

**AN APPLIED TEXTILE DESIGN PROJECT FOR
RECONTEXTUALIZING TAJ MAHAL MOTIFS WITHIN
CHINESE AESTHETICS THROUGH HANFU, HANDBAGS,
AND INTERIOR CUSHIONS**



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**BS ART & DESIGN
(Textile Design)**



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*A thesis submitted to the Department of Art & Design in partial fulfillments
for the requirements for the award of degree of BS Art & Design in Textile
Design.*

By:

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**DEPARTMENT OF ART AND DESIGN
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AN INFOGRAPHIC POSTER DESIGN FOR PROMOTING AIR PURIFYING TREES TO MITIGATE AIR POLLUTION IN PESHAWAR WITH SUPPORT OF INSTALLATION

*A thesis submitted to the Department of Art & Design in partial fulfillments for the
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**DEPARTMENT OF ART AND DESIGN
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DECLARATION

I hereby declare that this thesis, titled “**An Applied Textile Design Project for Recontextualizing Taj Mahal Motifs within Chinese Aesthetics through Hanfu, Handbags, and Interior Cushions,**” is my original work and has not been submitted for any degree, diploma, or other academic qualifications in any other institution or university. The research and design outcomes presented in this report are based on my personal work, and all references, ideas, and contributions from other sources have been duly acknowledged. I also declare that the materials included in this thesis are either my own work or properly attributed to other authors. The thesis was carried out under the supervision of Ms. Afsheen Zaman.

Bushra Nasimi

Date: ____/ ____/ 2026

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ABSTRACT

Textile design can serve as a bridge between cultures by translating architectural and ornamental vocabularies into contemporary surfaces and products. This practice-based project investigates the recontextualization of Taj Mahal-inspired Mughal motifs within Chinese textile and fashion aesthetics, focusing on three outcomes: a Hanfu garment, contemporary handbags, and Chinese-style interior cushions. While Mughal and Chinese traditions are globally appreciated, there remains limited, methodical exploration of how their visual languages can be integrated with cultural sensitivity and modern relevance. Adopting a qualitative, design-led methodology, the study synthesizes secondary research from art history, textile studies, and fashion scholarship with iterative studio practice. Motifs derived from Taj Mahal floral arabesques, inlay geometry, calligraphic rhythm, and jali latticework were analyzed, abstracted, and harmonized with Chinese aesthetic principles such as balanced symmetry, auspicious color harmonies, brushwork-inspired line, and Hanfu silhouette logic. The development phases included research and mood boards, motif systematization, repeat construction, colorway exploration, digital and hand-rendered surface treatments, material trials, and product prototyping. The outcomes comprise a coordinated surface collection applied to: (1) a Hanfu ensemble with embellished panels and placed motifs; (2) two handbags combining marbling, embroidery, and Mughal-Chinese fusion ornament; and (3) a set of four hand-painted Chinese-style cushions. The project demonstrates that culturally attentive motif translation supported by rigorous visual analysis and controlled fabrication can generate textiles that are aesthetically coherent, narratively meaningful, and functionally suited to contemporary use. The study contributes to cross-cultural textile practice by offering a repeatable framework for integrating distinct design heritages through surface design, construction, and product application.

Chapter-1

INTRODUCTION

Textiles have long been used as a medium for expressing cultural identity, artistic traditions, and historical narratives. Throughout history, different civilizations have developed unique decorative styles and textile practices that reflect their values, beliefs, and aesthetic preferences. Among the world's most celebrated cultural achievements, the Taj Mahal stands as an enduring symbol of beauty, elegance, and artistic excellence. Built during the Mughal period, the monument is renowned for its intricate floral ornamentation, geometric patterns, marble inlay work, and harmonious architectural composition (Asher, 1992; Koch, 2006). These decorative elements have inspired artists and designers for centuries and continue to influence contemporary design practices.

The Mughal artistic tradition is particularly known for its sophisticated use of floral motifs, arabesques, symmetry, and ornamental details. These elements were widely incorporated into architecture, textiles, carpets, and decorative arts throughout the Mughal Empire (Michell & Davies, 2010). Islamic textile traditions also demonstrate the importance of ornamental pattern-making and surface decoration in conveying cultural meaning and artistic expression (Irwin, 1973). The rich visual language of Mughal design therefore provides valuable inspiration for modern textile and fashion designers seeking to create culturally meaningful products.

Similarly, Chinese culture possesses a long and distinguished history of textile production, fashion, and decorative arts. Traditional Chinese textiles are characterized by symbolic motifs, balanced compositions, harmonious color schemes, and strong connections to cultural values and social identity (Wang, 2017). Among the most significant expressions of Chinese clothing heritage is Hanfu, a traditional style of dress that reflects centuries of Chinese aesthetic and philosophical traditions. Hanfu garments are recognized for their elegant silhouettes, flowing forms, and carefully considered decorative elements (Finnane, 2008).

In recent years, there has been growing interest in the revival of Hanfu among younger generations, leading to renewed exploration of traditional Chinese motifs and

contemporary adaptations of historical dress (Zhao & Cao, 2019). Designers have increasingly sought innovative approaches to integrate traditional cultural elements into modern fashion products while maintaining authenticity and cultural significance. The revival and modernization of Hanfu have encouraged experimentation with new pattern designs, decorative concepts, and cultural narratives within fashion and textile design (Sun & Guo, 2020).

Cross-cultural influences have historically played an important role in the development of art and design. Trade routes, migration, and cultural exchanges facilitated the movement of artistic ideas across regions, resulting in the evolution of new aesthetic forms and design traditions. Contemporary textile design continues this process by encouraging creative dialogue between different cultures and visual languages. Such intercultural design approaches offer opportunities to generate innovative products while promoting appreciation for diverse cultural heritages.

The ornamental richness of the Taj Mahal presents considerable potential for adaptation within contemporary textile applications. Floral carvings, geometric arrangements, lattice-inspired patterns, and decorative symmetry can be transformed into textile motifs suitable for fashion and interior products. Previous studies have highlighted the adaptability of Mughal floral ornamentation in modern textile design and its potential for reinterpretation in contemporary contexts (Zuberi & Khan, 2018). However, much of the existing work focuses primarily on Indian or Mughal-inspired products without exploring their integration with East Asian textile traditions.

At the same time, Chinese fashion and textile design continue to evolve through the incorporation of historical references and innovative design strategies. The increasing popularity of culturally inspired products has created opportunities for designers to experiment with cross-cultural motif development while maintaining respect for the cultural origins of design elements. Combining Taj Mahal-inspired motifs with Chinese textile aesthetics may therefore offer new possibilities for creating visually appealing and culturally meaningful products.

The present study explores the fusion of Taj Mahal motifs with traditional Chinese aesthetics through textile and fashion design applications. The research investigates how architectural and ornamental elements derived from the Taj Mahal can be adapted

and incorporated into Hanfu garments, handbags, and Chinese-style cushion settings. Through motif development, pattern creation, color exploration, and product realization, the study seeks to establish a harmonious relationship between Mughal and Chinese artistic traditions.

This design-based research contributes to contemporary textile design by demonstrating how two distinct cultural heritages can be respectfully integrated into innovative products. By combining the artistic richness of Mughal ornamentation with the elegance of Chinese fashion and decorative traditions, the study aims to create textile designs that celebrate cultural diversity while offering fresh aesthetic possibilities for modern consumers.

1.1 Significance of the Study

This study is significant because it explores the integration of two important cultural and artistic traditions—Mughal and Chinese aesthetics—within contemporary textile and fashion design. The research demonstrates how Taj Mahal-inspired motifs can be transformed into textile patterns suitable for Hanfu garments, handbags, and interior textile products. The study contributes to the growing field of cross-cultural design by providing a structured approach for combining architectural ornamentation with textile applications. It also promotes appreciation of cultural heritage while encouraging innovation in fashion and textile design. Furthermore, the research offers valuable guidance for designers seeking to create culturally sensitive products that balance historical inspiration with contemporary aesthetics.

