

MFA TEXTILE DESIGN

Submitted to
Dr. Asna Mubashra

Submitted by
Mian Talha Aziz Khalid



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Development of Contemporary Textile Art Inspired by the Arial View of Historical Sites and Population Transitions of Bahawalpur

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Session 2022-2024



Textile Design Department
University College of Art & Design
University of the Punjab, Lahore



ASES YAYINEVİ

ASES KONGRE ORGANİZASYON VE YAYINCILIK

MFA TEXTILE DESIGN

Development of Contemporary Textile Art Inspired by the Arial View of Historical Sites and Population Transitions of Bahawalpur

Her hakkı mahfuzdur. Bu kitabın tamamı veya bir kısmı 5846 sayılı Fikir ve Sanat Eserleri Kanununun hükümlerine göre kitabı yayınlanan yayınevinin izni olmaksızın elektronik, mekanik, fotokopi veya herhangi bir kayıt sistemi ile çoğaltılamaz, kısmen veya tamamen Yayımlanamaz, depolanamaz.

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Abstract

This is a research and development thesis, inspired from the architectural legacy and population transitions around historical places of princely state of Bahawalpur. The Ariel view of the city serve as the basic inspiration for designing compositions. While the art and craft of this specific region provide the detail and confinement in the execution and development phases. Like rice stitch is mainly used with the combination of knots and couching where needed, to add details. Whereas, historically developed technique stippling is used to make sketches. Based on these techniques final products are shown in three different ways i.e. Installation, apparel, art piece. Fabric slabs are the integral part of the research design. Embroidered fabric slabs collectively composed of Ariel view legends made installation. For table top art piece 7 fabric slabs combine to showcase 7 decades population transition around Derawar fort. Design compositions of these seven fabric slabs depicts two important facts. As, with passage of time population and facilities are increasing around the fort but the fort is demolishing and losing its glory. In the category of apparel I have designed four shawls based on these compositions blending artistic creativity with practical textile applications.

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1 Introduction

My work is inspired from my hometown Bahawalpur. Its legacy, architecture, people, city dynamics and evolution of population with time. It is the first state which joined Pakistan after partition (Gillani, n.d.). Bahawalpur was a princely State (1727-1947) established by Abbasies. They ruled over this State for more than 200 years. After the fall of Baghdad (1258) the Abbasids migrated to Egypt and then to Sindh. They have been gifted the region of “Chudhary” by Nawab of Multan Hayatullah Tareen on the recommendation of Gilani and Bukhari priests of Uch. In this way the state of Bahawalpur came into being and later on it was considered as one of the richest state. There were 12 different rulers called as Nawab in Bahawalpur served the Bahawalpur state successfully for more than 220 years. This state has its own heritage and rich culture. The peoples of the state were very simple, brave, courageous, good hosts and very cooperative. The rulers of Bahawalpur state tried their level best to give maximum facilities to the peoples of the state. They have the opinion that if the peoples of the state will be given basic necessities and justice, the state will flourish more and more and will be considered as welfare state.

Along with facilitating their people the rulers also developed an impressive architectural legacy, from the first simple residential palace chau dari, to the foundations of the town of Allahabad. As the state grew, so too did its architecture, with the buildings of forts, palaces, and mosques. Later, when the city of Bahawalpur emerged as the Abbasids’ new royal capital, it became the heart of Abbasid Architecture in India.

In fact Ameers of Bahawalpur did not confine themselves to building within their own territory- they even commissioned the constructions of a number of ribats (inns) in Saudi Arabia for Hajj pilgrims en route to Makkah. Most of their buildings were designed to meet defensive, residential, religious, or public needs. The Abbasid Ameers also rebuilt and renovated a number of ancient monuments belonging both to the pre-Muslim and mediaeval Muslim periods, the latter including the shrines of the Bukhari saints and their mosques at Uch(Rizvi, n.d.). They also built palaces and

forts in their territory. Darbar mehal, Gulzar mehal, Noor mehal, Sadiq Garh palace, Drawer fort, and fort Manru are some of the famous one.

The desert area of former Princely State of Bahawalpur is known as Cholistan or Rohi. It was a part of Great Indian Desert Rajasthan. The Cholistan part of Bahawalpur state covered 2/3 land of the State. Like the other part of Rajasthan desert, it was also, once a thickly populated area with flowing rivers and green fields. Its people were prosperous and well mannered. It was the central place of Indus valley civilization as it revealed by discovering many sites in the area. After the dryness of rivers and conversion the area into desert a large number of populations migrated to other areas. But the remaining population decided to face the harshness of desert life and adjusted their way of life according to the atmosphere. Indeed they were civilized and had traditional way of life (Hussain et al., n.d.).

For my designs and compositions these architectures and transitions of population around them, serve as the basic inspiration. As, the design and art is inspired from this state then why not its execution. As, mentioned earlier that it's a state that is rich in culture, craft, handicrafts, embroideries, dying etc. Rice stitch is an embroidery technique originated in this area. I am combining these two distinctive aspects as a base of my research work. My compositions and designs are made and executed completely focusing on them. Therefore, following are the research questions for this study.

Research Questions

RQ1: How does stippling is a right technique to exhibit compositions based on population transitions?

RQ2: How does the rice stitch technique exhibit the compositions based on Population transitions?

2 Literature Review

This section is about the techniques I have focused on, along with the review of the work of other artists. Who have previously worked on them as their mode of art and design.

2.1 Pen on paper

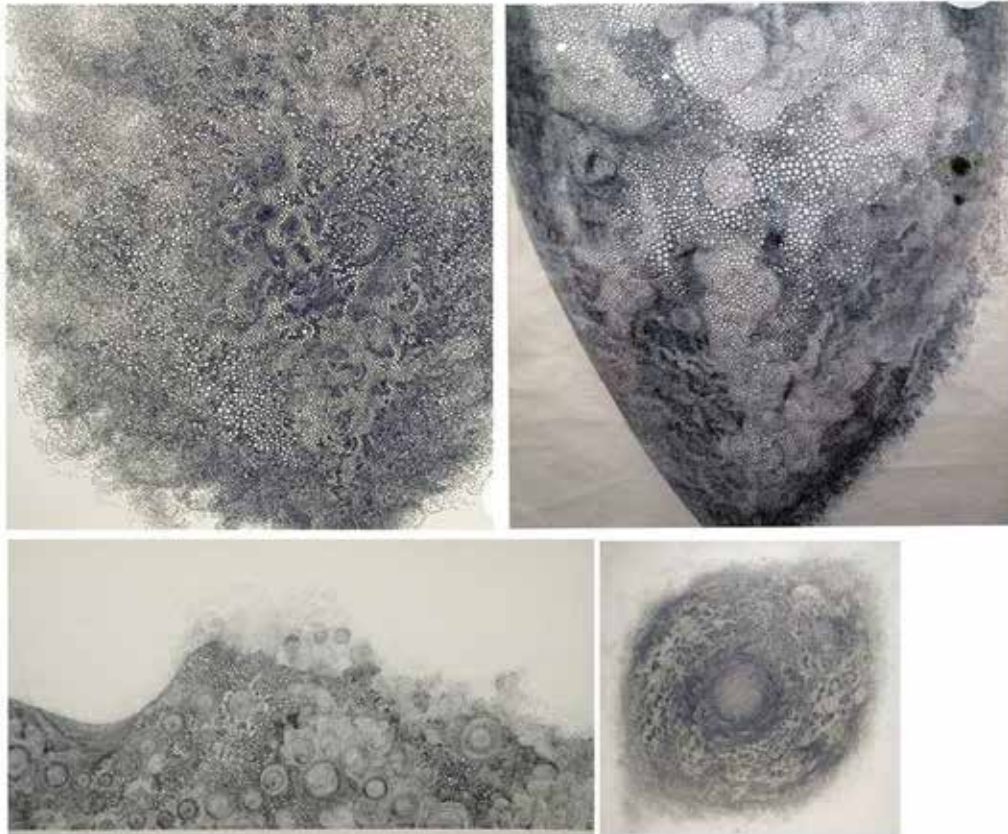
2.1.1. Stippling

Hand-made stippling is an artistic depiction style that represents images using dots. Usually, a pen is used to depose black ink on a white or clear paper. Although it seems to be an easy technique to master, it needs not only artistic talent but also a lot of training and much time for each individual image due to the need to place up to millions of dots. This traditional technique has many advantages: it is economic as it only relies on a single color (good for reproduction), it can represent not only tone but also shape and texture, and its dots do not impose an orientation which removes some visual artifacts. While stippling is no longer very commonly used, it can be found in some scientific domains as archeology, biology, entomology, etc., as well as in artistic drawing (Martín et al., 2015).

