

BFA TEXTILE DESIGN DEGREE SHOW' 26

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

Message from Principal 2026



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

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!

Message from Chairperson 2026



Dr. ASNA MUBSHRA
Associate Professor
Chairperson
Department of Textile Design
College of Art & Design
University of the Punjab

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



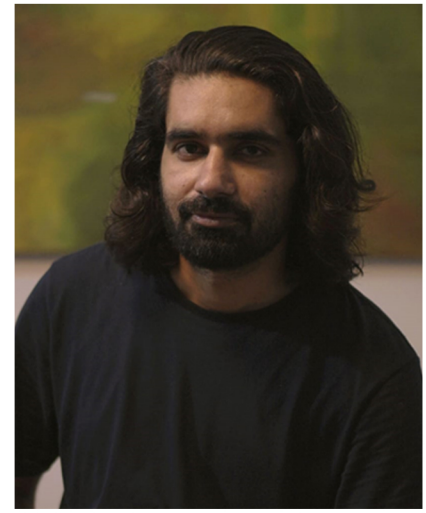
Aisha Arshad Khan



Aqsa Ilyas



Ajmal Asad ullah Khan



Meer Mehmood Khan



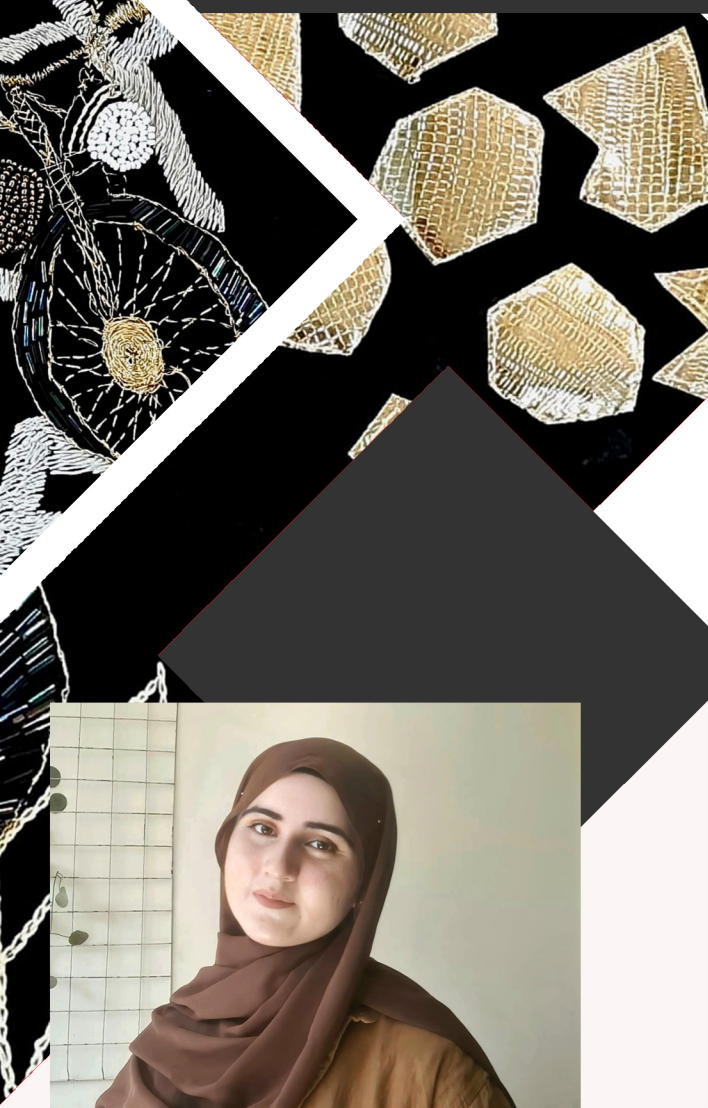
Alisha Sohail

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Topic: Echoes of Alhamra

Abstract:

Echoes of Alhamra is a textile design thesis that draws inspiration from the rich artistic and cultural legacy of the Alhamra Arts Council, a prominent cultural landmark in Pakistan. Designed by Nayyar Ali Dada, Alhamra harmoniously blends modern architectural principles with traditional Mughal elements. Its visible red brick construction, geometric shapes, spatial arrangement, and architectural rhythm form a distinctive visual identity that embodies a fusion of heritage and contemporary style. Beyond being merely an architectural site, Alhamra acts as a dynamic cultural hub where music, dance, theatre, and visual arts converge, fostering an environment that nurtures creativity and artistic expression. This thesis examines how these artistic aspects can be translated into modern textile design through both a conceptual and cultural lens. The idea behind "Echoes of Alhamra" posits that architecture and artistic venues are imbued with emotions, memories, and cultural stories that resonate through time. Alhamra embodies not just a physical structure but also a space where various art forms engage and inspire one another.



Alishba Ashraf

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Topic: Automotive Runway

Abstract:

The title "Automotive Runway "is linked to automobiles and Runway track. Automotive Runway reflects the view that automobiles are not just a metal bodies, but is a living containers of human experiences. They act as a deep consideration of how these metal machines evolved beyond their practical beginnings to become the main and important setting of life. They show as a witnesses of full time human experiences, from the excitement of a long drive, marring and birth to the somber silence of death and from the excitement of buying a new one to the attachments with the older one even if it's a small spare part or a tyre. These analysis of mine shows that how we can relate to these machines in our every aspect of life whether it's happiness, achievement or a trauma. From personal relation to global connection I illustrated and observed the major role of automobiles in our life as a trauma, happiness, participations, desires, motivation and attachments. After seeing the Roar of engines, drifting of cars, and modifications of models I clearly saw the skills, interest and greed of human in these machines. As my relation these are always my highlighted interest since from my childhood as my first love towards them was my Father's bike. After the severe accident of my parents that bike turns my love in to trauma and then I stepped back from my favorite cars and bikes and started to see them as a culprits , even i starting shivered while sitting on it .But by the time I start to heal by realizing myself that the survivor was of one of them was an ambulance. One of my dream to work for automotive industry as a designer or an artist, to buy and work for them also gives me inspiration. I analyzed Bmw is a motivation of many people towards their handworks while the Honda bikes are used by usual people especially in our country whether is a farmer , normal office-man or a student and as in sports field Ferrari in evolved in world's famous and biggest racing tracks . These automobiles are also shows the status of human life's .I studied and researched spare parts , interior , exterior, tyre marks , drifting marks , relatable texts , brand names and logos as my inspiration for designs illustrated with embellishment, embroidery, fabric paints and patchwork . Final display includes products to reflects the viewers the importance of automobiles in every aspect of life.





