

**Making and Sharing Space:**

**Experiments with Body, Clothing and**

**Architecture**

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# Abstract

*Making and Sharing Space: Experiments with Body, Clothing and Architecture* investigates spatial situations generated by installations that test the optical relationship between the three ‘skins’: the body, clothes and architecture. As practice-led research, the resulting creations of the artistic practice are treated as experiments and consequently called ‘art-experiments’. The base of the art-experiments are participatory spatial installations that focus on the dressed, sensing body in movement. In the experimental set-up, the bodies, clothes and architecture are used as *constructive* elements to explore the three-skin relationship. The findings are the result of a collaboration between the researcher, the participants who visited the work, and the artworks themselves. The researcher is considered here as both an active participant and as an observer of the processes enabled by the art installations. Through their engagement with the art-experiments—as clothing and architecture—visitors also participate in the (re)making of the artwork and the architectural space.

Each of the art-experiments propose procedures for three-skin exploration and ask questions about space-making and experience-making. Each of the four art-experiments asks a ‘what if’ question. The first art-experiment, *Take Away Space*, questions the three-skin relationship by asking the question: “What if architectural space is transformed into a wearable accessory?” In the second art-experiment, *Clothed Paintings*, the question is: “What if the clothed body becomes an architectural element?” The third experiment, *[In]Corporeal Architecture*, challenges the relationship even further by asking the question: “What if we can experience someone else’s personal space(s)?” Finally, the last experiment, in the form of a student workshop, shares the interest in ‘wearing space’ with the first art-experiment but asks the more precise question: “What if we use corporeal experience of an architectural space to make a wearable object?”

Using a combination of critical reflection on my personal experiences of the art-experiments and the analysis of exhibition documentation and visitors’ response, the research explores how the clothed body participates in space-making processes. The methodology of the art-experiment has shaped the theoretical framework of the research, which includes theories and concepts that have contrasting viewpoints of the body and its multiple relationships with the immediate environment. Ideas of phenomenologists Maurice Merleau-Ponty and Juhani Pallasmaa on the sensorial relations of the body and its surroundings were adequate theoretical

bases for the analyses of the corporeal experience as a starting point of each art-experiment. The spatial events generated by the experiments highlighted intricate and dynamic relationships between the human and nonhuman participants (clothes and architecture). To address these complexities, it was appropriate to expand the framework to include theories on the agency of nonhuman by Bruno Latour, Jane Bennet, Tim Ingold and Ian Hodder and the process philosophy of Madeline Gins and Shusaku Arakawa, Erin Manning and Gilles Deleuze and Félix Guattari.

The art-experiments could be described as a probing polygon for the disruption of a default three-skin relationship. The art-experiments resulted in the creation of a new body–clothes–architectural assemblages where skins continuously transform and absorb each other. Instead of providing answers to the ‘what if’ questions, the experiments revealed essential ‘cross-sections’ of the spatial situations resulting from the experiments: body-clothes, space-making, wearing space and sharing space.

## Declaration

This is to certify that

- (i) *the thesis comprises only my original work towards the Doctor of Philosophy except where indicated in the preface,*
- (ii) *due acknowledgement has been made in the text to all other material used,*
- (iii) *the thesis is less than 50,000 words in length, exclusive of figures, tables, bibliography and appendices*

Danica Karaičić, March 2021

## Preface

All four art-experiments conducted in this research involved the participation of other people. In *Take Away Space*, *Clothed Paintings* and *[In]Corporeal Architecture* art-experiments, each visitor who engaged with the installation became a participant in the process of making architectural space. The fourth art-experiment, *Helsinki Dress Me Up* was a student workshop, and required student participation in design production. Participating students were Nazanin Akbarian, Talisa Dwiyani and Liisa Kivimaä. I do not claim any rights on the student work. However, I keep the artistic authorship of these art-experiments, except in the case of *Clothed Paintings*.

*Clothed Paintings* was a collaboration with Serbian artist, Aleksandar Dimitrijević. It was the second iteration of the project that started in 2013. Dimitrijević and I developed the installation and its separate components with my guidance during the initial planning stages and subsequent execution of the exhibition.

The third chapter of the thesis was partially published online as an article under the title *[In]Corporeal Architecture: On the Clothed Body and Architectural Space* by *AM Journal of Art and Media Studies* on April 15, 2019.

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Thank you to my PhD friends for all engaging discussions, especially Jaye Scott Early, Vanessa Godden, Elmedin Žunić, Juliana España Keller, Carissa Lee Godwin, Rebecca Najdowski, Rick Evertsz, Marija Cvetinović and Ivana Mirosavić. I am grateful to Rudolf Keller, Mihajlo Elaković and Kylie White for being my right hand during the setup of the *Take Away Space* and the final PhD exhibition. I owe my gratitude to Claire Weigall for emotive stories inspired by *Take Away Space* and Jared Kuvent for photo documentation. Thank you to Aleksandar Dimitrijević for stimulating collaboration on *Clothed Paintings*. I am looking forward to our next collaboration. I owe my gratitude to the UVUU team and their dedication in preparing the exhibition of *Clothed Paintings*. My sincere thanks to Nick Waddell, for inviting me to participate in the *Double Bind*

project with my art-experiment *[In]Corporeal Architecture*, and Riou Lidderdale for your help with the production of the body-clothes. To Rebecca Conroy, thank you for the editorial work during the lockdown.

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# Introduction (part 1): Art-experiments

*Making and Sharing Space: Experiments with Body, Clothes and Architecture* is a practice-led research project that explores architectural events resulting from experiments in the relationship between body, clothes and architecture. This research is concerned with re-examining and re-experiencing ‘our’ relationship with our body in relation to clothing and architecture. For the purpose of this research, I conducted a series of art-experiments to ‘test’ these relations and propose the art-experiment as a procedure for asking questions about space-making and experience-making. Each of the art-experiments conducted during the research asked a ‘what if’ question that helped facilitate unpacking the assumptions we have about our relationship to our body, to clothing, and to architecture. It asked: What if architectural space is transformed into a wearable accessory; What if the clothed body becomes a dynamic architectural element; What if we can experience someone else’s personal space(s); and finally it asked, What if we use corporeal experience of an architectural space to make a wearable object. The aim of the art-experiments was not to find an answer, but rather to ‘trouble’ our assumptions and diagram possible new ways of understanding these relations.

In theories of architecture and clothing, the body, clothes and architecture are often understood as three skins laid upon each other. Because clothes are physically closest to our own skin—our first skin—they are often referred to as the second skin, and in a similar vein, architecture with its varying distance from the body, is considered the third skin.<sup>1</sup> In this study, I propose that the body is a moving, sensing organism that is never separate from its surroundings, nor from its clothing and architecture. We experience this linkage on a daily basis: such as when we get dressed and forget that we are wearing an item of clothing, such as comfortable underwear or socks; or in the feeling of belonging to some architectural spaces more than others, as spaces that better suit our personalities. In order to experiment with and foreground these linkages and the relations between the three skins, and understand how they are intrinsically connected to the experience of space, I created a number of participatory installations, or art-experiments, that build on bodily engagement. Through these experiments I wish to reveal this relatedness—and to study the role the built environment plays in generating body movements, and identify how clothes and architecture relate to memories and identities.

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<sup>1</sup> Marilyn J. Horn and Lois M. Gurel, *The Second Skin: An Interdisciplinary Study of Clothing*, 3rd ed (Boston: Houghton Mifflin, 1981); Scott Drake, *The Third Skin: Architecture Technology and Environment* (Sydney: UNSW Press, 2007).

During the course of my project, I conducted four art-experiments to test the quality of relatedness between the body, clothes and architecture, three of which were set as participative installations and one as a student workshop. The first installation, *Take Away Space*, consisted of a white plaster wall with garments embedded and imprinted on the bricks. Visitors were invited to chisel the wall, make jewellery and take it away. Here I was interested in space-making and how wearing space enabled a sharing of identities. The second art-experiment, *Clothed Paintings II*, was also a participatory installation that included clothes and textile. It was composed of long textile strips attached by zippers and stretched between two large paintings and wooden framed boxes. Visitors had an opportunity to play with the strips and change their position by (un)zipping them on and off. Once again I investigated space-making processes, but in this case, I considered the body as an architectural element. The third art-experiment, *[In]Corporeal Architecture* was presented as a spatial setup of the existing space of the exhibition venue and the textually described space of my apartment. The textile casts of my torso were ‘provided’ for the visitors to wear while taking a walk through the installation. My main interests in this art-experiment are the relations between material and immaterial architecture and the capacity of the body to participate in space-making. The last art-experiment, *Helsinki Dress Me Up*, was a workshop for students of art, design and architecture conducted in Helsinki. The concept and focus of this experiment was on the way architectural elements and the sensorial experience of the city can be ‘translated’ into wearable objects. I will provide more details on the art-experiments in the section ‘Art-experiments and Chapter Overview’.

