BODY(dress?) SPACE(room?)

an exploration of dress at the intersection between body and arranged space through movement

MA degree project in fashion design 2015
Linnea Bågander 2014.6.09
Abstract

This work is an exploration of the spatial boundaries of dress through the moving body’s interaction with arranged space. The work aims to question the distinction that is done between a “garment” and a “room” in the context of set design and costume design as well as “dress” and “architecture”. The work is carried out through a series of staged experiments with different materials abilities to:

- Understand, extend or transform movement of the body
- Understand, extend or transform the spatial boundaries of the body

The work is focusing on the similarities of set and costume design and garment and architecture rather than looking up on the differences and by doing so suggesting a more dynamic relationship between the traditional definitions. It challenges both the way dress is viewed upon within the context of fashion design as well as the room is viewed upon with in the context of architecture and through this is seeking to find a new context of the body.

Because of its focus on the moving body’s relationship with arranged material the work is closely linked to the field of dance performance and the field of performance have served as dialogue when developing the work.

Eventhough the work is of artistic nature it is in line with the recent developments within architecture as well as textile design questioning the contemporary and suggesting for the future.

Keywords

<table>
<thead>
<tr>
<th>Keyword</th>
<th>Density</th>
</tr>
</thead>
<tbody>
<tr>
<td>body</td>
<td>82 (4%)</td>
</tr>
<tr>
<td>space</td>
<td>61 (2%)</td>
</tr>
<tr>
<td>design</td>
<td>40 (2%)</td>
</tr>
<tr>
<td>work</td>
<td>36 (1%)</td>
</tr>
<tr>
<td>costume</td>
<td>35 (1%)</td>
</tr>
<tr>
<td>set</td>
<td>32 (1%)</td>
</tr>
<tr>
<td>movement</td>
<td>30 (1%)</td>
</tr>
<tr>
<td>room</td>
<td>29 (1%)</td>
</tr>
<tr>
<td>experiments</td>
<td>29 (1%)</td>
</tr>
<tr>
<td>architecture</td>
<td>29 (1%)</td>
</tr>
</tbody>
</table>
Overview
THE PRESENCE OF THE BODY
LINE/SURFACE
INSIDE/OUTSIDE
E-4
TWO BODIES
INSIDE / OUTSIDE
BOUNDARIES
E-7
EXTENSION
JOINTS
2 POINTS
INTERIOR
E-12
EXTENSION
SCULPTURE
OPEN/CLOSED
FLEXIBLE
Contents

2 Abstract
3 Keywords
4 Overview
6 E-1
8 E-3
10 E-4
24 E-7
26 E-7
28 E-10
30 E-12
30 E-11
32 E-12
36 Introduction to the field
36 The stage
36 First, second and third skin
38 Body as/and object?
39 Wearebility?
40 Design program: Body - movement
40 Method
43 Experimental work,
43 hands
48 Circle
50 Applied works
51 Nuet (2013)
54 Of one and two (2013)
57 The blood of Alia (2014)
62 Conclusion from the experiments,
64 Some definitions
66 Motive
66 Destinations...
66 The act of dressing!
66 Where is the boundaries of clothing?
72 The relationship between body and room
72 E-2
72 In between
78 Method for experimentation

78 Methodology
78 “Frame” for experimenting
79 The understanding of the “frame”
80 Materials
80 Points
80 Aspect of time - storytelling?
80 “Field testing” - breaking out of the frame!
81 The frame of the camera
82 Design rationale
82 Materials
82 Aspect of time
82 Aspect of volume
82 Aspect of connection
84 Development
84 experiments
86 Chart with experiments
110 The experiments
114 RESULT
116 E-1
118 E-3
120 E-4
122 E-7
124 E-7
126 E-10
128 E-11
128 E-12
130 E-12
132 Presentation
138 Discussion
139 Relevancy?
143 Points, lines, surfaces and structures
145 Other bodies
146 Development
148 Reference list
Introduction to the field

The stage

In dance, art performances and films the use of costume and set design are the key element for the visual expression. The set and the costume serve the purpose of giving place, mood and context for the story/quer-tions preformed. In dance performances the stage is often empty to provide the performer with space and to let the movement of the body be the main tool for the communication (Larsen, 2014). When objects are placed on the stage they do often carry a performativ value. As claimed by Tufnell and Crickmay; “objects provide a means of building a place within which improvise - a means to dialogue with something other than yourself” (1990). Objects may be used for physical interaction, choreographing, or just something that exists in relation to the performer, having a “story telling” value.

Improvisation is often used both in development of a performance and in the performance itself. When using improvisation in this way one must acknowledge the circumstances provided by the stage/black box or rehearsals studio used as well as what the bodies present bring. The room may be used as a clean empty canvas but even a empty canvas is white and have a size and structure. Therefor, in order to use improvisation as a tool to find new things the process may benefit form not only using objects but also by finding/creating a new space.

Many choreographers do however have a quite clear idea that the body needs to be visible and free to move in a performance and therefor prefer working with, as mentioned before, a clean set and costume design that consists of no more than a leotard. But maybe do they forget that there is a difference between being visible and being present. This simplistic way of working allows space alongside with the moving body to becomes the key element for a performance.

First, second and third skin

The way we look up on a stage and how the tools of the visual expression is divided between, in dance, a choreographer, a set designer and a costume designer is showing similarities on how we divide the stage of everyday life. We have learned to make difference between clothing and architecture but when looking at them, as when we look upon the set and costume of a on stage, they have a lot in common. Both of them are viewed as frames that organize space (Quinn, 2009) in relation to the body. When looking at the traditional boundaries of the body, clothing is usually seen as the second skin of the body and architecture is our third skin (Loschek, 2009). Loschek continues to describe the differences of the skins as architectural space being space that you move in and clothing as space that you carry with you (2009). The aspect of scale being claimed as the main difference the similarities are many more, the most clear once may be that both the skins are used as an extension of the self and as protection/shelter (Quinn, B, 2009).

The skins of the body has further been explained by Hundertwasser, claiming that the body consists of 5 skins;

1. epidermis
2. clothes
3. houses
4. identity
5. earth
(Hundertwasser, 2013)

When looking at Hundertwassers theories up on the 5 skins. Hundertwasser also acted up on the ideas of the skins, “by stripping off his second skin (his clothes) to proclaim the right to his third skin (his home)”(Hundertwasser, 2013). The act questions the roles of the skins upon how the skins are affected when one of them is removed?

Architecture is moving closer into the body so soon the aspect of scale may be outdated. This was made clear by Dr. Nimish Biloria at the design seminar at the Swedish school of textiles (2015). Biloria presenting a series of projects preformed with in the research project “Hyperbody” preformed at the Faculty of Architecture at Delft University of Technology. The different projects presented was about architecture is becoming more and more reactive to the body as well as becoming more and more flexible and moving in towards the body. This can be exemplified by the research project “Pop Up Apartment an interactive flexible house” (Biloria, 2013) where a space efficient solution is suggested where the apartment is changing its spatial qualities depending of the need of the body.

“Yet the skin is not simply a structure for the functioning of the body, it is also a fundamental sensory organ and it contributes to the delineation of a body in the phenomenological world. Skin is therefor a spatial filter between states, demarcation properties of interiority and exteriority - the traditional responsibility of architecture” (Wood, 2003). The separation of inside and outside is another similarities the skins share however there is a levels of reactivates, flexibility and tactility that decreases as the scale of the skin increase. For developments within this area the human skin serve as a model when developing materials with in the fields. This technology indicates that soon there may be a body for our body.

