

بی ایف اے
ٹیکسٹائل ڈیزائن
ڈگری شو

2025

TEXTILE DESIGN



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

Message from Principal 2025

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
Associate Professor
Chairperson
Department of Textile Design
College of Art & Design
University of the Punjab

Message from Chairperson 2025

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



Aisha Arshad Khan



Ajmal Asad ullah Khan



Aqsa Ilyas



Meer Mehmood Khan

THESIS TITLE:

Amna Arif	Resham Mein Liptay Ikhtilafat
Amna Irfan	Contemporary Textile Design Inspired by Qajar Era Tile Work from Golestan Palace
Amna Zahra	Sitar Motifs in Contemporary Textiles
Aqsa Bibi	Blooming Against All Odds: The Desert Rose as a Symbol of Silent Resistance
Aqsa Kousar	Detailing for Healing: Contemporary Textiles inspired by Tiny Mushrooms and Ladybugs
Areeba Tahir	Temperate Rainforest Mushrooms: Morphologies of Fungus at Forest Bed
Arooba Mansoor	Exploring Textile Designs Inspired by Themes of Identity, Connection and Hope in Mahmoud Darwish's Poetry
Ayesha Asif	Capturing the Magical Realms of Childhood Imagination through Textile Design
Fatima Ahmad Rajwana	Nature Redefined: Textile Designs Through a Modern Lens
Fatima Sohail	Blossom Of Dreams
Izza Shazad	"بے زبان داستان" The Silent Tale
Laiba Fatima	Fragments of Life; Unsolved yet Beautiful Puzzle of Growth and Discovery
Maida Tanveer	Unveiling the Intricate Patterns of Red Cabbage: A Study of Natural Patterns and Its Inspirations
Malaika Awais	ورثے کا زوال Demise of Heritage
Mamoon Elahi Awan	90's Textile Craftsmanship and Revival into Today's Contemporary Designs
Manal Asif	رد زمان Rade Zaman
Maryam Azam	Visitation by Butterflies – Describes the Action That Leads to Pollination
Muntaha Khalid	زنگ آشنا (In the Shade of Decay)
Pakiza Sabir	Berber Marks: Geometry of Identity
Qiraat Elahi	Beneath the Stillness
Rimsha Hafeez	اپنوں سے دور، اپنوں کے لیے
Ramsha Naureen	Chefchaouen – The Blue City Of Morocco
Sara Ali	Contemporary Textiles Inspired by Lahori Street Food as Tourist Attraction
Shehreen Umar	"The Garden They Hid"
Syeda Amna Abbas Kirmani	Naqsh-e- Javdaan (Reviving the Embroidered Identity of an ancestral heritage)
Syeda Uswa Fatima	Theher Jao — جاؤ ٹھہر : A Textile Archive of Fleeting Memory, Identity & Time
Tehreem Ishaq	Embroidery of Hope: A Tapestry of Memory and Resilience
Wajiha Ali	Venomous Mirage: Reimagining Snakeskin Patterns in Contemporary Textile Design
Zainab Ejaz	Versailles Within: A Textile Journey of Reclamation, Rediscovery, and Empowerment



Amna Arif

Email: amna.arif838@gmail.com

Title: Resham Mein Liptay Ikhtilafat

Abstract:

Resham Mein Liptay Ikhtilafat explores the emotional weight of inherited family belongings and the unspoken tensions they often carry, especially among siblings. These seemingly ordinary objects become silent witnesses to shared histories of love, loss and unresolved conflict. The title reflects how family relationships, much like silk, may appear smooth and graceful on the surface, yet often conceal delicate fractures, emotional imbalances and long held silences beneath. My work is inspired by the quiet tensions that often surface within families, where even ordinary household objects or cherished heirlooms can become symbols of unspoken emotions, unresolved conflicts and subtle rivalries. Which makes me question what we truly inherit, is it the object itself, or the emotional worth attached to it? Drawing from my grandmother's cherished belongings, this body of work transforms them into vessels of memory, emotional complexity, generational attachment and preservation. Though simple in form, these objects speak volumes about sentiment, silence and the echoes of relationships that were never fully healed. I have preserved them through textiles which makes them a quiet but powerful language of memory. Each thread binds not only material, but also stories that remained untold. My work is the act of remembering, of holding together fragments that risk being forgotten. This work encourages viewers to reflect on their own legacies both material and emotional. To consider how these objects, one day pass on may also carry layers of meaning, affection and fragmentation. In doing so, Resham Mein Liptay Ikhtilafat gently reminds us that within even the most beautiful heirlooms, unresolved emotions can remain wrapped in silence for generations.



Amna Irfan

Email: amnairfan1037@gmail.com

Title: Contemporary Textile Design Inspired by Qajar Era Tile Work from Golestan Palace

ABSTRACT

The Golestan Palace, a UNESCO World Heritage Site situated in the heart of Tehran, Iran, is a prime example of Qajar-era aesthetics (1789–1925). As one of the most historic royal complexes, it embodies a unique blend of Persian decorative traditions and emerging European influences. Among its most celebrated features is the tilework that decorates its walls, corridors, and courtyards. These tiles reflect vivid floral arrangements, stylized arabesques, narrative scenes, and bright, contrasting color palettes — capturing a moment in Persian art when symbolic patterns gave way to storytelling and figuration. This thesis draws visual and conceptual inspiration from the tilework of Golestan Palace and reinterprets it through a contemporary textile lens. Traditional motifs are observed and adapted, not as direct replicas but as starting points for original compositions. The work is developed using luxurious fabrics such as silk and presented through modern visual formats, allowing the designs to live beyond their architectural context. The aim of my thesis is to revive historical Persian aesthetics by translating their core visual elements into modern textile design — thus building a creative dialogue between heritage and innovation. It seeks to demonstrate how traditional art forms can be thoughtfully reimaged in a contemporary setting, retaining cultural value while acquiring a new, functional identity within today’s design world. Rather than preserving the past in static form, this body of work offers it a new narrative — where age-old beauty is reshaped through current aesthetics. It presents a reinterpretation that respects tradition, yet speaks confidently in the language of modern textile expression.