1.2 Problem Statement

Despite the global appreciation of both Mughal and Chinese cultural heritage in art and design, there is limited exploration of how these two distinct aesthetic traditions can be meaningfully integrated within contemporary textile and fashion practices. The symbolic and architectural richness of the Taj Mahal is often studied in isolation, while Chinese textile traditions such as Hanfu design and decorative interiors follow their own established visual language with minimal cross-cultural interpretation.

As a result, opportunities to create innovative, culturally hybrid textile designs that respectfully merge Mughal motifs with Chinese aesthetics remain underdeveloped.

Therefore, there is a need for a design-driven research approach that explores how Taj Mahal-inspired motifs can be recontextualized into Chinese fashion and textile applications, such as Hanfu garments, accessories, and interior textile settings, while maintaining cultural sensitivity, visual harmony, and contemporary relevance.

1.3 Aims:

To explore and develop a culturally sensitive design framework that integrates Taj Mahal-inspired motifs with traditional Chinese aesthetics through the creation of textile and fashion products including Hanfu garments, handbags, and Chinese-style cushions.

1.4 Research Objectives:

- To identify and analyze the major ornamental elements and motifs of the Taj Mahal.
- To study traditional Chinese aesthetic principles, decorative arts, and Hanfu design characteristics.
- To explore visual relationships between Mughal and Chinese artistic traditions.
- To develop textile motifs and surface patterns inspired by Taj Mahal ornamentation and adapted to Chinese aesthetics.
- To create coordinated color palettes and design compositions suitable for contemporary textile applications.
- To apply the developed motifs to Hanfu garments, handbags, and Chinese-style cushion designs.
- To evaluate the visual harmony, cultural relevance, and design effectiveness of the developed products.
- To establish a design methodology for future cross-cultural textile and fashion design projects.

Chapter-2

RESEARCH METHADODOLOGY

2.1 Research Approach

This study adopted a qualitative and design-based research approach because the primary focus of the project was the exploration and integration of cultural aesthetics through textile and fashion design. The research was not intended to conduct scientific experiments or quantitative analysis; rather, it focused on investigating visual, historical, and cultural elements associated with Mughal and Chinese artistic traditions and transforming them into contemporary textile applications.

The approach was appropriate because the project aimed to develop innovative textile products by recontextualizing Taj Mahal motifs within Chinese textile and fashion aesthetics. Through visual research, cultural analysis, and practical design development, the study explored how two distinct cultural traditions could be combined while maintaining visual harmony, cultural respect, and contemporary relevance. This methodology allowed historical and artistic information to be translated into meaningful textile designs and fashion products.

2.2 Research Design

The research was developed through a design-centered creative process that combined cultural investigation, visual analysis, and textile product development. A systematic step-by-step procedure was followed, beginning with the identification of the research theme and continuing through research, concept development, design experimentation, product construction, and final presentation.

At the initial stage, visual and historical information related to the Taj Mahal, Mughal decorative arts, and Chinese textile aesthetics was collected and studied. Following this, mood boards, research boards, and color palettes were developed to establish the project's visual direction. Design concepts and surface patterns were then created based on the selected motifs and cultural references. The finalized designs were applied to various textile products, including cushion covers, handbags, and a Hanfu-

inspired garment. The completed products were refined and arranged into a final display representing the fusion of Mughal and Chinese design traditions.

2.3 Data Collection Methods

This study relied primarily on secondary data collection methods. Information was gathered from scholarly articles, books, cultural studies, textile design publications, fashion journals, historical references, case studies, and online academic resources related to Mughal art, Chinese aesthetics, textile design, and fashion history.

The purpose of collecting this information was to understand the visual characteristics, symbolic meanings, and artistic significance of both Mughal and Chinese design traditions. In addition to written sources, extensive visual references were collected, including paintings, architectural details, motifs, textile patterns, traditional garments, decorative objects, and interior design examples. These references provided the foundation for the development of culturally inspired textile concepts.

2.3.1 Selection of Visual References and Motifs

A selection of visual elements associated with the Taj Mahal and Mughal artistic traditions was identified for design development. These included architectural details, floral motifs, ornamental patterns, decorative paintings, and symmetrical design structures commonly found within Mughal art and architecture.

Similarly, visual references related to Chinese aesthetics were studied, including Hanfu garments, traditional decorative motifs, color symbolism, textile patterns, and interior design elements. The selected references were chosen because they represented key characteristics of Chinese visual culture and provided suitable opportunities for cultural integration within contemporary textile design.

2.3.2 Cultural and Visual Analysis

Various examples of Mughal and Chinese artworks, textile designs, fashion products, decorative objects, and interior settings were analyzed. This analysis helped identify common visual qualities, design principles, and aesthetic relationships between the two cultural traditions.

Special attention was given to motif structure, composition, color usage, decorative details, symbolism, and surface design techniques. The findings guided the development of a visual language that allowed Taj Mahal-inspired motifs to be adapted effectively within Chinese-inspired textile applications. This process ensured that the final designs remained visually balanced, culturally respectful, and aesthetically cohesive.

2.3.3 Design Development Process

Following the collection and analysis of information, the practical design process was divided into a series of development stages. These stages provided a structured framework for transforming research findings into textile products.

The design development process consisted of:

- Identification of Project Theme and Visual Research
- Collection of Taj Mahal Paintings, Motifs, and Reference Imagery
- Development of Research Board and Mood Board
- Selection of Colour Palette and Design Direction
- Concept Development and Surface Pattern Design
- Sketching and Preparation of Textile Designs
- Transfer of Selected Designs onto Fabric
- Freehand Painting and Completion of Cushion Designs
- Design and Construction of Handbags Using Marbling and Embellishment Techniques
- Development and Embellishment of the Hanfu Garment
- Final Refinement and Presentation of Textile Products

2.4 Data Selection and Design Translation

At this stage, the most relevant visual and cultural information was selected and translated into textile design concepts. The collected references were evaluated according to their aesthetic significance, cultural relevance, adaptability to textile surfaces, and suitability for contemporary applications.

Complex historical and decorative elements were simplified and transformed into textile motifs, pattern arrangements, color schemes, and embellishment concepts. This process ensured that the final designs effectively communicated the essence of both cultural traditions while remaining suitable for modern textile and fashion products.

2.4.1 Research Board and Mood Board Development

Research boards and mood boards were developed to organize the collected visual information and establish the project's creative direction. These boards included Taj Mahal paintings, Mughal decorative motifs, Chinese fashion references, color inspirations, texture studies, and design concepts.

The boards served as visual planning tools that helped define the aesthetic identity of the project. They also provided a clear framework for maintaining consistency throughout the design development process.

2.4.2 Surface Pattern and Textile Design Development

Based on the selected visual references, a collection of textile patterns and surface designs was created. Taj Mahal-inspired motifs were reinterpreted and adapted using contemporary design methods while incorporating elements of Chinese aesthetics.

The designs explored pattern repetition, motif placement, color coordination, and visual balance. Various design alternatives were developed and refined before selecting the final patterns for application on the chosen textile products.

2.4.3 Product Development

The final stage of the design process involved the creation of physical textile products. The developed patterns and motifs were applied to a series of products that represented the project's cross-cultural design concept.

Four hand-painted Chinese-style cushion covers were produced using freehand painting techniques. Contemporary handbags were developed using marbling and embellishment methods to enhance visual interest and craftsmanship. A Hanfu-inspired garment was also designed and embellished with Taj Mahal-inspired motifs

to demonstrate the integration of Mughal aesthetics within traditional Chinese fashion.

These products collectively represented the practical outcome of the research and served as visual examples of cultural fusion through textile design.

2.5 Tools and Materials

A variety of tools and materials were utilized throughout the research and design process. Books, academic journals, cultural studies, textile publications, historical references, and online research sources were used for information gathering and visual analysis.

For design development, sketchbooks were used for concept generation, motif exploration, and layout planning. Adobe Illustrator and Adobe Photoshop were used to create digital textile artwork, pattern developments, color variations, and presentation boards.