Stippling is an artistic style and discuss our technique for capturing and reproducing stipple features unique to an individual artist. Firstly, example stipple textures representing various tones in order to create an approximate tone map used by the artist, are extracted. Secondly, the stipple marks and distributions from the extracted example textures, generated both a lookup table of stipple marks and a texture representing the stipple distribution. Third, it uses the distribution of stipples to synthesize similar distributions with slight variations using a numerical measure of the error between the synthesized texture and the example texture as the basis for replication (Kim et al., 2009). I have used it completely to make basis of my art work designs and compositions.

2.1.1.1. Hiroyuki Doi

Working as an artist in Japan for the last 20 years ago he has been working on pieces that express the transmigration of the soul, cosmos and human cells using pen and ink on paper.



3.3. Thread on Fabric

2.2.1. Rice stitch

Rice Stitch is considered a 'filler stitch' so it is great for filling in areas of hand embroidery and adding great texture to your embroidery project. It is also known as the seed stitch, as it looks like little grains of rice scattered on the fabric. This simple stitch is composed of small straight stitches of equal length placed at random over the surface. It goes quickly, and there's no set pattern, so you have to try really, really hard to make a mistake. One of the things I like best about this stitch is that it is non-directional, so it looks equally good straight-on, sideways, or off-kilter. Start with single Seed Stitch, then try double Seed Stitch, it's the same thing, but with two parallel stitches in each position. It can also be seen as a base layer under the satin stitch to give a little more "poof." Typically, rice stitches are stitched in all different directions, making a

random pattern.

Stippling in art is marking the canvas with dots. The dots can be used to convey the whole picture, to shade areas, to decorate edges – it just depends on what the artist wants to do with dots. In embroidery, we can achieve an effect similar to stippling by using tiny seed stitches. We can vary the density of the seed stitching from very dense to barely speckled, to produce a sense of color gradation or shading. That is why I selected rice stitch as it can give detail I need in my work.

2.2.1.1. Sabatina leccia

In 2012, she graduated from the MA Material Futures at Central Saint Martin’s School of Art and Design, London. There, she began to develop experimental embroidery. Before setting up her workshop in Montreuil, she worked as an embroiderer for Haute Couture. In 2015, she began to exhibit these first embroidered paintings at the Amélie de Borchgrave gallery in Brussels.



3 Research Methodology

3.1 Primary research

I started my work from examining the map of district Bahawalpur. Shortlisted different places of utmost importance like Noor Mahal, Sadiq garah palace, and Drawer fort. Took permission for photography and went for photography tour. There I mainly focused on drone shorts, so that along with architectural compositions I can also observe population patterns of the areas around these palaces. Some of the images from the photography and drone shots are present in following for reference.

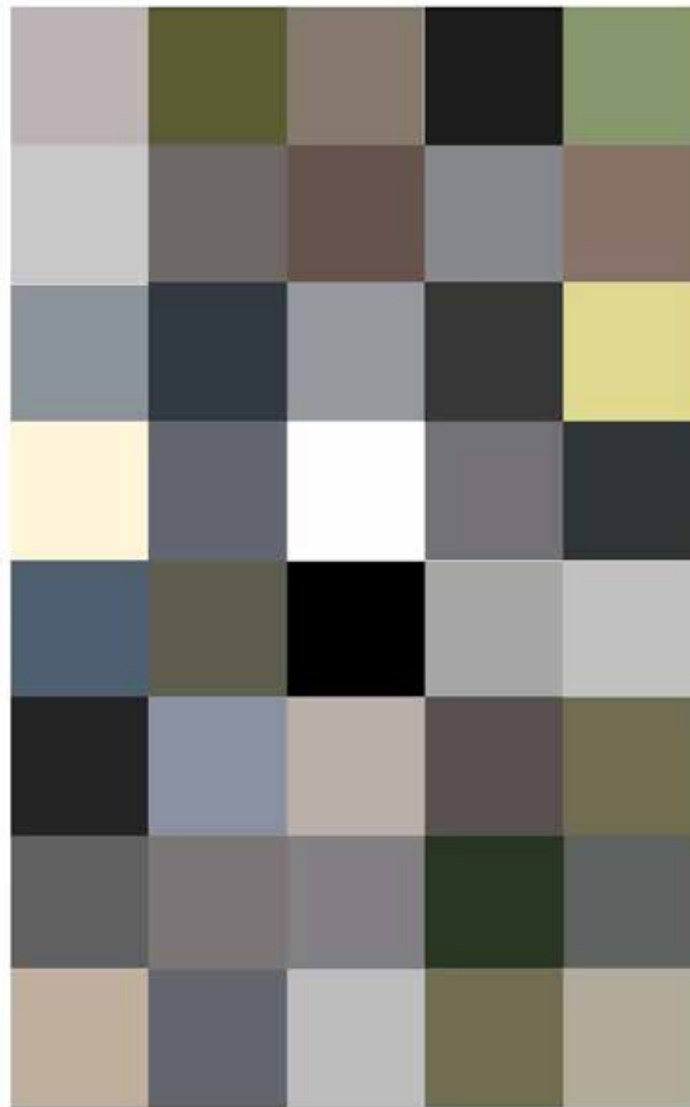




3.2 Secondary research

3.2.1. Mood Board/Color palate

A mood board is created to collect visual inspiration, communicate brand identity, and decide on the product's visual direction. Mood boards are used early in the design process of a new product or when substantially revising an existing product. After photography I made my mood board or color palate. Its color scheme was also kept binary, as shown in picture below

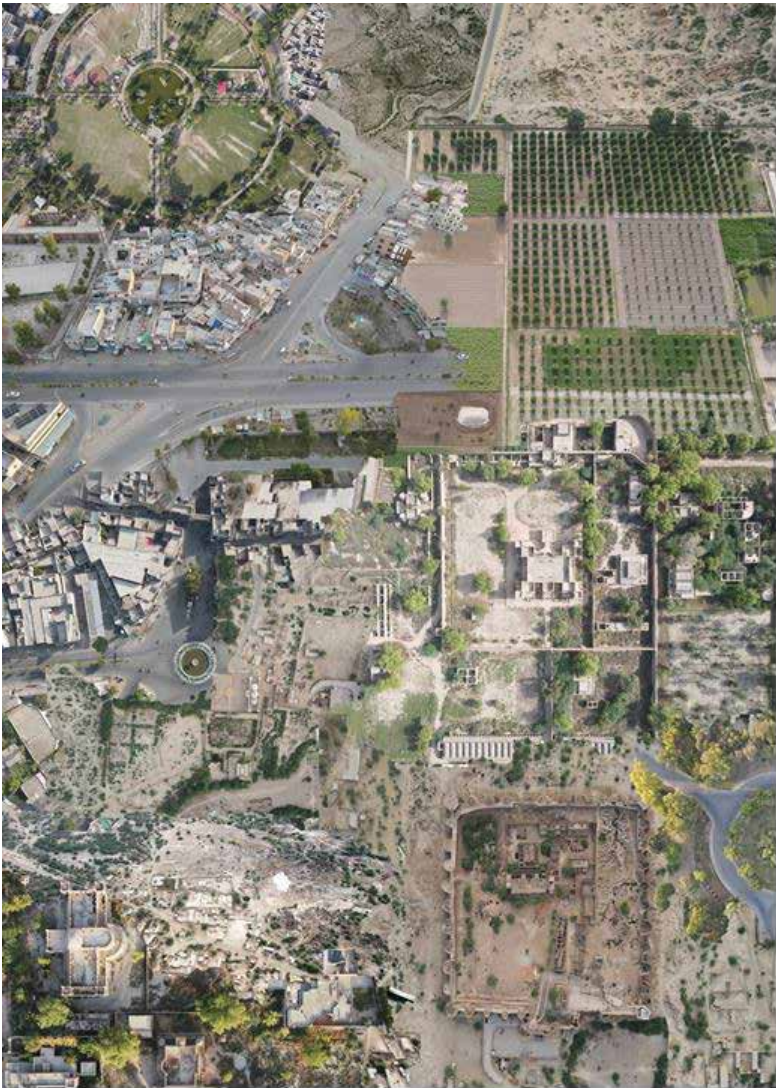


3.2.2. Design Board



3.2.3. Story Board

The storyboard “tells the story” of the designer’s idea. The storyboard includes original illustrations and flats, as well as additional materials (such as photos from the Internet or magazines, paper, fabric swatches, patterns, etc.) that have influenced the unique design. I made my story board by combining and doing mix and match of clicked photos, to explain whole theme of my designs and research.



4. Design and Development

After selecting the images, I moved on to the development stage where I started portraying my thoughts into compositions.