Amna Zahra Hashmi

Email: amnazahrahashmi2001@gmail.com

Title: Sitar Motifs in Contemporary Textiles

Abstract:

This thesis explores the creative potential of translating traditional instrument Sitar motifs into contemporary textile designs. The Sitar, a revered instrument in Indian classical music, boasts intricate carvings and ornate patterns that reflect the country's rich cultural heritage. By extracting and reinterpreting these motifs, this project aims to bridge the gap between music, art, and craft.

Through a series of fabric compositions, this research investigates the visual and aesthetic possibilities of Sitar-inspired designs. The motifs, originally crafted for the instrument's wooden body, are re-imagined for textile application. The resulting fabric designs blend traditional and modern elements, creating a unique visual language. By merging the worlds of music and textile design, this thesis project demonstrates the power of artistic reinterpretation and cultural exchange. The final compositions, rendered in various fabrics and techniques, offer a fresh perspective on traditional Indian aesthetics. The research methodology involves a mixed media approach, combining traditional Sitar motifs with digital design tools. This fusion enables the creation of intricate patterns and different fabrics, pushing the boundaries of textile design. Ultimately, this research contributes to the ongoing dialogue between traditional craftsmanship and contemporary design practices. By pushing the boundaries of Sitar-inspired art, this thesis presents a new visual vocabulary that honors the instrument's heritage while embracing modern creative expression. The outcome of this abstract has implications for the fields of textile design, culture preservation and artistic innovation, providing a platform for further exploration of the intersection of music, art and craft.



Name: Aqsa Bibi

Email: aqseccious@gmail.com

Title: Blooming Against All Odds: The Desert Rose as a Symbol of Silent Resistance

Abstract:

This thesis explores the symbolic and material resonance of the Desert Rose (*Adenium obesum*) in relation to the human spirit of resistance and resilience, with a focus on its interpretation through textile arts. Originating from arid landscapes, the Desert Rose thrives in the harshest conditions, embodying survival, adaptation, and understated beauty. These characteristics provide a powerful metaphor for human endurance in the face of adversity. The research investigates the botanical, cultural, and aesthetic narratives surrounding the Desert Rose, drawing connections between its natural survival strategies and the psychological, emotional, and cultural modes of resistance in human experience. This study also engages deeply with surface textile techniques—particularly silk painting, resist dyeing, and 3D embroidery—to create tactile representations of the Desert Rose. A major component of the project includes a one-yard curtain panel and digitally imagined saree concepts that merge traditional floral motifs with contemporary abstraction. The textile works aim not only to evoke visual impact but also to provoke reflection on the silent strength embedded in both nature and the self. By translating the essence of the Desert Rose into wearable and decorative fabric art, the thesis bridges craft and narrative, form and philosophy. It contributes to a broader understanding of how botanical metaphors can illuminate human stories, especially those rooted in resistance, endurance, and transformation. Through this creative inquiry, the Desert Rose becomes more than a flower—it emerges as a living emblem of fortitude, reinterpreted through the language of textile.



Aqsa Kousar

Email: aqsakousar781@gmail.com

Title: Detailing for Healing: Contemporary Textiles inspired by Tiny Mushrooms and Ladybugs

Abstract:

At a time when everything in my life felt unbearably loud and emotionally heavy—when the world seemed to move too quickly, filled with noise, pressure, and an overwhelming demand to be constantly visible and productive—I found unexpected comfort in the quietest, most easily overlooked things. Tiny ladybirds crawling slowly and methodically along the delicate curves of green leaves, their red shells bright and determined despite their size. Mushrooms appearing overnight in damp, shadowy corners of the earth, quietly thriving where no one was watching. These humble elements of nature became powerful symbols for me, each one speaking in its own silent language. The mushroom came to represent the idea that healing and inner strength can grow underground, out of sight, nurtured in silence and darkness. The ladybird, so small yet vivid, reminded me that even the tiniest life holds meaning—that hope, beauty, and momentum can be carried in the smallest bodies and softest moments. I chose embroidery as my creative medium because it mirrors this same kind of quiet persistence. It is a slow, deliberate, and meditative process—one that resists haste and demands presence. Each stitch requires care, attention, and intention. The repetitive motion of needle through fabric became a form of self-soothing, a gentle way of grounding myself when everything else felt unstable or overwhelming. Every thread I pulled became more than just part of a design—it became a line of connection between my inner world and the material in front of me. Each tiny motif I created told a story not just of visual exploration, but of emotional repair, personal resilience, and gradual transformation. In these patterns, I found a way to process what I couldn't always articulate with words. As this body of work developed, it grew into something much deeper than a series of stitched images. This thesis became more than a visual exploration—it became a deeply personal ritual, a quiet form of ceremony. It became a way of honoring the unnoticed, the gentle, the soft, and the resilient forces that often go unacknowledged. In a culture that tends to celebrate boldness, speed, and spectacle, I felt a strong desire to create a space where subtlety, intricacy, and emotional honesty could hold power. I wanted to elevate the feminine nature of quiet endurance—the kind of strength that doesn't shout, but survives, adapts, and heals through time and tenderness. Through thread and fabric, I built not only images, but a soft place where meaning could unfold slowly and silently, like mushrooms beneath soil or ladybirds beneath leaves.