Materials used during product development included fabric, textile paints, brushes, embellishment materials, marbling supplies, embroidery accessories, and garment construction tools. The final project consisted of research boards, mood boards, textile designs, cushion covers, handbags, a Hanfu garment, and a final exhibition display.

2.6 Data Analysis Methods

The collected information was analyzed through visual analysis and comparative cultural analysis.

In visual analysis, motifs, patterns, color schemes, decorative structures, and artistic details from both Mughal and Chinese traditions were examined to identify design possibilities and aesthetic relationships. This process assisted in developing textile patterns that reflected characteristics of both cultural influences.

Comparative cultural analysis was used to understand similarities and differences between the selected traditions. This helped ensure that the integration of Taj Mahal motifs into Chinese-inspired textile applications was carried out thoughtfully and

respectfully. The analysis guided decisions related to motif adaptation, color selection, product application, and overall design direction.

2.7 Ethical Considerations

This research was based entirely on secondary sources and design development practices. No personal information or human participant data was collected during the study. All information and visual references were obtained from academic, historical, and cultural sources and were used solely for educational and research purposes.

Particular attention was given to cultural sensitivity throughout the project. The objective was not to appropriate cultural elements but to respectfully explore and celebrate connections between Mughal and Chinese artistic traditions. Care was taken to preserve the integrity and significance of the original cultural references while adapting them into contemporary textile designs.

2.8 Limitations of the Study

This study had several limitations. The research relied primarily on secondary sources, which limited access to firsthand cultural observations and historical artifacts. The project did not involve interviews with cultural experts, artisans, or fashion practitioners from either Mughal or Chinese traditions.

Additionally, the study focused specifically on the integration of Taj Mahal-inspired motifs within selected Chinese-inspired textile products. As a result, other possible applications and interpretations of cultural fusion were beyond the scope of the research.

Despite these limitations, the project successfully achieved its objective of exploring cross-cultural design possibilities through textile and fashion development.

2.9 Justification of Methodology

The selected methodology was appropriate because the project aimed to investigate cultural aesthetics and translate them into contemporary textile and fashion design outcomes. A qualitative and design-centered approach allowed historical research,

visual analysis, creative experimentation, and product development to be combined within a single framework.

The methodology supported the project's objective by providing a structured process for studying Mughal and Chinese visual traditions and transforming them into innovative textile applications. Through research, design development, and practical implementation, the study successfully demonstrated how cultural heritage can be reinterpreted through contemporary textile design while promoting creativity, cultural appreciation, and visual innovation.

Chapter-3

THE DESIGN PROCESS

3.1 Introduction

This chapter explains the complete design journey from initial research synthesis to the development of final textile products. It describes how collected historical references, cultural inspirations, and visual studies were transformed into practical textile applications. The aim of this stage was to ensure that motif intention, aesthetic harmony, and material execution worked together in a balanced and meaningful way. The design process followed a structured progression beginning with research boards and concept development, followed by sketching, digital refinement, surface design development, and final prototyping. Special attention was given to maintaining cultural sensitivity while fusing Taj Mahal ornamental elements with Chinese textile aesthetics. Each step was carefully evaluated to ensure visual coherence, functional suitability, and craftsmanship quality. The chapter demonstrates how research was translated into tangible textile outcomes through experimentation, refinement, and technical development.

3.2 Research Board

The research board was developed to investigate the historical, architectural, and artistic significance of the Taj Mahal. The purpose of this board was to gather visual references and analyze various artistic interpretations of the monument to better understand its design language, decorative elements, and cultural importance.

The research process began with collecting a wide range of visual materials, including paintings, illustrations, photographs, and historical depictions of the Taj Mahal from different periods and artistic styles. These references were carefully studied to identify recurring patterns, ornamental details, and distinctive architectural features.

Through comparative analysis of these visual sources, key motifs and decorative elements were extracted from the monument's architecture, such as floral patterns, geometric designs, arches, domes, and intricate inlay work. These motifs were documented and organized on the research board to establish a visual database for further design development.



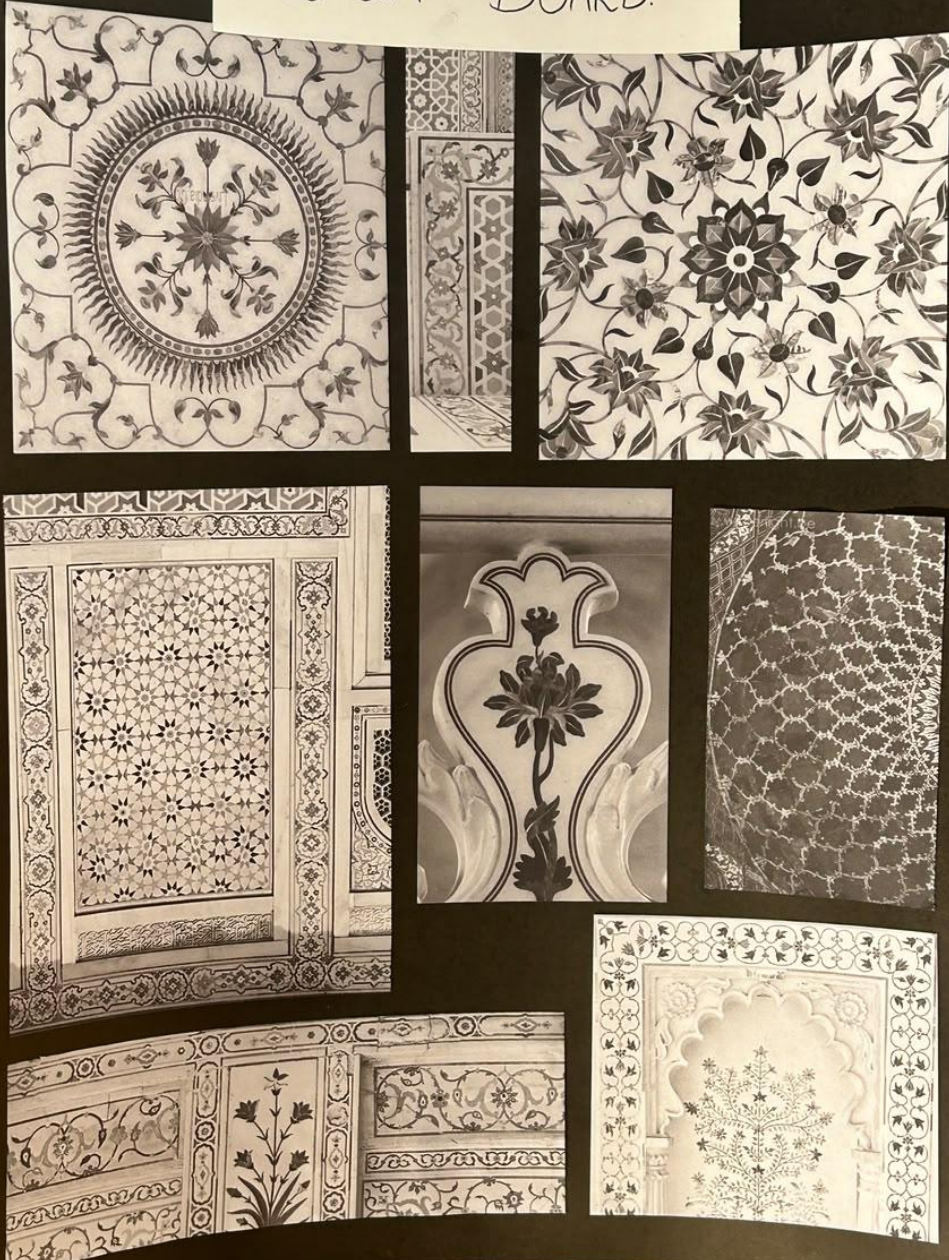
3.3 Concept Board

The concept board was developed through an extensive visual exploration of the Taj Mahal and its associated artistic elements. A collection of black-and-white prints was assembled, including selected motifs, paintings, and visual references that were later incorporated into the final product designs. The use of monochromatic prints allowed for a clearer analysis of form, composition, texture, and pattern without the influence of color.