Regarding the skin and their relation to spatiality the architectural space can be further explained by Tuan “without architecture feelings about space must remain diffuse and fleeting” (2001). Within a architecture building, or the frame of a stage, the notion of space is easy to grasp and understand.

The moving body is another important part of the understanding of space (Laban, 1966)(Tuan, 2001). The choreographer Rudolf Laban, founder of the Laban movement, explains space as “a hidden feature of movement and movement as a visible aspect of space” (Laban, 1966). Arguing that “The dancer’s body follows definite directions in space. Directions from shapes or patterns in space” This being the foundation of the theory of space harmony and “trace-forms”. As explained by Laban and Tuan, both the static (ex: “wall”) and the moving (ex: arm) are to an extent used to understand and explain space. And maybe the “directions or patterns in space is architecturally constructed?

Also acknowledged by Ching the spatial qualities of architecture are effected by the entering of one or more bodies. Claiming that the “activity” intended for the room must be part of the architectures spatial plan (Ching, 2005). Theory by José Gil further explains that a new space emerges when the body moves, he refers to this space as “the space of the body” (Gil, 2006). This suggesting that the actual skin is not really the end of the space of the body but that spatiality is a negotiation. He continues “the space of the body is the skin extending itself into space; it is skin becoming space…” (Gil, 2006). How does this thought relays to our definitions of the skin?

The pice “The rite of spring” choreographed by Marie Chouinard (1993) suggest one way of discussing this question spatiality of the body with material. In the performance the dancer’s body is extended by the adding of claw-like object on hands, arms and legs extending the movement of the body into space and providing the body with means to claim a larger spatiality and creating new moving possibilities for the performer.

The challenge of working with space, as done in a traditional dance performance, would then really be to understand it? The complexity of this is explained by Richard Schechner “In contrast to suppress space, articulating space is not “a means of doing what you want to do in it, but uncovering what space is, how it is constructed, what it’s various rhythms are” (Schechner 1973). As claimed by Schechner (1973), Tuan (2001) and Laban (1966) space contains information upon what should be done in the space that the eye can’t tell.
A couple of artists that investigate spatiality with the help of objects and bodies are John Wood and Paul Harrison. They explore the physical and psychological parameters of the world around them through a series of video works performed in a “white cube”. In the work, “board” (n.d.) they move a “wall” between them showing in a very simple way how spatialities change with the movement of the board/wall preformed by a body. Their work is placed in between art and research as they isolate the choose task for investigation they enlighten the relationship of that specific event.

In the same manner, Oskar Schlemmer, part of the Bauhaus movement, had no interest in looking at space as potential to carry a narrative but rather Schlemmer used the expression “the sensation of space” (Goldberg, 2001) and saw geometry as a way to explain and articulate space. By the use of the formal properties of line, shape, colour, and a certain type of movement he tried to give a comment upon the spatial qualities of the stage discussed with the moving body as tool. In Schlemmers works the “stage” meet the “performer” by using the same language for the visual expression treating them as one. By the use of this basic forms of aesthetic and the basics of dramaturgy as tension, resolution, duration, and movement he explored the manipulation of forms in space (Goldberg, 2001).

In Oskar Schlemmers “flats dance” (n.d) the set is used to distort the experience of the body and is therefor used in the same way a costume design is traditionally used but with material, scale and form traditionally used in set design, the performance balances the traditional qualities of set and costume and does by doing so not only ask questions about space, but also ask questions up on aesthetic relations.

Sasha Waltz is a choreographer with great understanding of the role objects do carry and serve as both tools for physical improvisation as well as emotional. In many of her pieces the dancers body is placed to preform in a non traditional context or interacting with non traditional objects. “Insideout” (2005) being one example where an interactive set, something that could be explained as a “wall” is used as tool for the performance and dancers on both sides of the “wall” interact as the bodies become part of the set design, dresses in the room.

Waltz often starts with random collisions of a human body and object and then explores all possibilities catalysed by the initial encounter (Giersdorf, 2003). Her way of using the body in space relates much to the ideas of Schlemmer, in the way both of them look up on the body as equal to objects or other spatial parts of the “stage”. The interactive parts of the set design used in both “flats dance” (n.d), “Insideout” (1993) and “BODY_rEMIX” (2005) are opening for a discussion upon the boundaries of the second and the third skin and asking the question if it is really necessary to stay with this conventions?

Regarding interaction between dancer and set design the performance California (2003) choreographed by John Jaspersen is one example. In the performance a mechanical sculpture designed by Annmar Eloueini that interacts with the dancers through strings attached between the bodies and the sculpture (Eloueini, 2003). The sculpture change the spatial conditions of the stage as well as the relation between the dancers.

However body and object are not always separated. In some cases the body and the objects are physically connected. Garry Stewart, artistic director of Australian dance theatre, correlated with the artist Louis-Philippe Demers when creating the dance pice “Devolution” (Stewart, Demmers, 2006) where an interaction between body and robotic, kinetic set is preformed both by the dancer wearing the robotic as well as dancers interacting with it as set.

As proposed by Loschek on previous page wearability is one aspect that separates the skins of the body, as architectural space being “space” for the body to move in and clothing as “space” that you carry with you (2009). Yet, there is a shift in what we can carry with us as the technology is getting smaller and more flexible. The most obvious example the smart phones that possess the qualities of a computer but have the size to fit within a pocket changing our possibilities and behaviours. “Audio Peacock”, designed by Benoît Maubrey, is a mobile sound sculpture that project sound into space (Clarke, O’Mahony, 2007). The functionality between the smart phone and “audio peacock” may differ as to their effect on everyday life, still both of them show up on a development and questioning up on what we can carry with us.

Lucy Orta also reflected up on what we want/can carry with us. Developed “Refuge Wear” a series of works with portable and wearable tents. The tents offer mobility and protection and is in its look referring to a classical tent but with references to a body that makes the pice easily understood in relation to two different contexts to the body.

“Her Refuge Wear openly manifests man’s procedures of space definition, that is to say, how he produces his spatial condition. In this way, as underlined by Daniel Sibony, «to inhabit a space is to assimilate it to a body».” (Sams, n.d)

The three examples all show how the traditional definitions are challenged and that materiality in the sense of function isn’t related to any specific field.
Design program: Body - movement

The fundamentals of my design program is to investigate the use of visual tools such as, set design, costume design and props in relation to the choreography, question or story of a performance. The focus is in the use and developments of costume design but its close relationship to the other visual tools make them all relevant for investigation. Because of this, the design program has a close link to the field of dance, art and films and several experiments have been preformed within the field of research.

The work is based on practical experiments with materials and body investigated and developed through movement.

Within the program traditional ways of constructing, defining and viewing dress is challenged. This being done mainly through the construction on a moving body and not draping on a mannequin or other traditional constructing method due to the fact that “technique equals expression” (Thornquist, 2012). All the experiments are through this adding the movement of the body as a design aspect percent as much in the development of the pieces as in the presentation of them.

Method

The work is divided into two groups, applied and experimental, both of them addressing the same questions but within the two contexts. The applied work contain the collaborations and works with set and costume design for stage or film and is considered to take place in the field of research. The experimental projects is a development from the knowledge gained and the questions raised from the applied works. The experimental work is preformed in a “laboratory” environment, as described by Koskinen a laboratory environment is a place where the work is taken away from its natural environment so that specific key relationships can be studied (2011). The experiments have been conducted within the frame of the design program (Redström, 2009) with a constant changing and questioning of the theoretical frame through the practical work.