Areeba Tahir

Email: areebakhanam427@gmail.com

Title: Temperate Rainforest Mushrooms: Morphologies of Fungus at Forest Bed

Abstract:

This thesis explores the diversity and ecological significance of mushrooms found in temperate rainforests, with a focus on the Northwest Pacific region. Mushrooms play a crucial role in forest ecosystems as decomposers, symbiotic partners, and indicators of environmental health. By experimental approach, I explore market and done personal research, then by using low- cost material from the market I convert these materials into a high-cost product using textile materials and techniques. Throughout the experiment I explored lots of textile related material and done surfaces with textures, and visuals of mushrooms. Embroidery, Embellishment, Applique, stitches, crochet as well as digital printing I have done. But later I defined a path and started creating final ideas on crochet technique as major. The crochet techniques I have used is indeed a contemporary idea that first chosen a low-cost yarn mostly known as “Suter” yarn by workers. So, then I created crochet sculptures or stuffing’s using different crochet stitches. Then started painting them using my specified color scheme of that region and then crafted them into some of them from half relief and other of them in full sculpture forms. Through field studies, visual documentation, and surface design interpretation, this work highlights the intricate Morphologies e.g., forms, textures, anatomy and colors of various fungal species. The study also touches on traditional knowledge and contemporary uses of mushrooms, offering a multidimensional view that bridges science, art, and sustainability.



Arooba Mansoor

Email: aruba412@gmail.com

Title: Exploring Textile Designs Inspired by Themes of Identity, Connection and Hope in Mahmoud Darwish's Poetry

Abstract:

Inspired by the poetry of the famous Palestinian poet, Mahmoud Darwish, my textile design thesis explores the relationship between identity, connection and hope. His work often reflects how the Palestinian people's sense of self is rooted in their bond with their homeland—its land, nature, and memory. Through symbolic imagery like olive trees, pomegranates, anemone flowers, he captures how identity is shaped by a deep emotional and physical connection to a place, object or memory. Drawing from this poetic symbolism, my printed textile designs express the story of people whose identity is imprinted into the fabric of their land. Each motif is hand painted in watercolors representing a narrative of belonging, loss, and hope. For example, the red anemone flower is used to symbolize loss and to honor the blood of the martyrs. Almond blossoms are used as a symbol of hope. Olive trees, pomegranates and wheat represent deep connection to the land. The designs mirror how the Palestinian identity is preserved through cultural memory and attachment to the homeland. At its core, this thesis explores the idea that a sense of connection— whether to a place, a person, an object or a memory helps shape our sense of identity. This identity, then becomes a source of strength, allowing us to endure the challenges life brings. Through it, we also find hope in moments of despair and grief—a hope rooted in knowing who we are and what we hold dear.



Ayesha Asif

Email: ayshaaasif21@gmail.com

Title: Capturing the Magical Realms of Childhood Imagination through Textile Design

Abstract:

This thesis explores the boundless world of childhood imagination through the lens of textile design, with inspiration drawn from the animated series *Dragon Tales*. It delves into the whimsical, often overlooked inner landscapes of children's minds—spaces where magic is real, dragons are friends, and adventure is just a thought away. Through this body of work, textile design becomes a medium not only of expression but of transformation, recreating fantastical realms that encourage play, exploration, and emotional connection. Drawing from personal childhood memories and universal themes of wonder, curiosity, and escapism, unique fantasy frames and interactive textile surfaces were created to simulate the kind of magical spaces children often dream of. These surfaces invite engagement—through texture and story—offering children a chance to roam, discover, and immerse themselves in imaginary worlds. By interpreting childhood daydreams into tangible, visual narratives, the thesis bridges nostalgia and creativity. It revisits the innocence of make-believe adventures and celebrates the depth and richness of young minds. Presented as a series of interconnected fantasy panels, the work offers an immersive and interactive environment where children can wander, sit, and create their own imaginative spaces. Each panel features printed fabrics, some enhanced with subtle handcrafted detailing, blending traditional textile techniques with contemporary storytelling. Through this approach, the project reimagines textile design not just as a decorative or functional discipline, but as a storytelling medium that can hold memory, emotion, and fantasy, all within the threads of its surface.



Fatima Ahmad Rajwana

Email: fatimarahjana3@gmail.com

Title: Nature Redefined: Textile Designs Through a Modern Lens

Abstract:

This thesis explores how contemporary textile design can serve as a quiet counterbalance to the visual and emotional noise of modern life. Rooted in the belief that design should do more than please the eye, this project reimagines textiles as tools for emotional grounding—objects that invite calm, clarity, and connection through their presence. It draws from the ethos of minimalism and mindfulness, using design as a language to create spaces that feel intentional and alive. Inspired by the sculptural beauty of unusual plant forms, the designs interpret nature not through imitation but through abstraction. Organic lines, asymmetric shapes, and soft contrasts are used to reflect the fluidity, uniqueness, and quiet strength found in nature. These elements are woven into textiles that embody both visual simplicity and underlying complexity, creating patterns that feel contemplative yet expressive. The work focuses on how form, texture, and space can shape atmosphere. Clean compositions, muted color palettes, and gentle movement within the designs help reduce visual clutter and promote emotional ease. Each piece is created with the goal of enriching interiors—not just aesthetically, but experientially. These textiles are meant to hold space: to soften environments, to anchor attention, and to support a slower, more thoughtful pace of living. Ultimately, this thesis positions textile design as an intimate, sensory practice—one that blends beauty with purpose. By merging modern design principles with natural abstraction, it offers a collection of textiles that don't simply fill a space but quietly transform it.





Fatima Sohail

Email: fatimasohail781@gmail.com

Title: Blossom Of Dreams

Abstract:

Blossom of Dreams is a contemplative study that explores the enchanting beauty and deep symbolism of peach blossom flowers within a serene, dream-like setting. This thesis delves into the intersection between the natural and the ethereal, examining how the delicate presence of peach blossoms can evoke powerful emotional responses and serve as a bridge between the tangible world and the intangible realm of dreams and aspirations. Peach blossoms, with their soft hues and ephemeral nature, are often associated with themes of renewal, love, and the transient passage of time. Through meticulous visual observation and poetic interpretation, this study investigates the intricate details of the blossoms and the majestic environments they inhabit—lush landscapes that seem suspended between reality and fantasy. These elements are not only aesthetically captivating but also rich in metaphorical meaning, suggesting deeper truths about human longing, transformation, and inner peace. Utilizing an interdisciplinary approach that incorporates elements of art, literature, cultural symbolism, and environmental philosophy, the thesis reflects on how the visual language of the peach blossom can inspire a meditative state—where beauty awakens memory, emotion, and imagination. The work pays special attention to how nature’s quiet elegance can speak to universal human experiences, encouraging a deeper appreciation for the fragile yet profound connections between the world around us and the dreams within us. Ultimately, Blossom of Dreams presents a poetic journey that celebrates the harmony between nature and the dream world, offering a lens through which viewers and readers can rediscover wonder, serenity, and the enduring power of beauty to transcend the ordinary and touch the soul.





