





# Felt Feeling

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Parsons MFA Textiles  
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It is the work that speaks  
You speak through it.  
Take time to look back at what you made  
The work tells you what's next

Stay in this dialogue with the material:  
Grow intimate  
Invent, driven by curiosity in your belly  
Studio is the kitchen where you marinate and create

Listen to the quiet voice  
That is your muse visiting you  
Welcome her, respect her, love her  
Take her seriously so she visits over and again



Make without judgement  
Know that your hands always produce beauty  
As Masterji in Jaipur said, '  
you have *devi* in your hands'.

Commit to quality  
Command that grows over time  
Is a reward for perseverance.  
This is joy.

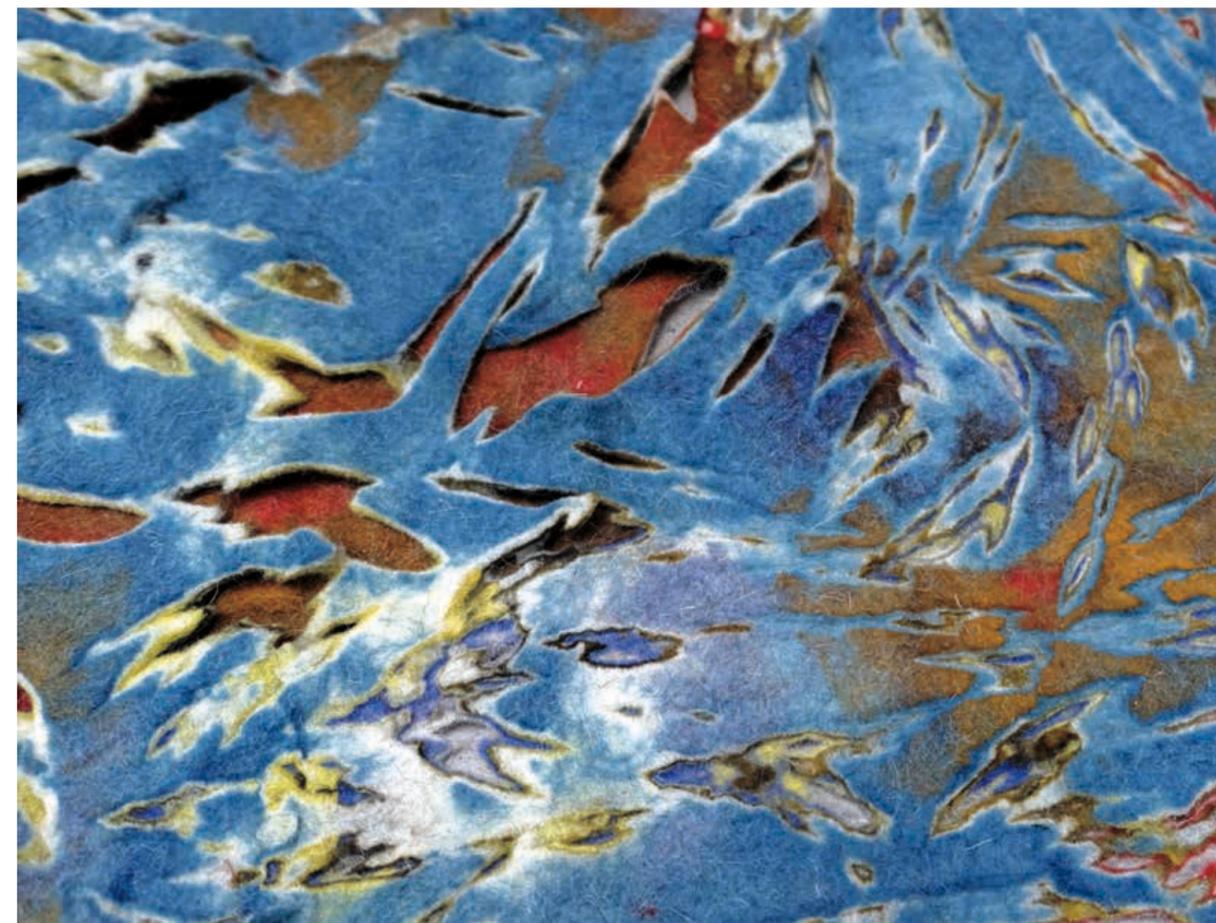
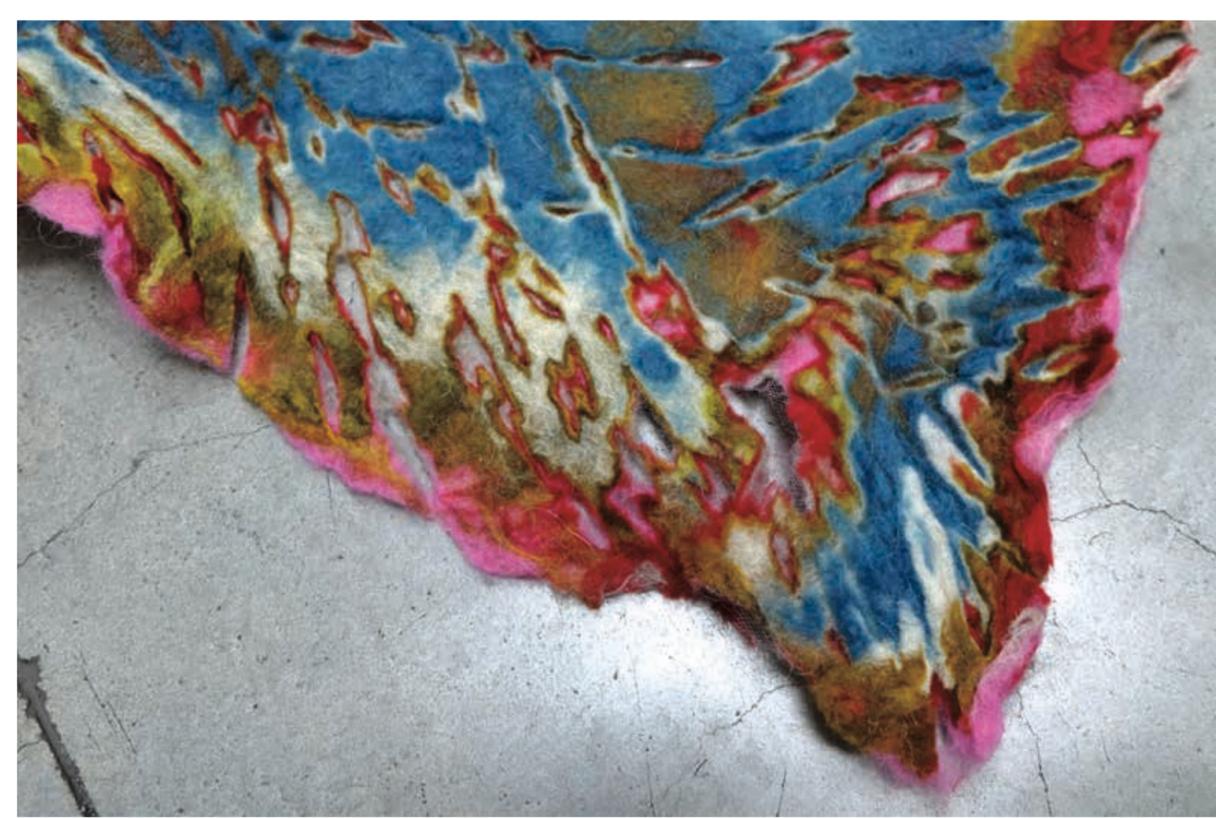