The collected visuals were carefully arranged and studied to identify the most significant design elements and recurring motifs. Through this process, key patterns, ornamental details, and aesthetic characteristics were extracted and refined. These selected motifs became the primary source of inspiration for the design development phase and were adapted into the final products.

The concept board served as a visual framework that helped establish the overall design direction, ensuring consistency between the historical inspiration of the Taj Mahal and the contemporary interpretation presented in the final outcomes.

CONCEPT BOARD.



3.4 Mood Board

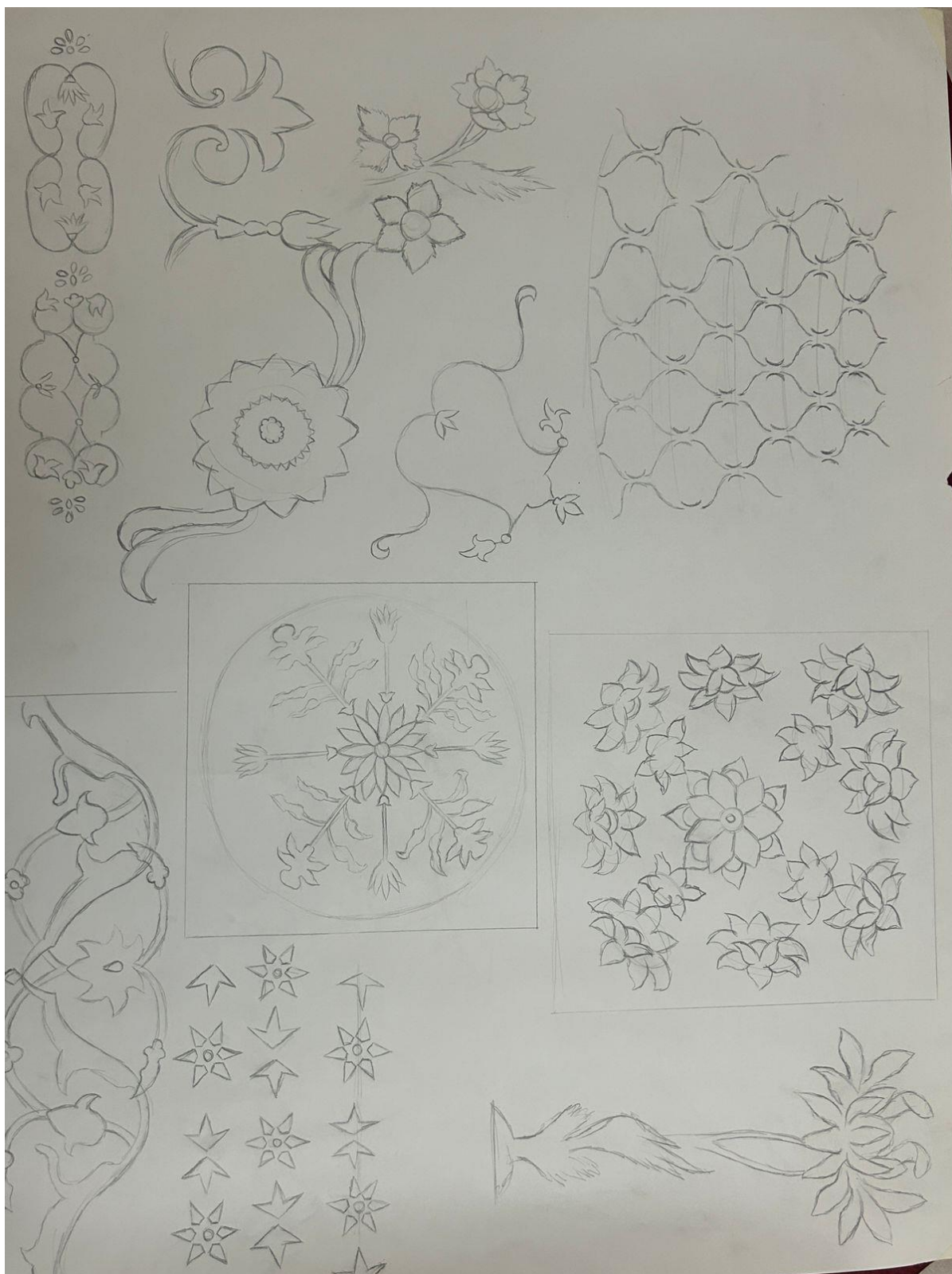
The mood board defined the emotional and color atmosphere of the collection, focusing on a warm and earthy palette inspired by oranges, yellows, and browns. Shades of burnt orange, amber, mustard yellow, golden ochre, rust, terracotta, and deep chocolate brown formed the foundation of the visual direction. These colors were selected to reflect the warmth of sandstone architecture, the richness of Mughal craftsmanship, and the organic harmony found in traditional textile dye traditions. The orange and yellow tones introduced vibrancy, energy, and luminosity, while brown hues added depth, stability, and sophistication. Together, the palette created a sense of heritage warmth blended with contemporary refinement. Texture swatches were also incorporated into the mood board to indicate surface finishes such as matte cotton, soft silk sheen, and slightly textured embroidered areas. This carefully curated palette ensured that all products within the collection maintained visual unity, emotional warmth, and cultural resonance before progressing into detailed surface development.

MOOD BOARD.



3.5 Rough Sketches

Initial rough sketches explored various motif placements on Hanfu garments, handbags, and cushions. For Hanfu, placements were tested on yoke panels, sleeve cuffs, and hem borders to align with garment architecture. For handbags, flap-centered medallions and border trims were sketched. Cushion compositions tested central medallions framed with geometric or floral borders. These sketches focused on hierarchy, spacing, and negative space. Multiple variations were created to explore visual balance before finalizing compositions. The rough sketch phase allowed experimentation without technical restriction.



3.6 Motif Development in Charts

After completing the rough sketches, the next stage of the process was pattern making in charts. This stage was essential in organizing and refining the selected Taj Mahal-inspired motifs into structured repeat compositions. The motifs derived from Mughal architecture, floral carvings, and ornamental details were carefully arranged within chart layouts to explore balance, proportion, and repeat systems.

Different types of repeat patterns such as full drop, half drop, mirror repeat, and placement arrangements were tested to identify the most suitable structure for each product application, including the Hanfu dress, handbags, and cushion covers. Special attention was given to scale, spacing, and alignment to maintain harmony between Mughal motifs and Chinese textile aesthetics.