Izza Shahzad

Email: izzas827@gmail.com

Title: "بے زبان داستان" The Silent Tale

Abstract:

The Silent Tale” is a story told without words. It represents deep emotions or memories that are hard to express aloud. It shows grief and loss through colors and weaving, giving voice to feelings that remain unspoken. This thesis explores the emotional journey of grief through the framework of the five well-known stages: denial, anger, bargaining, depression, and acceptance. Grief is a universal human experience, yet it often remains silent and hidden. Through this project, I wanted to give grief a visible and tangible form, translating complex emotions into textile art. Using color theory and abstract weaving, I aimed to visually represent the emotional shifts a person may experience during the process of loss. Color plays a powerful role in expressing emotions. Each stage of grief in this work is associated with a distinct color palette that reflects the emotional tone of that phase. For example, dark and muted shades represent the confusion, numbness, and emotional heaviness of denial and depression. As the journey progresses toward acceptance, the palette shifts to brighter and softer tones, symbolizing hope, clarity, and healing. Weaving, chosen as the primary medium, holds symbolic significance in this project. Much like life itself, weaving involves threads coming together, tangling, breaking, or forming intricate patterns reflecting how emotions feel during grief. By using different textures, fibers, and weaving techniques, I explored the unpredictable and layered nature of emotional healing. Coarse textures represent discomfort and resistance, while soft weaves suggest vulnerability and peace. The purpose of this work is to make invisible emotions visible and to create a space for empathy, reflection, and connection. Grief is something many people find hard to express, and through this project, I hope to open a dialogue about emotional experiences often kept private. By combining color and texture, this thesis offers a visual journey through loss, from emotional chaos to quiet acceptance a creative attempt to connect art with human emotion, and to offer a small space for understanding and healing.



Laiba Fatima

Email: Laibafatima1310@gmail.com

Title: Fragments of Life; Unsolved yet Beautiful Puzzle of Growth and Discovery

Abstract:

Fragments of Life; Unsolved Yet Beautiful Puzzle of Growth and Discovery is a textile-based exploration of the emotional and experiential journey of life, one that is often non-linear, unpredictable, and deeply personal. Through this body of work, I delve into the scattered moments, shifting emotions, and evolving self-perceptions that shape an individual over time. Life, much like a puzzle, is made up of fragmented pieces, some joyous, others painful yet each holding significance in the broader picture of who we become. This project is rooted in my core belief that everything in life happens for a reason whether it aligns with our desires or challenges us beyond comfort. Every experience, pleasant or difficult, contributes to our growth. It is through accepting each fragment, even those we do not fully understand or wish for, that we begin to see the quiet wisdom in life's unfolding. This acceptance forms the philosophical and emotional foundation of my work. Through the use of woven textiles, tactile surfaces, and symbolic elements, I have sought to translate intangible feelings into material form. The deliberate use of incomplete patterns, frayed edges, layered fabrics, and contrasting textures symbolizes the unpredictability of life and the beauty that can emerge from imperfection. Each piece narrates a different aspect of the human experience love, loss, longing, confusion, joy, yet together they form a cohesive visual and emotional language. Fragments of Life does not offer answers but instead invites reflection. It is a celebration of the process of becoming, healing, questioning, and continuing and an acknowledgment that the puzzle of life, though unsolved, is inherently and profoundly beautiful.





Maida Tanweer

Email: maidatanweer007@gmail.com

Title: Unveiling the Intricate Patterns of Red Cabbage: A Study of Natural Patterns and Its Inspirations

Abstract:

This thesis explores the fascinating realm of natural patterns, with a specific focus on the intricate designs found in red cabbage. Initially inspired by the broader patterns of nature, particularly in fruits and vegetables, my research journey led me to delve deeper into the unique and captivating patterns exhibited by red cabbage. The intricate arrangements of leaves, the swirling spirals, and the geometric shapes within the cabbage's structure have captivated my attention, driving me to investigate these patterns in detail. Through a multidisciplinary approach, combining elements of biology, mathematics, and art, this thesis aims to unravel the underlying principles governing the formation of these patterns in red cabbage. By examining the morphology, anatomy, and development of red cabbage, I seek to understand the intricate relationships between its structure and the emergent patterns. The study's findings highlight the remarkable complexity and beauty of natural patterns, particularly in red cabbage. The research reveals the intricate networks of veins, the Fibonacci sequences in leaf arrangements, and the fractal-like structures within the cabbage's morphology. These patterns not only demonstrate the efficiency and adaptability of natural systems but also inspire new perspectives on design and art. This thesis contributes to our understanding of the intricate patterns found in nature, with a specific emphasis on red cabbage. By exploring the intersections of biology and art, this research aims to inspire new avenues of inquiry and creativity, while appreciating the beauty and complexity of natural patterns. Ultimately, this study celebrates the fascinating world of natural patterns, with red cabbage serving as a captivating example of nature's inherent geometry and artistry.