Commit to a wild idea  
When you leap HIGH into the air,  
The destination does not matter  
Wherever you fall <splat> on the ground will be interesting

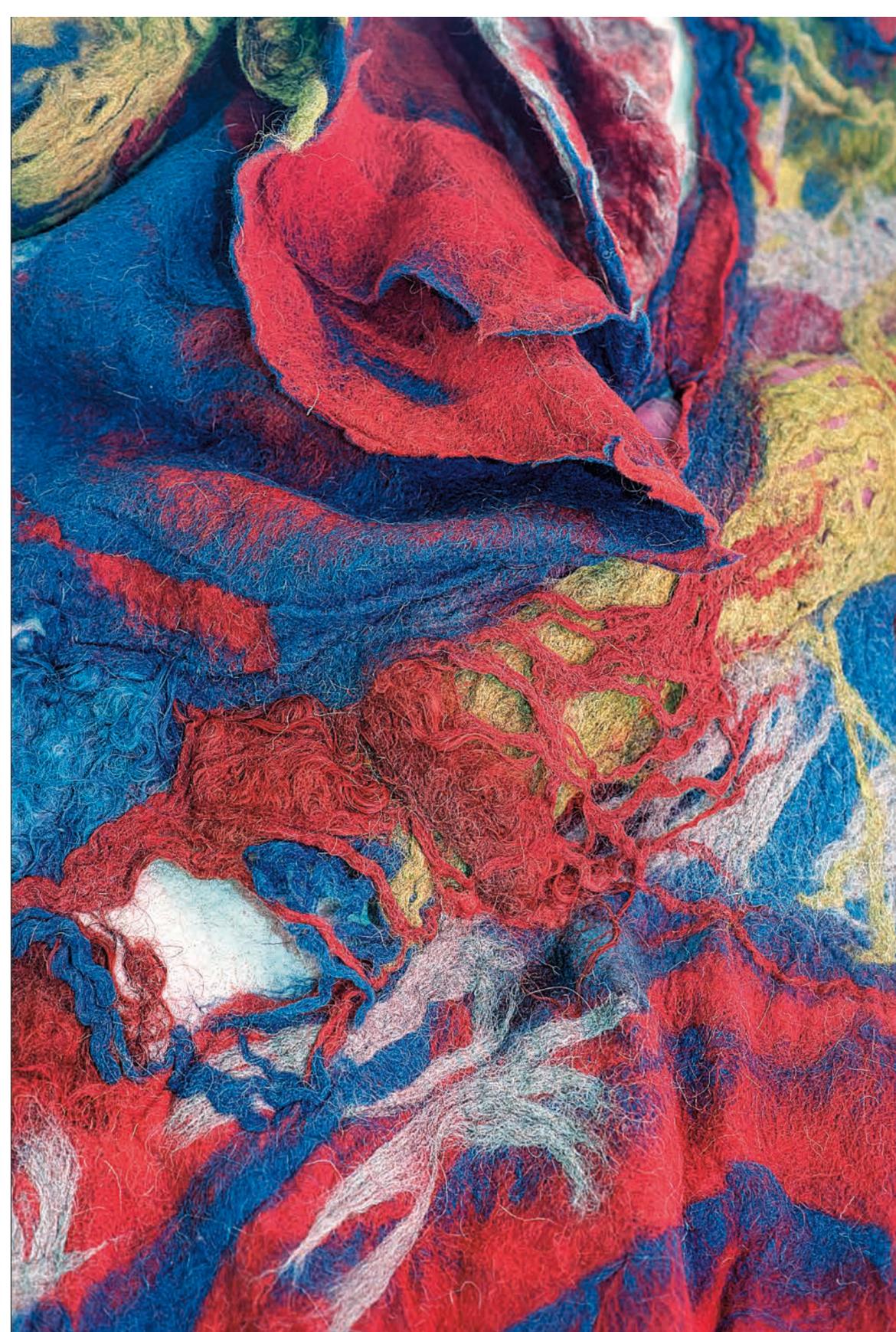
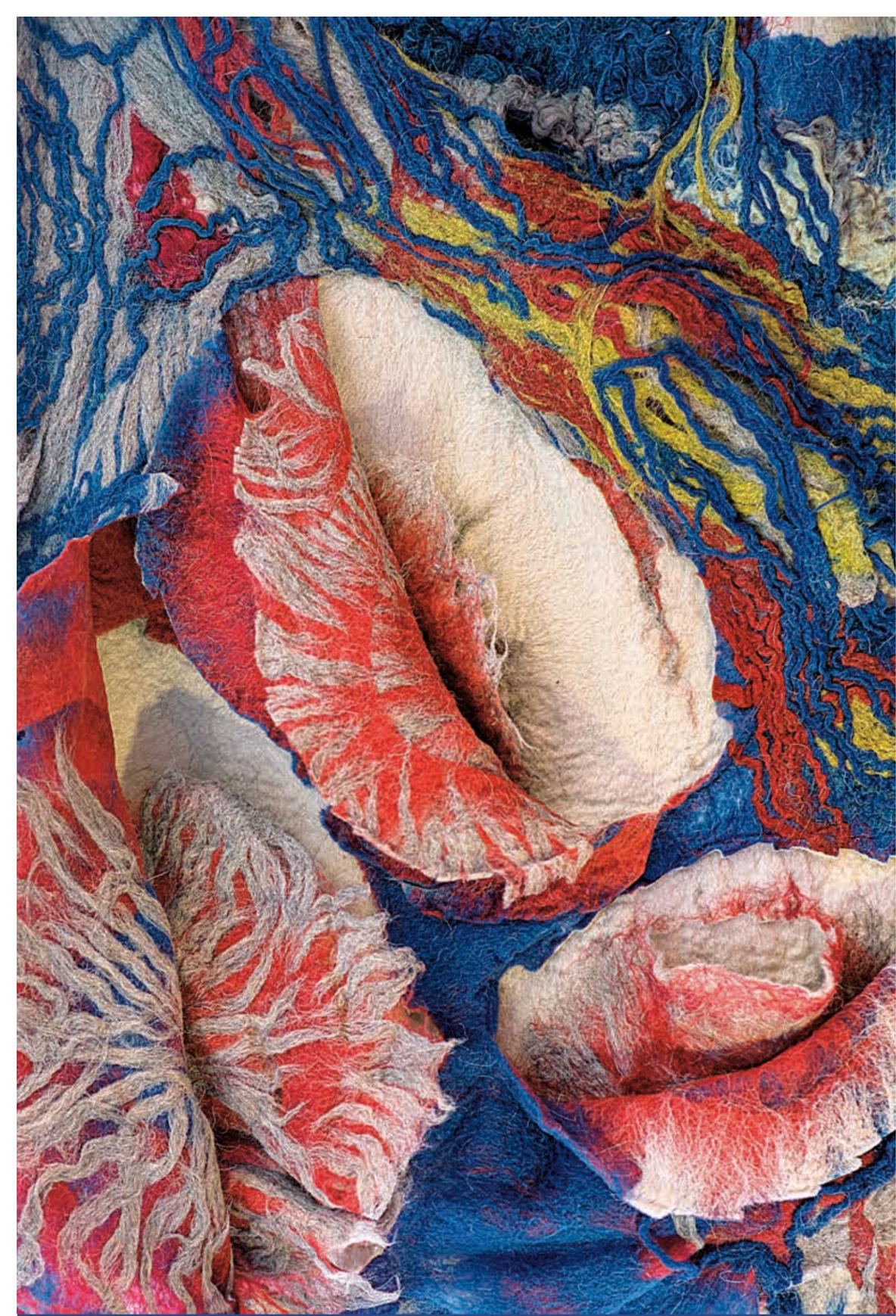
Occupy without apology  
Activate scale, engage your entire body  
Recreate your love of inner sanctuary

