE CHANGE
SPACE EXPLORATION
ASTRONOMY
COSMOLOGY
METEOROLOGY
GEOLOGY
BIOLOGY
CHEMISTRY
PHYSICS
MATHS
COMPUTER SCIENCE
ENGINEERING
ARCHITECTURE
DESIGN
CRAFTS
FINE ARTS
PERFORMING ARTS
CIRCUS
CLOWNING
JAZZ
BLUES
ROCK
POP
HIP HOP
R&B
COUNTRY
FOLK
CLASSICAL
BAROQUE
ROMANTIC
MODERNISM
POSTMODERNISM
CONTEMPORARY





EXHIBITIONS

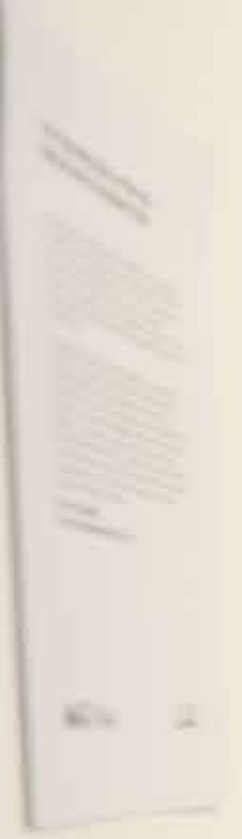
MA AE ANNUAL EXHIBITION



The Soundless Hymn of Pakistan's Minorities



KARACHI



SVAD TALKS



BNU SVAD Talks



سوال جواب

SVAD TALKS

TALK BY
SAMREEN AZAM
MAY 2023



Samreen Azam graduated from SVAD in 2012. She pursued her master of Integrated Design in 2018 from the University of Anhalt Applied Sciences Dessau, Germany. Her project called 'Homies & Omies' came together as a result of her Master's Thesis and is a musical band that offers an innovative contact point between old-aged citizens and international students living in Germany. It not only helps senior citizens fight dementia but promotes intergenerational exchange, communication, and stability by reinforcing their social life. In her SVAD talk, Samreen spoke about working as a designer on projects that empower neglected communities.

TALK BY
ALIX PHILIPPON
MARCH 2023



Alix Philippon is an Associate Professor in Sociology at the Institute of Political Studies (Sciences Po) in Aix-en-Provence, France. Her research has mostly focused on Sufism in Pakistan. She currently lives in Baghdad where she is conducting research on the Qadiriyya. She has authored two books and numerous articles and book chapters.

Alix spoke about Sufism as a contested concept, the boundaries of which are uncertain, and its practices and beliefs prone to controversies; various aspects that up till today have fuelled discussions about the nature of Sufism and opened a fertile field of ambiguity.

TALK BY
SHAHZAD NAWAZ
MARCH 2023



Shahzad Nawaz is a celebrated name in the media and communication industry contributing as a speaker, writer, filmmaker, actor, art director, strategist, graphic designer, music producer, lyricist and a voice over artist. Recipient of international creative excellence awards, he creates TV, film & digital narratives. As an actor and writer, Shahzad has done successful television plays and feature films. He has previously served as Advisor on State Media Assets and more recently as SAPM- Special Assistant to the Prime Minister of Pakistan in the federal cabinet.

In SVAD Talks, Shahzad gave an overview of the role of visual communications and our search for the nation-brand.

TALK BY
HAMMAD NASAR
MARCH 2023



Hammad Nasar is a curator, researcher, and strategic advisor. He is a Senior Research Fellow, at Paul Mellon Centre (part of Yale University) where he co-leads the 'London, Asia' project. He is a strategic advisor to the Delfina Foundation (UK). He was awarded an MBE for services to the arts, in the UK's 2023 New Year's Honors List.

At SVAD Talks, Hammad used the lens of Tai Chi as a model of practice that requires its practitioners to move with incoming force to redirect it, to talk about his curatorial projects that dealt with ideas of nation, in particular with 'Britain' and 'Britishness' in British Art Show 9.

TALK BY
FAIZA BUTT
FEBRUARY 2023



Faiza Butt is a celebrated visual artist based in London. She holds a master's degree in painting with a distinction award from the Slade School of Fine Art and a teaching certificate from the Institute of Education. She has exhibited at various art fairs and her work is part of private and public collections, including the British Museum, The Kiran Nadar Museum, and Burger Collection.

At SVAD, Faiza talked about concepts underpinning her practice. Her work is rooted in cross-cultural social observations. She took the audience through the journey of her career spanning over 2 decades.

TALK BY
ANOSH GILL
FEBRUARY 2023



Anosh Gill is a Fulbright Scholar and is the Division Director of Graphic Communication at Florida A&M University. He has won about a hundred design awards in his career and has spoken at international conferences. He was a Creative Director, Art Director and has more than 25 years of advertising experience.

In SVAD talks, Anosh spoke about simple ways to design and develop a brand and present work. He spoke about how designers can lead marketing teams to produce creative work and satisfy clients.

SVAD TALKS

TALK BY
MADHYA J. LEGHARI
NOVEMBER 2022



Madhya J. Leghari is a visual artist, writer, and educator working between Lahore and Washington DC. She earned a BFA at the National College of Arts, Lahore (2013) and an MFA from the Massachusetts College of Art and Design (2018) on a Fulbright Scholarship. Her practice often revolves around the possibilities and limitations of language and is often positioned in the indeterminate spaces of translation, cultural friction, and semantic lacunae.

In SVAD Talks, Madyha gave a talk about her artistic practice, interests, and concerns.

TALK BY
DR FAISAL KHAN
NOVEMBER 2022



Dr. Faisal Khan leads an interdisciplinary and translational biology research lab called the Precision Medicine Lab in Peshawar that works at the intersection of big data, biology, and beyond. Dr. Khan holds a Master's and Doctorate from the University of Oxford (UK). He was nominated as a Young Global Leader from Pakistan by the World Economic Forum in 2019 and was appointed as Advisor to the Minister for Science and Technology in Khyber Pakhtunkhwa in 2021.

In SVAD Talks, Dr. Khan spoke about how Biology has rapidly transformed from a field of science to an engineering discipline, allowing for the 'editing' and 'redesigning' of life. He shared some vignettes from his Lab in Peshawar.

TALK BY
PROF. DR AHMAD EJAZ MASOOD
OCTOBER 2022



Professor Dr. Ahmad Ejaz Masood is a renowned doctor in the oncology circle of Pakistan. He has served as the President of the SAARC Federation of Oncologists, Chair for Pakistan in ESMO – Asia, and the General Secretary of the Pakistan Society of Clinical Oncology, and Cancer Society in Multan. He has published numerous papers in National & International Journals.

In his talk, Dr. Ahmed spoke about cancer as the only curable chronic disease. He elaborated mostly on breast cancer. This was to mark October as Breast Cancer awareness month.



SVAD EVENTS & ACTIVITIES

WORKSHOPS / COLLABORATIONS / NEWS



WORKSHOPS / COLLABORATIONS / NEWS

INTERIOR DESIGN DIGITAL WORKSHOP MARCH 2023

An interior design workshop was conducted by Architect Wasim Akram and Danish Hasan from architecture department faculty for TFA students. They introduced Auto CAD/Sketch up/Lumion software in Textile Major Studio II Studio, which would facilitate student's ideas into digital realizations and would also help them to create innovative ideas for interior and installation art spaces. This will also open options for job markets for students aiming to work with interior design brands providing Interior design solutions.

WORKSHOP WITH LOCAL CRAFTSPERSON APRIL - MAY 2023

Local crafts person Bano Baji conducted a workshop with Craft Practices course students. Bano Baji has extensive knowledge and skill in indigenous hand embroideries. Students learned Tarkashi which is a form of open embroidery technique, sheesha work that includes attaching small pieces of mirrors onto fabric and mukaish work which is a form of embellishment to create metallic embroidery pieces. This workshop also helped students to implement indigenous embroideries in modern design motifs.

VISIT TO FORGOTTEN CRAFTS OCTOBER 2022

Forgotten Crafts is a Lahore-based company that specializes in craft solutions such as hand-knotted carpets, hand-woven kilims, and craft-based products for interiors. Students from the course Craft Practices visited their workshop where they were provided with knowledge on export quality crafts. Students interacted with local artisans and a possible liaison between BNU and Forgotten Crafts were discussed which would help in facilitating academia-Industry linkages. In addition, the brand offered to help BNU place students as part of their internship program during the summer.

BUNYAD WORKSHOP MAY 2023

Bunyad is a non-governmental organization, working for the promotion of education and women's rights. They focus on making women residing in rural areas literate and to make them financially independent. Students from Beaconhouse National University Textile Major 2 conducted an eco-printing and product designing workshop to teach cost-effective and sustainable printing techniques which would provide women entrepreneurs with expertise to develop products and start small-scale businesses. Faculty and students also trained them to improve the design and color characteristics to develop innovative products saleable in the market.

COLLABORATION BETWEEN FASHION DESIGN STUDIO AND NISHAT

The BNU Fashion Major Studio II students and Nishat Limited collaborated on a project to promote young creative talent. The project was designed to encourage the students' understanding of the facilities that Nishat provides and to explore possibilities with the large number of materials they produce for a possible ready-to-wear market that caters to international brands and their emerging demands and needs. The students created Spring/Summer and Autumn/Winter RTW collections keeping up with the future fashion trends of the international market.

