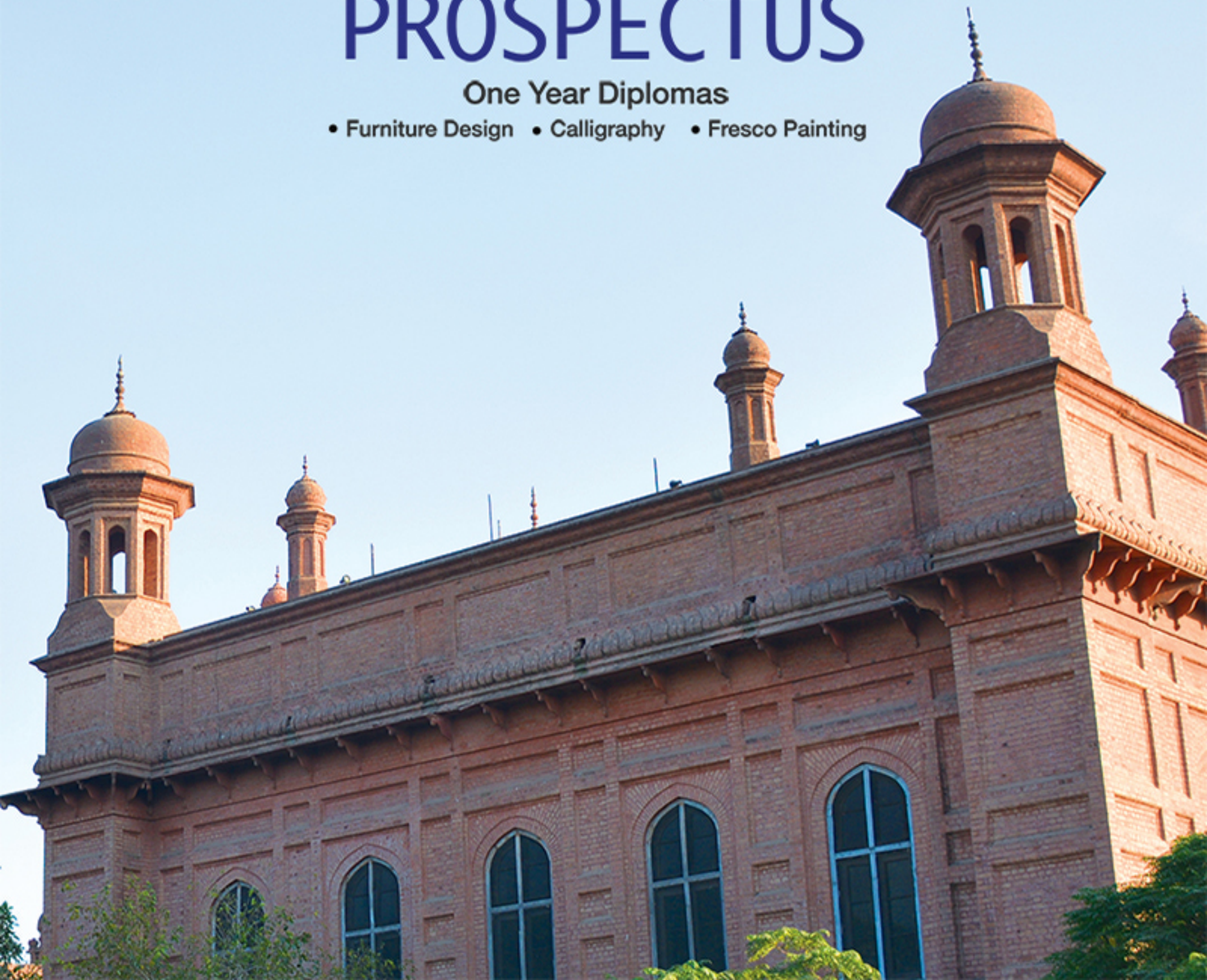




PROSPECTUS

One Year Diplomas

• Furniture Design • Calligraphy • Fresco Painting



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PRINCIPAL'S MESSAGE

Since its inception, the Traditional Arts program in NCA has been a program founded upon an unwavering commitment to fidelity to the traditional arts as they have evolved through long centuries of tradition. I have been the Director of the Traditional Arts programs in NCA since 2008. I have tried my best to ensure that NCA promotes Traditional Arts in a manner that ensures the preservation of the unique legacy of these art forms because they are steeped in a historical ethos that is unique to our region.