Inhabit all of yourselves through the work  
Monk, Cowboy, Queen, Scientist, Engineer  
This is the grand romance of your life.  
There is nowhere else to be.

*Ocean Floor, 2019*







Swayambhu, 2020



*Hudson Himalaya, 2019*



*Double-sided modular tiles*  
*Embedded wire mesh for shape memory*





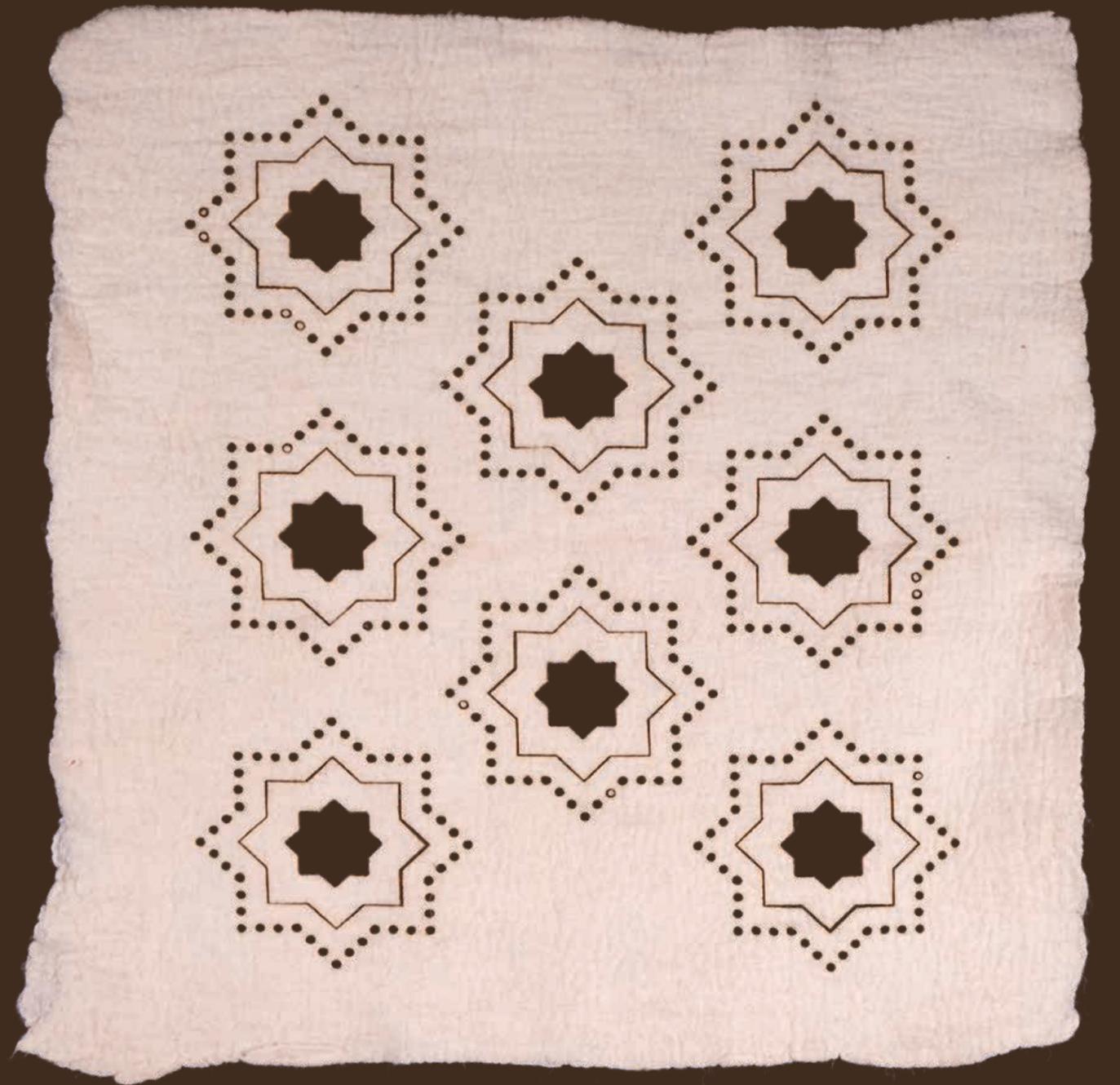


*Sustainably sourced wool  
Laser cut elements*

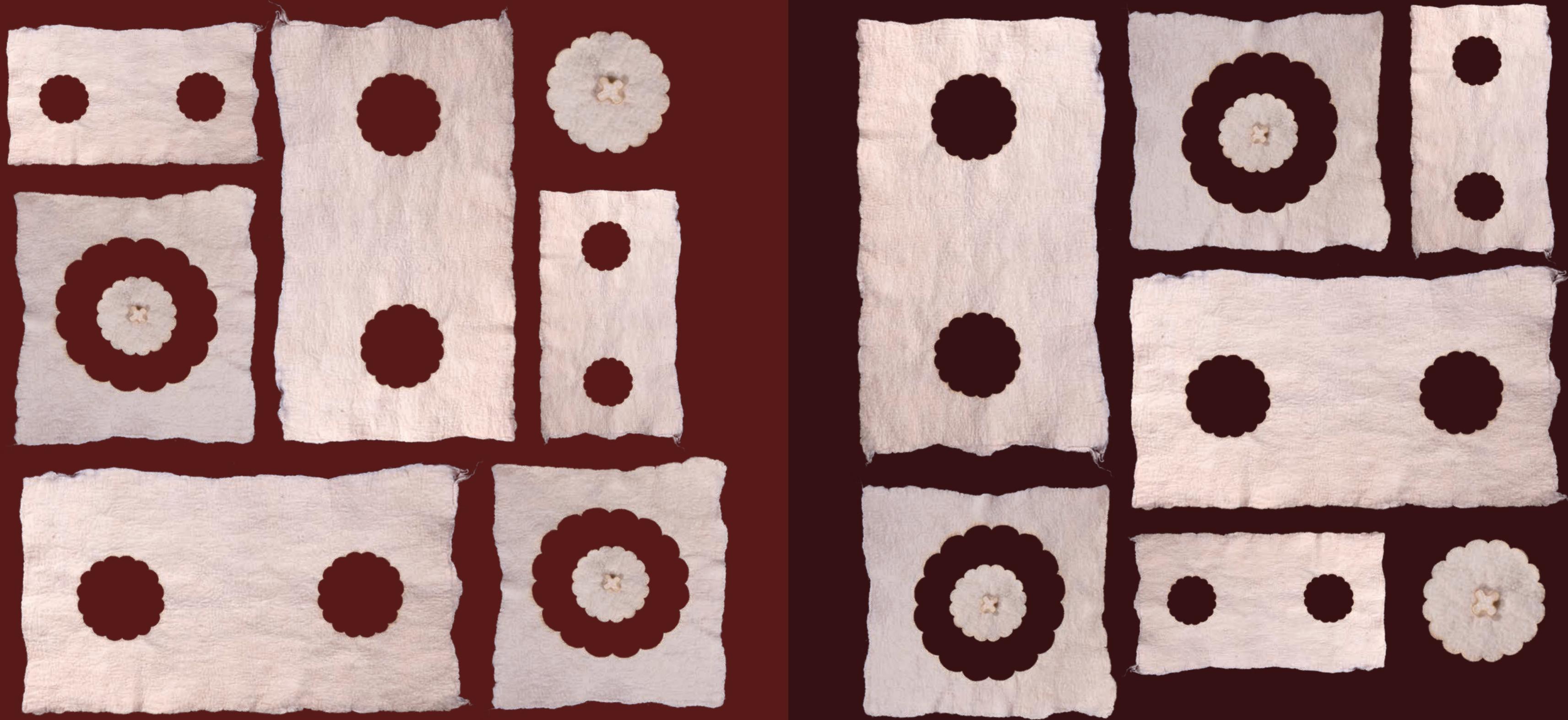


*Modular tiles*  
*Laser cut to let light through*









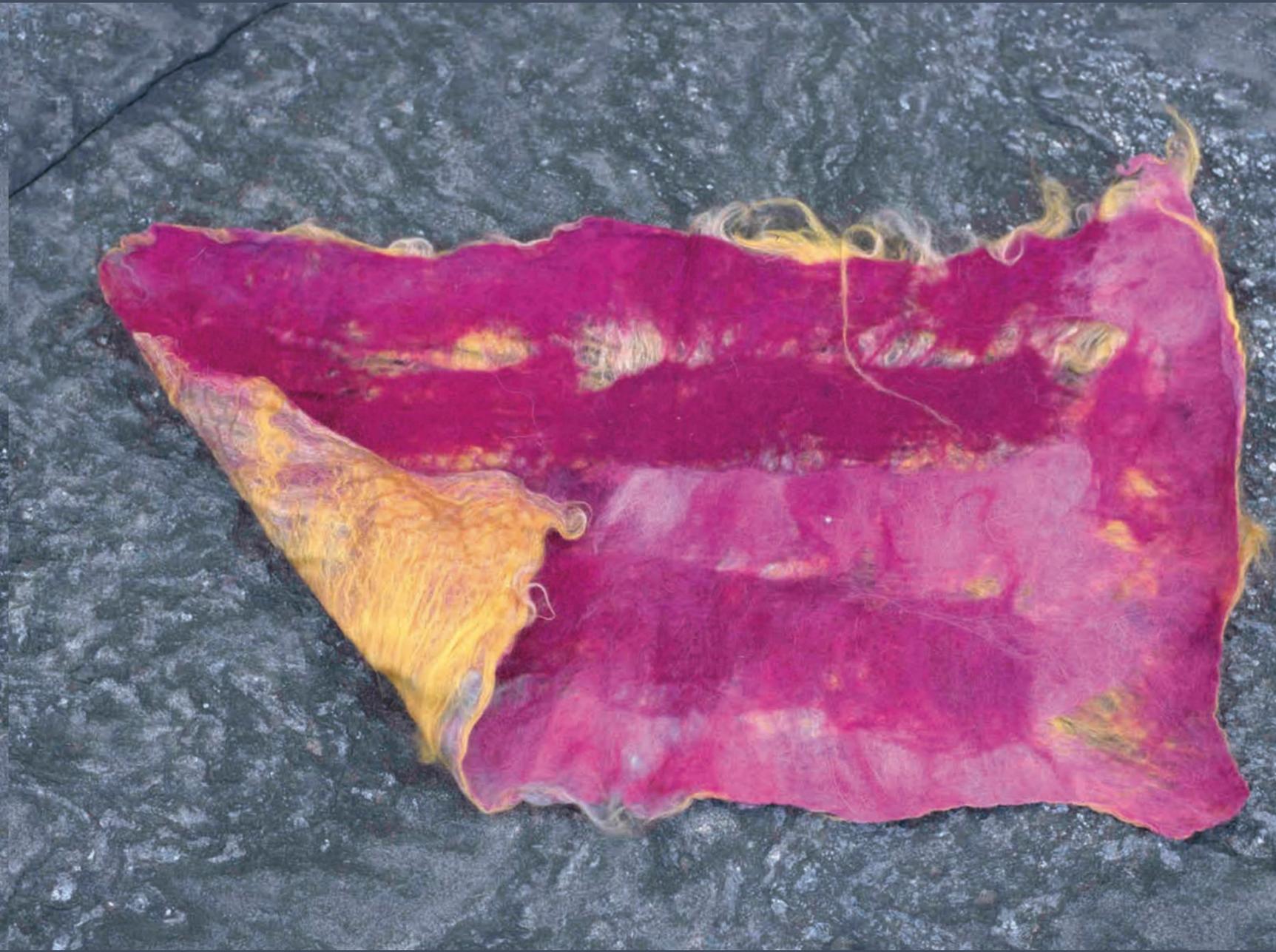


*Layered felt*

*Explosion  
Scarring*



*Double sided layers*





*Scalloped flaps*





*Unseers*





















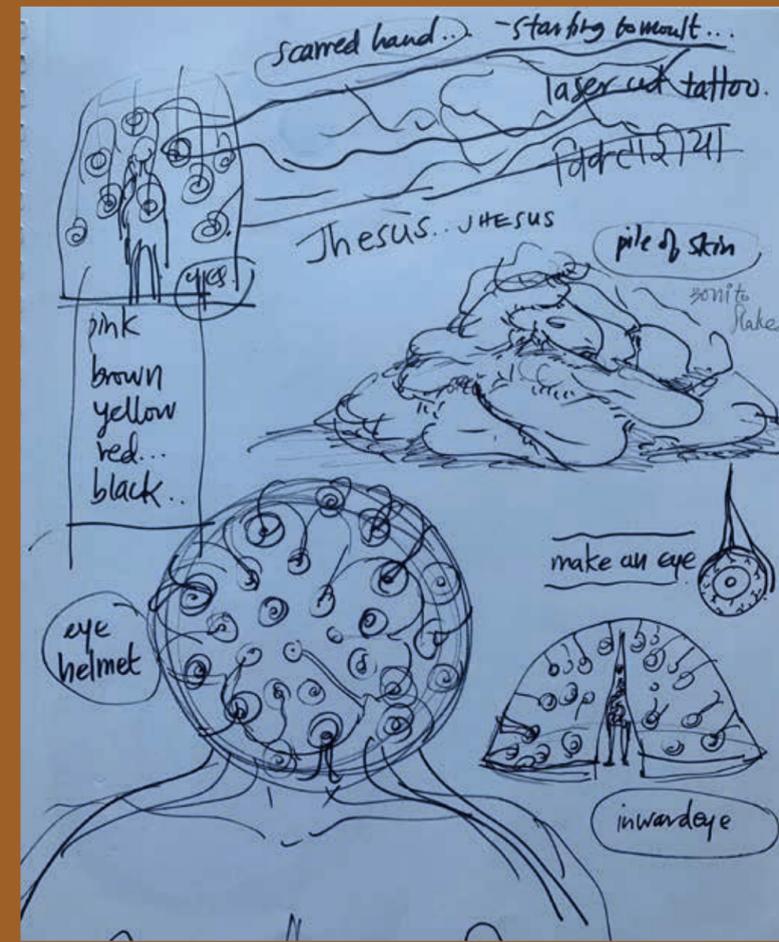


Unseers are a society  
perpetually suspended in an  
inward-oriented state of  
psychedelic meditation.

Wise blind oracles who exist in  
response to the ravages of  
humankind, they activate sound  
to connect consciousness and  
future vision.

Unseers live in a world composed of  
handmade wool-felt, a textile that  
was first made by pastoral nomads  
over 10,000 years ago.

Wool Brick





## Wool Brick

'Wool Brick' is an alternative building material for architecture and interiors that is circular in design.

Cement and concrete manufacture are responsible for around 8 percent of global GHG emissions\*, more than any country save the US and China. The global iron and steel industry is responsible for another 5 percent. Something like half a ton of CO<sub>2</sub> is emitted to manufacture a ton of concrete; 2 tons of CO<sub>2</sub> are emitted\*\* in the manufacture of a ton of steel. All those embodied emissions are avoided when wool is substituted.