STUDY TRIP TO PESHAWAR APRIL 2023

Visual Arts and IEDA students made a three-day study trip to Peshawar. They visited the Precision Medicine Lab at the Rehman Medical Institute, led by Dr Faisal Khan. This is an interdisciplinary translational research lab, that uses cutting-edge technology at the intersection of data, biology, and medicine. They also visited the Peshawar Museum, Sethi Haveli, Islamia College, Cunningham Clock Tower, All Saints Church, Namak Mandi, and Qissa Khawani Bazar.

SCREEN PRINTING WORKSHOP OCTOBER 2022

The Department of Visual Communication Design held a screen printing workshop in Fall 2023 in the course VCD Major Studio conducted by faculty Umair Abbasi and Aman Asif with the guidance of Tanvir Ahmad from the Department of Textile, Fashion, and Accessories Design. Students got to dive deep into the process of screen printing, from preparing the screen to selecting the ink colors, and finally executing their designs for t-shirts, apparel, and prints. The results were stunning, with a plethora of eye-catching designs that showcased the students' creativity and skill. From bold and graphic type-based prints to delicate and intricate designs — the screen printing workshop was a huge success.

FIELD TRIP TO THE NATIONAL HISTORY MUSEUM NOVEMBER 2022

The National History Museum visit for the third-year Visual Communication Design students at BNU-SVAD was a crucial experience that significantly impacted their final project for VCD Major Studio. The tour was guided by instructors Umair Abbasi and Aman Asif, the students explored their historical and geographical context, gaining valuable insights that they applied to their design projects. By applying the knowledge they acquired during the trip, the students were able to create relevant, contextual design solutions that were not only visually striking but also rooted in a deep understanding

of their cultural and historical background.

The museum visit played a pivotal role in shaping the students' creative output and helped them to produce work that was critical, interactive, and contemporary.

VCD DESIGN THINKING SPRINT APRIL 2023

BNU-SVAD's Visual Communication Design department recently hosted a design sprint workshop for third-year students with Ms. Samreen Azam, a VCD alumna who currently works as a designer and researcher in Germany. Ms. Azam shared her experiences and insights, inspiring the students to explore new ideas and collaborate effectively. The workshop focused on teamwork and utilizing one's immediate environment to identify the potential for design projects. Through a series of exercises and activities, the students were able to develop their skills and gain a deeper understanding of the design process. Overall, the workshop was a valuable and enriching experience, and we are grateful to Ms. Azam for sharing her expertise with our students.

LAHORE WALLED CITY TOUR 'WEKH LAHORE' DECEMBER 2022

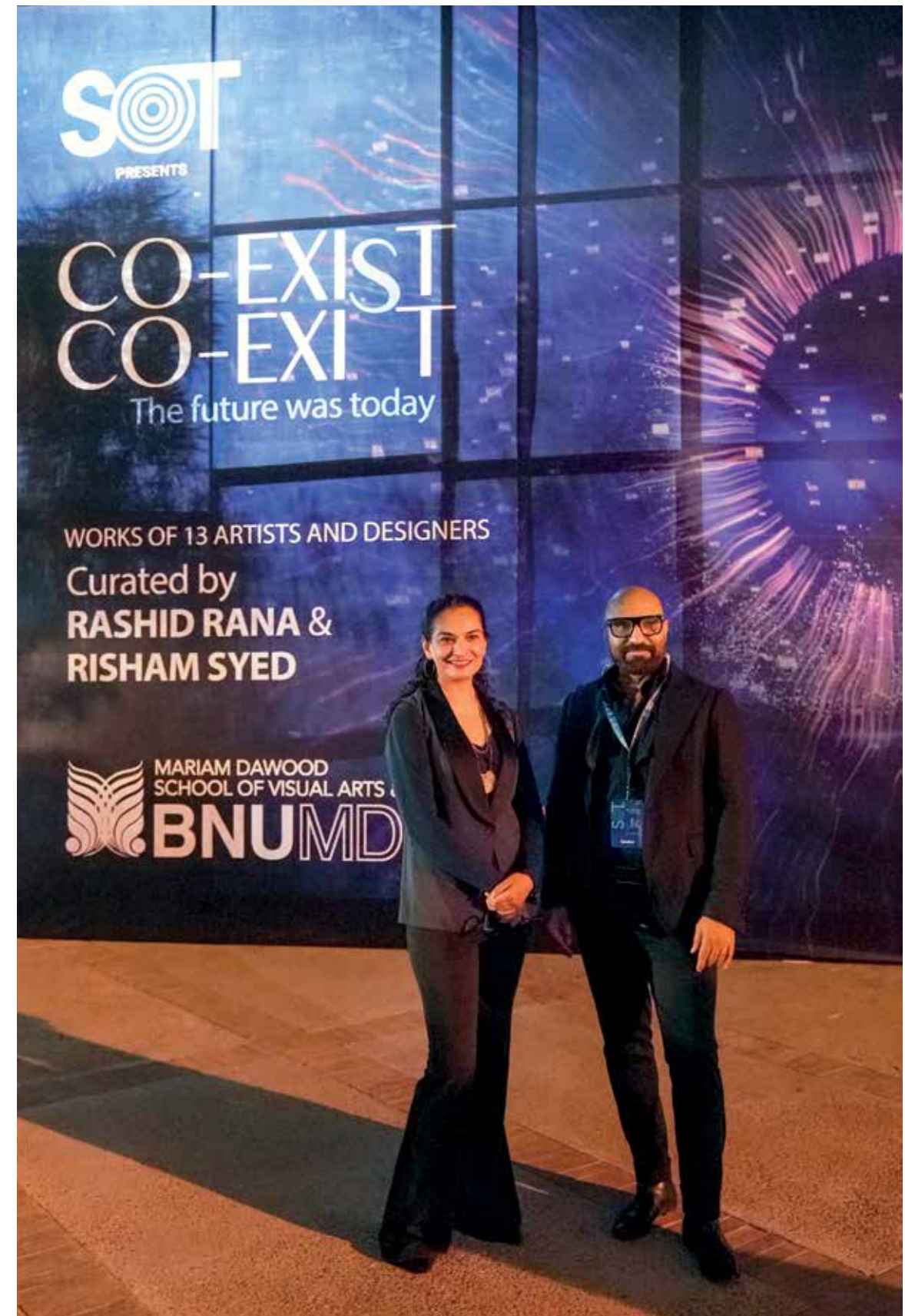
Walled City Lahore Authority invited our SVAD faculty including VCD Head of Department Aarish Sardar, Assistant Professor Zainab Saghir Barlas, lecturers Aman Asif and Aimen Gillani with their final-year students from the Department of Visual Communication Design and the Department of Textile Design to their 'Wekh Lahore' guided tour.

WCLA's dedicated team showed multiple conservation & restoration projects, including Shahi Hamam, Sabeel Wali Galli, Galli Surjan Singh and Wazir Khan Mosque quadrant. Tania Wahab, Director of Marketing and Tourism at WCLA, then visited the BNU campus and spoke to the students to explain further how they can work with new creative and exciting projects the WCLA is coming up with.

SVAD EVENTS & ACTIVITIES

EXHIBITION
COEXIST / COEXIT
AT **SCHOOL OF TOMORROW** CONFERENCE
NOVEMBER 2022

SVAD collaborated with Beaconhouse at the School of Tomorrow (SOT), which is a series of events to support Beaconhouse's quest to redefine education and explore the shape of schools in a yet-unknown future. At SOT, SVAD showcased the work of diverse creative practitioners to celebrate the philosophy of the School, that takes on a student-centric approach in order to give them the freedom to forge a personalized path of exploration. This was a unique exhibition with interactive, immersive works that brought forth practices in visual arts and design cutting across geographical, temporal, and cultural boundaries.



WORKSHOP AND EXHIBITION BE(COMING) THE MUSEUM JANUARY 2023

SVAD and Canadian Community Arts Initiative collaborated with Lahore Museum and ThinkFest Lahore to present the exhibition, BE(COMING) THE MUSEUM from January 14-28, 2023.

18 selected Pakistani artists and curators participated in a two-day seminar and workshop at SVAD and Lahore Museum, where they were prompted to explore the question, "what is the museum of the future?" by developing research-based creative responses to the colonial history and collection of the Lahore Museum.

7 new site-specific artwork interventions selected from proposals by the artists who participated in the seminar were on display in a ground-breaking group exhibition at the Lahore Museum





AROUND
CAMPUS





AROUND CAMPUS

BESTIVAL

Bestival X, BNU's largest student-run multi-category festival, conducted its 10th iteration between November 3 and November 6, 2022. Thousands of delegates from all over Pakistan attended the event. It comprised over 25+ contests, workshops, and entertaining social events like a Fashion Ramp-walk, a Sufi Night, and a concert with an award ceremony thereafter.



FACULTY PROFILES



FACULTY PROFILES

DEAN SVAD

Professor Rashid Rana
Visual Artist

- BFA (Fine Arts), National College of Arts, Lahore
- MA Fine Art, Massachusetts College of Art, USA
- Studies in Fashion Design, La Chambre Syndicale de la Couture, Paris, France

PROFESSORS

Professor Quddus Mirza
Visual Artist

- BFA (Fine Arts), National College of Arts, Lahore
- MA Painting, Royal College of Art, London, U.K.