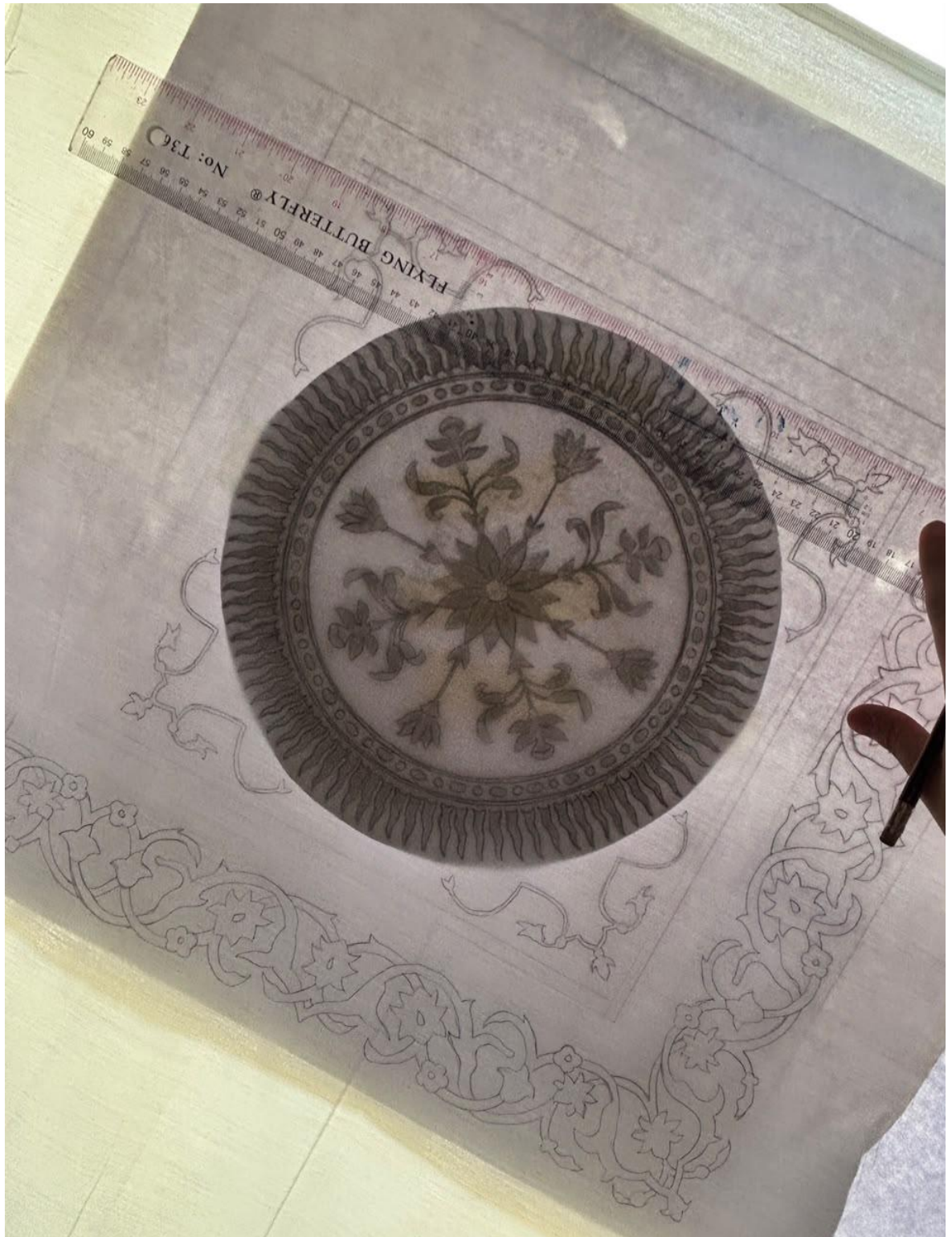
3.7 Tracing the Patterns on Fabric

Once the repeat patterns were finalized in charts, the next step involved tracing the selected designs onto fabric. This stage required careful measurement, alignment, and placement to ensure that the motifs maintained their proportions and flow on the textile surface. The tracing process acted as a bridge between conceptual design and physical execution.

The fabric was prepared and stretched properly to avoid distortion during tracing. Using appropriate textile marking tools, the outlines of Taj Mahal-inspired motifs were transferred with precision. For the cushion covers and Hanfu dress panels, placement accuracy was especially important to maintain symmetry and cultural authenticity.







3.8 Motif Extraction

The motif extraction process involved a detailed study of the decorative elements of the Taj Mahal, focusing on both floral and geometric motifs found within its architecture and marble inlay work. These motifs were selected for their visual

richness, symbolic significance, and potential for adaptation into contemporary product designs.

A variety of floral motifs inspired by the monument's intricate botanical patterns, along with geometric motifs derived from its symmetrical layouts and ornamental designs, were carefully identified and documented. The selected motifs were then extracted, refined, and simplified while preserving their original aesthetic qualities and cultural essence.

The integration of both floral and geometric motifs allowed for a balanced design language that reflected the artistic heritage of the Taj Mahal while meeting contemporary design requirements. This process ensured that the final products maintained a strong visual connection to the source of inspiration while presenting a modern and cohesive aesthetic.