The response to our Diploma programs has been very encouraging. As the Principal of NCA I aim to broaden our horizon. Furthermore recently college has also introduced Diploma in Furniture Design. In order to train our future generations in these disciplines, craftsmanship and intensive study are necessary, if we are to retain the authenticity and spirit of the practice. We inspire our students with our passion for learning and creating while motivating them to grow academically, professionally and personally. In all respects possible, we endeavor to transmit the knowledge and skills of the traditional arts to our students.

A new chapter in the history of our institution has thus initiated, making NCA a center of excellence. I invite you to be a part of an experience that will open your minds and expand your intellect.

Prof. Dr. Murtaza Jafri
Principal





One year Diploma
in
FURNITURE DESIGN

INTRODUCTION

Furniture design is a specialized field where form and function combine to provide unique design solutions that transform the spaces around us. Furniture then, is one of the most important aspects of an interior space. It not only contributes to the functionality of a space but also adds style and personality.

Furniture has evolved and changed with time; some styles have remained somewhat constant throughout the years, while others have drastically changed or become obsolete. Today, creating new furniture styles is often seen as a type of industrial art form.

A furniture designer is a professional who designs and creates different types of furniture. Each piece of furniture that he conceives and creates must serve a variety of purposes. It must be functional; at the same time it must also be practical, comfortable and attractive. Other factors including how the piece is put together and what materials are used to make it must also be considered.

Most furniture is made from a combination of wood and metal. Some furniture, such as couches and chairs, will also usually be covered with material, which should be soft and comfortable as well as attractive but what is most important is how a designer utilizes his aesthetics in relation to the space and accordingly devises appropriate solutions.

AIMS AND OBJECTIVES:

The one year professional diploma in Furniture design introduces students to the field of furniture design. Lectures, class discussions, studio assignments and case studies provide students with an appreciation of the complexities and nuances of the built environment towards a more meaningful and responsible furniture design process.

Students explore traditional and contemporary materials and manufacturing methods unique to the furnishing industry as well as those common in other fields. The objective is to understand the complex process of furniture design and address issues of function, structure, context, culture and resolve their design solutions.

ONE-YEAR DIPLOMA IN FURNITURE DESIGN

LEARNING OUTCOME:

In this course, students are expected to develop the skills and techniques that will effectively convey design ideas required in the furniture design profession. The course explores both the conceptual and structural issues involved in the design and construction of a project utilizing a range of techniques and commonly used furniture material.

This program will equip the students with the knowledge of the History of Furniture, contemporary furniture trends, Material & Fabrication, conceptual drawing, Auto CAD 3 dimensional drawing ,drafting, along with woodworking, model making classes and business practices.

This course will also enhance the presentational skills of students & groom them so that they can compete and survive in the professional world.



ONE-YEAR DIPLOMA IN FURNITURE DESIGN

COURSE STRUCTURE & ADMISSION REQUIREMENTS

Duration:	1 Academic year
1-Academic Year	2-Terms
Evening Programme	2:30 PM-6:30 P.M
Days/Week	Monday- Friday

ENTRY REQUIREMENTS

F.A/FSc. or any equivalent qualification.

ADMISSION CRITERIA

Interview

Portfolio

Applicants are advised to bring any related work to the interview.

COURSE OUTLINE:

THEORY: 25%

History of Furniture Design

Material and Fabrication

Professional Practice

PRACTICAL: 75%

Major Furniture Design (Research, case studies, conceptual drawings, presentation, execution)

Tools and Machinery (wood workshop)

Drafting (plans, sections)

Model Making

Drawing (2D and 3D)



One year Diplomas
in
Traditional Arts
CALLIGRAPHY

FRESCO PAINTING

PROFESSIONAL DIPLOMA IN
CALLIGRAPHY

INTRODUCTION

Calligraphy is an ancient art. Every era in history developed its own script and highlighted its beauty. The Sumerians, who were the most civilized of the ancient world, gave calligraphers a high status, and the pen the status of a deity. This status was maintained through the centuries with the development of new scripts. Calligraphy was important not only for its functional usage in manuscripts, coins and embellishment for buildings, but also for its value as the highest form of art. In Islam, Quranic Calligraphy has the status of a sacred art.