Professor Risham Hosain Syed
Visual Artist

- BA, Kinnaird Collge, Lahore
- BFA with Honours (Fine Arts), National College of Arts, Lahore
- MA Painting, Royal College of Art, London, U.K.

ASSOCIATE PROFESSORS

Aarish Sardar
Communication Designer,
Researcher , Writer

- BFA (Fine Arts), National College of Arts, Lahore
- MA (Multimedia Arts), National College of Arts, Lahore
- MA (Communication Design), Kingston University London, U.K

Kiran Umar Farooq Khan
Textile Designer

- B.Des (Textile Design), National College of Arts, Lahore
- Studies in Textile Design, Accessories and Fashion Drawing, La Chambre Syndicale de la Couture, France
- M.Sc Linguistics, Beaconhouse National University

Rohma Moid Khan
Textile Designer

- B.Des (Textile Design), National College of Arts, Lahore
- MA Art Education, Beaconhouse National University, Lahore

SENIOR ASSISTANT PROFESSORS

Ayaz Jokhio
Painter

- BFA (Fine Arts), National College of Arts, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Mehbub Shah
Visual Artist

- BFA (Fine Arts), National College of Arts, Lahore
- MA Art Education, BNU, Lahore

Pakeeza Khan (On Extended Leave)
Fashion Designer

- B.Des (Fashion Design) Pakistan Institute of Fashion Design, Lahore
- Studies in Fashion Design, Draping and Fashion Drawing, La Chambre Syndicale de la Couture, France
- MA Art Education, BNU, Lahore

ASSISTANT PROFESSORS

Aatiqa Shiekh
Art Educator, Researcher

- BA English Literature, Punjab University, Lahore
- MA English Literature, Punjab University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Ammar Shahid
Fashion Designer

- B.Des (Fashion Design) Pakistan Institute of Fashion Design, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Aroosa Naz Rana
Visual Artist

- BFA (Fine Arts), National College of Arts, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Durre Shehwar Ali
Product Designer, Design Researcher

- BI.D Industrial Design, National University of Science and Technology, Islamabad
- MA Design (Research) Bern University of Arts, Switzerland

Haider Ali Jan
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- MA Communication and Cultural Studies, National College of Arts Lahore

Ghulam Muhammad
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Komal Naz
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- Candidate for MA Art Education, Beaconhouse National University, Lahore

Mahbub Jokhio
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

M Ahsan Nazir
Fashion Designer

- B.DES (Fashion Design) Pakistan Institute of Fashion Design, Lahore
- MFA Fine Art (Fashion), Academy of Art University San Francisco, California, USA

Umair Abbasi

- BDES Visual Communication Designer, Beaconhouse National University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Zainab Saghir Barlas
Visual Communication Designer,
Researcher

- B.DES (Communication Design) National College of Arts, Lahore
- MA Art and Design Studies, Beaconhouse National University, Lahore

SENIOR LECTURERS

Komal Naz
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- Candidate for MA Art Education, Beaconhouse National University, Lahore

Ammar Faiz
Visual Artist

- BFA Visual Arts, Beaconhouse National University, Lahore
- MA ADS , Beaconhouse National University, Lahore

LECTURERS

Mehmil Ishtiaq
Communication Designer

- BDES Visual Communication Designer, Beaconhouse National University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

Waleed Zafar
Visual Artist / Curator

- BFA Visual Arts, Beaconhouse National University, Lahore
- MA Art Education, Beaconhouse National University, Lahore

VISITING FACULTY

Abbas Murad
Design Technologist | Audio Engineer
Abdul Rehman
Visual Artist

Ahmar Iqbal
Computer Consultant

Ahmed Faizan Naveed
Orchestrator | Experimenter

Aimon Fatima
Anthropologist | Heritage

Conservator | Curatorial Consultant

Airaj Ahmed Khan
Filmmaker | Visual Designer

Aisha Abid Hussain
Visual Artist | Educator

Ali Afaq
Graphic Designer | Photographer

Ameera Khan
Visual Artist | Writer | Art Historian

Anam Khurram
Textile Designer

Anushka Rustomji
Visual Artist

Arham Bin Asif
Visual Artist

Arish Moneeb Alam
Digital Fashion Designer | Educator

Asfandiyar Alam
Concept Designer for Games

Ayesha Saeed
Visual Artist & Designer | Educator

Brishna Amin Khan
Multidisciplinary Artist

Daud Randle
Musician | Marketing Consultant

Danyal Tareen Khan
3D Animator

Dr Saadat Ali
Molecular Biologist

Dr. Nasreen Rahman
Historian | Translator | Writer

Dr. Saadat Ali
Scientist | Educator

Dr. Shabnam Khan
Educator | Scholar

Duaa Khan Kundi
Illustrator

Eisha Liaqat
Multidisciplinary Artist | Art Director

Gulnaz Ayaz
Art Educator | Textile Designer

Hashim Kaleem
Researcher & Educationist

Hina Anwar
Educationist | Textile Designer
Ibrahim Tanweer
Writer | Music Journalist
Ijaz Naeem Ahmad
Unreal Engine Developer
Jaffer Hussain
Designer | Creative Director
Jannat Sohail
Educator
Kamran Nawaz Malik
Textile Technologist
Laiba Aslam
Multidisciplinary Artist | Educator
Maham Khan
Illustrator
Maria Gardezi
Fashion Designer
Mehreen Anwer
Fashion and Textile Designer
Menahil Butt
Communication Designer
Mian Irtiza Aftab
Tech & Social Entrepreneur
Mina Arham
Visual Artist
Muhammad Umer Butt
Communication Designer
Muniza Zafar
Art Educator
Nabiha Khan
Art and Design Educator
Nadia Ghawas
Educator
Omer Ahad Khan
3D Artist / Animator
Qurratulain Sonia Kashmiri
Multidisciplinary Creative Designer
Rabeya Jalil
Artist | Educator
Sadaf Noori Malik
Educator | Architect
Saima Rana
Marketing Consultant
Salman Haider
AI Practitioner | Concept Artist
Samra Noori Malik
Marketing Strategist | Educator
Sana Aziz
Jewellery Designer
Sana Iqbal
Visual Artist
Sana Khan
Textile Designer
Sara Aslam
Visual Artist
Sidra Khawaja
Interdisciplinary Designer | Educator
Sousan Qadeer
Interdisciplinary Artist | Researcher

Tahreem Nawaz
Visual Designer
Tanveer Ali
Textile Designer | Fiber Artist
Unum Babar
Visual Artist
Umna Nasir
Communication Designer
Zeb Bilal
Researcher | Textile Designer
Zeenia Amir
Textile Designer | Fibre Artist
Zoon Khan Kundi
Educator
Zuwair Ayaz Butt
Augmented Reality Designer

ADJUNCT FACULTY

Adnan Madani
Ahsan Masood
Amar Alam
Amar Kanwar
Amber Sami
Aneeka Cheema
Asad Hayee
Asma Abbas
Asma Mundrawala
Attiq Ahmed
Ayesha Vellani
Danish Jabbar Khan
Dr. Farida Batool
Dr. Samina Iqbal
Dr. Virginia Whiles
Fahad Hussayn
Fatima Haider
Hamza Bajwa
Iftikhar Dadi
Ismet Jawad Khawaja
Iram Sana
Kamiar Rokni
Kathleen Mulligan
Mariam Suhail Abbasi
Maryam Hussain
Masooma Syed
Mehreen Murtaza
Mohammad Ali Talpur
Mohsin Shafi
Naiza Khan
Nausheen Saeed
Qudsia Rahim
Saba Khan
Saba Qizilbash
Sadeqain
Sana Obaid
Shalalae Jamil
Waqar Aziz

BOARD OF FACULTY (BOF) MEMBERS

Prof. Alnoor Mitha
Senior Research Fellow
Artistic Director Asia Triennial
Manchester, UK

Mr. Ijlal Muzaffar
Associate Professor of Architectural
History, Department Head: Theory
and History of Art and Design, Rhode
Island School of Design, USA

Ms. Sabahat Nawaz
Educator, Multidisciplinary Designer

Mr. Omer Jilani
Founder and Creative Director,
Happa Studio

Ms. Saira Shamooin
Educator, Multidisciplinary Designer

BOARD OF STUDIES (BOS) MEMBERS FOR THE DEPARTEMENT OF GRADUATE AND INTERDISCIPLINARY STUDIES

Dr. Anzar Khaliq
Associate Professor, Habib University-
Director, Playground

Dr. Faisal Khan
Director NCBC Precision Medicine
Lab – Head, Centre for Genomic
Sciences, Rehman Medical Institute

Ms. Yasmeen Zahra
Assistant Professor, Indus Valley
School of Art and Architecture
PhD Candidate, Aga Khan University

Ms. Madyha Leghari
Visual Artist, Writer and Researcher

BOARD OF STUDIES (BOS) MEMBERS FOR THE DEPARTEMENT OF TEXTILE, FASHION AND ACCESSORIES

Mr. Azfar Hasan
Director Matrix and Lulusar

Ms. Khadija Rahman
Director, Generation

Ms. Zeb Bilal
Researcher & Textile Educator

Mr. Ammar Belal
Researcher & Textile Educator
Fashion Designer, Faculty at
Parsons School of Design, Columbia

