



# BFA TEXTILE DESIGN DEGREE SHOW 2024

**Department of Textile Design  
College of Art & Design  
University of the Punjab**

**venue:  
The Grand Hall  
College of Art & Design  
University of the Punjab**

**Date: 29th June to 5th July 2024  
Time: 10:00am - 4:30pm**





**Prof. Dr. Amra Raza**  
Dean  
Arts and Humanities  
University of the Punjab

### **Message from Dean of Arts and Humanities 2024**

The Department of Textile Design (housed in the College of Art & Design) was founded in 2003 to provide a professional academic platform to for the growing needs of the Textile and Fashion Industry in Pakistan, as well as to acquaint desirous individuals about the global trends in this field. Continuing the tradition of final Textile Thesis project display, the BFA students have outdone themselves this year too. The work on display is innovative, creative, sometimes symbolic, as well as experimental. Since the prospective client is not only national but also global, there is an attempt to integrate the transcultural and postmodern without compromising on the cultural and sociopolitical setup. Thus, each individual designer has not only presented their perspective of the world but has also shown the seed of a future harvest in aesthetics. The work demonstrates a fusion of the trajectories of international markets, while retaining the richness and diversity of Pakistani culture. I congratulate the Principal, the Incharge, Faculty and graduating students of Department of Textile Design on this dynamic display of aesthetic energies.



**Prof. Dr. Samina Nasim**  
Principal  
College of Art & Design  
University of the Punjab

### **Message from Principal 2024**

I am enthusiastic to extend my warmest congratulations to the supervisors and students of Textile Design on the completion of their final thesis project. Their dedication, hard work, and passion have truly paid off, and I am amazed by the outstanding quality of their research and artwork. Their projects showcase not only technical skills but also their creativity, innovation, and commitment to pushing the boundaries of textile design. This year's degree show is showcasing the creative talents of our graduating students. This exhibition highlights their innovative designs and artistic expression. We are honoured by their achievements and celebrate their journey towards becoming future leaders in the textile industry. Congratulations to our students on their outstanding work. I am confident that their work will inspire and influence the industry and visitors. I would like to extend an invitation to students, faculty, and art enthusiasts from other institutes to join us for the thesis show. It will be an incredible opportunity to witness the talent and potential of our students, and I am sure you will be impressed by their work. Please join us to celebrate the achievements of our thesis students and be a part of this exciting event.

Looking forward to seeing you all there!

Congratulations once again to our talented thesis students!





**Dr. ASNA MUBSHRA**

Incharge  
Department of Textile Design  
College of Art & Design  
University of the Punjab

**Message from Incharge  
2024**

As we look towards the future it is certain that knowledge will be a key resource and will be highly sought after globally. Our Challenge is to train students to work in specialized fields where they will be recognized for their knowledge, ability to research, communicate and solve problems. Contemporary Designers are to generate ideas that will benefit society. The Department of Textile Design at College of Art & Design, University of the Punjab serves as a highly proficient department generating successful Textile Designers. All creative young people who aspire to be designers are artistic intellectuals. Our aim is to intellectually enhance and groom this pool of young designers. This ensures the ongoing relevance of our academic program and continued excellence of teaching, learning and research. Here we embed relevant technological knowledge and induce creative thinking and make them aware of the professional world. Our students have learnt and delivered successfully to society in the past; they have been rigorously working amidst all odds and will continue to do so in the upcoming future.

**Department of Textile Design**



## BFA (session 2020-24)

### THESIS TITLE:

<b>Alishba Khan</b>	“Abstract Depictions of Wounds in Semi-Formal Textile”
<b>Amna Munawar</b>	“(BPD) Finding Solution through power of Textiles”
<b>Aqsa Younas</b>	“Trapped in the Threshold of Fear”
<b>Atiqa Khurshid</b>	“Fruitful Stitches: Contemporary Textile Designing Inspired by Fruit Market Dynamics in Pakistan”
<b>Bisma</b>	“ماضی کی سرگوشیاں”
<b>Chashman Ishtiaq</b>	“Kintsugi Allure in Textile Design”
<b>Doha Khan</b>	“Kyun Mein Kuch Batein Unkahi Rehne Du?”
<b>Dua Waseem</b>	“White Peafowls: An Exploration of Texture and Tone in Textile Design”
<b>Faizan Khan Niazi</b>	“Exploring Anime Expressionism: Digital Textiles and Ai Artstyle”
<b>Farheen Altaf</b>	“Oceanic Plasticity: "Unveiling the Depths of Plastic Pollution in the Oceanic Realm"
<b>Farheen Ateeq</b>	“Textile Art and Surfaces Inspired by the Colour and Textures of Decay”
<b>Halima Wasim</b>	“Dill ka Ghar”
<b>Maliha Qaiser</b>	“Beauty of the Seashells”
<b>Maryam Latif</b>	“Struggling of Mother as Single Parent”
<b>Misha Jamshed</b>	“Reviving Faded Splendor: Textile Design Exploration from the Tomb of Jahangir”
<b>Muhammad Danyal Javed</b>	“Exploring the Potential of Optical Illusion Textiles in Enhancing Automotive Interiors”
<b>Rohma Khurram</b>	“You’re the entire universe, but in human form”
<b>Samiullah</b>	“An Exploration of Contemporary Textile Design Culture in Gilgit-Baltistan”
<b>Simra Arif</b>	“Deadly Mushrooms in Textiles”
<b>Simra Sajjad</b>	“Good Enough? Exploration of Imposter Syndrome through Textile Design”
<b>Tehreem khan</b>	“Threads of Life: Exploring the Significance and Beauty of Spider Webs”
<b>Zuha Aamir</b>	“Presenting the Haunted Beauty of Whale Barnacles through Contemporary Textiles”
<b>Zunaira Shakoor</b>	“My Home Garden”





## ALISHBA KHAN

“Abstract Depictions of Wounds in  
Semi-Formal Textile”  
alishbakhan2117@gmail.com



### Abstract:

“Uneven and Unsettling textures transpiring into healing. Artists, driven by personal and emotional motives, engage with the theme of wounds to delve into complex and universal human experiences, creating art that resonates with viewers. Interpretation of wounds in art can be highly subjective, and artists may approach the theme of wounds in various way.