Concerning the applied and the experimental work, Redström explains; “just as the program creates a frame for experimentation, so does also the experimentation create a frame for the design” (2009). In the line of work which I preform the program, as mentioned before, sets the frame for the experiments, questions and developed the frame for the experiments, the experiments do then carry the possibility of being adapted for the field by ex: meeting with a choreographer. This last part, the application, can be compared to Redströms use of the word “design”. The experimental work is focused in the experimental phase only showing a few possibilities for the adaption to the field and the applied only focusing on the adaption of the work within the context of the performance or film.

Applied work:

Fireworks (2013)
Short, Director Amanda Leisner, Cinematographer Jonathan Bjerstedt
costume and set created with Elina Nilsson

Nuet (2013)
Short, Director/Cinematographer Åsa Båve

Buss 18 till dig (2013)
Music video, Artist Sanna Hogman, Cinematographer Karl Sparre

Neseya (2013)
Short documentary, Director/cinematographer Manolo Diaz Rämö
costume and set created with Elina Nilsson

Of one and two (2013)
Dance, Choreographer Lee Brummer
costume and set created with Elina Nilsson

Forbidden fruit (2013/14)
Dance, Choreographer Israel Aloni
costume and set created with Elina Nilsson

GO(L)D (2014)
Short, Director Henrik Törnebäck Zammel, cinematographer Niklas Beckman Larsson

Bikupan (2014)
Pilot (the movie is filmed summer 2015), Director Amanda Leisner, Cinematographer Jonathan Bjerstedt

The blood of Alia, (2014/2015)
Feature film, Director/cinematographer Leif Tannfors

Chatarsis (2014)
Dance, choreographer Israel Aloni

Experimental work:

Hands (2012/13)
An investigation of the relationship between shape and surface in movement

Circle (2013)
An investigation of the arms circular movement

Degree work (2014/15)
Experimental work,

hands

For the first part of my design program projects that featured questions on the relationship between shape and surface and through the transformable quality of movement was investigated. In the project “hands” the relation of surface and shape was discussed in relation to the body movement. The work was executed by applying one type of surface on another type of shape. In the project both print and projection was used in relation to the movement of the body as act transformation.

The work uses print and projecting as two aspects and their relationship with movement. In projection, by mainly transforming the experience of the shape through the surface of what was projected and in print where the shape was questioning the experience of the print (See figures on following page).

In the experiments with projection not only was the experience of dress changed, the spatial qualities are transformed. And the body was as much as the room canvas for the expression.
The print used in the projection was a reported print, here, in the colour setting of white at a black background. In this picture the shape was a stiff cone-like shape that was attached on the shoulders of the body and moving from that point. The shape had a own movement reacting upon the body. The shape of the garment as well as the movement made the print distorted. The shadow of the body/shape was also an aspect that added outline and definition to the shape. In the experiment shape, print and body movement are equally distorted.

The same print was used in the projection but in the colour setting of orange with a black background. The shape was a flowy mesh with a canvas piece stitched on the centre front. The different materials as well as the body took the projection differently. This making the centre front piece relate more to the wall than to the body. In the experiment The materiality, print and body movement are equally distorted. Still the relationship between the square of the dress and the room is the most clear relationship to follow.

In the picture above a big size digital print is projected on a loose fitted skin-toned mesh shape. The size of the print became dominant over the expression of the dress and body. Depending on the placement of the print on body the experience of the body changed completely. By working with a image rather than a repeated motif a larger vary of expressions of the body/dress is possible.
When moving from the projection to the real print the surface becomes something static and the borders of the garment to the room becomes clear. The relationship between print and the shape are however having a dialogue upon who is the most dominating feature for the expression of the dress. How ever this is acted out through the movement of the body.

In this experiment the aim was to look upon the borders of the body in relation to print and shape. By using a transparent cupro in skin tone and printing with a strong orange, the body is perceived as wearing the print. And the print is the most clear aspect of both dress and body dominating both dress and body movement.
Circle
In the “circle” A series of garments where constructed bases on the circles ability to measure and understand the movement of the body.
In the experiment the material played a key role as the movement where more clear and the change from start position by the amount of extra fabrics or stretched fabrics.
The shape here have little relation to the aesthetics of the body but only focusing on the understanding of the movement of the arms and letting the material gather and stretch in relation to this.
Applied works
The projects preformed within the field where the projects opening up my eyes to the similarities between costume and set design. In this chapter I will mainly focus on three collaborations, which reflect up on the distinction between set and costume.

Nuet (2013)
“Nuet” was an experimental collaboration with the artist Åsa Båve. In Nuet, the costume and the bodies of the actors were used as visual “frames” for the film by “freezing” the image and using slow body movements from the actors. This way of working made it suitable to use garments in dark tones and a set in lighter tones to be able to get the experience of bodies working with and against the frame of the camera. By looking up on the bodies (costume) as rather a visual tool than a storytelling one the borders of the costume and set design was questioned.
Of one and two (2013)

In “of one and two” a costume was developed that would discuss the question upon group and individual. By using different shades between red and blue in the basic costume of the dancers individuals and groups was expressed. Towards the end of the performance a piece of costume entered the stage that was transparent red putting a red filter on four of the dancers making them into a unit/group.

By allowing more than one body into a costume an interaction is made possible between bodies making new aesthetics possible. Also the costume is questioning the boundaries of dress by the amount of bodies. Usually when a “space” is occupied by 4 bodies it is a room not a garment.

The garment is also showing clearly how improvisation is used within dance and how it can be inspired by dress as well as object.
In the film "The blood of Alia" I created a room for the dancer Karolin Kent to improvise in. The idea was to represent isolation and a dreamlike atmosphere. The room was a blastic tunnel hanged from the roof of an outdoors parking house. As I already stated this was one of the works that made it clear that the interaction and improvisation that can be done with costume as well can be done with scenography. There was mainly two things making the tunnel into a set design than a costume, the scale and the attachment to the room. The scale seemed to be the least important thing and rather referring to the attachment to the room, a really big dress can’t be worn and must fall to the floor or be hanged in the room. But to rest my curiosity I made a design in the same material as before but in a slightly different shape and much smaller scale to see the effect. The type of behaviour from the experiments were the same, which is not at all unexpected, when presented with a material that separates you from your surroundings the most natural thing is to investigate! The feeling of distance and isolation was still there but in two completely different ways. But when it came to the definition of the two, the scale shows its biggest contribution to the discussion by making the material refer either to the room or the body. What is interesting is how the scale is effecting how we propose it as costume and as set design. However one thing is more dominant here and that is the fixation in the body. For even though the big plastic room is creating a closed space around the body a fixation on the body would make the question more complicated.

The blue tunnel

The blood of Alia (2014)

The blood of Alia was a “poetic cinema” film with a focus on the artistic expression. The sets were constantly changing and where used as communication when the lines of the actors was used to a minimum. By creating a series of interactive set designs, here exemplified by “orange room” (next page, “blue tunnel” (above) and the skirt in the woods (pp. 50). What all the sets had in common was that the sets where moving in on the body and creating a room within a room (compare; costume). This was being done in terms of both scale and level of reaction or interaction of materials. The set designs where focusing on the visual tools and by doing so the borders between set, prop and costume soon started to disappear.

The aspect of scale in relation to costume and set design can be exemplified by the blue tunnel. Where a spatial frame was created around the body, attached to the architecture of a parking house creating a frame for the body that was placed within the frame of architecture. With this in mind I made an experiment of the same material and same kind of shape was placed on the body. In the experiments the feeling remains the same but the aspect of scale and “main attachment” was made clear when defining the work as dress/accessor or set design. Also in the blue tunnel, the actor wore costume inside the blue tunnel. Would the experience of the definition of the tunnel change if the body was nude?
The orange room was a room created for Leif Tannfors film, to create a room of new birth. The shape is smaller than the experiment with the blue tunnel and has a distance from the walls closing in more on the body. But still the attachment is to the room and not the body. The set is closing in around the body giving the actor a smaller physical space for free improvisation, there is less of a choice for the actor but still the possibility to step out and be free. However the question of choice might not be relevant, could one really be in a setting without, in one or another way, interact or exist in relation to the set?