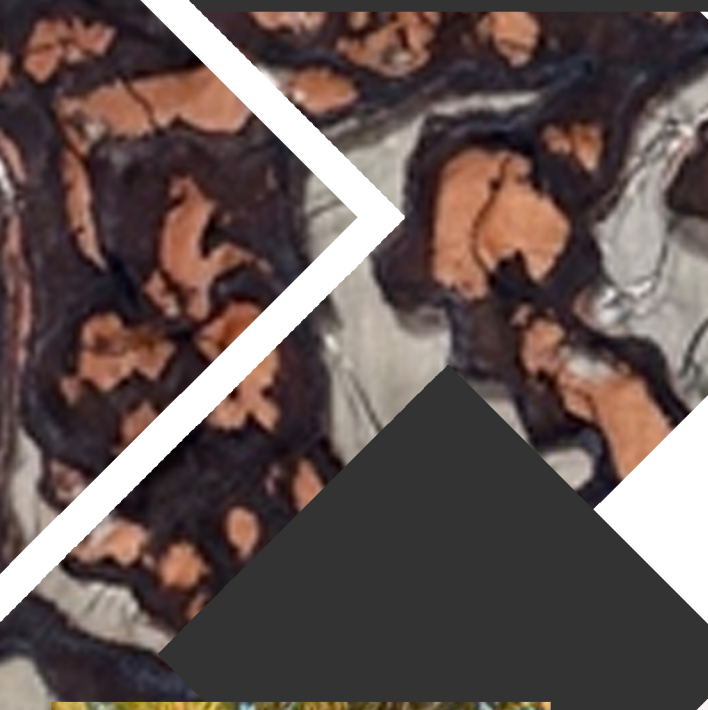
Amna Bibi

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Topic: Rocaille womb

Abstract:

Rocaille Womb is a practice based textile exploration of maternal memory, inherited creativity, and emotional heritage. Rooted in motifs originally traced by my mother and influenced by Rococo, Baroque, and Rocaille ornamentation, the project reinterprets her artistic traces as a contemporary textile language. The womb signifies origin, protection, and nurturing, while the carnation embodies maternal purity, tenderness, and unconditional love. The final surface development focuses on hand embellishment on Shamoz silk, combining Kat Dana, pearls, and crystal beads. Each embellishment was individually placed by hand along the edges of the laser-cut motifs, creating precise, intricate, and tactile surface detailing while preserving the fluidity of the Rocaille forms. The designs were create and transformed into a cohesive home textile collection, including a lamp shade, silk changing screen, four embellished cushion and pillow covers and curtains.





Ayesha Arshad

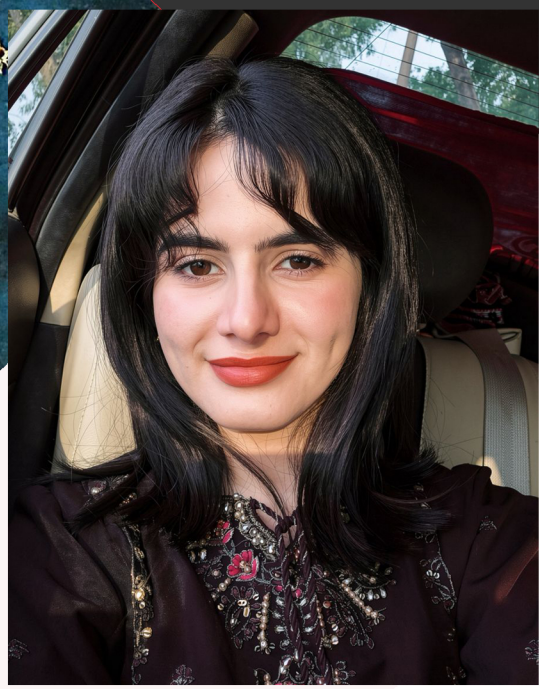
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Topic: Beauty through chaos

Abstract:

Beauty through Chaos is about how destruction and beauty can exist together. This project is inspired by volcanic eruptions, which may look dangerous and destructive, but also create new land and natural beauty. It shows that chaos is not only negative, it can also lead to change, growth, and something beautiful. This idea comes from observing how lava flows, erupts, and then slowly cools into solid forms. These natural processes made me think about how disorder and destruction can turn into something meaningful and visually interesting. In this work, I use textures, colors, and materials inspired by volcanic eruptions. I try to show the movement of lava, the rough surface of rocks, and the layers formed over time. All of this is translated into textile form. The main technique used in this project is off-loom weaving panels, which allow me to work freely and create uneven, organic shapes. This helps me represent the natural flow of lava more realistically. I also use embroidery and surface decoration to add detail, texture, and depth to the work. The final installation includes large textile panels and sculptural forms that create an environment inspired by volcanic eruptions. A reflective element is also included, so when viewers look at the work, they can see themselves as part of it. This encourages them to think about how chaos and change are also part of their own lives. Overall, this project shows that chaos is not just destruction, but also a powerful force that can create beauty and transformation.