4.1. Paper sketches

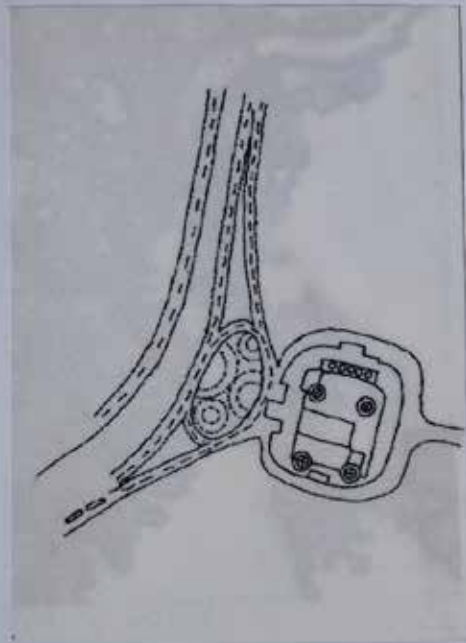
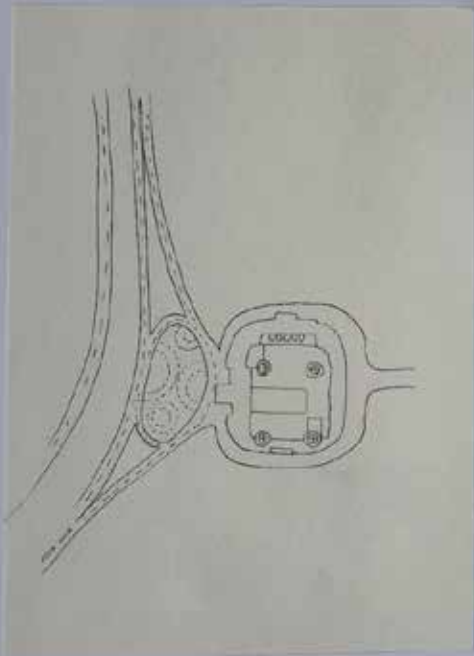
My paper sketches are based on the technique of pen on paper. I did stippling and completed my designs with its minor details. Based on photography legends are made for each identical place or thing representation, and with its combination, variations and transitions targeted compositions are made.

4.2. Fabric sample

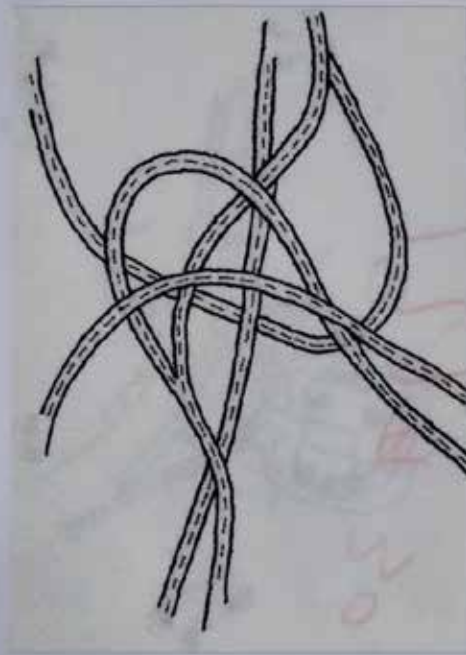
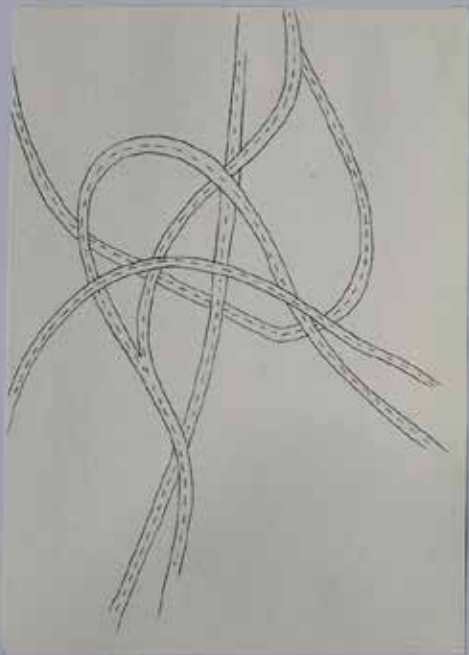
Then to convert paper designs to fabric, thread on fabric technique was used. Like stippling here rice stitch is mainly used with the combination of knots and couching where needed, to add details.

4.3. Legends

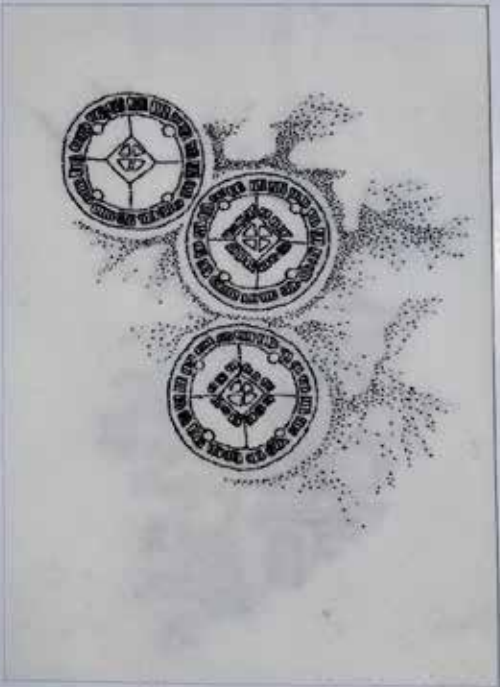
To understand my design I made a key that indicates my representation of different key areas of composition on paper, and then on fabric like qila Derawar, trees, roads, chowks, desert area and others are presented below in detail



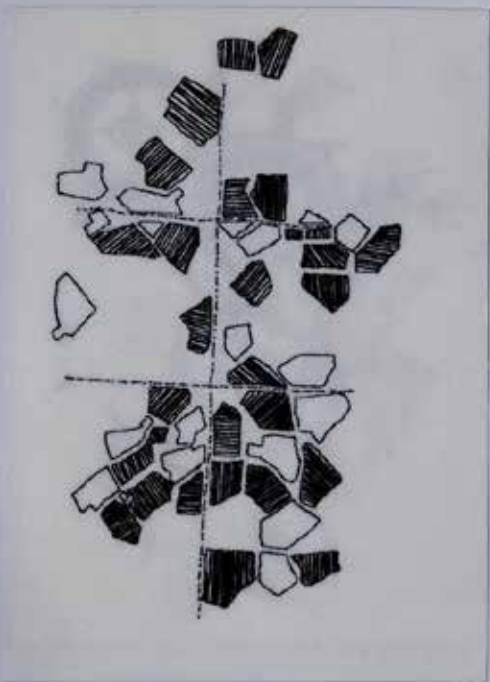
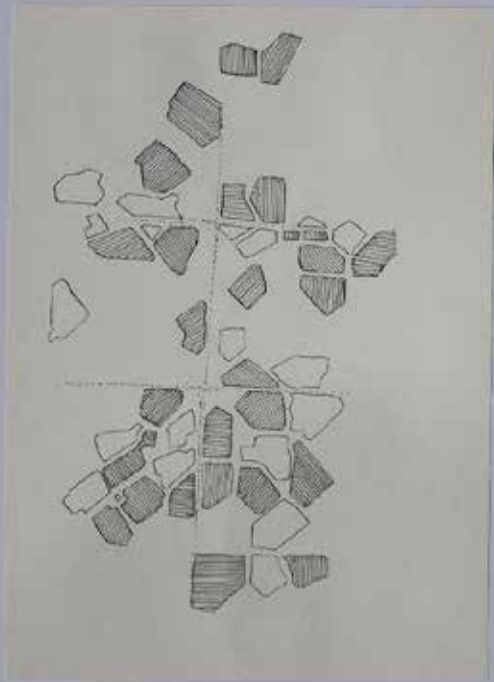
Guzal Mehal