Just as no two wounds heal exactly the same way their asymmetry symbolize the uniqueness of healing. Wounds, in abstract hold an inherent transformative quality, presenting us the opportunity for reinterpretation.

This creative exploration leading towards a path where we extract what's hidden within the abstractness and captivating colors of wounds. As they heal they leave traces behind revealing their aesthetic allure, perceiving them not as something to fear but as elements that can be beautifully expressed through the lens of design. Rather than viewing wounds as sources of fear or discomfort, I aim to showcase their textures and forms. And to reveal how they can be skilfully woven into designs, providing the viewer a whole new perspective of seeing wounds.

The transformative stage of a wound was my source of inspiration, shifting color palettes and their transitions of injury towards recovery , shedding light on the intricate interplay between art, healing, and design. I primarily employ embroidery, ornamental detailing, and textile manipulation methods using materials such as beads, sequins, and metallic threads. Through these mediums, I hope to provide viewers with a renewed perspective on wounds, highlighting their capacity to uplift adversity.

BFA





## AMNA MUNAWAR

“(BPD) Finding Solution through power of Textiles”

amnabhatti0042@gmail.com

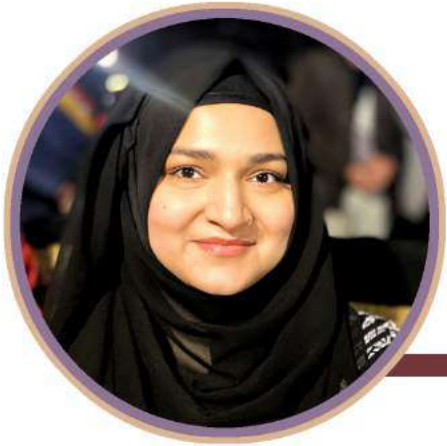


BFA

### Abstract:

To navigate a tumultuous sea with a fragile, paper-thin boat. Each wave of emotion is a towering force, unpredictable and overwhelming, while the boat representing the self seems on the verge of disintegration. For someone suffering from Borderline Personality Disorder, this is what their life is like on a daily basis. BPD refers to a psychiatric syndrome. It is an emotional and mental illness that causes emotion dysregulation, feeling of emptiness, and unstable behavior. The inner self is a mosaic of fragmented mirrors, each piece reflecting a different aspect – some harmonious, others discordant. The sufferer experiences a continuous, unsettling feeling of emptiness, an empty void in their heart. History data suggests that it is estimated that about 1.6% of the general population may be affected by BPD yet, there is still a dearth of knowledge and comprehension of the disease in society. My art seeks to raise awareness by illuminating the uncertainty and complexities that exist inside the minds of those with BPD. I believe that many individuals could relate to this since we occasionally become entangled in the maze of our own inner world and lose our way. I too overcame this condition. Through assisting us in exploring identity, expressing emotions, and feeling a sense of self, art therapy helps us heal the turmoil and confusion. Personally, I wonder how I will integrate textile based art making in my art therapy practice. Examining the psychological effects of trauma and the environment on individuals as well as how BPD may develop was the goal of this thesis. This research project aims to investigate how an art therapy can benefit a person with borderline personality disorder (BPD) and how they function. I selected artists who might be suffering from this sickness and who discovered a connection between insanity and creativity for my thesis. In order to bring my work's concept to life, I took their artwork and turned it into textile art. Using color highs and lows, I employed illusion patterns to highlight the intricacies and disarray of the sufferer's thinking.





**AQSA YOUNAS**

“Trapped in the Threshold of Fear”  
aqsayounas1456@gmail.com



**BFA**

### Abstract:

Agoraphobia comes from the Greek for Agora, “Marketplace”, and Phobia, “Fear of”. But this meaning, Graham Caveney says, has extended to mean “Fear of life itself”. It can be described as an “uneasiness or anguish in crossing over wide squares of free, unenclosed spaces”.

Agoraphobia involves fearing and avoiding places or situations that might cause panic and feelings of being trapped, helpless or embarrassed. The anxiety is caused by a fear that there is no easy way to escape or to get help if the anxiety gets overwhelming. Most people who have agoraphobia develop it after having one or two panic attacks, causing them to worry about having another attack. It often results in having a hard time feeling safe in any public place, especially where crowds gather and in locations that are not familiar. The person with this condition can sometimes go to great lengths to avoid the locations where they have experienced the onset of a panic attack. Agoraphobia, as described in this manner, is actually a symptom professionals check when making a diagnosis of panic disorder. Triggers for this anxiety may include wide open spaces, crowds (social anxiety), or travelling.

This thesis aims to represent the feeling of confinement and being trapped which is directly related to what a person suffering from Agoraphobia feels. By using a specific technique like crochet using yarn and wires, and with coarse fabric, I aim to create a sense of depth and complexity within the textile using dark colors which create a heavy atmosphere.

As Lang Leav writes,  
"In wide open spaces,  
I am lost in the crowd,

Agoraphobia grips, confines, and shrouds."





## ATIQA KHURSHID

"Fruitful Stitches: Contemporary Textile  
Designing Inspired by Fruit Market  
Dynamics in Pakistan"  
atiqakhurshid29@gmail.com



BFA

### Abstract:

Investigates the intersection of traditional textile craftsmanship and the dynamic fruit trade, drawing inspiration from my personal connection to the industry. Inspired by my familial ties to the fruit export and import business, particularly focusing on apples, peaches, plums, cherries, persimmons, and pears, this study delves into how the bustling energy, vivid hues, and diverse textures of local fruit bazaars influence modern textile designs.

Employing a creative approach, I capture the daily activities of the fruit industry through photography, seizing moments of fruit unloading, sales, and the lively ambiance of the market. By analyzing market scenes, the research highlights the transformation of ordinary marketplace elements into extraordinary fabric patterns. The study focuses on how the lively colors, textures, and patterns of fruits—primarily apples, peaches, plums, cherries, persimmons, and pears—can inspire innovative textile designs. By blending market observations with artistic interpretations, the research showcases how the sensory richness of fruit markets can be transformed into unique fabric patterns.