BOARD OF STUDIES (BOS) MEMBERS FOR THE DEPARTEMENT OF VISUAL ARTS

Ms. Sameera Raja
Founder/Curator Canvas Gallery,
Karachi

Dr. Jahanara Saigol
Art Historian

Ms. Rabeya Jalil
Associate Prof, National College of
Arts, Lahore

Mr. Danish Ahmed
Associate Prof, Indus Valley School of
Art & Architecture, Karachi

BOARD OF STUDIES (BOS) MEMBERS FOR THE DEPARTEMENT OF VISUAL COMMUNICATION DESIGN

Ms Tazeen Hussain Rashid
Associate Professor, Indus Valley
School of Art & Architecture, Karachi

Mr Omair Faizullah Bangash
Assistant Professor, Zayed University,
Abu Dhabi, UAE

Ms Samreen Azam
Human-Centered Product Designer &
Researcher, Germany

Ali Rez
Chief Creative Officer, IMPACT
BBDO, Dubai

SVAD ADMINISTRATION

Administrative Assistant to Dean
Wajeeha Batool

Academic Advisor
Hifsa Farooq

Academic Coordinator
Samra Khalid

Admin & Finance Coordinator
Hamza Ilyas

AV LAB SUPERVISOR
Usman Saulat
Designer / Photographer

INSTALLATION & 3D-LAB
SUPERVISOR
Imran Ahmed Khan
Visual Artist

MANAGER COMMUNICATION AND OUTREACH (MCO)

Mavra Ahmad
Marketing / Communication
Specialist

COORDINATOR LEARNING RESOURCE CENTER (LRC)

Umena Hasan
Visual Artist

TECHNICAL AND STUDIO ASSISTANTS

Aamer Ali
Loom Technician, Craftsman
Hammad Iqbal
AV Lab Assistant
Altaf Hussain
Senior Technical 3D Lab Assistant
Asif Hamdani
Sewing Technician
Manzoor Maseeh
Peon
Mubashir Salman
In-charge Foundation Lab
Munir Gill
Textile Studio Attendant
Muhammad Nasir Iqbal
IT Support Engineer
Najam Ahmad
3D Lab Attendant
Pervaiz Maseeh
Photography Studio Attendant
Rafiq Maseeh
VCD Studio Attendant
Shaukat Hanif
3-D Studio Attendant
Syed Basit Hussain
Drawing & Fashion Studio Attendant
Tariq Khalil
Jewellery Studio Technical Assistant
Usman Maseeh
Peon

ALUMNI ACHIEVEMENTS



Faseeh Saleem (A SVAD Alumnus): Participation in 1st International Art Triennial Unpredictable Futures UFNA: DRAFTS (Design Research Artifacts in the Context of Exhibition)

Photo credits: Vidmina Stasiulyte

ALUMNI ACHIEVEMENTS

SVAD is proud to count in its alumni innovative and dynamic CEOs, artists and designers of local and global significance, visionary curators & authors committed to leading, challenging and pushing boundaries within varied scopes of their personal and professional lives. The progressive and independent vision fostered by their four-year training has led to various success stories. SVAD has always encouraged discipline and freedom and propelled students to explore beyond labels and expectations of traditions, professional norms and career pathways.

As a result, each student is visually articulate, conceptually mature and equipped with the ability to effectively consolidate ideas and put them to practical use. The discursive environment that encourages dialogue between diverse perspectives and paradigms encourages our students to collaborate and engage with individuals and entities beyond borders of geography and circumstances. The achievements and accolades of our alumni cannot be encapsulated in a single list. Yet, it is imperative to underscore and highlight the key accomplishments of our students in a succinct manner. Leaders at the forefront in their field, SVAD alumni do not just wear BNU on their sleeves, but carry its spirit in their heart & soul.

Ayesha Sultana

2007 Visual Arts Alumna

Dhaka based artist, Ayesha Sultana, was the recipient of the Samdani Art Award (2014). Her recent solo and group exhibitions include 'A Space Between Things', Dhaka Art Summit (2016), Bangladesh Shilpakala Academy, Dhaka; 'welcome to what we took from is the state', Queens Museum, New York; 'Immateriality in Residue', Experimenter, Kolkata; 'Blue Velvet', Galleria Valentina Bonomo, Rome, 'Outside the Field of View', Experimenter, Kolkata. She was artist-in-residence at IASPIIS, Stockholm (2016), Delfina Foundation, London (2014) Gasworks, London (2013) and Taaza Tareen III, VASL, Karachi (2008). She is currently teaching at Pathshala South

Asian Media Institute in Dhaka.

Basir Mahmood

2010 Visual Arts Alumunus

Basir Mahmood (Visual Arts Dept) went to the Akademie Schloss Solitude in Stuttgart. Later, he was awarded a two years-long Research-Fellowship by the Rijksakademie van beeldende kunsten in Amsterdam.

Since 2011, he has participated in several prestigious artist residencies, biennales, solo and group exhibitions around the world, including the Berlin, Mechelen, Moscow, Yichuan and Sharjah biennales; and, has exhibited widely. Most recently, Cinéma Galeries in Brussels presented the first major survey exhibition of Basir's work. Basir has delivered talks at reputed institutions, including at the Harvard University and Goldsmiths, University of London. He contributes to art-centered publications and has curated the Stedelijk Museum Video Club in Amsterdam. Besides being part of various private collections, his works have been acquired by the Queensland Art Gallery in Brisbane; Stedelijk Museum in Amsterdam, and The Centre national des arts plastiques (Cnap) in Paris.

Ehsan-Ul-Haq

2008 Visual Arts Alumunus

Ehsan UL Haq has shown his works at various national and international venues. His recent solo show was called "1 is older than 2: Logics of a futile action" at Felix Frachon Gallery, Brussels Belgium. He has participated in "Survival kit 2017" Riga, Latvia, "An Age of Our Own Making" Denmark (2016), "Back in 5 minutes", Martin Van Zomeren, Netherlands, 3rd Ural Industrial Biennial, Russia (2015), "VOID", Ginkgo Space, Beijing China, Moscow International Biennale For Young Art, Moscow (2012), and 'The Rising Tide' at the Mohatta Palace Museum, Pakistan (2010). He has also participated in various art residencies including Rijksakademie (2014-2015) in Netherlands, Prohelvetia in Switzerland and Vasl international artist residency Karachi Pakistan.

Ghulam Mohammad

2013 Visual Arts Alumunus, 2017 MAAE Alumunus

Ghulam Mohammad is the winner of one of the most prestigious awards in Islamic Art, the Jameel Art Prize 4

(2016) for his work titled "Gunjaan" (2014). The Jameel Art Prize is a biennial award for contemporary art in Islamic tradition. Ghulam Muhammad is the youngest artist and first Pakistani to receive this award. He was also invited to be on the jury panel for Jameel Art Prize 5. Ghulam Muhammad has been exhibiting his works consistently at national and international platforms. He received the Young Emerging Artist Award at LLF (2015).

Haider Ali Jan

2008 Visual Arts Alumunus

Haider Ali Jan has taught at Indus Valley School of Art and Architecture, BNU and Comsats Lahore. He has displayed his work at 5th Moscow International Biennale for Young Art (2016), Asia Triennial Pacific 8, Queensland Art Gallery (2015), Love, War and Longings, Harvard-Brown Pakistani Film Festival Cambridge (2015), Everything is Embedded in History, Lahore Literary Festival, Alhamra Art Council, Lahore, (2015), 5th Fukuoka Asian Art Triennial, Asian Art Museum, Japan (2014). He has also collaborated with Zain Naqvi to publish their first graphic novel 'Sparrow at Heart' (2016).

Hanifa Alizada

2013 Visual Arts Alumna

Hanifa is an Afghan artist and now member of the faculty of Fine Arts Department at the Kabul University. She was selected from amongst 25 winning South Asian artists to participate in World Bank's Imagining Our Future Together exhibition, showing her work in Bangladesh, India and the USA. She is a winner of the Redirecting: East artist residency in Warsaw, Poland, (2013). In 2014, Hanifa was selected as woman number seven in the series of World Bank exhibitions "Through Eyes of a Woman". Her work was also shortlisted for the (2016) Sovereign Art Prize.

Kubra Khadimi

2013 Visual Arts Alumna

Kubra Khadimi, a SAARC student of Afghan origin, was awarded 'Knight of The Order of Arts and Letters' by the Ministry of Culture in France. She has received notable critical acclaim for her performances and has had solo and group shows in museums in Europe and the US, the most recent being "The Arrivadrifte" in Visions d'Exile festival in Musuem of History

of Immigration, Paris, France.

Mahgul Ana Farooq

2009 Visual Arts Alumna

Mahgul Rashid (Ana Farooq), is the creative director of MAHGUL, a critically acclaimed fashion brand, having debuted at the prestigious PFDC Sunsilk Fashion Week platform in 2013. Prior to establishing her independent design label, Mahgul apprenticed at couturier Nasreen Shaikh's fashion atelier for 6 years; her own work was first introduced as a diffusion project, 'Mahgul for Nasreen Shaikh' in 2013. In 2014 the stand alone MAHGUL brand was established. The brand, despite its youth, has been nominated thrice by Lux Style Awards for achievement in fashion design.

Rabia Ajaz

2009 Visual Arts Alumna

Rabia Ajaz received the Fulbright Scholarship (2011) & MFA (Painting/ Drawing) with Distinction at Pratt Institute (2013). She has been showing her work regularly upon her return. She has exhibited in Lahore, Karachi, Delhi, Dubai, and New York. Rabia was given an Artist's Grant to attend a residency at the prestigious Vermont Studio Center in 2017. Her work has been selected for a ground-breaking show at Milan's Museo Diocesano in 2018.