In the orange room the actor was placed in a textile sculpture from which she would have trouble to move independently with in. Here placements and movement of the body was much controlled by the sculpture and when moving she was forced to interact. The sculpture is more a spatial frame encouraging a behaviour (set-design) but is closeness to the body and the reactivity of the material is relating more to a costume design way of working.
The skirt in the woods

In this experiment. The skirt was as attached on the body as well as in the woods. Having the action of movement letting the body leave the woods to only be attached on the body.

In this experiment I think that the placement of the body is an important thing to reflect upon. Does the classical placement on the body make it more into a costume than into a part of then set?

The picture from above is from the first tests of “the shirt in the woods”. Here the piece of cloth is much reactive upon the movement of the body. It has also a placement on the body that is traditionally defined as a skirt but the attachment also being to the room creating a spatial restriction. The traditional shape and attachment makes the “skirt” clearly relate to dress and not room, still the fact is that you cannot wear the skirt but only be inside it (compare; room).
Conclusion from the experiments,

The following similarities between costume and set was found from the experiments:

- Both costume and set are created in order to evoke feelings and patterns of movement for the actor/dancer
- Both created to work with the actor/dancer in order to tell the story to the audience

The following differences:

- The set is mainly attached to the room when the costume mainly is attached on the body
- The set is often interacted with by choice, the costume is in constant interaction with the body
Some **Definitions**

**Architecture**

**Arranged Space**

**Choreography**

**Dress**

**Improvisation**

**Space/Spatiality**

Traditionally made of stiff materials (?)

The notion of arranging objects, colours or other in "empty" space.

Arranged movement

Traditionally made of soft materials

"We improvise the moment stop to know what is going to happen" (Tunstell, 1995)

To understand the concept of space/spatiality, keep on reading.
Motive

Destinctions...

From the applied work with the visuals of film and dance performances, questions were raised about the distinction of set design and costume design. It actually started of as a joke, when a sweater was removed from a character and placed as set design the piece of clothing made the journey from being a piece of costume design into being a piece of the set design. When the distinction could so easily be played with this opened up doors and filled my head with more questions. What can a piece of set design do that a piece of costume design can’t? What is set design? What is costume design? Why do we separate them?

Places, objects and clothing are all tools for choreography and storytelling. They can be used as tools for improvisation and inspiration and provide a dialogue with something other than yourself. (Tufnell, Crickmay, 1993). This improvisation and inspiration is not only something concentrated to the performing arts. As described by Andrienne Lobell (Davis) and Tuan (2001) the architecture is also a frame for improvisation of the everyday life. This making it clear that stage is just a subcategory of the architecture of everyday life. As claimed by Bucciarelli if looking at the principle and essence of an object or other we are all of the sudden free to imagine an indefinite vary of embodiments of that principle (Clark, Brody, 2009). By an attempt to look up on the similarity between the fundament use of clothing and architecture, the protection/shelter of the body and the communication and extension of self (Quinn, B, 2009), a new way of using them as one may be formed.

The act of dressing!

Where is the boundaries of clothing?

As mentioned before, when looking at the known boundaries of the body, clothing is usually seen as the second skin of the body and architecture is our third skin (Loschek, 2009). However, the third skin of architecture, is moving closer into the body and becoming more and more aware and reactive to the body (Dr. Biloria, 2015). All of the changes that are being done with the architecture is depending on the technological progress but the inspiration to the change comes from the use of clothing. As architecture is becoming more interactive and more reactive and moving closer to the “second skin” it raises the question of scale as a destination between dress and architecture (see fig on opposite page).

On the picture to the right there is an illustration up on how we read a square and its relation to the body depending up on the scale of the square. In the top pictures we read the square as parts of the body and in the lower right pictures the scale makes the experience of the square spatial and the picture bottom left first read as spatial but could as well be bodily since it could be perceived as a attachment.

Another aspect of scale is the scale of the room. Professor Arne Branzell made a experiment on the distance in between pillar the body to search for the experience of room. In the experiment a person was placed within first 4 and then 3 pillar that was slowly moving in towards the person placed at the centre. The persons all reacted before the pillars reached the body. The experiment noted that the physical measured as one thing and the experienced as another (Branzell, 2013). As proven by the experiments the experience of a room, is more related to scale and proportions and can occur without the physicality of a traditional room.

The scale not being the only differences between the two, the type of material used static (room) reactive (clothing) is also one. But as materials in architecture is changing the scale of the frames of the bodies is being questioned . The act of dressing may soon be something total different than what we are used to and the frames of the body may merge into one.

The relevancy of this work goes beyond the relevancy as tool for dance performances. It is also a comment to the discussion on the space of the body and a comment to the recent developments in architecture. An artistic research preformed is opening doors for further research both scientific and artistic (Willson, 2010).
The relationship between body and room

E-2

Even though there are several similarities between clothing (second skin) and room (third skin) there are at this moment still a clear separation between them. In the experiment E-2 the differences between dress and room is demonstrated when the body is taped to the room. This resulting in nothing but a restriction applied on the body and the spatial qualities remain unchanged.

Choreographically, E-2, depends much on the body having strength and imagination in order to create something interesting. This doesn’t mean that E-2 would be a bad choreographic tool but just that it does provide rather restrictions than possibilities.

In the experiment the distance and differences between body and room is made more clear instead of looking at the similarities. The main differences such as body being moving, flexible and relative and room being something constant and in this case static. When the flexible body is put in the restricting concept of the room noting happens.

This experiment shows of the importance of further experimentation with;

a) a new way of viewing the concept of room (spatiality)
b) the relevance of looking at other materials for creating room (spatiality)

In between

From E-2 the relevancy of in between and having body and room as two separate “points” becomes clear. In E-2 body and room “unite” at one point and the static and flexible come into conflict.

This being further explained by looking at mathematics and the fundamentals of geometry. A point is described just a position having zero dimensions. A point is understood in relation to something other than itself, for example another point. Points can be added both to a blank paper or to an environment, and as soon as points are added we can understand and see the values of the relationships of the points.

Mathematically points can be described as end points for a line and lines can be viewed as a suggestion and an explanation up on what could be in between.

The elements of basic geometry like point, line, plane and volume are all used to understand the spatial relationship of things. As defined by Ching:

“Point - indicates a position in space. A point extended becomes a, Line with properties of: length, direction, position. A line extended becomes a Plane with properties of: length and width, shape, surface, orientation, position. A plane extended becomes a Volume with properties of: length, width, depth, form and space, surface, orientation, position.” (2005)

This could be applied to the question up on the relation of dress and room by adding a point to a wall and a point to the body, creating a relationship. There are several ways this relationship can be explained. Leading to the question: what happens in the in between these points and how can it be explained? The more points the more possibility for information to travel. In E-2 two points are treated as one and there is no path for information to travel.

Additionally, structure is also an important component in relation to volume as to how it “is knowledge about physical entity or description of objects and their arrangement and location” (Hatch, 2006).
Figure showing the complexity of this points when put within the context of a room and body.
The aim for this work is to explore dress at the intersection between body and arranged space through movement.
Method for experimentation

Methodology

The development of the work is based on a series of staged experiments. Every experiment provides information, further questions, theory and development and do through that function as the source of information and dialogue between theory and practice. As Redström (2011) describes "When thinking and doing are intertwined, as they are when we make things, how things unfold also depends on what works, what can be done here and now with the material of the design situation". This way of working is much depended on providing the "design situation" with the right conditions, in order to stay open to what may unfold when working emphasising the importance of designing your "workplace" and letting the rest be simply a result of your designing.