The result is a collection of innovative textile designs that reflect the vivid beauty and economic vitality of the fruit trade, resonating with both local and international audiences.





**BISMA TARIQ**

”ماضی کی سرگوشیاں“

Bintetariq22@gmail.com



BFA

### Abstract:

In a fast-paced world where time slips through our fingers like sand “ماضی کی سرگوشیاں” delicately explores the tender echoes of childhood memories. Through the lens of old textiles, this thesis invites us to reflect on the pleasures and simplicity of the past my thesis revolves around the gradual disappearance of our old times and cherished memories. In today's fast-paced and hectic world, we have become increasingly distant and preoccupied with our daily routines, leaving little time to reflect upon the simplicity and kindness of earlier years. Through my work, I seek to capture the essence of these fleeting memories and bring them to the forefront of our consciousness, urging viewers to pause and reminisce about their own childhood experiences.

The essence of childhood, once vibrant and vivid like a pink rose in full bloom, now flickers like a gentle whisper in the wind. Against the backdrop of fading childhood rituals, the thesis gently unravels the threads of nostalgia that bind us to the past. Each old textile becomes a tapestry of memories, each stitch holding within it a story of joy, innocence, and a time when laughter came effortlessly. I have used rose as my theme, a symbol of beauty and grace, the thesis paints a picture of how the hues of the past are gradually giving way to the monotone of the present. Yet, in this gentle fading, there is a sense of calm that washes over us, a bittersweet reminder of a time when the world seemed a little kinder, a little slower.

”ماضی کی سرگوشیاں“ serves as a reminder to cherish the memories of past, to hold on to the fragments of childhood that still linger in the corners of our minds. Through the evocative power of old textiles and the tender embrace of memories, the thesis urges us to pause, reflect, and find solace in the gentle embrace of nostalgia. In a world that rushes ever forward, ”ماضی کی سرگوشیاں“ stands as a tribute to the beauty of the past, a testament to the enduring power of childhood whispers that continue to echo through the corridors of time.

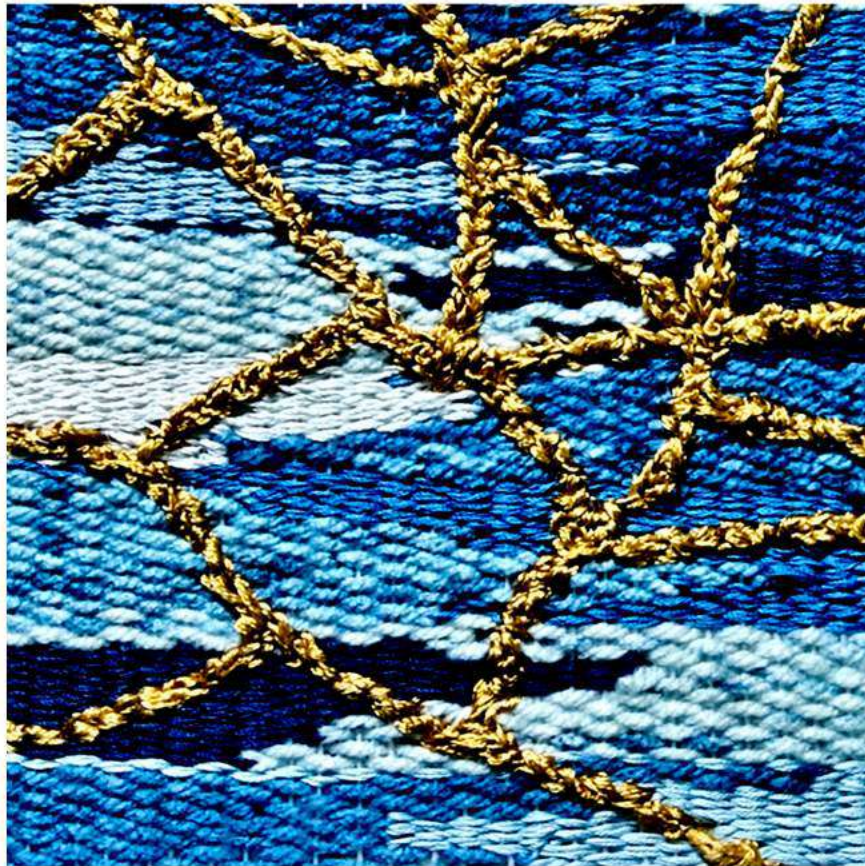




## CHASHMAN ISHTIAQ

“Kintsugi Allure in Textile Design”

Chashmanishtiaq2244@gmail.com



BFA

### Abstract:

Kintsugi, meaning “golden joinery,” is a traditional method of repairing broken ceramics by accentuating the cracks with gold, silver, or platinum lacquer, transforming them into objects of beauty. This thesis delves into the rich cultural heritage of Kintsugi, an ancient Japanese art form, and its profound philosophy of Wabi Sabi. Central to Kintsugi is the concept of embracing imperfections and finding beauty in the broken, reflecting the transient nature of life and the acceptance of flaws.

This thesis embarks on a creative journey employing handloom weaving and tapestry weaving provide a rich, textured base that showcases traditional craftsmanship. By utilizing various threads such as silk threads, wool, stranded cotton threads and experimenting with embellishment materials such as beads. When embellished with intricate embroidery, these woven pieces transform into stunning, detailed artworks. This fusion technique highlights the intricate interplay between the structured weave and the delicate, ornate embroidery, creating a visually captivating and tactile masterpiece. The beautiful palette of whites, blues and greys is inspired by Japanese pottery, it evokes a sense of serene elegance and timeless beauty. This harmonious blend reflects the delicate artistry and philosophical depth of Japanese aesthetics

This research seeks to not only showcase the visual appeal of Kintsugi-inspired textiles but also to evoke a sense of contemplation and appreciation for the imperfect, fleeting nature of existence. Through the synthesis of tradition and innovation, the textiles serve as tangible reminders of the beauty found in impermanence.