Ayesha Salahuddin

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Topic: Biophilic Healing

Abstract:

This practice-based thesis investigates how biophilic textile design can mitigate the symptoms of Generalised Anxiety Disorder (GAD) and the "stuck mind" phenomenon caused by urban sensory overload, or "People Chaos." Natural environments possess an inherent ability to heal psychological distress; by providing gentle, non-threatening visual and tactile patterns, nature shifts the brain away from the exhausting demands of urban hyper-vigilance into a state of restorative calm. Utilizing the hyper-naturalistic, magnified ecosystem of Disney's Pixie Hollow (Tinker Bell series) as a conceptual framework, the research translates these organic healing mechanisms into a tangible environment for therapeutic relief and Biophilic Healing. By adopting a "Pixie Perspective" to scale up organic elements like water lilies, autumn leaves, and pumpkins, the design process establishes a strategic color and material map that mimics nature's stress-reducing geometries. Following an expansive experimental phase auditing 17 distinct textile techniques, the study filters out flat, industrial mediums in favor of a specialized, high-relief suite of handcrafts: Tufting, Wet Felting, Macrame, and Crochet. The final thesis defense materializes these findings into a cohesive, three-part gallery installation designed to induce immediate Haptic Grounding. The final products feature a large-scale tufted and wet-felted organic wall tapestry, a custom-sculpted moss vine light installation with hanging crochet bellflower lamps, and a heavily textured wearable garment that acts as a protective, calming sanctuary for the body. Ultimately, this project demonstrates that whimsical, nature-infused fiber art can move beyond passive decoration to function as an active, non-clinical interior intervention that counters urban chaos, lowers stress, and restores emotional regulation.





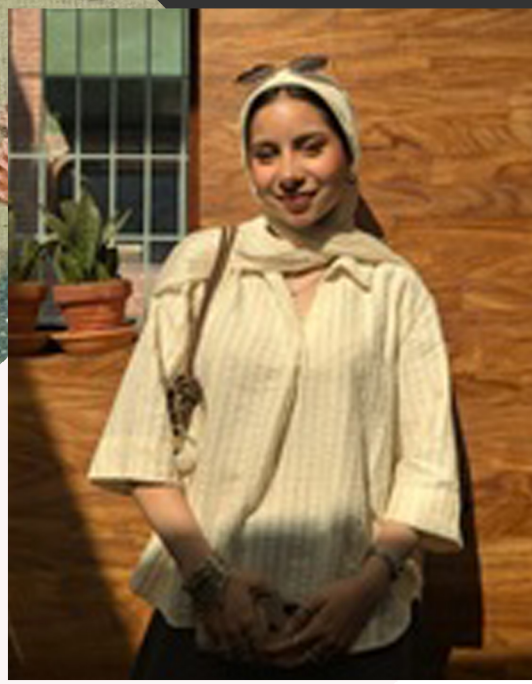
Emaan Azeem

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Topic: Emotional Erosion

Abstract:

Bloom of Decay is a final-year textile design project exploring the gradual loss of emotional vitality during depression. Rather than focusing on visible breakdown or crisis, the project examines the quieter state of emotional detachment existing physically while feeling internally absent and disconnected from the world. The work is expressed through three natural symbols: the decaying flower, representing fading inner vitality; water ripples, symbolizing the silent spread of depression; and the jellyfish, embodying passive drifting and loss of agency. Together, these motifs create a visual language of emotional erosion. Using sheer and transparent textiles such as organza, silk, net, and velvet, the project combines techniques including embroidery, appliqué, eco-printing, felting, and Kintsugi-inspired gold leaf work. The final outcome is an immersive suspended installation using light, movement, and layered textiles to evoke the feeling of being present but emotionally distant. The project is inspired by Sang Kyun Han's Romantic Flower series, which finds beauty in flowers at the edge of decay and disappearance.