## Methodology of Art-experiments

Following Jane Rendell’s critical spatial practice, my research is organised into a series of experimental and participatory spatial art installations, each of which have a specific focus on the dressed, sensing body in movement.<sup>2</sup> As mentioned earlier, I call these testings *art-experiments*.<sup>3</sup> Similar to the ‘why’ and ‘how’ in science, *art-experiments* ask ‘what if’ types of questions. The ‘what if’ questions are vague at the beginning of the experiment but become clearer after analysis. In keeping with the scientific method, experiments are typically conducted in a laboratory setting to test a hypothesis. The Oxford English Dictionary Online defines it as “a course of action tentatively adopted without being sure of the outcome / try out new ideas or methods” while the

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<sup>2</sup> Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006), 1–12.

<sup>3</sup> I use a hyphen in *art-experiment* to emphasise the link between creative and intuitive, and scientific and intentional nature of the practical aspect in my research.

Cambridge English Dictionary Online claims that to experiment is “to try something in order to discover what it is like or to find out more about it.”<sup>4</sup> In this study, the laboratory for the art-experiments is located in the architectural space of an exhibition venue and the city. The aim of these art-experiments is to offer new experiences of the body and three skins through a situational event. This approach suggests an opportunity to learn about the world as children do; studies have demonstrated that children use basic scientific methods and conduct simple experiments to find out more about the world around them.<sup>5</sup> From an early age, children adopt this way of learning through testing or active corporeal learning which includes all the senses.<sup>6</sup>

It is pertinent to my study that we consider the significant differences in meaning and what I am referring to when I say art-experiments and what is meant by the term ‘experimental art’. The key concern of experimental art is to explore the possibilities of materials, techniques, technology and science in art ‘production’.<sup>7</sup> In contrast, the art-experiment is concerned with testing and asking questions: an opening out of experience for the audience as well as for the artist. In my study, I perceive art in line with the definition provided in the Cambridge English Dictionary as the making of objects that have “emotional power” and which “express feelings; an activity through which particular ideas and expressions emerge.”<sup>8</sup> Material artefacts in art-experiments might have aesthetic value, but the distinction here is that the focus remains on the process, rather than the final physical product. Following the proposal that artistic process be considered as a manner and way of practice, art-experiments can be seen as procedures for space-making and experience-making.<sup>9</sup>

In most art-experiments, I perform the role of active participant and researcher—by being a maker (the artist and the architect) of the installations and simultaneously an active observer<sup>10</sup> (the scientist) of the processes enabled by these installations. However, in some art-experiments, I am not the only maker in this process: I share this role with participating visitors. Via an

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<sup>4</sup> Lexico Dictionaries | English, s.v. 'Experiment,' accessed December 2, 2019, <https://www.lexico.com/en/definition/experiment>; Cambridge English Dictionary, s.v. 'Experiment,' accessed December 2, 2019, <https://dictionary.cambridge.org/dictionary/english/experiment>.

<sup>5</sup> Chloe McIvor, "Learning by Experiment Is All in a Day's Play", *Nature: International Weekly Journal of Science*, 26 July 2011, <https://doi.org/10.1038/news.2011.442>.

<sup>6</sup> Mary Hohmann, David P. Weikart, and Ann S. Epstein, *Educating Young Children: Active Learning Practices for Preschool and Child Care Programs* (Ypsilanti, MI: High/Scope Press, 1995), 17.

<sup>7</sup> Ian Chilvers and John Glaves-Smith, "Experimental Art", in *A Dictionary of Modern and Contemporary Art* (Oxford University Press, 2015), <http://www.oxfordreference.com/view/10.1093/acref/9780191792229.001.0001/acref-9780191792229-e-826>.

<sup>8</sup> Lexico Dictionaries | English, s.v. 'Art,' accessed December 2, 2019, <https://www.lexico.com/en/definition/art>; Cambridge English Dictionary, s.v. 'Art,' accessed December 2, 2019, <https://dictionary.cambridge.org/dictionary/english/art>.

<sup>9</sup> Erin Manning, *The Minor Gesture* (Durham: Duke University Press, 2016).

<sup>10</sup> I am aware that when I observe visitors this act of observation affects their behaviour, and thus my notes cannot present the ‘reality’ of the observed moment.

exploration of created architectural spaces, visitors surpass their role as mere observers and become active participants and co-creators of these artworks. The art-experiments aim to create an atmosphere for the close and intimate encounter between visitors/participants and the artwork. I developed a concept for each art-experiment which draws from my interest in phenomenology and the bodily experience of the created spaces from a first-person point of view. As a maker, I remained focused on the phenomenological in the making phase of the installation elements and the participative stage when visitors engaged and further developed the artworks. As a researcher, I observed the happenings and analysed the documentation of different artwork stages. I recognised two crucial moments: first, the human element was not alone in the making process nor in the events created by the art-experiments. Second, the first-person point was insufficient to explain the events I observed. In this way, the art-experiment methodology guided me towards opposing philosophical frameworks. On one side is positioned phenomenology which centres the human and treats the body as the most relevant, if not the only, source of knowledge; on the other side, I considered new materialism which acknowledges the more-than-human actors and process philosophy that holds experience and the body to be dynamic. The tension between my phenomenological experience of bodies/clothes in architectural space and a growing apprehension of the power of the nonhuman in creating the art-event became critical to my understanding of the relational co-creation between the body, clothes and architectural space. This theoretical framework will be explained in more detail in *Introduction part 2*.

In this work, art-experiments are composed as a hybrid mix of scientific and artistic research. Despite my use of quantitative methods in pursuing the art-experiment—methods that are expected to give objective data (like in science)—my intention is not to get precise data, but rather to trouble the notion of ‘data’. For example, in the art-experiment *Take Away Space* I used a questionnaire to learn more about the visitors’ experience in the installation. One of the questions asks participants to rank the senses according to the impact they had on the participants’ experience. I use these answers to provide insight into how this group of participants engaged with and experienced the installation. Apart from inquiry and participation as methods in my research, I also employed sensory ethnography and autoethnography. This approach provided me with diverse data. At times, when the ‘data’ became incoherent, I used diagramming as a relational tool. In the section *Thinking through diagrams*, I will discuss the diagram as a representational, thinking, relational and generative apparatus.

- **Ethnographic methods: participation, inquiry, observation and reflection**

Participation is an important aspect of my methodology, particularly in the case of the installations where I create a setup and architectural atmosphere within which visitors engage with and create

their own architecture. The most important aspect of the visitors' participation is *space-making*, which I analyse in the first three chapters. It is through the engagement and participation with the art-experiment that the 'art' becomes manifest.

The nature of every experiment is that it can succeed or fail. In science, an experiment is successful if it proves a hypothesis. In my research, art-experiments do not attempt to confirm or deny a theory or idea; furthermore, they are considered successful if they challenge the existing ideas and concepts and generate new knowledge. The risk that all or some part of the art-experiments would be unsuccessful was a critical part of the research process. It also helped me with my inquiry, another relevant aspect of my methodology. For example, in the first art-experiment, *Take Away Space*, I prepared a questionnaire for the participants. After reading their responses, I found that the written form of the inquiry limited the answers to short and less elaborate responses, resulting in more predictable 'data'. I realised that a semi-structured interview with open-ended questions would be a more suitable form of enquiry for the next art-experiment, *Clothed Paintings II*. Subsequently, this approach then allowed me to follow the interest of the person I was talking to and incorporate their unique experiences into my analyses.

Whenever it was possible, I was taking observation notes, including video and photo documentation. This allowed me to take a few steps back, to revisit and rethink. Yet, I am also aware that my observation of the visitors affected their behaviour, and that my notes cannot present the 'reality' but rather offer particular, situated, partial observations. Even the so-called data that I gathered—such photographs and video documentation were not a re-presentation of 'reality'. Ethical requirements for each art-experiment imposed limitations on the photo and video documentation. In the case where the photographs and videos I took included people, their faces were blurred or rendered invisible to protect their anonymity. This required me to think differently about how I was to analyse the art-experiments that I had initiated.