Calligraphy as an art form is employed in architecture and miniature painting it also lends itself to all mediums and materials and can be done on paper, canvas, wood, stone etc. It is found on the Taj Mahal at Agra, in the Mosque of Cordoba, Spain, the Mosque of Wazir Khan in Lahore, and hundreds of buildings all over the Muslim world and the Indian Subcontinent.

The old Masters of Calligraphy include the Caliph Ali (RA), Abu'l Saud Dehlavi, Ibn e Maqla, Ibn al Bawab, Yaqut Mustasmi etc as well as later Ustads like Mir Imad ul Hassan, Mir Ali Tabrizi, Abdul Majid Parveen Raqam and Hafiz Muhammad Yusuf Sadidi who made great innovations in the art. Calligraphy has also inspired modern artists to employ it in their art.

With the advent of new technologies Calligraphy is in danger of dying out as calligraphers have lost the means of their livelihood, in newspapers and advertising companies. In addition the beauty and grace of different scripts that were devised on aesthetic principles of proportion is being replaced by computer generated approximations of the rules.

AIMS AND OBJECTIVES

The one year professional diploma in Calligraphy aims to promote and revive an endangered art form through a formal teaching programme. The programme will enable students to develop an understanding of South Asian, Middle Eastern and Islamic Calligraphy in terms of its concepts, history, evolution, aesthetic origins, and structure and technique. The aim is to stimulate an intelligent, critical and dynamic awareness of the philosophy and techniques of classical Calligraphy as well as its practice in the contemporary context.

PROFESSIONAL DIPLOMA IN CALLIGRAPHY

The main objective of the programme is to rediscover and recreate the link between a meaningful theory and practice of Calligraphy. The programme also aims to produce Calligraphers for the future, whose practice is based on critical understanding and rigorous training, with the purpose of engendering a rediscovery of this highly acknowledged art form, and shaping and developing the cultural sensibilities of the people in the twenty first century.

LEARNING OUTCOMES

Calligraphy as an art form has maintained its value in the present day. However there is no academic programme dedicated to Calligraphy. The NCA is the only institution that offers this opportunity. Students who fulfill all the requirements of the programme would gain a critical understanding of the principles and rules of classical Calligraphy, thereby enhancing their practice in any field of their choice, in painting, miniature and fresco, sculpture and architecture etc.

This programme will equip the students with the knowledge of the history and the principles of classical Calligraphy along with its practice in the several scripts invented over the centuries. This will enable the students to execute projects in Calligraphy based on its correct rules and principles, and with this knowledge be able to innovate in a creative manner, which is essential for the development of the art of Calligraphy in the 21st century.



PROFESSIONAL DIPLOMA IN CALLIGRAPHY

COURSE STRUCTURE & ADMISSION REQUIREMENTS

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ENTRY REQUIREMENTS

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ADMISSION CRITERIA

Interview

Portfolio

Applicants are advised to bring any related work to the interview.

COURSES OF CALLIGRAPHY

THEORY: 25%

- History of Calligraphy
- Rules and principles of Calligraphy
- Seminars
- Tutorials
- **Readings:** Makhzan-e-Khatati, Nisab-e-Khatati, Aijaz-e-Khatati, Pearls of Calligraphy, Wonders of Calligraphy. Quranic Art and Illumination.