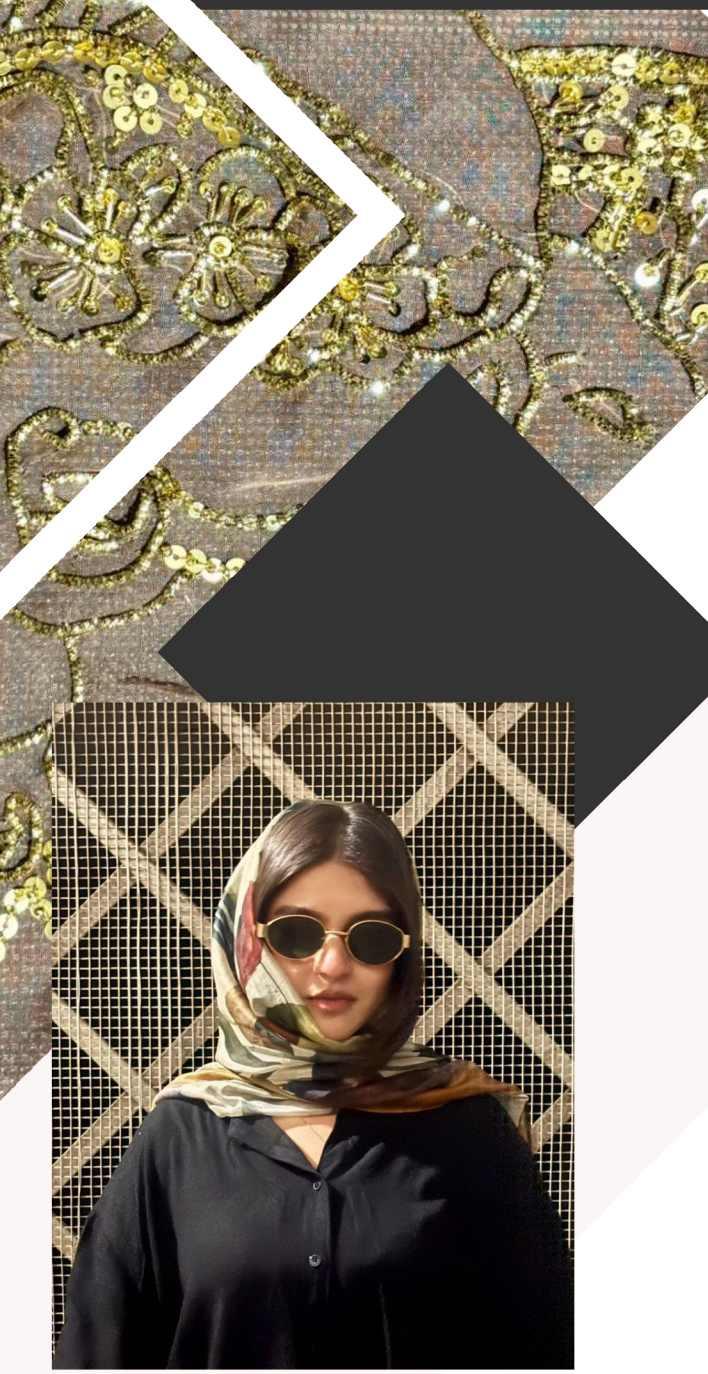
Eman Shahid

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Topic: Threads of Becoming

Abstract:

This thesis explores the multidimensional relationship between personal transition, identity formation, and textile design through a practice-led, auto ethnographic inquiry. Human experience is characterized by a series of transformative shifts, moments of security, disruption, and eventual maturation that define the internal architecture of the self. By utilizing Joseph Campbell's narratological framework of the "Hero's Journey," this research maps a personal evolution from a protected childhood into a spiritually grounded maturity onto the visual and material landscape of apparel design. The research is structured into three distinct phases: the "Pre-Phase" (The Ordinary World), which represents childhood innocence and parental protection through soft textures and pastel palettes; the "Transition Phase" (The Road of Trials), which captures the liminal chaos and ontological insecurity of university life through disrupted surfaces and darker tones; and the "Post-Phase" (Transformation and Return), which signifies a state of spiritual clarity and self-realization. A significant catalyst in this final stage is the experience of Umrah, which functions as a ritual of inner recovery and spiritual healing, ultimately manifesting in the conscious choice to wear the hijab as a symbol of strength and self-assurance. Methodologically, the study employs visual semiotics and the phenomenology of "fabric handle" to translate abstract emotional states into tactile forms. The practical outcome is a collection of three western-exaggerated apparel ensembles that utilize sculptural silhouettes characterized by exaggerated volumes and structural distortions to communicate the magnitude of each life stage. Through the integration of traditional craft techniques such as beading, dori embroidery, and quilting, these garments serve as narrative vessels that reconstruct memory and emotion into a cohesive visual story. Ultimately, this work demonstrates how the act of creating textiles can become a transformative tool for reclaiming personal history and celebrating a reconstructed identity.



Faha Shawal

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Topic: Dareecha

Abstract:

Dareecha is a textile design research project that opens a visual and material window into 1970s Pakistan for a contemporary audience. Situated at the intersection of personal memory, archival research, and textile experimentation, the study explores the cultural identity, visual language, social atmosphere, and textile heritage of the decade. Drawing on memories of the researcher's grandmother and childhood, the 1970s are approached not as an exercise in nostalgia, but as a past that can be revisited, interpreted, and reimagined through the medium of textiles. The research begins with an investigation of the visual and material culture of the period, examining archival photographs, traditional crafts, Lollywood cinema, PTV broadcasts, architecture, patterns, colour, ornamentation, and everyday life. This vibrant cultural landscape is studied alongside the social unrest and transformation of the late 1970s, protests, resistance, restrictions, and shifting cultural values, establishing a conceptual foundation built on the tension between vibrancy and disruption, ornamentation and resistance, memory and change. Materiality serves as the primary language through which the past is reintroduced into the present. Traditional techniques, including gota work, mukesh work, tilla work, zardozi, lappa work, hand embroidery, fabric painting, and tie-dye, were combined with ghungroos and experimental fabric manipulation. Techniques such as gathering, pleating, distressing, and burning were used to articulate disruption and transformation, while rust dyeing was employed to evoke aging, decay, resistance, and the passage of time.These textile explorations culminated in a body of contemporary textile-based garments and compositions that place historical craftsmanship in dialogue with experimental technique and construction. Rather than reproducing the past literally, the project reinterprets its visual and material language into a contemporary textile vocabulary.



Hafsa Riaz

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Topic: Connection with the tree beyond my terrace

Abstract:

Home Outside Home traces my relationship with the trees just beyond my terrace the threshold I have returned to for as long as I can remember. Happy or sad, through every transition life has offered, I have stepped outside to catch my breath, and the trees have always been there to meet me. Over time, they stopped being background and became companions: witnesses to my seasons, as I have been witness to theirs full bloom giving way to bare branches, and back again. Ours is a reciprocal relationship, but one that could only have taken root in a space like the terrace, which belongs fully to neither the home's interior nor the world outside it. Four trees anchor this exchange: the Mulberry (Morus alba), the Moringa (Moringa oleifera), the Kikar (Acacia nilotica), and the Alstonia scholaris quiet, constant presences through every chapter of my life. Moving between them is the red-vented bulbul, a small, familiar bird of this city's rooftops and terraces, who becomes a kind of symbolic self-portrait within the thesis. Like the bulbul, I do not live in these trees I visit them, return to them, and carry something of them back inside with me each time. Through this work, I explore biophilia and nature's quiet capacity to heal, seeking to draw the outside world in rather than keep it at a distance. Organic dyeing, eco-printing, shadow-work embroidery, macramé, and bead weaving become the languages through which this connection is translated into textile — each technique carrying its own layer of meaning.



Hunain Sultana

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Topic: Paint the Town Blue

Abstract:

Paint the Town Blue" uses textile design to examine the visual and psychological identities of the Arcane character Jinx. Through the creation of clothing, accessories, and supporting components, this project explores fragmentation, turmoil, and emotional intensity. The core line consists of denim and leather jackets, cargo pants, T- shirts, and shoes; accessories like frames, fabric samples, and simple jewelry are added. Techniques that manipulate surfaces to convey instability and disruption include hand painting, embroidery, DTF printing, puff printing, and fraying. A key conceptual gesture is the purposeful fraying of the denim jacket, which represents chaos and reveals structural disintegration as a metaphor for Jinx's fractured identity. Dystopian and rebellious ideas are reinforced in the visual story by neon color schemes inspired by the Arcane setting. This study shows that textile design can serve as a psychological and storytelling medium that goes beyond aesthetics to communicate identity, emotion, and narrative.



