



Mariam Dawood

SCHOOL OF VISUAL ARTS & DESIGN



Prospectus
2016/ 17



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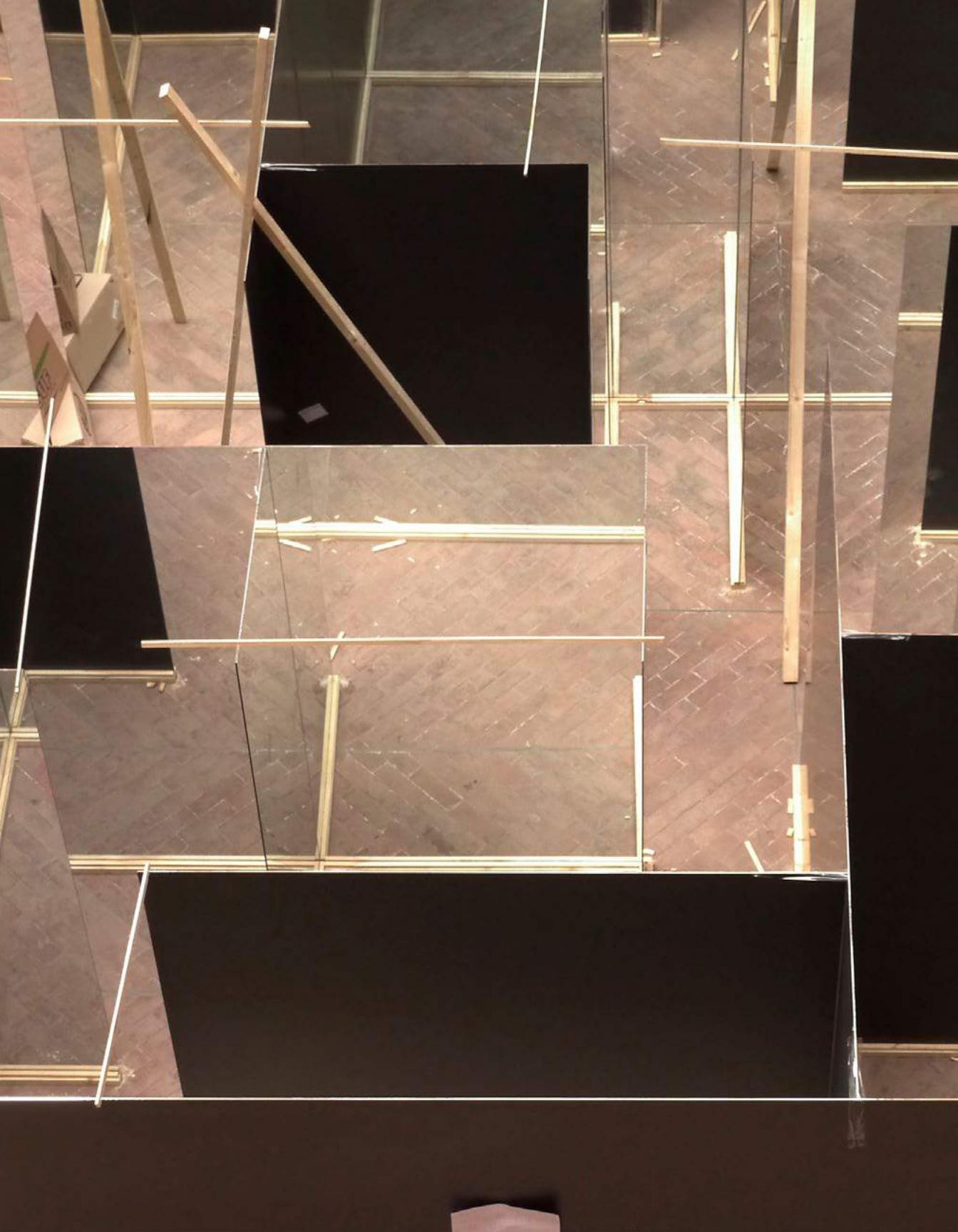
DEAN'S WELCOME NOTE

Rashid Rana, Dean, SVAD

"The School of Visual Arts and Design (SVAD) at BNU was established in 2003. In the past decade, the school has ushered in a new era in the way art, and design are practiced and understood today. Our commitment to contemporary thought and practice, coupled with an approach that cuts through national and cultural boundaries, has fostered a unique vision amongst our students, faculty and alumni. The programmes at SVAD are further designed in such a way as to allow a discursive environment with fluidity between disciplines. This gives each student the freedom to forge his or her personalized path of exploration and offer something meaningful to the world.

SVAD's progress is enabled by the fact that it is a self-reflective and adaptive institution. We have continued to examine modes of teaching, and each year, areas that require adjustment are investigated and refined. This requires exceptional conviction and courage, and has been possible because of an excellent team of faculty, students, technical staff and administration at the University. The faculty members are drawn from a variety of backgrounds, and are well known cultural practitioners, at the forefront of their respective fields. Similarly, the student body is drawn from all the SAARC countries and we cherish this diversity that makes BNU a truly unique institution in South Asia.

Recently, we concluded our 9th batch of undergraduate courses by putting up a serious and insightful Thesis Exhibition. Across multiple departments, students undertook thorough investigations in their fields of interest under the tutelage of exceptional and involved faculty. A prospective student stands to join this community of remarkable professionals engaged in constantly redefining the possibilities of art and design."



MISSION STATEMENT

School of Visual Arts & Design (SVAD)

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

1. 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.
2. Structure our programs in a way that they allow students the freedom to forge a personalized path of exploration within the broad discipline of their choice without having to opt for a medium from the onset.
3. Maintain a discursive environment that encourages dialogue between diverse perspectives and paradigms.
4. Develop a research environment that seeks to nurture well-informed and reflective professionals who can contribute to the world critically and creatively.



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 makes great demands on all who engage with it – both the students and Faculty.

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. Crucial to the success of a programme like ours, is the faculty. The faculty at SVAD is drawn from diverse backgrounds from all parts of the country as well as some from other parts of the world. These 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 a choice of intersecting through 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 the 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.

*See Alumni Achievements section.



DEPARTMENTS & DEGREES

DEPARTMENT OF FINE ARTS

B.F.A. VISUAL ARTS

4 Years | 8 Semesters | 129 Credits

Focus Areas:

Drawing, Painting, Performance Art, Photography, Print-making, Video Art

DEPARTMENT OF TEXTILE, FASHION AND JEWELLERY DESIGN

B.DES TEXTILE & FIBRE STUDIES

4 Years | 8 Semesters | 132 Credits

B.DES FASHION & FIBRE STUDIES

4 Years | 8 Semesters | 132 Credits

B.DES JEWELLERY & ACCESSORY DESIGN

4 Years | 8 Semesters | 129 Credits

Focus Areas:

Print, Weave, Fibre Arts, Fashion Studies, Jewellery, Accessory

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

B.DES VISUAL COMMUNICATION DESIGN

4 Years | 8 Semesters | 129 Credits

Focus Areas:

Animation, Interaction Design, Illustration, Print Design

DEPARTMENT OF GRADUATE STUDIES

M.A. ART & DESIGN STUDIES

4 Years | 8 Semesters | 60 Credits

M.A. ART EDUCATION

2.5 Years | 3 Summer Semesters | 36 Credits

Focus Areas:

Art Administration, Education, Curatorial Studies, Research

ADMISSIONS SCHEDULE

UNDERGRADUATE PROGRAMMES

FALL 2016

EARLY ADMISSIONS

Open House	Saturday, 30th July, 2016
Application Deadline	Monday, Aug 1st, 2016
Admission Test	Wednesday, Aug 3rd , 2016
Interview/Portfolio	Thu, Fri, Sat – 4th to 6th Aug, 2016
Display of Merit Lists	Monday, August 8th, 2016
Payment of Dues	Friday, August 19th, 2016
Commencement of Classes	Monday, September 19th, 2016

REGULAR ADMISSIONS

Application Deadline	Friday, September 2nd, 2016
Tests	Tuesday, September 6th 2016
Interview/Portfolio	Wed and Thursday, September 7th and 8th, 2016
Display of Merit Lists	Friday, September 9th, 2016
Payment of Dues	Thursday, September 15th, 2016

M.A. IN ART & DESIGN STUDIES (M.A. ADS)

SPRING 2016

EARLY ADMISSIONS

On rolling basis from Oct 2016 onwards by scheduling an interview by appointment

REGULAR ADMISSIONS

Application Deadline	Thursday, December 29th, 2016
Interview/Portfolio	Wednesday, January 4th, 2017
Display of Merit Lists	Thursday, January 5th, 2017
Payment of Dues	Friday, January 13th, 2017
Commencement of Classes	16th January 2017

M.A. IN ART EDUCATION (M.A. AE)

SUMMER 2016

EARLY ADMISSIONS

On rolling basis from Feb 2017 onwards by scheduling an interview by appointment

REGULAR ADMISSIONS

Application Deadline	Sunday, 4th June 2017
Interview/Portfolio	Individual interviews by appointment till date of closing
Display of Merit Lists	Tuesday, 6th June 2017
Payment of Dues	Friday, 9th June 2017
Commencement of Classes	12th June 2017

GUIDELINES FOR APPLICANTS

UNDERGRADUATE 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 that all degree programs at SVAD offer. While you must indicate your special area of interest on the application form, you may opt for another programme at the end of the Foundation Year. The decision to approve this lies with the faculty, and is based on the strength of the portfolio you produce in the Foundation Year.

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 Admission 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 the Tarogil Campus of BNU. We look for motivated, observant, curious individuals, with visual intelligence and an interest in reading. The Entrance Test acts as a catalyst for us to assess your strengths and aptitude. We will evaluate your potential for development in the programmes that SVAD offers. 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.

M.A. ART & DESIGN STUDIES

Programme Overview

Duration: 2 Years | 4 Semester

Credits: 60

Required: Thesis Project: Exhibition and/or Dissertation

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 application form online (www.bnu.edu.pk). Print the form and submit it with your transcripts and processing fee to the registrar's office.

Submit 10 images of your work (or prior

academic papers in case of non- studio background), a short statement of intent and a CV via email to acadvisor.svad@bnu.edu.pk. For any inquiry, email us at info@bnu.edu.pk or call +92 042 381 00156 (ext.261)

Scholarships:

Masters in Art and Design offers two kinds of scholarships Merit Based and Financial Assistance (Need Based Scholarship), for details email at info@bnu.edu.pk.

M.A. ART EDUCATION

Admission Requirements

- Completed application form – Available at <http://admission.bnu.edu.pk/>
- Application processing fee
- Undergraduate or graduate degree/s from an HEC accredited university or equivalent
- Official transcripts for all university and college level coursework undertaken
- Current CV
- 1 page Statement of Intent
- For applicants with art background a digital portfolio of own and/or students' work (maximum 10 pieces each with captions) submitted on CD or USB
- For applicants with non art background, a writing sample, sample lesson plans, course outlines or curriculum document
- Interview and portfolio review with faculty.

How to Apply

1. Application form: Fill application form online www.bnu.edu.pk and print it out.
2. Documents and Application Fee: Submit the application form with attested copies of all degrees and transcripts with admissions processing fee to the Registrar's office in person or by post.
3. Interview: Wait for email notification for your appointment for interview and other requirements. (If you are an arts professional you will be required to bring your portfolio to the interview. If you are a non arts professional you will be required to bring a writing sample, sample lesson plans, course outline or curriculum.)

OPEN HOUSE



The OpenHouse 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 OpenHouse is designed to guide interested candidates through various disciplines and degree programs offered at SVAD in disciplines such as Visual Arts, Visual Communication Design, Textile & Fibre Studies, Fashion Design and Jewellery Design.

Prospective students and parents will be familiarised with pertinent learning tools, as well as language of Visual Art and Design and its contribution and significance in current global matters.

The day full of activities will encompass talks and interactive workshops offered by our faculty to help & facilitate students & their parents in making informed career decisions.

Please visit **bit.do/SvadOpenHouse** to register for it on first come first served basis.

30th July from 10 am till 1:30 pm

ACADEMIC CALENDAR

FALL SEMESTER 2016

FOUNDATION YEAR

Orientation & Registration	Friday, September 16th, 2016
Commencement of Classes	Monday, September 19th, 2016
Deadline for add/drop course	Monday, October 3rd, 2016
Deadline for W grade	Monday, October 3rd, 2016
Last day of Classes	Saturday, December 31st, 2017
Examination	Monday, January 2nd, 2017 - Saturday, January 7th, 2017
Semester Break	Saturday, January 7th, 2017 - Sunday, January 15th, 2017
Announcement of Result	Friday, January 20th, 2017

ALL POST-FOUNDATION CLASSES

Orientation & Registration	Monday, September 5th 2016
Commencement of Classes	Monday, September 5th 2016
Deadline for add/drop course	Monday, September 26th, 2016
Deadline for W grade	Monday, September 26th, 2016
Last day of Classes	Saturday, December 24th, 2016
Examination	Monday, December 26th - Saturday, December 31st, 2016
Announcement of Result	Friday, January 13th, 2017
Semester Break	Sunday, January 1st - Sunday, January 15th, 2017 (not applicable for 8th semester students)

SPRING SEMESTER 2017

ALL UNDERGRADUATE & POSTGRADUATE PROGRAMMES

Orientation & Registration	Friday, September 16th, 2016
Commencement of Classes	Monday, September 19th, 2016

Deadline for add/drop course	Monday, October 3rd, 2016
Deadline for W grade	Monday, October 3rd, 2016
Mid Semester /Spring Break	Saturday, December 31st, 2017
Thesis Display	22nd - to 28th April 2017
Last day of Classes	Saturday, May 13th, 2017
Examination	Monday, May 15th, 2017 - Saturday, May 20th, 2017
Announcement of Result	Monday, June 2nd 2017
Semester & Summer Break	Sunday, May 28th, 2017- Sunday, September 11th, 2017

SUMMER SEMESTER 2017

M.A. IN ART EDUCATION

Orientation, Registration and Commencement of Classes	Monday, 12th June 2017
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ALL OTHER PROGRAMS

Orientation & Registration	Friday 9th June 2017
Commencement of Classes	Monday 12th June 2017
Last day of Semester	Saturday, 12th August, 2017
Announcement of Result	25th August, 2017

HOLIDAYS

Eid ul Azha*	Sunday, September 11th, 2016- Monday, September 12th, 2016
Ashura Muharram*	Tuesday, October 11th, 2016- Wednesday, October 12th, 2016
Iqbal Day	Wednesday, November 9th, 2016
Eid Milad-un-Nabi*	Tuesday, December 13th, 2016
Quaid's Birthday & Christmas	Sunday, December 25th, 2016
Kashmir Day	Sunday, February 5th, 2017
Pakistan Day	Thursday, March 23rd, 2017
Labour Day	Monday, May 1st, 2017

*Subject to the appearance of moon

SVAD DEPARTMENTS



FOUNDATION STUDIES



The Foundation Studies programme is a seminal year for all students of SVAD, which prepares them to pick their future majors in Fine Art, Visual Communication Design, Jewellery, Textile Design and Fashion Studies. A dynamic, ever-evolving course that aims to stay relevant to current global trends in art practices, it not only introduces students to practical techniques of art-making but also sets the groundwork for critical and conceptual thinking. Studio courses deal with several mediums and approaches towards art production, while theory courses strive to provide context through historical and contemporary aesthetic philosophies. Students are equipped with methodologies of visually articulating their ideas, individually as well as collaboratively, and to use art and design as agents of change in society.

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 their niche in the real world.

DEPARTMENT OF FINE ARTS



The Department of Fine Arts right from its beginning, has offered its students the possibility of researching, intersecting through disciplines, questioning and reinventing existing methods of creating Art. This has been achieved by equipping the students with the freedom to forge their personal paths. The aim is to help them develop a position on issues important to them in their current reality, using contemporary strategies of visual research, thus nurturing well-informed and reflective professionals. The 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. They learn to question norms and challenge the given. Since its inception, the Fine Arts Department at the School of Visual Arts and Design has contributed to the development of contemporary art practices in Pakistan immeasurably. The practices of the faculty and alumni of this department have a transnational sensibility, which has contributed to the reputation of Pakistani art in the international arena. Graduates from the Fine Arts department from SVAD get into most sought after programmes and residencies all over the world. They are able to win 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 biennials and triennials.

Department of Fine Arts

BFA VISUAL ARTS

Students in the Fine Arts Department at School of Visual Arts and Design work closely with faculty and visiting artists, through electives, workshops and the Fine Art Major Studio, a largely independent, practice-driven studio, where they explore individual concerns. They work through various levels of electives as they progress into advanced years, taking their experience to the Major Studio so that the work produced has solid conceptual and formal foundations. Relative to other Fine Arts programmes in Pakistan, the programme at SVAD is more idea-led and encourages students to work fluidly, without forcing them to select one stream in the initial years of their study. Emphasis is given to helping students discover their specific concerns through practice while simultaneously exposing them to a variety of media before they choose the medium/s best suited for their practice. All of this is accomplished in conjunction with a strong component of mandatory and elective theoretical courses.



Degree Requirements
BFA VISUAL ARTS

V-HC 239	History of Perception	3
See List	Art History Elective	3
SLA 102	Islamic Studies	1.5

16.5

Year 1 - Semester I (Foundation Year)

V-FD 109	Survey of World Art History I	2
V-FD 121	Visual Communication Theory I	2
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Tools & Techniques of Graphic Communication I	3
V-FD 123	Art and Society	2
18		

Year 1 - Semester II (Foundation Year)

V-FD 117	Survey of World Art History II	2
V-FD 122	Visual Communication Theory II	2
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Tools & Techniques of Graphic Communication II	3
V-FD 125	Reading & Writing	2
18		

Year 2 - Semester III

See List	Two Studio Electives	6
See List	Drawing Elective	3

Year 2 - Semester IV

V-FA 251	Fine Art Major Studio I	3
See List	Two Studio Electives	6
See List	Drawing Electives	3
See List	Art History Elective	3
SLA 103	Pakistan Studies	1.5

16.5

Year 3 - Semester V

V-FA 351	Fine Art Major Studio II	6
See List	Studio Elective	3
See List	Drawing Elective	3
See List	Art History Elective	3

15

Year 3 - Semester VI

V-FA 371	Fine Art Major Studio III	6
See List	Studio Elective	3
See List	Theory Elective	3
See List	Theory Elective	3

15

Year 4 - Semester VII

V-FA 451	Fine Art Major Studio IV	9
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See List	Studio Elective	
	Independent Study	3
V-HV 449	Contemporary Art Seminar	3

15

Year 4 - Semester VIII

V-FA 471	Fine Art Major Studio V	12
V-HC 450	Beyond Art Making	3

A Degree Show Display & an Essay are required.

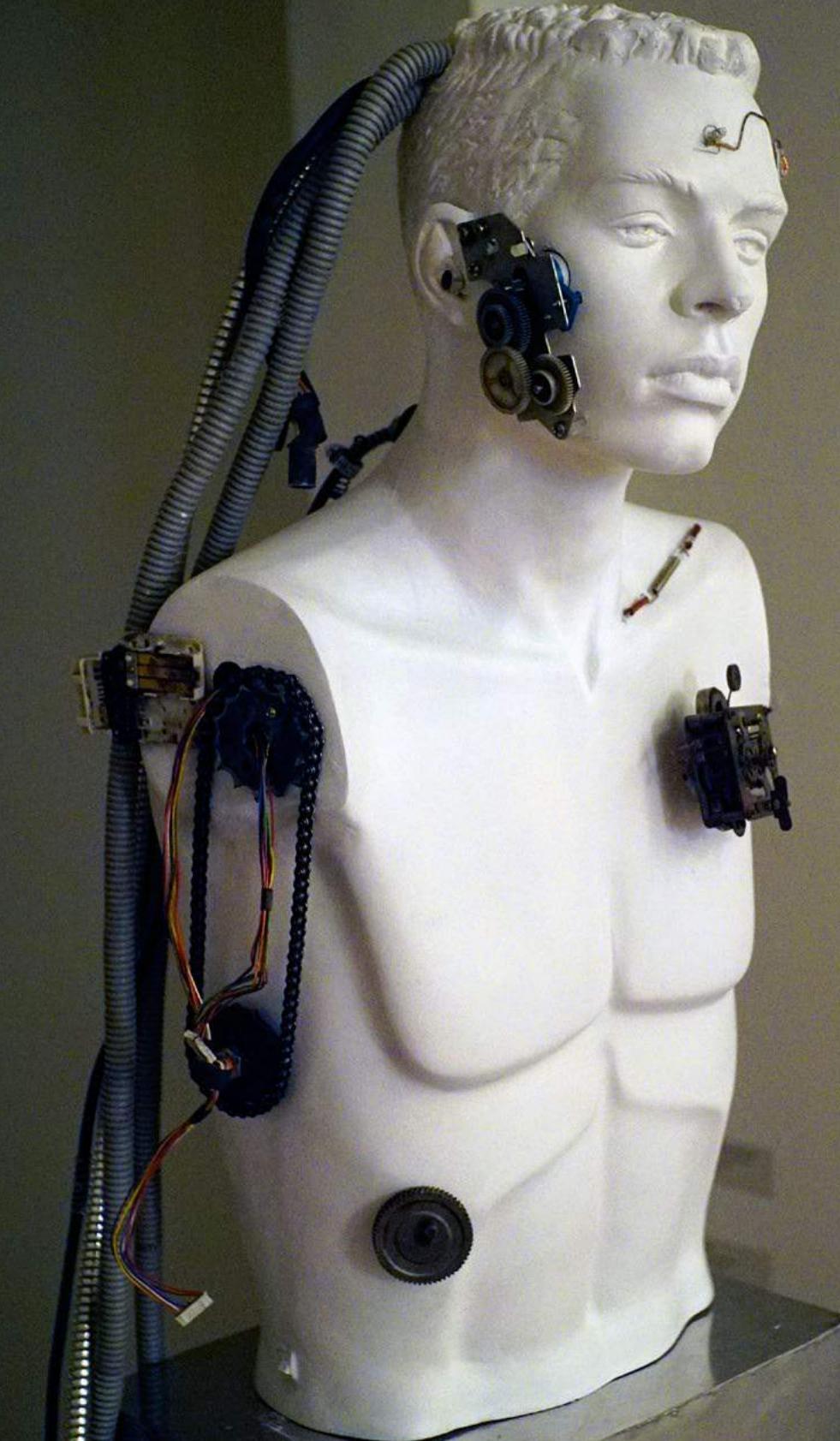
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Total Credit Amount

129

Career Paths:

Visual Artist, Video Artist, Advertising, Art
 Administration, Art Education, Ceramicist, Ceramics
 Industry, Computer Graphics related professions,
 Curator, Editorial Photography, Entertainment
 Industry, Exhibition and Events Design, Fashion, Film
 and TV, Furniture Design, Illustration, Installation
 Artist, Interior Design, Lighting Design, Model
 Maker, Multimedia Artist, Painter, Performance
 Artist, Photographer, Printmaker, Public Art Projects,
 Sculptor, Theatre Set Design, Studio.







DEPARTMENT OF TEXTILE, FASHION & JEWELLERY DESIGN

The Textile, Fashion and Jewellery programme at BNU, is continuously evolving to meet global and regional expectations. The department meets its objectives with a multi-fold approach: it actively assists students to explore their potential as design professionals, who can conceptualize creative 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 contextualize 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 and universal art and design practices. Courses are structured to stimulate learning through a multidisciplinary mode of study, thereby questioning, exploring, developing and realizing ideas and concepts. Through discussion and debate with distinguished academia, artists, designers, craftspeople and professionals in the industry, students learn to extend their observational, analytical, technical and communication skills to become innovators in their field.