While bamboo, cork, mycelium and bioplastics are popular choices in the wave of sustainable building material innovation, the role of textiles has been largely overlooked due to concerns of maintenance. My project capitalises on felted wool's structural strength, a feature that has been employed to build tents walls for sturdy yurts in Mongolia, China, Kazakhstan and Tibet for millennia.

'Wool Brick' is made from biodegradable sheep wool indigenous to the lower Himalayas where it is produced. Sheep wool is a naturally occurring renewable resource and wool-felt can be reused for multiple life-cycles, reducing material consumption. Wool is naturally sound and temperature insulating and regulates humidity. 'Wool Brick' is a modular

textile tile that can be used in interior environments to create soft insulating walls, room dividers and furniture like tables and stools.

I built early prototypes for this project in Fall 2019 in the L9 Textile Lab at Parsons using an ancient but simple technique known as wet-felting, which involves soaking layers of loose wool fiber in hot soapy water, rolling it back and forth until the fibers interlock into dense felt fabric.

I scaled my experiments up in partnership with Kullu Karishma, a grassroots felt-making workshop located in the lower Himalayan region. The project forms part of my thesis work in the Textiles MFA program at Parsons School of Design.

\*<https://www.carbonbrief.org/qa-why-cement-emissions-matter-for-climate-change>

\*\*<https://www.iea.org/reports/energy-technology-perspectives-2016>