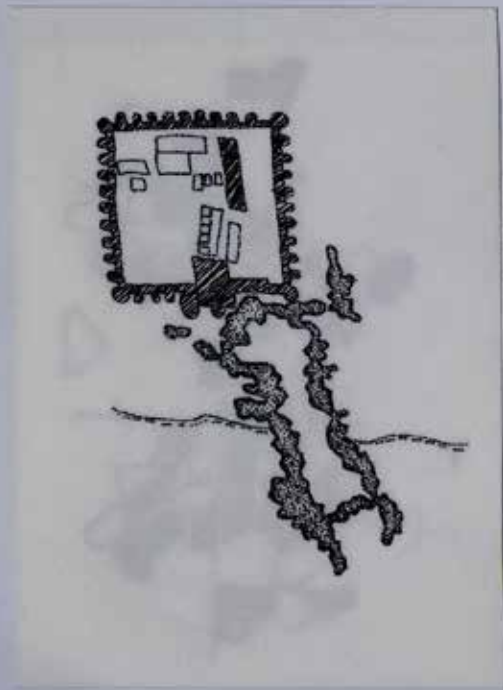
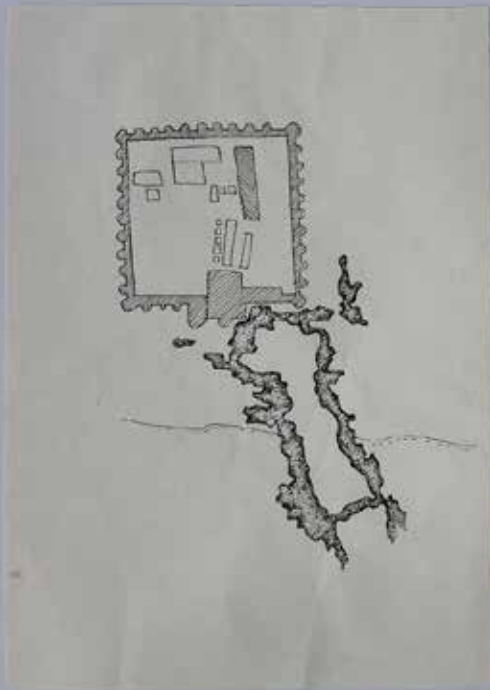
Roads



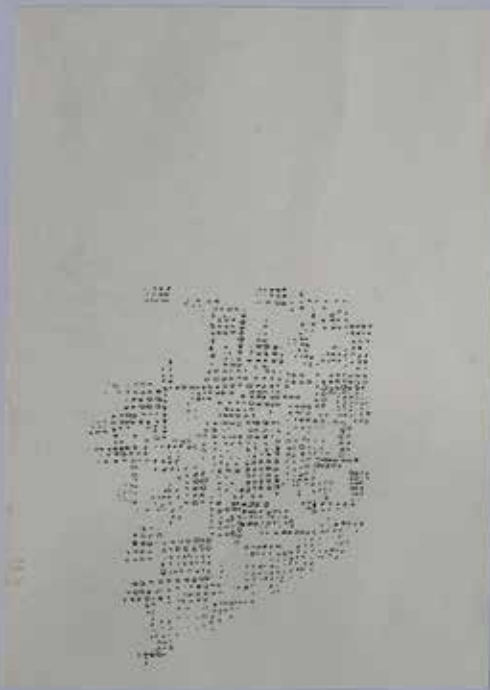
Ornate



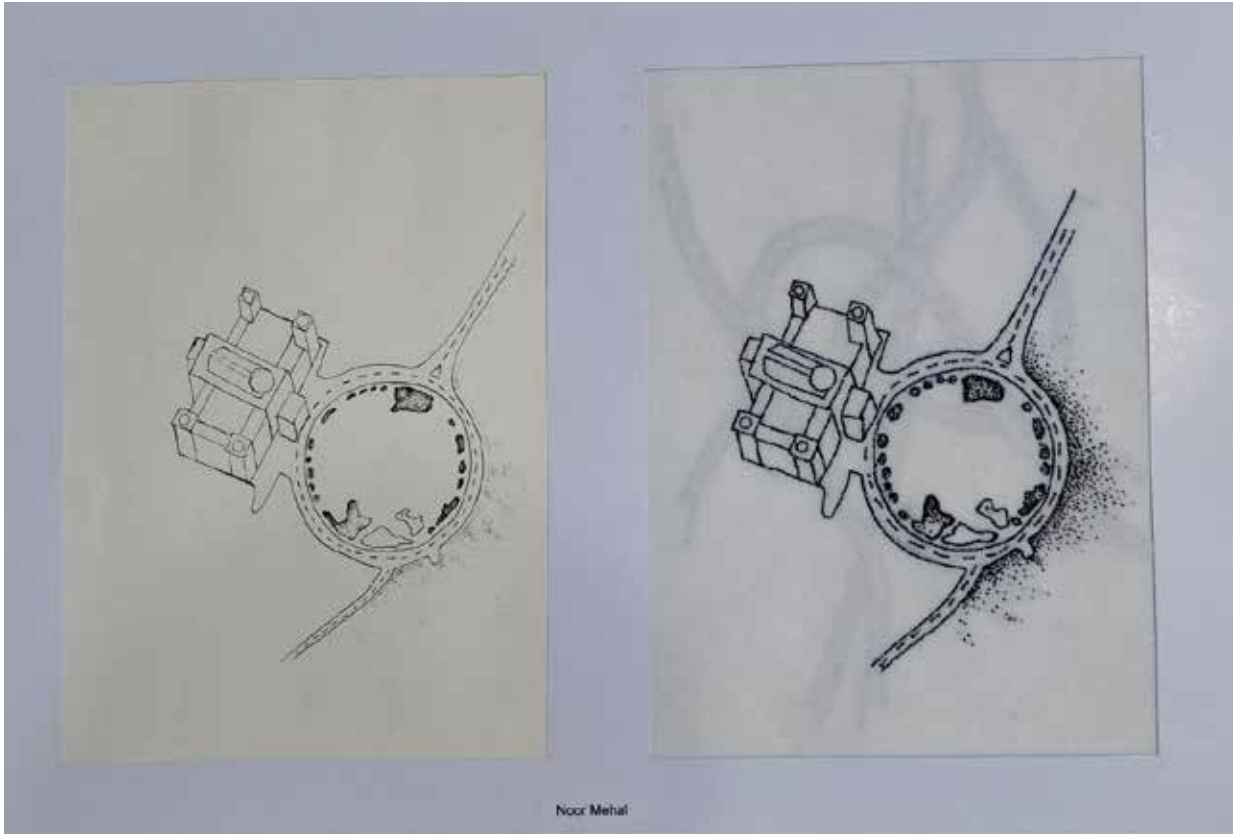
Societies



Ota Derawar



Orchid



Noor Mehal



Desert

Paper work and Fabric Samples

Based on above legends following compositions are made as paper sketches and then fabric samples

DESIGN NO 1:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: silk based fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand

embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 2:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

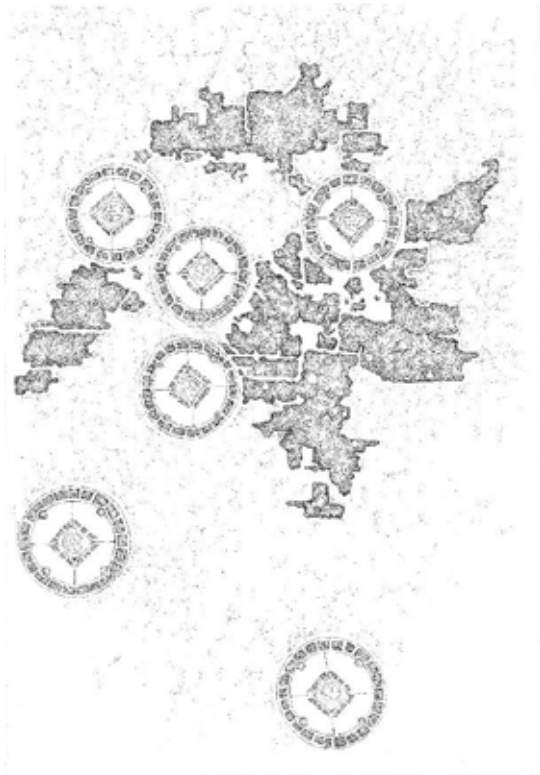
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: raw silk fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 3:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and

confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: black wool fabric, anchor thread
Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose golden glitter hand screen printing.

