Influential Themes
Draping to Hide
Draping to Reveal

“The wealthy and royal wore ankle-length wraps, often pleated in decorative folds at the front and held in place with jewelled girdles.”
(Ayer, 1974, p. 18)

Found Space

“...no other garment combines so many attributes: as carry-all, handkerchief, sun shade and umbrella.”
(Ayer, 1974, p. 149)
Hung Pockets

The holster pocket is a signature design of clothier Yeohlee Teng. How can I create “livable pockets”? 

Weaving

The tightness of the weave forms the shape, color, density and quality of the textile. What kind of textile is suitable for “living in”? 

Fabric as Filter

“Hanging carpets remained the true walls, the visible boundaries of space. The often solid walls behind them were necessary for reasons that had nothing to do with the creation of space; ... Wherever the need for these secondary functions did not arise, the carpets remained the original means of separating space.” (Semper, p. 104)

“...it remains certain that the beginning of building coincides with the beginning of textiles.” (Semper, 1989, p. 254)

Screening

Perforated stone screens found in the villas at Jaisalmar, India afford protection from the sun and privacy from the street. “Smart” design at its’ best is found with efficient, multi-tasking materials.
Layers

Just as we put layers of clothing on our skin for protection from the elements, a building skin needs protection.

Pulling Apart

In thick masonry walls, we find the opportunity to occupy the wall. Gathering in doorways or reading in windowsills are two such examples of this. The “thinness” of modern materials—entimes prevents this from occurring. “Pulling apart” the materials may provide us with a comparable space.
Theme Development

The TWA bas relief was an exercise in understanding the relationship of spaces in the folds of concrete. It served to further understanding of “found space”. The bas relief of the interior of a mosque was a continuation on my research of textiles as spatial dividers and the use of layering of spaces. The work applied onto the human section drawing began as another investigation into the use of layering and spaces between. The gaps found in the braids of the hair served as inspiration for the woven north facade.