Izza Agha

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Topic: Journey of butterfly as Metamorphosis

Abstract:

This thesis explores the concept of metamorphosis as a process of change and transformation through textile design. Metamorphosis is a natural process of transformation in which a living organism changes its form gradually through different stages of life. It is not a sudden change, but a continuous and step-by-step development where each stage plays an important role in shaping the final form. This idea of transformation, growth, and continuity forms the foundation of this thesis. The study is based on the observation and research of three butterfly species Blue Miami, Pink Fosters, and Red Spotted Purple. Their life cycles, from caterpillar to butterfly, and their natural surroundings are studied to understand how transformation happens step by step in nature. The motifs are recreated and developed using different textile techniques. The focus of this project is not on breaking or deconstructing the motifs, but on repeating and rebuilding them in multiple ways. A single motif is explored again and again using different methods, showing how the same form can change in appearance while still keeping its identity. This approach reflects the idea of metamorphosis, where change happens gradually but the essence remains connected. The main techniques used in this project are hand embroidery and embellishment, along with crochet, needle felting, and bead embroidery. Each technique adds a different texture and visual effect to the motif. For example, embroidery helps in defining shapes and details, crochet creates structure and connection, needle felting adds softness and depth, and beadwork brings shine and focus. By using these techniques together, layered and rich textile surfaces are created. The process of making plays an important role in this thesis. The slow and repetitive nature of handwork reflects the gradual process of transformation seen in nature. Each stage of making represents growth, change, and development.





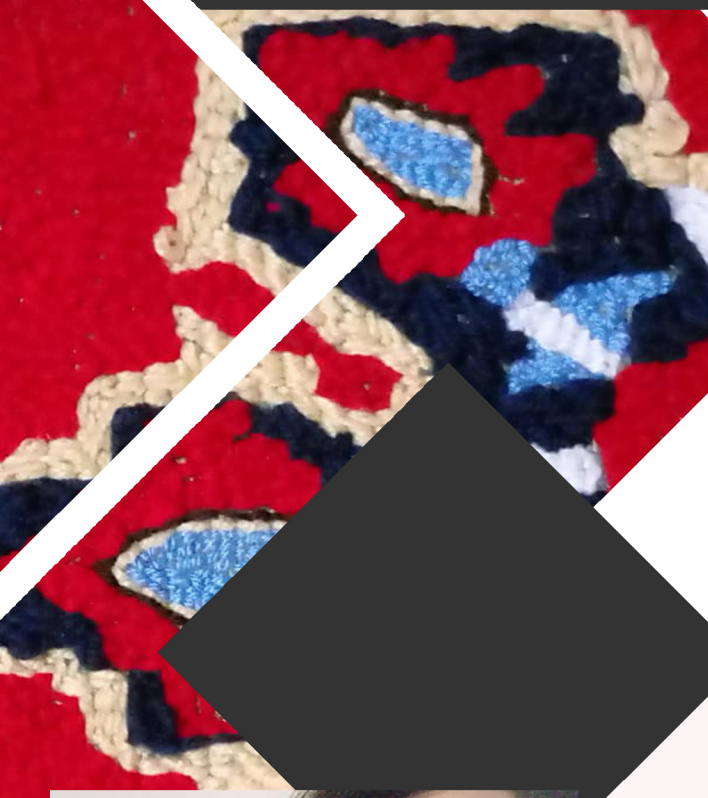
Jaweriya Shakoor

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Topic: A Stitch in Time

Abstract:

This thesis is a quiet conversation between two distant cultures, brought together through fabric, memory, and craft. Growing up surrounded by traditional textiles, I have always been drawn to the way cloth holds stories not loudly but through touch, pattern, and time. This work began from that curiosity: how can something as simple as fabric carry both identity and emotion, even across cultures that have never met? The Japanese Jūnihitoe, a garment formed through multiple layers of silk, is not just clothing but a reflection of harmony, balance, and seasonal beauty. Each visible edge, though small, holds meaning a subtle language of color and order that represents dignity and quiet expression and Uchikake a highly formal, heavily embroidered outer wear worn by Japanese brides symbolizing wealth, status and longevity. In contrast, Balochi Makrani embroidery speaks in a completely different voice bold, detailed, and expressive. It carries the hands of artisans within it, filled with repetition, patience, and a deep sense of belonging. This project exists in space between these two worlds. It is not only about combining forms, but about understanding them the calm restraint of one, and the vibrant intensity of the other. By placing Makrani embroidery onto the structured surface of the Jūnihitoe, I attempt to create a dialogue between silence and expression, minimalism and detail an act of cultural storytelling aiming to create new aesthetic dialogue. The process becomes personal, almost meditative. Each stitch, each layer, is a way of connecting histories that are geographically distant but emotionally similar in their respect for tradition. Through textile experimentation, layering techniques, and surface design, this work transforms garments into carriers of cultural memory.