Redström further explains; "just as the program creates a frame for experimentation, so does also the experimentation create a frame for the design" (2009). In the line of work which I preform the program controls the frame while the experiments question and develop the frame. Then the experiments are applied to the field by e.g being developed for dance performance. The work is focused in the experimental phase only showing a few possibilities for the adaption to the field.

The clear link between method and result is also acknowledged by Paul Valéry, or as he describes, "act" and "figure". "Between the drawn figure and the act being carried out there is a relationship that could be described as a algorithm. A figure is the visual motoric expression of a power defined by conditions, characterized by reciprocal transformation. The act generates the figure, and the figure generates the act". (Krauthausen, 2010). By acknowledging and systematising the relationship of method and result innovation regarding materials, functions or aesthetics become within reach of the designer in other words the more you know about what you do, the more you know about what makes what.

Another part of the methodology has been the looking at the principle and essence of an object, or other, and by doing so become free to break out of the common frame of the objects in mind (Clark, Brody, 2009). The attempt in this work to look up on the similarity between the fundament use of clothing and architecture, the protection/shelter of the body and the communication and extension of self (Quinn, B, 2009), to try to find another embodiment of the fundaments.

"Frame" for experimenting

Part of the framework for my experimentations have been to set up a physical work space that could be compared to Koskinens reference to a laboratory. The main purpose for the laboratory is to allow focus on one thing at a time (2011). All the experiments have been preformed in the same setting taken away from the classical stage and put into a clean room with white walls and gray floor in order to get past possible distractions of different types of stages (kosken, 2011). There is only one exception, E-7, which was in need of a dark room which the chosen workplace could not provide due to technical difficulties.

Another aspect of my laboratory has been to set up a physical work space that could be...
Materials

In all the experiments materials have played a key role in developing the work. Materials have been used both for an aesthetical as well as a functional point of view (Redström, 2009). It has been important to keep an open mind to the materials own will and qualities and to let them speak as purely as possible.

All developments of questions or experiments have been brought forward with the material. It is the materials that ad knowledge and understanding to the question discussed. Therfor a series of different arrangements and qualities of materials have been experimented with to see how the materials interpret the question of the work.

The experiments could as well have been preformed with only one material but would in that case rather had discussed the potential of a material in relation to spatiality. This way of working with several different materials addressing the same question is beneficial to get a broader perspective of the possible behaviour of spatiality.

Points

Physical points have been an important aspect of understanding relationships between things. The points have been my way of creating and viewing key-relationships between body and room.

When looking at the points of this work, the body is the active point and the architecture is the passive point and the in between being the possibility for change and a new solution. The points is referred to as the “aspect of connection” in the design rationale.

Aspect of time - storytelling?

The aspect of time as in preforming and storytelling has been left for the phase of application. Some experiments have been preformed in relation to the field with E-3, where a choreographer was invented to preform his interpretation of the sculpture. For the experiments presented in this work the aspect of time is mainly concentrated to:

- The getting in and out of the experiments
- Type of movement

“Field testing” - breaking out of the frame!

In order to explore the experiments in relation to the field of dance and performance an important aspect have been to invite people in for testing of the experiments as well as taking the experiments out to meet with an audience (Koskinen, 2011).

People have been invited in for different parts of the process starting with early experimenting with Göran Johansson, in November 2014, to a performance with choreographer Israel Aloni at 3 våningen, Gothenburg) “måndans 6” in Gothenburg on the 22 of february till the last day of experimentation one day before the presentation.

Jonathan Bjerstedt, a photographer, was also invented as adviser to get his view on the pieces themselves and his thoughts on the documentation. All these inputs have been an important part of developing the work that continues to the day of the examination.

The people invited have all had a background in one way or an other relating to the field of research. They where all invited to bring their perspective to the work and to provide me with understanding and another perspective of the work.

The frame of the camera

The camera was at first just a tool for documenting and communicating the work. As the process went on decisions about the works started to form based on the frame of communicating. The decisions was more of a communication between the work and the frame and how the work could be made more clear by the use of the frame. When developing the work or applying it to a performance a new “frame” will be formed and the work will need to be reviewed in relation to the context.
Design rationale

Materials

Since the materials are what is mainly changing within the fields of fashion and architecture. They have been quite important to the work. The aim has been to try move freely between the different materials in search of new behavioural aspect that could be discussed in relation to the definition of dress. Weight and strength has been two important aspect that I constantly have been trying to work with regarding materials ability to carry its own weight. Still, as materials need to react up on the body, materials that possesses elasticity or flexibility have been the most successful examples. This can be exemplified by looking at E-11 and E-12 where the material is, in E-11, using its own elasticity and in E-12 are being arranged to gain flexibility.

Materials have been used both for an aesthetical as well as a functional point of view. It has been important to keep an open mind to the materials own potential and behaviour and to let them speak as purely as possible.

All developments of questions or experiments have been brought forward by the materials as they ad knowledge, understanding and further questioning of frame and the aim of the work.

Decision regarding choice of materiels and developments have been based on the materials ability to pre-form in relation to the following aspects:

- **Time** speed, tempo, type of movement
- **Volume** size, spatiality, dimensionality
- **Connection** relation between body and room, also relating to the question of volume

The aim has been to present a vary of examples representing the different possibilities of each aspect.

**Aspect of time**

The aspect of time is understood through the materials behaviours and how it reacts up on the movement of the body. Something can for ex slowly, restrict, prolong or just a reaction up on the movement of the body. The movement can also be distant to the body.

**Aspect of volume**

The aspect of volume regards the size and dimensions of a shape and how it is transformed. It is about how materials are arranged regarding proportions and distances and about the proportion between body and the arranged material.

The aspect of volume can also be divided into subcategories up on how volume is constructed/explained. As to how points, lines and surfaces are the basics of describing volume (Ching, 2005) The aspect of structure is also added as the next step as how it gives properties to a volume. Volume being a concept closely related to spatiality as to how it measures three dimensionality.