My project responds to an earth ravaged by overconsumption, building on tenets reflected in traditional nomadic hand-felted artefacts: ‘one does not need more than one can carry. What one has is made with care and skill.’

I work with indigenous sheep wool sourced from pastoral communities that raise their animals using age-old practices that support soil health. ‘Wool Brick’ considers soil as the place of its birth and death – it is circular, sustainable and will biodegrade quickly back into the soil.

I work in the spirit of the Jemez Principles for Democratic Organizing by creating an inclusive working relationship with grassroots-level producers of textiles.

My project is driven by my passion to sustain traditional craft livelihoods through innovation and fair trade, pushing the traditional craft technique. I encourage its sustainability by combining economic and environmental value propositions into the product offer.

Through my work I hope to pass on a larger share of my margin back to the makers with the intention of growing a long-term working relationship with the studio, providing them with a stream of work that pays better than usual. By creating space for economic abundance and creative expression my goal is to bring dignity to the working relationship.

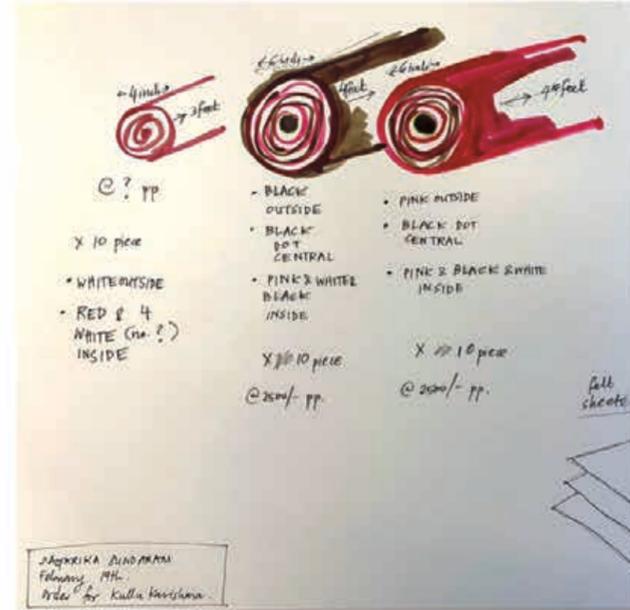
My signal to the broader local community is that there is dignity in continuing their traditional craft, with the hope that future generations of sons and daughters will be incentivised to continue felt making – an ancient craft that is unselfconsciously and inherently sustainable and environmentally sensitive.