The department offers a multi-faceted approach. Students interact with faculty from fashion, textile, fibre and accessory design, thereby learning holistically, before specializing in their area of interest to emerge with a unique skill set. The 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 to develop a portfolio of bespoke designs for jewellery, textiles and fashion.

A blurred background image shows a person from behind, working at a traditional wooden loom. In the foreground, a close-up shot shows a vibrant green thread being woven through a loom's heddles, creating a textured pattern.

Department of Textile, Fashion & Jewellery

B. DES TEXTILE & FIBRE STUDIES

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 on 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, Apparel Design, Craft Revival and Intervention, Design History, Design Education, Textile Marketing & Merchandising, Textile Technology, Industrial Design, Fashion Design, Textile Conservation, Accessory Design, etc.

The Textile faculty, consisting of reflective practitioners, continuously evolve classroom pedagogy by staying abreast of trends in Design Education and worldwide design 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.

Degree Requirements

B.DES TEXTILE & FIBRE STUDIES

Year 1 - Semester I (Foundation Year)

V-FD 109	Survey of World Art History I	2
V-FD 121	Visual Communication Theory I	2
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Tools & Techniques of Graphic Communication I	3
V-FD 123	Art and Society	2

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Year 1 - Semester II (Foundation Year)

V-FD 117	Survey of World Art History II	2
V-FD 122	Visual Communication Theory II	2
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Tools & Techniques of Graphic Communication II	3
V-FD 125	Reading & Writing	2

18

Year 2 - Semester III

D-TX 236	Techniques and Processes of Construction	3
D-TX 237	Surface and Materials	3

See List	Drawing/Illustration Elective	3
D-HC 242	History of Design	3
V-HC 239	History of Perception	3
SLA 102	Islamic Studies	1.5
D-HC 246	Textile Technology I	1.5

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Year 2 - Semester IV

D-TX 224	Integrated Design Major	3
D-TX 201	Surface & Weave I	3
DTX-239	Fabrication	2
D-TX 247	Textile technology II	1.5
T-FS 200	Fashion Drawing	3
D-TX 249	History of Textile, Fashion & Accessory Design	3
SLA 103	Pakistan Studies	1.5

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Year 3 - Semester V

D-TX 262	Textile Major Studio I	3
D-TX 301	Surface & Weave II	3
D-TX 338	Forecasting	2
D-FA 402	Fashion Accessories	2
D-TX 336	Computer Aided Textile Design	3
D-TX 302	Textile Seminar	3

16

Year 3 - Semester VI

D-TX 303	Textiles Major Studio II	3
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D-TX 304	Surface III* or	3
D-TX 305	WEAVE III* or	3
See List	*Studio Elective (choose any two)	3
D-HC 343	Marketing I	3
See List	Critical Studies Elective	3

15

Year 4 - Semester VII

D-TX 401	Textile Major Studio III (Internship required)	9
D-HC 449	Marketing II	3
D-HC 451	Contemporary Textile, Fashion, Jewellery Seminar	3

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Year 4 - Semester VIII

D-TX 402	Textiles Major Studio IV	12
D-HC 448	Design Portfolio	3

A Degree Show Display & an Essay are required.

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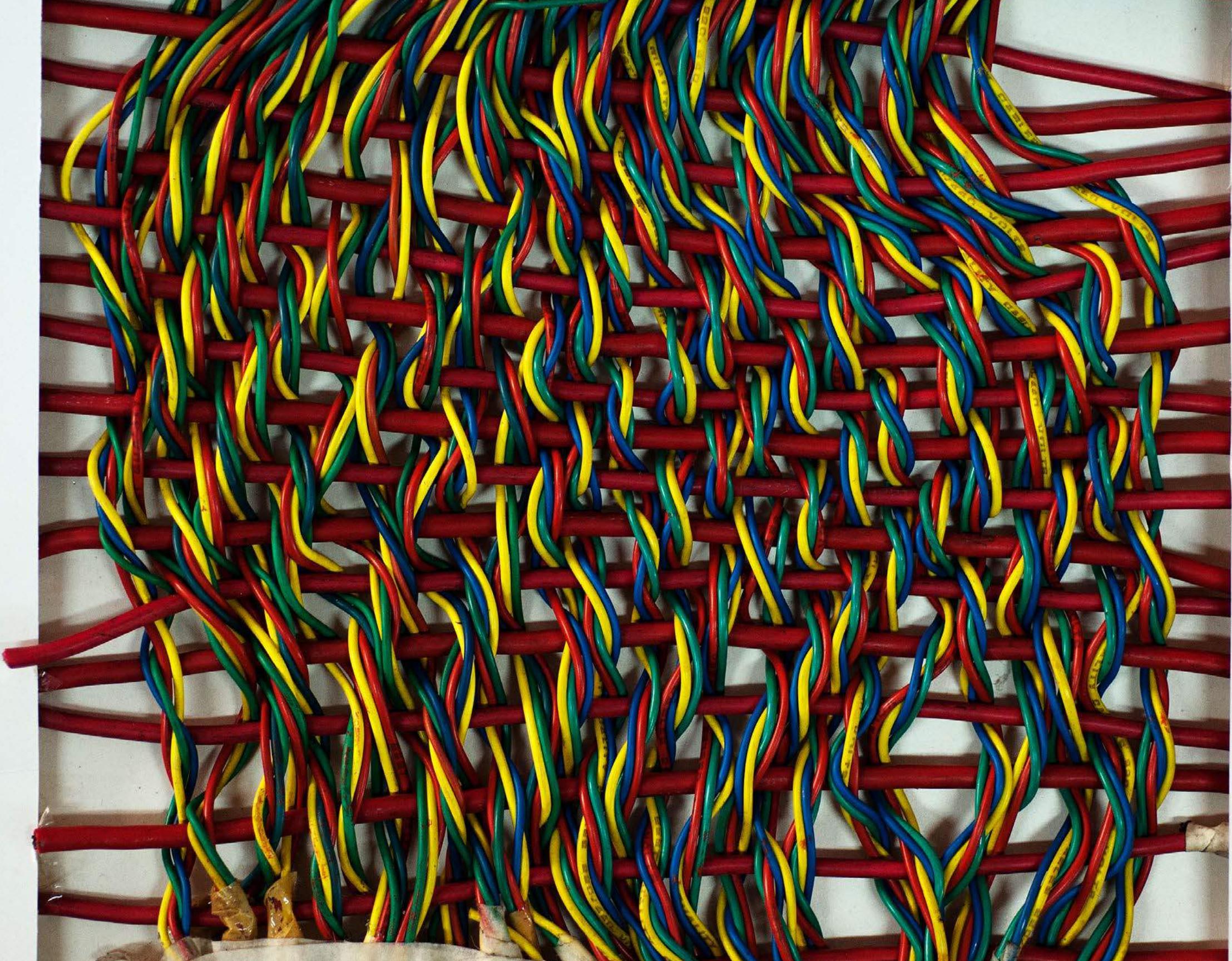
Total Credit Amount

132

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.







Department of Textile, Fashion & Jewellery

B. DES JEWELLERY & ACCESSORY DESIGN

Fine or fashion jewellery, ornaments, accessories and object d'art are part of a rapidly evolving global industry, with many opportunities. Whether it is a valuable artifact or a trendsetting fashion accessory, it is no less than a masterful work of art adorning the body across diverse cultures.

The degree programme at the Department of Jewellery & Accessory Design encourages students to explore and question the inherent relationship of objects with the body. The programme is focused on questioning the meaning and value of both traditional and contemporary jewellery and accessories through the process and practice of making. The historical, cultural, aesthetic and emotional significance of jewellery and 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.

In addition to developing an understanding of jewellery and accessory design, manufacturing and merchandising, students are also exposed to a broad range of knowledge and skills in drawing, research, innovative techniques, new materials, digital technologies and marketing. Graduates with a passion for designing and making can pursue a range of exciting career paths as a jewellery artist, accessory designer, gold/silversmith, design consultant, teacher or curator.

Degree Requirements

B.DES JEWELLERY & ACCESSORY DESIGN

D-HC 242	History of Design	3
V-HC 239	History of Perception	3
See List	Drawing/ Illustration Elective	3
SLA 102	Islamic Studies	1.5

Year 1 - Semester I (Foundation Year)

V-FD 109	Survey of World Art History I	2
V-FD 121	Visual Communication Theory I	2
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Tools & Techniques of Graphic Communication I	3
V-FD 123	Art and Society	2

18

Year 1 - Semester II (Foundation Year)

V-FD 117	Survey of World Art History II	2
V-FD 122	Visual Communication Theory II	2
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Tools & Techniques of Graphic Communication II	3
V-FD 125	Reading & Writing	2

18

Year 2 - Semester III

D-TX 236	Techniques and Processes of Construction	3
D-TX 237	Surface and Materials	3

15

Year 2 - Semester IV

D-TX 224	Integrated Design Major	3
D-JW 2201	Jewellery Fabrication I	3
See list	Drawing Elective/ Fashion Drawing	3
D-JW 222	CAD for Jewellery & Accessory I	3
D-TX 249	History of Textile, Fashion & Accessory Design	3
SLA 103	Pakistan Studies	1.5

16.5

Year 3 - Semester V

D-JW 281	Jewellery & Accessory Design Major Studio I	3
D-JW 3101	Jewellery Fabrication II	3
D-JW 482	Traditional Practices	3
D-JW 3102	Jewellery Seminar	3
See List	Sculpture/ Photo Elective/ CAD for Jewellery & Accessories II	3

15

Year 3 - Semester VI

D-JW 361	Jewellery & Accessory Design Major Studio II	6
D-JW 483	Contemporary Materials & Technologies	3
D-HC 343	Marketing I	3
See list	Critical Studies Elective	3

15

Year 4 - Semester VII

D-JW 381	Jewellery & Accessory Design Major Studio III (Summer internship included)	9
D-HC 449	Marketing II	3
D-HC 451	Contemporary Textile, Fashion, Jewellery Seminar	3
15		

Year 4 - Semester VIII

D-JW 461	Jewellery & Accessory Design Major Studio IV	12
D-HC 448	Design Portfolio	3

A Degree Show Display & an Essay are required.

15

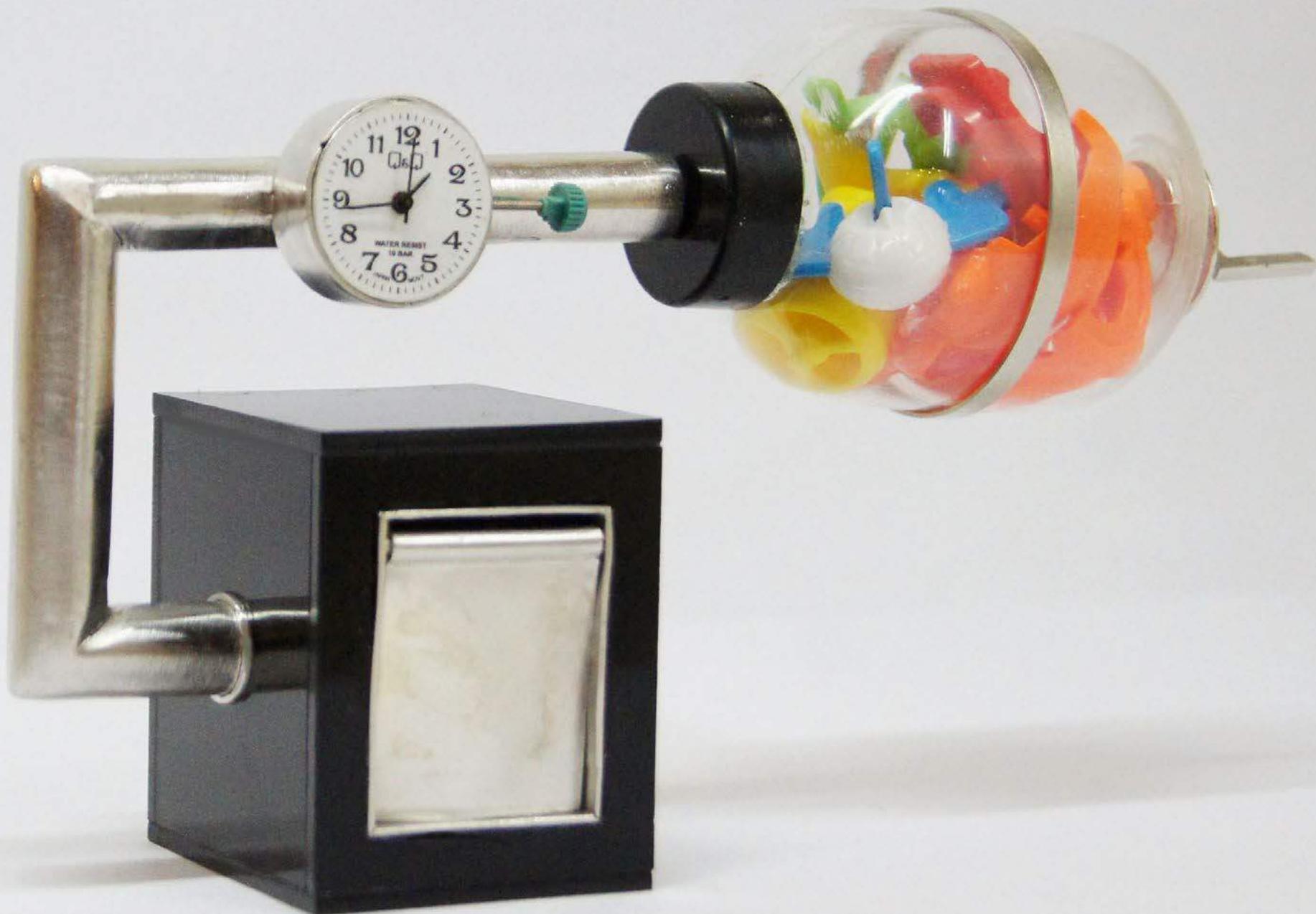
Total Credit Amount

129

Career Paths:

Jewellery Designer, Jewellery Artist / Studio Jeweller,
Silversmith / Goldsmith, Accessory Designer for
Fashion, Theatre & Film, Producer, Retailer, Sale /
Marketing Consultants, Gemologist, Entrepreneur,
Design Education, Design Consultant.







Department of Textile, Fashion & Jewellery

B. DES FASHION & FIBRE STUDIES

The Fashion Studies 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, designers 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 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 world. Focusing on new trends, fashion forecasting and investigating social changes, the programme incorporates research on garments and styling to achieve intended objectives.

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 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.

Degree Requirements

B.DES FASHION & FIBRE DESIGN

Year 1 - Semester I (Foundation Year)

V-FD 109	Survey of World Art History I	2
V-FD 121	Visual Communication Theory I	2
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Tools & Techniques of Graphic Communication I	3
V-FD 123	Art and Society	2
		18

Year 1 - Semester II (Foundation Year)

V-FD 117	Survey of World Art History II	2
V-FD 122	Visual Communication Theory II	2
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Tools & Techniques of Graphic Communication II	3
V-FD 125	Reading & Writing	2
		18

Year 2 - Semester III

D-TX 236	Techniques and Processes of Construction	3
D-TX 237	Surface and Materials	3

See List	Drawing/Illustration Elective	3
D-HC 242	History of Design	3
V-HC 239	History of Perception	3
SLA 102	Islamic Studies	1.5
D-HC 246	Textile Technology I	1.5

Year 2 - Semester IV

D-TX 224	Integrated Design Major	3
D-TX 238	Sewing, Construction and Pattern I	3
D-TX 239	Fabrication	2
D-TX 247	Textile Technology II	1.5
T-FS 200	Fashion Drawing	3
D-TX 249	History of Textile, Fashion & Accessory Design	3
SLA 103	Pakistan Studies	1.5

Year 3 - Semester V

D-FH 302	Fashion Seminar	3
D-TX 334	Sewing, Construction and Pattern II	3
D-FH 303	Fashion Major I	3
D-TX 338	Forecasting	2
D-FA 402	Fashion Accessories	2
D-FC 307	Computer Aided Fashion	3

Year 3 - Semester VI

D-FH 304	Fashion Major II	3
D-TX 340	Sewing & Construction III	3

D-TX 341	Pattern III	6
D-HC 343	Marketing I	3
See List	Critical Studies Elective	
	or from any other department or school	3
		15

Year 4 - Semester VII

D-FH 401	Fashion Major III (Internship required)	9
D-HC 449	Marketing II	3
D-HC 451	Contemporary Textile, Fashion,Jewellery Seminar	3
		15

Year 4 - Semester VIII

D-FH 402	Fashion Major IV	12
D-HC 448	Design Portfolio	3

A Degree Show Display & an Essay are required.

15

Total Credit Amount

132

Career Paths:

Accessory Design, Colour & Trend Forecast, Costume Design, Fashion Marketing & Merchandising, Fashion Choreography, Fashion Design, Fashion Illustration, Fashion Journalism, Knitwear, Surface Developer, Stylist.





DEPARTMENT OF VISUAL COMMUNICATION DESIGN

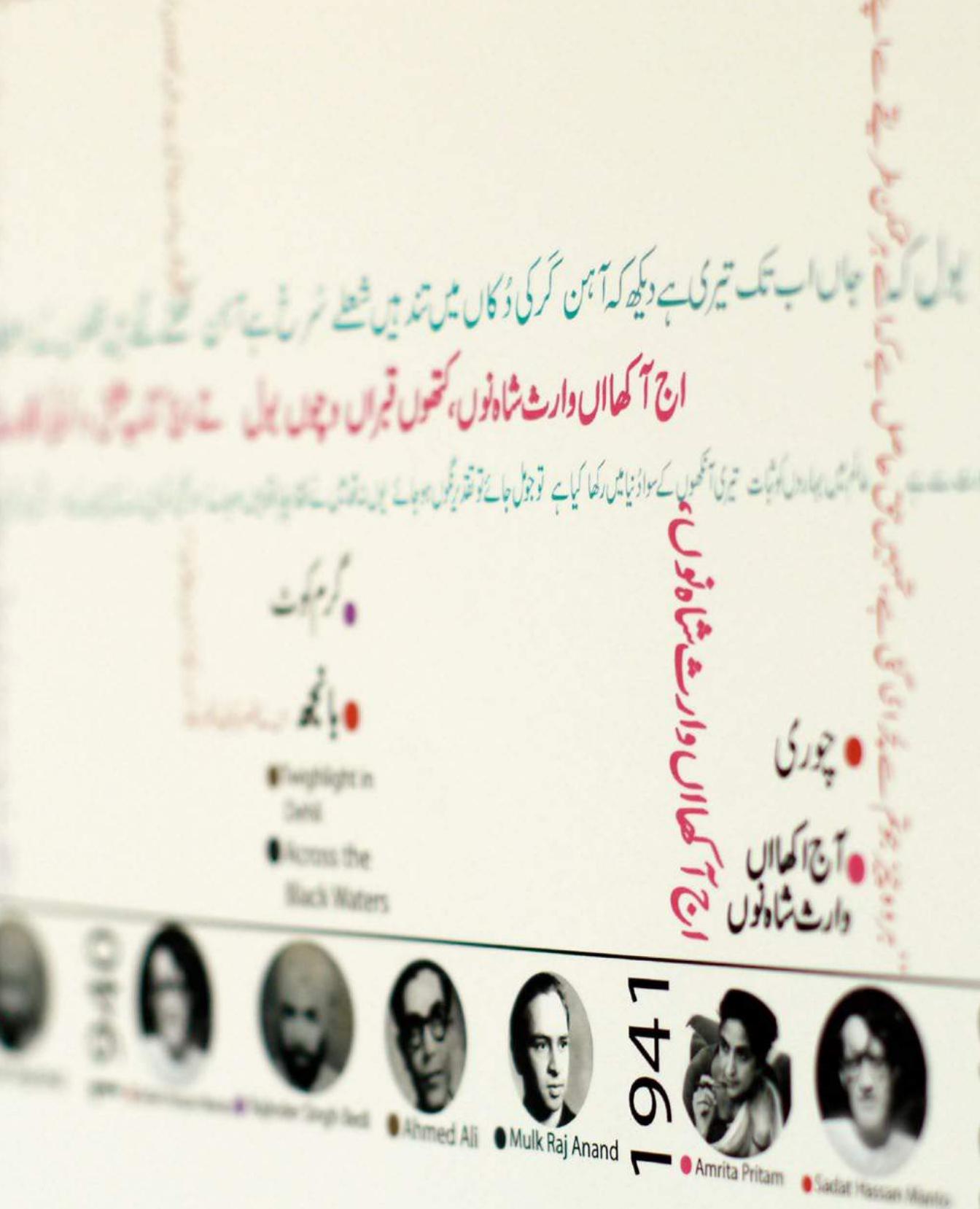
Design is an ever-present form of visual culture, which we interact with consciously or unconsciously on a daily basis. At its worst, design can mislead, offend, discriminate or sensationalize while on the other hand it can also inform, guide and alert. Design undoubtedly influences our environment profoundly and determines the directions of our lives.

Visual Communication Design at SVAD focuses on the role of a designer as a problem-solver. We endeavour to generate a mindset that allows students to combine a critical understanding of their context with acquired conceptual and technical skills essential to intervene in their environments.

While acknowledging and maintaining contact with conventional skills like layout and typography, our students also get exposure and the opportunity to practice design skills required to work with New Age Media, with a focus on user-centered practice.

Over the years the department has encouraged a process-oriented approach through collaborations with various local and international organizations in 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 professional achievements in the form of awards and nominations.

The VCD curriculum consists of a balance of courses in theory, criticism, hands-on experiences, workshops with visiting professionals and field trips through which students may develop the understanding of design principles, critical thinking, guidance in research, and design solutions. While the pedagogic approach is interdisciplinary and project-based, students have the possibility to focus on one of these areas: Animation, Interaction Design, Illustration or Print Design – all aiming to produce designers with a versatile conceptual and technical skill set.





Department of Visual Communication Design

B.DES VISUAL COMMUNICATION DESIGN

A Degree in B.Des Visual Communication Design prepares students to comprehend and generate creative solutions to answer the visual communication needs of society. Students enrolled in the Visual Communication Design programme will also develop the skills they need to understand and plan communication strategies to develop effective visual solutions and products.

The programme is organized into a four-year system of study (including Foundation year) that provides a solid understanding of design-thinking while utilizing an interdisciplinary 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 and execution, form and content, within the context of user needs. The programme exposes students to a broad liberal arts education and several courses offered by other departments at SVAD. Students develop an appreciation of traditional processes and new technologies as well as their critical thinking skills in the context of industry practices. Studio major can be combined with a related minor to specialize in specific career preparation.