**Aspect of connection**

The aspects of connection is about how the shape relates to the body and room. References can be done to how we traditionally wear costume or place ourself in a room. The aspect of connection was also effected by the amount of bodies involved in the piec and can be discusses by the use of colour.
In the following pages a selection of experiments from some of the series will be presented. The pictures are presented in a time-line starting with the first experiments on the top left ending with the last on the bottom right. The experiments marked with green are the ones that have been chosen as result.
<table>
<thead>
<tr>
<th>E-1</th>
<th>E-2</th>
<th>E-3</th>
<th>E-4</th>
<th>E-5</th>
<th>E-6</th>
<th>E-7</th>
<th>E-8</th>
<th>E-9</th>
<th>E-10</th>
<th>E-11</th>
<th>E-12</th>
<th>E-13</th>
<th>E-14</th>
<th>E-15</th>
</tr>
</thead>
<tbody>
<tr>
<td>E-1-1</td>
<td>E-2-1</td>
<td>E-3-1</td>
<td>E-4-1</td>
<td>E-5-1</td>
<td>E-6-1</td>
<td>E-7-1</td>
<td>E-8-1</td>
<td>E-9-1</td>
<td>E-10-1</td>
<td>E-11-1-a</td>
<td>E-12-1</td>
<td>E-13-1-a</td>
<td>E-14-1</td>
<td>E-15-1</td>
</tr>
<tr>
<td>E-1-2</td>
<td></td>
<td>E-3-2-a</td>
<td>E-4-2</td>
<td>E-5-2-a</td>
<td>E-6-2</td>
<td>E-7-2</td>
<td>E-8-2</td>
<td>E-9-2</td>
<td>E-10-2</td>
<td>E-11-1-b</td>
<td>E-12-2</td>
<td>E-13-1-b</td>
<td>E-14-2-a</td>
<td>E-15-2</td>
</tr>
<tr>
<td>E-1-3</td>
<td></td>
<td>E-3-2-b</td>
<td>E-4-3</td>
<td>E-5-2-b</td>
<td>E-6-3</td>
<td>E-7-3</td>
<td>E-8-3</td>
<td>E-9-3</td>
<td>E-10-3</td>
<td>E-11-2</td>
<td>E-12-3</td>
<td>E-13-2</td>
<td>E-14-2-b</td>
<td></td>
</tr>
<tr>
<td>E-1-4</td>
<td></td>
<td>E-3-2-c</td>
<td>E-4-4</td>
<td>E-5-2-c</td>
<td>E-6-4</td>
<td>E-7-4</td>
<td>E-9-4</td>
<td></td>
<td></td>
<td>E-11-3</td>
<td>E-12-4</td>
<td>E-13-3</td>
<td>E-14-3</td>
<td></td>
</tr>
<tr>
<td>E-1-5</td>
<td></td>
<td>E-3-2-d</td>
<td>E-4-5</td>
<td>E-5-2-d</td>
<td>E-6-5</td>
<td>E-7-5</td>
<td>E-9-5-a</td>
<td></td>
<td></td>
<td>E-11-4</td>
<td>E-12-5</td>
<td>E-13-4</td>
<td>E-14-4</td>
<td></td>
</tr>
<tr>
<td>E-1-6</td>
<td></td>
<td>E-3-3-a</td>
<td>E-4-6</td>
<td>E-5-2-e</td>
<td>E-6-6</td>
<td>E-7-6</td>
<td>E-9-5-b</td>
<td></td>
<td></td>
<td>E-11-5</td>
<td>E-12-6</td>
<td>E-13-5</td>
<td>E-14-5</td>
<td></td>
</tr>
<tr>
<td>E-1-7</td>
<td></td>
<td>E-3-3-b</td>
<td>E-4-7</td>
<td>E-5-3</td>
<td>E-6-7</td>
<td>E-7-7</td>
<td>E-9-6</td>
<td></td>
<td></td>
<td>E-11-6</td>
<td>E-12-7</td>
<td>E-13-6</td>
<td>E-14-6</td>
<td></td>
</tr>
<tr>
<td>E-1-8</td>
<td></td>
<td>E-3-3-c</td>
<td>E-4-8</td>
<td>E-5-4</td>
<td>E-6-8</td>
<td>E-7-8</td>
<td></td>
<td></td>
<td></td>
<td>E-11-7</td>
<td>E-12-8</td>
<td>E-13-7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-4</td>
<td></td>
<td>E-5-5</td>
<td>E-7-9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E-11-8</td>
<td>E-12-9</td>
<td>E-13-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-5</td>
<td></td>
<td>E-5-6</td>
<td>E-7-10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E-11-9</td>
<td>E-12-10</td>
<td>E-13-9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-6</td>
<td></td>
<td>E-5-7</td>
<td>E-7-11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E-11-10</td>
<td>E-12-11</td>
<td>E-13-10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-7</td>
<td></td>
<td>E-5-8</td>
<td>E-7-12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E-11-11</td>
<td>E-13-11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-8</td>
<td></td>
<td>E-5-9</td>
<td>E-7-13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E-11-12</td>
<td>E-13-12</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-9</td>
<td></td>
<td>E-5-10</td>
<td>E-7-14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-10</td>
<td></td>
<td>E-5-11</td>
<td>E-7-15</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E-3-11</td>
<td></td>
<td>E-5-12</td>
<td>E-7-16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E-5-13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
E-1

WHEN IS WHAT?

A FLOOR

live / body / frame of the body

BIGGER ROOM / SCALE

WHAT IF THE SURFACE IS COVERED?

towards wall / with brush

A GARMENT

in the middle of the room / upright

OTHER PORTRAITS / A CLOTH

A GARMENT

paradigm on myself

WITH A MORE SYSTEMATIC PAINTING
What if something is placed in between body and room?

Another hanging

4 x 3 M

Higher up

What if we are 2?

Elastic threads!! 2 x 3 M

What if we are outside?

Horizontal hanging

6 pieces

An other hanging

Low and narrow

2 pieces
What if the body has one point and the wall has meaning?

What if one point forms another wall?

Other materials: Body/Field.

More.

Also thicker threads.

What about the other side: the feet.

Quite hard to move in...
What if the points of the body continue into space/room?

Would black be more clear? I think so! Body and joints more corrected.

2 points of the body

Body at center, one point

Body extended

Two persons
E6
THINGS THAT CAN EXPAND.

SMALL SCALE

THE FULL SCALE EXPERIMENT WITH PAPER/PLYWOOD/TEXTILE WAS EITHER BREAKING OR COLLAPSING

Why did I stop with this?
Body-light-room-light is the most common way to change spatial qualities.

measurability distances

points of the hands

other type of light source

front + 2 people

from back spatial change of plane from front to flatness of back.

back spatial change of plane from front to flatness of back.
WHAT ABOUT THE NEGATIVE SPACE (SHAPE)?

Other approach

Cable material person

Full scale
If the body is free, how small does the shape need to be?
E-13
Trace of a Movement, The Changing of Spatiality

What if I use my magnet paint?

TheSpatiality of a ladder
Smallest Distances

The Spatiality is changed but it is temporary and gets stuck.

Just the trace...
E-14 THE RANGE OF ARMS AND LEGS?
(ANOTHER TYPE OF MOVEMENT)

E-15 INSIDE OUTSIDE, THE COMMON SPACE OF THE BODY.
E-1
- Time, E-1 relates to the aspect of time by behaving in a restricting way. The restricting behaviour of the plastic is effected by both the amount of material (volume) as well as its natural stiffness.
- Volume, E-1 has a static relationship to volume meaning that the shape is the same in size. But the experience of the volume changes when the shape moved in and later painted on and the visible body and the lines disappears behind the paint. When the surface changes into blue the movement is suddenly perceived as being preformed by the shape as the body no longer is visible.
- Connection, E-1 is connected to the floor with a square arrangement referring to traditional boundaries of room and on the body on arms and legs with “holes” referring to how a garment traditionally is worn.

The covering of the surface of E-1 was the point of break-through when a shape goes from being bodily, to becoming a shape. Also referring to the relationship between lines and surface.

E-3
- Time, E-3 is one example where the movement of the body is prolonged and almost “ekoing”. In the process of developing E-3 different elastics where experimented with to look for different reactions and speeds of movements with the aim of creating a sculpture with a very “long” and soft time aspect.
- Volume, E-3 has a great capacity of changing position in room as well as changing in volume. The volume can change between a diameter of ca 5 meters to being on the body and then back (depending of the arrangement). Making the experience shift between something connected with the room and the body.
- Connection, E-3 has the same type of connection between body and material and room. Between room and material as well as material and body there are elastic threads placing the material in between creating a new space of the body.

When the elastic threads entered the pice the reactiveness of the shape and its potential to shift in scale made a great improvement to the pice.