As both an observer of and a participant in the art-experiments, I often reflect on the sensory experiences of participants and my own experience when trying to analyse them. In this way, I take on the role of sensory ethnographer and autoethnographer. Ethnographer Sarah Pink proposes that sensory ethnography encourages researchers to actively participate in a practice to experience the environments of the people they aim to understand.<sup>11</sup> Pink emphasises how participation allows embodied learning through the senses (i.e. the body) and sensory memory. Using a combination of reflection on personal experiences of first making and then participating in the artworks myself, analysis of exhibition documentation, and visitors' engagement and response to

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<sup>11</sup> Sarah Pink, *Doing Sensory Ethnography* (London: SAGE Publications Ltd, 2009).

questionnaires and interviews<sup>12</sup>, I explored how the clothed architectural body participates in space-making processes. My process intends to follow Pink's proposal and the task of the reflexive sensory ethnographer: "to develop an awareness of how she or he becomes involved in not only participating in 'other people's' practice, but also in anticipating her or his co-involvement in the constitution of places, and to identify the points of intervention of her or his own intentionality and subjectivity."<sup>13</sup>

It is important to note that in my approach to sensory ethnography I hold a somewhat paradoxical position. Unlike ethnographers who mostly respond to established cultural and spatial conditions, the spaces that my art-experiments open up for participants to engage with, are the same spaces I engage with and reflect on. My autoethnographic reflections do not simply end with my own experiences of participating in art-experiments, but also involve reflections on *making* them. Autoethnographers Stacy Holman Jones, Tony Adams and Carolyn Ellis noticed that "embracing vulnerability with purpose and creating a reciprocal relationship with audiences in order to compel a response" are two important characteristics of autoethnography.<sup>14</sup> In the process of sharing my personal experiences I *expose* myself to the reader and am vulnerable. This takes me to the final step of my autoethnographic research which is associated with the atmosphere of writing. Juhani Pallasmaa observes that his writing process affects his research findings by introducing new ideas: "To me, this moment in a creative process is associated with atmosphere. That is the point where the work has obtained an atmosphere in itself, a unity and a character on its own. It begins to project on you."<sup>15</sup> For me, this means two things: first, when I analyse documentation of the art-experiments and write about it, I sometimes recall previous sensory memories and intimate experiences. Second, writing about the observations of the visitors' and my own participation in art-experiments, and my triggered memories, guides me towards specific theories. For instance, in the chapter on *Take Away Space*, I recall my mother's wedding dress which leads me to elaborate on the concept of sharing ones' identity. To summarise then, sensory ethnography and autoethnography perform an important role in my methodology by enabling connections between myself, the participants, clothes, architectural surrounds and the reader—they bridge my experiences with others.

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<sup>12</sup> Interviews were translated from Serbian to English. I did not change or correct any mistakes in interviewees' responses—I kept them in conversation style with all unfinished sentences and thoughts to bring the atmosphere to the reader.

<sup>13</sup> Pink, *Doing Sensory Ethnography*, 43.

<sup>14</sup> Stacy Holman Jones, Tony E. Adams, and Carolyn Ellis, eds., Introduction to *Handbook of Autoethnography* (Walnut Creek, Calif: Routledge, 2013), 22.

<sup>15</sup> Klaske Havik and Gus Tielens, "Atmosphere, Compassion and Embodied Experience: A Conversation about Atmosphere with Juhani Pallasmaa", *OASE Building Atmosphere*, no. 91 (2013): 39.

## • Thinking through diagrams

Earlier in this chapter I noted that when the ‘data’ became incoherent, I began to use diagramming as a relational tool. The notion of the diagram and diagramming are critical to my methodology and of central relevance to my research method in three senses: first, it is a graphic tool to represent concepts; second, it is a thinking tool to organise and understand existing relations and ideas; and third, it is a productive tool for generating new knowledge. I have been using diagrams in the first two ways, as a representational and thinking tool, ever since I was a student in architecture school. It is also necessary to note that my use of diagrams differs from the more ‘traditional’ use in architecture where they present spatial features of architectural concepts and can include volumes, shapes, the direction of movement through space and relations between various spaces. Before I elaborate on the use of diagrams in my research and provide examples of diagrams I have developed, I will provide a brief overview of how diagrams gained currency both “as a reductive” and also “proliferating machine” in architecture.<sup>16</sup> This is most pertinent for my use of diagrams as a productive tool.

At the end of twentieth and beginning of the twenty first century, architects and architectural theorists showed particular interest in diagrams. It was related to the philosophical concept of *abstract machine*, i.e. a machine that generates new ‘becomings’ by French philosophers Gilles Deleuze and Félix Guattari.<sup>17</sup> One of the essential publications on Deleuzian diagrams in architecture was the edition *Diagram Work of Any Magazine*, edited by UNStudio founders, Ben van Berkel and Caroline Bos. The list of contributors include architects, architectural theorists, and philosophers. I will shortly summarise a couple of key points from this publication. The authors discuss the role in architecture of the diagram as an intermediary instrument interacting between various agents. The main argument is that the diagram is a process located in the “intersubjective, durational, and operational field where meanings are formed and transformed interactively”.<sup>18</sup> In other words, a diagram pushes an architect’s thinking beyond what is familiar and known, to the new and unplanned. I similarly used diagrams when I analysed

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<sup>16</sup> Ben van Berkel and Caroline Bos, ‘Diagrams: Interactive Instruments in Operation’, *ANY: Architecture New York*, no. 23 (June 1998): 20.

<sup>17</sup> Deleuze and Guattari developed the concept of the abstract machine as a diagrammatic matter-function apparatus, and not a real physical machine, based on logician Charles Sanders Peirce’s work on diagrams. Peirce recognised the value of a diagram as a thinking tool that can make evident conceptual or discover new relations. He considered a diagram or diagrammatic schema to be a tool for “mental experiment and manipulation”. Gilles Deleuze and Félix Guattari “borrowed” and changed the meaning of Peirce’s diagram as an icon, i.e. a representation of the world, and developed the idea of the abstract machine.

On Peirce’s work see: Beverley Kent, *Charles S. Peirce: Logic and the Classification of the Sciences*, 1st edition (Kingston: McGill-Queen’s University Press, 1987); Frederik Stjernfelt, *Diagrammatology: An Investigation on the Borderlines of Phenomenology, Ontology, and Semiotics*, 2010th edition (Springer, 2007), 99; For the abstract machine concept see: Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: Bloomsbury Academic, 1987).

<sup>18</sup> van Berkel and Bos, ‘Diagrams: Interactive Instruments in Operation’, 23.

the outcomes of the art-experiments; while testing the ways to present information that was known to me, the new relations and events unfolded through diagramming. Moreover, contributors to the *Any* edition note how the diagram can be understood as an instructive place-holder for what ‘could be’ in architecture. It is a “map of possible worlds” not just a description and abstraction of the relations between things.<sup>19</sup> It exists between an architect, the designed building and user, but is generated with inputs from the subjects (architect and user).<sup>20</sup> Finally, there is a proposal that diagrams should not solve but rather frame a problem. In my research, the diagrams propose new points of view rather than the exact answer to the *what if* question.

As previously mentioned, I used diagrams in three different ways. First, in a more conventional way as a graphic representation, it is used to indicate the relationship between the three skins as we daily visually perceive them, along with a visualisation of the idea of presumed relations for each art-experiment (see figure 1). I use a pictograph of a house with a dual pitched roof, and a pictograph of the simplified body for the body and clothes to show the order of the three skins with which I start the research. In addition to pictographs, I use colour coding to differentiate between the skins. When I propose a new relation of the skins in an art-experiment—for instance, in *Take Away Space* to show how architecture can become a wearable object, or in *[In]Corporeal Architecture* where I double each skin—the simple diagrams become more conceptual and cease offering an intuitive *reading* of the experiment idea. The relevance of these incoherent diagrams is that they require a different type of diagram—one that generates new knowledge through an analysis of the relations and events.

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<sup>19</sup> Stan Allen, ‘Diagrams Matter’, *ANY: Architecture New York*, no. 23 (June 1998): 16.

<sup>20</sup> Peter Eisenman, ‘Diagram: An Original Scene Of Writing’, *ANY: Architecture New York*, no. 23 (June 1998): 27–29.