Degree Requirements

B.DES VISUAL COMMUNICATION DESIGN

See List	Drawing Elective	3
V-HC 239	History of Perception	3
D-HC 242	History of Design	3
SLA-102	Islamic Studies	1.5

Year 1 - Semester I (Foundation Year)

V-FD 109	Survey of World Art History I	2
V-FD 121	Visual Communication Theory I	2
V-FD 104	Foundation Drawing I	3
V-FD 105	Foundation 2D Studio I	3
V-FD 108	Foundation 3D Studio I	3
V-FD 106	Tools & Techniques of Graphic Communication I	3
V-FD 123	Art and Society	2

18

Year 1 - Semester II (Foundation Year)

V-FD 117	Survey of World Art History II	2
V-FD 122	Visual Communication Theory II	2
V-FD 114	Foundation Drawing II	3
V-FD 115	Foundation 2D Studio II	3
V-FD 118	Foundation 3D Studio II	3
V-FD 124	Tools & Techniques of Graphic Communication II	3
V-FD 125	Reading & Writing	2

18

Year 2 - Semester III

V-CD 238	Typography and Layout	3
V-CD 239	Computer Graphics	3

15

Year 2 - Semester IV

V-CD 255	Visual Communication Design Major I	3
See List	3 VCD Studio Electives from:	
	Animation I, Interaction Design I, Illustration I, Print Design I	9
V-HC 342	Theory of Modern Design	3
SLA 103	Pakistan Studies	1.5

16.5

Year 3 - Semester V

V-CD 355	Visual Communication Design Major Studio II	6
See List	VCD Studio Elective, Level II	3
See List	VCD Studio Elective, Level II	
	or any other SVAD Studio Elective	3
V-HC 442	Media Theory	3

15t

Year 3 - Semester VI

V-CD 373	Visual Communication Design Major Studio III	6
D-HC 447	Marketing	3
See List	Any SVAD Studio Elective	3
See List	Theory Elective from any BNU School	3

15

Year 4 - Semester VII

V-CD 455	Visual Communication Design Major Studio IV	9
See List	VCD Studio Elective Level III (Independent Study)	3
V-HC 444	Contemporary Design Seminar	3
15		

Year 4 - Semester VIII

V-CD 475	Visual Communication Design Major Studio V	12
D-HC 448	Design Portfolio	3
15		

A Degree Show Display & an Essay are required.

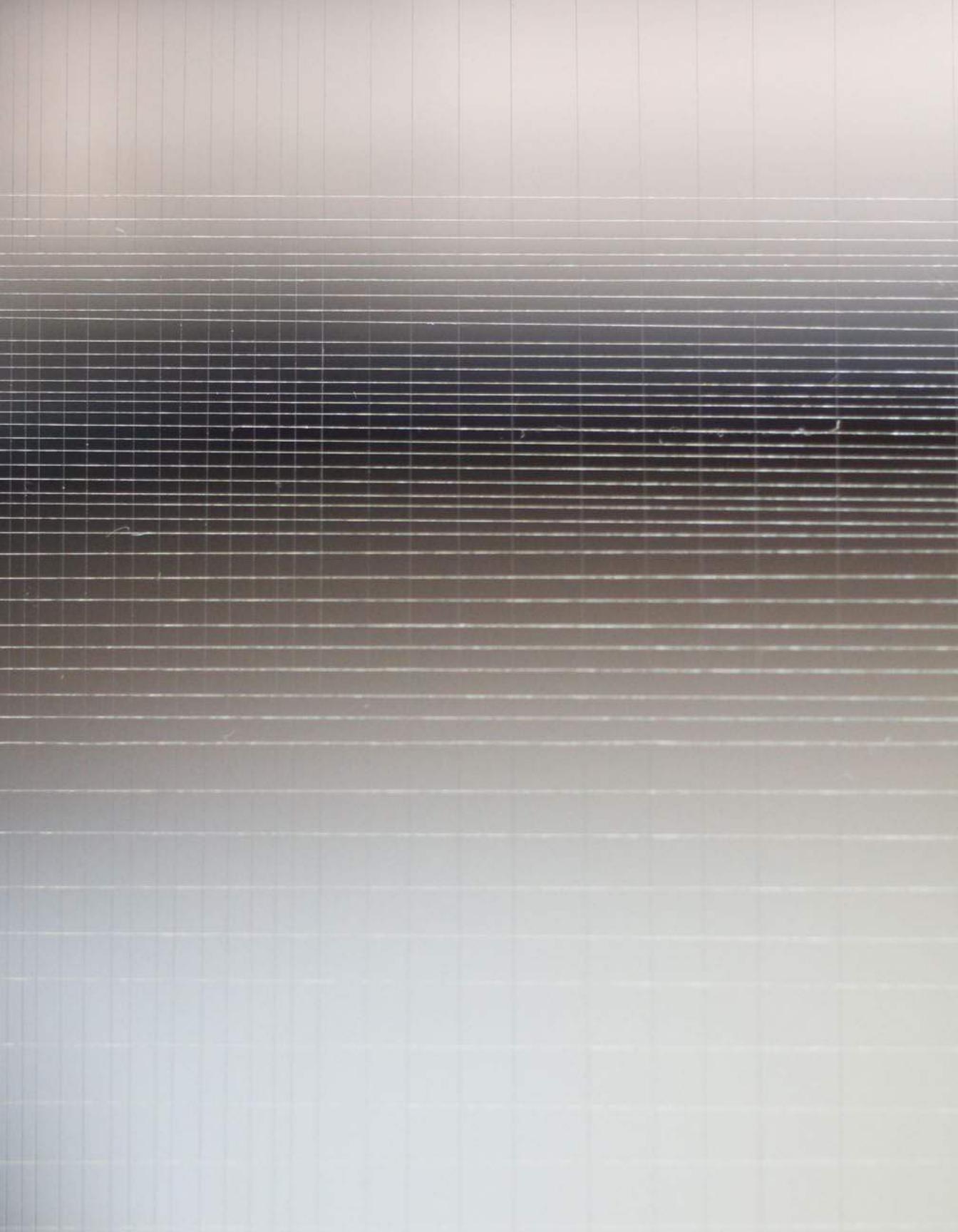
Total Credit Amount 129

Career Paths:

Animation, App Development, Art Direction, Brand Strategy Development, Copy-writing, Corporate Design, Design Activism, Design Education, Editorial and Book Illustration, Exhibition & Display Design, Game Design, Multimedia Design, Museum Design, Packaging Design, Print and Publication Design, Service Design, Social Media Communication, User Experience, Web Design







DEPARTMENT OF GRADUATE STUDIES

The School of Visual Arts and Design (SVAD) at Beaconhouse National University has taken a lead in implementing a unique and innovative interdisciplinary approach to teaching art, design and their pedagogy at the graduate level in Pakistan.

With the mission of fostering a sustainable programme for preparing professionals' competencies in research, teacher education and contemporary discourses in the fields of art and design, Graduate Studies at SVAD offers two degree programmes: an MA programme in Art & Design Studies and a low-residence summer intensive MA in Art Education.

The MA ADS programme offers a flexible pathway for professional development to early career art and design professionals. Students carry out their practice or theoretical inquiry, or a combination thereof, in independently defined focus areas in an environment strongly supported by research, reflective learning and critical thinking.

The MA Art Education is Pakistan's first graduate programme focusing on the teaching of art and related subjects. Established in 2011, the programme has made a pioneering National contribution by introducing the field of Art Education as a formal professional discipline in Pakistan. 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 that it both demands of and facilitates for its students.

The Department faculty believes in providing a liberal and progressive environment that encourages cross-disciplinary dialogue and cultivates reflective practice. Many graduates of both MA programmes are already contributing to global art and design discourses in artistic, curatorial, scholarly and pedagogical disciplines as well as to the local education system, both at the grassroots and higher education levels.

Department of Graduate Studies

M.A. IN ART & DESIGN STUDIES



MA ADS is a graduate programme of its kind in Pakistan that offers students the option of studio-based and/or theory-based specialization within the disciplines of art and design, such as Visual Arts (Painting, Sculpture, Photography, Video, Installation, Performance Public Engagement), Visual Communication Design, Textile and Fiber Studies, Fashion, Jewellery and Accessory Design, Interior Design/Product Design, Curatorial Studies, Art Education and Art Theory/ Art History.

The program's ethos provides a structure that is not only specific to our academic and professional needs in South Asia, but is also at par with the global standards of education, studio practices and research in art and design. It facilitates graduate students to connect their themes of inquiry within a personal, local and global discourse. Through a self-directed approach to learning under faculty supervision, students determine their creative path and focus of their research, with an emphasis on either Studio or Theory or a combination of Studio Research and Writing.

The MA ADS curriculum aims to promote critical thinking, investigative practices and an engagement with contemporary discourses in art and design for the next generation of educators, contemporary artists, designers, curators, and art scholars.

Degree Requirements

M.A. IN ART & DESIGN STUDIES

Year 1 - Semester I - Spring

ADS 5310	Integrated Graduate Colloquium	3
ADS 5321	Research Methods and Academic Writing for Art and Design I	3
ADS 5110	Strategies and Contexts in Practice	3
ADS 5330	History of Ideas	3
See List	Studio or Theory Elective Directed Study, Internship, Fieldwork, Residency etc.	3
		15

Year 1 - Summer I

	Independent Study, Directed Study, Internship, Residence or Travel (optional elective credits 1-3, upon MA ADS committee's prior approval)	
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Year 1 - Semester II - Fall

ADS 5421	Research Methods and Academic Writing for Art and Design II	3
ADS 5210	Major Project I	6
ADS 5340	Teaching Practicum	3
See List	Studio or Theory Elective Directed Study, Internship, Fieldwork, Residency etc.*	3
		15

Year 2 - Semester III - Spring

ADS 5410	Integrated Graduate Colloquium II	3
ADS 6310	Research Methods and Academic Writing for Art and Design III	3
ADS 6110	Major Project II	9

Year 2 - Summer II

	Thesis Major Project	
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Year 2 - Semester IV - Fall

ADS 6310	Integrated Graduate Colloquium III	3
ADS 6210	Major Project III & Thesis	12

Total Credit Amount

Thesis Requirement:

A thesis, in the form of a degree show and a written paper is required. There are three path options for the M.A. Art & Design Studies thesis:

1. Thesis Exhibition & Reflective Essay of 1500 to 3000 words
2. Dissertation of 15,000 – 20,000 words
3. Thesis Exhibition and Dissertation of 7,500 – 10,000 words

Career Paths:

Visual Artist, Audio artist, Advertising, Art Administration, Art Education, Teaching in art, design or related field, Research in art and design, Sculpture, Theatre Set Design, Computer Graphics related professions, Social Media Communication, Web Design, Fashion Design, Textile Design, Curation, Installation Art, Performance Art, Creative Writing, Editorial Photography, Entertainment Industry, Exhibition and Events Design, Fashion, Film and TV, Art Direction, Video Art, Furniture Design, Illustration, Animation, Interior Design, Multimedia Art.





Department of Graduate Studies

M.A. IN ART EDUCATION

The MA Art Education is a low residence MS level graduate programme ideally suited to education professionals in full time employment. It addresses teachers of Art, Design and related disciplines from primary schools to university levels, as well as professionals from related fields.

Designed for the working professional, the programme is conducted over 2.5 Years (3 Summer Semesters). It offers a challenging intensive summer 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.

Possible career paths for graduates are in teaching in art, design or related fields (P-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.

2.5 Years (3 Summer Semesters)

36 Credits of Coursework including Fieldwork and Thesis

Degree Requirements

M.A. IN ART EDUCATION

Year 1 - Summer Semester I

AAE 5108	Studio I (Thinking Through Materials)	3
AAE 5304	History and Philosophy in Art Education	3
AAE 5305	Curriculum and Developmental Psychology in Art Education	3
9		

Year 1 - Fall & Spring

AAE 5313	Teaching Practicum (Fieldwork)	4
4		

Year 2 - Summer Semester II

AAE 5313	Studio II (Contexts and Strategies for Making and Teaching)	3
AAE 5312	Research Methods in Art Education	3
AAE 5311	Critical Pedagogy in Art Education	3
9		

Year 2 - Fall & Spring

AAE 5313	Teaching Practicum (Fieldwork)	2
AAE 5500	Research and Professional Practice	3

5

Year 2 - Summer Semester III

AAE 6106	Studio III (Advanced Strategies for Making and Teaching)	3
AAE 6109	Technology in Art Education	3
AAE 6100	Thesis Seminar	3

9

36

Total Credit Amount

Thesis Requirement:

A thesis is required for completion of the degree. The MA Thesis is a written paper produced during the final year of graduate study that applies the students' problem solving and analytical skills developed in the 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 education.

Degree Requirements:

2.5 years / 3 summer semesters of full time study + part-time study through distance learning through the rest of each academic year. (December graduation)
Thesis by research required at the end of the 2.5 years
Time allowed for completion of the program:
minimum 2.5 years, maximum 4 years

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.





COURSE DESCRIPTIONS

FOUNDATION STUDIES

Survey of World Art History I

Semester 1 | Course Code: V-FD 109 | Contact Time: 3 Hours per week | Credits: 2 | Theory

We understand the history of humanity through art. From prehistoric depictions of wild beasts to contemporary abstraction, artists have addressed their time and place in history and have expressed universal human truths for tens of thousands of years. Survey of World Art History I chronologically traces human creativity from as early as 40,000 years ago up till the Post-Modern era, providing a systematic exploration of major civilizations and communities and an understanding of their culture, social structure, technology, iconography and architecture.

Survey of World Art History II

Semester 2 | Course Code: V-FD 117 | Contact Time: 3 Hours per week | Credits: 2 | Theory

This course addresses the timeline of human creativity thematically, with a particularly concentrated and comparative survey of Contemporary Art. Considering seminal artistic movements and works under dense thematic umbrellas it allows students to make connections between the art of the years past to dynamic works produced nationally and internationally today. This approach aims to inculcate in students not only the ability to contextualize artwork, but also the capacity to search for strong inspiration and legitimacy for their own creative processes.

Visual Communication Theory I

Semester 1 | Course Code: V-FD 121 | Contact Time: 3 Hours per week | Credits: 2 | Theory

This course helps students realize that seeing is as important a form of communication as a verbal one. It concentrates on the basics of visual language, the elements and principles of design that are common to all fields of art,

design and architecture. The course teaches students to identify universal symbolism within compositional elements like shape, colour, texture, etc. and thus interpret the meaning inherent within form.

Visual Communication Theory II

Semester 2 | Course Code: V-FD 122 | Contact Time: 3 Hours per week | Credits: 2 | Theory

In the hyper-visual culture of today, it is through images that stereotypes and conventions of power, race, gender, and class are constructed. This course enables students to perceive all visuals as narratives in relevance to history, society and popular culture. The focus is not only on art, but also on other forms of visual communication like advertisement, film, architecture, textile and jewellery, and how to derive meaning from them.

Art and Society

Semester 1 | Course Code: V-FD 123 | Contact Time: 3 Hours per week | Credits: 2 | Theory

The course is an exploration of the multiple definitions of both art and society. It poses questions such as 'How do individuals or groups come to identify themselves as a society or shape their cultural expressions?' Students are encouraged to examine issues arising from historical and social histories, formation of identities and ideologies. The course content includes gender, consumerism, censorship, human rights, and environment issues alongside media, films and popular culture.

Reading and Writing

Semester 2 | Course Code: V-FD 125 | Contact Time: 3 Hours per week | Credits: 2 | Theory

During the Foundation Year, students see a lot of art and are exposed to many theories and philosophies of art-making. At the same time they are expected to articulate their own ideas in both speaking and writing about what they encounter. This course is designed to help students express

themselves in the English language prompted by images, experiences or writings. Academic and creative methods of writing as well as reading strategies are taught, with the goal of improving their language and articulation skills.

Tools & Techniques of Graphic Communication I

Semester 1 | Course Code: V-FD 106 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course introduces the computer as an indispensable medium of expression for contemporary art practice. Through a series of tutorials, technical knowledge of MS Office, Adobe Photoshop and Illustrator is given to the students. Projects are designed not only as a practical application of the taught techniques, but also as an exploration of concepts inherent within the medium of digital art. Basic knowledge of web research, presentation, photo-manipulation, illustration and layout help students gain skills essential for any future major of their choice.

Tools and Techniques of Graphic Communication II

Semester 2 | Course Code: V-FD 124 | Contact Time: 6 Hours per week | Credits: 3 | Studio

Having acquired technical proficiency during the first level of this course, this level focuses on the computer being used as a means to an end: an aid to visualizing a concept, without the final work necessarily taking the form of a digital medium. An investigation of time becomes one of the major concerns of this semester as students acquire basic animation and video editing skills in Adobe Premiere. Projects that are self-driven and research-based require students to weave their way between digital and traditional media, helping them to establish their own interdisciplinary approach towards art practice.

Foundation Drawing I

Semester 1 | Course Code: V-FD 104 | Contact Time: 6 Hours per week | Credits: 3 | Studio

Drawing is often regarded an intermediary tool towards creating a finished work of art. Contemporary drawing however, is also considered an autonomous art form. This course approaches drawing both as a preparatory process, as well as an end in itself. Students are introduced to a variety of approaches in drawing and to the use of basic tools through observation. They learn to translate the perceptual experience into pictorial language, using varied stimuli such as still life, architectural space and the human body.

Foundation Drawing II

Semester 2 | Course Code: V-FD 114 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course concentrates on drawing as a process of visual thinking. The studio structure in this course allows for a more sustained exploration of subjects and strategies of contemporary drawing. In addition to drawing from observation, students explore drawing as inquiry, through an array of traditional and unconventional drawing tools, and through discussions generated from regular presentations on contemporary drawing practice. Students are expected to maintain sketchbooks consistently to develop analytical, inventive and personal approaches.

Foundation 2D Studio I

Semester 1 | Course Code: V-FD 105 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course aims to develop an understanding of fundamental design principles, and of two-dimensional space through line, shape, colour, texture, form, and their interaction with each other. Projects encourage multiple solutions to design problems, within the set parameters of medium and time. Students are introduced to basic presentation skills and documentation of their work.

Foundation 2D Studio II

Semester 2 | Course Code: V-FD 115 | Contact

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

In this course students are encouraged to find more personal design solutions, stretching the imagination, introducing an element of play, integrated with technical knowledge acquired in 2D Studio1. Along with the study of more advanced principals of design, students are encouraged to explore unusual approaches towards the concept of two-dimension.

Parameters are expanded and students are expected to produce work within projects that are more self-driven.

Foundation 3D Studio I

Semester 1 | Course Code: V-FD 108 | Contact

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

This is an introductory, hands-on course that explores issues of Three Dimensional Space through a diverse range of materials, tools, methods and concepts. Students develop proficiency in sculptural techniques like moulding/casting, carving, welding, etc. while also learning the fundamentals of scale, texture, weight and movement through projects in the studio. This is supported by introduction to traditional and unusual materials and technical demos in the studio, concurrently developing the students' vocabulary of methods of fabrication and problem-solving.

Foundation 3D Studio II

Semester 2 | Course Code: V-FD 118 | Contact

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

This course emphasizes the integration of acquired technical knowledge with interpretive skills, thus pushing the boundaries of the familiar. In a project-based setting, students grapple with broad themes of exploration of three-dimensionality while developing their individual conceptual and stylistic concerns. Presentations on works of historical and contemporary significance help to contextualize

their practice within the studio. Students are encouraged to maintain sketchbooks in order to record and observe the evolution of ideas into personal works. Discussion is encouraged through group critiques.

DEPARTMENT OF FINE ARTS

FINE ART MAJOR STUDIOS

Fine Art Major Studio I

Semester 4 | Course Code: V-FA 251 | Contact

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

In this course students are introduced to basic ideas and practices of art-making and are led through research-based projects to engage with these critically. They are expected to discover their own interests and lines of inquiry and explore them in a medium of their choice. The formal and conceptual parameters provided to students are a springboard for the development of their own artistic practice.

Fine Art Major Studio II

Semester 5 | Course Code: V-FA 351 | Contact

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

Prerequisite: V-FA 251

In this course students have the opportunity to combine their understanding of formal issues with various themes and ideas. Conceptual and research-based projects to do with image in the media, the body and the urban landscape are explored. Once again students push their chosen areas that they explore in studio electives, towards an articulate expression in this course. This course is specifically designed to allow students to manipulate media in a manner which best suits the ideas they want to convey. Through work produced and put together in studios, students are able to compare and articulate their own position and choices of representation.

Fine Art Major Studio III

Semester 6 | Course Code: V-FA 371 | Contact

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

Prerequisite: V-FA 351

Following Fine Art Major Studio II, at this advanced level, students are expected to begin to identify and explore personal interests independently. Their work is self-motivated and interaction with the tutor is limited to individual and group critique sessions. They further narrow down their focus towards a higher level of studio elective courses that feed into the Major Studio. The students also have the opportunity to discuss their work with guest critics.

Fine Art Major Studio IV

Semester 7 | Course Code: V-FA 451 | Contact

Time: 12 Hours per week | Credits: 9 | Studio

Prerequisite: V-FA 371

In this major studio, students are encouraged to produce a cohesive body of work by narrowing down and focussing 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 to one tutorials and group critiques of advanced level. Each student is expected to follow his or her own specific path of exploration with consistency.

Fine Art Major Studio V

Semester 8 | Course Code: V-FA 471 | Contact

Time: 18 Hours per week | Credits: 12 | Studio

Prerequisite: V-FA 451

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 part of the degree show. Students are facilitated in development of their work through independent discussions with the thesis supervisor/s as well as through group reviews with guest critics. Curatorial and display design concerns around their individual practices are also discussed.

This semester concludes with a thesis display evaluated by internal as well as external jurors.

FINE ART STUDIO ELECTIVES

Painting I

Fundamental | Course Code: V-FA 221 | Contact

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

This course is an introduction to the elementary techniques of painting. These include color theory, paint mixing and exploring a variety of working surfaces. Students gain an understanding of formal pictorial elements such as scale, texture, symmetry, contrast, color and principles of perspective. The projects enhance observation skills as well as provide an opportunity to acquire confidence through freely experimenting with diverse media.

Painting II

Intermediate | Course Code: V-FA 321 | Contact

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

Prerequisite: V-FA 221

In this course students continue exploring both formal and conceptual aspects of painting while concentrating on refining technical skills and discovering individual expression. Projects are more open-ended and research-based in order to give students freedom to engage with the medium according to their own interests and inquiries. In the wake of a revival of painting in contemporary art, students are encouraged to re-discover the new potential of this age-old medium and its possible overlaps with new media.

Sculpture I

Fundamental | Course Code: V-FA 231 | Contact

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

This course is the first step towards understanding of three-dimensionality through complex object making. A range of methods of developing and fabricating objects towards sculpture making are explored. Students learn

different kinds of techniques of fabrication and construction, e.g. moulding, casting, and dealing with various types of materials from clay to metals. This course enables students to use the acquired skills later in making of complex three-dimensional forms. It also equips the students with problem-solving and discovering formal and conceptual solutions of three-dimensionality.

Sculpture II

Intermediate | Course Code: V-FA 331 | Contact Time: 6 Hours per week | Credits: 3 | Studio | Prerequisite: V-FA 231

Sculpture II lays emphasis on developing ideas through visual and textual research, learning to interpret material to create meaning in sculpture. Students continue to explore a diverse range of materials and processes, with an emphasis on problem-solving and discovering formal and conceptual solutions to issues of three-dimensionality. Projects are initiated with visual presentations on the work of artists relevant to the project, and generate crucial discourse around strategies employed in contemporary art-making.

Video Art I

Fundamental | Course Code: V-FA 233 | Contact Time: 6 hours per week | Credits: 3 | Studio

This course is an introduction to the essential elements of digital media. Students are given a broad interdisciplinary understanding of concepts related to imaging, sound, video and interactivity. Through projects set by instructors, students learn to integrate the potential of various digital media to create individual works of art. Lectures and discussions survey the history of artists using digital media.

Video Art II

Intermediate | Course Code: V-FA 333 | Contact Time: 6 Hours per week | Credits: 3 | Studio | Prerequisite: V-FA 233

This intermediate course explores production

and editing techniques for digital video, animation and sound. Students are given intensive hands-on experience of video and sound recording equipment and its peripherals. Professional quality post-production techniques are explored using non-linear editing and sound enhancement software. The critique of image-making and editing are dealt with by surveying historical and contemporary work in the context of film and art.

Photography I

Fundamental | Course Code: PG 2101 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course is an introduction designed to ground students in the basic functions of photographic equipment and the principles of recording light. At the end of the course the students are expected to have the confidence to handle a photographic shoot with the simultaneous and complex goals of creative freedom and technical expertise.