DESIGN NO 4:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

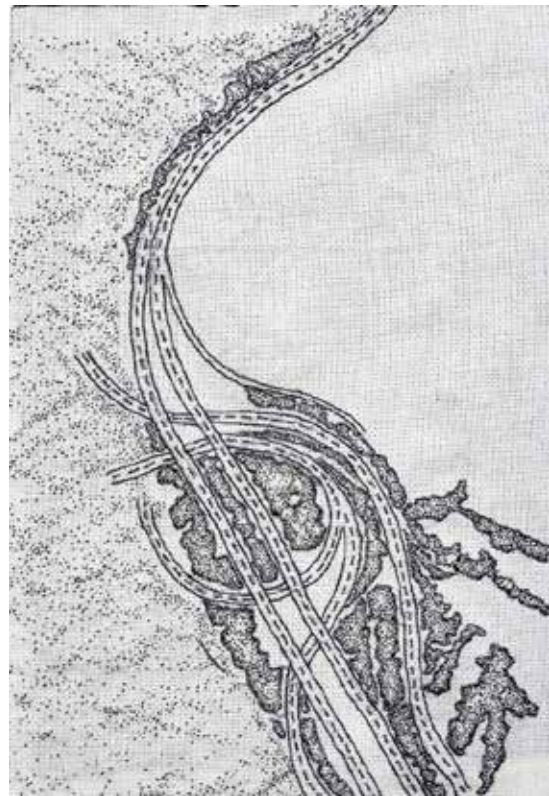
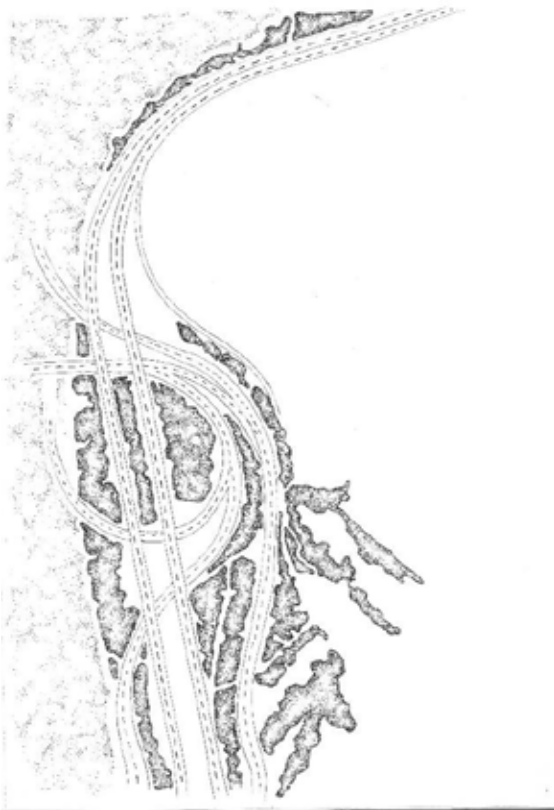
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 5:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and

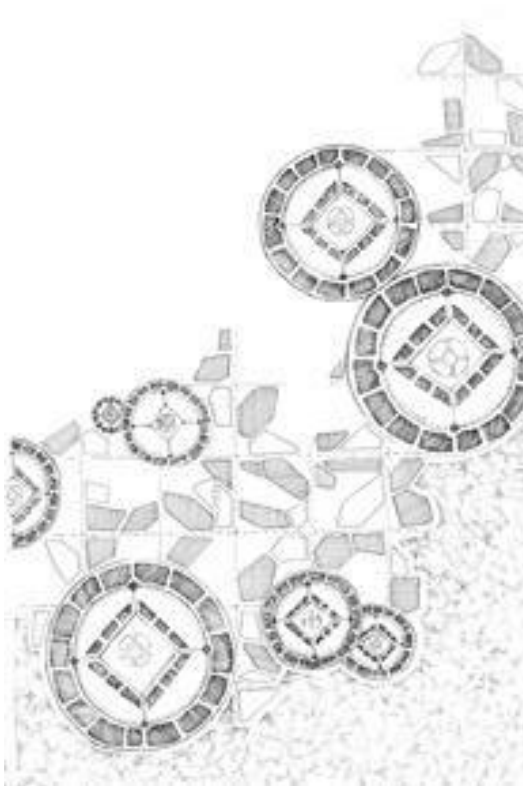
confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material duck fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 6:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and

confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric I chose golden foil printing

DESIGN NO 7:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and

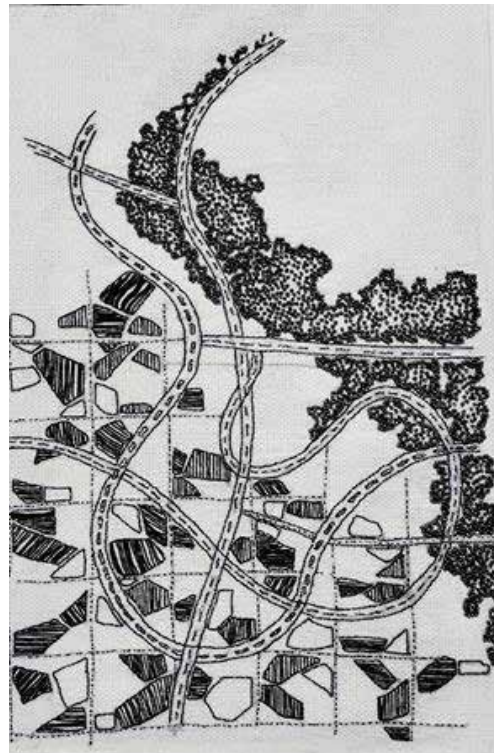
confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: cotton fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose high density printing.

DESIGN NO 8:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

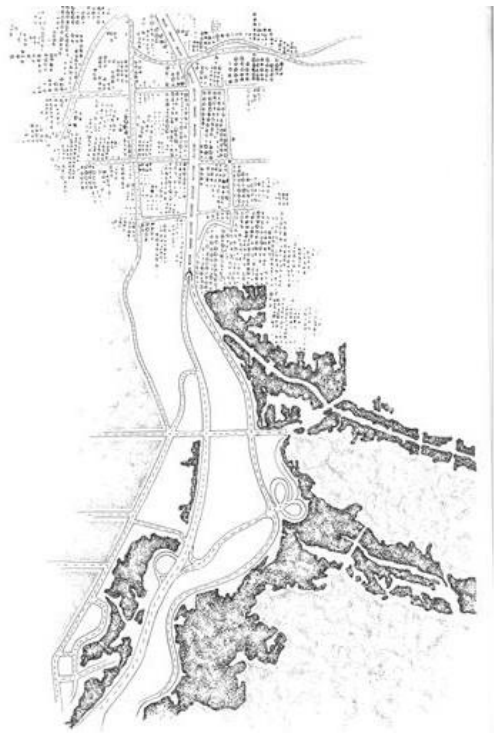
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: canvas fabric, anchor thread and beads

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 9:



Paper Work

Fabric Work

Material: Canson sheet, drawing pen 0.05-0.1

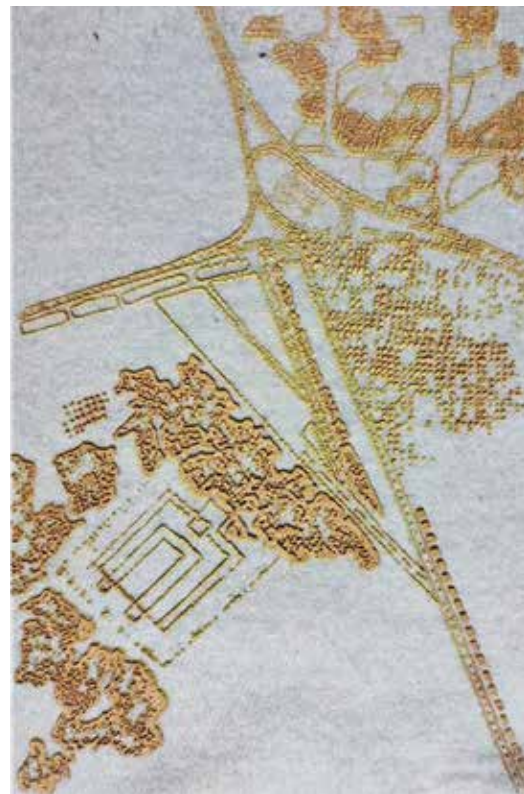
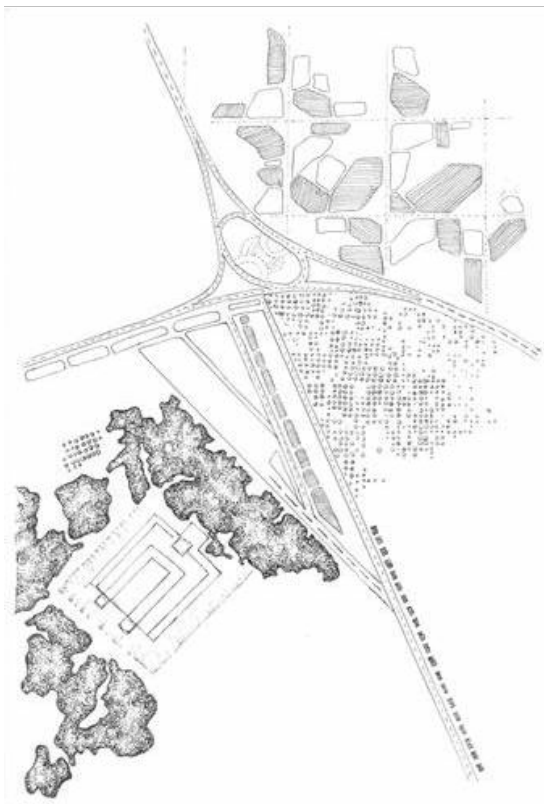
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, anchor thread and beads

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand embroidery with rice stitch, knotting technique and beads.