## DOHA KHAN

"Kyun Mein Kuch Batein Unkahi Rehne Du?"

doharizwankhan@gmail.com



BFA

## Abstract:

Kyun mein kuch batein unkahi rehne du? If I don't tell you how I feel, will you ever know?

I hope I am not the only one who feels this way. Growing up, I always had to part ways with the people I loved the most, my own family. Why did absence make me realize the worth someone has in my life? Why is it that when there is a deprivation of emotional support, one feels empty the most? My family plays a huge role in who I am today. "The things I wanted to tell you, baba, but I wish you were here." The entirety of Khatoot-e-Khaas revolves around the concept of "the unspoken words," a phrase that echoes the silence between us. The thoughts we harbor, the feelings we conceal, and the words we long to express but can't quite utter. They linger in our hearts, weighing us down and seeking release. We hold back, afraid of judgement, rejection, or hurt. The unspoken words of love, of regret, of forgiveness, of gratitude—all trapped, searching for a voice. In order to give voice to the true emotions of the people, I conducted several social surveys by placing the official mail box belonging to "Khatoot-e-Khaas," which not only provides us with the blanket of anonymity but is also penned down by the storyteller himself. The letters are a time capsule of emotions, a bridge between strangers, and a reminder that we are not alone in our thoughts. What I found in these letters were emotions of sorrow, regret, love, and empathy. Emotions that were often raw, honest, and heartfelt. Some letters revealed deep-seated fears and anxieties, while others shared stories of hope and resilience. Many writers expressed a desire for connection and understanding, a yearning for someone to listen and truly hear them. Others wrote about the burden of secrets kept hidden. Through these letters, I gained a glimpse into the complexities of the human experience and the depths of emotion that lie beneath the surface. I realized that we are all struggling, striving, and searching for meaning and connection in our own unique ways. Be it unspoken rules and expectations, emotional repression, high expectations, gender roles and stereotypes, generational trauma, generational gap, or saving face, the letters truly captured the sole and heart of the writer's story. Keeping in mind the sensitivity of the matter and the originality each letter holds, I carefully, without any alteration, wanted to exhibit these emotions through textiles. The fragility of human emotions refers to the delicate and vulnerable nature of our emotional experiences. By acknowledging them, we can cultivate a deeper appreciation for the importance of emotional care. Just as delicate flowers require gentle care and handling to bloom and thrive, the stories and emotions shared in this research require a sensitive and compassionate approach to be fully understood and appreciated. The use of floral patterns, along with these letters, creates a kind of ironic scenario. The fragility of these flowers mirrors the fragility of the human emotions and experiences explored in this thesis. Yet their metaphorical meaning tells us another story. Just as a single misplaced touch or harsh environmental condition can damage a flower, the stories and emotions shared in this research can be easily bruised by insensitive responses. By acknowledging the fragile nature of both the flowers and the stories, we can emphasize the importance of a gentle and compassionate approach towards human emotions, creating a safe space for sharing all expressed through contemporary textiles.



**DUA WASEEM**

“White Peafowls: An Exploration of  
Texture and Tone in Textile Design”  
duawaseem289@gmail.com

**BFA****Abstract:**

I am captivated by the majestic beauty of the white peafowl, and its radiant plumage has inspired me to explore the depths of white as a color. Through research, I discovered the symbolic significance of the white peafowl, representing purity, innocence, and new beginnings. Its majestic presence is said to bring good fortune and prosperity. These themes resonate deeply with me, and I seek to capture the essence of the white peafowl in my textile designs. I am drawn to the intricate details within the white peafowl's feathers, where subtle variations in texture and tone create a visual language that is both simple and complex. I aim to translate this language into my textile designs, creating a visual narrative that celebrates the beauty of the white peafowl. By exploring the nuances of white, I hope to create a new visual language that inspires and delights. Through my work, I aim to transport the viewer into the serene and majestic world of the white peafowl, inviting them to appreciate the intricate textures and tonal variations that bring this iconic bird to life. By pushing the boundaries of white as a color, I hope to create a new visual language that honors the beauty of the white peafowl and inspires a new appreciation for the simplicity and complexity of monochromatic hues.





## FAIZAN KHAN NIAZI

“Exploring Anime Expressionism: Digital Textiles and Ai Artstyle”  
fniazi437@gmail.com