Photography II

Reading Photographs, Writing Images | Intermediate | Course Code: PG 3203 | Contact Time: 6 Hours per week | Credits: 3 | Studio | Prerequisite: PG 2101

In this course students learn the vocabulary of images through simultaneous photographic and writing assignments. The course is based on the idea that images are repositories of the real but they are also diverse in purpose, universal and all encompassing and always in need of updating. Images can be a symbol or totem, a new identity or a marketing device. This course attempts to give students an awareness of all these different aspects.

Re-Imaging

Course Code: V-FA 243 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In an age where creator of an image is a spectator of another and every image is

perceived sequentially, this course re-views the idea of image making. Students will be encouraged to engage in manipulation, appropriation or re-invention of existing images by drawing on new image resources – a kind of practice that does not necessarily fall under the discipline of ‘painting’ or ‘photography’.

Performance Art: Material / Immaterial Actions

Course Code: V-HC 276 | Contact Time: 6 Hours per week | Credits: 3 | Studio

The course aims to explore the aesthetics and politics of Action, presence and absence, performative relationship between autobiography and self-portraiture, the use of document versus live action, enactment and re-enactment, presentation and re-presentation and employment of objects and spaces in situations of reciprocity. Students will also be introduced to the history of performance practices, relational art and explore theoretical issues in order to develop a self-directed approach to art-making.

DRAWING ELECTIVES

Drawing through History

Course Code: V-FA 327 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course investigates various drawing media, materials and subject matter through a range of times and cultures. A variety of techniques such as miniature drawing, linocut, and silver point are explored. Through an introduction to several art movements, materials, and processes, students are exposed to various spatial and formal ideas that have existed in the history of drawing.

Life Drawing

Course Code: V-FA 325 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course seeks to provide students a comprehensive study of the Human Body.

Students go through various exercises, to understand and observe the complex structure of the body. The emphasis is not only laid on the basic proportions but also to understand the expressive quality of the body, which is explored through different mediums, various sources and contemporary tools. It also aims at unlearning the preconceived, somewhat mechanical ways of perception in order to find personal expression where skill simultaneously gets developed.

Study of Motion

Course Code: V-FA 328 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this age of moving images, the human eye has become accustomed to register the body in flux more than in any other period in history. This course studies the body in motion and its representations and guises in multiple ways: performing, gesturing, static, agitated etc. The course bridges the gap between conventional practices of making drawings and digital forms of expression such as film, video and installation.

Structure in Drawing

Course Code: V-FA 226 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course explores tools and formats for visualizing and communicating thought processes through drawing. Drawing is seen as a two-dimensional structure, used to represent and re-visualize concrete as well as conceptual forms and objects. Different styles of image-making and their expressive potential are examined through mixed-media drawings. Students are led to understand drawing as a diverse practice of visual meaning-making.

Drawing Production

Course Code: V-FA 327 | 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.

THEORY ELECTIVES

History of Perception

Course Code: BA-E 1101 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

Mandatory for Fine Art Major

This course involves students looking critically at artworks from different time periods and varying cultures, and from their own knowledge and perception they should be able to comment on and engage with the artworks in front of them. Through the various methodologies of perceiving objects themselves, the students should be able to read the objects both objectively and subjectively. Philosophical discourse is introduced into the class via readings and discussions based on the readings, which provide students with a concrete background as to how certain philosophers and thinkers have played a key role in our understanding of art and aesthetics. The course aims to enrich and evolve the thinking process and critical mindset of art students.

Beyond Art Making

Course Code: V-HC 445 | **Contact Time:** 3 hours per week | **Credits:** 3 | **Seminar**

Mandatory for Fine Art Major

How do artists make a living? This course prepares students for the realities of art as a profession. Students acquire essential skills in Art Law, such as creative and intellectual copyright and around 21st C. digital technologies, installing exhibitions, ideas of contemporary

curating and collecting, developing CVs, writing applications for opportunities such as residencies and commissions, documenting and making presentations, and the changing and challenging role of the cultural practitioner today.

Contemporary Art Seminar

Course Code: V-HC 444 | **Contact Time:** 3 hours per week | **Credits:** 3 | **Seminar**

Mandatory for Fine Art Major

In recent years, Pakistani artists and curators have been significantly engaged in the international cultural arena. This course charts major conceptual strategies in contemporary art in Pakistan and internationally in recent years. Through presentations on the practice of significant artists, and on globalized exhibitions such as Biennales, Art fairs and the Documenta, the seminar format of this class, allows for discussions that help students to position their own work, in relation to contemporary society and art practice.

Past into Present

Course Code: V-HC 266 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

The course traces origins of modern art and design in South Asia with a focus on Pakistan. In nineteenth century, British colonial state introduced technical education in India by setting up art schools, under British mentorship. The Mayo School of Art was one such institution, established in Lahore by John Lockwood Kipling. Colonialism led to westernisation, international modernist concepts were introduced across India, gave rise to nationalism in art and laid the foundation for later generation of modern South Asian artists. Chronology of events will be discussed through illustrated lectures, visits to museums and galleries.

South Asian Art Seminar

Course Code: V-HC 240 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Seminar**

This course facilitates students to position their art practices within a socio-political understanding of art and culture. The thematic structure covers Indian art and aesthetics under colonialism, nationalism and modernism. Students will study some significant sites in South Asia to understand the geographical and cultural context. Some of the themes include: an introduction to the colonial enterprise, incorporation of foreign influences in 'indigenous' art and aesthetics. Students will study the emergence of new technologies, their negotiations with tradition in the works of modernists; the search for roots and identity before and after partition; and, the emergence of multiple modernisms in South Asian art.

Costume in History

Course Code: V-HC 270 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course looks at 'Costume in History' through the visual arts. It reviews the connection between costume and material culture through the ages as represented in the visual arts. Students study and analyse the intrinsic relationship of dress and textile with trade, politics, cultures and histories. For the final project students work on an experimental costume that represents some of the ideas they have been engaged with through the course.

Visual Thinking

Course Code: V-HC 268 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course aims to explore a range of research resources and experiment with information gathered through visual thinking/ brainstorming and art historical references. It aims at building independent route to research and thought. In this course we will be studying VTS (visual thinking strategies) in which we will be reading into various images from art history for critical thinking, visual literacy, language and communication skills.

Overlapping Narratives: Cinema and Art History

Course Code: VE 2203 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course attempts to build a critical awareness of the aesthetic language of film and make connections to movements and concepts in art history and contemporary art. Films by celebrated masters and lesser known auteurs are screened and active student participation is elicited through discussion on these. Students also critically engage with reading material, assignments and essays relevant to the subject.

History of Art and Artists in Rising Asia

Course Code: BA-E 1101 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

Studying various Schools of Persian, Mughal and Indian Miniatures, overlapping influences in Art from China, Japan and Korea and finally reaching to the boom of South Asian Contemporary Art, this course will be covering the study of Historical and Contemporary context of Asian Art and Artists. The module will be useful to develop an understanding of historical and regional aesthetic of art making to help them in return to contextualize their own practice.

Infra-Ordinary

Course Code: VE 2202 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course aims at building critical thinking and communication skills through examining the everyday as a domain in which social values are asserted and contested. Exploring questions like; what is the everyday? How is the everyday culture/practice produced and consumed? Why is the daily-ness of the daily life significant? And how does our own experience of the everyday help in the process of observing, analysing, critiquing, consuming and producing objects of significance?

Art in the Age of the Camera

Course Code: V-FA 253 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

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.

Unravelling Lahore

Course Code: V-FA 252 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course examines the rich history and culture of Lahore from an art historical and critical perspective, using various texts and its urban landscape as a site to explore ideas and concepts in art discourse. Lahore is an ancient city and Pakistan's cultural capital, and this course explores ideas, myths, representations, as well as icons from its cultural milieu. We will examine its earliest historical records and representations up until the present era. There will be an emphasis on the 20th Century or "Modern" era.

Body In Art: A thematic exploration of the role of the human body in Art History

Course Code: V-FA 254 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

This course discusses major themes regarding the human body in art by exploring the different ways it has lent to Art History. The human body and art are intrinsically linked, and have been so since the beginning of creative experimentation thousands of years ago. The body has inspired, serviced and validated visual language as a tool, canvas, medium and subject, an exploration (or

aversion) of which has fuelled and steered art and culture globally. This course examines these issues through lectures and discussions.

Images of Terror: Violence in Visual Culture

Course Code: V-FA 373 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

We live in a society where violence is part of our daily routine. We are experiencing violence, talking violence, fearing violence, consuming and even producing violence. Violence is inevitable. Unconsciously, while trying to counter violence we are producing more violence and artists are no exception. The debates and talks during the course will be designed around these questions: Has this wave of terror changed our aesthetics? Is it because horror and violence is the only thing that intrigues, thrills and entertains us? How and when violence became such an integral part of our popular visual culture? In order to answer these questions this course looks at the discourse of violence, art and their interplay.

Cross-Cultural Encounters in the Age of Modernity

Course Code: V-FA 374 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

The age of colonialism, broadly defined here as the long nineteenth century, was a period of intense interaction between the West and Middle East/South Asia region. These interactions were crucial in shaping some of the most important developments in the formation of modern South Asia as the century progressed. This course examines these interactions with an eye towards understanding some of the fundamental concepts that are applicable to our region today.

20th Century Art II

Course Code: V-FA 255 | **Contact Time:** 3 Hours per week | **Credits:** 3 | **Theory**

It is assumed that the discipline of visual art underwent a historic, existential crises following the World War II and has since

then transformed in practice and intent. The following course examines both the facts and myths of this seemingly radical transformation. Starting from 1945, it unpacks the challenges to modernist ethos and surveys the extent of their influence, thereby bridging the historic and the contemporary. However, chronological progression, while providing a structure to the course, is periodically challenged to accommodate multiple vantage points.

DEPARTMENT OF TEXTILE, FASHION & JEWELLERY DESIGN

BACHELOR OF TEXTILE & FIBRE STUDIES

Please note regarding Textile Studio Electives: The following Studio Electives are prerequisites which textile students have to undertake at various stages of the degree programme to be able to proceed into textile Major Studio courses. These electives however are also offered independently for students from other departments.

ELECTIVES AND MANDATORY COURSES

Techniques and Processes of Construction

Semester 3 | Course Code: D-TX 236 | **Contact Time:** 6 Hours per week | **Credits:** 3 | **Studio**

This course develops students' prior knowledge of 3 dimensional designs focusing on techniques and processes of construction used in the field of textile, jewellery and fashion. Students are introduced to weaving, knitting, draping, macramé, sewing, embellishment and embroidery in materials such as papers, natural and synthetic fibres, yarns, clay, plastics, acrylics, wood, metal, and glass etc. This fusion requires the practitioner to develop a thorough understanding of material behaviour and construction techniques and processes. Students learn problem solving through material

exploration and explore eco-friendly materials with reference to sustainability.

Surface and Materials

Semester 3 | Course Code: D-TX 237 | **Contact Time:** 6 Hours per week | **Credits:** 3 | **Studio**

The aim of this course is to build upon knowledge of two-dimensional surfaces by focusing on various aspects of design through incorporating elements and principles of design. 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 developing textures, using a variety of materials through an amalgamation of textile, fibre and jewellery to create two-dimensional surfaces.

Surface & Weave I

Semester 4 | Course Code: D-TX 201 | **Contact Time:** 6 Hours per week | **Credits:** 3 | **Studio**

This course is an introduction to the basic studio practices of textile and fibre studies. It develops a foundation in colour making and learning colour systems and theories through studies of various international colourists. Students are introduced to designers who played a major role in the Arts and Crafts movement through a project which helps develop their understanding of compositions and design. At this stage students are introduced to the table loom. A journey of the process of setting up the loom to create woven textiles is also experienced through the last few weeks of the course.

Surface & Weave II

Semester 5 | Course Code: D-TX 301 | **Contact Time:** 6 Hours per week | **Credits:** 3 | **Studio**

This course serves as a continuation of Surface & Weave I. This course introduces students to the basic tools of design development focusing on skills training. Students are taught professional application in various art media and develop

textural surfaces, which can be translated into textile designs. Students go through a series of workshops for skill development in tie and dye, silk painting and felt-making. By means of a series of projects derived from visual research students learn how to create novel surfaces in plain weave and imagery through off-loom tapestry. Table looms and bench looms are later introduced as a tool for design development and personal expression.

Fabrication

Semester 4 | Course Code: D-TX 239 | Contact Time: 6 Hours per week | Credits: 2 | Studio
The course is an introduction to textile surface and enhancement techniques along building on prior knowledge of surface design. The emphasis is on how the distinct materiality of various textiles can lead to and be used to develop innovative fabricated solutions. Students are motivated through class activities and discussion to initiate concepts, and develop their reflections by interpreting them in various textile techniques and surfaces for their studio projects. Students are introduced to knitting, exploration and use of embellishment on fabric along with surface enhancement techniques i.e. hand and machine embroidery, appliqué, quilting, printing & painting.

Surface III

Semester 6 | Course Code: D-TX 304 | Contact Time: 6 Hours per week | Credits: 3 | Studio
This is a specialized course designed for students who want to achieve a higher level understanding in surface design and make it their focal point for their Thesis. Students can utilise surface enhancement techniques such as hand and machine embroidery, embellishment, knotting, knitting, felting, open and exposed screen-printing in their studio practices. Students are introduced to natural dying techniques also. This course facilitates students to take direction for their Major Studio projects, through attaining

better skills and honing their strengths.

Weave III

Semester 6 | Course Code: D-TX 305 | Contact Time: 6 Hours per week | Credits: 3 | Studio
This is a specialized course designed for students who want to achieve a higher level in weaving and make it their focal point for their Thesis. Students explore advanced weaving techniques like warp and weft ikkat along with double ikkat, sussi etc. Detailed woven tapestries are also explored in this course using conventional and non-conventional materials. All advanced skills acquired through this course are to be implemented in the Major Studio.

Fashion Drawing

Semester 4 | Course Code: T-FS 200 | Contact Time: 6 Hours per week | Credits: 3 | Studio
In this course students develop advanced application of fundamental skills in fashion drawing. Students are given an understanding of human body proportions with the aim to stylize the human figure in order to produce skilful fashion illustrations. It provides a platform to learn various skill sets, ranging from illustration to fashion drawing, and encourages students to experiment and develop creative responses.

Computer Aided Textile Design

Semester 5 | Course Code: D-TX 336 | Contact Time: 6 Hours per week | Credits: 3 | Studio
In this course textile students are introduced to CAD as a direct, effective portal into the ever-changing worlds of contemporary textile and fashion design. The course develops students' software skills through introducing them to marketable practical solutions. The course structure addresses both the subject matter and basic computing skills. Using the latest computerized design systems students create original designs, repeats, colour ways and co-ordinates, targeting specific markets, in particular local textile trends and markets.

Forecasting

Semester 5 | Course Code: D-TX 338 | Contact time: 6 Hours per week | Credits: 2 | Studio
Trend Forecasting is an introductory level studio course that explores research strategies to predict future directions within the field of ready-to-wear fashion design. The course focuses on various fashion components that contribute to the overall fashion statement. Aspects pertaining to silhouette, colour, fabric and print are explored individually and then synthesized to develop cohesive trend boards for different market segments.

Fashion Accessories

Semester 5 | Course Code: D-FA 402 | Contact time: 4 Hours per week | Credits: 2 | Studio
In this course students acquire skills and knowledge to design shoes, bags, jewellery and other fashion accessory items to a professional and international standard. The structure of the course is built to shape professionals that can work autonomously with un/conventional materials to provide aesthetic solutions to commercial needs. Students learn the importance of 'Fashion Accessories' and styling so that they are able to create their own individual designs and sense of styles.

TEXTILE MAJOR STUDIO COURSES

Mandatory for Textile Major Students

Integrated Design Major

Semester 4 | Course Code: D-TX 224 | Contact Time: 6 Hours per week | Credits: 3 | Studio
In this course students from Textile, Fashion & Jewellery work on open-ended projects. Tasks are designed through identifying meaningful big ideas which help students understand and respond to complex notions such as identity, communication etc. The multidisciplinary nature of this course actively engages students, allowing them to interact in the Major Studio. This is expected to lead to a unique dialogue that encourages sharing of ideas between students

and culminate in diverse design trends. Idea and concept development is the focus of this course, enabling students to express their creativity through discovering their individuality. As a result students develop a strong understanding of medium and material to develop their signature style.

Textile Major Studio I

Semester 5 | Course Code: D-TX 262 | Contact Time: 6 Hours per week | Credits: 3 | Studio
In this course theme based exercises are designed to make students visualize 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 in collaboration with the CAD textile class. This course provides an opportunity to understand and develop concepts by exploring various art and design methods. Students modify and/or construct methods through their own research within class projects, a process which aids their conceptual growth.

Textile Major Studio II

Semester 6 | Course Code: D-TX 303 | Contact Time: 6 Hours per week | Credits: 3 | 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 helps in 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 forecast. A visit to an industrial printing unit at this time also gives students a more focused perspective regarding design and printing limitations. Mandatory internship in the textile industry are a highlight of this course.

Textile Major Studio III

Semester 7 | summer internship included) | Course Code: D-TX 401 | Contact Time: 18 Hours per week | Credits: 9 | Studio

Students in this course work on a ‘Mini Thesis’ to prepare them for the upcoming semester in which the final Thesis commences. Conceptual development is the focus of this course. The industrial placement (as part of the summer programme, preceding this semester) helps them mature their design ideas into pragmatic solutions. This course develops students’ analytical thinking through observation and experience and the research conducted. It allows them to streamline their entire creative process such as, how to conduct design research. It ultimately equips them to select and discard ideas, which is the most important aspect of critical thinking with respect to the focus area of their design inspiration.

Textile Major Studio IV | Independent Study

Semester 8 | Course Code: D-TX 402 | Contact Time: 24 Hours per week | Credits: 12 | Studio

In this course students work on an independent supervised Thesis project. Building upon their research conducted in the previous semester, students identify areas of interest for their final Thesis Major Project. 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 in a positive way. Through this course it is encouraged that students work on topics that deal with sensitive issues, sustainable trends and social issues to make contributions as designers. The idea is to empower the students to develop their design philosophy.

TEXTILE THEORY COURSES

Mandatory for Textile Major Students

History of Design | Semester 3

Course Code: D-HC 242 | Contact Time: 3 hours

per week | Credits: 3 | Theory

This course surveys the key historical developments in the field of design from the Industrial Revolution to present times. The course explores the 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, economical, and technological contexts. Ideological linkages and parallels are explored between the production culture of the Indian sub-continent and the design ideals espoused by the West. A diverse spectrum of themes is explored ranging from hand-crafted aesthetic, to industrial modernism and ultimately delving into ideas of Post Modernism and the Information age.

Textile Technology I & II

Semester 3 & 4 | Course Code: D-HC 246, D-HC 247 | Contact Time: 3 hours per week | Credits: 1.5 | Theory

The course provides broad-based introduction in the technological aspects of the textile industry. It deals with all of the processes involved in developing and producing textile products, including fibre manufacture, spinning, weaving, knitting, wet processing and textile testing. The aim of this course is to develop a critical and innovative approach towards manufacturing techniques and practices in textiles.

History of Textile, Fashion & Accessory Design

Semester 4 | Course Code: D-TX 249 | Contact Time: 3 Hours per week | Credits: 3 | Seminar

In this course the history of textiles, clothing, fashion and jewellery design is taught through the selected landmark archaeological finds, developments, technological inventions, movements, products, and social enterprises. Both those that have occurred in the past and ones continuing to occur in the different domains of arts and crafts are explored. The course blends

theory and practice as students are encouraged to think how they can apply the knowledge of history to studio practice. They are taught to approach history by connecting it with the combined outcome of the sociological, cultural, geographical, political, technological and commercial perspectives.

Textile Seminar

Semester 5 | Course Code: D-TX 302 | Contact Time: 3 Hours per week | Credits: 3 | Seminar

The Textile Seminar is structured to strengthen and refine concepts and creative thought processes required to put together ideas for advanced level design projects, including the final Thesis Project. Students explore a variety of sources of inspiration theoretically for the development of designs. Through research, presentations, and conversations built around the ‘Topic of the Week’, students learn to identify relevant material for inspiration. They furthermore learn to devise ideas for designs, and supplement instinctual design sense with a thoroughly researched approach to the design process. The course is delivered through discussions, presentations, and examinations.

Marketing I

Semester 6 | Course Code: D-HC 343 | Contact Time: 3 hours per week | Credits: 3 | Theory

This course is an introduction to marketing and is a foundation for marketing in the next semester. The purpose of the course is to give a holistic view to the student about a product or service – from idea generation to selling. The course does not assume any prior knowledge of marketing. The focus of the course is to understand the consumer, the marketing environment and how to become consumer driven.

Marketing II

Semester 7 | Course Code: D-HC 449 | Contact Time: 3 hours per week | Credits: 3 | Theory

This course teaches students about how to

market textile, fashion and jewellery products - the journey from the designer’s studio to the wholesale showroom and to the retail outlets. Students learn a wide range of business activities in fashion, branding, retail, merchandising and international marketing that fosters creativity, innovation and good business acumen.

Contemporary Textile, Fashion, and Jewellery Seminar

Semester 7 | Course Code: D-HC 451 | Contact Time: 3 hours per week | Credits: 3 | Seminar

The Contemporary TFJ Seminar takes place in the Design students’ final semester, at a point where they are formulating their Thesis Project. Current local as well as international trends and pioneers in fields of contemporary design are introduced in response to changing global trends focusing on ‘green’ design solutions. The course encourages students to formulate critical design questions so they can reflect on work done by artists and designers. The course content helps students to decide upon possible research questions, theoretical frameworks, approaches, sites, data collection and analysis methods for their final year thesis. Based on this, it also addresses research design and management strategies that are involved in planning research. The course content helps students to develop an ability to discuss, critique and evaluate contemporary design beyond textile, fashion or jewellery.

Design Portfolio

Semester 8 | Course Code: D-HC 448 | Contact Time: 3 hours per week | Credits: 3 | Seminar

This course prepares students to enter the ‘real world’. It aims to equip students with skills of ‘self-selling’ and portfolio development and presentation. It further aims to prepare students to select ‘perfect fit’ careers, find better jobs, and become professional and street smart. It gives students a realistic picture of their future professional lives and provides tools to cope with the transition into the professional world.

BACHELOR OF JEWELLERY & ACCESSORY DESIGN

Please note regarding Jewellery Studio Electives: The following Studio Electives are prerequisites which Jewellery students have to undertake at various stages of the degree programme to be able to proceed into Jewellery Major Studio courses. These electives however are also offered independently for students from other departments.

ELECTIVES AND MANDATORY COURSES

Techniques and Processes of Construction

Semester 3 | Course Code: D-TX 236 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course develops students' prior knowledge of 3 dimensional designs focusing on techniques and processes of construction used in the field of textile, jewellery and fashion. Students are introduced to weaving, knitting, draping, macramé, sewing, embellishment and embroidery in materials such as papers, natural and synthetic fibres, yarns, clay, plastics, acrylics, wood, metal, and glass etc. This fusion requires the practitioner to develop a thorough understanding of material behaviour and construction techniques and processes. Students learn problem solving through material exploration and explore eco-friendly materials with reference to sustainability.

Surface and Materials

Semester 3 | Course Code: D-TX 237 | Contact Time: 6 Hours per week | Credits: 3 | Studio

The aim of this course is to build upon knowledge of two-dimensional surfaces by focusing on various aspects of design through incorporating elements and principles of design. 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 developing textures, using a variety of materials through an amalgamation of textile, fibre and jewellery to

create two-dimensional surfaces.

