



Jagannath University

Department of 3D Art and Design

PROJECT PROPOSAL

Subject

The Weave of Memory and the Inner Cage

Course Code

4102

Submitted to

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The Weave of Memory and the Inner Cage

An experimental mixed-media installation exploring the subconscious archive, emotional resilience, and protective psychological architectures through reclaimed textiles and spiraling armatures

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DISCIPLINE	3D Art and Design
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DATE	September 2026

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Abstract

The Weave of Memory and the Inner Cage proposes a contemporary mixed-media sculptural installation investigating the architecture of the human subconscious, personal and collective recollection, and the instinctive mechanisms of emotional self-preservation. Anchored by an ascending helical sculpture hand-wrapped in post-consumer reclaimed textiles, the work translates discarded garments—rich with intimate, silent histories—into an embodied spatial monument. The spiraling form establishes an organic archive of lived experience, contrasting a vibrant, tightly knotted exterior against a cavernous, vulnerable interior void.

Positioned on a minimalist gallery pedestal, the free-standing sculpture enters into dialogue with a suspended geometric wall hanging titled *The Arch of Transitions* (রূপান্তরের তোরণ), creating a spatial passage between turbulent conscious reality and the serene depths of the subconscious mind. Submitted in partial fulfilment of the BFA Degree requirements in the Department of 3D Art and Design at Jagannath University (Course Code 4102), this proposal outlines the theoretical framework, structural wire engineering, sustainable textile reclamation methodology, timeline, and itemized budget necessary to realize this immersive installation.

CONCEPT VISUALISATION

Spatial Installation Study



The Weave of Memory and the Inner Cage — 3D studio concept study & spatial installation layout, 2026

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Context

Garments are our most intimate physical companions: they absorb our sweat, record our tears, preserve the warmth of our bodies, and bear witness to unvoiced grief and quiet joys. In material culture, second-hand clothing functions as a physical fossil of lived time. When clothes are worn out and discarded, their tactile memories are typically forgotten. This project challenges that abandonment by proposing that waste materials are not inert rubbish, but repositories of living narrative waiting to be listened to, unpicked, and re-articulated into sculpture.

The central motif—the ascending spiral—embodies the understanding that memory does not operate as a linear chronological sequence. Rather, psychic life moves in cyclical waves: memories recur, evolve, twist upon themselves, and accumulate mass through lived experience. The physical act of twisting, stretching, knotting, and tightly binding strips of cotton, denim, vintage saris, and coarse jute around the wire core reflects the emotional friction, trauma, and psychological tension that individuals navigate throughout existence. Concurrently, the resolute structural unity of the bound helix serves as a testament to resilience, collective endurance, and psychological healing.

Crucial to the sculpture's conceptual architecture is its hollow interior. This negative space represents the delicate, often lonely core of the human psyche—the quiet vulnerability we harbor within ourselves. The exterior shell of colorful, textured fabric operates as a protective fortress or "inner cage," mirroring the defense mechanisms humans construct to shield their fragile spirits from an unforgiving world. In dialogue with the backdrop's Arch of Transitions, where black geometric squares form a serene gateway upon a woven ivory ground, the work guides the viewer from existential turbulence into transformative tranquility.

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Aims

- 01 Design and construct a free-standing 5-foot ascending helical sculpture utilizing flexible internal steel/aluminum wire armatures and reclaimed post-consumer textiles.
- 02 Develop a layered tactile surface vocabulary incorporating shredded cotton, denim, vintage saris, burlap sacking, and wool binding to externalize psychological tension, trauma, and healing.
- 03 Articulate the dynamic interplay between the protective exterior "cage" and the hollow interior void, utilizing single-source raking studio light to project complex cage shadows.
- 04 Fabricate The Arch of Transitions wall-hung textile panel, establishing a balanced spatial and conceptual threshold between the foreground kinetic spiral and background subconscious tranquility.
- 05 Document the complete studio process—wire armature maquettes, textile sorting, tensile binding tests, and exhibition staging—for BFA degree submission and critical peer evaluation.