## BFA

### Abstract:

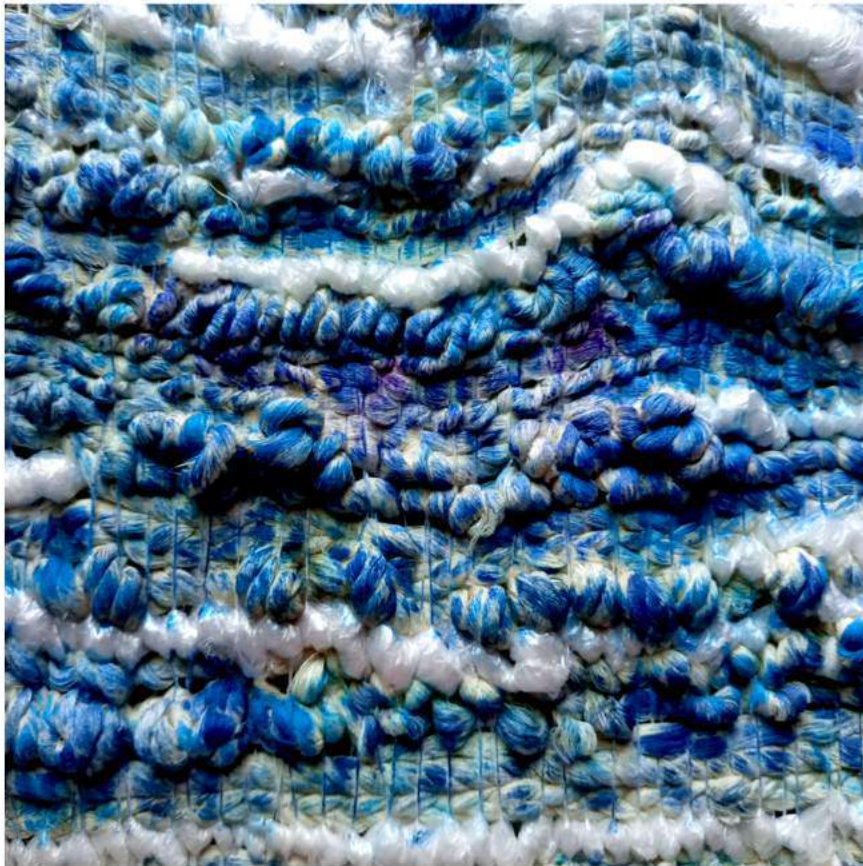
Imagine it's a quiet evening, the soft glow of the screen enlightening your face as you immerse yourself in the fascinating world of anime. Each scene unfolds like a vivid dream, transporting you to distant lands where heroes rise, battles rage, and friendships endure against all odds. A world where imagination knows no bounds and heroes inspire with their indomitable spirit. When we think of anime, the first thing that often comes to mind is vibrant characters, epic battles, and fantastical worlds. But beyond the surface lies a deeper connection, one that resonates with viewers on a profound level. Anime is like a window into our own hearts. When we watch it, we see reflections of our own experiences in the characters' stories. It's like finding pieces of ourselves in a colorful world of imagination. Anime reminds us that we're all connected by our hopes, fears, and dreams, making us feel understood and less alone. Just as nature finds a way to grow through concrete cracks, so too does anime inspire us to overcome life's challenges and embrace our imperfections. Through its captivating narratives and relatable characters, anime teaches us valuable lessons in resilience, self-awareness, and authenticity. This thesis aims to delve into the transformative power of anime, exploring how life finds its way through the art of storytelling. By studying the growth of characters and the themes they embody, we uncover the potential for personal growth, renewal, and self-discovery within the vibrant tapestry of anime narratives. Also my primary aim was to pay homage to the beloved characters of "Naruto," characters who have touched countless hearts and inspired generations with their courage, resilience, and unwavering spirit.





### **FARHEEN ALTAF**

“Oceanic Plasticity: "Unveiling the Depths  
of Plastic Pollution in the Oceanic Realm"  
farheenaltaf0311@gmail.com



## **BFA**

### **Abstract:**

Plastic accumulating in our oceans has become a global crisis. The issue of plastic in the ocean where plastic and other materials end up in the sea, causing harm to sea and marine life. The amount of plastic entering the world's oceans is estimated to be 6.4 million tones per year. The pervasive issue of plastic pollution in our oceans sheds light on how plastic waste finds its way into marine ecosystems and the consequences it brings. Plastic items, from bottles to bags, ultimately reach the sea through various pathways like littering, runoff from land, and activities like fishing and shipping. Plastic pollution poses a significant threat to marine life, as it can entangle marine animals, suffocate them, or be ingested, leading to internal injuries and death. My thesis aims to raise awareness about the dangers and impacts of plastic pollution in the ocean. It is essential for people to understand the negative effects of this pollution and learn how to properly dispose of everyday items to keep the ocean and its inhabitants safe. In this thesis, I am exploring the real essence of ocean plastic pollution and emphasizing the need to focus on solutions. My goal is to bring the issue of plastic ocean pollution to the general public so that everyone can become informed and aware of their responsibilities. Addressing the problem of plastic in the ocean is a collective responsibility. Through textiles, I showcased the plastic ocean by using weaving techniques and incorporating plastic into fabrics, wool, ropes, and other materials.





## FARHEEN ATEEQ

“Textile Art and Surfaces Inspired by the  
Colour and Textures of Decay”  
farheenateeq19@gmail.com



## BFA

### Abstract:

When we think of decay, we often imagine something gross and rotten. However, if we look closer, we can see amazing textures and colors on decayed surfaces. These natural changes are fascinating. For example, when fruits like lemons, strawberries, and peaches decay, it marks the end of their life but provides a new home for fungi and other small creatures. This cycle of life from death is truly a wonder of nature.

My thesis explores these interesting textures found in decayed fruits and baked bread. I used different textile techniques, such as rust dye, embellishment, punch needling, and needle felting, to recreate and highlight the beautiful patterns and colors that appear during decay. These methods helped me turn the overlooked process of decay into something visually appealing and interesting.

By focusing on these decayed textures, my study shows how decay is not just about something ending but also about something new beginning. The textures and colors of decayed surfaces can be quite beautiful, and the tiny life forms they support are part of nature's cycle. Through my textile work, I aim to bring attention to these often ignored details and change how we view decay. Combining art and nature, this research wants to shift our perspective on decay. Instead of seeing it as something simply repulsive, I hope to show that decay can be beautiful and full of life. This work encourages people to appreciate the natural process of decay and see the hidden beauty in it. By doing so, we can develop a deeper understanding and respect for the cycles of life and death in nature.

The inspiration behind this project comes from observing the natural world and noticing the intricate details in decayed objects. The colorful molds on fruit, the unique textures of decayed bread, and the rusting of metal all contribute to a rich visual experience. These observations motivated me to recreate these textures in textile form, making them tangible and easier to appreciate in a new way. Ultimately, this work is a reminder of the beauty that can be found in unexpected places. It encourages a new understanding of decay, not as something to be feared, but as a natural and important part of life. By focusing on these details, I hope to foster a greater appreciation for nature's cycles and the constant process of renewal they represent.