Laiba Shahzad

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Topic: Threads of Persia

Abstract:

This thesis explores the reinterpretation of traditional Persian carpet motifs through contemporary textile and fashion design, inspired by my grandmother's deep connection with her Iranian heritage. My grandmother came to Pakistan from Iran after marriage and brought with her various traditional Iranian belongings, including Persian rugs, small woven pieces, mats, and other textile elements that reflected her cultural identity and attachment to her homeland. These traditional objects remained a part of her home and surroundings, and growing up with them became a significant personal and cultural inspiration for this thesis. This thesis aims to reinterpret traditional Persian carpet motifs through contemporary textile and fashion design by extracting, deconstructing, and transforming these motifs using modern design approaches and techniques. Rather than directly replicating the original carpet patterns, selected motifs, ornamental elements, colours, and forms are adapted into contemporary compositions while preserving their cultural essence. Various textile and surface-design techniques have been explored to translate these traditional elements into modern fashion and lifestyle products. The final outcomes include contemporary dresses featuring Persian-inspired motifs, along with footwear and bags incorporating adapted carpet elements. A hand-tufted rug was also created to explore Persian carpet craftsmanship through a contemporary perspective. Through these outcomes, the project establishes a connection between Iranian heritage, traditional craftsmanship, and modern design. Ultimately, this thesis represents a personal journey of preserving and reconnecting with family heritage while demonstrating how traditional Persian textile aesthetics can be transformed into meaningful contemporary designs.





Maira Azhar

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Topic: Chiriyan Da Chamba

Abstract:

This thesis explores the emotional and cultural transition experienced by daughters in South Asian societies when they leave their parental homes after marriage. While weddings are celebrated as joyful milestones, departure carries a quieter emotional weight, one marked by nostalgia, longing, and the loss of a familiar world. Through this project, I examine how these unspoken feelings can be expressed through textile design. The work is inspired by the Punjabi song Chiriyan Da Chamba, performed in Coke Studio Pakistan Season 8, written by Anwar Maqsood and sung by Surriya Khanum. The song's metaphor of daughters as birds leaving their nest became the conceptual heart of this exploration. The sparrow emerges as the central motif embodying both the freedom of a new beginning and the grief of leaving home. The final outcome consists of three panels. Two panels carry letters written from a daughter's voice, giving language to the emotions that often go unspoken at the threshold of marriage. The third panel features my mother's bridal portrait, anchoring the work in personal family memory and evoking the generational cycle in which South Asian daughters repeatedly face the same moment of departure. Together, the three panels form a visual balance between the bitter and the sweet. The joy that surrounds marriage and the quiet ache of leaving behind everything familiar. Through layered compositions of portrait imagery, bird motifs, and lyrical fragments, this thesis investigates how textile design can translate deeply personal and cultural emotional experiences into visual form.



Maryam Waseem Khan

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Topic: The Story of Thumbelina

Abstract:

A Framework for a Textile Thesis on Hans Christian Andersen's Thumbelina (1835)," culminates in the creation of an immersive, giant storybook installation that serves as a tactile bridge between literature and textile design. This research explores the whimsical yet perilous journey of the protagonist, using the format of a large-scale book to examine universal themes of resilience, identity, and the search for belonging. The installation is designed with a dual page structure: one side presents the written narrative, while the facing page materializes a three-dimensional world where a miniature Thumbelina stands amidst an environment of oversized, textile-crafted flowers. By establishing this material narrative centered on miniaturization, the research investigates how extreme shifts in scale influence our perception of vulnerability and strength. The work utilizes a specific visual language, characterized by pastel palettes, vintage aesthetics, and a pencil-doodle style to contrast the delicate nature of the protagonist with the rugged, towering flora she inhabits. Through the meticulous application of embroidery, fabric manipulation, fabric quilting techniques, little touch of beads and experimental surfaces, I aim to transform literary elements into vessels of memory. This study moves beyond a mere illustrative approach, seeking to document the "material subtext" of growth. By treating the book as a portal, I invite viewers to physically engage with the tactile nuances of "smallness," ultimately positioning the miniature character as a site of immense emotional agency.