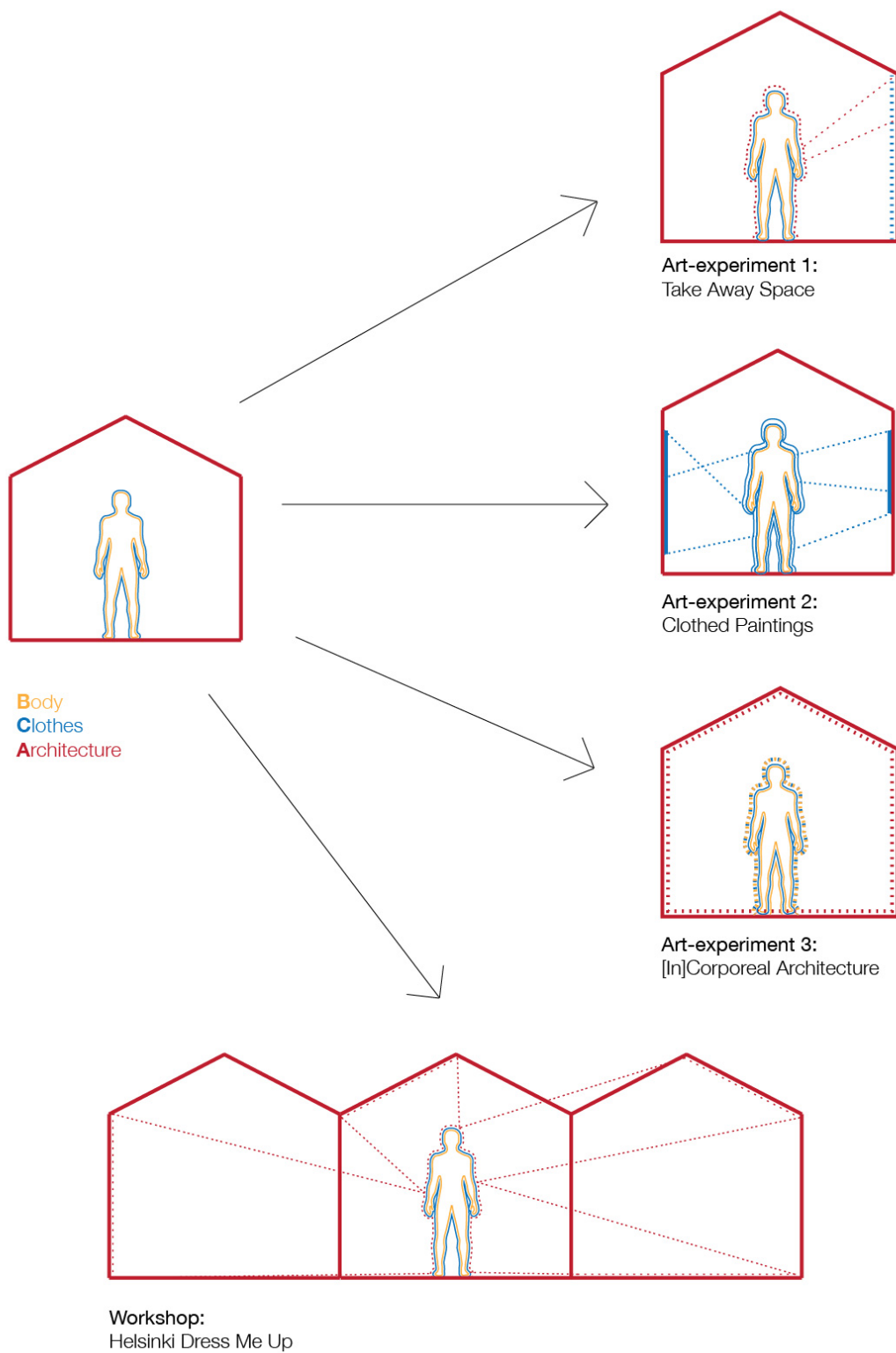
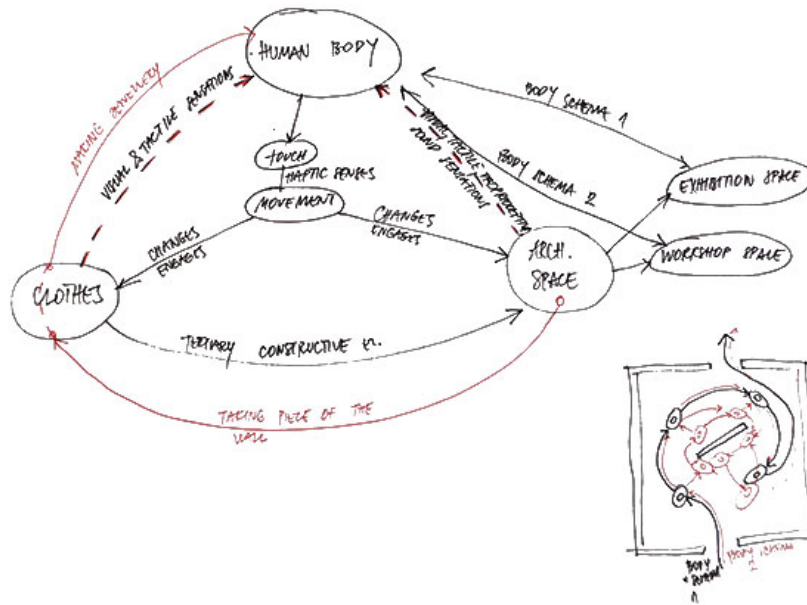


Figure 1: Pictographic diagrams of the observed three-skin relation and their representations in art-experiments (individual diagrams created in the period between April 2017 and July 2018).

TAKE AWAY SPACE



CLOTHED PAINTINGS

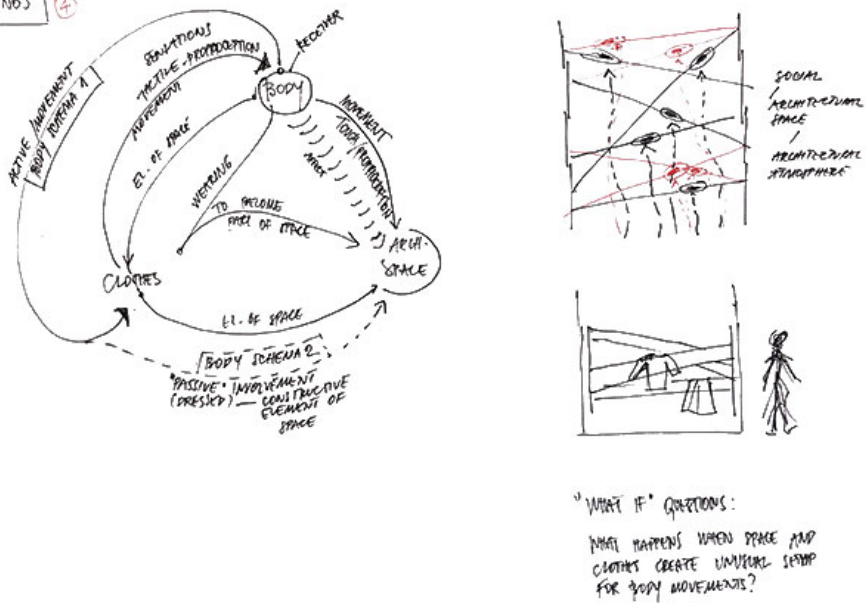


Figure 2: Early concept development of art-experiments. Top image: Take Away Space (June 2016); bottom image: Clothed Paintings (January 2017).

Second, I used diagrams as a thinking and organisational tool. For example, diagrams were used to organise various themes in the art-experiment, such as the body schemas, spatial features and proposed activities (figure 2) or to show the art-experiment set-up (see figures 4, 18, 40 and 49). The set-up diagrams contained several layers of information which was easier to read as a visual representation than a descriptive text. They also show the art-experiment timeline with detailed data on the activities—who performed the activity, the role of the actors, how successful the activity was and which activities overlapped. Diagrams as thinking tools were crucial at the

beginning of the research when I struggled to find connections between the diverse art and theoretical concepts regarding the body, clothes and architecture in philosophy and science. Figure 3, for example, shows the initial stages of the thesis framework. I finalised this framework following the analyses of the art-experiments.