**HALIMA WASIM**

“Dill ka Ghar”

halimawasimm@gmail.com



**BFA**

### **Abstract:**

In the heart's deepest corners lies a feeling of peace and belonging, a 'Dil ka Ghar.' For me, this sanctuary awakens amidst the breathtaking landscapes of Kashmir and the enchanting region of Gilgit-Baltistan. The verdant meadows, towering snow-capped peaks, and shimmering streams of Kashmir, and ancient valleys of Gilgit-Baltistan. Together, they create an ethereal tableau that soothes the mind and soul. The warm hospitality of the locals amplifies this sense of homecoming, transforming these regions into havens where the heart finds its true solace, no matter where I am. I have mentally built a home in Kashmir, a place that holds a special charm for me. The intricate woodwork, ornate wooden balconies, and sloping roofs designed to shed snow, along with the natural beauty and daily life in Taobat, and the rugged beauty of the Karakoram Range in Hunza, serve as visual tales that reflect my sentiments. The breathtaking views, framed by majestic landscapes, continue to resonate deeply within me. Reflecting on the nostalgic photos I captured, I'm instantly transported back to those cherished moments. I have fused these images with textiles into 'Dil ka Ghar' to preserve the memories of awe-inspiring vistas, warm-hearted locals, and unforgettable adventures. By sharing these experiences, I aim to convey the essence of connection, simplicity, and profound beauty, offering others a glimpse into a sanctuary where their hearts, too, can find comfort. Recalling the picturesque landscapes from my journeys, I'm transported to the vivid imagery of "Dil ka Ghar":

Janmo ki behti kahani  
Neele dariya ki ravani  
Saada-loh logon ki duniya  
Saajhe gham, meethi si khushian  
Paidon ki chaaon mein takte-takte aasmaan  
Sona hai matlab sukoon ka  
Aa, bas jaayein, ghar banaayein  
Zindagi ki dhun mein gaayein  
Ab yahaan se jaana nahi hai





## MALIHA QAISER

“Beauty of the Seashells”

Malihaqaiser06066@gmail.com



BFA

### Abstract:

The beauty of the ocean has long captured the imagination of humanity, inspiring art, literature, and exploration for centuries. Within the depths of the world's oceans lie treasures that have fascinated us since time immemorial. This thesis delves into the enchanting world of pearls and seashells, exploring the multifaceted dimensions of their beauty as they emerge from the depths of the ocean. Pearls, luminous and iridescent, symbolize purity, elegance, and timeless allure. Seashells, on the other hand, are the ocean's sculptures, shaped by tides, currents, and the ceaseless work of nature. Their diverse forms, colors, and textures reflect the intricate storylines etched by the sea upon their surfaces. From the spiraled elegance of nautilus shells to the intricate patterns of corals, seashells are both canvases and masterpieces of marine artistry. Here I am exploring 6 kinds of seashells named as Scallop, Conch triton, True tulip, Cowrie, Tibia and Strombus gallus. They including their kinds, all are found in Karachi seashore and all over the world as well. While they're beloved for their elegance, there's a lack of current research on exploration of its beauty, on how people use them in today's trends and their impact on the environment. To address this gap, I decided to explore the integration of pearls and seashells in textile design, showcasing their beauty and cultural significance while promoting sustainability. I have created large sculptures of seashells to help people understand the intricate beauty within them, which may be overlooked by the naked eye. The thesis aims to explore the contemporary utilization of pearls and seashells in fashion and beauty industries, emphasizing their environmentally friendly practices, as well as their incorporation in home decor textiles.





**MARYAM LATIF**

“Struggling of Mother as Single Parent”

maryamlatif0425@gmail.com



**BFA**

### Abstract:

Single mothers face unique challenges in balancing parenting and financial responsibilities, often experiencing criticism that can lead to isolation. Parenting alone heightens pressure, compounded by societal standards, leading to overwhelming stress. Seeking support, building a network, and practicing self-care are vital for well-being. Since I was a child, my mother has raised me alone and has experienced many hardships. To symbolize her resilience, I use the imagery of a stork and water lilies. The stork holds special significance among the Hebrews, symbolizing maternal kindness and nurturing. It serves as a guide for navigating the balance between intellect and emotion, embodying the harmony between the elements of air and water. This balance instils comfort and adaptability in various situations. Additionally, the Stork represents qualities such as grace, faithfulness, creativity, protection, strength, trust, and prosperity, reflecting the holistic balance of life. Waterlilies possess unique characteristics that make them special. They can submerge themselves in water, transform into fruits, and disperse their seeds, which eventually grow into new water lilies. This process symbolizes patience, transformation, and resilience. Water lilies can thrive in muddy environments, serving as a symbol of unity, peace, and balance.





## MISHA JAMSHED

“Reviving Faded Splendor: Textile Design  
Exploration from the Tomb of Jahangir”  
mishajamshed122@gmail.com



## BFA

### Abstract:

The Tomb of Jahangir, a masterpiece of Mughal architecture, situated in Lahore, Pakistan, stands as a testament to the artistic brilliance of the Mughal era. Emperor Jahangir ruled from 1605 to 1627 and was known for his patronage of the arts and literature. The construction of the tomb began in 1627, shortly after Jahangir's death, under the supervision of his son, Emperor Shah Jahan. Completed in 1637, the tomb stands as a testament to Mughal architecture's grandeur and aesthetic sophistication. Through a comprehensive analysis of the historical significance, cultural context, and aesthetic appeal, my work aims to revive the legacy of Jahangir's tomb by integrating its motifs into modern textile design practices. In my thesis, I studied the detailed patterns on the walls, ceilings, and outer surfaces of this old building. I then figured out how we can use these patterns in new, modern designs. By synthesizing traditional motifs with contemporary design sensibilities, my thesis aims to create a bridge between past and present, preserving the rich heritage of Mughal artistry while infusing it with new life. Additionally, my thesis looks into how we can turn these old designs into new textile patterns. Through textile, I displayed my designs by the mix old designs and make them into modern ones, creating a connection between the past and the present. It's about bringing history into our everyday lives in a fresh and creative way.





## MUHAMMAD DANYAL JAVED

“Exploring the Potential of Optical Illusion  
Textiles in Enhancing Automotive Interiors”  
muhammaddanyaljavedashraf@gmail.com



BFA

### Abstract:

The utilization of innovative materials and design concepts in automotive interiors is a burgeoning trend worldwide, aimed at improving aesthetics, functionality, and safety. This thesis investigates the application of optical illusion textiles within the context of Pakistan's automobile industry, aiming to explore their potential to elevate the interior design and user experience of locally manufactured vehicles.

The research delves into the principles of optical illusions and their integration into textile engineering, focusing on the development of materials that create dynamic visual effects. By leveraging advanced weaving techniques, surface treatments, and material compositions, optical illusion textiles offer the opportunity to transform conventional interior surfaces into visually captivating and engaging environments.