Raju GC

2007 Visual Arts Alumunus

Raju G.C. received the prestigious Deutscher Akademischer Austausch Dienst (DAAD) Scholarship for foreign Artists in 2011 to Pursue an MA in Germany. He was one of nine artists who collectively conceived the public monument for "Ein Denkmal für die erste Homosexuelle Emanzipationsbewegung" and was nominated for the prestigious Respekt Preis, 2015.

Sajana Joshi

2007 Visual Arts Alumna

After having taught at BNU and at the Centre for Art and Design, Kathmandu University; Sajana Joshi went to Germany to pursue a Master of Arts and completed it in January 2016 from Institut für Kunst im Kontext, Universität der Künste, Berlin. Sajana and eight other artists were collectively nominated as a Group for prestigious Respekt Preis, 2015 for their contribution towards "Ein

Denkmal für die erste Homosexuelle Emanzipationsbewegung" She participated recently in Asia Contemporary Art Exhibition, 2015 at Jeonbuk Museum of Art, South Korea.

Tayyab Tariq

2013 Visual Arts Alumunus

Tariq has made BNU proud through back-to-back international recognition. His project "Human Exelixi" (Human Progress) was selected for X Florence Biennale 2015. He was also listed among Top 50 artists 2014 by Bloom Award.

Umber Majeed

2013 Visual Arts Alumna

Umber Majeed has shown in venues across Pakistan, North America, and Europe. Recent group exhibitions include; 'Promises to Keep', apexart, New York (2017), 'Witness- Karachi Biennale', Karachi, Pakistan (2017), and 'Volumes- Queens International 2018', Queens Museum, New York (2018). She is a recipient of numerous fellowships including the HWP Fellowship, Ashkal Alwan, Beirut, Lebanon (2017), Refiguring Feminist Futures Web Residency, Akademie Schloss Solitude & ZKM, Germany (2018), and the Digital Earth Fellowship, Hivos, the Netherlands (2018-19). In October 2018, Majeed had her debut solo exhibition, 'In the Name of Hypersurface of the Present', Rubber Factory, New York. After her BFA at SVAD, Umber graduated from Parsons the New School for Design, NY in 2016 on the Dean's honour list.

Unum Babar

2007 Visual Arts Alumna

Unum Babar has exhibited in Lahore, Karachi, Islamabad, New Delhi, London, Cairo, Toronto, Boston, UK and South Korea. She was awarded the Fulbright Scholarship from 2011-2013 and was featured in the Boston Globe as one of the top ten rising graduate art students (2013). She has been selected for residencies including Vasl Taaza Tareen Residency in Karachi (2009), Residency at Fondazione Antonio Ratti in Como, Italy (2010) and at Many Arts Studios, Glasgow (2017). Commissioned by the Lahore Biennale Foundation and British Council, she collaborated with Matt Kushan and Pidgin Perfect, Glasgow to produce a permanent public art project in the Lawrence Gardens (2016). She is the winner

of the Italian Friends of The Citizen Foundation Emerging Artists Competition, 2017, culminating in a residency in Milan in May 2018.

Waleed Zafar

2017 Visual Arts Alumunus

Waleed Zafar graduated in 2017 with a gold medal from SVAD. After graduation Waleed has been a part of multiple group exhibitions including A River in an Ocean; a collateral event of Lahore Biennale 01, Surface 01 held at Art Buzz Studies New Delhi and Urban Agglomeraon by MyArtworld. Waleed has been a part of the Designer in Residence program at ITU and held the position of communications manager at The Last Word. Currently Waleed is part of the visiting faculty at SVAD and Roots Ivy International in Lahore.

Zoya Siddiqui

2013 Visual Arts Alumunus

Zoya Siddiqui, a Fulbright Scholar, completed her MFA from UPenn in 2018 and is a visual artist currently based in Lahore and Vancouver, working primarily in video, performance and installation. She is represented by Shrine Empire Gallery in New Delhi and has been part of international residencies at the Vasl Artists' Collective Karachi, Theertha Performance Platform in Colombo, In-Situ UK, Delfina Residency UK, and Triangle Arts Association New York. Her works have been shown internationally on platforms such as the Dhaka Art Summit and India Art Fair. Recent exhibitions include Parentheses in New York, Bild-Build in Philadelphia, The Edge in New Delhi and Slow in New Delhi.

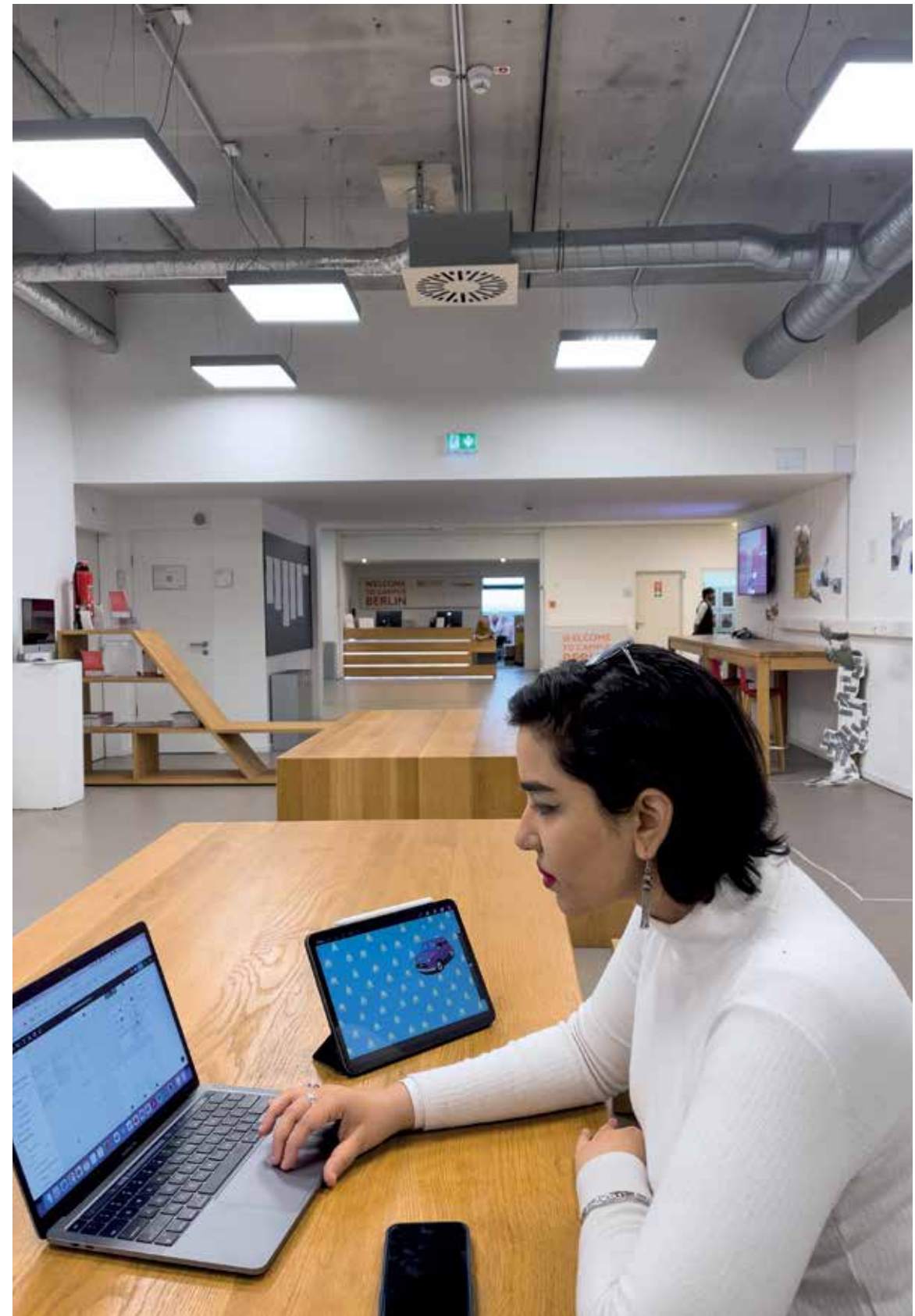
Aiman Gillani

2016 Textile and Fibre Studies, 2020 MA AE Alumna

Aiman Gillani is a Contemporary Fiber Artist based in Lahore and graduated with a distinction in Master of Art and Design Studies from Beaconhouse National University. Her creative practice within various facets of art and design led to her displaying her work at Sharjah Biennale 2019, Focal Point with Vasal Artists' Association. UNESCO-2021 Trainer in Capacity Building workshop (UNESCO in association with Pakistan Tourism Department, Pakistan Small Industries & Pakistan Arts Council.