Handfelted first sample - Oct 6 2019 in L9 Textile Lab



Slicing rolls then sewing



Brief for Kullu Karishma - February 19th 2020



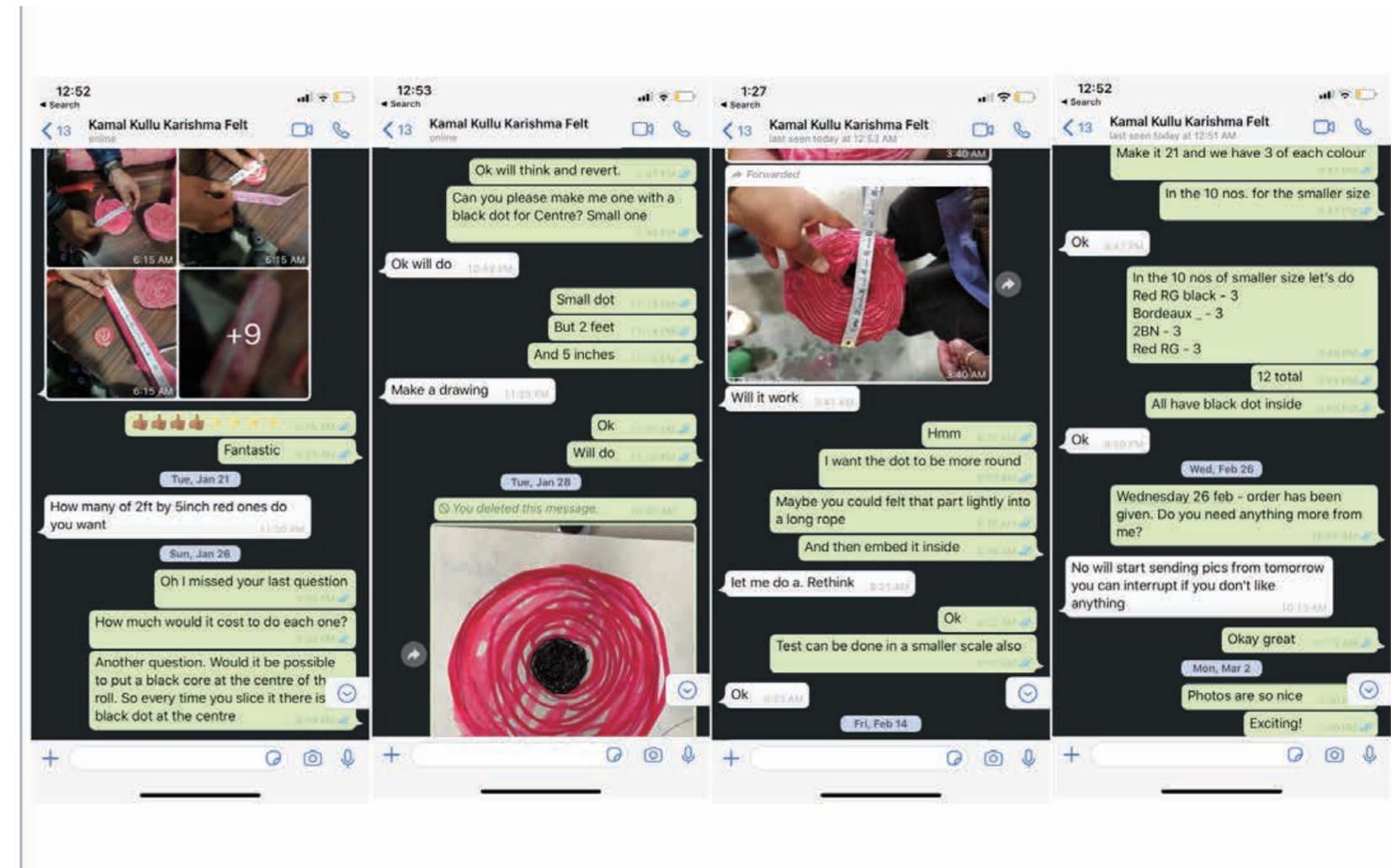
Prototype for table trivet



My samples for wall-clad room insulation that I then scaled up with Kullu Karishma

### Project Accomplishments

- Uses textile medium to innovate a new building material for architecture and interiors as a sustainable alternative to status quo
- Developed in partnership with small-scale grassroots maker groups in India, opening up a new stream of income for Kullu Karishma
- Builds a bridge between local maker groups and international market
- Demonstrates value of indigenous materials to incentivise its use in commercial context
- Reframes artisan - designer relationship by distributing creative and financial power with more equity. Fosters true collaboration and fair creative and economic exchange
- Create a new visual language for 'handmade'
- Breathe soul and narrative into product imagery to imagine new ways it can live in the world