Furthermore, the thesis examines the feasibility and challenges associated with incorporating optical illusion textiles in Pakistani automobiles. It investigates factors such as manufacturing capabilities, supply chain logistics, cost-effectiveness, and cultural preferences to assess the viability of adopting these innovative materials within the local automotive industry.

Moreover, the research explores the potential impact of optical illusion textiles on enhancing the aesthetic appeal, functionality, and safety of Pakistani vehicles. By integrating these textiles into upholstery, trims, and dashboard surfaces, designers can create visually stimulating interiors that reflect contemporary design trends while catering to the preferences of Pakistani consumers. Additionally, the thesis discusses the implications of implementing optical illusion textiles for occupant comfort, well-being, and safety in the context of Pakistan's unique driving conditions and cultural norms. It highlights the importance of addressing factors such as climate resilience, maintenance requirements, and user acceptance to ensure the successful adoption of these materials in the local market.

Through empirical research, case studies, and industry insights, this thesis aims to provide valuable perspectives on the potential of optical illusion textiles to revolutionize automotive interiors in Pakistan. By fostering innovation and collaboration between textile manufacturers, automotive designers, and industry stakeholders, this research seeks to contribute to the advancement of Pakistan's automobile industry and the enhancement of the country's automotive landscape.





## ROHMA KHURRAM

“You’re the entire universe, but in human form”

ruhma.khurram1@gmail.com



BFA

### Abstract:

Nature's intricate beauty has longed served as wellspring of inspiration for humanity. Within the confines of a single human body lies a universe unto itself, where the intricate dance of life mirrors the rhythms of the natural world. In observing the world around us, it becomes evident that there exists a profound connection between the textures and patterns found in the natural world and those that manifest within the human realm. From the mesmerizing swirls of the galaxies to the delicate lines etched upon a leaf, we embark on a journey to explore the rich tapestry of similarities that bind our existence to the natural world, revealing the astonishing tapestry of similar textures and patterns between human and nature. Through the lens of analogy, we can understand how we are, indeed, our entire universe but in human form, finding connections in the symbiotic relationships of tree roots and veins, dry land and skin, the eye and galaxies, and grass and hair. Both tree roots and veins demonstrate the beauty of fractal geometry and how similar principles can be observed in both organic and biological systems. Both veins in the human body and tree roots display branching patterns. In the case of veins in the body, you see a complex network of blood vessels branching out. Both have complexity in their appearance. Dry land, cracked and weathered by the elements, shares a texture with parched skin, both bearing the scars of their environments. Just as the earth yearns for moisture, so too does the skin thirst for hydration, highlighting the delicate balance between preservation and decay. Eyes and the Milky Way are often compared metaphorically due to their visual similarities. The Milky Way, our galaxy, is a vast spiral of stars, and when observed from a distance, it can resemble the appearance of an eye with a central region and radiating arms. This visual resemblance to the structure of an eye is why the comparison is made. Both eyes and the Milky Way possess an innate beauty and wonder. Eyes are often considered the windows to the soul, showcasing complex and unique patterns, while the Milky Way represents the majesty of the universe with its billions of stars. Comparison is often used metaphorically in literature and art to convey ideas of depth, mystery, and the interconnectedness of humanity with the cosmos. Grass, resilient and abundant, finds its parallel in human hair, with its softness and strength. Both serve as symbols of growth and renewal, embodying the cyclical nature of life. Like blades of grass swaying in the breeze, strands of hair dance with the rhythms of existence, connecting us to the ebb and flow of the natural world. In essence, these comparisons illuminate the intrinsic connections between the human body and nature, underscoring our shared origins and intertwined destinies. Through the lens of symmetry, texture, and visual resemblance, we glimpse the beauty and complexity of existence, uniting us with the vast tapestry of life on Earth.





## SAMIULLAH

“An Exploration of Contemporary Textile  
Design Culture in Gilgit-Baltistan”  
samsasamiullahfarooqi777@gmail.com



BFA

### Abstract:

Gilgit-Baltistan, a region nestled in the Karakoram mountains, boasts a rich textile heritage shaped by its strategic location at the crossroads of ancient trade routes. This research delves into the contemporary textile design culture of Gilgit-Baltistan, examining the intricate interplay between traditional craftsmanship, cultural identity, and modern influences.

Through a mixed-methods approach combining interviews, surveys, and visual analysis, this study reveals the dynamic evolution of textile design in the region. It explores how local artisans, designers, and entrepreneurs navigate the tension between preserving traditional techniques and embracing innovation, while also responding to the demands of a globalized market.

This research contributes to the understanding of textile design culture in Gilgit-Baltistan, highlighting its unique characteristics, challenges, and opportunities. It also sheds light on the role of textile design in preserving cultural heritage, promoting regional identity, and empowering local communities.





**SIMRA ARIF**

"Deadly Mushrooms in Textiles"

simraarif098@gmail.com



**BFA**

### **Abstract:**

Many of us people consume mushrooms and make the best food out of them, but do we ever wonder that some particular kinds of mushrooms could be exceedingly deadly. Many of us might get deceived by such vibrant colours and could get surprised of seeing such atypical shades and colours of them. It's quite an unconventional and macabre notion about them other than the edible ones. This notion takes over our brain the philosophy of finding beauty in death and decay comes for centuries the obsession of artists from this topic is quite uncanny yet interested.

Presenting it in a way of grotesque art style is quite challenging where norms only tell us to find beauty in conventional things and ideas. Being an admirer of bizarre, incongruous work, this topic speaks well for me and I think our interest with death is by-product of our ability to reflect and think in long terms and we all know that eventually we will die. On the top things associated with death and decay reminds us of our own death and gives strength of accepting it.

When the topic or science and gets merge it creates such a sterling fusion. Using the mushrooms design and motifs as a starting point, I have created a series of mushroom designs and made the distinctive and appealing composition to get fine prints on fabric and to get the raggedy texture I used "gassing" technique of burning fabric and mould and manipulate the way I desired to.