DESIGN NO 10:



<p>Paper Work</p>	<p>Fabric Work</p>
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Material: Canson sheet, drawing pen 0.05-0.1

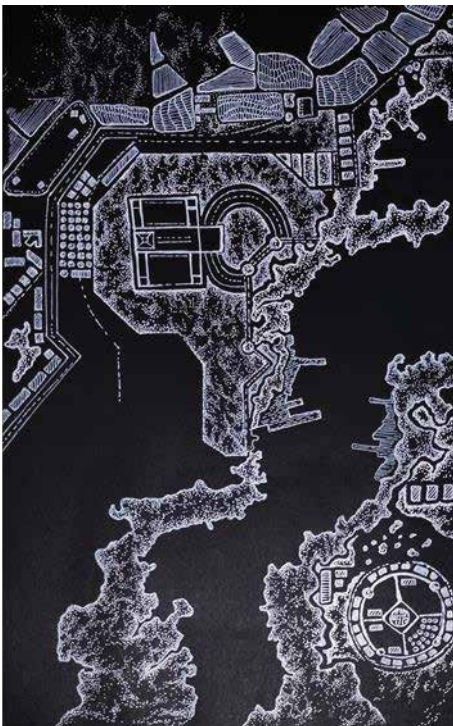
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, emboss chemical

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand emboss printing technique

DESIGN NO 11:



Paper Work

Fabric Work

Paper work

Material: black canson sheet, white paint marker

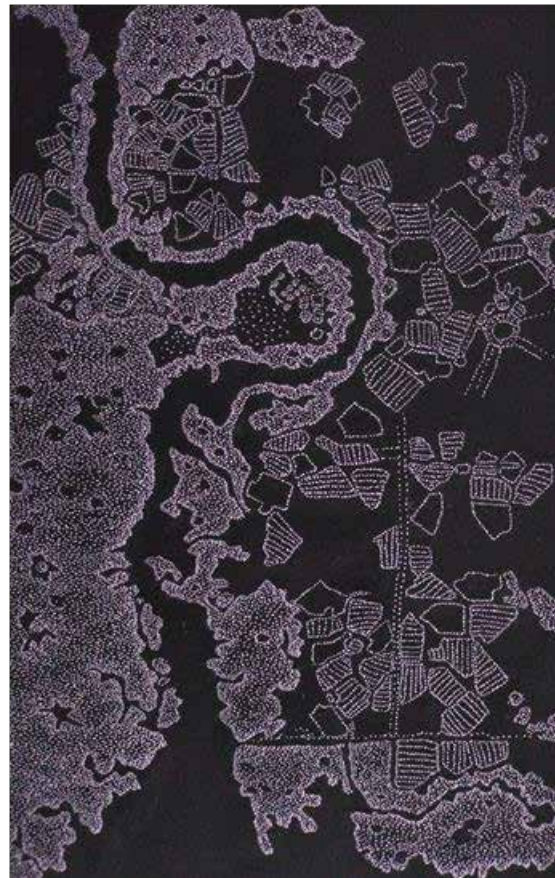
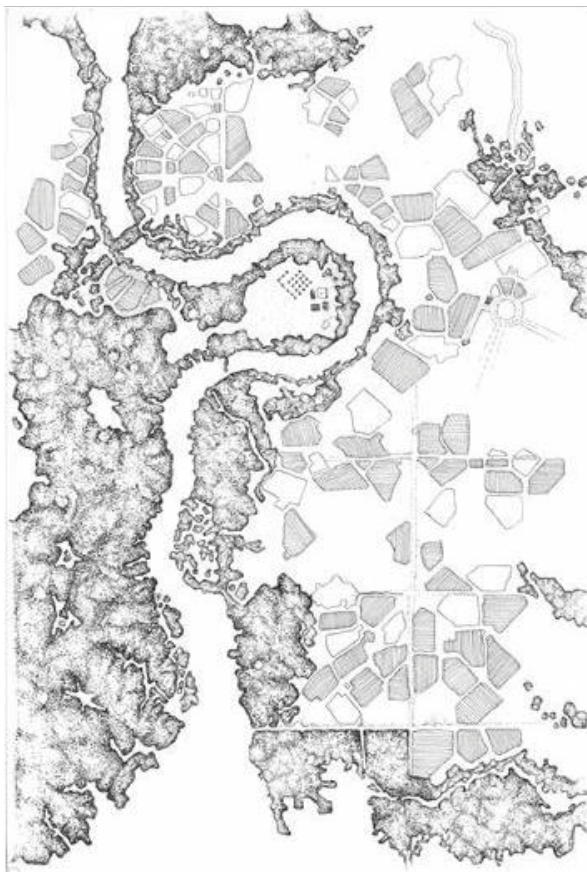
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: silk based fabric, chemical

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric I chose golden foil printing.

DESIGN NO 12:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

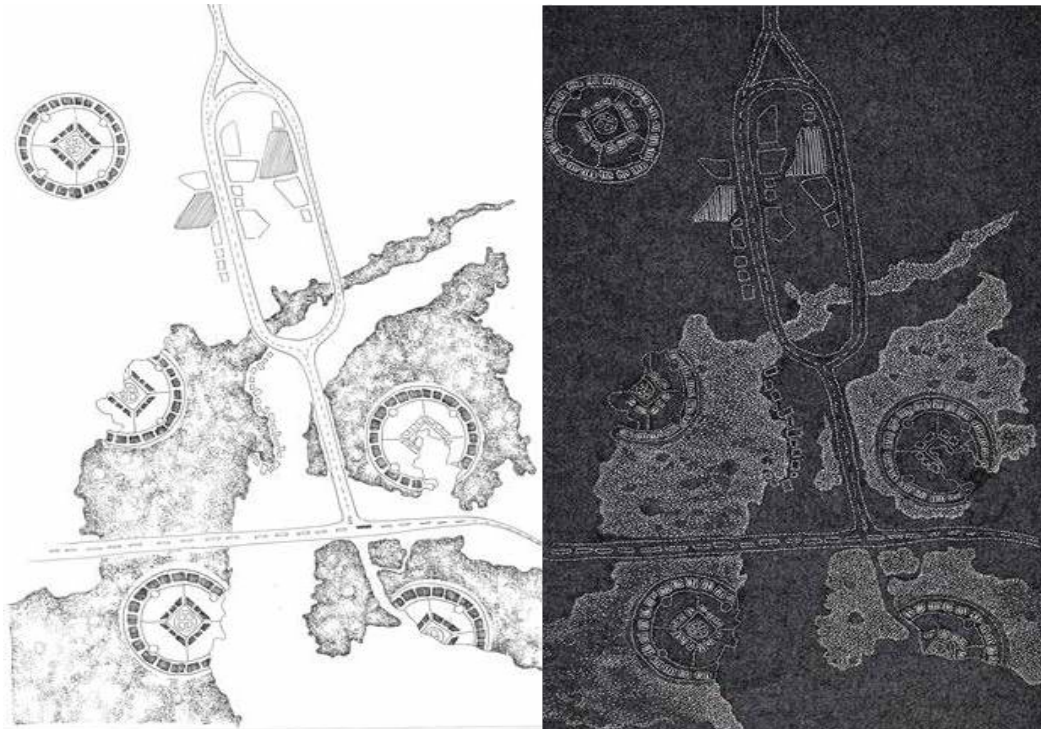
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: silk fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 13:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

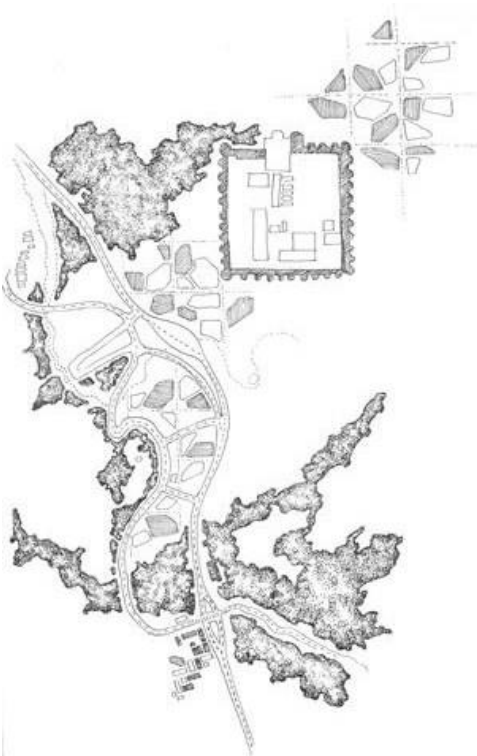
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: grey wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand embroidery