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Methodology

STRUCTURAL ARMATURE & HELICAL ENGINEERING

Building an ascending, self-supporting spiral requires careful distribution of center-of-mass to prevent torque deformation under textile weight. The core armature is constructed using 8mm mild steel rod and heavy 14-gauge annealed GI wire anchored to an internal bottom plinth. A secondary skeletal framework of pliable aluminum craft wire is interwoven through the loops, creating tiered geometric ribs that define both the exterior perimeter and the interior hollow chamber.

Load-bearing and stress tests are conducted across varying loop diameters (from 24 inches at the base tapering toward 10 inches at the apex) to ensure complete structural rigidity when loaded with layered fabric without requiring external ceiling or wall suspension.

TEXTILE SOURCING, SOMATIC TEXTURES & TENSILE BINDING

Materials are gathered from post-consumer domestic sources across Dhaka: discarded denim, printed cottons, worn silk saris, dupattas, and rough burlap sacks. Textiles are sorted by hue, weight, and fiber texture, then torn and twisted into continuous strips. Using high-strength waxed thread, colored wool yarn, and hot adhesive compound, the fabric is wound tightly around the wire core with variable tension.

Rhythmic knots, twisted wraps, and frayed fringe details are strategically introduced to evoke psychic scars, muscular strain, and organic recovery, celebrating the tactile labor of emotional healing.

NEGATIVE SPACE & THE INTERIOR PROTECTIVE CAGE

The central column of the sculpture is deliberately kept hollow and void. As the spiral ascends, the spacing between consecutive rings gradually expands, allowing viewers to gaze directly through the exterior textile lattice into the empty interior core.

Directional gallery spotlights (3000K warm white) placed at a 45-degree angle cast elongated lattice shadows across the pedestal and gallery floor, turning the negative space into an active participant in the installation that visualizes the psychological barrier guarding fragile interiority.

THE ARCH OF TRANSITIONS: WALL HANGING & SPATIAL INSTALLATION

The background component consists of a 4×5 ft hand-finished woven textile panel suspended flush against the rear gallery wall. Precision-cut square modules of dense black velvet and gabardine are arranged and appliquéd in a formal, ascending parabolic archway.

The geometric rigor of this monochrome gateway contrasts with the organic, multi-colored chaos of the foreground spiral, providing a meditative focal point that symbolizes transcendence, psychological renewal, and the threshold into the subconscious.

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Timeline

DAY	ACTIVITIES	DELIVERABLE
DAY 1	Conceptual drafting, dimensional scale plans, and spatial installation layout Sourcing post-consumer textiles across local markets and sorting by chromatic weight	Approved concept drawings, scale plan & graded textile archive
DAY 2	Steel base anchoring, main GI wire spiral bending, and center-of-gravity tests Interweaving secondary aluminum wire armature loops and interior cavity calibration	Tested, self-supporting helical wire armature on base plate
DAY 3	Textile strip tearing, denim and burlap foundational wrapping, and lower massing Adhesive bonding and initial structural consolidation of lower spiral rings	Dense lower spiral anchor with resolved primary textures
DAY 4	Ascending spiral wrapping, sari silk integration, and chromatic gradation Tensile wool knotting, surface scarring texturing, and negative-space inspection	Fully clothed spiraling sculpture with open hollow interior
DAY 5	Canvas ground preparation, velvet geometric square cutting, and edge finishing Precision alignment and mounting of Arch of Transitions textile backdrop	Completed rear wall textile installation panel
DAY 6	Gallery plinth positioning, spatial alignment between spiral and background arch Directional spotlighting calibration, shadow projection tests, and stability checks	Fully staged spatial installation ready for examination
DAY 7	Archival studio documentation photography from multiple perspectives Critical statement compilation, bibliography formatting, and submission binder	Complete project documentation and submission-ready package