Jewellery Fabrication I

Semester 4 | Course code: D-JW 2201 | Contact time: 6 hours per week | Credits: 3 | Studio

This studio-based course forms a foundation for training students in technical skills. Studies in materials, product types, basic techniques, weights, measurements, workshop tools and equipment form major components of the course. Students are exposed to a variety of themes and ways of perceiving body ornamentation and objects. Selected design approaches are translated from concept models to prototypes, and eventually, finished forms.

Jewellery Fabrication II

Semester 5 | Course code: D-JW 3101 | Contact time: 6 hours per week | Credits: 3 | Studio

In this course further studies are undertaken into more complex techniques and fabrication processes with varied materials in order to prepare students to resolve technical challenges during production. Intensive techniques like casting, stone setting and fittings are practiced under supervision. Guidance is given in workshop organization and management, efficiency and quality control and determination of quantities for production.

Traditional Practices

Semester 5 | Course code: D-JW 482 | Contact time: 6 hours per week | Credits: 3 | Studio

The ancient art of the goldsmith in the subcontinent is revived and revisited in this course where students learn the traditional techniques of hand-crafting jewellery and objects. Students are encouraged to re-examine the nature and context of historical object, ornaments and collections and place them within a framework within which they create a dialogue with the 'present'. Students work with the guidance of master craftsmen to acquire skills in the techniques of enamelling, stamping, filigree,

repoussage and chasing.

Contemporary Materials and Technologies

Semester 6 | Course code: D-JW 483 | Contact time: 6 hours per week | Credits: 3 | Studio

This course focuses on exploring the unconventional and the alternative. Students analyse and apply concepts through which they embark on a journey of transformation of everyday objects into contemporary ornaments with meaningful narratives. A varied range of materials, mediums, techniques and tools are used. References to other art and design forms provide a departure point for exploration within the realms of scale, colour, light, sound, form and alternative materials for interactive objects, video, performance and site specific installations.

CAD for Jewellery and Accessory I, II

Semester 4, 5 | Course code: D-JW 222, D-JW 322 | Contact time: 6 hours per week | Credits: 3 | Studio

This course guides students in how to create and draw accurate and precise designs vital to product standardization. In three levels of basic, intermediate and advanced CAD studies, students construct 2D designs into 3D objects or jewellery through customized software. This skill supports designers by providing automatic views of jewellery and objects in 3D multiple perspectives for visualization and precise editing, thereby eliminating errors in product prototypes.

JEWELLERY MAJOR STUDIO COURSES

Mandatory for Jewellery and Accessory Major Students

Integrated Design Major

Semester 4 | Course Code: D-TX 224 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students from Textile, Fashion & Jewellery work on open-ended projects. Tasks are designed through identifying meaningful big ideas which help students understand and respond to complex notions such as identity, communication etc. The multidisciplinary

nature of this course actively engages students, allowing them to interact in the Major Studio. This is expected to lead to a unique dialogue that encourages sharing of ideas between students and culminate in diverse design trends. Idea and concept development is the focus of this course, enabling students to express their creativity through discovering their individuality. As a result students develop a strong understanding of medium and material to develop their signature style.

Jewellery and Accessory Design Major Studio I

Semester 5 | Course code: D-JW 281 | Contact time: 6 hours per week | Credits: 3 | Studio

The focus of this course lies on gaining knowledge of basic jewellery concepts and terminology and to understand core design principles pertaining to jewellery, such as scale, proportion, balance, flexibility, form and colour. There is an emphasis on research, encouraging students to explore a variety of themes in intellectual and creative ways resulting in conceptually driven, technically resolved, contemporary design outcomes. Students are taught key skills required by practicing designers, including how to translate their creative vision onto paper through detailed technical drawings and rendering in colour.

Jewellery and Accessory Design Major Studio II

Semester 6 | Course code: D-JW 361 | Contact time: 12 hours per week | Credits: 6 | Studio

Students are encouraged to begin developing their own unique style and creative vision at this stage. Employing a combination of complex research methodologies to gain a more profound understanding of themes leads to a more independent approach. Jewellery is explored in an interdisciplinary fashion in order to meet global standards of contemporary design practice. During the design process

students begin to reflect and resolve technical challenges encountered during fabrication.

Jewellery and Accessory Design Major Studio III

Semester 7 (summer internship included)

Course code: D-JW 381 | Contact time: 18 hours per week | Credits: 9 | Studio

In this course students are allowed to explore their individual areas of interest thereby expressing their unique identity and creative vision through self-directed research and projects. They may draw from their past experiences, personal narratives or commentaries on social, cultural or political notions by adopting a multidisciplinary approach to idea generation. They acquire invaluable knowledge and experience by working for a leading jewellery or design house in the form of an intensive, mandatory 6-week internship during the summer as part of their professional training. Relevant topics concerning the design profession, such as copyright, design ethics, exhibiting and photographing work, public and private commissions are explored.

Jewellery and Accessory Design Major Studio IV

Semester 8 | Course code: D-JW 461 | Contact time: 24 hours per week | Credits: 12 | Studio

In this course an individual portfolio is developed under 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 on a professional level.

JEWELLERY AND ACCESSORY DESIGN THEORY COURSES

Mandatory for Jewellery and Accessory Major Students

History of Design

Semester 3 | Course Code: D-HC 242 | Contact

Time: 3 hours per week | Credits: 3 | Theory

This course surveys the key historical developments in the field of design from the Industrial Revolution to present times. The course explores the 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, economical, and technological contexts. Ideological linkages and parallels are explored between the production culture of the Indian sub-continent and the design ideals espoused by the West. A diverse spectrum of themes is explored ranging from handcrafted aesthetic, to industrial modernism and ultimately delving into ideas of Postmodernism and the Information age.

History of Textile, Fashion and Accessory Design

Semester 4 | Course Code: D-TX 249 | Contact

Time: 3 Hours per week | Credits: 3 | Seminar

In this course the history of textiles, clothing, fashion and jewellery design is taught through the selected landmark archaeological finds, developments, technological inventions, movements, products, and social enterprises. Both those that have occurred in the past and ones continuing to occur in the different domains of arts and crafts are explored. The course blends theory and practice as students are encouraged to think how they can apply the knowledge of history to studio practice. They are taught to approach history by connecting it with the combined outcome of the sociological, cultural, geographical, political, technological and commercial perspectives.

Jewellery Seminar

Semester 5 | Course code: D-JW 3102 | Contact

time: 3 hours per week | Credits: 3 | Seminar

This course informs and engages students

with current issues concerning artists and designers. Issues discussed include ethics, identity, sustainability and hybridization within contemporary discourse and design practice. The course aims to combine critical and contextual studies through which students sharpen their ability to think, question and find solutions. Topics such as the role of the craftsperson, commercial and economic factors, fashion, historic and cultural influences and aesthetic considerations are examined through a series of lectures.

Marketing I

Semester 6 | Course Code: D-HC 343 | Contact

Time: 3 hours per week | Credits: 3 | Theory

This course is an introduction to marketing and is a foundation for marketing in the next semester. The purpose of the course is to give a holistic view to the student about a product or service – from idea generation to selling. The course does not assume any prior knowledge of marketing. The focus of the course is to understand the consumer, the marketing environment and how to become consumer driven.

Marketing II

Semester 7 | Course Code: D-HC 449 | Contact

Time: 3 hours per week | Credits: 3 | Theory

This course teaches students about how to market textile, fashion and jewellery products - the journey from the designer's studio to the wholesale showroom and to the retail outlets. Students learn a wide range of business activities in fashion, branding, retail, merchandising and international marketing that fosters creativity, innovation and good business acumen.

Contemporary Textile, Fashion, and Jewellery Seminar

Semester 7 | Course Code: D-HC 451 | Contact

Time: 3 hours per week | Credits: 3 | Seminar

The Contemporary TFJ Seminar takes place in the Design students' final semester, at a point where they are formulating their Thesis Project. Current local as well as international trends and pioneers in fields of contemporary design are introduced in response to changing global trends focusing on 'green' design solutions. The course encourages students to formulate critical design questions so they can reflect on work done by artists and designers. The course content helps students to decide upon possible research questions, theoretical frameworks, approaches, sites, data collection and analysis methods for their final year thesis. Based on this, it also addresses research design and management strategies that are involved in planning research. The course content helps students to develop an ability to discuss, critique and evaluate contemporary design beyond textile, fashion or jewelry.

Design Portfolio

Semester 8 | Course Code: D-HC 448 | Contact

Time: 6 hours per week | Credits: 3 | Seminar

This course prepares students to enter the 'real world'. It aims to equip students with skills of 'self-selling' and portfolio development and presentation. It further aims to prepare students to select 'perfect fit' careers, find better jobs, and become professional and street smart. It gives students a realistic picture of their future professional lives and provides tools to cope with the transition into the professional world.

BACHELOR OF FASHION & FIBRE STUDIES

Please note regarding Fashion Studio Electives: The following Studio Electives are prerequisites which fashion students have to undertake at various stages of the degree programme to be able to proceed into Fashion Major Studio courses. These electives however are also offered independently for students from other departments.

ELECTIVES AND MANDATORY COURSES

Techniques and Processes of Construction

Semester 3 | Course Code: D-TX 236 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course develops students' prior knowledge of 3 dimensional designs focusing on techniques and processes of construction used in the field of textile, jewellery and fashion. Students are introduced to weaving, knitting, draping, macramé, sewing, embellishment and embroidery in materials such as papers, natural and synthetic fibres, yarns, clay, plastics, acrylics, wood, metal, and glass etc. This fusion requires the practitioner to develop a thorough understanding of material behaviour and construction techniques and processes. Students learn problem solving through material exploration and explore eco-friendly materials with reference to sustainability.

Surface and Materials

Semester 3 | Course Code: D-TX 237 | Contact Time: 6 Hours per week | Credits: 3 | Studio

The aim of this course is to build upon knowledge of two-dimensional surfaces by focusing on various aspects of design through incorporating elements and principles of design. 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 developing textures, using a variety of materials through an amalgamation of textile, fibre and jewellery to create two-dimensional surfaces.

Sewing, Construction and Pattern I

Semester 4 | Course Code: D-TX 238 | Contact time: 6 Hours per week | Credits: 3

Students learn the basics of pattern making starting from the skirt block. Various professional techniques are used to identify the appropriate modifications in adapting blocks into diverse

styles. In the second half of the semester students are introduced to industrial sewing machines, and their applications. Students learn about the importance of a range of construction techniques for different fabrics, and acquire the skills to apply those construction techniques pragmatically.

Sewing, Construction and Pattern II

Semester 5 | Course Code: D-TX 334 | Contact time: 6 Hours per week | Credits: 3 | Studio

The objective of this course is to expose students to various skill sets in order to achieve higher levels in pattern making and sewing. The structure of this course is built to train professionals that can work autonomously with the constructive needs of the designer and enable the students to learn the importance of pattern making and sewing to be able to create their own individual designs and styles using basic blocks.

Sewing, Construction III

Semester 6 | Course Code: D-TX 340 | Contact time: 6 Hours per week | Credits: 3 | Studio

The course is designed to strengthen the student's ability of taking garments from concept to creation. The course aims to develop basic professional techniques used in the construction of garments. Sewing techniques - including cutting, construction of the garment and finishing are explored, using industrial equipment to create sample garments in various types of fabrics. Students learn techniques in cutting, hand stitching, seam and hem finishes, pocket construction, pressing, and finishing.

Pattern III

Semester 6 | Course Code: D-TX 341 | Contact time: 6 Hours per week | Credits: 3 | Studio

In this course students learn to draft blocks for Sleeves, Collars, Trousers and Dresses. Various professional techniques are used to identify the appropriate modifications in adapting blocks into various styles.

Fabrication

Semester 4 | Course Code: D-TX 239 | Contact

Time: 6 Hours per week | Credits: 2 | Studio

The course is an introduction to textile surface and enhancement techniques along with building on prior knowledge of surface design. The emphasis is on how the distinct materiality of various textiles can lead to and be used to develop innovative fabricated solutions. Students are motivated through class activities and discussion to initiate concepts, and develop their reflections by interpreting them in various textile techniques and surfaces for their studio projects. Students are introduced to knitting, exploration and use of embellishment on fabric along with surface enhancement techniques i.e. hand and machine embroidery, appliquéd, quilting, printing & painting.

Fashion Drawing

Semester 4 | Course Code: T-FS 200 | Contact

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

In this course students develop advanced application of fundamental skills in fashion drawing. Students are given an understanding of human body proportions with the aim to stylize the human figure in order to produce skilful fashion illustrations. It provides a platform to learn various skill sets, ranging from illustration to fashion drawing, and encourages students to experiment and develop creative responses.

Computer Aided Fashion

Semester 5 | Course Code: D-FC 307 | Contact

time: 6 Hours per week | Credits: 3 | Studio

Fashion students are introduced to CAD as direct, effective portals into the ever-changing worlds of textile and fashion designing. The CAD course helps students to nurture their software skills into marketable practical solutions. The class is structured so that the students are thoroughly introduced to both the subject matter and basic computing skills. Using the latest computerized design systems students create original designs,

repeats, colour ways and co-ordinates, targeting specific markets especially local textile and fashion trends.

Forecasting

Semester 5 | Course Code: D-TX 338 | Contact

time: 6 Hours per week | Credits: 2 | Studio

Trend Forecasting is an introductory level studio course that explores research strategies to predict future directions within the field of ready-to-wear fashion design. The course focuses on various fashion components that contribute to the overall fashion statement. Aspects pertaining to silhouette, colour, fabric and print are explored individually and then synthesized to develop cohesive trend boards for different market segments.

Fashion Accessories

Semester 5 | Course Code: D-FA 402 | Contact

time: 4 Hours per week | Credits: 2 | Studio

In this course students acquire skills and knowledge to design shoes, bags, jewellery and other fashion accessory items to a professional and international standard. The structure of the course is built to shape professionals that can work autonomously with un/ conventional materials to provide aesthetic solutions to commercial needs. Students learn the importance of 'Fashion Accessories' and styling so that they are able to create their own individual designs and sense of styles creatively.

FASHION MAJOR STUDIO COURSES

Mandatory for Fashion Major Students

Integrated Design Major

Semester 4 | Course Code: D-TX 224 | Contact

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

In this course students from Textile, Fashion & Jewellery work on open-ended projects. Tasks are designed through identifying meaningful big ideas which help students understand and respond to complex notions such as identity, communication etc. The multidisciplinary

nature of this course actively engages students, allowing them to interact in the Major Studio. This is expected to lead to a unique dialogue that encourages sharing of ideas between students and culminate in diverse design trends. Idea and concept development is the focus of this course, enabling students to express their creativity through discovering their individuality. As a result students develop a strong understanding of medium and material to develop their signature style.

Fashion Major I

Semester 5 | Course Code: D-FH 303 | Contact time: 6 Hours per week | Credits: 3 | Studio
Fashion drawing is the communication of fashion that originates with illustration, drawing and painting. Projects are designed to know the fundamentals of fashion croquis drawing. The aim is to give students, ideas and guidelines in a step-by-step approach to develop a fashion sketch. Students learn techniques for illustrating design details to attain skill at an advanced level.

Fashion Major II

Semester 6 | Course Code: D-FH 304 | Contact time: 6 Hours per week | Credits: 3 | Studio
Students understand fashion 'looks and theme' through research and explore materials to develop design ideas to progress in the process of design development. The students are also taught to make technical flats of garments keeping in mind industry requirements.

Fashion Major III (Fashion drawing + Pattern + Sewing)

Semester 7(summer internship included) | Course Code: D-FH 401 | Contact time: 18 Hours per week | Credits: 9 | Studio
In this course students design a mini collection based on the "Theme" they have selected for their thesis project. Students develop sketches and illustrations in the fashion drawing segment. These designs go into the pattern slot, and are

constructed in toiles using innovative techniques and finishes for the final look according to the criteria specified and corresponding to the norms of the industry and demand of the target markets.

Fashion Major IV (Fashion Drawing + Pattern + Sewing)

Semester 8 | Course Code: D-FH 402 | Contact time: 24 Hours per week | Credits: 12 | Studio
Students create a collection by integrating all they have learnt. They harness their creative energy and cultural influences for their final collection. In this course students explore areas of personal interest, research and develop in-depth knowledge on the concept they finalize. This self-directed project reflects innovative solutions and leads to a fashion collection/exhibition.

FASHION THEORY COURSES

Mandatory for Fashion Major Students

History of Design

Semester 3 | Course Code: D-HC 242 | Contact Time: 3 hours per week | Credits: 3 | Theory
This course surveys the key historical developments in the field of design from the Industrial Revolution to present times. The course explores the 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, economical, and technological contexts. Ideological linkages and parallels are explored between the production culture of the Indian sub-continent and the design ideals espoused by the West. A diverse spectrum of themes is explored ranging from handcrafted aesthetic, to industrial modernism and ultimately delving into ideas of Postmodernism and the Information age.

Textile Technology I & II

Semester 3 & 4 | Course Code: D-HC 246, D-HC 247 | Contact Time: 3 hours per week | Credits: 1.5 | Theory

The course provides broad-based introduction in the technological aspects of the textile industry. It deals with all of the processes involved in developing and producing textile products, including fibre manufacture, spinning, weaving, knitting, wet processing and textile testing. The aim of this course is to develop a critical and innovative approach towards manufacturing techniques and practices in textiles.

History of Textile, Fashion and Accessory Design

Semester 4 | Course Code: D-TX 249 | Contact Time: 3 Hours per week | Credits: 3 | Seminar

In this course the history of textiles, clothing, fashion and jewellery design is taught through the selected landmark archaeological finds, developments, technological inventions, movements, products, and social enterprises. Both those that have occurred in the past and ones continuing to occur in the different domains of arts and crafts are explored. The course blends theory and practice as students are encouraged to think how they can apply the knowledge of history to studio practice. They are taught to approach history by connecting it with the combined outcome of the sociological, cultural, geographical, political, technological and commercial perspectives.

Fashion Seminar

Semester 5 | Course Code: D-FH 302 | Contact time: 3 Hours per week | Credits: 3 | Seminar

This course is a brief survey of the history of fashion and apparel. It outlines the major factors for change and evolution. The content of the course explores the relationship between the garment and what has come to be known as fashion. It traces the origins of Haute Couture from the 17th Century till the 20th Century in

Europe. It focuses on the many benchmarks in women's fashion. Student develop the ability to analyze the historical, social, and aesthetic essence of fashion design and how fashion is a reflection of trends in technology, literature, art, and social systems.

Marketing I

Semester 6 | Course Code: D-HC 343 | Contact Time: 3 hours per week | Credits: 3 | Theory

This course is an introduction to marketing and is a foundation for marketing in the next semester. The purpose of the course is to give a holistic view to the student about a product or service – from idea generation to selling. The course does not assume any prior knowledge of marketing. The focus of the course is to understand the consumer, the marketing environment and how to become consumer driven.

Marketing II

Semester 7 | Course Code: D-HC 449 | Contact Time: 3 hours per week | Credits: 3 | Theory

This course teaches students about how to market textile, fashion and jewellery products - the journey from the designer's studio to the wholesale showroom and to the retail outlets. Students learn a wide range of business activities in fashion, branding, retail, merchandising and international marketing that fosters creativity, innovation and good business acumen.

Contemporary Textile, Fashion, and Jewellery Seminar

Semester 7 | Course Code: D-HC 451 | Contact Time: 3 hours per week | Credits: 3 | Seminar

The Contemporary TFJ Seminar takes place in the Design students' final semester, at a point where they are formulating their Thesis Project. Current local as well as international trends and pioneers in fields of contemporary design are introduced in response to changing global trends focusing on 'green' design solutions. The course encourages students to formulate critical design questions

so they can reflect on work done by artists and designers. The course content helps students to decide upon possible research questions, theoretical frameworks, approaches, sites, data collection and analysis methods for their final year thesis. Based on this, it also addresses research design and management strategies that are involved in planning research. The course content helps students to develop an ability to discuss, critique and evaluate contemporary design beyond textile, fashion or jewelry.

Design Portfolio

Semester 8 | Course Code: D-HC 448 | Contact Time: 6 hours per week | Credits: 3 | Seminar

This course prepares students to enter the 'real world'. It aims to equip students with skills of 'self-selling' and portfolio development and presentation. It further aims to prepare students to select 'perfect fit' careers, find better jobs, and become professional and street smart. It gives students a realistic picture of their future professional lives and provides tools to cope with the transition into the professional world.

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

VCD MAJOR STUDIO COURSES

Visual Communication Design Major

Studio I

4th Semester | Course Code: V-CD 255 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students are familiarized with areas within visual communication such as information, orientation, documentation and narration through short, experimental assignments. The emphasis lies on design

thinking, strengthening manual and digital execution skills as well as perceptive and conceptual abilities. Important approaches such as semiotics are explored through readings and applied to research leading to experiments with a variety of design formats.

Visual Communication Design Major Studio II

5th Semester | Course Code: V-CD 355 | 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. Independent and team project handling as well as visual and verbal presentation skills are strengthened.

Visual Communication Design Major Studio III

6th Semester | Course Code: V-CD 373 | 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 focus on interactions with the real world such as the environment, people and their 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.

Visual Communication Design Major Studio IV

7th Semester | Course Code: V-CD 455 | Contact Time: 18 Hours per week | Credits: 9 | Studio

This course consists of supervised independent project work building upon the real life interaction experience gained in the previous semester. Through applying their reflective and analytical skills students focus on their own interests, strengths and weaknesses, improve where required and develop, execute and present advanced design concepts.

Visual Communication Design Major Studio V

8th Semester | Course Code: V-CD 475 | 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 provide feedback. Instructors recommend relevant professionals to consult. The expected outcome is a complex concept development and a high-end execution to be exhibited in the Thesis display. An essay is also required.

Computer Graphics

3rd Semester | Course Code: V-CD 239 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course familiarizes students with the key concepts of computer graphics and visual effects with reference to workflow and technology, focusing on complete Adobe Creative Suit and other industry standard desktop publishing software. The elements provide practical experience and understanding of the algorithms and theory that form the basis of computer graphics. The subject's interdisciplinary nature is emphasized through the help of slide shows, group presentations, panel discussions and Q&A sessions, along with a wide variety of examples and applications. Course material is structured specifically to meet the needs of visual communication design students.

Typography and Layout

3rd Semester | Course Code: V-CD 238 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course introduces students to the basics of using type and creating layouts. Students are familiarized with specific terminology regarding font classification, measurement, placement and page arrangement. Further emphasis is placed on understanding the semiotic value of fonts and the importance of applying it appropriately to the message.

VCD ELECTIVE STUDIO COURSES

NOTE on Advanced Electives (i.e. Level III Elective courses): These advanced courses are independently constructed according to the individual needs of students specializing in one of these areas. They are designed in consultation with teaching faculty. Evaluation is through regular tutorials, internal and external critiques and presentations.

Animation I

4th Semester | Course Code: V-CD 240 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students are introduced to the core concepts of three-dimensional animation, including spatial deformation, mesh editing and transformation. The emphasis is on understanding the principles of mesh topology, edge flows and creating and/or maintaining volume of 3D models. Each student creates a series of complex 3D models based on real-world examples.

Animation II

5th Semester | Course Code: V-CD 340 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course picks up from the previous Level I Animation course. Students learn how to create their own materials and textures, the principles of animation, key frame animation, setting up lights and cameras, character rigging and particle effects.

Interaction Design I

4th Semester | Course Code: V-CD 226 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course introduces students to the concepts and practices of user experience and interaction design, including qualitative and quantitative assessment, user testing and prototyping techniques. It focuses on developing a strong foundation for designing industry-standard interactions for all media.