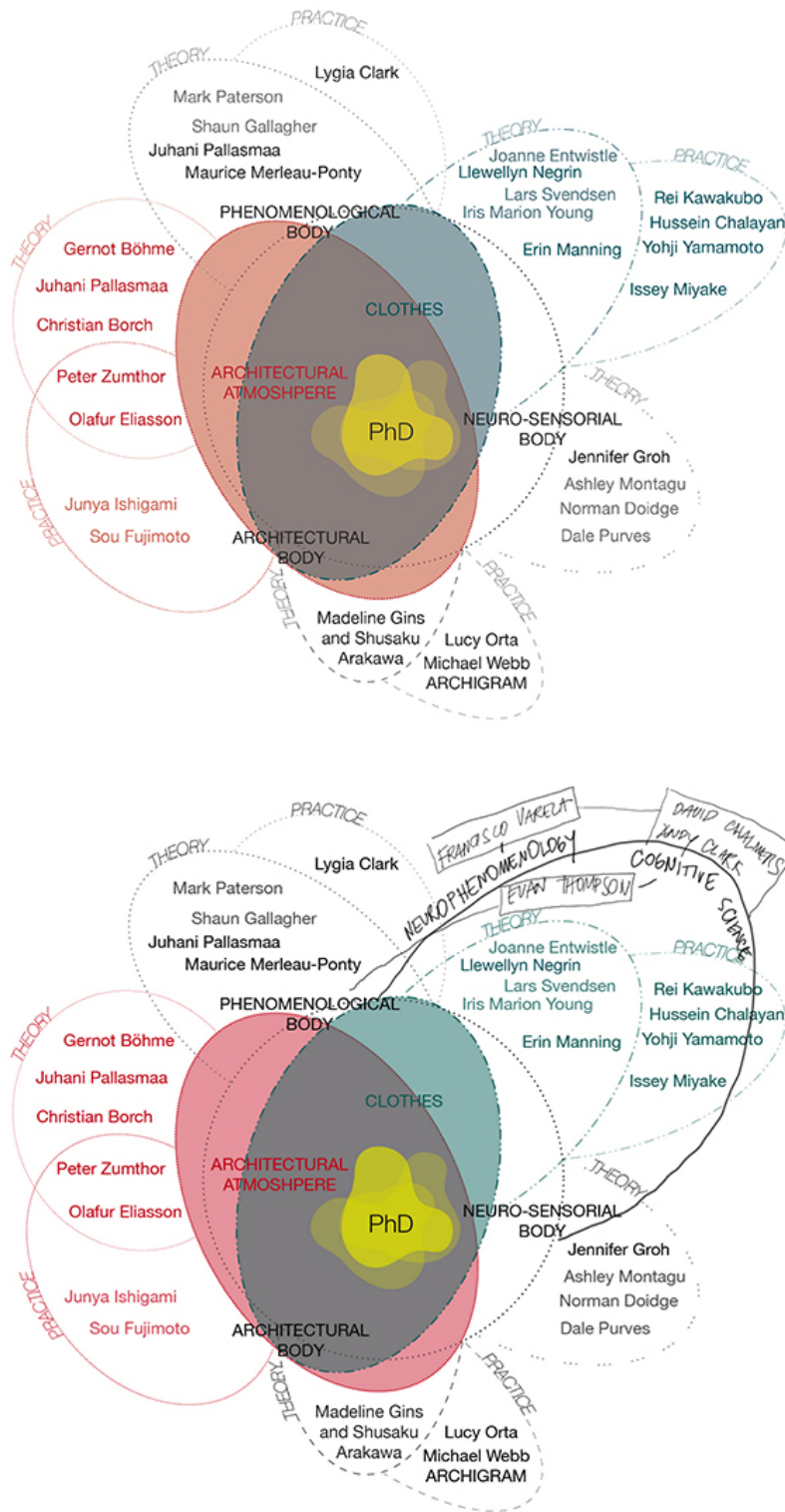


Figure 3: Diagrams of various stages in research. Top image: conceptual framework at the beginning of the research (April 2017); bottom image: conceptual framework in the later phase of the research (December 2018).

The third application of diagrams happens in the drawing process. When I materialise diagrams on paper, I simplify ideas so I can better understand and explain them. During this process, the diagrams start acting as a generative tool—they propose new knowledge. For instance, while working on the first art-experiment diagrams, I recognised that the installation I created allowed for a collective experience of the three skins (see diagrams at the end of the first chapter). This role performed by the diagrams was crucial in recognising events generated by the art-experiments which were not apparent in the documentation material. There are no instructions on how to generate knowledge through diagrams; it happens simultaneously with the making of the diagrams.

## Art-experiments and Chapter Overview

The nature of the practice-led research has informed the structure of the main chapters in this thesis, including the art production and art-experiments. Each chapter follows one art-experiment. In this way, the main chapters are arranged around art-experiments.

In the first chapter, I will focus on the art-experiment titled *Take Away Space*. The key element of the *Take Away Space* was a participatory installation in the shape of a white wall that was set up in the middle of the Seventh Gallery (Melbourne) in January 2017.<sup>21</sup> The wall was made out of seventy plaster bricks that were made using clothes to make an imprint on the surface of each brick. Pieces of clothes were also embedded in some bricks. The gallery visitors participated in the artwork by breaking the wall; tools were made available for them to chisel pieces of the wall and make jewellery. The main question of this experiment and, consequently this first chapter is “What if architectural space is transformed into a wearable accessory?” By posing this question, I am interested in examining the multiple ways of wearing, interpreting, and transforming architectural space through its interaction with the architectural element, the wall. Building on Maurice Merleau-Ponty’s claim that our bodies are not only receptors of external sensations, but are tools for helping us understand our surroundings, I aim to understand how people physically relate to space, and identify what relations might manifest between the participant’s sense of vision and their haptic senses provoked through the work.<sup>22</sup> In addition to the theoretical inquiry, I also analyse artworks *Afterwords* by Hussein Chalayan and *Stitching*

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<sup>21</sup> The art-experiment was part of the final PhD exhibition where I showcased only the remnants of the wall, and visual documentation of the original exhibition.

<sup>22</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Donald Landes, 1st ed (New York: Routledge, 2013).

*Time* by Erin Manning.<sup>23</sup> I start the chapter with the contextualisation of the wall to explain how it brings architecture, politics, history and personal experience together. Then I proceed with an analysis of movement and participation in jewellery-making and its role in space-making. This leads me to the concept of space-sharing as a process parallel to wearing space. I conclude the chapter with a discussion on sharing identities with others as well as with architectural spaces. In my analysis of the art-experiment, I use data from the questionnaires about the visitors' experience of participation, stories about the exhibition written by Claire Weigall, and my own self-reflection on my experiences and memories.

In the second chapter, I discuss the second art-experiment, *Clothed Paintings*.<sup>24</sup> It was conducted in collaboration with the Serbian painter Aleksandar Dimitrijević and exhibited in the Reflektor Gallery in Užice, Serbia, in September 2017.<sup>25</sup> This installation consisted of two large paintings, a wooden structure made of cuboid frames, and long pieces of removable textile with zippers stretched between the paintings and the structure. The old clothes used to make the canvases were sewn onto the three textile pieces which could be tried on by the participant-visitors. The question: "What if the clothed body becomes a dynamic architectural element?" provides an insight into the space-making process and the role of nonhuman elements in the making of architectural space and atmosphere. I begin this chapter by analysing the nature of spaces created in the *Clothed Paintings* art-experiment and how they are connected to different activities in space. I analyse space as a construction site in the phase of making and installing the work, and as a playground, once the exhibition was open for public. This introduces the theme of relationships between human and nonhuman participants in space-making. Additionally, I analyse the participatory aspects of another of Erin Manning's artwork, *Folds to Infinity*.<sup>26</sup> In this, I approach the idea of nonhuman participants guided by Bruno Latour's actor-network theory, Jane Bennett's concept of vibrant matter and Ian Hodder's arguments on dependences and entanglements of the human world and the world of things.<sup>27</sup> Here, I will focus more on cloth(es) and memories as space-makers, and on human-thing(-human) relationships. I will conclude my investigation and analysis with a proposal of the body as an architectural element. In this chapter, I also reflect on my own experience and analyse data from semi-structured interviews on the participants' experiences with the art-experiment.

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<sup>23</sup> Hussein Chalayan, *Afterwords*, 2000, Fashion show performance, Sadler's Wells Theatre, London, UK, [https://www.youtube.com/watch?v=hgG\\_vslpXW4](https://www.youtube.com/watch?v=hgG_vslpXW4); Erin Manning, *Stitching Time: A Collective Fashioning*, 2012, Sculpture/Installation, 18th Biennale of Sydney, Sydney, Australia, <http://erinmovement.com/stitching-time>.

<sup>24</sup> This art-experiment is the second iteration of the project started in 2013. The full title is *Clothed Paintings II*.

<sup>25</sup> *Clothed Paintings* was exhibited as part of the final PhD exhibition. The exhibition showcased six out of eight original textile pieces with zippers, the structural pine posts and a video that documents my movement through and interaction with the original installation.

<sup>26</sup> Erin Manning, *Folds to Infinity - Volumetrics*, 2009, Installation, Critical Path, Sydney, Australia, <http://erinmovement.com/folds-to-infinity-volumetrics>.

<sup>27</sup> Latour, "On Actor-Network Theory"; Bennett, *Vibrant Matter*.

In the third chapter, I discuss the *[In]Corporeal Architecture* art-experiment installation that was exhibited at Testing Grounds in Melbourne, in February 2018.<sup>28</sup> It was composed of three different kinds of space: the material public space of the Testing Grounds venue, the immaterial and incorporeal personal space of my childhood apartment, and my personal embodied space materialised in the black textiles casts of my upper body, which I refer to as body-clothes.<sup>29</sup> The *[In]Corporeal Architecture* art-experiment asks the question “What if we can experience someone else’s personal space(s)?” and focuses on [in]corporeal experiences of the dressed architectural body and the becoming of architectural space. In the beginning of the chapter, I introduce the concepts of corporeal and incorporeal that lead me to propose the notion of a text-body-augmented architecture. This is followed by a further elaboration of the (in)corporeal by way of a brief analysis of the artworks *Nostalgia of the Body* by Lygia Clark and textile installations by Do Ho Suh, in particular how the (in)corporeal relates to the smooth and striated space proposed by philosophers Gilles Deleuze and Félix Guattari.<sup>30</sup> Using video documentation and self-reflection, I proceed to analyse the concept of the architectural body, both that of the participants and my own.