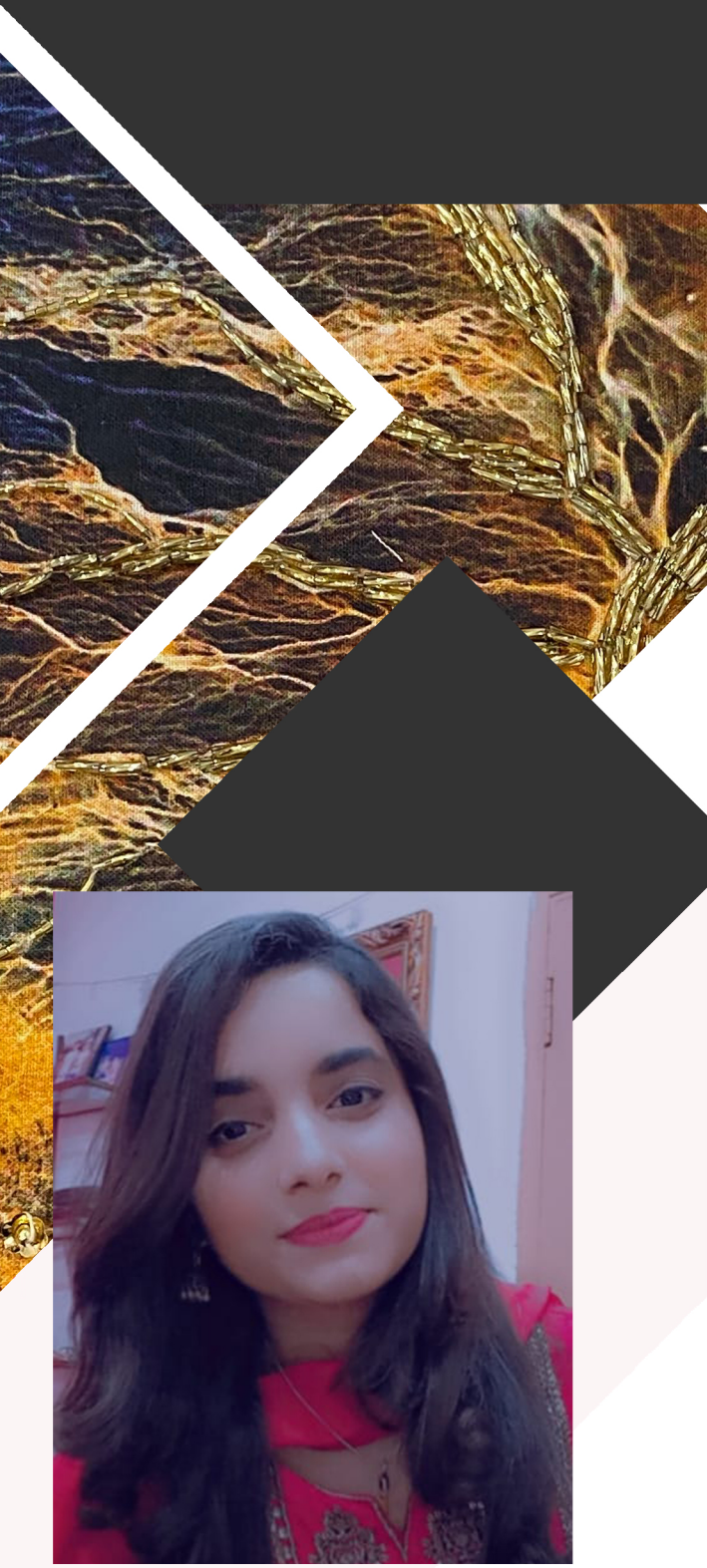
Masooma Khasif

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Topic: Amarat e Rafta

Abstract:

This thesis explores the profound relationship between memory, place, and textile design through a deeply personal narrative inspired by the author's abandoned childhood home in Multan, demonstrating how personal experiences, architectural environments, and symbolic elements can be translated into contemporary textile compositions. Revisiting this emotionally charged space after many years evoked a powerful sense of nostalgia and reflection, prompting an investigation into how time and the environment shape physical space, as seen through the meticulous observation of weathered walls, cracked surfaces, and natural elements reclaiming the ruins. These irregular patterns, layered surfaces, and signs of decay served as vital visual references, directly inspiring the development of motifs and textures that represent the persistence of memory and the emotional bridge between the past and present. Interwoven with this architectural exploration is the poignant symbolism of stars and the concept of "stardust," which honor the memory of the author's grandfather and evoke cultural narratives of remembrance and eternal presence associated with the night sky. This rich conceptual framework heavily dictates the project's visual direction, utilizing a strategic color palette dominated by shades of blue to seamlessly link a central flower motif with the vastness of the cosmos, thereby cultivating a calm, reflective atmosphere that reinforces the connection between nature, memory, and loss. Through a rigorous creative methodology encompassing research boards, color studies, motif development, and extensive surface experimentation such as layering, distressing, and material manipulation. These intangible, fleeting memories are systematically transformed into tangible, physical artifacts. Ultimately, the final textile outcomes serve as a powerful testament to the capacity of textile design to function as a medium for storytelling, illustrating how personal trauma, architectural history, and emotional geography can be beautifully synthesized into meaningful visual and material forms that resonate far beyond the individual narrative.



Minahil Mahmood

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Topic: Wounds into Weaves

Abstract:

In contemporary art, abstraction has emerged as a powerful medium for expressing emotions, social realities, and transformation. Rather than depicting reality directly, abstract art communicates through colors, textures, forms, and symbolic elements, allowing deeper interpretation and emotional engagement. Walls both physical and metaphorical often represent division, damage, and the visible scars of time. Broken or deteriorated walls, in particular, reflect neglect, decay, and destruction within both urban and social contexts. However, these damaged surfaces also present an opportunity for artistic intervention and renewal. This research explores the use of abstract art combined with embellishment techniques such as beads, sequins, threads, fabric layering, and textured materials to reconstruct and transform broken walls into visually engaging and meaningful surfaces. Through these techniques, destruction is not merely concealed but reimagined as a foundation for creativity and expression. Additionally, the incorporation of the Champa flower motif introduces a natural and symbolic dimension to the work. The Champa flower, often associated with beauty, purity, and regeneration, enhances the concept of transformation by connecting damaged man-made structures with elements of nature. This fusion creates a harmonious balance between decay and renewal. The study aims to demonstrate how embellished abstract art can serve as both a decorative and conceptual tool revitalizing neglected spaces while conveying a narrative of resilience, healing, and artistic reconstruction.



Mumtaz Mubeen

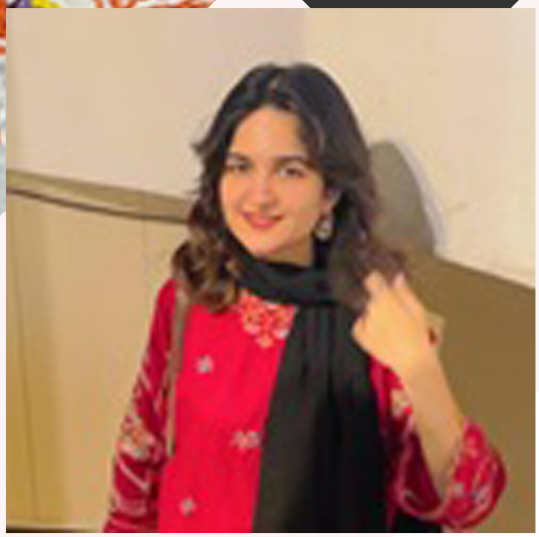
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Topic: کمرہ جہاں وقت سو گیا

Abstract:

My thesis topic "کمـرہ جہـاں وقـت سـو گیـا" explores the emotional and deeply personal journey of watching a loved one my "Dada Abu" experience dementia. This work focuses on how precious memories slowly unravel and fragment over time. The project is directly inspired by my grandfather and the beautiful memories we share, paying tribute to his life while capturing the painful reality of his fading mind. By incorporating the pictures he once photographed, this body of work honors his unique perspective of the world before the illness took hold. To express the confusion and loss associated with dementia, I have carefully chosen specific colours that symbolize the condition. I also created intentionally torn-out surfaces to represent the sudden gaps and painful holes in a person's memory. The artwork features powerful visual symbols: forget-me-not flowers to stand for endless love and remembrance, melted clocks to show how the sense of time becomes distorted and confusing, and wilted roses to reflect the gradual fading of once-beautiful moments. As a textile designer, I translate these complex feelings into physical forms. My primary techniques include patchwork, loosened threads, needle punching, felting, and embroidery. These methods are deeply metaphorical. The patchwork represents the daily struggle to piece together broken memories, while the loosened threads show how the mind slowly unravels. Needle punching, felting, and embroidery add heavy, uneven textures, making the invisible emotional weight of dementia something you can physically touch and feel. The final textile pieces invite the viewer to step into a world of fading thoughts. As people engage with the torn textures and meaningful symbols, they are encouraged to reflect on the delicate nature of the human mind. This work is a quiet reminder of the deep love that remains even when the memories disappear.