Noor Ul Ain Khan | Textile & Fibre Studies Alumna | MA in Design for Social Impact | Paris College of Art



Shahgul Khanum | Visual Communication Design Alumna | MA in Visual and Experience Design, Germany



Sameer Karasu | Textile, Fashion and Accessories Design Alumnus | Fashion Show

Documentation and promotion of cultural and creative industries). Be (Coming) The Museum- 2023 in collaboration with SVAD at BNU, Canadian Community Arts Initiative (CCAI) in collaboration with Lahore Museum. Gillani's works are part of the permanent collection of Ambiance Dubai & Wusaq Lahore. Moreover, she was the nominee for Jameel Art Prize 2020. ADA AWARDS Winner 3rd Iteration 2022-23 in the Category of 3D & Interdisciplinary Art on the Series from Pattern as Context: Spatial and Codable Weaves _'Untitled' Installation. She has recently exhibited at Bikaner House in New Delhi at Rehang in association with Anant Art Gallery, India. Gillani is also associated with academics, teaching in the Textile Fashion and Accessory Design department at BNU MDSVAD.

Aiza Mehmood
2010 Jewellery & Accessories Design Alumna

After her undergraduate at SVAD, Aiza graduated from Hochschule Trier, Idar- Oberstein, Germany with an MA in Gems & Jewellery. Her work was selected to be showcased at Talente (2016) and the Beijing Art Jewellery Biennale (2016). She has taught at SVAD as a visiting lecturer.

Amina Rizwan
2007 Jewellery & Accessories Design Alumna

Amina Rizwan was awarded a Fulbright scholarship for an MFA in Metalsmithing at the prestigious Cranbrook Academy of Art, Michigan, USA. Since her return, she has taught at BNU as visiting faculty, as well as various other educational institutions. She is also CEO of Amina Rizwan's Designer Jewellery.

Anam Khurram Javed
2018 Bachelor in Textile and Fibre studies Alumna

Since her graduation, Anam has been a part of visiting faculty in Textile, Fashion and Accessories department at SVAD, BNU. She also worked as a Textile Designer at Sapphire and is currently working to launch her own brand. Her final thesis show 'Ghalti Atkan' was awarded the Runner up award by A Design Award, Italy, 2019 and has been pursuing her MA in Art Education to embed Empathy in Higher Education.

Areeba Malik
2017 Jewellery & Accessories Design Alumna

Areeba has been working at Pakistan's leading jewellery brands Aliel as Sales Executive and Media Marketing, and is set to showcase her first solo Jewellery exhibition in New York, USA in 2019.

Binish Khan
2015 Textile & Fibre Studies Alumnus

Binish Khan has been running her own jewellery brand since she graduated in 2015. She makes fabric jewellery using embellishment techniques. She worked for the movie Maula Jatt as assistant wardrobe stylist, and also designed the wardrobe for the movie Ready Steady No. She is a freelance stylist and art director for production houses Visual Prophecy, Elan media, and Interlinks. She is also currently visiting faculty at PIFD.

Fahad Hussayn
2007 Textile & Fibre Studies Alumnus, Visiting Faculty

Fahad is a critically acclaimed fashion extraordinaire & master couturier. He has been nominated by the prestigious Lux Style Awards, in the categories of menswear, bridal & prints. Having dressed countless celebrities for various red carpet events and styled artists for multiple music videos locally & internationally, Fahad's latest collection "Suraiya Titanic" showcases Pakistan's first pre-patterned prints. Fahad Hussayn's designs depict history, art, architecture & diverse cultures all meshed with modern & contemporary sensibilities. Specializing in " Art Couture", "Exclusive limited Edition Prints", "Bespoke Menswear" " Custom Commission Novelty Creations" & "Bridal masterpieces" , Fahad's signature creations use extensive design research and development. His style is known for its traditional revival hand embroideries, vintage grandeur, outstanding artistry, intricate embellishments & contemporary patchwork techniques in a ballad of epic fusion. Always head on with interesting inspiring themes, his collections range from bold, edgy & dramatic to sophisticated and elegant wear. His creations are repository for the precious memories of the special occasions they represent and the unique history behind them.

Fahad Javed
2011 Textile & Fibre Studies Alumnus

Fahad Javed founded Northweft Sourcing Pvt Ltd. and NF Design Worx Pvt. Ltd. He is working with renowned global brands such as ZARA man, ZARA woman, Lefties, Polar bear, Tesco, Gap, Old Navy, Gap Outlet, Banana Republic, Gloria Vanderbilt, L.E.I, Jones New York and Espirit to name a few. Fahad has recently opened an office in New York, after the success of his offices in Italy, Spain and UK.

Faseeh Saleem
2007 Textile & Fibre Studies Alumnus

Faseeh did his MFA in Fashion and Textiles with specialization in fibre art from the University of Boras in 2011. He is a practicing fibre artist and has exhibited locally as well as internationally. He is currently heading the textile department at Pakistan Institute of Fashion Design. Currently he is on study leave and is a PhD student at Boras, Sweden.

Fatima Haider
2007 Visual Arts Alumna

Fatima Haider received her M.F.A from the School of The Art Institute of Chicago. Her selected recent exhibitions include 'Neo Moroism' (2015) Tokyo Gallery + BTAP Beijing, of Surface (2015), Rohtas 2, White Light - Fatima Haider, Nazafarin Lotfi (2014), Andrew Rafacz Gallery, Chicago. She is the recipient of the Eliza Prize (2011) and the M.F.A Full Merit Trustees Scholarship, SAIC (2010). She was an Artist-in-Residence at the Museum of Fine Arts, Houston, (2010-12) and at Harold Washington College (2013). Haider has taught as an Assistant Professor at Rice University, Houston, City University, New York, National College of Arts, Lahore and Beaconhouse National University, Lahore.

Fatima Khalid Waleed
2007 Visual Arts Alumna

Fatima Khalid Waleed has launched a brand 'Koi-Home'. She employs state of the art technology blended with tradition to create utilitarian art pieces using precious and semi-precious materials.

Mahwash Salim Raza
2009 Jewellery & Accessories Design Alumna

Mahwash graduated from Hochschule Trier, Idar Oberstein, Germany with an MFA in gem and jewellery design (2016) and completed an MA in Art and Design from Beaconhouse National University (2014). Her work was displayed in the international graduate show in Galerie Marzee (2016), NSAIO6 in Trier Museum (2016) and Design Day in Netherlands (2017).

Mainul Islam
2017 Textile & Fibre Studies Alumnus

Mainul, a SAARC student from Bangladesh, graduated with a distinction from BNU. He is a natural dye expert and produces hand knotted vegetable dyed durrees. He currently resides in Dhaka and works at DEKKO legacy group as a textile and surface Artist.

Manal Akmal
2015 Fashion and Fibre Studies Alumna

Manal after graduating with a distinction, worked at Jeem as a senior fashion designer and was handling luxury pret. Now she is the Lead Designer at Lulusaar and is working with the latest CLO software.

Misha Zia
2013 Textile & Fibre Studies Alumna

Misha started the brand 'Klotho', which is now being adorned by celebrities across the globe and was recently showcased at the Spanish Embassy in Pakistan. She exhibited at ISPO, Munich, Germany- a leading platform for sport businesses. She also hosted the Second Convocation in University of Management and Technology, Sialkot. Misha also works as the Marketing Manager for the Bizplan Challenge, which is community service project for the young entrepreneurs in Pakistan. She is currently working on project with ORIC Chapter one in Sialkot which is associated with the Sialkot Chamber of Commerce, introducing and giving platforms for new brands and creating platforms for young entrepreneurs.

Rafia Shafiq
2014 Textile & Fibre Studies Alumna
Rafia graduated with a distinction on her project on phulkari as part of her effort for craft revival. She has established her own brand by the name of "Dhaga Art" which is a Canadian brand working towards Pakistani phulkari craft revival. Rafia has conducted several workshops teaching phulkari in collaboration with multiple cultural institutes and museums.

Rehman Younas
2013 Textile & Fibre Studies Alumnus
Rehman has played an active role in training artisans in collaboration with NGOs like Sungi, Daatchi and Kashf foundation. He worked for GIZ, Pakistan in collaboration with NVTC and Tevta to develop curriculum for diploma holders. He has trained government teachers all over Pakistan, alongside working as the Head of Design in several brands. He is currently the creative head at Sitara textiles. Rehman is also actively continuing his practice as a Fibre Artist, having shown his works at Sanat Gallery and Main Frame in Karachi.

Saima Abaidullah
2011 Textile & Fibre Studies Alumna
Saima graduated with an honours from the textile department and established her own fashion brand by the name of Grandeur by Saima Abaidullah. She has dressed many celebrities in several morning shows and has presented her work on television as well.

Sameer Khan
2016 Fashion & Fibre Studies Alumna
Ceo/ Head designer at Sameer Karasu, showcased his debut collection titled "High Street Savages" in which he took inspiration from various elements of fantasy, fiction, glamour, mythology, tragedy and drama. He successfully merged these elements into wearable pieces of art. His immaculate collection used intricate sewing techniques of haute couture, sharp silhouettes with the perfect blend of drapery and softness. He presented a fresh take on high fashion where one could immerse oneself completely in it.

Werda Khalid
2015 Jewellery & Accessories Design Alumna
Werda has set up and been successfully running her own brand 'Saphigo'. Her latest work was exhibited at X2, Lahore Pakistan displaying a range of contemporary jewellery designs.

Zafaryab Farooq
2014 Fashion & Fibre Studies Alumna
Zafaryab Farooq is a core member of the design team at the renowned fashion brand Elan. This further paved the way for him to make custom-made couture menswear under the label of Elan; 2017 brought with it the grand exposé Champs De Patchouli where he put all his creative genius into creating Elan's most coveted and most expensive masterpiece bridal yet - the magnificent Naura. He also became the team lead for turning Elan's Zaha unstitched lawn into Zaha formal wear.