E-4
- Time, E-4 has a slow prolonging behaviour. The natural behaviour of the materials arrangement is to fall down towards the floor but it is kept up by the body.
- Volume, E-4 has a quite dynamic relationship with volume and has the possibility to perform several different shapes in different volumes both with bodies at the centre of the shape and with bodies at the borders of the shape.
- Connection, E-4 is placed on the heads of two persons and then it is connected spread out on the wall. The threads are mixed in position on the wall making the spatiality into something common but being effected individually by the people inside.

E-5
- Time, E-5 has a irregularity in material behaviour, the movement is prolonged but the shape created is depending upon the meeting of the joints. The movement carries on after the movement of the body is done.
- Volume, E-5 is flexible in volume and creates different arrangements of volume and spatiality depending upon the position of the moving body. The use of the line is making the aspect of volume refer much to the proportions created for the room in wish it is preformed but also to the shape created within the material.
- Connection, E-5 is about the relationship of two points, one point of the body and one of the room. The shape of the body is experienced to continue into the room due to the scale of the pipes and the colouring of them. The placement on the body is traditional.

For E-5 the change of colour to black was a key point in the process. Different arrangement of the pipes made through out the process created several relationships with different meaning, the experiments chosen for presentation was done to be complementary in the context.
E-7
- Time, E-7 has a quick response to body movement and it enlarges the movement making it perceived as faster and bigger. A small movement barely noticeable like breathing have a big spatial effect.
- Volume, E-7 has a big spatial diversity and changed a lot depending on position in room and type of movement. The piece is depending on the boundaries of a room in order to be experienced.
- Connection, E-7 has no physical connection to the room or the body but is an arrangement of the aspect of light, the moving body and the spatiality of a room that interact.

E-10
- Time, E-10 is in a close relationship to the body and is following its movement only adding a net of understanding. The material has a resistance forcing the body to make more of an effort to preform the movement far away from the body.
- Volume, E-10 has a simple relation to volume explaining the space of the body in relation to the space of the room as they are in a constant dialogue.
- Connection, E-10 has a focus on the end points of the body, head, hands and feet and the relationship between them measured by placing the body in sort of a grid. The movement of the body and the space it possesses is here explained by the end points of the body in relation to the rest of the room.

E-11
- Time, in E-11 is the movement of the material is direct in relation to the body movement. Because of the tension of the material the movement does not continues on but stops when the body is still.
- Volume, E-11 is without a body inside just a flat material centred in a room but when a body enters the volume changes. E-11 has its restrictions regarding volume and is not only effected by the moving body but also the reversed is the case.
- Connection, in E-11 the aspect of connection is close with the aspect of volume for it is in the size of the shape that the connection happens. The shape is connected to the room through strings at the end corner of the piece but also to the floor through the body. The body is quite free to move with in the boundaries of the shape but also very much restricted to move within the boundaries of the shape replying to the question how small needs the room to before it turns into a garment.

E-12
- Time, E-12 has a slow time aspect that is a bit irregular. The movement from the body is prolonged because of how the material interacts within itself.
- Volume, E-12 changes in volume depending up on the movement of the hands and feet. It changes from flat to a vary of different geometrical sculptures. It also have the possibility to distance its self from the body making the space inside visible questioning the inside and the outside.
- Connection, E-12 is connected by the hands and feet on the body. the most flexible part that show the largest rage. It if connected to room through the floor under neath the shape.
RESULT

The result of this work is 8 experiments that should be viewed as sketches materialized. The experiments presented propose another contexts of the body placed at the intersect between body an room. The work consists of abstract examples up on this relationship as well as concrete suggestions. The experiments have a potential for further development within several fields e.g. fashion design, interior design, architecture and performance. Before adapting them different levels of changes are needed. The changes can be as simple as a change in arranging the objects to provide more space or it could be that a new material needs to be developed. However, as they are presented as artistic research they can still be relevant to other fields.

The practical work has proven that another "skin" of the body is mainly depending up on how the following factors relation to the moving body;

- Scale and attachments relation to the skins of the body (shape)
- Reactive qualities effect on the definition of the skins of the body (arrangement of material)

(Both these factors being in a direct relationship to point, line, surface and structure)

The reactive qualities are however more crucial as to how it both relates to the scale of the body as it is a suggestive extension of the body.

The work is based up on the founding from my work and experimentation within the filed of dance performance and films where constructed reality is divided into categorizes, as they are in real life (e.g., costume design=fashion, set design=architecture/interior design). When being so aware of the definitions within this context it opens up for discussion up on the definitions. Because of the nature of the experiments it is still relevant to bringing the examples back to the context of a performance. Staged storytelling do create the same distance as SI-FI and other fiction and do in that sense inform and prepare an audience for future development but also ask further questions for other research to reply upon.

The outcome of the work show that there are opportunity for developing another materiality of the body in relation to the findings mentioned above. Through changing the way we view; the skins of the body, the materiality and the way we construct it.
THE PRESENCE OF THE BODY
LINE/SURFACE
INSIDE/OUTSIDE
E-4
TWO BODIES
INSIDE / OUTSIDE
BOUNDARIES
E-7
LIGHT
ABSTRACTION
UP SCALING
EXPERIENCE OF ROOM
E-12
EXTENSION
SCULPTURE
OPEN/CLOSED
FLEXIBLE
As to understand the work, within this thesis, I have chosen a series of 4 images of each experiments that prove the potential of each result. The choice to show 4 is to be able to provide the viewer with clear examples what is the specific qualities of each examples at the same time as the amount can provide the viewer with an understanding of the movement and behaviour of the material.

This work will also be presented within the frame of an exhibition at the textile museum Borås. When presented there, it will be a possibility of presenting the pieces as videos to communicate the movement of the materials. Still I will use photos to present my work to be clear to the visitors about the vital points of each piece. However I do see the sculptures as my result but because of their dependency of the body they are not the ultimate way of communicating my work.

However, in all this formats, the “rooms” are all quite clean and I think that the projects can benefit from changing into a urban context where there is not architecture frame for the sculptures.

The work is presented as a series starting with E-1 to E-12. The choice of presenting it in that way is to stay true to the process and invite the viewer to follow how the experiments are forming each other. Then changing the line of presentation it changes the discussion preformed within the work, this is exemplified on page 140-141 as part of the discussion.

Above and to the right the same experiment is presented but in two different ways. Above it is cropped and a piece without the body visible is chosen. The experience of the sculpture is as a sculpture. On the opposite page the pictures are not cropped and a series of movements are presented. The experience of the sculpture becomes interactive.
The frame of presentation does relate to the question upon application. The work has an origin within the field of performance one possible form of presentation is to bring it back there. In the process of developing the series this have been taken into consideration with in E-3 (see the following page). When presented at 3:våningen the context of the piece and the interpreter shifted but the message stayed the same. After the performance I spook with the audience to collect their experience. A man told his experience of the piece and compared it with when you enter a new context, and meet new people. First you are careful and seeking. Then the new context starts to change you. And you become coloured by it. Until you are totally consumed by it. Still, the piece evokes the same kind of question.

In the following pages it is shown how even when a sculpture is presented as a performance there is still a vary of ways of presenting the performance. As mentioned before, when presenting a series of pieces the movement of them is understood however other qualities such as materials, and relationship between body and shape may not be as clear. When presenting only one picture you open up the viewers imagination through their curiosity but also you decide what you want to show. In this case the shapes reactivity towards the body was at focus. Which is made clear by Israel Alonis placement within the sculpture and the tension pulling the units of materials towards that same corner.
Discussion

The main findings within this work in the relation to the aim is that the following ingredients are crucial for creating another context for the body;

- Another definition of the skins is depending on the relationship between scale and attachment.

  In my attempts to place my work in between the “traditional” skins, the play with this two factors have been important. There has been a balance between at all times make sure that the body is the force reacting within the arranged materials and not making the experiments into either a room or a dress.