In the last, fourth chapter, I analyse different aspects and steps of the workshop *Helsinki Dress Me Up*. This workshop was different to the other three experiments. Rather than producing the objects myself, in this instance it was the students who participated in the art and object making process. Neither the final results nor any stage of the workshop were exhibited. Consequently, there were no visitor-participants—only the students themselves as participants in the workshop. *Helsinki Dress Me Up* was part of the series *City Dress Me Up* (2014–ongoing) that offers design-oriented workshops open to students of architecture, arts, fashion, landscape, urban and costume design. It was conducted with students from the School of Arts, Design and Architecture, Aalto University in Helsinki, Finland in May 2018. It showcased attempts to replicate the students’ experience of the architecture and embody it within the wearable object. It posed a ‘what if’ question: “What if we use corporeal experience of an architectural space to make a wearable object?” In this final chapter, I follow the workshop steps: the walk, the sensorial archive, the development of the group concept inspired by the sensorial archive, and an individual application of the concept in the form of a wearable object. I explain the role of the walk and

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<sup>28</sup> This artwork was recreated for the final PhD exhibition but instead of open space it was partly situated indoors.

<sup>29</sup> My apartment was described in a text with accompanying QR coded photographs of the cityscapes seen from the apartment. A QR code (or quick response code) is a barcode that can contain different information—text, link, visual or sound material. Most mobile phones have a QR code reader integrated into their system, allowing their users instant access to the coded information.

<sup>30</sup> Lygia Clark, *Nostalgia of the Body*, 1966, Sensory objects; Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

sensorial archive, and the influence of education on perceptions of the city. To accomplish this, I use documentation provided by the students and transcripts of a conversation we had after the walk. Importantly, I also include my own experience in the analysis. To conclude, I present the process of concept development and analyse how each student applied the group concept in their individual design. Here I focus mostly on two projects of wearable objects, representing two different approaches to the body-clothes relationship: *Undercover Layer* by Talisa Dwiyani and *Granite Shoes* by Liisa Kivimäe.

# Introduction (part 2): On Three Skins

In this second part of the introduction, I set a context for the three skins. To explain the intricate relationship between the body, clothes and architecture, I will analyse the three common relations between them: body–clothes, body–architecture and clothes–architecture. I start my research with the optical and everyday representation of the three skins, where the clothes and architecture cover the body in the respective order. In the setup of the art-experiments, the body is central. Hence the use of the term *skin* seems appropriate. With the use of certain philosophical concepts I intend to untangle certain events that result from the art-experiments to see where it will take me. It is important to note that I am not trying to prove or disapprove any philosophical claims. Rather, I am concerned with setting up provocations that “trouble” our everyday understandings and experience of the relationship between body, clothes and architecture. Before I provide a brief overview of the body of research and art practice on the three common relations and explain the use of the word “skin”, I will introduce the theoretical framework of the research.

## Theoretical Framework

The art-experiments played a leading role in my research and helped me untangle the events resulting from the installations. The experiments allowed me to recognise and value different “perspectives” of the same event: when the human experience is in the centre, and when the human is alongside the nonhuman.<sup>31</sup> I treat the human-centric point of view as a *cross-section* of the events and processes. The latter perspective presents a body in constant movement and dialogue with its surroundings. The research methodology pointed me towards theories that investigate knowing the world from opposing viewpoints—on one end, phenomenology and the other, new materialism and process philosophy. When I had the role of a maker, i.e. artist, I found my experiences to be a necessary part of the art process. I started each art-experiment with bodily engagement and participation, and privileged the experiences of participants as valuable. For these reasons, phenomenology was an appropriate starting point for building my theoretical framework. However, once I started to analyse the art-experiments in more depth, I realised that

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<sup>31</sup> In my research, nonhuman includes everything other than the conscious human being. In art-experiment analyses, I mainly focus on clothes and memories and past experiences as nonhuman.

I needed other perspectives to tackle the complexities of the events that involved nonhuman elements alongside a human. Here, I turned to the concepts from new materialism and process philosophy. I also applied these three philosophical frameworks to further define *skins* in my research.

### • Phenomenology, neuro and cognitive sciences

I engage with phenomenology mainly through the works of Maurice Merleau-Ponty and Juhani Pallasmaa. Merleau-Ponty's understanding of the body, i.e. sensory experience, as the primary source of knowledge and the instrument of understanding the world around us was useful for me in defining the first skin as a sensing body.<sup>32</sup> He argued that we, that is, our bodies, are not separate from the world around us.<sup>33</sup> Our sense of touch can extend beyond the body's physical limits and include other objects (the example of the cane in his discussion on body schema).<sup>34</sup> I found this important when defining the second skin—clothes as an extension of the body. In my later analysis of events in the second art-experiment, *Clothed Paintings*, I turned to Merleau-Ponty's latest work, where he rethinks his earlier human-centric concepts. I was particularly interested in the idea of intercorporeality that acknowledges the role the other (body or object) and that what we cannot touch in the experience.<sup>35</sup>

Pallasmaa's critique of the still dominant ocularcentric culture in today's world, and his insistence on employing the haptic senses, was useful in the art-experiment development.<sup>36</sup> I intended to use the exhibition venues as spaces for physical encounters between the visitors and the artwork; I deliberately wanted to ignore the traditional "do not touch" warning. I accomplished this by provoking the visitors into having direct physical engagement with the installations. Here, I followed Pallasmaa's proposal that bodily participation is possible when we replace focus with a peripheral vision. Additionally, I found his ideas on the experience of architecture and atmosphere—a suggestion that haptic, embodied experience and emotional response to the atmosphere are joint events—important when defining the scope of architecture in my research.

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<sup>32</sup> Merleau-Ponty, *Phenomenology of Perception*.

<sup>33</sup> Maurice Merleau-Ponty, *The World of Perception* (Abingdon: Routledge, 2008).

<sup>34</sup> Merleau-Ponty, *Phenomenology of Perception*, 144.

<sup>35</sup> Maurice Merleau-Ponty, *The Visible and the Invisible*, ed. Claude Lefort, trans. Alphonso Lingis, 1st edition (Evanston: Northwestern University Press, 1968), 130–56.

<sup>36</sup> Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, 1 edition (Chichester, U.K.: Wiley, 2009); Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Manchester: Wiley-Academy, 2012).

I found it necessary to consider what phenomenological approaches Merleau-Ponty and Pallasmaa offered, particularly as it concerned discussions on the senses in neuro and cognitive science. Neuroscience provided insight into how the body (using the senses) and the brain (using the central nervous system) receive and process external sensorial information—these are aspects of the experience of the surrounding world phenomenology does not address. I designed art-experiments with the intention of encouraging engagement with the body and the haptic senses.<sup>37</sup> The word haptic is derived from a Greek word *haptein*, meaning to fasten, and *haptikos* meaning ability to touch or grasp.<sup>38</sup> Philosopher and psychologist Max Dessoir is credited with the contemporary use of the word *haptic*.<sup>39</sup> He used the term haptic in the late nineteenth century to describe active and passive aspects of the skin, naming them respectfully as ‘contact sense’ and ‘Pselaphesie’, meaning to feel. The former assumes sensations caused by contact and pressure, while the latter is comprised of a sense of touch and muscle perception.

Cognitive science provided me with a more distinct position on the relationship between the body and its surroundings. For this I turned to the so called 4E theories that consider cognition, including our experience of the world around us, as enactive, embodied, embedded and extended (the four Es). I noticed some links between the enactive and embodied approach and Merleau-Ponty’s proposition that as embodied beings we are not distant from the space around us, but rather, we inhabit it.<sup>40</sup> Building on Merleau-Ponty’s idea that the physicality of the body is not separate from its ability to experience the surrounding world, philosopher and neuroscientist Francisco Varela, philosopher Evan Thompson, and psychologist Eleanor Rosch propose that the coupling occurs between the body and its environment where the cognitive processes reside.<sup>41</sup> These processes, including perception, are action-oriented and enact a surrounding world through an embodied engagement with it.