Ahmed Mustafa
2011 Visual Communication Design Alumnus
After graduating with distinction from VCD, Ahmed while working as the youngest senior art director at an international advertising firm designed the world's first 'bill bed' for a social responsibility campaign. The 'bill bed' has since gone on to win many international awards including Cannes 2015 (bronze), Spikes Asia (bronze), CLIO (gold, silver & bronze), PAS Awards, Crysral, Asia Pacific Tambuli and Dubai Lynx (2 golds). Ahmed is the first ever recipient from Pakistan of the prestigious Grand Prix Award (gold & silver).

Ali Murtaza
2010 Visual Communication Design Alumnus
Ali Murtaza is a Fulbright alumnus and holds an MFA in Industrial Design from Savannah College of Art & Design (SCAD), where he received the School of Design's Outstanding Achievement Award (2015). Ali was managing Makeistan - Pakistan's first academic maker space - while teaching at Information Technology University (ITU). He has also worked as a design consultant with clients like Dolby Labs, Grid Impact, Coke USA, Audi, the Biomimicry Institute, and

Innovations for Poverty Alleviation Lab (IPAL). He is also a Rajeev Circle Fellow (2017), and is now director of the fellowship's art-tech program.

Haseeb Samee Khan
2016 Visual Communication Design and MA AE Alumna

Haseeb successfully completed his undergraduate degree in 2016 and his master's degree in Art Education in 2020, earning distinction in both. Concurrently with his studies, he embarked on a freelance career in 2013, eventually establishing his own design and photography studio in 2016. Demonstrating entrepreneurial acumen, Haseeb ventured into the lifestyle and stationary industry in 2021, founding the highly acclaimed brand 'Mytype.store,' which has impressively fulfilled over 50,000+ orders to date. Recently relocating to London, United Kingdom, he now holds the esteemed position of Senior Designer at Unit London, a renowned art gallery located in Mayfair, London.

Farhan Shirazi
2014 Visual Communication Design Alumna

Farhan's strong command in User experience Interface Design and work experience with Shopistan.pk as a UI/UX designer strengthened his skills to now become a part of the Core Team of Webworks.pk in a lead position. His portfolio includes working with Pakistan's top brands like Khaadi, Sana Safinaz, Nishat Linen, Sapphire, Elan, Faraz Manan, Zara Shahjahan, Sefam, Himont and Master group.

Iqra Tanveer
2009 PGD Art Education

Iqra Tanveer has completed her residency at Rijksakademie Van Veeldende Kunsten, Amsterdam. Iqra has shown her work extensively nationally and internationally at prestigious forums including the Kochi Biennial.

Karam Mahmood
2014 Visual Communication Design Alumna

After his graduation from SVAD, Karam Mahmood moved to Vancouver, Canada where he completed his Post Graduate studies from Vancouver Film School as a UI/UX Designer in 2016. His love for design and the world of gaming got him hired at the Canadian HQ for EA Sports, a leading global and

interactive entertainment game company with over \$5.15 Billion net revenue each year. He joined as an Interface Designer for FIFA Mobile in 2016. Karam's success got him promoted to work on their flagship game FIFA19 in 2018 for their FIFA Ultimate Team. He has met Canadian Prime Minister Justin Trudeau and presented his designs to Trevor Noah from the Daily Show on their visit to the Canadian HQ EA Sports.

Komal Tariq
2014 Visual Communication Design Alumna

Komal has an MA in Design Strategy and Innovation from Brunel University London. Her expertise includes branding, marketing, and design strategy. She currently works at Social Innovation Lab as a Design and Strategy Lead. She has been associated with projects such as curating a Design Thinking workshop for UNDP and curation and marketing of multiple launch events associated with the research study on Pakistan's startup ecosystem, 'Beyond The Buzz'. Previously, she has headed the design department of a digital marketing agency and a social enterprise.

Rana Farrukh
2010 Visual Communication Design Alumna

Rana Farrukh is a graphic designer and photographer. Rana has worked in the design industry for more than 8 years now, focusing on identity & branding, print design, photography and web design. He has worked with exclusive brands from Bahrain, UK, Germany and USA and his portfolio includes: branding for UrbanSlice Pizza, Bahrain; website and photography for Mattar Jewellers, Bahrain; identity website for MHMK University, Germany; website for FOODit, UK; branding for NU Sports, New York. His photography work has been published in Cannes Festival, 2017. He is currently living in the Kingdom of Bahrain, working as Senior Communication Designer and Photographer at one of the leading branding agency.

Rida Arif Siddiqui
2013 Visual Communication Design Alumna

Rida Arif Siddiqui is a cultural heritage professional who began to explore and hone her passion for history and culture while at

BNU, focusing on these areas for her major studio projects. Upon graduating, she joined The Citizens Archive of Pakistan, where she led the organization's operations in Islamabad. She won a scholarship to pursue her Masters in Archaeology and Heritage Management at Bilkent University in Ankara, Turkey. Currently, she is a programme specialist at UNESCO's Pakistan office, working on cultural projects that enhance community engagement in safeguarding Pakistan's cultural heritage.

Samra Noori
2013 Visual Communication Design Alumna

Samra Noori Malik is a distinguished alumna of Beaconhouse National University (BNU) who has crafted an exceptional marketing, design, and art career. With almost 15 years of industry experience, Samra has significantly contributed to leading brands such as Red Bull, FINCA, Sim Sim, Sap-phire, Nishat, and Outfitters. As a visionary creative practitioner with leadership qualities, she has successfully managed teams, spearheaded re-branding projects, and implemented innovative digital strategies, resulting in outstanding outcomes. Currently serving as the Head of Marketing & Research at FINCA Microfinance Bank, Ltd., Samra is pivotal in empowering low-income entrepreneurs in Pakistan. Returning to BNU-SVAD as a visiting faculty member, Samra shares her knowledge and industry insights with aspiring marketers and designers.

Shehzil Malik
2010 Visual Communication Design Alumna

Shehzil Malik is a designer and illustrator with a practice based around design for social change. She is a Fulbright scholar with an MFA in Visual Communication Design from the Rochester Institute of Technology and is also part of the International Development Innovation Network (IDIN) and an Australian Awards Fellow for Human Centred Design. Her work has been featured in CNN, DW, Paper Magazine and Forbes. She has been a featured speaker at the National Digital Design Conference, TedX and the inaugural UX Pakistan Conference. She previously taught at Beaconhouse National University worked as an art director at Ogilvy & Mather, been part of the Arcade

Creative Group at Sony Music in New York City as well served as the art director of a socially conscious startup, Uth Oye! in Lahore.

Waqas Maqsood
2015 Visual Communication Design Alumna

Waqas Maqsood is an Illustrator graduated from B.DES Visual Communication Design with honours in 2014. He exhibited Seeds, an illustration series at the ING-Creative Festival Dubai (2016). His illustrations have been selected for Dubai Design Week (2016) collateral design. He is also the winner of the Twitter live young Lynx competition held at the Dubai Lynx International Festival of Creativity 2017.

Mahbub Jokhio
2014 Visual Arts Alumna, 2017 MAADS Alumna

Graduating with Distinction from SVAD, BNU in Visual Arts as a UMISSA scholar, Mahbub Jokhio currently teaches at SVAD. He has worked for BBC Urdu Lahore in 2006, and shown work in a number of local and international venues. He was featured in a group show, Extra-Ordinary, 37 ideas by Rashid Rana, a commissioned project in Karachi Biennale, "Multiple Narratives" at Grosvenor Gallery, London, and "Partition Perspectives" at Crossings Gallery, Harvard University. With his first solo show "In the City of Lost Times" at The Tetley, Leeds, UK in 2018, he was awarded Gasworks Residency at London, IFTCF

Emerging Artist award and residency at Villa Poggio Verde, Italy. Mahbub Jokhio was also awarded research fellowship at The Mittal Institute, Harvard University in early 2019.

Sana Durrani
2016 MAADS Alumna

Sana recently received Best Young Artist's Award from the Alhamra Art Center, Lahore Arts Council 2018 and is presently working as Art Conservator & Restorer at Lahore Arts Council. She was also part of the show "Belts and Roads", Boiling Spring Art Exhibition of Pakistan, Suzhou University Museum, China as well as "I, too, am a part of this history", a curatorial project by Lahore Biennale, Fakir Khana Museum, Lahore.

Zeb Bilal
2012 MAADS Alumna

Zeb Bilal, a graduate of MAADS played a key role in organizing and curating the 'Inheriting Harappa Exhibit' at the Lahore Museum. She was part of the core team responsible for the Inheriting Harappa publication. Zeb an active researcher and teaches at National College of Arts and BNU as visiting faculty. She recently wrote an essay, "Craft and Beyond" for Art Now: Contemporary Art of Pakistan (March 2019). She was also a panelist in a discussion focused on the future of museology in Pakistan with Lahore Museum as a case study, "Curating Lahore's Ajaib Ghar" at LUMS (April 2019).

Zil e Batool
2014 MAADS Alumna

Zil was selected as South Asian Contemporary Jewellery Designer in the 52nd Sainte Marie-aux-Mines Minerals & Gems Show (2015). She participated in "The Role of Women in Fighting Poverty" at UNESCO headquarters in Paris, France (2015), established a new section of product design in COMSATS University Lahore, and participated in HVH Artist Residency, Hunza, Pakistan (2014). She participated as a member of Curriculum Development Committee (CDC) at TEVTA (2009.) She has exhibited her artworks at galleries in Spain, France and Pakistan. She currently runs her jewellery Brand "Zil Jewellery & Accessories" and teaches at National College of Arts and Beaconhouse National University, Lahore.