Malaika Awais

Email: malaikaawais1@gmail.com

Title: ورثے کا زوال Demise of Heritage

Abstract:

This thesis explores the slow disappearance of traditional Pakistani Textile Heritage. Once passed down through generations, it is now fading into obscurity due to neglect and lack of practice. Inspired by my grandmother, this work reflects both personal & collective loss of identity. I have taken motifs from the crafts my grandmother made and used them to create my own patterns, building a connection between her work and mine. The decaying doors and windows serve as a viewpoint that reflect the present reality of how Pakistan's traditional textile crafts are actively fading and breaking down in today's time. I have created home-like environments using textiles, embroidery, and found fabrics. These are spaces filled with memory and silence, where the essence of traditions quietly lingers. The peeling paint from the walls is more than just surface damage, it is a metaphor for cultural erosion. From beneath these layers, the craft begins to emerge thread by thread as if fighting to be remembered. Within these frames, women stare back at the viewers, not as passive observers, but as silent witnesses. Their gaze questions our role in this loss. Each piece becomes a layered reflection of memory, identity & quiet grief. It is a tribute to what was, and a plea to not let it disappear entirely.



Mamoon Elahi

Email : elahimamoon@gmail.com

Title: 90's Textile Craftsmanship and Revival into Today's Contemporary Designs

Abstract:

The story depicts the reflections of two eras of 90's and today's textile where each stitch explains its own story. This refers to the process of adapting and evolving older design elements specifically from the 90's into something that fits modern tastes, lifestyles, and aesthetics. It's not just copying the old style, but rethinking how those elements can live in a new era. When modern minimalism meets vintage opulence creating a nostalgic yet eco-conscious appeal. 90s motifs are digitally printed on modern sustainable fabrics, making them lighter and more versatile. Blending old craftsmanship with modern tools.

Craftsmanship gets revived, creating jobs and appreciation for handwork. The emotional and nostalgic value of older craftsmanship is maintained while being made easy and versatile for today. The designs are inspired by my mother's 90's buree prints and handworks on her dresses those designs are crafted by her own in all her dresses. The 90s emphasized hand-crafted detailing, especially in traditional and bridal such as Zardozi, Gota, and Dabka embroidery Beadwork, sequins, and mirror work. Refers to the cultural history, tradition, and techniques behind the 1990s textiles and craftsmanship. Preserving these elements keeps cultural memory alive. Signifies modern creativity and technology using new cuts, digital printing, photoshop and modern tools.



Manal Saif

Email: manalsaif82@gmail.com **Title:** Rade

Title: Rade Zaman رد زمان

Abstract:

Rade Zaman رد زمان means “the erosion of time. This textile design thesis is inspired by the old, broken, and textured walls I pass every day on my way from home to university. These walls with their cracks, peeled paint, and worn surfaces represent how everything slowly breaks down over time if it’s not maintained or cared for. Despite their damage, these walls still stand strong, protecting the structures they hold. They remain useful, yet we overlook them because of their imperfections. This observation made me question: why do we often ignore the things that support us? And how can I transform these neglected, broken textures into something meaningful and beautiful through textiles? This is how the idea for my collection started. As a textile designer, I am exploring ways to translate the textures, colors, and layered surfaces of these decaying walls into fabric art. Using techniques such as surface embellishment, hand-dyeing, and layering, printing and many more textile techniques, I am developing a range of textiles that capture the raw beauty of erosion and decay. I am also focusing on making textiles that can be used for inclusive, oversized, and customizable unisex fashion applications. Often, finding expressive and bold textiles for size-inclusive clothing is a challenge, and I wanted my work to contribute toward solving that gap. Rade Zaman is about finding beauty in imperfection. Just like those old walls, we all carry marks of time and experience. But instead of hiding these flaws, this project celebrates them. Through these textiles, I’m telling a story of resilience, care, and the importance of appreciating what protects and supports us whether it’s walls, fabrics, or even ourselves.



Maryam Azam

Email: maryamazam5656@gmail.com

Title: Visitation by Butterflies – Describes the Action That Leads to Pollination

Abstract:

This thesis explores the theme of floral visiting by butterflies as a source of inspiration for contemporary textile design. Butterflies are the natural pollinators, and their interaction with flowers presents a dynamic visual harmony characteristic by vibrant colour pallets, delicate structures and graceful movement. This is deeply inspired by the delicate interaction between butterflies and flowers in nature. This theme symbolizes beauty, transformation qualities which i have expressed through a variety of textile techniques. I created textile samples and surfaces inspired by organic shapes, colors, and movements found in nature. I explored this concept using a variety of different textile techniques. My work includes embroidery, patchwork, crochet flowers, embellishment to highlight floral details and movement, and ribbon embroidery. I also experimented with felting to give a soft, organic texture that captures the warmth of natural forms. In addition, I used digital printing to translate intricate butterfly patterns and floral motifs into modern surface designs. By combining traditional hand techniques with digital innovation, I developed a range of textile samples that bring this natural theme to life. Through this project, I aimed not only to create visually appealing designs but also to capture the essence of ecological beauty, making each piece feel alive with the story of butterflies visiting flowers.



Muntaha Khalid

Email: mantok679@gmail.com

Title: آشنا زنگ (In the Shade of Decay)

Abstract:

"Zang-e-Ashna" (In the shade of decay) is a textile exploration rooted in the emotional and environmental parallels between the decay of nature and the slow erosion of a woman's spirit within domestic and societal spaces. This thesis draws inspiration from the natural processes of rust and leaf decay—symbols of time, change, and damage—to visually represent the psychological and emotional marks left on women as they navigate expectations, compromise, and gendered pressures in their own environments. From childhood, girls are nurtured with warmth and told they are capable of anything. But as they enter adulthood, that same environment often begins to impose limitations. Encouragement shifts into control, and dreams slowly begin to fade beneath comparison, compromise, and silent sacrifice. Just as rust eats away at metal and leaves wither under changing seasons, women too begin to lose parts of themselves, often invisibly, through the slow damage inflicted by emotional burdens. Through fabric manipulation, surface textures, layering, and stitched marks, this thesis interprets these unseen wounds. The holes, stains, and corroded forms found in decaying materials have been reimagined in textile surfaces to communicate the layered trauma and endurance of women. This work is not just a design exploration—it is a personal narrative and a generational truth. This isn't just a story of today. It is the echo of centuries, the unspoken truth that a woman has always been the one to give more, hurt quietly, and carry it all. "Zang-e-Ashna" is dedicated to all women who recognize the rust—they know its weight, its texture, and how it quietly spreads over time. This thesis aims to make the invisible visible, transforming decay into dialogue through textile form.