Sometimes, cognitive processes are embedded in the environment and can be even reduced or easier to perform because of the dependence of the body on the surroundings.<sup>42</sup> According to philosophers Robert A. Wilson and Lucia Foglia, unlike embodied cognition, embedded cognitive

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<sup>37</sup> Haptic senses include cutaneous senses (sense of pressure [tactile], temperature and pain), vestibular sense (sense of balance), kinaesthesia (sense of movement of body and limbs) and *proprioception* (sense of position and movement of the body and limbs in space). Proprioception includes cutaneous, vestibular sense, and kinaesthesia.

<sup>38</sup> Lexico Dictionaries | English, 'Haptic,' accessed 23 October 2019, <https://www.lexico.com/en/definition/haptic>.

<sup>39</sup> Martin Grunwald and Matthias John, "German Pioneers of Research into Human Haptic Perception", in *Human Haptic Perception: Basics and Applications*, 2008 edition (Basel: Birkhäuser, 2008), 15–39.

<sup>40</sup> Merleau-Ponty, *The World of Perception*.

<sup>41</sup> Merleau-Ponty, *Phenomenology of Perception*; Francisco J. Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience*, revised edition (Cambridge, Massachusetts; London England: The MIT Press, 2017).

<sup>42</sup> Mark Rowlands, *The New Science of the Mind*, Reprint edition (Cambridge, Mass.: MIT Press, 2013).

processes depend less on the body and more on the material and social environment.<sup>43</sup> Philosophers Andy Clark and David Chalmers propose that some processes, like language and the way writing can help shape ideas, extend beyond the body and occur in the outside world.<sup>44</sup> Embedded and extended cognition views challenge the body-centric phenomenological stance. These concepts correspond better with the new materialist agency and the body in process philosophy than with phenomenology. Hence, they become helpful in art-experiment analyses where my focus is centred more on the nonhuman.

### • Process philosophy

In developing the art-experiments, I focussed my attention on the corporeal experience and making of architectural space. The sensing body, as Merleau-Ponty and Pallasmaa discuss it in their work, is the centre of my work. In my analyses of some events in the installations however, it became apparent that the bodies were much more than merely sensing. In some instances of self-reflection I experienced my body in a new way, as if it was not the centre of perception but in the process of becoming and in relation to multiple other elements in the surrounding space. I needed another perspective to untangle these conflicting observations, so I turned to additional ideas on the body from Madeline Gins and Shusaku Arakawa and Erin Manning's process philosophy. Furthermore, in *[In]Corporeal Architecture* art-experiment, I was drawn to Gilles Deleuze and Félix Guattari's concept of smooth and striated space and its relation to the idea of [in]corporeal architecture.<sup>45</sup>

I found Gins and Arakawa's concept and book of the same title, the *architectural body*, compelling, and useful for defining the body, developing the third art-experiment, and analysing the observed events. This was because they propose that the organism, or *organism that persons*, and the world are constantly (re-)linking.<sup>46</sup> I understand an organism that persons, as the continual process between the body and the mind that differentiates one organism that persons from the other. This process includes feeling and experience as well as perception and thinking of the world. Notably, the person is not separate from its surroundings and should be defined together with it, hence the term organism-person-environment or architectural body. Unlike the phenomenological body that "passively" responds to the environment, the architectural body is

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<sup>43</sup> Robert A. Wilson and Lucia Foglia, "Embodied Cognition", 25 July 2011, <https://plato.stanford.edu/archives/spr2017/entries/embodied-cognition/#EmbVsTraCogSci>.

<sup>44</sup> Clark and Chalmers, "The Extended Mind."

<sup>45</sup> Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

<sup>46</sup> Madeline Gins and Shusaku Arakawa, *Architectural Body*, 2nd ed (Tuscaloosa: University Alabama Press, 2002), XIV.

in the process of becoming—it creates architectural space, and becomes from the existing material world.

The body in my research is also already always a body in movement. At first I considered movement in terms of how physics define it: as a change of the object's position in space over time. While this worked well alongside the phenomenological body for the art-experiments' development, it also required me to broaden the meaning of the term for later analyses. Following Manning's philosophy, I again expanded my definition of the body as a sensing, moving body. Manning argues that the body does not precede the movement, but the movement creates the body—movement is *bodying* the body. Central to her understanding is relational movement “as a movement of thought”, including feeling, experience and perception.<sup>47</sup> For Manning in this way, the body cannot be fully differentiated from its movement. This can be read alongside Gins and Arakawa's assertion that the *organism that persons* is not separate from its environment. Both perspectives are vital for me in analysing space-making in the events of art-experiments. I also turn to Manning's idea of the *bodying* when I define clothes as the extension of the body.<sup>48</sup>

#### • New materialism and agency

I am aware of the clothes' agency and its influence on how we experience the world, despite my starting point being the human-centric setup of the art-experiments and three-skin. Discussions on the nonhuman, or other-than-human agency in actor-network theory (ANT) and new materialism, have been valuable for me in further defining my analyses of the clothes and art-experiments. When I reflect on the relations between the human and nonhuman in my research, I have found the work of the following theorists useful: philosopher of science Bruno Latour, political theorist Jane Bennett, anthropologist Tim Ingold and archaeologist Ian Hodder. Though they all share a starting premise—to acknowledge nonhuman vitality and agency—they each approach the concept of the nonhuman differently. Although not critical to my research, I will briefly note some of these differences.

ANT as a social theory perceives actants, both human and nonhuman, to be equal parts of a social network that produces all the knowledge. Latour acknowledges the entanglements nonhuman actants, such as technology, have with humans, where each actant always functions in

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<sup>47</sup> Erin Manning, 'Wondering the World Directly – or, How Movement Outruns the Subject', *Body & Society* 20, no. 3–4 (1 September 2014): 172, <https://doi.org/10.1177/1357034X14546357>.

<sup>48</sup> Manning, 'Wondering the World Directly – or, How Movement Outruns the Subject'.

connection with the other actant(s).<sup>49</sup> In equalising all actants, Bennett, contrary to Latour, describes nonliving actants as biologically alive.<sup>50</sup> On the other hand, Ingold disagrees with Latour and Bennett's treatment of actants. He values the difference between living and purely material actants and replaces human–nonhuman with animate–inanimate to highlight this distinction.<sup>51</sup> Another critique of ANT and its tendency to neglect connections between human and nonhuman actants comes from Hodder. Similar to Bennett, he argues that things—his take on the nonhuman—have their own world. He looks more closely to the things and positions his observations and analyses on four relationships between humans and things from the perspective of the thing.<sup>52</sup>

Nonhuman actants, according to Latour, range from objects, tools and technology to microbes.<sup>53</sup> Latour notes the nonhuman capacity to become a “substitute” for the actant that is not physically present in certain events—a faculty that I find relevant when thinking about the agency of clothes to represent another person or past experiences.<sup>54</sup> Bennett expands this list to include experience and memories.<sup>55</sup> When, in my research, I describe clothes as an extension of the body that can carry memories, emotions and experiences, I consider the clothes' role of a mediator between different actants and how it affects their relations.<sup>56</sup> In support of the agency of clothes is cultural theorist Peter Stallybrass who argues that clothes store memories and keep the traces of the body that wore them.<sup>57</sup> As a person who identifies as a cis gendered female, my lived experience resonates with the work of feminist philosopher Iris Marion Young on how gendered bodies experience clothes.<sup>58</sup> While Young's theoretical background is in phenomenology, she acknowledges the active role performed by clothes as nonhuman in connecting a woman to a place or other women.<sup>59</sup>

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<sup>49</sup> Bruno Latour, *An Inquiry into Modes of Existence: An Anthropology of the Moderns*, 1st edition (Cambridge, Massachusetts: Harvard University Press, 2013).

<sup>50</sup> Arianne Françoise Conty, 'The Politics of Nature: New Materialist Responses to the Anthropocene', *Theory, Culture & Society* 35, no. 7–8 (1 December 2018): 73–96, <https://doi.org/10.1177/0263276418802891>.

<sup>51</sup> Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, Illustrated edition (London; New York: Routledge, 2011).

<sup>52</sup> Ian Hodder, *Entangled: An Archaeology of the Relationships between Humans and Things*, 1 edition (Malden, MA: Wiley-Blackwell, 2012).

<sup>53</sup> Bruno Latour, *We Have Never Been Modern*, trans. Catherine Porter, 1st edition (Cambridge, Mass: Harvard University Press, 1993); Bruno Latour and Steve Woolgar, *Laboratory Life: The Construction of Scientific Facts*, 1st edition (Princeton, N.J: Princeton University Press, 1986); Bruno Latour, *Reassembling the Social: An Introduction To Actor-Network Theory* (Oxford: Oxford University Press UK, 2007).

<sup>54</sup> Bruno Latour, 'On Interobjectivity.', *Mind, Culture & Activity* 3, no. 4 (October 1996): 228–45.

<sup>55</sup> Bennett, *Vibrant Matter*.