Furniture - table base, day bed, stool



Wall mounted sound-proofing







*Little Creek Wool and Alpaca Farm  
Hudson Valley  
USA, 2019*

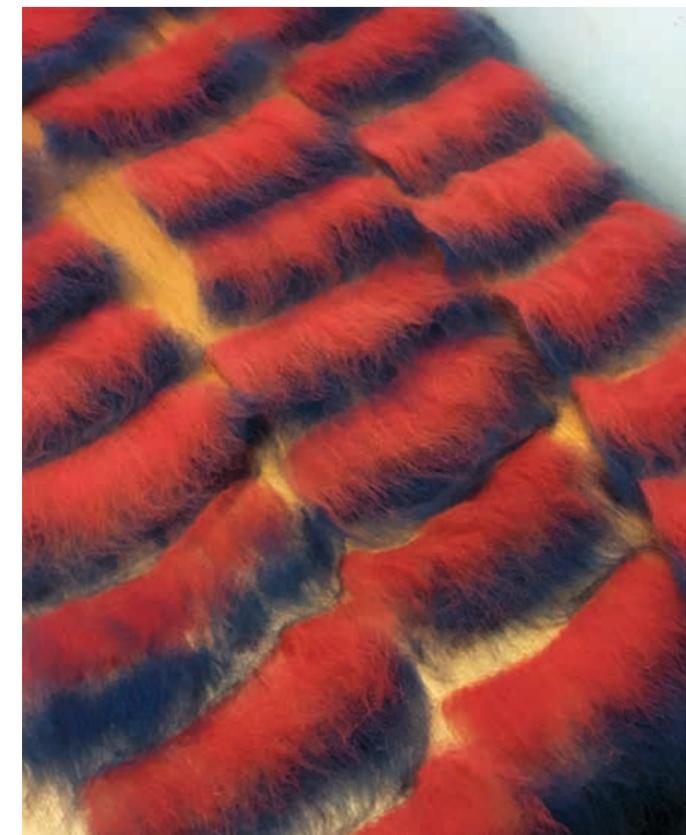


*The Anou  
Weavers Cooperative, High Atlas Mountains  
Morocco, 2019*

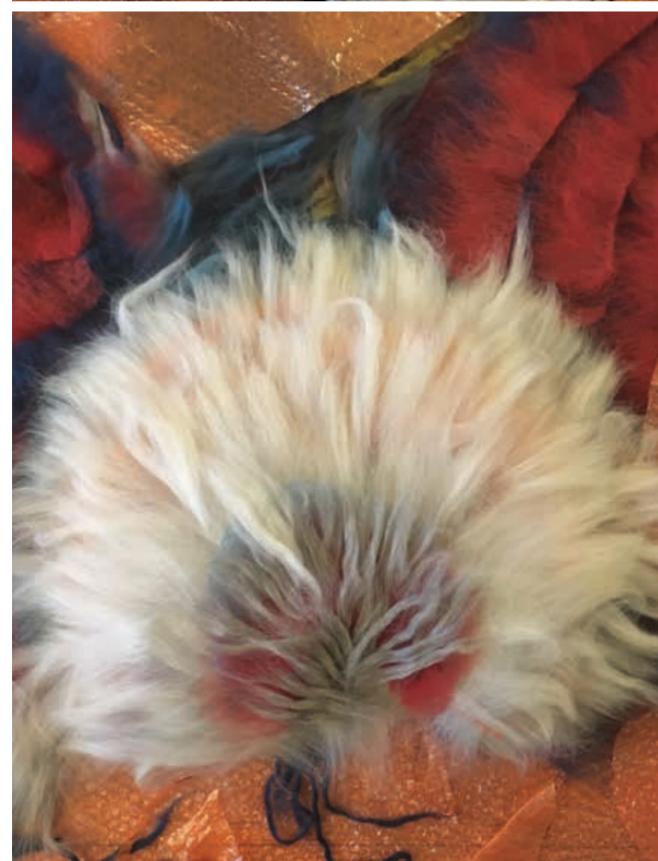
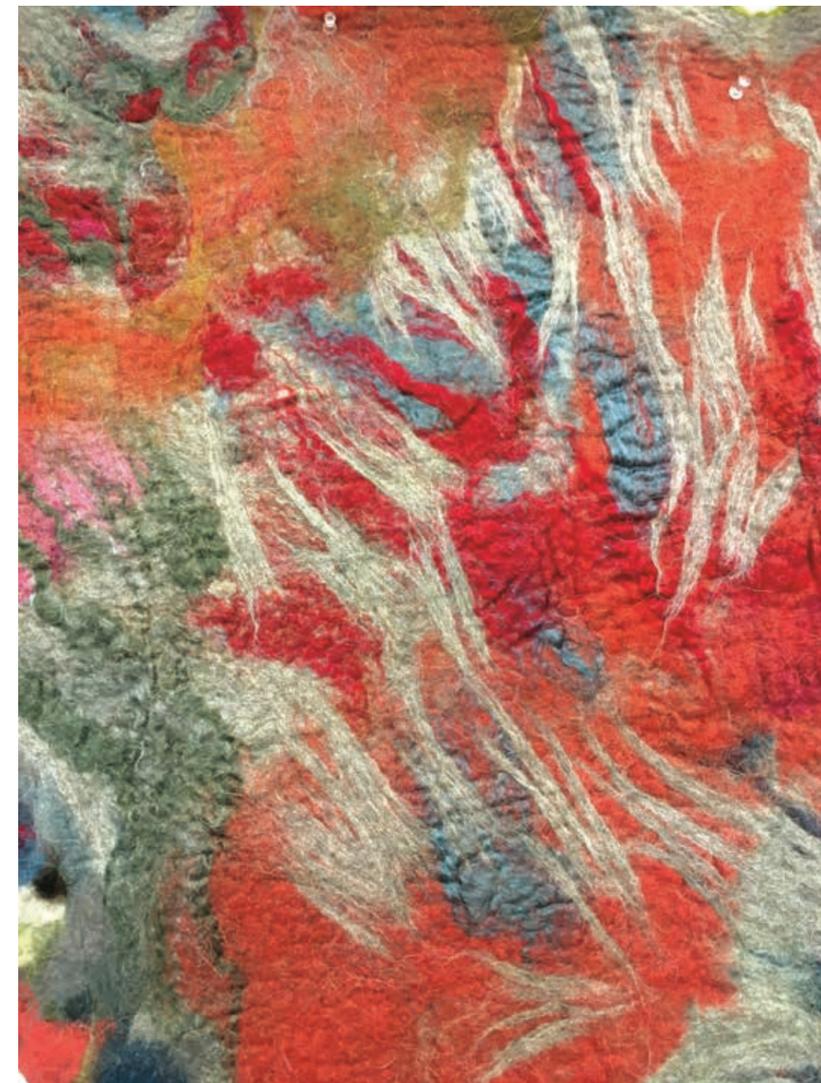
Natural and synthetic dyeing