Interaction Design II

5th Semester | Course Code: V-CD 356 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students build on the introductory tools and techniques of user experience and interaction design learned in V-CD 226 to develop their personal prototyping processes. They also learn to apply these processes to the design of holistic services and physical products.

Illustration I

4th Semester | Course Code: V-CD 237 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students are introduced to both, illustration as icon and as narrative. They learn the mechanics of narrative imagery, focusing on the more complex format of the storyboard. Research based illustration practices are introduced with emphasis on their immediate environment for inspiration. Material exploration hones their skills in photography, drawing and painting along with using programmes such as Photoshop and Illustrator.

Illustration II

5th Semester | Course Code: V-CD 337 | Contact Time: 6 Hours per week | Credits: 3 | Studio

In this course students intensify their research practice in illustration. Editorial illustration and other indirect yet playful applications are explored. Emphasis is placed on the elements and dynamics of style and language. Students are expected to develop their own personal vocabulary for illustration by the end of the course.

Print Design I

4th Semester | Course Code: V-CD 235 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This course introduces students to the language and techniques of print design. Basic skills of developing raster and vector images for offset and screen-printing are explored through software such as Photoshop and Illustrator. Page layout techniques and typesetting are learnt through Adobe InDesign. Research based projects familiarize students with print standards and

formats such as posters, postcards, stamps and magazines. The course includes a field trip to a printing press and a screen printer.

Print Design II

5th Semester | Course Code: V-CD 335 | Contact Time: 6 Hours per week | Credits: 3 | Studio

This is a continuation of the previous print design course for students who will work on advanced level print design tasks. These include the development of layout masks for complex multi-paged items like magazines, newspapers and books or the two-dimensional evaluation of a three-dimensional printed item like a box or elaborate packaging. Field trips are taken to a local publishing house.

VCD THEORY COURSES

History of Design

3rd Semester | Course Code: D-HC 242 | Contact Time: 3 Hours per week | Credits: 3 | Theory

This course provides a survey of key international developments in the history of design, focusing on European, North American and South Asian perspectives. Students are introduced to theories, movements and personalities of visual communication, popular and material culture in relation to larger technological, cultural and socio-political developments such as industrialization, Colonialism and consumerism.

Theory of Modern Design

4th Semester | Course Code: V-HC 342 | Contact Time: 3 Hours per week | Credits: 3 | Theory

In this course students explore the development and relevance of international design approaches, the various design schools of thought and cross-cultural movements in relation to socio-political, technological and moral issues of present times. The course is intended as a catalyst for ideas and as a resource for students. Topics include postmodernism, design morality

and integrity, stereotypes and identities.

Media Theory

5th Semester | Course Code: D-HC 442 | Contact Time: 3 Hours per week | Credits: 3 | Theory

This course presents possibilities for students to explore and apply theoretical frameworks and insights to both foundational and on going discourses and debates regarding media and culture. Students are introduced to three broad areas: the technologies of communication and their effects from production through reception; ways of reading media texts from different analytical perspectives; the relationship of media texts with and their effects on audiences, authors and the collective.

Marketing

6th Semester | Course Code: D-HC 447 | Contact Time: 3 Hours per week | Credits: 3 | Theory

In this course students gain in-depth knowledge of marketing strategies and the promotional side of communication design through interactive case study presentations. It specifically explores branding as the intersection of design and marketing. Social behavior within consumer based societies and consumer psychology is also discussed to support design professionals to think critically and rationally according to visual principles of branding and advertising.

Contemporary Design Seminar

7th Semester | Course Code: V-CD 480 | Contact Time: 3 Hours per week | Credits: 3 | Theory

This course aims to orientate students within the rapidly diversifying professional fields of design. They are exposed to both 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.

Design Portfolio

8th Semester | Course Code: D-HC 448 | Contact Time: 6 Hours per week | Credits: 3 | Theory
Pre-requisites: Visual Communication Design
Major Design Studio I – IV

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 organizations are also arranged to help students gain a better understanding of their professional and academic options following graduation.

MASTERS IN ART & DESIGN STUDIES

Integrated Graduate Colloquia | I - III

Course Codes: ADS 5310, 5410, 6310 | 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 art and design 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

Course Codes: ADS 5321, 5421, 6321 | 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, organize, implement and finally present their research in a standardized academic form, a research report. During the first two semesters, students are given

foundations of research methods relevant to art and design through lectures, fieldwork and personal projects. In the third semester students conduct their individual research project for their thesis.

History of Ideas

Course Codes: ADS 5330 | **Contact Time:** 3 hours per week | **Credits:** 3 | **Theory**

This course focuses on the history of ideas and its role in the development of arts and design conventions over the ages. Students learn about ideas relevant to their own research within a historical context of visual arts and design. This exposure to the foundations of art and design theory broadens their understanding of visual culture and helps them define their own interests in art practice and research.

Strategies and Contexts in Practice

Course Code: ADS 5110 | **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

Course Codes: ADS 5210, 6110 | **Contact Time:** 12, 18 hours per week | **Credits:** 6, 9 | **Studio**

See description below

Major Project III + Thesis

Course Code: ADS 6210 | **Contact Time:** 24 hours per week | **Credits:** 12 | **Theory and Studio + Thesis: Degree show and written paper**

See description below

Major Projects I – III, Thesis

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 - self-directed, critical framework to evolve 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.

Thesis Requirement for MA ADS:

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

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

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

MASTERS IN ART EDUCATION

Studio I (Thinking Through Materials)*

1st Summer Semester | Course Code: AAE 5108 |

Total contact time: 96 Hours | **Credits:** 3 | **Studio**

This course provides opportunities for in-depth and sustained exploration of the properties, structures, materiality and expressive uses of various art materials. Ideas and activities explored through the entire body extend personal visual repertoires by facilitating critical questioning and re-examination of students' own experiences with materials. In parallel, the course provokes insights into

the role of concrete materials in supporting, integrating and challenging the different directions such ideas may lead us to, as well as the different possibilities for teaching and learning they might suggest. The course is closely linked to the artistic development component that runs parallel to it in Curriculum and Developmental Psychology.

Studio II (Contexts and Strategies for Making and Teaching)*

2nd Summer Semester | Course Code: AAE 5207 | **Total contact time:** 96 Hours | **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 workmanship skills and develop a personal narrative and relationship with materials with their particular art and teaching context in mind.

Studio III (Advanced Strategies for Making and Teaching) *

3rd Summer Semester | Course Code: AAE 6106 | **Total contact time:** 96 Hours | **Credits:** 3 | **Studio**

This advanced level studio course supports the independent pathway for art-making identified by the student in the previous studio course. It encourages students to formulate an independent project emerging from particular modes of research such as archiving, documentary mode, filmmaking etc. to redefine their relationship with their research area while using one or more forms of digital media. Students develop an understanding of research-

based practice and its formal aspects through developing a project in the form of a book, film, installation, photographic series or other artwork connected to their ongoing research in the theory courses.

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

Curriculum and Developmental Psychology in Art Education

1st Summer Semester | Course Code: AAE 5305 | **Total contact time:** 48 Hours | **Credits:** 3 | **Theory**

COMPONENT 1: Artistic Development in Childhood, Adolescence and Adulthood

In this part of the course theories of cognition, social learning, information processing, motivation involved in critical and creative thinking and problem solving 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.

COMPONENT 2: Curriculum Development and Assessment

This part of the course offers an examination of curriculum design, arts integration and assessment. Students learn about curriculum theory and design while having the opportunity to apply methods learned to 'real world' 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 assessments and standards, particularly from the students' own experiences as teachers and students.

History and Philosophy in Art Education

1st Summer Semester | Course Code: AAE 5304

| Total contact time: 48 Hours | Credits: 3 |

Theory

COMPONENT 1: Historical Foundations

This part of the course provides an introduction to major historical events and underlying beliefs and values that have influenced contemporary art and design education programmes within South Asia and beyond. Programmes in schools and higher education are scrutinized through documentation (interviews, films, photographic records) to develop awareness of educational system in the local context.

COMPONENT 2: Philosophical Foundations

In this component of the course, Philosophies and theories of education and arts are analyzed with a focus on their application to making and teaching art. Primary texts by and documents about influential international educational philosophers and schools of thought in aesthetic education are overviewed.

Critical Pedagogy in Art Education

2nd Summer Semester | Course Code: AAE 5311

| Total Contact Time: 48 Hours | Credits: 3 |

Theory

The two parts of this course frame teaching practice in the context of theories of art curriculum, teaching methodologies, classroom dialogue, and critical pedagogy and the potential art education has for transforming our students and the culture we live in.

COMPONENT 1: Teaching Strategies and Methods

This part of the course 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.

COMPONENT 2: Diversity in Education and the Arts

In a culturally diverse context such as Pakistan the diverse classroom holds the promise of a potent learning community. However, often schools and educational systems create problems for students that are deemed different, failing to help develop their unique potential and for their learning to be meaningfully contextualized for them. Using self-reflective writing, dialogue and discussion this part of the course offers current and future teachers the opportunity to reflect on how they might help every student succeed in a diverse learning environment and how they might negotiate issues of diversity in their teaching.

Research Methods in Art Education

2nd Summer Semester | Course Code: AAE

5312 | Total contact time: 48 Hours | Credits: 3 |

Theory

This is an introductory 101 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, analyze and evaluate relevant academic research.

Teaching Practicum | 1st – 2nd Fall & Spring

Course Codes: AAE 5313 | Total contact time: 96

Hours | Credits: 6 | Theory

This course is a fieldwork 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. Students are given individually designed projects catering to the learning needs of the student. Assessment of the course is done in a variety of ways including site visits, use of online and social learning platforms, video conferencing, and reflective teacher journals. The course is conducted off campus.

Research and Professional Practice

2nd Fall & Spring | Course Codes: AAE 5500

| Total contact time: 48 Hours | Credits: 3 |

Theory

This is an advanced research practicum course offered over the final year of study for evaluating student research and teaching practices in context with one another. In the Research component students design and complete a small research study under the guidance of an advisor for their final thesis using relevant research protocols that reference their various professional contexts while using a specific method of inquiry. The Professional Practice component of this course takes the form of a self-directed independent study, in which students create a video documentation of their teaching for the purpose of teacher self-reflective inquiry.

Technology in Art Education

3rd Summer Semester | Course Code: AAE 6109

| Total contact time: 48 Hours | Credits: 3 |

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 community 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.

Thesis Seminar

3rd Summer Semester | Course Code: AAE 6100

| Total Contact Time: 48 Hours | Credits: 3 |

Theory

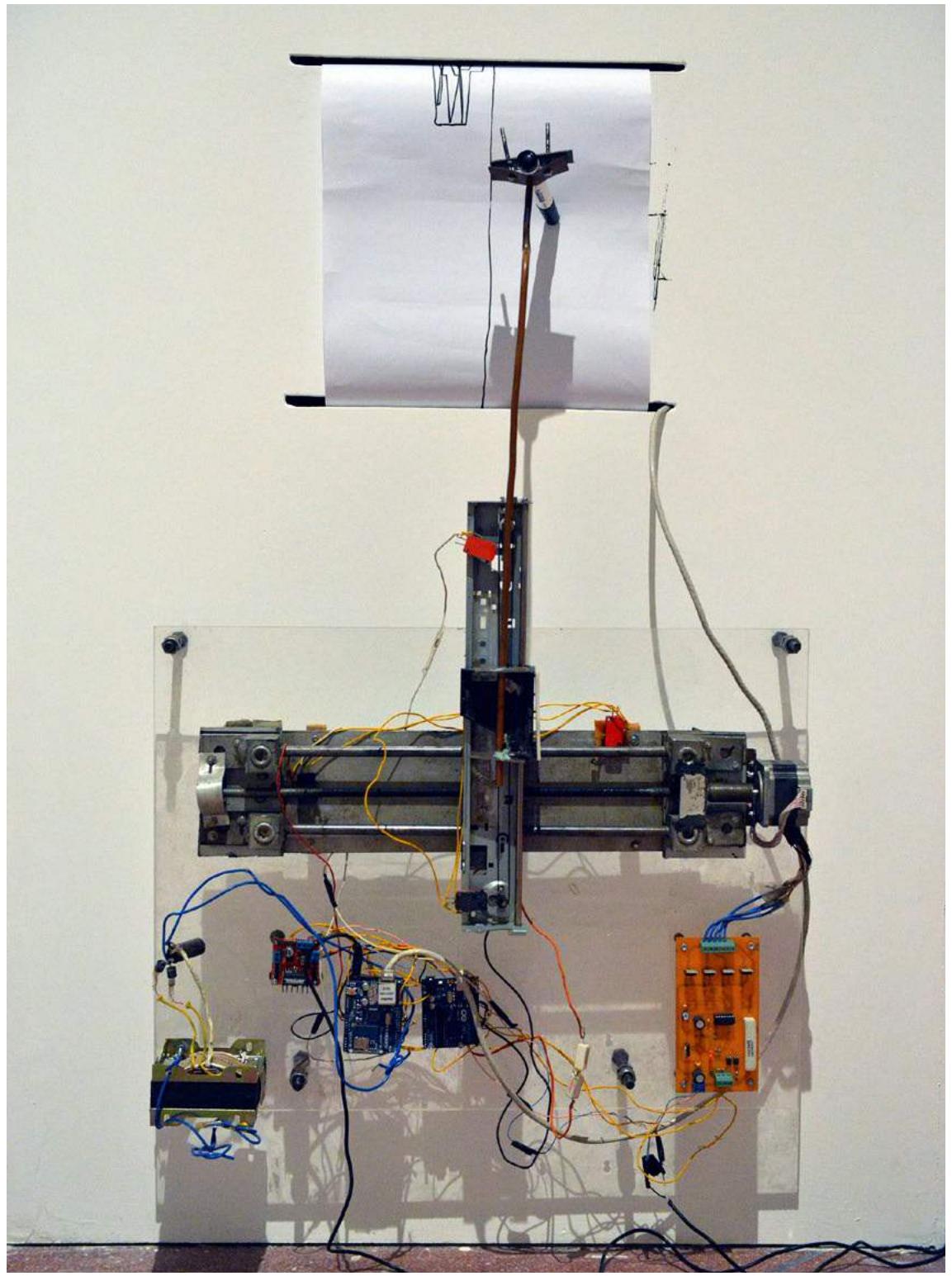
This seminar course guides students' independent work in scholarly research to develop a Master's Thesis, a written academic report which reflects students' analytical, organizational and problem-solving abilities with regards to a research focus that they identify with the help of an advisor. They approach the research problem through a field-based study carried out independently during the last year of the programme under the guidance of their advisor. The Master's Seminar in conjunction with the course Research and Professional Practice provides instructional support for their research and writing. Students are required to follow the APA publication style to develop proficiency in internationally standardized research writing.

UNDERGRADUATE THESIS DISPLAY 2016





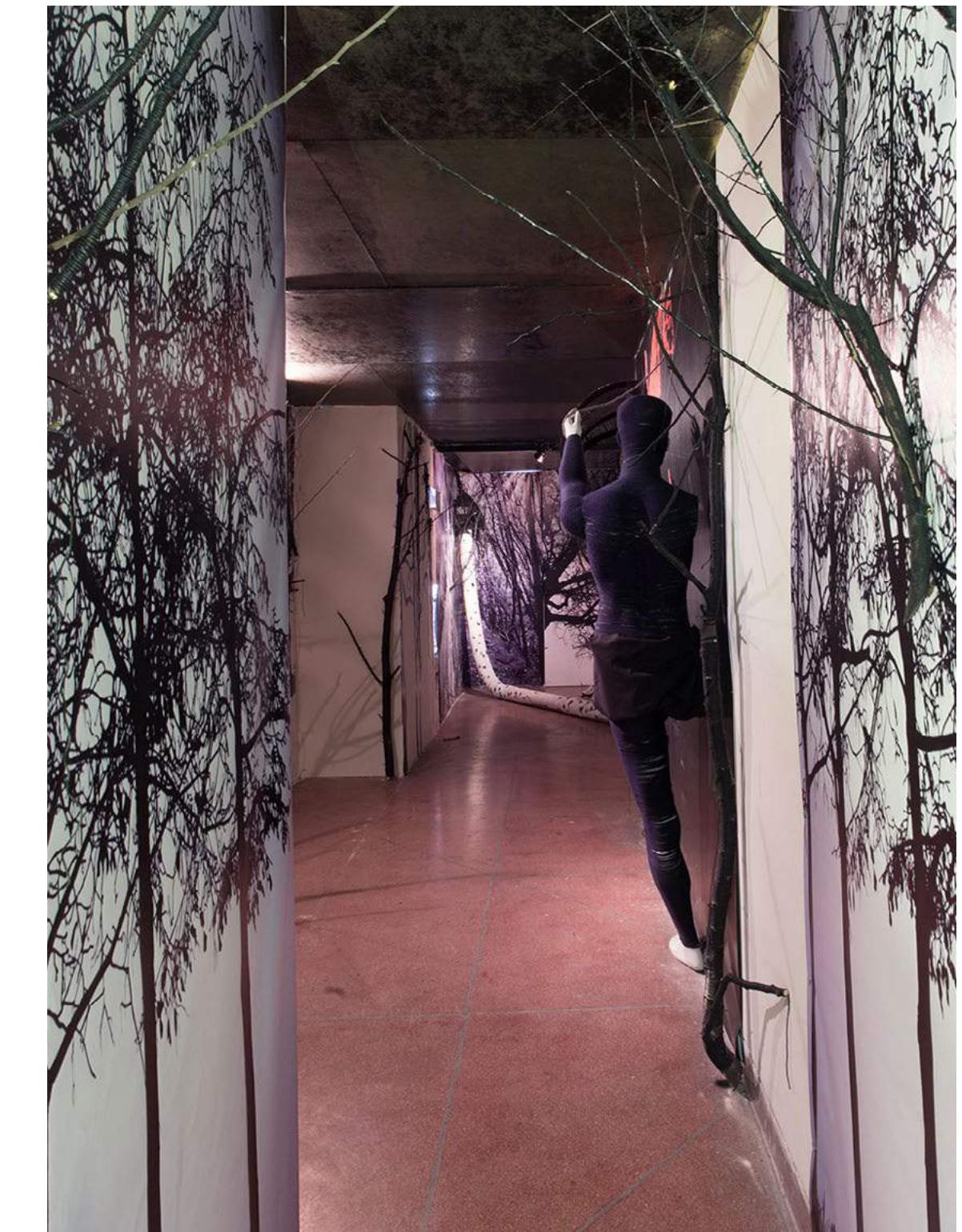
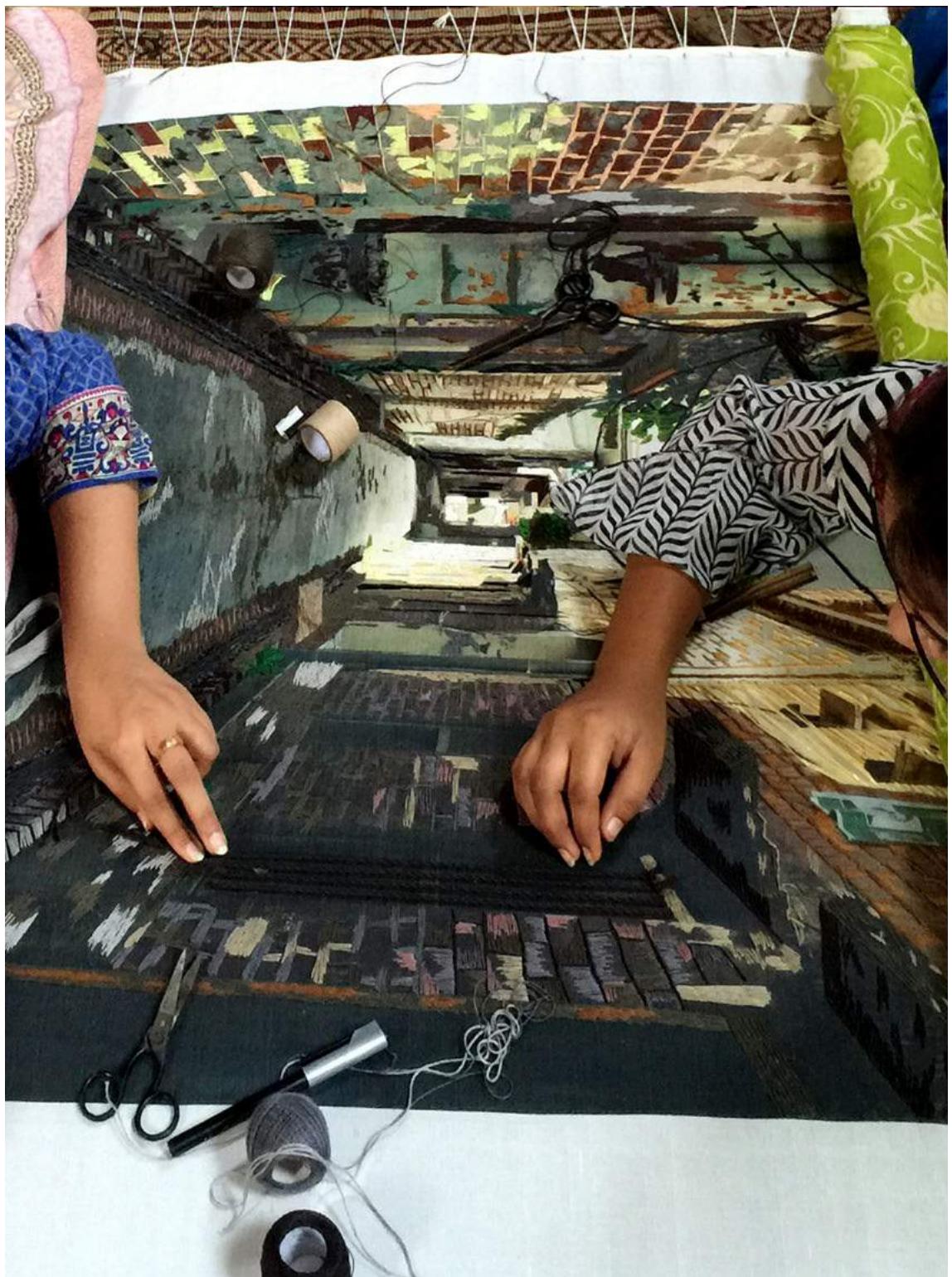






B.DES TEXTILE
& FIBRE STUDIES







B.DES FASHION
& FIBRE STUDIES





B.DES JEWELLERY
& ACCESSORY DESIGN







B.DES VISUAL COMMUNICATION DESIGN

RY
WARD
MILES
OSER
EMPATHY





#REDTAG

**TAKING
THE
SOCIAL
TO
SOCIALLY
RESPONSIBLE**



**EVERY
STEP
FORWARD
IS MILES
CLOSER
TO EMPATHY**

SVAD ACTIVITIES





TALK BY IFTIKHAR DADI

Mariam Dawood School of Visual Arts and Design, under its Series of Public Talks, organized a talk by well-known artist Iftikhar Dadi in February 2016.

Iftikhar Dadi is an artist, art historian, and Associate Professor, Department of History of Art, Cornell University who has also served as Chair of Cornell's Department of Art (2010-2014) visited SVAD and spoke about his practice. This eloquent and candid talk was followed by an intense question answer session. Later Mr. Dadi also visited the MA ADS and undergrad final year students to talk to them individually.