DESIGN NO 14:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

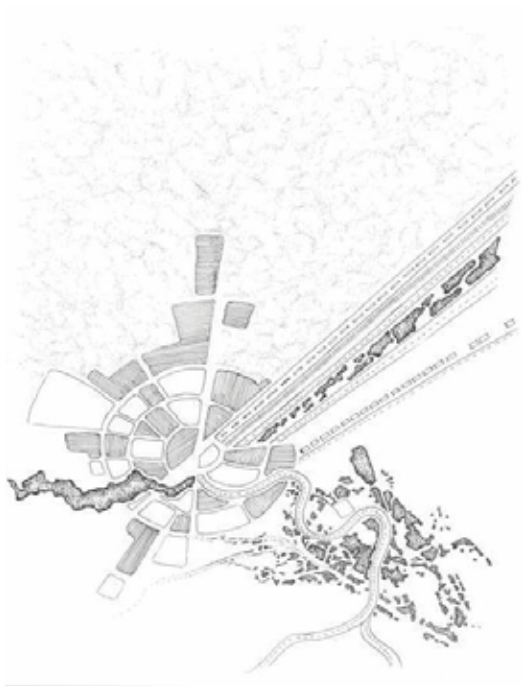
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 15:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: fabric, screen printing chemical

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose to work with hand embroidery. In hand embroidery I used rice stitch mainly, but I also added knots and couching where needed elevate design.

DESIGN NO 16:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

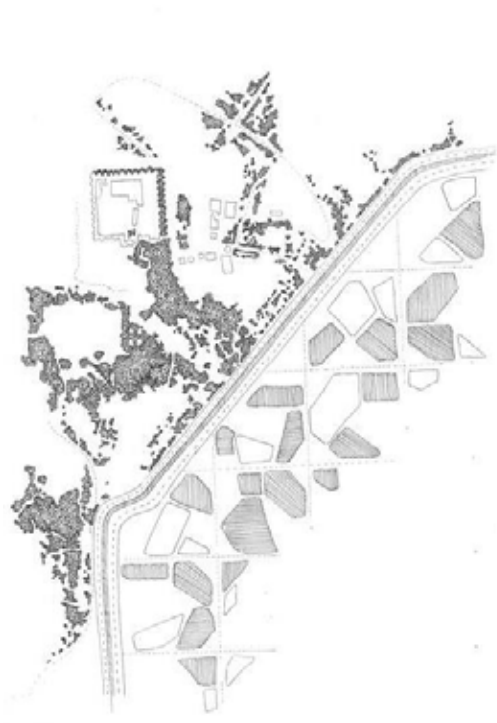
Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric I chose embroidery

DESIGN NO 17:**Paper Work****Fabric Work**

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: cotton fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand embroidery.

DESIGN NO 18:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: canvas fabric, emboss chemical

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose emboss screen printing.

DESIGN NO 19:



Paper Work

Fabric Work

Paper work

Material: Canson sheet, drawing pen 0.05-0.1

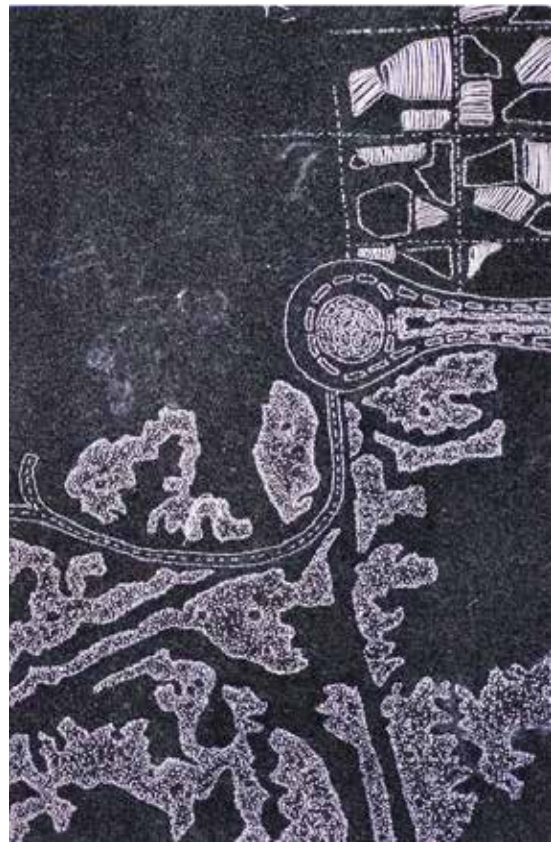
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

Fabric Sample

Material: wool fabric, screen chemical

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand screen printing.

DESIGN NO 20:



<p>Paper Work</p>	<p>Fabric Work</p>
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Paper work

Material: Canson sheet, drawing pen 0.05-0.1

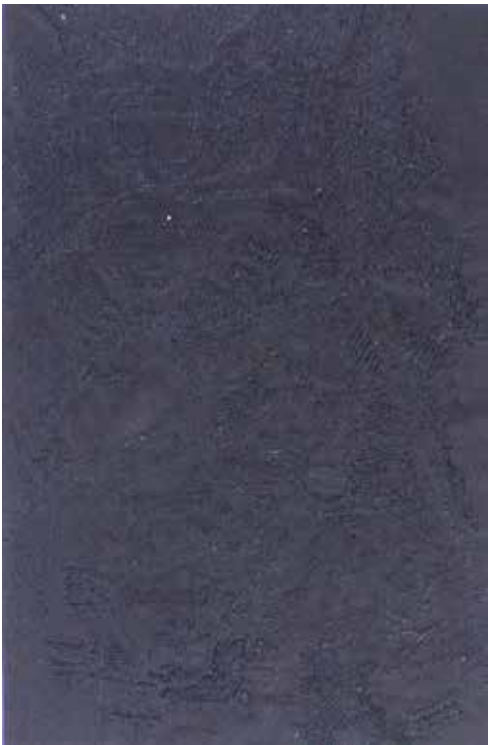
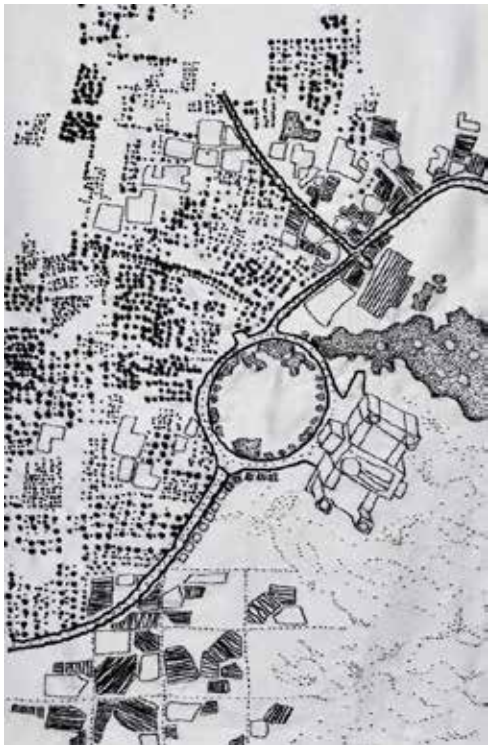
Technique: After the drawing basic outline of composition, then I did stippling to add detail and confinement. I started painting the compositions, which were chosen.

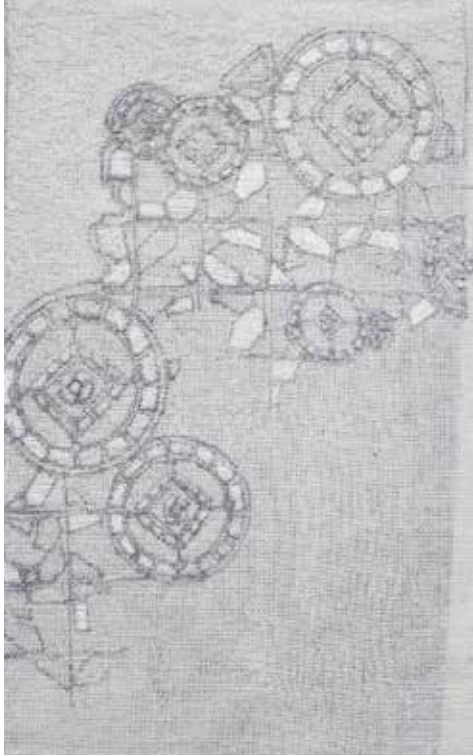
Fabric Sample

Material: wool fabric, anchor thread

Technique: After completing stippling, the next step was to transfer my composition to the fabric. There are different techniques to transfer designs on fabric. I chose hand embroidery.