Qandeel Hameed

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Topic: The Art of Doodles through Fabric

Abstract:

The Art of Doodles through Fabric is a creative textile exploration that investigates the transformation of doodle art into fabric-based design. Doodling, often considered a spontaneous and playful form of expression, carries unique visual elements such as abstract lines, patterns, characters, and motifs. This thesis aims to merge the free-flowing nature of doodles with textile techniques to create innovative surface designs and artistic fabric compositions. The research focuses on understanding the aesthetic value of doodles and their application in textile design through printing, painting, embroidery, and fabric manipulation techniques. Inspiration was taken from everyday sketches, personal imagination, and contemporary doodle artists to develop original textile patterns and compositions. Different colour schemes, fabric samples, and experimental methods were explored to analyze how doodles can enhance visual storytelling on textiles. The project also highlights the importance of creativity, individuality, and emotional expression in modern textile art. Through the development of samples, prototypes, and final compositions, the study demonstrates how doodle-inspired textiles can be used in fashion, interior products, and decorative art. The final outcome presents a fusion of art and fabric that transforms simple doodles into expressive textile surfaces with contemporary appeal. This research contributes to the field of textile design by encouraging experimentation and promoting doodling as a meaningful source of artistic inspiration in fabric development.





Rija Shabbir

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Topic: From Stone to Light

Abstract:

The title, From Stone to Light, symbolizes the conceptual transition from the solidity and permanence of Gothic stone architecture to the luminous and delicate qualities of stained glass illumination. The research is inspired by the architectural richness of Gothic cathedrals, particularly the Basilica of Saint Denis, known for its intricate tracery, pointed arches, ribbed vaults, sculptural ornamentation, and radiant stained glass windows. The study investigates how architectural motifs and structural forms can be adapted into textile compositions, leather accessories, and fashion products through contemporary design processes. The research focuses on the relationship between structure, light, transparency, texture, and ornamentation within Gothic architecture and explores how these characteristics can be transformed into wearable and functional design pieces. Detailed observational studies and motif extraction were conducted from Gothic architectural elements including windows, arches, columns, carvings, and geometric stone patterns. These elements were stylized and reconstructed into textile repeats, engineered prints, laser-cut patterns, and decorative compositions suitable for garments and accessories. Special emphasis was placed on the visual experience of stained glass windows, where light passes through colored surfaces to create dramatic atmospheres within cathedral interiors. Inspired by this effect, a color palette consisting of purples, deep blues, greys, muted greens, silver tones, and soft pinks was developed to recreate the mystical and spiritual ambiance associated with Gothic spaces. Layering, transparency, shadow play, and reflective qualities were explored throughout the design development process. The project ultimately celebrates the transformation of rigid stone forms into fluid, illuminated design expressions while preserving the symbolic beauty and artistic essence of Gothic culture.



Shafia Zahid

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Topic: Expression of Organic Rhythms

Abstract:

Pomegranate Pulse: An Expression of Organic Rhythms delves into the intricate vitality of the pomegranate as both a natural entity and a cultural emblem, intertwining concepts of human connection, memory, and ancestral customs. This fruit filled with tightly packed seeds and shielded by a tough outer layer, serves as a symbol for the human experience, mirroring processes of growth, fragmentation, renewal, and inner richness. Much like the human anatomy and emotional landscape, the complexity beneath a serene facade, encapsulating both fragility and strength within a cohesive form. Anchored in personal observation and wider cultural exploration, this piece investigates how natural forms and inherited significances converge Through stitching, repetition, and surface enhancement, patterns arise that reflect the fruit's internal structure and natural balance. Thread transforms into a medium of storytelling, tying together themes of continuity and fragmentation while maintaining the tactile intimacy of artisanal techniques. The incorporation of traditional embroidery methods not only pays tribute to cultural customs but also reimagines them within a modern, conceptual context. My thesis statement merges actual pomegranate shapes with embroidered textiles, fostering a conversation between the tangible and the symbolic, the organic and the fabricated. Each component serves as a carrier of significance, embodying both sensory and emotional weight. Through layering and spatial organization, the installation evokes immersion within a living system one that reflects both bodily rhythms and nature's cyclical patterns. It encourages viewers to reflect on what is preserved, what changes, and what continues to throb beneath the surface, linking personal identity with the timeless patterns of nature and tradition.



Temar Imtiaz

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Topic: Society behind Human Nature

Abstract:

This thesis examines the psychological and social themes presented in Joker, focusing on how society affects human character and behavior. The study explores the transformation of Arthur Fleck, a socially isolated and mentally troubled individual, into the character known as Joker. The research highlights the impact of social rejection, economic inequality, emotional neglect, bullying, and lack of mental health support on human personality development. Using psychological and sociological theories, the thesis analyzes how continuous humiliation and exclusion can influence a person's mental state and moral decisions. The study argues that society plays a significant role in shaping individual identity and behavior, and that the absence of compassion and support can contribute to destructive outcomes. Through the analysis of key scenes and character development, the thesis concludes that the film presents a critical reflection on modern society and its responsibility toward vulnerable individuals.

Curator

Dr. Asna Mubashra



Catalogue Design by:

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Dr. Rabia Shaukat