TALK BY DR. SHAHLA HAERI

In February 2016, Shahla Haeri, a professor at Boston University, USA, visited SVAD for the screening of her film "Mrs. President: Women and Political Leadership in Iran" followed by her talk. Dr. Shahla Haeri is a scholar of repute who has conducted research in Iran, Pakistan, and India, and has written extensively on religion, law, and gender dynamics in the Muslim world. Her documentary focuses on six women presidential contenders in Iran in 2001. The screening was followed by a lively, insightful question answer session. Later Dr. Haeri visited the fine arts final year studios to talk to the students individually.



VISIT BY REPRESENTATIVES OF SOUTH ASIA INSTITUTE AT HARVARD UNIVERSITY

Meena Sonea Executive Director, Harvard University South Asia Institute with other faculty members visited SVAD after faculty member Basir Mahmood's visit and workshop at Harvard. They spoke about their various projects including the Partition Project and expressed interest in future collaboration with SVAD. The Lahore Biennial Foundation executive director Qudsia Rahim and Chairman Osman Khalid Waheed also joined the meeting. Towards the end of the meeting, the conversation was carried on in smaller groups for a more focused discussion.



ATLAS ANARKALI: A SUBJECTIVE MAPPING BY VCD STUDENTS

Anarkali Bazar of Lahore is home to a rich history, reminiscing elaborate, traditional architecture where the daily lives of people gives a glimpse into the simplicity of yesteryears. In this class project students explored Anarkali over the course of eight weeks with a fresh mind, and found layers within its complex environment, turning them into documentation and subjective maps. The project culminated in a three-day exhibition which showcased Anarkali and its aura in a creative new perspective. The Vice Chancellor BNU, Dean SVAD, and faculty from various schools and departments, among others, attended the exhibition.



NATURAL DYEING WORKSHOP

6th semester textile students went for a Natural Dyeing Workshop in March, 2016 with Mr.Tariq Habib Mirza of Mannum Carpets. The workshop comprised of interactive discussions on natural dyeing, carpet weaving, designing, qualities of wool and silk yarns as well as practice based exercises, where students prepared their own dye baths and experimented with various fabrics, yarns, mordants, dyestuffs in varied temperatures for varied durations. Trained as a sculptor under artists like Philip King and Sir Anthony Caro at St. Martin's in the early 60's Mr. Mirza lived in Iran during the late 60's and early 70's where his family was running an oriental carpet business. Upon his return to Pakistan he continued the family business with a focus on reviving the best of ancient techniques and rediscovering the almost lost traditional natural dyeing practices of the Subcontinent.

LOK VIRSA MUSEUM VISIT

4th semester students of Textile, Fashion and Jewellery Design enrolled in Integrated Design Major Course visited the Lok Virsa Museum, Islamabad in March, 2016. Students closely examined the rich cultural heritage of the Subcontinent displayed in 21 galleries at the museum in order to develop a body of work. They attended the largest cultural activity in Pakistan, the annual National Folk Festival (Lok Mela), where they actively engaged with the artisans representing each province of Pakistan in a provincial pavilion.



TALK BY DEBORAH ROBINSON

Deborah Robinson, Head of Exhibitions at The New Art gallery Walwall, UK has been responsible for the contemporary art programme since the opening of the gallery in 2000. Ms. Robinson was invited to speak to final year undergraduate students in the Fine Arts Department in February 2016.

TALK BY OMAR JAMIL

8th semester Design Portfolio students from Textile, Fashion and Jewellery department attended a talk by Omar Jamil the CEO of Latitude CSR. Omar shared his entrepreneurial journey which provided relevant insights to these young students who are about to step into the professional world. He gave some crucial pointers on how to prepare for job interviews, while sharing tricks of the trade of establishing a business from scratch in Pakistan.

TALK BY MIKALA TAI

Dr. Mikala Tai, Director of 4A Centre for Contemporary Asian Art in Sydney, visited BNU in March 2016. Her 2 day trip to Pakistan was centred around identifying key individuals and institutions that 4A may collaborate with, in the near future. She expressed keen desire to collaborate with BNU. Dr. Tai spoke to graduating students about 4A's role in promoting Asian art in Australia and beyond while addressing what it means to be running this centre as an academic/practitioner. She gave some tips to students on how to apply for residencies and grants; what brings them into a consideration set. Dr. Tai shared some very powerful works made and exhibited at 4A which worked as a catalyst to inspire and motivate the student body to reach out to such organizations.

VISIT TO CAREEM LAHORE OFFICE

Junaid Iqbal, Managing Director at Careem and CEO Salt Arts, spoke to Design Portfolio students in April 2016. The - soon to be graduating - students found Junaid's exemplary journey extremely inspiring as he spoke about the wider concept and application of design in today's world. The talk was framed around shifting career paths, career advisement and entrepreneurship and an introduction to the real world and the pivotal role of art and design in problem solving.

BESTIVAL 2016

BNU Bestival is a multi-category festival which features competitions related to media, literature, performing arts and design, sports and gaming. Started in 2012, Bestival has now become one of the biggest student-driven events in the city. Its last edition (held from March 3-6, 2016) attracted up to 1500 participants from different educational institutes from across the country. The four-day event featured 22 competitions and social events including Qawali Night, concert by Noori, fashion show and Award ceremony.



SVAD COURSES

FOUNDATION STUDIES

V-FD 109 Survey of World Art History I
V-FD 117 Survey of World Art History II
V-FD 121 Visual Communication Theory I
V-FD 122 Visual Communication Theory II
V-FD 123 Art and Society
V-FD 125 Reading and Writing
V-FD 104 Foundation Drawing I
V-FD 114 Foundation Drawing II
V-FD 105 Foundation 2D Studio I
V-FD 115 Foundation 2D Studio II
V-FD 108 Foundation 3D Studio I
V-FD 118 Foundation 3D Studio II
V-FD 106 Tools and Techniques of Graphic Communication I
V-FD 124 Tools and Techniques of Graphic Communication II

DEPARTMENT OF FINE ARTS

V-FA 251 Fine Art Major Studio I
V-FA 351 Fine Art Major Studio II
V-FA 371 Fine Art Major Studio III
V-FA 451 Fine Art Major Studio IV
V-FA 471 Fine Art Major Studio V
V-FA 221 Painting I
V-FA 321 Painting II
V-FA 231 Sculpture I
V-FA 331 Sculpture II
PG 2101 Photography I
PG 3203 Photography II

V-FA 233 Video Art I
V-FA 333 Video Art II - Video & Animation
V-FA 328 Study of Motion
V-FA 225 Life Drawing
V-FA 327 Drawing through History
V-FA 226 Structure in Drawing
V-FA 327 Drawing Production
V-FA 243 Re-Imaging
V-HC 276 Performance Art – Material/
Immaterial Actions
V-HC 239 History of Perception
V-HC 445 Beyond Art Making
V-HC 444 Contemporary Art Seminar
V-HC 266 Past into Present
V-HC 240 South Asian Art Seminar
V-HC 270 Costume in History
V-HC 268 Visual Thinking
VE 2203 Overlapping Narratives: Cinema and
Art History
BA-E 1101 History of Art and Artists in
Rising Asia
V-FA 252 Unravelling Lahore
V-FA 254 Body in Art
V-FA 255 20th Century Art II
V-FA 374 Cross-Cultural Encounters in the Age
of Modernity
V-FA 373 Images of Terror: Violence in
Visual Culture
VE 2202 Infra-Ordinary

DEPARTMENT OF TEXTILE, FASHION & JEWELLERY DESIGN

D-TX 236 Techniques & Processes of
Construction TFJ
D-TX 237 Surface & Materials TFJ
T-FS 200 Fashion Drawing
D-TX 201 Surface & Weave I
D-TX 301 Surface & Weave II
D-TX 304 Surface III
D-TX 305 Weave III
D-TX 224 Integrated Design Major

D-TX 336 Computer Aided Textile Design
D-HC 343 Marketing I
D-HC 449 Marketing II
D-TX 262 Textile Major Studio I
D-TX 303 Textile Major Studio II
D-TX 401 Textile Major Studio III
D-TX 402 Textile Major Studio IV
D-HC 242 History of Design
D-TX 302 Textile Seminar
D-HC 451 Contemporary Textile, Fashion,
Jewellery Seminar
D-HC 246 Textile Technology I
D-HC 247 Textile Technology II
D-HC 448 Design Portfolio
D-FH 303 Fashion Major Studio I
D-FH 304 Fashion Major Studio II
D-FH 401 Fashion Major Studio III
D-FH 402 Fashion Major Studio IV
D-TX 249 History of Textile, Fashion &
Accessory Design
D-FA 402 Fashion Accessories
D-FH 302 Fashion Seminar
D-TX 338 Forecasting
D-TX 239 Fabrication
D-TX 238 Sewing, Construction & Pattern I
D-TX 334 Sewing, Construction & Pattern II
D-TX 340 Sewing & Construction III
D-TX 341 Pattern III
D-FC 307 Computer Aided Fashion
D-FA 402 Fashion Accessories
D-JW 2201 Jewellery Fabrication I
D-JW 3101 Jewellery Fabrication II
D-JW 281 Jewellery & Accessory Major I
D-JW 361 Jewellery & Accessory Major II
D-JW 381 Jewellery & Accessory Major III
D-JW 461 Jewellery & Accessory Major IV
D-JW 483 Contemporary Materials
& Technologies
D-JW 482 Traditional Practices
D-JW 3102 Jewellery Seminar
D-JW 222 CAD for Jewellery & Accessory I

DEPARTMENT OF VISUAL COMMUNICATION DESIGN

V-CD 255 Visual Communication Design
Major Studio I
V-CD 355 Visual Communication Design
Major Studio II
V-CD 373 Visual Communication Design
Major Studio III
V-CD 455 Visual Communication Design
Major Studio IV
V-CD 475 Visual Communication Design
Major Studio V
V-CD 239 Computer Graphics
V-CD 238 Typography and Layout
V-CD 235 Print Design I
V-CD 335 Print Design II
V-CD 435 Print Design III
V-CD 226 Interaction Design I
V-CD 356 Interaction Design II
V-CD 456 Interaction Design III
V-CD 237 Illustration I
V-CD 337 Illustration II
V-CD 437 Illustration III
V-CD 240 Animation I
V-CD 340 Animation II
V-CD 440 Animation III
V-CD 239 History of Perception
V-CD 242 History of Design
V-HC 342 Theory of Modern Design
D-HC 442 Media Theory
D-HC 447 Marketing
V-CD 480 Contemporary Design Seminar
D-HC 448 Design Portfolio

MASTERS IN ART &

DESIGN STUDIES

ADS 5300 Integrated Graduate Colloquium I

ADS 5400 Integrated Graduate Colloquium II

ADS 6300 Integrated Graduate Colloquium III

ADS 6400 Integrated Graduate Colloquium IV

ADS 5301 Research Methods and Academic

Writing for Art and Design I

ADS 5401 Research Methods and Academic

Writing for Art and Design II

ADS 5100 Strategies and Contexts in Practice

ADS 5200 Major Project I

ADS 6100 Major Project II

ADS 6200 Major Project III + Thesis

MASTERS IN

ART EDUCATION

AAE 5108 Studio I (Thinking Through Materials)

AAE 5304 History and Philosophy in Art

Education

AAE 5305 Curriculum and Developmental
Psychology in Art Education

AAE 5313 Teaching Practicum (Fieldwork)

AAE 5313 Studio II (Contexts and Strategies for
Making and Teaching)

AAE 5312 Research Methods in Art Education

AAE 5311 Critical Pedagogy in Art Education

AAE 5500 Research and Professional Practice

AAE 6106 Studio III (Advanced Strategies for
Making and Teaching)

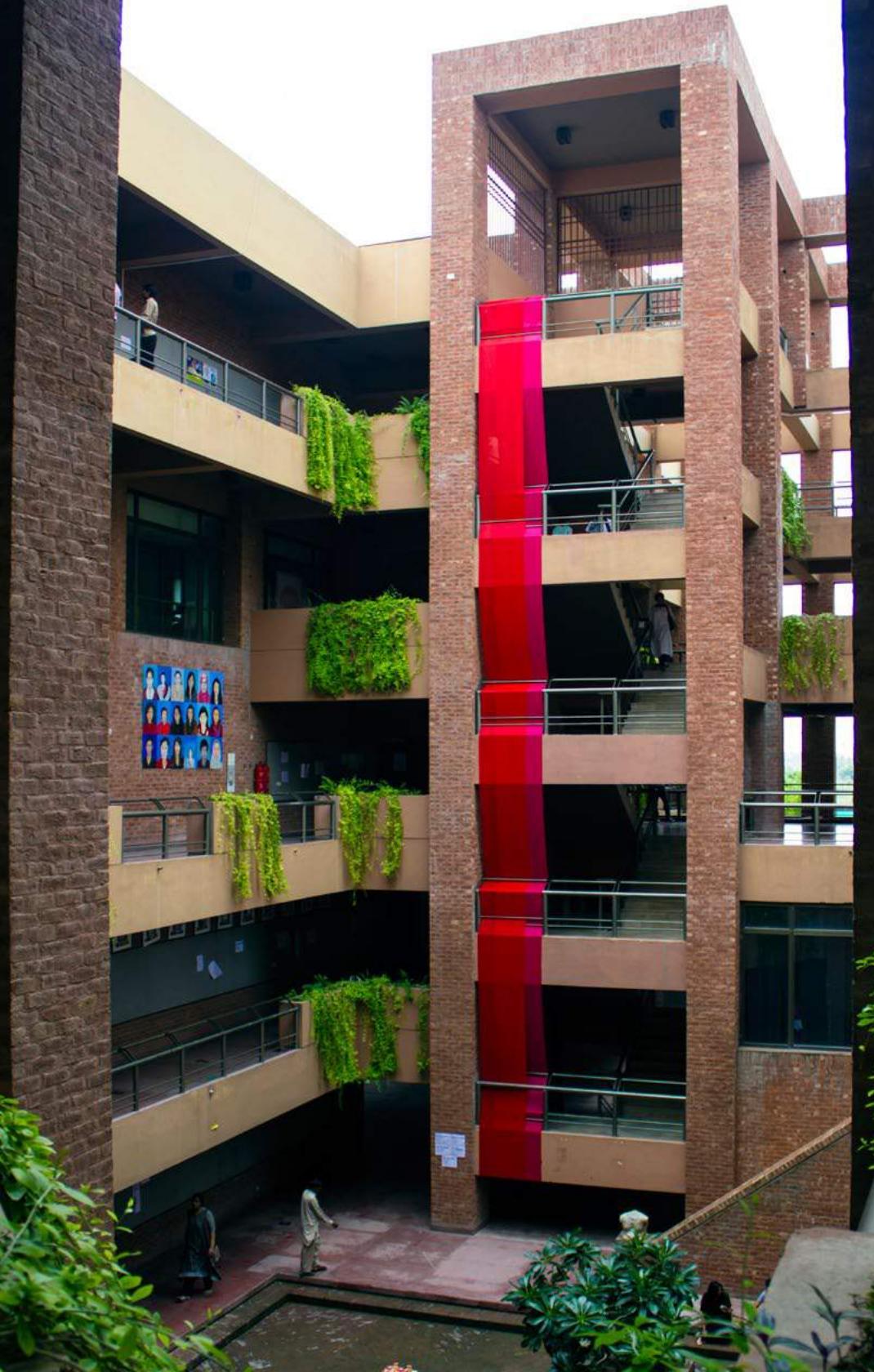
AAE 6109 Technology in Art Education

AAE 6100 Thesis Seminar



AROUND THE SVAD CAMPUS











FACULTY PROFILES

PERMANENT FACULTY

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

DIRECTOR UMISAA

Professor Salima Hashmi

Visual Artist, Critic, Curator, Former Principal National College of Arts, Former Dean SVAD

- MA Art Education, Rhode Island School of Design, USA
- Diploma Art Education, Bath Academy of Art, Bristol University, U.K.

ASSOCIATE PROFESSORS

Ali Raza

Visual Artist

- BFA (Fine Arts), National College of Arts, Lahore
- MFA in Drawing & Painting, University of Minnesota, Minneapolis, USA
- MFA (New Media Arts), Transart Institute, Berlin, Donau-Universität Krems, Austria

Kiran 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

Risham Hosain Syed

Visual Artist

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

Sahr Bashir

Jewellery & Accessory Designer

- B. Des, National College of Arts, Lahore, Pakistan
- M.Des. College of Fine Art, University of New South Wales, Sydney, Australia

ASSISTANT PROFESSORS

Aarish Ali Sardar

Multimedia Artist & Designer

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

Ayaz Jokyio

Painter

- B.FA (Fine Arts), National College of Arts, Lahore
- Candidate for MA Art Education, Beaconhouse National University, Lahore

Dr. Razia I. Sadik

Educator, Scholar, Curator, Visual Artist

- B. Des, National College of Arts, Lahore
- MA & PgDip. Central Saint Martin's College of Art and Design, London, U.K.

- Ed.DCT Art & Art Education, Teachers College, Columbia University, New York, USA
- Post Doc in Art Education, Teachers College, Columbia University, New York, USA

Malcolm Hutcheson

Photographer, Film Maker, Print Maker

- BA (Honours) Photographic Arts, London College of Printing, U.K.
- MA Art & Design Studies, Beaconhouse National University, Lahore

Mehbub Shah

Visual Artist

- B.FA (Fine Arts), National College of Arts, Lahore
- Candidate for MA Art Education, BNU, Lahore

Omair Faizullah Bangash

Designer & Communication Specialist

- BFA Graphic Design (Honors), National College of Arts, Lahore.
- MFA Design and Technology, Parsons School of Design, NY

Pakeeza Khan

Fashion Designer

- B. Des (Fashion Design) Pakistan Institute of Fashion Design, Lahore
- Candidate for M.Sc Textile Design, University of Management and Technology, Lahore

Rabeya Jalil

Visual Artist

- BFA (Fine Arts) National College of Arts, Lahore
- Ed.M Art and Art Education, Teachers College, Columbia University, New York, USA

Rohma Khan

Textile Designer

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

Sadaf Chughtai

Graphic Designer, Photographer

- B.FA (Communication Design) Concordia University Montreal, Canada
- MA Art & Design Studies, Beaconhouse National University, Lahore

Umar Hameed

Communication Designer, Media Analyst

- BFA (Design), National College of Arts, Lahore
- MA Innovation in Design, University of Huddersfield, U.K
- MA Media Studies (Certificate), Sheffield Hallam University, U.K

Unum Babar

Visual Artist, Educator

- BFA Visual Arts, Beaconhouse National University, Lahore
- Postgraduate Diploma in Art Education, Beaconhouse National University, Lahore
- MFA in Studio for Interrelated Media, Massachusetts College of Art & Design, Boston, USA

LECTURERS

Ali Murtaza

Industrial & Interaction Designer

- BFA (Visual Communication Design), Beaconhouse National University, Lahore
- MFA (Industrial Design), Savannah College of Art & Design, U.S

VISITING FACULTY

Ayesha Ahmed

Jewellery Designer, Educator

- B. Des (Jewellery Design and Gemological Sciences), Pakistan Institute of Fashion Design, Lahore
- MA Design Education, Goldsmiths, University of London (U.K.)

Ehsan-Ul-Haq

Visual Artist

- BFA, Beaconhouse National University, Lahore
- PGD, Beaconhouse National University, Lahore
- Resident Artist at Rijksakademie Van Beeldende Kunsten, Amsterdam, Netherlands

Iman Sheikh

Educator

- B. Des (Textile and Fibre Studies), Beaconhouse National University, Lahore
- Candidate for M.Phil Education, Beaconhouse National University, Lahore

Iqra Tanveer Toor

Visual Artist

- BFA, Department of Visual Studies, University of Karachi
- PGD, Beaconhouse National University, Lahore
- Resident Artist at Rijksakademie Van Beeldende Kunsten, Amsterdam, Netherlands

TECHNICAL SUPERVISORS

Asif Khan

Teaching Assistant and AV Lab Supervisor

Imran Ahmed Khan

Installation and 3D-Lab Supervisor

- Aamina Karim Malik | Jewellery Designer
Abdul Aziz Sohail | Art Historian, Curator
Ahmar Iqbal | Computer Consultant
Ahmed Nabeel | Digital Artist
Aisha Abid Hussain | Visual Artist
Ali Kamal | Marketing Consultant
Ammar Faiz | Visual Artist
Amna Zubairi | Communication & Design Strategist
Aroosa Naz Rana | Visual Artist
Ayesha Zulfiqar | Visual Artist
David Pritum | Weaver
Dr Shabnam Khan | Educator, Scholar
Faisal Waheed | Fashion Designer
Fahad Hussayn | Textile Artist, Fashion Designer
Fatima Saad Bharwana | Fashion Designer
Interior Designer
Ghulam Mohammad | Visual Artist
Hamza Rana | Visual Artist
Hifsa Farooq | Visual Artist
Ismet Jawad Khawaja | Visual Artist
Kamiar Rokni | Fashion Designer
Kamran Nawaz Malik | Textile Engineer
Komal Naz | Visual Artist
Madyha Jan Leghari | Visual Artist, Writer
Mahrukh Malik | Educator, Visual Artist
Maliha Khan | Fashion Designer
Matthew Kushan | Visual Artist
Mirela Peertzada | Puppeteer, Sculptor
Nabeeha Naeem | Game and App Designer
Naeem Safi | Design Consultant
Nurjahan Akhlaq | Visual Artist
Professor Naazish Ata-Ullah | Visual Artist, Educator
Sadqain | Visual Artist
Sana Aziz | Jewellery Designer
Sana Shahryar Qureshi | Visual Communication Designer
Sara Aziz | Visual Artist, Illustrator

SEHRISH SHAKEEL | VISUAL COMMUNICATION DESIGNER

- Sehrish Shakeel | Visual Communication Designer
Shehzil Malik | Visual Communication Designer, Creative Strategist and Illustration Artist
Sobia Zaidi | Activist, Art Theorist
Syed Hassan Mujtaba | Visual Artist
Tariq Habib Mirza | Sculptor, Carpet Manufacturer, Conservator
Zil-e-Batool | Jewellery Designer
Nadia Ghawas | Educator, Visual Artist
Asad Hayee | Educator, Curator
Zoona Kundi | Early Childhood Educator
Kiran Shah | Educator, Visual Artist

ADJUNCT FACULTY

- Abdul Waheed
Adil Khalid
Adnan Madani
Aiza Mahmood
Ali Moinuddin
Amar Kanwar
Amber Sami
Aminah Rizwan
Amna Sharif
Aneeka Cheema
Asima Khan
Asma Mundrawala
Attiq Ahmed
Ayesha Vellani
Babar Baig
Danish Jabbar Khan
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David Studwell
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Dr. Judith M. Burton
Dr. Rubina Saigol
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Faisal Anwar
Faseeh Saleem
Fatima Haider
- Farhan Qamar
Dr. Farida Batool
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Gwendolyn Kulick
Hamra Abbas
Hashim Ali
Hassan Mujtaba
Haider Ali Jan
Hurmat Ul-Ain
Iram Sana
Irfan Ali
Iftikhar Dadi
Jill Morton
Jiri Pacinek
Julien Columeau
Kathleen Mulligan
Madiha Noor
Mahvash Salim
Mariam Afaf
Mariam Suhail Abbasi
Maryam Hussain
Masooma Syed
Max Kruger
Mohammad Ali Talpur
Mohammad Hanif
Mohsin Shafi
Nadeem Bashir
Naiza Khan
Quddus Mirza
Qudsia Rahim
Rafay Alam
Raheem ul Haque
Reema Shehzad
Saba Ahmed
Saba Qizilbash
Sajjad Kausar
Samia Mehdi
Sana Obaid
Saroop Ijaz
Shalalae Jamil
Shoaib Iqbal
Suroosh Irfani
Taimoor Khan Mumtaz
Uzair Usman
Zara Idrees
Zeb Bilal

SVAD ADMINISTRATION

Academic Adviser
Ayesha Ahmed

Assistant to Dean
Hifsa Farooq

Academic & Finance Coordinator
Asad Maqsud

Academic Coordinator
Abdal Ahmed Jafri

TECHNICAL SUPERVISORS & ATTENDANTS

Altaf Hussain | Sculpture, 3-D Studios
Amir | Textile Technician | Craftsman
Asad Javed | I.T Support Engineer
Asif Hamdani | Sewing Technician
Asif Hanif | I.T Support Engineer
Farooq Ali | Assistant, 3-D Studios
Ghulam Rasool | Weaving Craftsman
Kashif | Foundation 3D Studio Attendant
Kashif Saleem | AV Lab assistant
Mohammad Farooq Mushtaq | Studio Attendant
Mubashir Salman | Incharge Foundation Lab
Munir Gill | Studio Attendant
Najam Ahmad | Jewellery Studio Attendant
Naveed Majeed | I.T Peon
Pervaiz Maseeh | Photography Studio Attendant
Rafiq Maseeh | VCD Studio Attendant
Rana Faisal | Lab Attendant
Syed Basit Hussain | Studio Attendant
Tariq Khalil | Jewellery Studio Technical
Assistant
Umar Hayat Shahid | I.T Support Engineer
Zeeshan Iqbal | Computer Lab Assistant



EXTERNAL PROFESSIONAL ADVISERS

Dr. Catherine Wilson (EdD)
Associate Professor,
Director Art Education Programmes, Memphis
College of Art

Iftikhar Dadi
Associate Professor,
Department of History of Art, Cornell University

Kamiyar Rokni
Creative Director,
The House of Kamiar Rokni

Professor Naazish Ata-ullah
Senior Fellow, SVAD
Visual Artist, Former Principal, National
College of Arts

Jaffer Hussain Jafry
Founder, Director, CCO,
OffRoad Studios

Osman Waheed
Chairman,
Lahore Biennale Foundation

Quddus Mirza
HoD Fine Arts,
National College of Arts

Raza Ali Dada
Managing Partner, Architect,
Nayyar Ali Dada & Associates

Shehnaz Ismail
Dean of Design,
Indus Valley School of Art & Architecture

Syed Faheem Ahmed
Group GM Creative,
24 News, City42, City41 and Rohi tv

ALUMNI ACHIEVEMENTS



SVAD is proud to count in its alumni, innovative and dynamic CEOs, artists & 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 the 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 Fine Art Alumnus 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 IASPIS, 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.