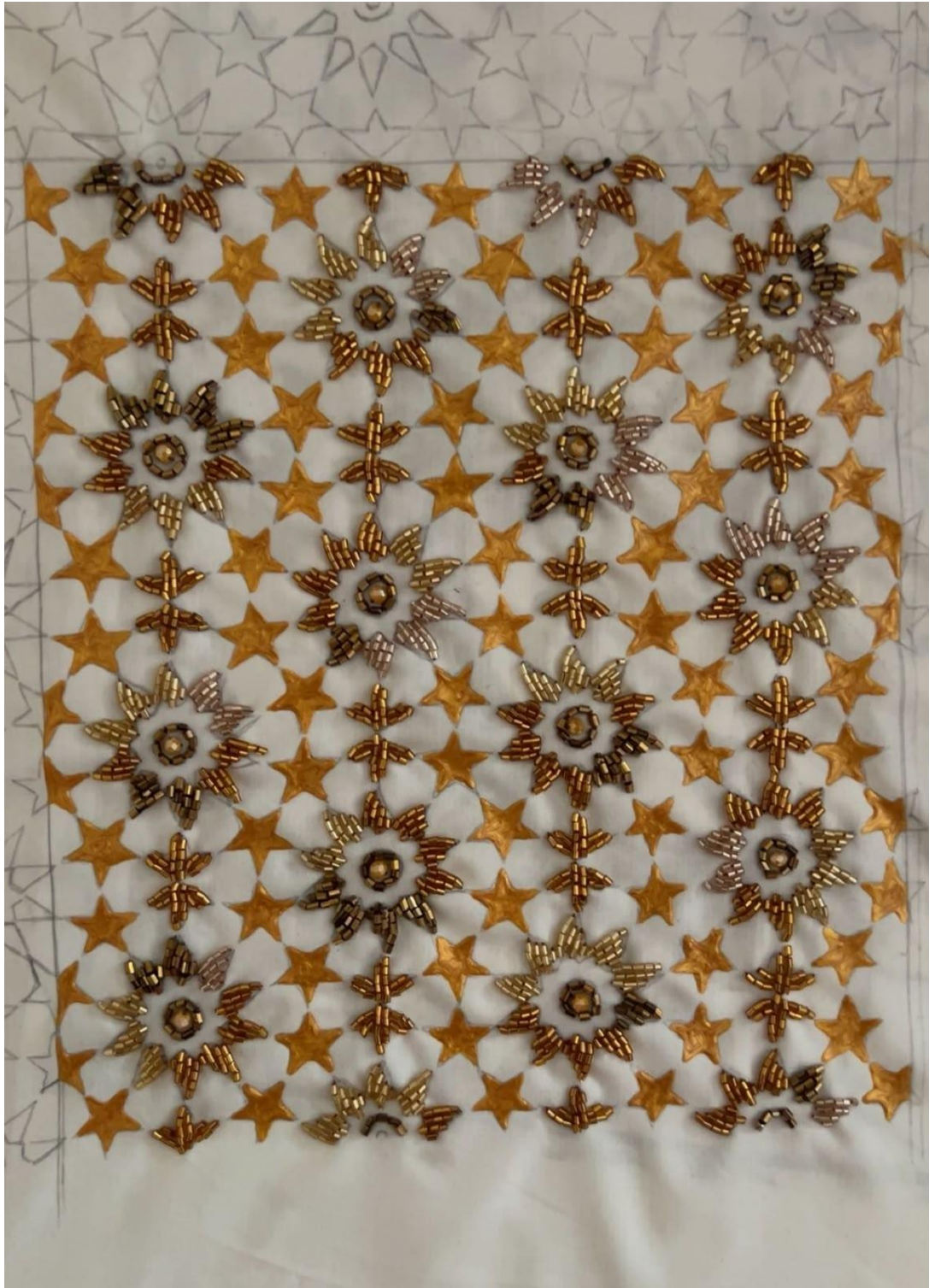




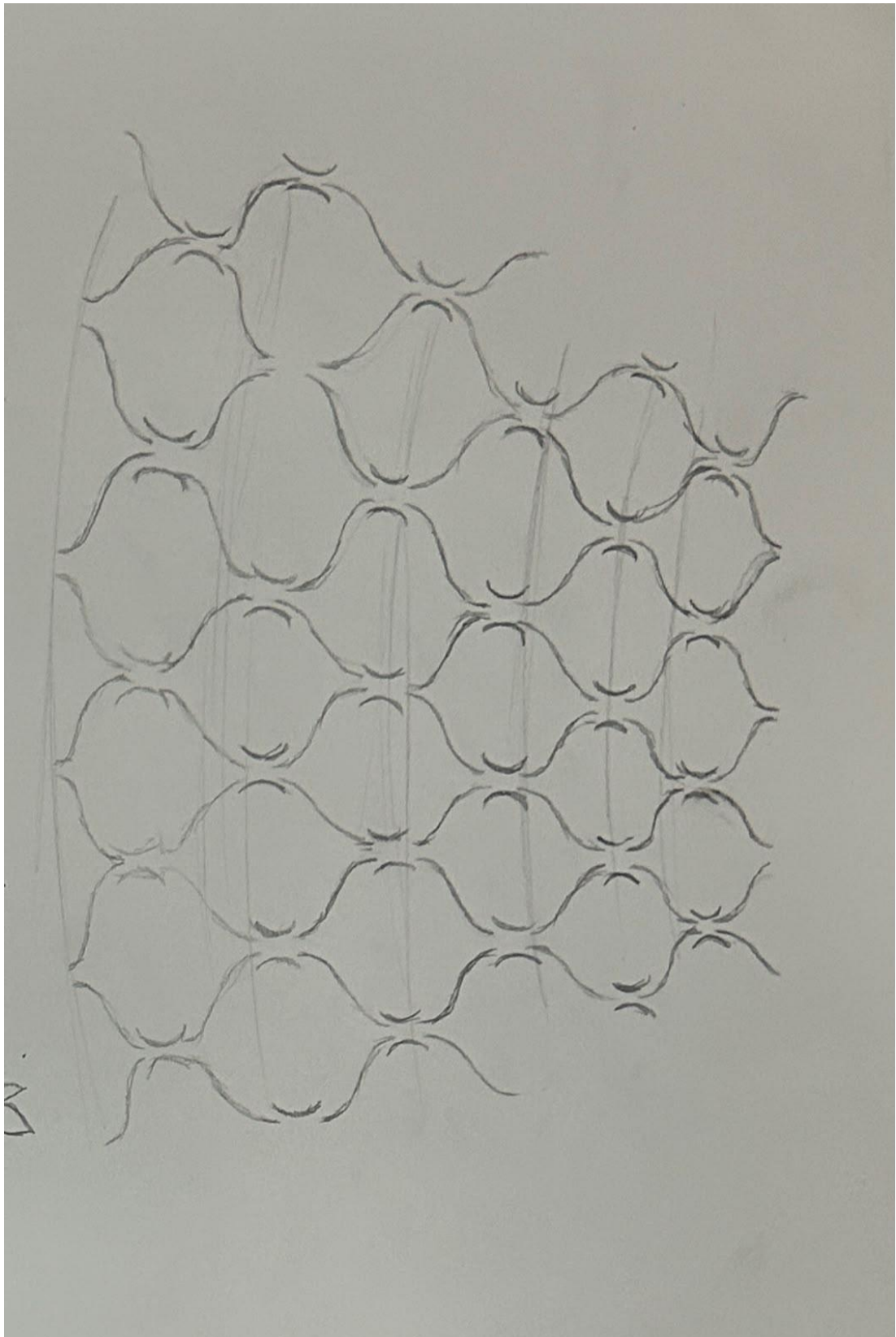


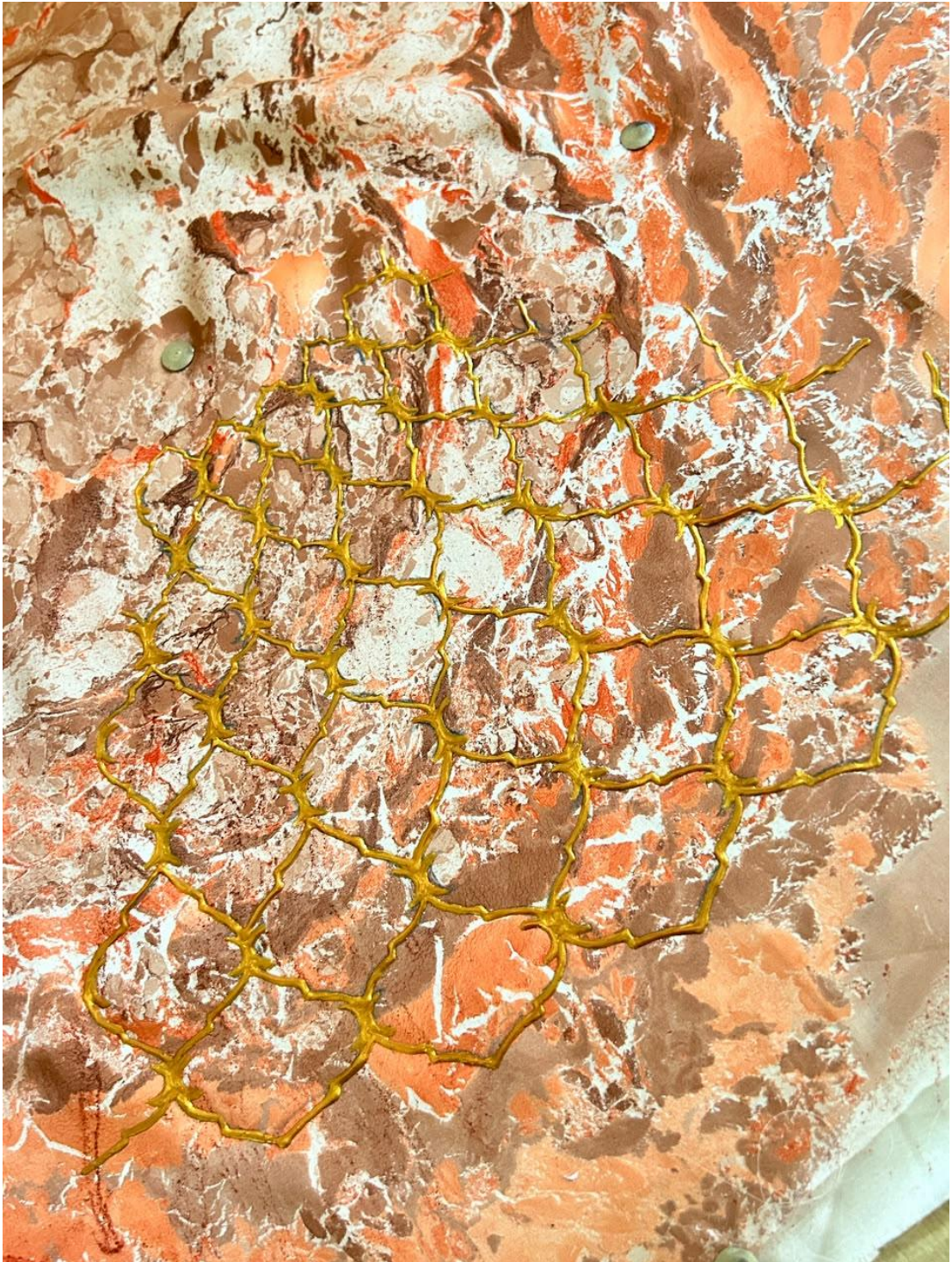


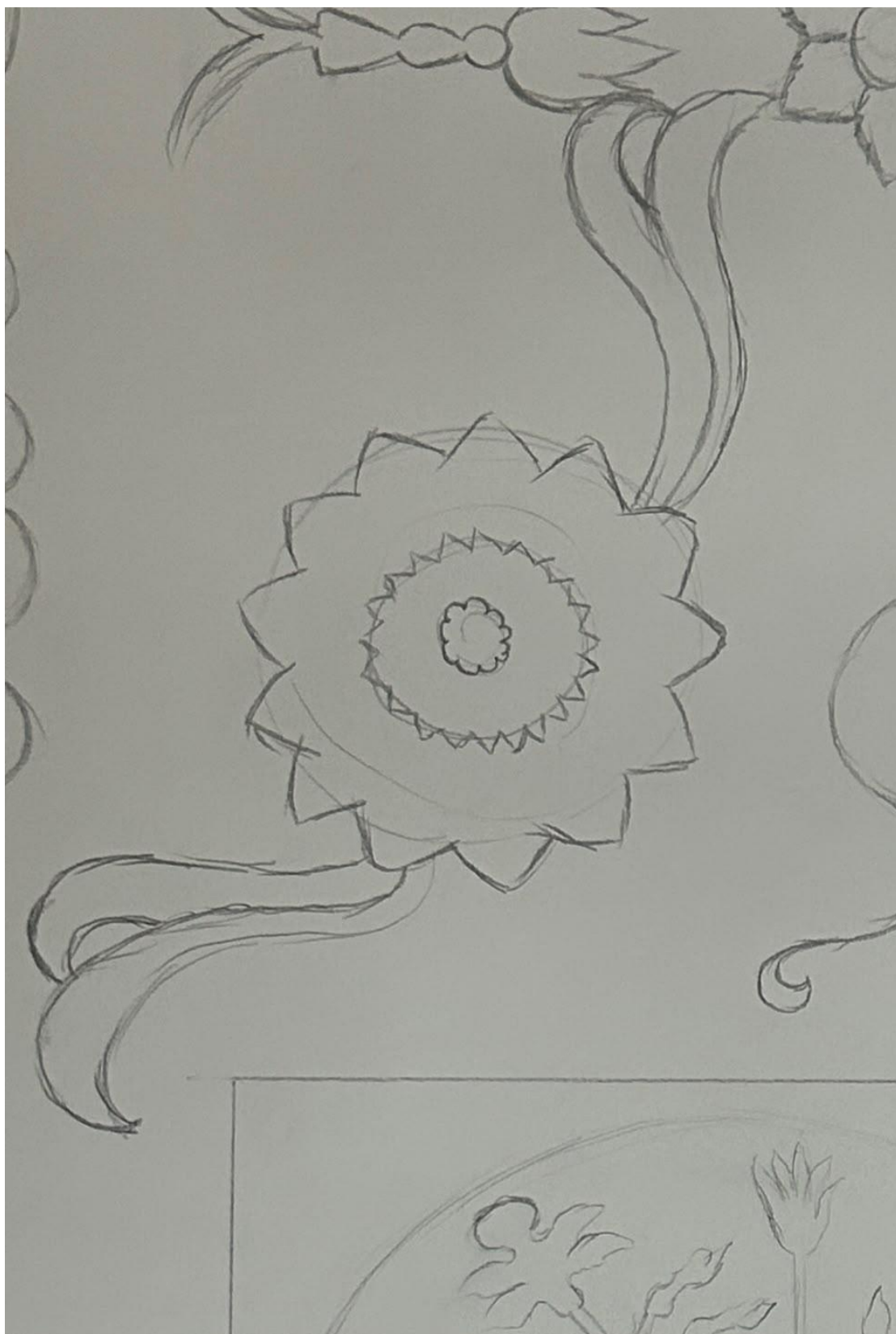


























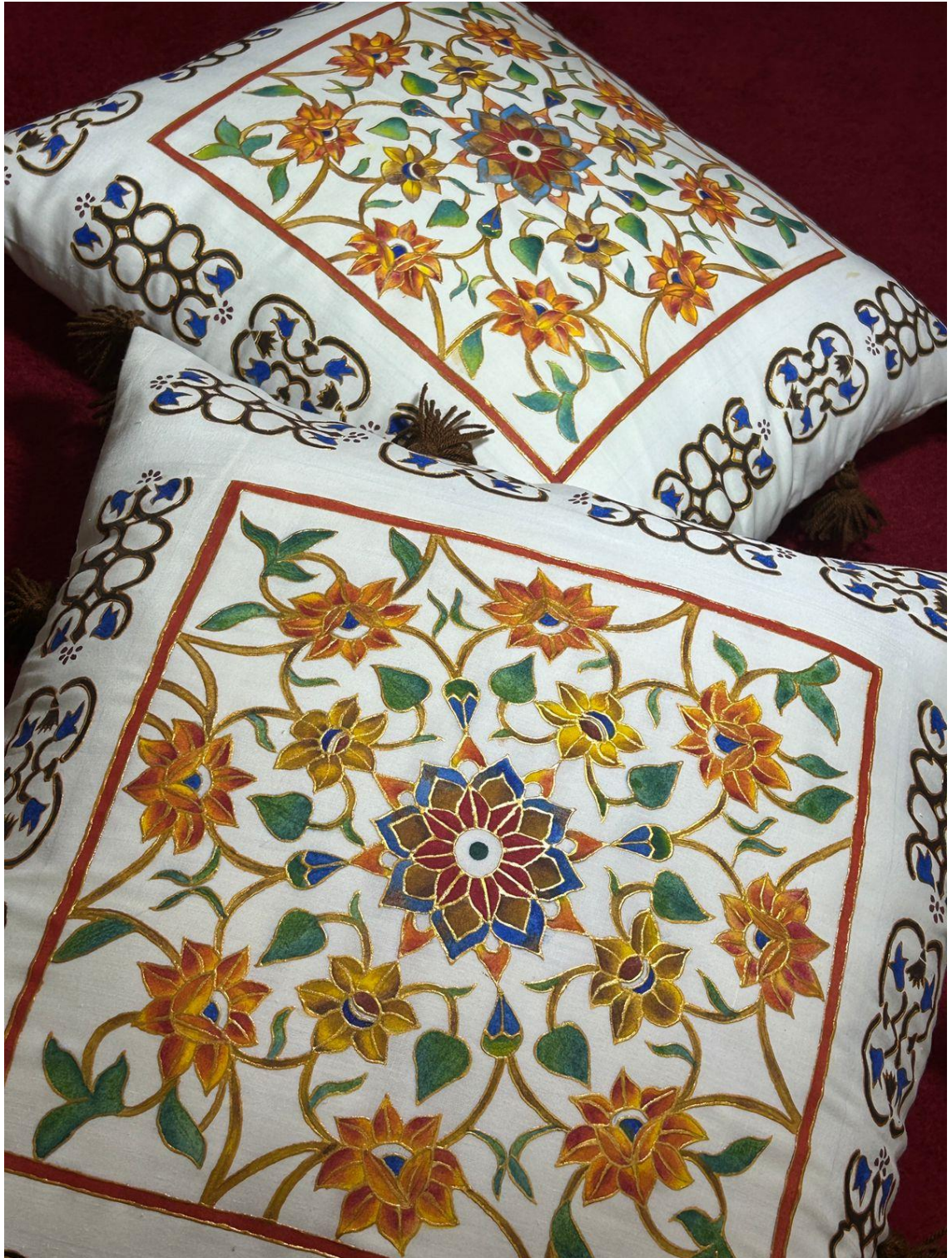


3.10 Painting the Cushion

The painting of the Chinese-style cushion covers was an important practical stage of the project. After tracing the patterns onto the fabric, I began freehand painting using carefully selected textile colors that reflected both Mughal richness and Chinese elegance. The chosen color palette was derived from the previously developed mood board and research analysis.

Each cushion design incorporated Taj Mahal floral and ornamental motifs while respecting the balance and minimalism often seen in Chinese interior textiles. Layering techniques were used to build depth, and fine brushes were utilized to enhance intricate details. The painting process required control, consistency, and patience to ensure clean lines and vibrant color application.

Through this stage, the conceptual fusion became visually tangible. The hand-painted approach added uniqueness and craftsmanship to each cushion cover, emphasizing the value of traditional textile techniques within a contemporary design context.





3.11 Making the Handbags

The development of the handbags translated the textile designs into functional fashion accessories. The handbags were designed to incorporate Taj Mahal-inspired motifs combined with marbling and embellishment techniques. The design process included pattern cutting, fabric selection, structural planning, and surface decoration.

Marbling techniques were applied to create fluid, artistic backgrounds that complemented the detailed Mughal motifs. Embellishments were carefully added to enhance texture and dimension while maintaining elegance. The placement of motifs was thoughtfully planned to ensure visual balance on the bag surface.