  E.g in E-1 the shape is small and restricting and the body needs therefor a “way out” to make the body the main force. In E-11, the body isn’t attached in a traditional way, but due to the aspect of scale, as shape encloses the body the attachments are the surface of the shape (room).

- For developing another skin with the body at centre interactive and reactive materials/arrangements are crucial.

  Having the movement of the body at the centre it has proven successful that the materials also poses ability to react up on the movement of the body. The reactive and responsive materials or arrangement of materials make the experiments shift in definition relating to sometime “room” and sometime “dress”.

  E.g E-12 the materials are arranged in triangles and squares making the material, first, react upon the body movement, then, meet within its material and form shapes that in different shapes and scales relate to the body. In E-7 the material is projected on the wall through the body making the spatiality clearly depending up on the movement of the body as it questions where the body end.

Relevancy?

This work exemplifies 8 alternative approaches towards the body. The work is placed within the context of fashion design but in order to find a new preceptive on dress (a new materiality of the body) it has been relevant for to look at other fields in order to develop the field of fashion. The focus has been on architecture, performance, dance, film, textile design. Looking back at the fields from wish the knowledge was borrowed, this artistic research may be beneficial for other developments with in this fields. Just as David Odde, biomedical engineer collaborates with dancers in the “The Moving Cell Project” (Flinck, Odde 2013). Where he uses dancers to act out molecules and molecular processes, to learn more and get other perspective. This artistic work is working in the same way as the dancers as it presenting an interpretation and another view upon the possibilities regarding the context of the body in line with the current developments. This work can be further developed within several fields. To reach the full potential of each example it might even be necessary to make versions that more relate to specific fields (but that is for development).

The artistic fields are also preparing us for future developments within science, in this way this experiments functions as a communicator between public and science. Therefore communication is one aspect proving it relevant to present the work within the context of a performance.

At this moment several dance companies collaborate interdisciplinary with artists and scientists such as The black label collaborating with David Odde, biomedical engineer (Flinck, Odde 2013), and Garry Stewart collaborating with artist Louis-Philippe Demers (Stewart, Demmers 2006) to the constant collaborations that Sasha Waltz perform with in her dance company (Waltz, 2015). This examples show the possibilities of using dance as communication both as method for innovation as much as communicator of innovation as well as relevancy of interdisciplinary works.
The arrangement of examples show an important perspective on how they are read and how different things can be discussed with them. Above there is a suggestive arrangement of the examples proposing an other way of discussing the work with the enclosure of materiality and its relationship to the body.
Another finding was when dividing the work into the categories above and a pattern merges that shows the true implications of the use of these tools. The relation between point, line, surface and structure creates sub-categories in the work that within its category discusses up on its relationship between the e.g different ways lines relate to body and room. But the line is always a line, it always relates the same way between its end points even when what happens in between can become rather complex.

The closer they are to a the point the more explanatory they are perceived though the explanation may be perceived as a rather abstract idea about the skins.

The point serves as a motive for the other experiments as it motivates the in-between. The experiments categorized as line become because of their simplicity quickly understood as a "measurement" and could therefor be seen as the basics of this investigation. Becoming more complex as the units of lines increase. The surface show up on the relationship of scale and body focusing on material as boundary. As to the works categorized as structures have the possibility of working with in-between and new qualities merging from the arrangement of materials. Because of their construction they have the possibility of swishing between "dress" and "room" providing a dynamic result as result of the arrangement.

This categories control not type of material but arrangement of material meaning that when working with a line, the line is the only thing happening between the points leading to a certain way that a material responses to being arranged within a line. When working with a surface, the surface is depending upon the relationship between several points, and as to how you treat it: you don't break it. When working with a structure you work with even more points and in-betweens and distances that form a unity and new behaviour.

As to acknowledge this new recognitions an addition to the general formula for this work may be formed:

\[ M(b) = B(m)(A(x)P) \]

Where; M(b) - Materiality of the body, B(m) - body movement (A(x)P) arrangement of materials in relation to the construction of volume.
Other bodies

The complexity of points can be further understood as relating it to the aspect of time. When inviting Israel Aloni for making his interpretation of E-3 for “SPACIOUS” the way he moved within the material, when he created a story with his body, was simply one way for the information of the points (in time and space) to travel. Also when Göran Johansson choreographed E-1, he suggested more information and made quickly an interpretation of the shapes dialogue with movement.

The knowledge that dancers and choreographers bring to the work is mainly a more complex view up on what the body performs in relation to the sculpture. They view the path between points more complexity and see their body as an extension of the sculpture. When textile artist Elina Nilsson and also myself enter the sculptures the material is rather extending from the body onwards. The qualities that a dancer have to understand and interpret a movement of a material into his own body is an important aspect for the investigation but a more clear result is reached when “just” a movement is extended without expectations and interpretation.

However the sculptures behave in the same way whether it is a dancer, an artist or a buss driver inside.
Development

This work show plenty of opportunity for development both with in the individual examples as well as the over all aim.

If looking in to how the individual experiments could be developed the materials would be where to start. The experiments lack technical materials or technical solutions. Still they show upon a behaviour that is, in the present stage, mechanically constructed by the body movement but that could be constructed by technical solution responding to the body movement e.g. by using sensors. An adaption of the movements and qualities of the findings to technical solutions would be a possible development that also could make the findings more adapted to the fields of architecture and fashion.

E.g. E-7 could be further developed with by integrating the light sensors within the walls of the room that is reacting upon the movement of the body. At this moment the light is a static source within the room that is then transformed by the movement of the body in to another spatial expression. Or E-12 could be developed with sensors so that only a little movement from the body would be necessary for the space to change for the body this creating a more space efficient way of creating room, same volume in different “rooms”.

Depending on how these developments are conducted the examples become closer to an adaption within a field.

When looking at how this work has been developed, in dialogue with dancers, it is clear how it has effected the result. The sculptures are so to say "ready for stage" and have a strong performavit value. A proper development for the next step of this work would be to preform a dialogue with an architect and develop the experiments with their comments and background as communication.

A general development in relation to the aim rather then looking into the specifics would be to look further into possibilities of the understanding of the context of the body through the tools of creating volume (point, line, surface and structure) and other geometrical shapes relation to the body. This tools have had a big impact on my result and have shown a great understanding for the behaviour of the body and to put them at the centre of the investigation rather then using them as tools may create a greater understanding of the context of the body.
Reference list

Biloria, Dr. Nimish, active at Design Genesis and Hyperbody at Delft university Leacture at the Swedish school of Textiles 3/2 2015


Chouinard, M. (2005) bODY_rEMIX. Created at the Venice Biennale’s International Festival of Contemporary Dance, Italy.


Flinck, Carl, Odde, David (2013) “Moving cell project” https://www.youtube.com/watch?v=bV_RzVq4N-Rw [2015-04-04]


Koskinen, Ilpo Kalevi (2011). Design research through practice: from the lab, field, and showroom. Waltham, MA: Morgan Kaufmann


Redström, J, (2011) Some notes on program/experimental dia-lectics. In proceeding of Making Design Matter, Aalto University, Helsinki, Finland,


Schlemmer, Oskar (n.d.). Flats dance. https://www.youtube.com/watch?v=Ad0bUvTuXv8, [2015-03-16]


Thornquist, Clemens (2012). Arranged abstraction: definition by example in art research. Borås: The Textile Research Centre, CTF, The Swedish School of Textiles, University College of Borås


Wilson, Stephen (2010). Art + science now: how scientific research and technological innovation are becoming key to 21st-century aesthetics. London: Thames & Hudson