PRACTICAL: 75%

- Introduction to Calligraphic Scripts (Nastalique, Thulus, Naskh and Kufic)
- Illumination (Tezhib) with Calligraphy
- Marbling (Ibru)
- Workshops in Fresco Painting and other painting techniques.
- Drawing

PROFESSIONAL DIPLOMA IN
FRESCO PAINTING

PROFESSIONAL DIPLOMA IN FRESCO PAINTING

INTRODUCTION

Fresco painting has a prominent position in the field of art as well as in history. It has been practiced for thousands of years to fulfill different purposes, whether it was the Ajanta paintings of 2nd century BC, the first landscape of Jericho, the ceiling of the Sistine chapel by Michelangelo, Fresco Paintings by the Mughals and the Sikhs, or the contemporary Fresco Paintings at Dar-ul-Hikmat by Ustad Saif-ur-Rehman Lahore. In an overview of the history of South Asian Art, we find a wide range of Frescos in ancient caves, forts, mosques, shrines, temples, public and private buildings.

The need for this programme is felt because there is a lack of an informed understanding and sensitivity to the existing paintings all over the country. As a result Fresco Painting loses value in the contemporary context. There is an urgent need to educate, train and develop an informed understanding of the history, tradition and practice of an ancient indigenous art form. This is an art form that has relevance even in the present day, provided existing expertise in this field is rescued from imminent demise.

The span of one thousand years up to the 21st century, has transformed the realm of ideas and technology in the form of visual representation through different movements of art and literature in different societies. The industrial revolution and scientific inventions have opened new dimensions for art and artists as well. These prospects provide an opportunity to take inspiration from different sources to enable the individual to explore his/her regional roots in order to meet the global challenges.

Today the conservation of cultural and artistic heritage is receiving international attention, and the traditional arts are gaining a better understanding, and are being revived and practiced worldwide.

The professional course in Fresco Painting addresses the gap created after colonization, when the patronage of the indigenous arts discontinued. It is fitting that an institution like the NCA take the lead in fulfilling a national responsibility in the conservation, promotion and revival of a classical art form, to fulfill the requirements of the arts, both in the traditional arts and modern developments.

AIMS AND OBJECTIVES

The one year professional diploma in Fresco Painting aims to promote and revive an endangered art form through a formal teaching programme. The programme will enable students to develop an

PROFESSIONAL DIPLOMA IN FRESCO PAINTING

understanding of Classical Fresco Painting of South Asia in terms of its concepts, history, evolution, aesthetic origins, structure, and technique. The aim is to stimulate an intelligent, critical and dynamic awareness of the philosophy and techniques of Classical Fresco Painting as well as its practice in the contemporary context.

The main objective of the programme is to rediscover and recreate the link between a meaningful theory and practice of Fresco Painting. The programme also aims to produce Fresco Painters for the future, whose practice is based on critical understanding and rigorous training, with the purpose of renewing a tradition of South Asian Fresco Painting, and shaping and developing the cultural sensibilities of the people in the twenty first century.

LEARNING OUTCOMES

The students will be able to set the standards of not only good craftsmanship but also generate a powerful and qualitative growth and development of Fresco Painting and its placement in the contemporary context.

Students of this programme will have many career openings and academic opportunities in places such as UNESCO conservation projects, archeology departments, private and corporate sectors.

It will enable the students to interact with local and various international traditional art programmes that offer South Asian, Middle Eastern and Islamic Arts, like The Prince's School of Traditional Arts (VITA Programme), London, and institutions in Turkey, Iran, Central Asia and Japan.



PROFESSIONAL DIPLOMA IN FRESCO PAINTING

COURSE STRUCTURE & ADMISSION REQUIREMENTS

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ENTRY REQUIREMENTS

F.A/FSc. or any equivalent qualification.

ADMISSION CRITERIA

Interview

Portfolio

Applicants are advised to bring any related work to the interview.

COURSES OF FRESCO PAINTING

THEORY: 25%

- History of Fresco Painting
- Contemporary Fresco Painting
- Seminars
- Tutorials

PRACTICAL: 75%

- Introduction of Fresco painting techniques.
- Drawing (Biomorphic & Geometric patterns, Calligraphy, Figure drawing.)
- Pigments and Preparation
- Tools and Materials
- Technique and process

FACULTY/ADMINISTRATION
FURNITURE DESIGN, CALLIGRAPHY & FRESCO PAINTING

Programme Director:

Prof. Dr. Murtaza Jafri

Principal, National College of Arts
BFA, National College of Arts, Lahore, Pakistan
Advanced Drawing, Concordia University, Montreal
M.A. Chelsea College of Arts, London
Ph.D. (Fine Arts) University of East London, UK
Post Doctoral Research Fellow AVA, London