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Budget

ITEM	SPECIFICATION	QTY	RATE	AMOUNT
Armature steel & GI wire	8mm mild steel core rod (12 ft) & annealed 14-gauge GI binding wire coils	20 kg	BDT 110	BDT 2,200
Flexible aluminum wire	Pliable 2.5mm aluminum craft wire for secondary spiral shaping	5 bundles	BDT 160	BDT 800
Reclaimed garments & saris	Post-consumer cottons, denim scraps, vintage printed saris & dupattas	15 kg	BDT 100	BDT 1,500
Jute burlap & sacking	Coarse natural jute sacking and frayed burlap rolls for rustic texture	5 yards	BDT 180	BDT 900
Wool yarn & binding twine	Multi-colored knitting wool skeins & heavy twisted natural jute rope	10 skeins	BDT 120	BDT 1,200
Background canvas support	4×5 ft unbleached heavy cotton canvas & hanging timber batten	1 set	BDT 1,400	BDT 1,400
Black velvet & gabardine	High-density jet-black fabric for geometric arch applique pieces	1.5 yards	BDT 500	BDT 750
Adhesives & glue sticks	80W industrial hot-melt glue gun & 11mm transparent glue sticks	40 sticks	BDT 25	BDT 1,000
Tools & hardware	Wire bending pliers, heavy shears, curved upholstery needles & waxed thread	1 kit	BDT 950	BDT 950
Display plinth & paint	18"×18"×12" reinforced wooden display pedestal finished in matte white	1 unit	BDT 1,800	BDT 1,800
Documentation & portfolio	Professional gallery photography session & 300gsm color submission sets	2 sets	BDT 500	BDT 1,000
Contingency reserve	Material buffer for tensile stress testing, dye trials & fasteners	1 lot	BDT 1,000	BDT 1,000
Total				BDT 14,500

Estimates reflect prevailing craft and hardware supplier rates in Islampur, Chawkbazar, and Banglabazar, Dhaka. Original itemised receipts will be appended to the final project report.

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Outcomes

- One completed large-scale contemporary installation, The Weave of Memory and the Inner Cage, adhering to BFA departmental spatial and structural guidelines.
- One integrated wall-hung textile work, The Arch of Transitions, establishing a complementary threshold for the central sculptural form.
- A complete studio research notebook and photo-archive chronicling wire maquettes, textile reclamation, tensile knotting experiments, and spatial installation views.
- An 800–1,200 word academic critical monograph analyzing the somatic intelligence of reclaimed textiles and the psychic architecture of protective forms.
- An established, sustainable studio workflow demonstrating the transformative potential of textile wastage in academic fine arts practice.

Evaluation & references

Rigorous evaluation against Jagannath University BFA criteria: conceptual coherence, structural stability, craftsmanship in wire and textile handling, and exhibition presentation.

Physical stability assessment: the freestanding spiral must maintain perfect equilibrium upon the plinth without external tethers.

Visual and spatial legibility: the contrast between the protective outer cage, the inner void, and the background archway must be immediately readable under directional gallery illumination.

Material integrity review: assessing the strength of tensile knots and the integration of diverse textiles (cotton, denim, silk, and jute).

Peer and supervisor critiques at mid-project installation milestone (Day 4).

Comprehensive documentation review verifying compliance with BFA submission guidelines.

Louise Bourgeois, *Destruction of the Father / Reconstruction of the Father: Writings and Interviews 1923–1997* — on fabric, somatic trauma, and protective enclosures.

Sheila Hicks, *Weaving as Metaphor* (Yale University Press) — on the expressive, architectural possibilities of wrapped fiber and thread.

Gaston Bachelard, *The Poetics of Space* — on intimate corners, inner refuges, and the psychological resonance of the shell and cage.

El Anatsui, *Gravity and Grace: Monumental Works by El Anatsui* — on reclaiming discarded material fragments to construct collective cultural archives.

Sarat Maharaj, *Textile Art and Cultural Memory* (InIVA reader) — on the unvoiced narratives residing within everyday fabric and domestic craft.