Pakiza Sabir

Email: pakizasabir17@gmail.com

Title: Berber Marks: Geometry of Identity

Abstract:

This thesis explores the reinterpretation of traditional Berber (Amazigh) tattoo motifs through a modern textile design lens. Berber Marks: Geometry of Identity draws inspiration from the symbolic body markings once used by Berber women as expressions of protection, identity, and resistance. These historical tattoos, rich with cultural meaning, are transformed into contemporary textile surfaces using a combination of traditional and digital techniques. As a textile designer, my approach involved translating these symbolic marks into geometric, minimalist forms while preserving their cultural depth. I have explored various surface and construction techniques including digital printing, embroidery, appliqué, and slashing to create layers of meaning and material texture. Each method was selected based on how it could best express the original intent of the symbol — for example, embroidery was used to emphasize permanence and heritage, while slashing revealed hidden layers beneath, symbolizing buried stories and ancestral memory. The project uses an African-inspired color palette—featuring earthy browns, ochres, terracotta, and muted tones—to root the visuals in their original geography and context. Through repetition, patterning, and layering, the project explores how simple forms can carry powerful stories when embedded with history and identity. Berber Marks is more than a surface design project; it is a dialogue between old and new, craft and concept, memory and material. It asks how lost visual languages can find new life in fabric, thread, and form — and how a designer today can contribute to the preservation and evolution of cultural heritage through textile.





Qiraat Elahi Chaudhary
Email: qiraatelahi662@gmail.com
Topic: Beneath the Stillness

Abstract:

The title “Beneath the Stillness” captures the quiet mystery and intricate beauty that lies beneath the calm surface of the Pacific Ocean. A realm where life exists in layers of texture, rhythm, and light. At first glance, the sea appears peaceful and still, yet hidden beneath is a world rich in movement, complexity, and form. My textile work explores this silent depth, inspiration from the intricate textures of coral reefs, the reflective shimmer of fish skin, delicate bubble formations, and the soft gradients of underwater light and water flow. Through embroidery and embellishment, I have translated these organic marine textures into tactile surfaces, using different techniques. The resulting fabrics echo the natural designs of the ocean soft yet structured, fluid yet detailed bringing the essence of the sea into textile form. This approach not only reflects nature’s aesthetics but also introduces a fresh perspective in textile design, encouraging deeper storytelling through surface. Ocean-inspired textures offer infinite patterns, color palettes, and material possibilities, which are increasingly relevant in contemporary textile art and sustainable fashion. By mimicking natural textures like coral ridges or water ripples, textiles become more expressive, dimensional, and emotionally engaging. “Beneath the Stillness” invites viewers to look beyond what’s visible to feel the quiet power of nature through fabric, and to realize how the silent language of the ocean can shape innovative, emotionally rich, and environmentally conscious textile practices.



Rimsha Hafeez

Email: rimshahafeez56@gmail.com

Title: اپنوں سے دور، اپنوں کے لیے

Abstract:

اپنوں سے دور، اپنوں کے لیے is a deeply personal reflection on the emotional and psychological effects of labor migration told through the lens of my father's journey as a migrant worker in Saudi Arabia. While his sacrifices brought us a better life, they also came at the cost of his presence and shared memories. This thesis gives voice to those hardships that often go unnoticed and honoring the sacrifices made "apnon ke liye." At the heart of this project lies a strong contrast between comfort and discomfort. Comfort represents the financial stability he brought back home symbolized by soft and flowing fabrics like silk and cotton. In contrast discomfort reflects his lonely and labor-filled life abroad away from his family. The coarse fabric like jute represents the void that his absence has created in our lives. Set in a nostalgic atmosphere, the work draws inspiration from the era when letters, landline calls and cassette tapes were the only links between families. This symbolizes the emotional gaps and delayed connections of that time. Cassette tapes represent memories and unspoken love that traveled across borders. Using motifs like flowers, birds, letters, and cassette tapes, this thesis visually and texturally expresses the tension between absence and belonging. To bring these themes to life I employed traditional textile techniques including patchwork, weaving, dyeing and embroidery. These methods allowed me to translate emotional weight into tactile expressions. This thesis is not just a tribute to my father but to all those who endure distance and longing in silence for the sake of a better tomorrow for their family.



Ramsha Noreen

Email: chramshaashiq@gmail.com

Title: Chefchaouen – The Blue City Of Morocco

Abstract:

This thesis explores the blue washed buildings of chefchaouen, highlighting their cultural and bluish aesthetic significance. This blue city nestled in the Rif Mountains in northwest Morocco is known for its streets and houses with intricate designs and symbolic motifs that are used in walls, doors and windows. Key sites include Plaza El Houta, a small square known for its ornate water fountain and blue washed buildings. These landmarks showcase diverse architectural styles such as Callejon El Asri with intricate geometric patterns and historical structures like chefchaouen Medina. The study emphasizes the harmony between functional infrastructures and blue artistic design, reflecting the architectural identity of the region. This study documents and analyzes the motifs and blue color tones used in this city of Morocco. This thesis also features fabric-based artistic interpretation inspired by architectural houses and windows of chefchaouen. Techniques such as rope style fabric manipulation, tie dye, running stitch, beads work and appliqué on cotton are employed to create intricate textile samples. In this thesis my focus is on rope style work on different fabrics and creating designs through them. It also employs a creative approach, utilizing sublimation printing techniques to transform fabric samples into unique textile surfaces that not only contribute to the limited body of work in textile application but also emphasizes the cultural significance of chefchaouen. My study highlights the preservation of cultural heritage and the versatility in design applications. And architectural motifs let themselves well through the variety of textile products from clothing to home décor. This city needs to get attention it deserves, and my artwork translates designs into fabric-based representation documenting the architectural heritage through creative and innovative textile art.