Haseeb Samee Khan | Visual Communication Design and MA AE Alumna | Graphic Designer, UNIT London

SVAD POLICIES & PROCEDURES

1. ATTENDANCE

In order to achieve a satisfactory CGPA, the students are advised to maintain full attendance. However, in case of absence and leave, the following conditions apply:

1.1: A student must maintain a minimum of 75% attendance.

1.2: For 25% 'leaves + absences', no formal leave application or medical certificate is required to be submitted to the Dean. However, the student must intimate the concerned class teacher/s via email for 'leave' before missing a class so that the teacher can assign the student a project/assignment for missed classes. These submissions, in case of a 'leave', will be termed as "Late Submissions".

1.3: For 'Late Submissions':

- The student must meet the deadline specified by the class teacher.
- A deduction of 10% is applicable to the given grade.
- Not informing the teacher prior to taking 'leave' is termed as 'absence' in which case 'Late Submission' is not permissible.

1.4: A student missing more classes than the stipulated number of leaves + absences in Table 1. will 'fail' those particular courses.

Table 1: Maximum number of classes for 'leaves+absences' in a semester

Scheduled classes in a course per semester	08	16	32	42	48
Maximum number of 'leaves + absences' allowed per course per semester	02	4	8	11	12

1.5: EXCEPTION: Under certain exceptional* circumstances the quota for 'leaves' is higher. Please refer to Table 2. for guidelines,

Table 2: Maximum number of classes for 'leaves + absences' in a semester

Scheduled classes in a course per semester	08	16	32	42	48
Maximum number of 'leaves + absences' allowed per course per semester	03	06	12	15	18

*Only applicable in cases of serious medical conditions such as chemotherapy, major surgery or fracture etc. that require long-term hospitalization/recuperation.

- In such cases, the student or the guardian must notify the concerned Head of the Department at the earliest and not after the recovery. A timely and duly authorized proof will be required.
- A committee comprising of Dean, HoD, and the teacher concerned will determine the eligibility for the submission of missed assignments with extra time.
- The student will have to submit all missed assignments within four weeks after the end of the semester.
- This exception is inclusive of the number of classes given in Table 1 that students can normally miss or take 'leave' for.

2. CHANGING AN ELECTIVE COURSE

A student can change an elective course if it is within the first two weeks of the semester and an advisor/ HoD has approved it. This option does not apply to Master of Art Education [MA AE].

2.1: WITHDRAWAL OF COURSE

- A student cannot withdraw any course during the course of their study.

3.2. PROMOTION, REPEATING FAILED COURSE/S AND REQUIREMENT FOR DEGREE COMPLETION

3.1: ALL UNDERGRADUATE PROGRAMS AT SVAD [B.F.A. / B.Des.]

3.1.1: PROMOTION [BFA / B.Des.] A student will be promoted to next year only if

- he/ she has passed all courses stipulated in the roadmap for the given year
- he/she has CGPA of 2.0 or above before the commencement of following academic year in Fall semester.
- A student will be promoted from Fall to Spring only if he/ she has passed courses of 6 or more credits (major studio) stipulated in the roadmap for the given semester

3.1.2: REPEATING COURSES [B.F.A. / B.Des.]

- A student can enroll for up to 9 credits in summer semester for a failure of maximum 9 credits from Fall and Spring and/ or if the CGPA is less than 2.0. This does not apply to major studio courses of more than 3 credits that are not offered during the summer semester.
- A student who has a failure of more than 9 credits from Fall and Spring, will not be eligible to enroll in Summer Semester and will have to take those courses during the following academic year when these courses are being offered. The student will not be promoted till he/she has passed these courses.

3.1.3: REQUIREMENT FOR DEGREE COMPLETION [B.F.A. / B.Des.]

As per HEC rules, in case of four-year Bachelor's programme, a student has a maximum of 6 years to complete their degree from the time of enrolment.

3.2: MASTER OF ART AND DESIGN STUDIES [MA ADS]

3.2.1: PROMOTION [MA ADS]

A STUDENT WILL BE PROMOTED

- from Semester 1 to Semester 2** if he/she has not failed more than 6 credits and if CGPA at the end of the year is 2.5 or above.
- from Semester 2 to Semester 3** if he/she has not failed more than 3 credits.
- from Semester 3 to Semester 4** if he/she has passed all courses and if CGPA is 2.5 or above.

3.2.2: REPEATING COURSES [MA ADS]

A student can enroll for up to 9 credits in summer semester for a failure of maximum 9 credits from Fall and Spring and/or if the CGPA is less than 2.5.

3.2.3: REQUIREMENT FOR DEGREE COMPLETION [MA ADS]

As per HEC rules, in case of this two-year long MA programme, a student has a maximum of 4 years to complete their degree from the time of enrolment.

3.3: MASTER OF ART EDUCATION [MA AE]

3.3.1: PROMOTION [MA AE]

A STUDENT WILL BE PROMOTED TO NEXT YEAR IF:

- he/she has passed all courses stipulated in the roadmap for the given year.
- CGPA at the end of the year is 2.5 or above.

3.3.2: REPEATING COURSES [MA AE]

In case of a student failing in any of the required courses s/he will have to repeat the course/s in the following academic year/s, in order to be promoted into the next year of the road-map/scheme of study, which would result in the student graduating one year later.

3.3.3: REQUIREMENT FOR DEGREE COMPLETION [MA AE]

As per HEC rules, in case of this MA programme, a student has a maximum of 5 years to complete their degree from the time of enrolment.

Note: A student who has repeated any course throughout his/her academic year will not be eligible for the award of 'Gold Medal'.

4. EMAIL AND COMMUNICATION

Students are responsible for sharing their current email addresses and WhatsApp numbers that they check regularly, with the instructor and TAs. All official notifications from the Instructors and the MA Art Education Program office will be sent on these (the instructors will notify). Students have sole responsibility for checking and responding (when required) to their email or WhatsApp group notifications promptly and regularly. Students may not text or call the instructor unless absolutely necessary. Rather email or WhatsApp groups should be used as the main form of communication with instructors outside university timings.

5. ACADEMIC INTEGRITY

To avoid plagiarism, cite all sources of ideas, quotes, images, and information using APA guidelines. Students who intentionally submit work that is either not their own or is without clear attribution to the original source, appropriate ideas of peers, fabricate data or other information, engage in cheating, or misrepresent academic records, may be subject to disciplinary action. Disciplinary action may include referral to the Examinations Discipline Committee for violation of BNU's principles of Academic and Professional Integrity.

Please follow these principles as stated under Academic Regulations at <http://www.bnu.edu.pk/bnu/Academics/Examinations.asp>

6. GRADING SYSTEM

Final grades, in all courses, are awarded to the students on the basis of marks obtained by the students and their relative position in the respective course. These grades are then translated into Grade Points (GP). However, projects, internships and Thesis projects will be graded on Absolute Grading. Similarly, courses with enrolments of less than 20 would be graded on Absolute Grading System.

The letter grade and its numerical equivalents are as follows:

Grade	GPA	Percentage Range
A	4.00	85.00 – 100.00
A-	3.67	81.50 – 84.99
B+	3.33	78.00 – 81.49
B	3.00	74.50 – 77.99
B-	2.67	71.00 – 74.49
C+	2.33	67.50 – 70.99
C	2.00	64.00 – 67.49
C-	1.67	60.50 – 63.99
D+	1.33	57.00 – 60.49
D	1.00	50.00 – 56.99
F	0.00	00.00 – 49.99
I	0.00	0.00

COLLABORATING PARTNERS & ORGANISATIONS

American University of Sharjah, UAE	Lulusar Clothing
Annemarie-Schimmel-Haus, Lahore (German Cultural Centre)	OCCO, Office of Conversation and Community Outreach
Architecture Media Politics Society, UK (AMPS)	Offroad Studios
Bunyard	Ogilvy & Mather
Canadian Community Arts Initiative, Canada	Olomopolo Media Plan 9 Technology Incubator
Citizens Archive of Pakistan (CAP)	Punjab Tourism and Culture Department
Dr. Faisal Khan, Precision Medical Lab	Red Communications Arts
Dr. Shehzad Alam, PCSIR	Sana Aziz Design Jewelry
Dubai Expo 2020	SOS Village Pakistan
Embassy of France in Pakistan	South Asia Foundation
Fahad Hussayn Couture	SOT- School of Tomorrow by Beaconhouse
Forgotten Crafts	Thatta Kedona – The Toy Village of Pakistan
Goethe Institute	The British Council Lahore
Hinterland Galerie, Austria	The Little Art
House of AKM Industrial Design	The Slought Foundation, Philadelphia
Institute for Peace and Secular Studies (IPSS)	The University of Central Lancashire
Interflow Communications PVT Ltd.	ThinkFest Lahore
Kaarvan Foundation	Tkxel – Game Design & Social Media Marketing
Khadija Ubaid Studio	Topical Printing Press
Lahore Biennale Foundation	UNESCO/World Bank
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UNESCO Madanjeet Singh Institute of South Asian Arts (UMISAA) welcomes art and design students from all over South Asia.

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