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, Crysals, Asia Pacific Tambuli and Dubai Lynx (2 golds). Ahmed is the first ever recipient from Pakistan of the prestigious Grand Prix Award (gold & silver).

Aiza Mehmood

2010 Jewellery & Accessory Design Alumna, Visiting Faculty

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

Amina Rizwan

2007 Jewellery & Accessory 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 a visiting faculty.

Ali Murtaza

2010 VCD Alumnus, Permanent faculty

Ali Murtaza received the Fulbright scholarship award (2012), and the Outstanding Academic Achievement Award from the School of Design at Savannah College of Art and Design in (2015). He held a solo show of interactive products titled Perceptive Objects at 13 Bricks Gallery in Savannah, Georgia. One of these products,

Sound Paintings 1.1, was also displayed at the School of Tomorrow conference (2015).

Basir Mahmood

2010 Visual Fine Art Alumnus, Permanent faculty

Basir Mahmood received a yearlong fellowship from Akademie Schloss Solitude in Stuttgart, Germany. He was awarded the 'South Asia Institute 2015 Emerging Artist Award' from the Harvard Art Museums, which was followed by a workshop and an artist talk at Harvard. His work has been widely shown across the globe. Most recently he has been shortlisted for the Abraaj Group Art Prize (2016). He is currently pursuing his residency at Rijksakademie, Amsterdam.

Ehsan-Ul-Haq

2008 Visual Fine Art Alumnus, Visiting faculty

Ehsan-ul-Haq exhibited in solo and group shows as well as biennales. His work has been showcased in Russia, Germany, the UK, Netherlands, China, UAE, India, and all across Pakistan. Some of his residencies have included Rijksakademie Van Beeldende Kunsten in Amsterdam (2014), Mansion Residency, Lahore (2012) and VASL International Artist residency, Karachi (2011)

Ghulam Mohammad

2013 Visual Fine Art Alumnus, Visiting Faculty

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. 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 Fine Art Alumnus, Visiting Faculty

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 collaborated with Zain Naqvi and published their first graphic novel 'Sparrow at Heart' (2016).

Hanifa Alizada

2013 Visual Fine Art Alumna

Hanifa is an Afghan artist and now member of 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.

Fahad Hussayn

2007 Textile & Fibre Studies Alumnus, Visiting Faculty

Fahad is a critically acclaimed fashion extraordinaire & master couturier. Fahad 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 Hussayn has fast become one of the most sought after designers in the country.

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.

Fatima Haider**2007 Visual Fine Art Alumnus 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 Fine Art Alumnus Alumna**

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

Iman Sheikh**2009 Textile & Fibre Studies Alumna, Permanent Faculty**

Iman Sheikh holds a prominent position in the Academia and alongside heads and manages POPShop- an online retail shop selling high-end international fashion products to the local market.

Iqra Tanveer**2009 PGD Art Education, Permanent Faculty**

Iqra Tanveer is currently a resident artist at Rijksakademie Van Veeldende Kunsten, Amsterdam. qra has shown extensively nationally and internationally at prestigious forums including the Kochi Biennial.

Kubra Khadimi**2013 Visual Fine Art 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, the most recent being in Spain followed by an artist talk at museum of Fine Arts, Oviedo.

Komal Ehsan and Aizzah Sheikh**2011, Textile & Fibre Studies Alumna**

Komal Ehsan and Aizzah Sheikh launched 'Sadday Item', a brand that pays tribute to local cultural icons in their fashion accessories. 'Sadday Item' is show-cased at the Daatchi mela regularly.

Madiha Hassan**2008 Jewellery & Accessory Design Alumna**

Madiha Hassan started her own brand 'Anabia' and has held several exhibitions in Lahore. She teaches at BNU as a visiting lecturer and has designed and conducted special courses for Indus Valley School of Art and Architecture in Karachi.

Mahgul Ana Farooq**2009 Visual Fine Art 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 it's youth has been nominated thrice by Lux Style Awards for achievement in fashion design.

Maryam Abdul Razzak**2010 Jewellery & Accessory Design Alumna**

Maryam Abdul Razzak started her own brand 'Maryam AR' and currently her permanent collection is housed at 'Hazaar Daastan.'

Mehreen Murtaza**2008 Visual Fine Art Alumnus**

Mehreen has received many grants, awards and scholarships such as 2015 Follow Fluxus Award - After Fluxus 2015; Nassauischer Kunstverein Wiesbaden, Germany, 2013; Royal Over-Seas League (ROSL) Arts Travel Scholarship; Generator Projects; Hospitalfield House; Arbroath, Scotland & London, UK 2009; Gasworks; The Charles Wallace Pakistan Trust; Rangoonwala Foundation Award, London, UK.

Misha Zia**2013, Textile & Fibre Studies Alumna**

Misha started the brand 'klotho', which is now being adorned by celebrities across the globe. She exhibited at ISPO, Munich, Germany- a leading platform for sport business.

Rehman Younas**2013, Textile & Fibre Studies Alumnus**

Rehman has played an active role training artisans in collaboration with NGOs like Sungi, Daatchi and Kashf foundation. He has recently launched a brand, 'HazaarDaastan' in partnership with seniors in the industry that nearly sold out on its opening.

Rabia Ajaz**2009 Visual Fine Art 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.

Sajana Joshi**2007 Visual Fine Art Alumna**

After having taught at BNU and at Centre for Art and Design, Kathmandu University; Sajana Joshi went to Germany to pursue 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.

Shehzil Malik**2010 Visual Communication Design Alumna, Visiting Faculty**

Shehzil Malik was a semi-finalist at Adobe Design Achievement Awards in the Web & Application Design category. VCD students from 6th and 7th semester, led by Shehzil Malik took part in a collaborative street art project with 'Fearless Collective' led by artist Shilo Shiv Suleman (2015).

Raju GC**2007 Visual Fine Art Alumna**

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

Unum Babar**2007 Visual Fine Art Alumna**

Unum Babar has exhibited in Lahore, Karachi, Islamabad, New Delhi, London, Cairo, Toronto, Boston, and South Korea. She has been selected for Vasl Taaza Tareen Residency in Karachi (2009) and Residency at Fondazione Antonio Ratti in Como, Italy (2010). She was Awarded Fulbright Scholarship from 2011-2013 and has featured in the Boston Globe as one of the top ten rising graduate art students (2013). She collaborated with Matt Kushan, commissioned by the Lahore Biennale Foundation to produce a public art project in the Lawrence Gardens (2016).

Usman Salimi**2012 Visual Communication Design Alumnus**

Usman Salimi has recently proposed a specially designed bra for women from the lower socio-economic background. It turns the everyday action of slipping money inside the bra into a breast cancer self-test. 'The Pink Bra' comes with instructions for self examination and aids in prevention by helping women detect breast cancer symptoms from an early stage.

Sana Khan**2013, Textile & Fibre Studies Alumna**

Sana Khan furthered her studies in Textiles after BNU at Bath Spa University by completing her Masters in Design. She specialized in weaving and was selected to be the Valedictorian at her convocation.

Tayyab Tariq**2013 Visual Fine Art Alumnus**

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

Zohaib Hashmi**2014, Fashion Studies Alumna**

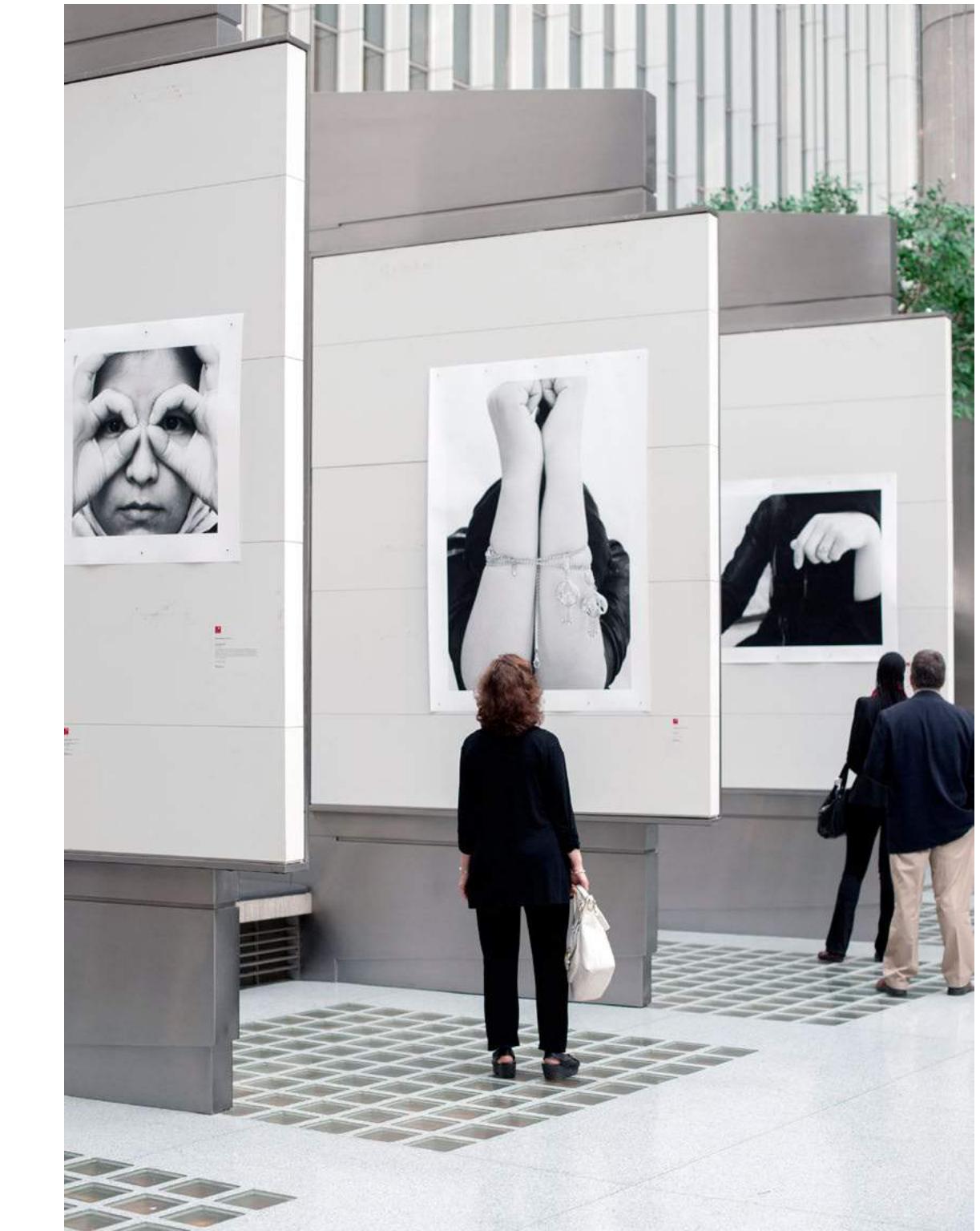
Zohaib successfully worked as a designer at a leading textile and fashion buying house COTCOMS, followed by Industrial exposure at Nishat Mills Pvt. Ltd. He is now working for the globally leading fashion brand Swarovski in UAE.

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. Zeb teaches at National College of Arts and BNU as visiting faculty.

Zile Batool**2014 MAADS Alumna**

Zil was selected as South Asian Contemporary Jewelry 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, 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 jewelry Brand as Zil_Jewelry & Accessory and teaches at National College of Arts and Beaconhouse National University, Lahore.



SVAD POLICIES

POLICY FOR CLASS ATTENDANCE

(All Undergraduate and Graduate Degree Programmes)

In order to achieve a satisfactory CGPA students are advised to maintain full attendance.

1. Students must maintain a minimum of 75% attendance. (See Table 1 below for maximum number of leave in a semester. The following conditions apply).
2. 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 before missing a class so that he/she can assign the student a project/assignment to be submitted. Please note that under no circumstances students are exempted from the submission of assignments and projects. These submissions, in case of a 'leave of absence', will be termed as "Late Submission". The following conditions apply:
 - a. Student must meet the deadline, specified by the teacher, for these "Late Submission".
 - b. A deduction of 10% is applicable on grades given in the case of all "Late Submissions".

Students missing classes more than the specified number in Table 1 (on page 17) will fail in those particular courses.

EXCEPTION: Under certain extreme circumstances, the maximum numbers of allotted for 'leave of absence' in a semester is almost twice the numbers mentioned in Table

1. Refer to Table 2 for guidelines. The following conditions apply:

- a. This is only applicable in extreme cases of serious illness or injury such as chemotherapy, major fracture etc. that requires long-term hospitalization/recuperation. A timely and duly authorized proof of this would be required. A committee comprising of three teachers will determine the eligibility.
- b. Students will have to submit all missed assignments within four weeks after the end of a semester.
- c. This exception is inclusive of the number of classes given in Table 1 that students can normally miss.

Table 1: Maximum allowed 'leaves of absense' per semester in normal circumstances

Scheduled Classes per week	1	2	3	4
Maximum leaves of absence/ semester	4	8	12	16

Table 2: Maximum allowed 'leaves of absense' per semester under certain extreme circumstances due to severe illness

Scheduled Classes per week	1	2	3	4
Maximum leaves of absence/ semester	6	12	18	24

* Due to the accelerated nature of the Summer MA Art Education program, the above formula cannot be directly applicable to student attendance requirement. please see Addendum with MA Art Education Policies below.

ADDING/ DROPPING COURSES

1. A period of two weeks is allowed from the commencement of classes to add/drop courses. A student adding a course is responsible for ascertaining the requirements of the course and for completing them. Students are strongly advised to consult with their Dean/HOD before adding or dropping a course.
2. Courses dropped within two weeks after commencement of classes are deleted from the record.
3. The student will receive grade "W" (withdrawn) on their transcript if they apply to drop a course after two weeks from the commencement of the semester.

REPEATING A COURSE

1. A repeat course may be allowed on course advisor's approval during the Fall/Spring semester, provided it does not clash with required courses for that particular semester and the total workload is not more than 18 credits.
2. There are two categories of students who will be required to repeat courses: Students shall repeat all mandatory/major courses in which they obtain an 'F' grade. In case of an elective course, students may repeat the same elective or take a new elective in place of the previous one, in order to fulfill the degree requirement.
3. Students earning grade 'C' or less either in a major/mandatory/elective course will have the option to repeat a course once.
4. Students may repeat up to a maximum of 18 semester credit hours during their entire course of study for a programme. However, students may not repeat any course in which they have earned a grade higher than C- except with the Dean's permission.
5. Whenever a course is repeated, the repeated grade shall replace the original grade on the transcript of the student and

in the calculation of GPA and CGPA, an "*" with a grade, on the transcript will indicate that the course has been repeated. This "*" will be mentioned in the notes of the transcript. In such cases a revised transcript may be requested upon completion of the repeat course.

6. Any Failed course of 6 credits or more cannot be repeated until the following academic year and the student will not be promoted to the next semester. This will result in the student graduating one year later.
7. Any student who has repeated any course throughout his/her academic year will not be eligible for any awards & honors except of Dean's Honor.

REPEAT POLICY DURING SUMMER SEMESTER

1. Any failed course of 3 credits or less can be repeated in the summer sessions.
2. All failed courses must be repeated in the earliest summer session after the failure.
3. A total of 6 credits is the maximum that a student can be enrolled for during the summer session.

SVAD POLICY FOR MASTERS IN ART & DESIGN STUDIES (M.A. ADS)

1. In case of a student failing in a major she/he will have to repeat the Major course in the following academic year, which would result in the student graduating one year later.
2. Any elective course/s failed during Semester 1, 2 and 3, must be cleared in Summer Sessions between semesters 1 & 2 and semesters 3 & 4.
3. An elective course failed in 4th and final semester will have to be cleared in the following academic year.

MASTERS IN ART EDUCATION (M.A. ART ED)

1. 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, which would result in the student graduating one or more years later. Due to the short duration of the MA summer session, students can typically carry a course load of maximum 4 courses in each session, which would mean that for multiple failed courses a failing student's graduation timeline would be drastically impacted. Such situations will be dealt with on a case by case basis by the Dean and concerned faculty.
2. Students will have 5 years (5 summer sessions) from the start of the programme date to complete and clear any repeated coursework.

ACADEMIC PROBATION

1. If a student's CGPA falls below 2.0 (in case of a Bachelor's degree) and 2.5 (in case of Master's degree) s/he will be placed on academic probation.
2. After 1st Academic probation students will be given an academic warning.
3. Upon two consecutive (02) probations in the first year, the name of student will be automatically struck from university rolls, this is in effect for all new admissions from fall 2015.
4. In subsequent years if a student remains on academic probation for three (03) consecutive semesters his/her name shall be removed from the University rolls.
5. The University encourages students who are placed on academic probation to seek guidance or assistance.
6. Students who are on probation shall receive their results with a written warning. However, students may consult their academic advisor to pursue another course of study at BNU.

7. As per HEC rules a student has maximum 6 years (in case of Bachelor's Degree) and maximum 4 years in case of MA Art and Design Studies to complete their degree from the time of enrolment.

PROMOTION

All Undergraduate Degree programmes:

- Students will not be promoted if the accumulated failed courses exceed 6 credits at the beginning of a new academic year including the summer session (more than 6 credit failure even after taking courses in the Summer Session) or if the CGPA at the end of the year is less than 2.0 (HEC requirement)

Masters in Art and Design Studies (MA ADS)

- All courses must be passed for a student to be promoted to the next semester.
- All elective courses must be passed before promotion to the final semester.

Masters in Art Education (MA Art Ed)

- All courses offered according to the MA Art Education coursework timeline must be passed for a student to be promoted to the next semester.

ADDENDUM

Current MA Art Education Policies (Operational since June 2015)

Attendance

Students are expected to attend all classes for which they are registered and are responsible for absences incurred by late enrollment. Students are responsible for being punctual to all class meetings and for the timely completion and handing in of coursework to the instructor. If a student is unable to attend class due to illness or other viable reason, they should make certain to contact the instructor via email or phone in advance of the class. Excessive absence

and tardiness will affect grades. A student will automatically be dropped from a course if he/she misses four classes in a row. More than two class absences will result in a failing grade unless there are exceptional circumstances approved by the instructor. Under such circumstances all work must be made-up by the student in a timely manner.

Email and Communications

Students are responsible for informing the instructor and TA about their current email address which they read regularly. All official notifications from the Instructor and the MA Art Education Programme office CADER will be sent on this address. Students have sole responsibility for checking and responding (when required) to their email promptly and regularly. Students may not text or call the instructor unless absolutely necessary. Rather email should be used as the main form of communication with instructor outside university timings.

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 without clear attribution to the original source, appropriate ideas of peers, fabricate data or other information, engage in cheating, or misrepresentation of academic records may be subject to disciplinary action. These may include referral to the Examinations Discipline Committee for violation of BNU's principles of academic and professional integrity which are fundamental to the purpose of the University. Please follow these principles as stated under Academic Regulations at www.bnu.edu.pk/bnu/Academics/Examinations.aspx

GRADING SYSTEM

Grades shall be assigned by the faculty following assessment procedures laid down by the respective School. BNU shall follow a letter grading system. The letter grade and its numerical equivalents are as follows:

Grade	GPA	Percentage
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	00.00
W	0.00	00.00

Fee Structure

See the current prospectus of Beaconhouse National University.

Health and Safety

Students are expected to follow rules of safety, which are conveyed from time to time in various studios, instruction areas, and around the campus.

Health hazards may be present in certain materials and procedures. Students are expected to behave responsibly and take care of their fellow students. Intentional interference with fire safety regulations, or other equipment or materials may be severely punished.

Students are requested to note the location of the fire extinguishers, and first aid boxes on the premises.

COLLABORATING PARTNERS & ORGANIZATIONS

American University of Sharjah, UAE
Annemarie-Schimmel-Haus, Lahore (German Cultural Centre)
The British Council Lahore
Citizens Archive of Pakistan (CAP)
Fahad Hussayn Couture
Institute for Peace and Secular Studies (IPSS)
Interflow Communications PVT Ltd.
Kaarvan Foundation
Looptex Apparel Manufacturing, Design & Sourcing
Mannam Carpets PVT Ltd.
Mausummery Lawn
Nishat Textile Mills Ltd.
OCCO, Office of Conversation and Community Outreach
Olomopolo Media
Pakistan International Airlines (PIA)
Plan 9 Technology Incubator
Red Ant Army Associates
Red Communications Arts
Dr. Shehzad Alam, PCSIR
The Slought Foundation, Philadelphia
Ogilvy & Mather
SOS Village Pakistan
South Asia Foundation
Srishti School of Art, Design & Technology
Thatta Kedona – The Toy Village of Pakistan
The Little Art
The University of Central Lancashire
Tkxel Game Design & Social Media Marketing
Topical printing Press
Vasl Artists' Collective, Karachi / Lahore
Wuppertal University, Department of Industrial Design

UMISAA SCHOLARSHIPS

UNESCO Madanjeet Singh Institute of South Asian Arts (UMISAA) welcomes art and design students from all over South Asia. They are recipients of fully funded scholarships leading to degrees in various disciplines in art and design. Made possible by the generous endowment of the late UNESCO Goodwill Mr. Madanjeet Singh.



SPONSORS & PARTNERS

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South Asia Foundation
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