Construction required precision stitching and finishing to achieve durability and professional quality. The handbags represent the integration of surface design with product development, demonstrating how cultural textile concepts can be adapted into contemporary fashion accessories. This stage highlighted both creative exploration and technical craftsmanship.









3.12 Making the Dress

The Hanfu-inspired dress was the most significant fashion outcome of the project. The garment was developed by integrating Taj Mahal motifs into the structure and aesthetic language of traditional Chinese Hanfu attire. Careful consideration was given to silhouette, fabric selection, motif placement, and embellishment details.

The selected textile patterns were strategically positioned on sleeves, borders, and panels to enhance the elegance of the garment. Embroidery and decorative elements were added to emphasize cultural richness and craftsmanship. The color palette maintained harmony between Mughal artistic influence and Chinese traditional tones.

The stitching and finishing process ensured that the garment was both wearable and visually refined. This stage represented the successful transformation of research and surface design into a complete fashion piece. The dress stands as a symbol of cultural dialogue, blending two artistic traditions into one cohesive textile expression.







3.13 Final Outcome

The final outcome of the project presents a cohesive cross-cultural textile collection inspired by Taj Mahal motifs and Chinese aesthetics. The completed work includes hand-painted Chinese-style cushion covers, embellished handbags with marbling techniques, and a Hanfu dress incorporating Mughal-inspired surface design.

Each product reflects the integration of research, concept development, pattern making, fabric application, and craftsmanship. The research board, mood board, and color palette guided the visual direction, while technical textile processes ensured professional execution.

The final display demonstrates how traditional cultural elements can be respectfully reinterpreted within contemporary textile and fashion contexts. The project successfully transformed historical inspiration into practical design applications, creating a meaningful fusion between Mughal and Chinese artistic traditions.



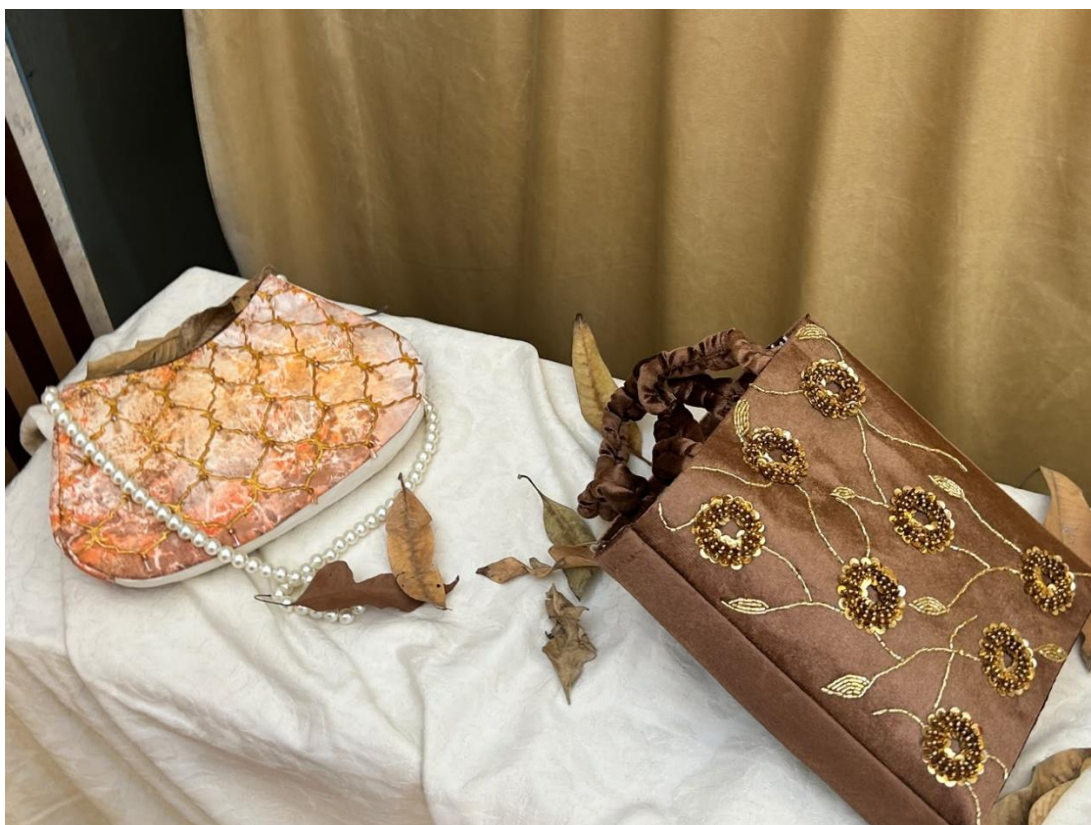














3.14 Conclusion

The development process of this thesis project highlights the importance of structured research, experimentation, and technical execution in textile design. From visual research and motif development to pattern making, tracing, painting, construction, and final presentation, each stage contributed to refining the final outcome.

The project successfully addressed the problem statement by exploring a meaningful fusion between Taj Mahal motifs and Chinese textile aesthetics. Through cushions, handbags, and a Hanfu dress, the research was translated into tangible textile products that reflect both cultural sensitivity and contemporary relevance.

Overall, this project demonstrates how textile design can serve as a bridge between cultures. By combining traditional craftsmanship with innovative approaches, the final collection presents a thoughtful and visually engaging cross-cultural narrative within modern textile and fashion practice.

Chapter-4

CONCLUSION

The objective of this thesis project was to explore and demonstrate how Taj Mahal-inspired Mughal motifs can be meaningfully integrated into Chinese textile and fashion aesthetics through a structured textile design process. The project aimed to create cultural dialogue through surface design by recontextualizing architectural ornament into contemporary applications such as a Hanfu dress, handbags, and interior cushion covers. The study addressed the gap between Mughal and Chinese artistic traditions by developing a design-based approach that respects both heritage systems while presenting them in a modern and functional format.

The research focused on studying Taj Mahal floral carvings, symmetrical compositions, and ornamental details, alongside Chinese Hanfu construction, textile balance, and interior aesthetics. Through careful motif analysis and visual comparison, the project identified aesthetic alignments such as symmetry, border logic, elegance of silhouette, and symbolic detailing. This allowed architectural ornament to be adapted into textile surface grammars without losing cultural sensitivity. The study demonstrated that cross-cultural textile fusion is possible when guided by proportion control, motif density management, and appropriate placement planning.

A qualitative and practice-based research methodology was adopted. Data was collected through secondary research including books, scholarly articles, cultural studies, fashion journals, and textile publications. The gathered information was translated into mood boards, color palettes, pattern charts, and iterative studio experiments. Practical stages such as repeat development, tracing on fabric, hand painting, marbling, embroidery, and garment construction transformed theoretical research into tangible textile products.

The final outcome of the project included a Hanfu-inspired dress featuring Taj Mahal motifs, embellished handbags developed with marbling techniques, and hand-painted Chinese-style cushion covers. Each product demonstrated how intercultural surfaces can be applied without compromising garment structure, accessory functionality,

or interior harmony. The results showed that apparel, accessories, and interiors serve as effective mediums for communicating cultural narratives through tactile textile techniques.

The thesis further established that textile design can function as a bridge between cultures. While Mughal and Chinese traditions are often studied separately, this project reduced that separation by presenting a cohesive and respectful integration. Limitations of the study included time constraints, limited large-scale material experimentation, and the absence of wearer or user-based evaluation. Future research may involve artisan collaboration, user feedback studies, and small-scale production testing to further validate intercultural textile applications.

Overall, this project proved that structured research combined with studio experimentation can generate a replicable framework for cross-cultural textile integration. By merging traditional craftsmanship with contemporary design thinking, the thesis produced textiles that are visually distinctive, culturally meaningful, and suitable for modern contexts. The study contributes to the evolving field of textile design by demonstrating how heritage-inspired motifs can be reinterpreted responsibly to create innovative and globally relevant design outcomes.

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