Sara Ali

Email: saraali14451445@gmail.com

Title: Contemporary Textiles Inspired by Lahori Street Food as Tourist Attraction

Abstract:

This thesis explores the rich and vibrant world of Lahori Street food and its significance as a tourist attraction, highlighting the deep cultural connections, sensory experiences, and economic opportunities it generates for the city. Lahore, renowned for its culinary diversity and street food culture, offers visitors an immersive experience where flavors, aromas, and visual aesthetics blend to create a unique urban identity. Tourists are increasingly drawn to this dynamic foodscape, seeking not only the taste of local delicacies but also the stories, traditions, and social interactions that accompany them. To document and celebrate this dynamic heritage, the project integrates artistic practice with cultural research by creating 3D sculptures of popular desi food items, including gol gappay, biryani, cheese naan, jalebi, and more. These sculptures, crafted using a combination of traditional and contemporary materials, serve as tactile and visual representations of Lahore's Street food culture, offering a new medium to engage with the culinary landscape. By translating ephemeral food experiences into permanent art forms, the sculptures invite audiences to explore the cultural significance of street food beyond its immediate consumption. The research employs a qualitative methodology, combining field observations and participatory design processes to understand how Lahori Street food contributes to the city's tourism narrative. Through these methods, the study captures the voices of vendors and tourists alike, revealing how street food functions as a social connector and a marker of cultural identity. This thesis ultimately argues that art and design can play a crucial role in preserving and promoting intangible cultural heritage. By transforming everyday food experiences into sculptural art, the project invites both locals and tourists to appreciate Lahore's Street food culture in new and meaningful ways, fostering a deeper connection to the city's vibrant urban life.





Shehreen Umar

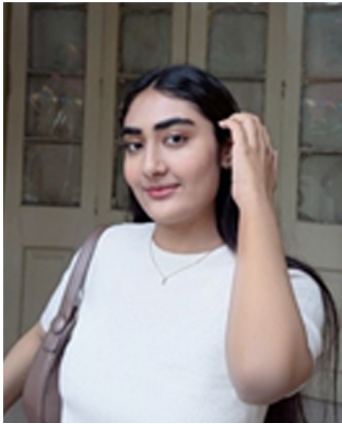
Email: Shehreenumar6290@gmail.com

Title: The Garden They Hid

Abstract:

In many parts of the world, the birth of a daughter continues to be met with quiet sorrow, disappointment, or emotional distance, shaped by deep-rooted cultural preferences and gender biases. These silent responses leave lasting emotional marks, often unspoken yet deeply felt. “The Garden They Hid” uncovers these buried emotional landscapes, asking why the birth of a girl, a moment of life and possibility, is still shadowed by grief. It brings attention to that silence, using the hidden garden as a metaphor for daughters who bloom unseen, uncelebrated. This research draws from the healing symbolism of lavender, a plant long associated with calm, softness, and feminine strength. The project explores the hues of lavender, shifting from deep purples to light lilacs, as a metaphor for the emotional journey from pain to peace, rejection to quiet acceptance. These shades are more than just colors; they represent the transition from hidden sorrow to healing visibility. Drawing from personal narratives, cultural symbolism, and feminine archetypes, the study constructs a body of work that reclaims the daughter’s presence, not as a burden, but as a bloom. To deepen this visual narrative, the design process incorporates microscopic views of lavender structures, fibers, spirals and cellular patterns — as core textile elements. These intricate, often unseen details mirror the hidden emotions the project seeks to reveal. Through hand embroidery, layering, and surface embellishment, these forms are translated into a tactile, expressive collection of textile works. The Garden They Hid is not just about what was hidden, it is about what is finally being seen. It is a call to uncover what was buried, and to honor the beauty, strength, and quiet rebellion of every daughter who bloomed without being welcomed.





Syeda Amna Abbas Kirmani

Email: amna78515@gmail.com

Title: Naqsh-e- Javdaan (Reviving the Embroidered Identity of an ancestral heritage)

Abstract:

I explore the interplay between cultural heritage and contemporary design, drawing inspiration from my roots in Kerman, Iran. Kerman, known for its rich metal craftsmanship, carpets and motifs that has a unique artistic identity that blends age-old techniques with modern aesthetics. Through my work, I aim to honor and highlight the craftsmanship of local artisans, infusing their traditional methods with contemporary relevance. My art bridges the gap between tradition and innovation, reflecting my own experiences while respecting the legacy of Kerman's artistic heritage. Kerman motifs, with their intricate beauty and historical depth, are visual expressions of a people's identity and soul. I aim to preserve the essence of these designs while making them feel relevant to today's world. The beauty of this art lies in its ability to evolve, maintaining a connection to its origins while embracing contemporary design. Sustainability is key to my process—I use eco-friendly materials and ethical practices to ensure my work respects both the environment and future generations. By reimagining Kerman's heritage through a sustainable and personal lens, I create art that connects generations, honors the past, and nurtures the future. A personal touch is added through my use of textiles, where sustainability plays a central role. I build upon ancestral art forms not just to pay tribute to those before me but to bring their legacy into modern expression. My work is a dialogue between past and present, reinterpreting Kerman motifs with fresh color palettes and subtle design alterations that reflect my vision.



Syeda Uswa Fatima

Email: uswafatima129@gmail.com

Title: Theher Jao — جاؤ تھہر : A Textile Archive of Fleeting Memory, Identity & Time

Abstract:

My thesis is rooted in memory, in the backyard of my childhood home, where time once felt slower and life more still. After moving to Lahore, I found myself suspended between two versions of belonging, always missing one place while being in the other. Through this body of work, I've tried to make sense of that quiet in-between state of feeling. Using photography, embroidery, and surface design, I have translated the natural forms of plants into silhouettes and have created layered textile surfaces. The outlines speak of identities in flux - shifting, unclear, always becoming. My work relies on simple forms: foliage, textures, dried branches — all reflecting the stillness and quiet I associate with home. The color palette overall is muted and intentionally subdued, like fading walls and days that blur into each other, and reflects gloom and an internal shift I've been carrying. Techniques like hand embroidery, rust and bleach dyeing, and photo manipulation allow me to treat photography not just as a visual tool, but as a surface to stitch on, to remember through. The use of net fabric adds fragility, like memory itself, see-through, delicate, but still holding weight. It speaks for identity as something fluid, uncertain, and constantly shaped by place and memory. My work embodies postmodern sensibilities while staying rooted in personal experience, offering a quiet tribute to the resilience it takes to carry fragments of home wherever we go. "Theher Jao" is a reminder to pause in a life that keeps rushing forward, it's about finding comfort in remembering what once was, and noticing the quiet beauty of things that fade, but never fully leave.