Deputy Registrar Academic:

Shahzad Tanveer

B.A LLB, LLM (Candidate)

Furniture Design:

Coordinator:

Shahzad Manzur

Faculty Furniture Design:

Samreen Mahmood

Shaheera Aslam

Asma Khan

Calligraphy:

Ustad Khursheed Alam Gohar Qalam
(Pride of Performance)

Nausheen Iftikhar

Fresco Painting:

Ustad Saif-ur-Rehman
(Pride of Performance)

Hafiz Saeed Ahmad



RULES & REGULATIONS

While rules and regulations are necessary, it is the expectation of the College authorities that each student will realize the value of self-control and discipline. Registration at the College implies agreement on the part of the student to willingly accept and observe reasonable standards of accountability, good conduct and appearance.

These rules and regulations apply to all the students studying in the National College of Arts irrespective of the year of admission.

1. It is the responsibility of all students to read and comply with the rules and regulations of the College.
2. Tuition fee, fines, etc. must be paid by the dates notified by the College Office. Should a student fail to pay the dues by the dates notified she/he will have to pay a fine of Rs.100 per day. Students whose fees are in arrears by more than seven days after the due date notified, shall be liable to be struck off the College Rolls and shall not be allowed to attend any lectures, studio exercises or examinations in the College except with the express permission of the Principal.
3. It is the duty of the student to regularly attend every lecture, studio session and examination.
4. An application for sick leave exceeding one day must be supported by a medical certificate from a registered medical practitioner and both must be submitted to the Course Director and the Head of Department and approved by the Principal before the absence can be recorded as authorized in the attendance register.
5. Application for special leave shall be addressed and submitted in writing to the Head of Department at least two days in advance and these must have the recommendations of the Course Director and the Head of Department and approval of the Principal before each absence is authorized.
6. Students who fail to meet the 85% attendance requirements of the programme, unless they have been granted "special leave" will not be permitted to sit for examinations.
7. The Principal may allow up to an additional 10% of leave in case a student has already been granted 'special leave' during the term. Attendance below 75% will not be allowed under any circumstance.
8. All students will purchase their own equipment and material required for course work.

9. The College authorities shall not be held responsible for the safe keeping of the private property of students.
10. Students shall make good to the satisfaction of the Principal, any damage or loss they may cause to the property of the College.
11. Students' work executed in the College must be placed at the disposal of the College authorities. Such work may be returned to a student for her/his portfolio by the Principal on the written request of the student. Work done in the College shall not be used for the purpose of any examination or evaluation of any institution other than the National College of Arts and any examination other than the one for which the work was originally intended.
12. No student of the College shall hold any exhibition of work outside the College without having first obtained written permission of the heads of the Departments Committee.
13. Students' identification cards must be carried by the students and presented whenever so required by the College authorities. A fine of Rs. 300/- shall be charged for the loss of an identity card and the issue of a duplicate.
14. Every student shall surrender her/his Identity Card to the College Office before she/he leaves the College on any account, failing which the refundable amounts (securities etc.) of the student concerned shall be confiscated.
15. Any student found guilty of indiscipline, misconduct or misbehaviour or found disturbing the atmosphere and smooth running of the College shall be liable to be put on Social Probation. Social Probation shall entail withdrawal of scholarship (if awarded), disqualification from holding any office of the Students' Guild and participating in any College activities, and any other punishment as may be deemed fit by the Students Affairs Committee.
16. Repetition of malafide conduct by any student during her/his course of studies at the College shall render her/him liable to expulsion from the College.
17. No posters, banners, handbills and pamphlets shall be displayed or distributed in the College or any of its hostels without permission of the Principal.
18. No outsider shall enter the College or address students of the College except by invitation of the Principal.

The college reserves the right to make changes, amendments or additions to the programmes, course, regulations and conditions governing the conduct of students, requirements for degree free and any other / information or statement contained in this prospectus. No responsibility shall be accepted by the college for hardship or expenses incurred by the students because of such change.

Further more college rules and regulation can apply where ever this prospectus is silent.



National College of Arts

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