Other Embroidery Samples





5. Product Details and Final Presentation

I did my final display with presenting my products in three different ways i.e. installation, art piece and Shawls. All of them are explained thoroughly in following

5.1. Installation

In this category I made a back wall panel of size 16/8 feet. It is composed of 3D fabric slabs. These fabric slabs are embroidered and screen printed, that collectively exhibit a composition of my designs based on a bird eye view of the city.

5.1.1. Process work

5.1.1.1. Prototype

Firstly a prototype was made with hand screen printing on fabric cubes to get exact view point measurements. A picture of prototype is shown in following



5.1.1.2. Design of wall panel



5.1.1.3. Making Tracing Sheet



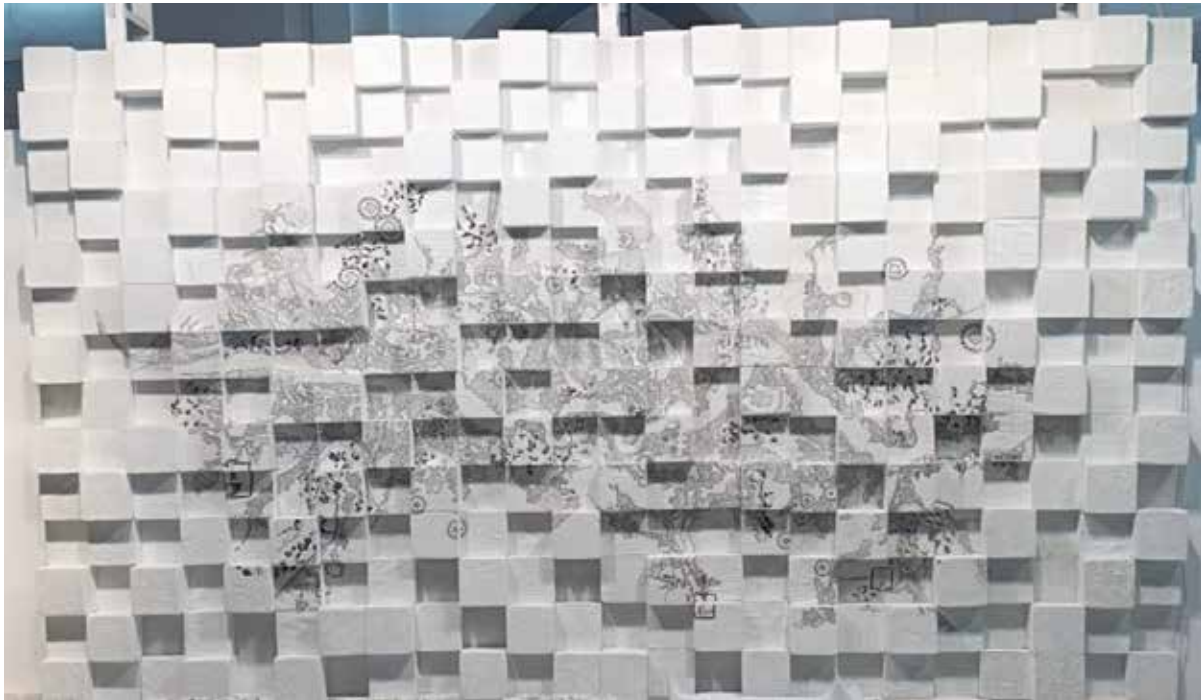
5.1.1.4. Tracing Design on Fabric for Embroidery



5.1.1.5. Embroidery



5.1.2. Final Product



5.2. Art Piece

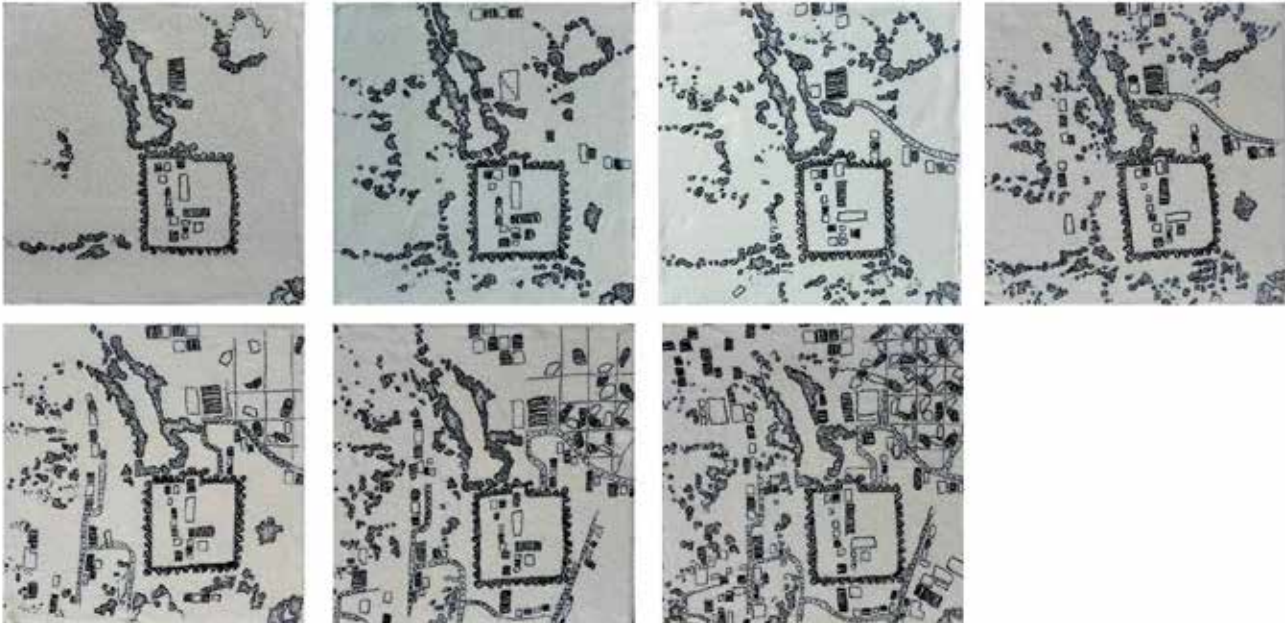
A table top art piece was made with seven fabric slabs. These slabs show the population transition around Derawar fort in past 7 decades with i.e. each slab shows one decade with embroidered composition.

5.2.1. Process work

5.2.1.1. Making Composition



5.2.1.2. Embroidery



5.2.2. Final Product



5.3. Shawls

Here in this category I combined art with practical textiles. I made designs for 4 shawls based on theme compositions of the study. Also, the color palate was also focused i.e. two white, one black, one grey shawl was made with my themed binary colors.

5.3.1. Process work

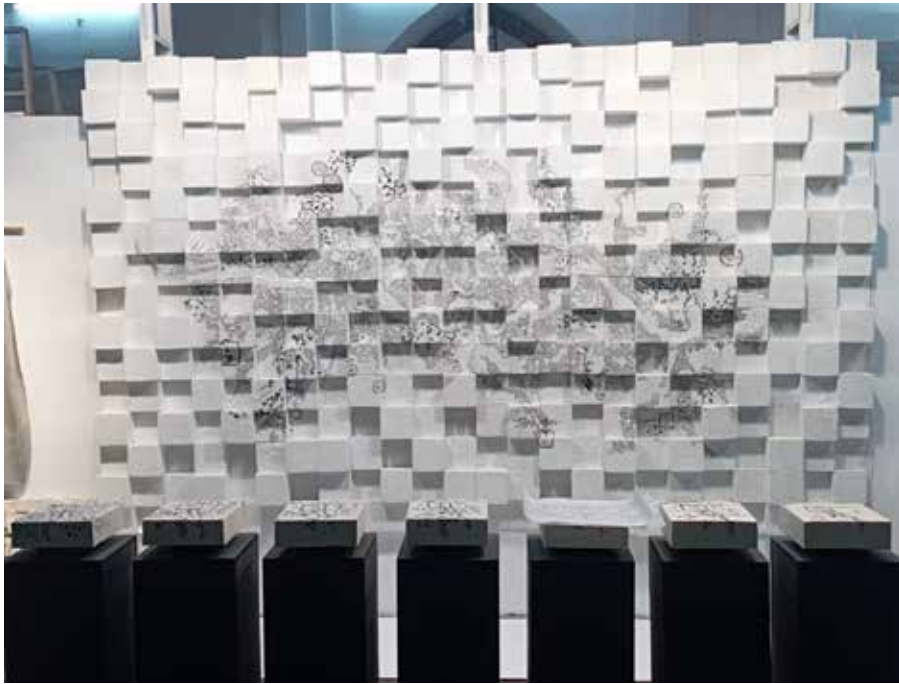
5.3.1.1. Design making and Embroidery



5.3.2. Final Product



A Glimpse of Final Degree Show







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