Tehreem Ishaq

Email: tehreemishaq27@gmail.com

Title: Embroidery of Hope: A Tapestry of Memory and Resilience

Abstract:

The fusion of flowers and memories, woven with delicate organza, creates a meaningful tapestry of hope. It serves as a reminder that even amid deep loss, beauty, strength, and resilience still exist. During the time my mother was hospitalized, surrounded by overwhelming darkness, I found it impossible to express the pain and fear I felt. Each moment was filled with uncertainty, and the doctors' words offered little hope. Despite it all, I carried the weight of sorrow quietly and began to connect my mother's strength to elements of nature. Two flowers—Kniphofia Roperi and Leonotis Leonurus—with their vivid red and orange hues, stood out in my memory. In the hospital, I visualized those colors piercing through the grayness, symbolizing a transition from despair to hope. These tall, radiant flowers became a reflection of my mother's spirit—always looking up, full of hope, even while confined to a hospital bed. I translated these emotions into my textile work. Using pointillism in digital printing, each dot became a symbol of a specific memory—small but significant moments frozen in time. The black and white rhythm of dots created a visual depth, while emboss printing added texture and dimension, emphasizing emotional layers and key details. This fabric was transformed into saree panels, combining tradition with modern aesthetics. The addition of 3D embroidered flower panels highlighted the strength and beauty of women, echoing my mother's resilience. The blend of printed fabric and hand-embroidered organza created an effect of transparency and layering, like a window into the past. Through this artistic expression, I preserve my mother's memory—a tribute to her love, strength, and enduring hope. Just like the flowers she reminded me of, her presence continues to guide and inspire me through life's most difficult moments.





Wajiha Ali

Email: wajihaali590@gmail.com

Title: Venomous Mirage: Reimagining Snakeskin Patterns in Contemporary Textile Design

Abstract:

The thesis explores the visual and structural intricacy of snakeskin patterns and how they are being interpreted in modern textile design. The snakeskin, with its rich organic geometric forms and varying layered textures, is considered an abundant source of inspiration for contemporary surface designers. The research includes looking at translations of these natural motifs into textiles through a merging of advanced and experimental techniques. Key in the study is laser cutting, which allows for an accurate representation of the segmented, scale-like structures that typify snakeskin. It adds another layer of dimensionality, depth, and sheen to textured surfaces to echo the layered quality of reptilian ones. Other ornamental embellishment techniques, such as beading, sequins, and embroidery, are also included to enrich the visual texture and to imitate the iridescent qualities and reflectiveness of snake scales. Improvisation and experimental design approaches are also employed in this research, encompassing the spontaneous and manipulative use of materials to broaden the horizon for new aesthetic potentials. In a way, textiles are developed organically through process-led methodologies to epitomize the ambiguous yet cohesive patterns of nature. Next, techniques of artisanal and computer-aided design will include laser cutting, 3D printing, and digital imagery on fabric, painting, dyeing textile materials, marbling, and much more. This hands-on method creates more flexibility in design and invites immediate engagement with texture, form, and pattern while they are in the process of creation. The resulting body of works integrates natural elements into modern design methods to create visually intriguing and conceptually dense textile works that disrupt traditional aesthetics. The thesis ultimately explores the creative potential of merging natural inspiration with new processes in textile design, presenting a new vision on how natural shapes can inspire and transform the world of contemporary fashion and textile design.





Zainab Ejaz

Email: zainubejaz4494@gmail.com

Title: Versailles Within: A Textile Journey of Reclamation, Rediscovery, and Empowerment

Abstract:

My work is a contemporary textile interpretation of Marie Antoinette's private bedchamber in the Palace of Versailles, a space of feminine intimacy, quiet elegance, and Rococo splendor. Initially approached as an objective study of design elements, the project evolved into a more personal and reflective exploration, raising a deeper question: What does it mean for a woman to have a space of her own - soft, sacred, and free from expectation? Often dismissed as frivolous, the Rococo style is reframed here as a language of feminine strength and quiet depth. Marie's bedchamber, created as her personal sanctuary, became the foundation of my exploration. Rather than using the entire space, I selected elements that subtly resonated with me. Though rooted in ornamentation, they held quiet significance, allowing a deeper connection with my own identity and inner world. The chamber became a metaphor for inner room, where softness is safe, identity is held gently, and the spirit is free to simply be. This idea is translated into textiles using a palette of soft pastels with gold accents, and techniques such as hand embroidery, fabric painting, digital printing, 3D floral making, and embellishment. As I engaged with the Rococo elements, I came to understand why I was drawn to this theme because deep down, I was longing for the very emotions the space embodied. This work goes beyond surface beauty. It reclaims softness as strength, and design as a quiet voice of emotional truth. It expresses emotional safety, softness, and return to oneself, things often neglected in a world that demands constant performance. My thesis offers a gentle invitation to reflect what elements or spaces speak to your truth? To your inner self? What would your sanctuary look like, emotional or physical, imagined or real? It is an ode to every woman who longs for a tender space to reconnect with herself, where she can feel safe, seen, and free from expectation.



2025

Curator
Dr. Asna Mubashra

Catalogue Design by
Dr. Asna Mubashra
Rabia Shaukat

Thank You

TEXTILE DESIGN