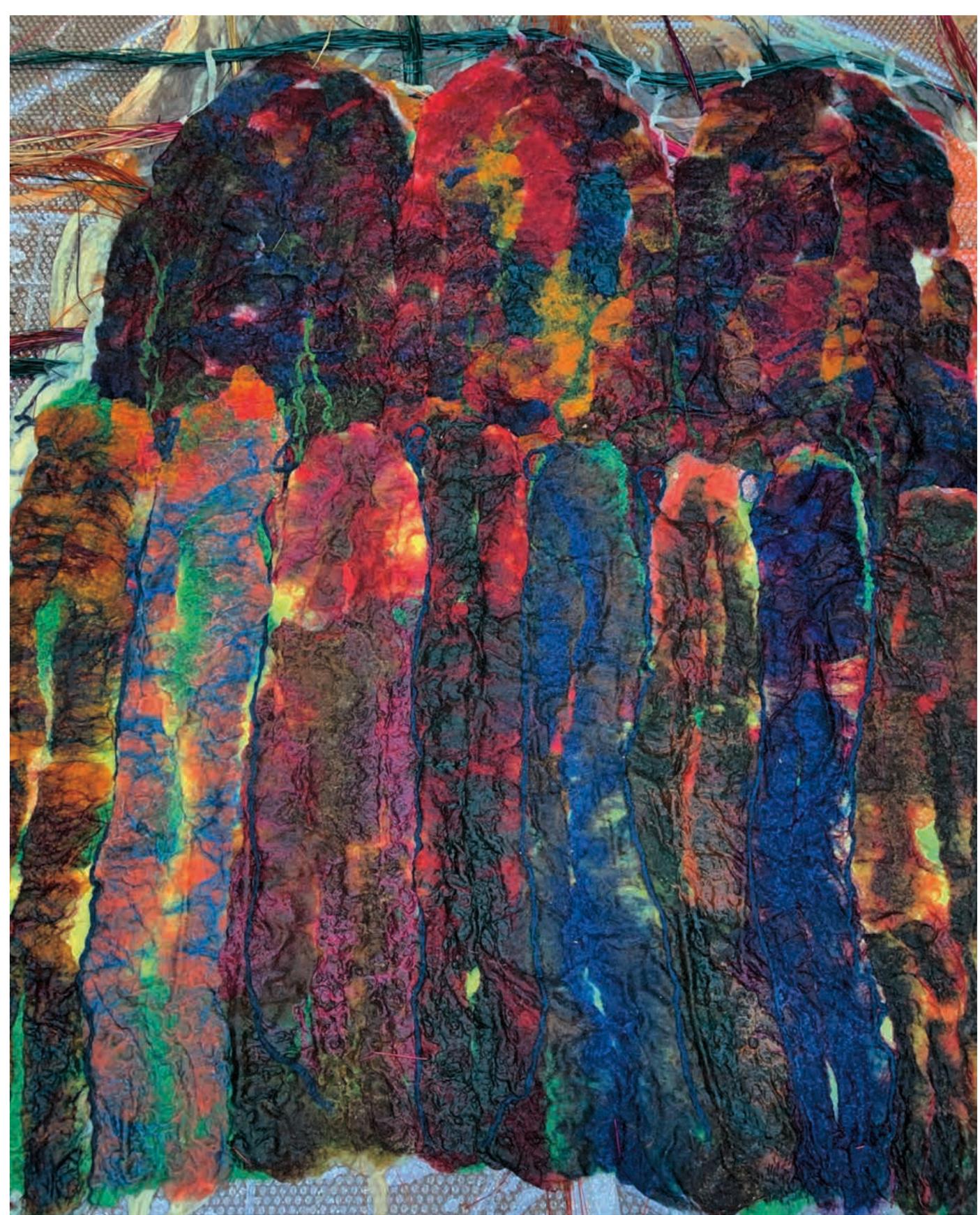
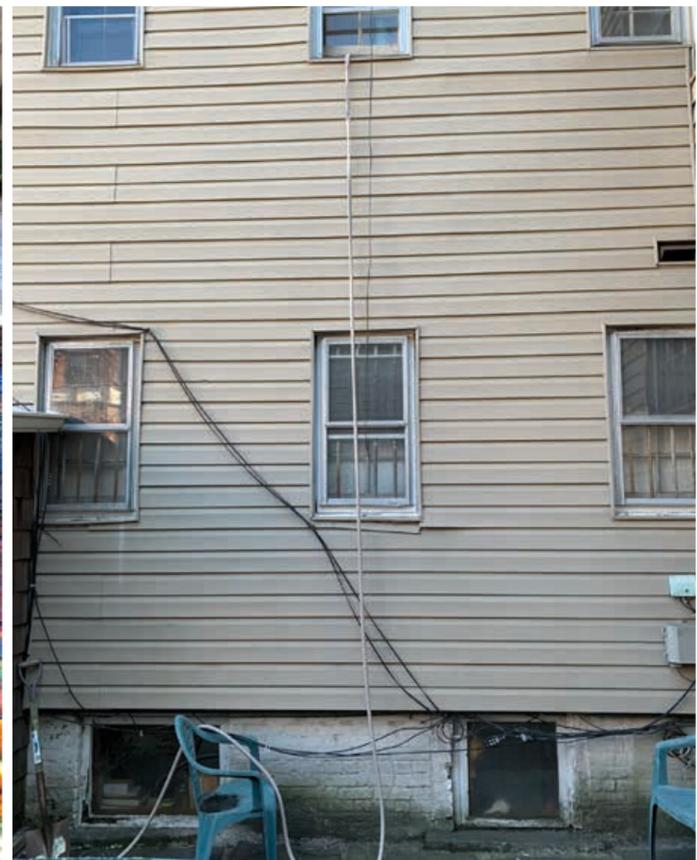
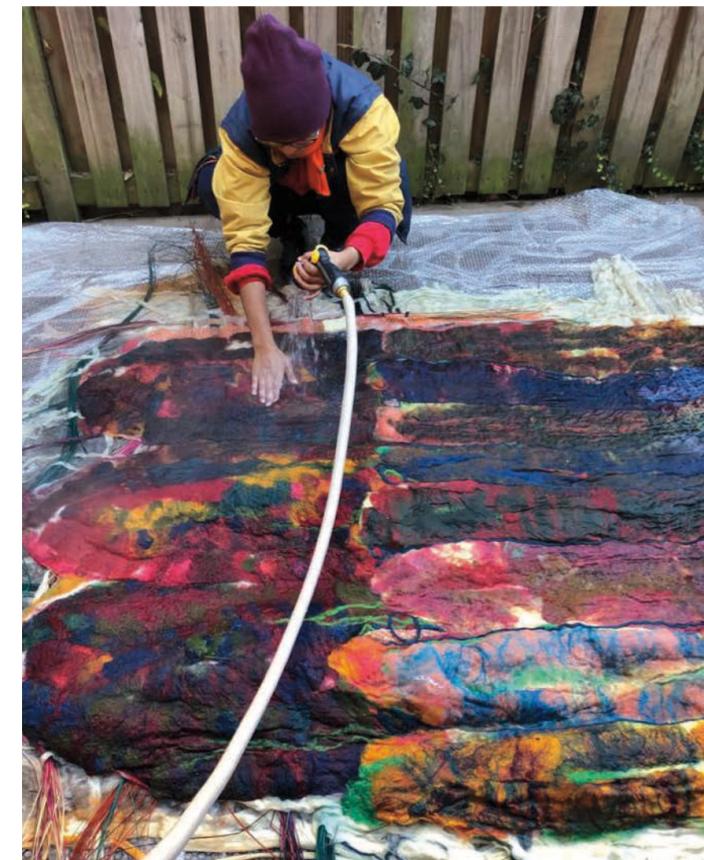
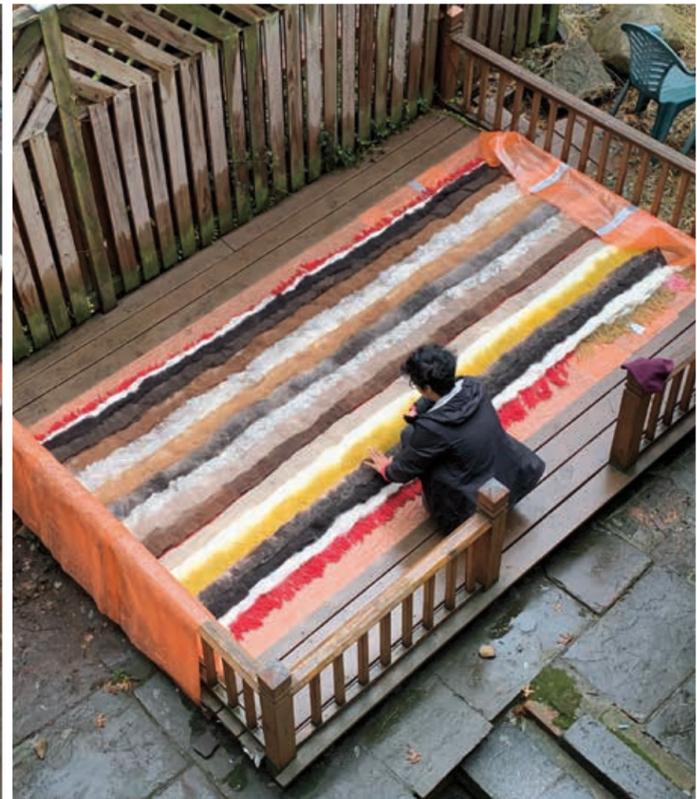
Carding color



Composing felt fiber



Wet felting



*Activating the work through slicing*