This thesis aims to show death and decay through deadly mushrooms in textiles and pushes the boundary of conventional work.





## SIMRA SAJJAD

"Good Enough? Exploration of Imposter Syndrome through Textile Design"  
simra.sajjad.7@gmail.com



BFA

### Abstract:

Imposter Syndrome, a psychological phenomenon characterized by self-doubt and fear of exposure, affects millions worldwide. This thesis employs textile design as a medium to visualize and explore the complex emotions and experiences of individuals struggling with Imposter Syndrome. Through a series of textile pieces, I investigate the themes of disguise, fragmentation, and vulnerability, creating a visual language that captures the essence of this hidden struggle.

Using techniques such as weaving, printing, and embroidery, I create intricate textiles that represent the masks we wear, the cracks in our facade, and the fragile threads that hold our identities together. The colour palette, ranging from muted tones to vibrant hues, symbolizes the oscillation between self-doubt and empowerment.

This research aims to raise awareness about Imposter Syndrome, fostering empathy and understanding through the universal language of textiles. By sharing the stories and emotions of those affected, this thesis seeks to create a platform for dialogue, self-reflection, and healing. Ultimately, "Threads of Deception" unravels the intricate web of Imposter Syndrome, revealing the beauty and strength in vulnerability and the power of textile design as a tool for social commentary and change.



**TEHREEM KHAN**

“Threads of Life: Exploring the  
Significance and Beauty of Spider Webs”  
tehreemkhan727272@gmail.com

**BFA****Abstract:**

Spiderwebs are the natural marvels that represent a fusion of artistry and engineering, with their delicate yet resilient structures. At first glance, spiderwebs may seem like humble creations of nature, designed solely for the practical purpose of trapping prey. However, upon closer inspection, these delicate structures reveal a level of intricacy and craftsmanship that rivals the finest works of human artistry. From the symmetrical orbs of the orb-weaver spiders to the chaotic tangles of the cobweb spiders, each type of spiderweb possesses its own unique beauty and charm, reflecting the diverse forms and functions found in the natural world. Like fine lace or delicate filigree, spiderwebs showcase a level of craftsmanship that transcends mere utility, captivating viewers with their mesmerizing patterns and ethereal quality. As they glisten with dewdrops in the morning sunlight or sway gently in the breeze, spiderwebs create a sense of movement and vitality that enhances their beauty. This dynamic interplay of light, texture, and form adds depth and dimension to the aesthetic experience, inviting viewers to immerse themselves in the intricate world of the spider.





## ZUHA AAMIR

“Presenting the Haunted Beauty of Whale  
Barnacles through Contemporary Textiles”

zuha.aamir2020@gmail.com



BFA

### Abstract:

Ewww! What's that thing on that whale? It looks so disgusting and creepy! This is every person's reaction when he sees whale barnacles for the first time. Even I was shocked when I saw them. I call it “Haunted Beauty” because it's actually beauty hidden behind ugliness. So, it all started when I was scrolling down my internet feed and a video showed up of a humpback whale breaching in the ocean. When I looked carefully at the skin of the whale, there was something hanging on to it. I got curious about that thing so I started searching more on it and I found out that they are called “Barnacles”. Barnacles are encrusters (any organism that form a crust), that attach themselves temporarily to a hard substrate or a symbiont such as a whale, a sea snake (*Platylepas ophiophila*), or another crustacean, like a crab or a lobster (*Rhizocephala*). Pedunculate barnacles (goose barnacles and others) attach themselves by means of a stalk. Around 1,000 barnacle species are currently known. Barnacles are hermaphrodites (an organism having both male and female sex organs or other sexual characteristics)

In thesis work, my main focus is around whale barnacles. They are of three types i.e. *Coronula diadema*, *Cryptolepas rhachianecti* and *Chonchoderma auritum* and I've worked on them all. Whale barnacles passively filter food, using tentacle-like cirri, as the host swims through the water. The arrangement is generally considered commensal as it is done at no cost or benefit to the host. However, some whales may make use of the barnacles as protective armor or for inflicting more damage while fighting, which would make the relationship mutualistic where both parties benefit. The barnacle creates a crown-shaped shell.

I found the appearance of barnacles and their entire life cycle so fascinating that I felt like telling more people about it. In my thesis, I have tried to present the beauty of barnacles to people who don't know about them and even if they know they will see their beauty in textiles. And for this purpose I have created some textures and designs through contemporary textile techniques.





**ZUNAIRA SHAKOOR**

“My Home Garden”

zunairashakoor999@gmail.com



**BFA**

### **Abstract:**

This abstract explores the meaning and substance of keeping a flower garden at home, emphasizing the aesthetic value, health advantages, and ecological contributions of this practice. With its colourful flowers weaving a tapestry of fragrances, colors, and textures, the floral garden acts as a sanctuary, a peaceful retreat inside the walls of a house.

Growing a variety of flowering plants not only makes the garden more aesthetically pleasing, but it also encourages a closer relationship with the natural world. Gardeners add a personal touch to their outdoor areas by carefully choosing and arranging flowers to represent their individual preferences, likes, and cultural influences.

The flower garden at home provides more than just aesthetics; it's a healing haven where people may find comfort from the daily grind. Completing the repetitive duties of planting, watering, and tending to blooming offers a contemplative haven that fosters mental health and awareness.

In addition, blooming plants draw pollinators like bees, butterflies, and birds, which support the biological balance of the surrounding environment. Gardeners are vital to the health of local animal populations and biodiversity because they grow a varied range of flowers that are rich in variety.

Moreover, because neighbors and onlookers are drawn to the flower garden's beauty and attractiveness, it provides a venue for social contact and community involvement.

In conclusion, the floral home garden enhances the lives of gardeners and their communities by combining ecological stewardship, therapeutics, and artistic expression in a harmonic way. People who grow an abundance of flowers in their homes get a greater appreciation for the wonders of nature in addition to aesthetic attractiveness.



# BFA (session 2020-24)

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Curator  
Dr. Asna Mubashra  
AjmalAsad ullah Khan

Catalogue Design by  
Dr. Asna Mubashra  
Rabia Shaukat