<sup>56</sup> Edwin Sayes, 'Actor-Network Theory and Methodology: Just What Does It Mean to Say That Nonhumans Have Agency?', *Social Studies of Science* 44, no. 1 (2014): 134–49.

<sup>57</sup> Peter Stallybrass, 'Worn Worlds: Clothes, Mourning and the Life of Things', in *The Textile Reader* (New York: Berg Publishers, 2012), 68–77.

<sup>58</sup> Iris Marion Young, *On Female Body Experience: 'Throwing Like a Girl' and Other Essays*, 1st ed (New York: Oxford University Press, 2005).

<sup>59</sup> Iris Marion Young, 'Throwing like a Girl: A Phenomenology of Feminine Body Comportment Motility and Spatiality', *Human Studies* 3, no. 2 (1980): 137–56; Iris Marion Young, 'Women Recovering Our Clothes', in *On*

## The Three Skins and Their Relations

In the following section, I will summarise some of the relations relevant to my study that have been analysed in theory and art practice. There is a rich body of research on relations between the body and clothes, body and architecture, and clothes and architecture. I need to stress that the relationship between clothes and architecture implies the presence of the body. The body often has a role in highlighting similarities between the two disciplines and clarifying certain aspects of their relationship. For these reasons I will bracket the word body when referring to *clothes–architecture*, and hence speak about the *[body]–clothes–architecture* relation. I will also consider some artworks, that could fit into a category of the body–clothes–architecture, as examples of the body–clothes, body–architecture or clothes–architecture relationship when I find that not all three elements, i.e. skins, are treated “equally”.<sup>60</sup>

I focus on the spatial relationship between the three skins and how they overlap physically, experientially and conceptually; I acknowledge the different nature of their materiality. However, I do not analyse the role of material specificities of the skins in the relationship and process of making space. For instance, I do not consider the distinctness of various textiles used in the clothes making, or the difference between concrete and brick, or plaster and glass when used in architecture. Nor do I study the different levels of material porosity of each skin. Additionally, despite being aware of cultural, ethnic and gender differences, I do not analyse these as distinctions of the bodies, clothing and architecture. Below, I give a concise interpretation of the skins in this research.

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*Female Body Experience: 'Throwing Like a Girl' and Other Essays*, 1st ed (New York: Oxford University Press, 2005), 63–74.

<sup>60</sup> Some artists and architects, such as Oskar Schlemmer, Lucy Orta and Gabi Schillig occasionally refer to all three skins in their work, but mostly focus on the relation between the two. For example, in the ballet choreography, Schlemmer used the costume for the body abstraction and to emphasise the spatial features of the stage. See more on his work: Susanne Lahusen, 'Oskar Schlemmer: Mechanical Ballets?', *Dance Research: The Journal of the Society for Dance Research* 4, no. 2 (1986): 65–77, <https://doi.org/10.2307/1290727>.

## Definition of three skins:

- First skin:** the body as a sensing and moving organism which can extend to its immediate surroundings
- Second skin:** clothes as an extension of the body and as a wearable object that can carry memories, emotions and identities
- Third skin:** architecture as felt space—architectural atmosphere

See **appendix 1** for the list of synonyms for the first, second and third skin

### • **Body–clothes relation and the second skin**

The fundamental importance of clothes comes from the fact that we have daily intimate encounters with the clothes we wear—it is the closest outer space membrane to the body.<sup>61</sup> Various theorists have analysed relations between the body and clothes and elaborated on the themes such as the ideal body, sexuality, the gendered body, psychological aspects and the agency of clothes, to name a few. These themes have also been widely worked on by art practitioners generally.

In neurological and phenomenological terms, the body can extend beyond the surface of the skin, thus *stretching* its limits. Early neuroscience recognised the strong connection established between our bodies and clothing, including jewellery. For example, Head and Holmes proposed that the body schema extends beyond the body to include everything that moves together with the body, even the “feather in [woman’s] hat.”<sup>62</sup> Merleau-Ponty also noted that our sense of touch can extend beyond the body.<sup>63</sup> The example of the blind person and their cane—where the sense of touch extends to the tip of the cane—is applicable to clothes too. These early ideas of an extended schema were much later backed up with scientific proof, not earlier than 1996, by a group of cognitive and neuroscientists.<sup>64</sup> The faculty of clothes and wearable objects becoming

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<sup>61</sup> Lars Svendsen, *Fashion: A Philosophy*, trans. John Irons (London: Reaktion Books, 2006).

<sup>62</sup> Head and Holmes, "Sensory Disturbances from Cerebral Lesions", 188.

<sup>63</sup> Merleau-Ponty, *Phenomenology of Perception*.

<sup>64</sup> The patient was a woman who had lost sensory and motor function in the left side of the body, as well as losing feeling of the ownership of the left hand with which she could no longer feel rings or any other extracorporeal objects. While she was able to describe the physical features of the ring she was wearing on the left hand, she no longer recognised it as her own, or belonging to her. However, when the same ring was moved to the right hand, she

an extension of the body has been stimulating for artists, at least since the late 1960s, early 1970s. Notably, installation and video artist, Rebecca Horn started her art practice with wearable body extensions. In the memorable *Finger Gloves* and *Scratching Both Walls at Once*, Horn wears gloves that extend her fingers to take objects or touch a person who is further away.<sup>65</sup> Lucy Orta's iteration of *Nexus Architecture*—*Nexus Architecture x 50*—performed in Köln is an example of clothes extending one body to another.<sup>66</sup> Through the clothes, workers' overalls, fifty participants were connected as one body. Ethnic background, age, gender or any other qualifier of identity was not considered a condition for participation in the artwork.

In Orta's work, clothes bring people together as one and erase their identity distinctions. However, in daily situations, people create intimate and personal relationships with clothes, as clothes also play a critical role in establishing individual identities. Clothing, including interactive textiles and garments, can help generate feelings of comfort and help create an "intimate enclosure around the body."<sup>67</sup> We act in the world, not just as bodies but as dressed bodies—and clothes influence how we hold ourselves in the world.<sup>68</sup> The clothes can be used as a symbol of professional identity and statement of belonging for a person. For instance, architects prefer their clothes in black. To quote architect Klaus Friedrich: "[t]he architect wears black and if he is still scared of not being recognised as such, his glasses, too, are black and round."<sup>69</sup> Furthermore, clothes can be understood as a form of symbolic language that can be attributed to a person's identity.<sup>70</sup> Unlike the language of fashion, which is often provisional and arbitrary, symbols as the language of clothes are more consistent and can provide information about different aspects of a wearer's identity. The way we dress communicates ideas that can be precisely translated from the visual into spoken language.<sup>71</sup> Philosopher Roland Barthes notes that the meanings of clothes are short-term, and that only their visual documentation in magazines or newspapers can provide lasting meaning.<sup>72</sup> Sociologist Joanne Finkelstein critiques this understanding of fashion and clothes, arguing that rather than being definitive, their meanings are ambiguous.<sup>73</sup> This ambiguity of clothes suggests that the same garment can communicate different meanings to different people.

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regained full memory of it. S. Aglioti et al., "Disownership of Left Hand and Objects Related to It in a Patient with Right Brain Damage", *NeuroReport*, 8, no. 1 (1996): 293–296.

<sup>65</sup> Rebecca Horn, *Finger Gloves*, 1972, Video, 1972; Rebecca Horn, *Scratching Both Walls at Once*, 1974, Video, 1974.

<sup>66</sup> Lucy Orta, *Nexus Architecture*, 2010 1998, Wearable object/Installation, 2010 1998.

<sup>67</sup> Tijen Roshko, "Second Skin: Intimacy, Boundary Conditions and Spatial Interactions", *Design Principles & Practice: An International Journal* 4, no. 1 (January 2010): 71–83.

<sup>68</sup> Llewellyn Negrin, 'Maurice Merleau-Ponty: The Corporeal Experience of Fashion', in *Thinking Through Fashion: A Guide to Key Theorists* (London: I.B.Tauris, 2015).

<sup>69</sup> Cited in: Rau Cordula, *Why Do Architects Wear Black?* (Birkhäuser, 2017), 11.

<sup>70</sup> Ted Polhemus, *Fashion & Anti-Fashion* (Hastings, U.K.: lulu.com, 2011).

<sup>71</sup> Alison Lurie, *The Language of Clothes*, 1st edition (New York: Random House, 1981).

<sup>72</sup> Roland Barthes, *The Language of Fashion*, ed. Andy Stafford and Michael Carter, 2006. Reprint edition (London ; New York: Bloomsbury Academic, 2013).

<sup>73</sup> Joanne Finkelstein, *After a Fashion* (Melbourne University Press, 1996).

According to Marxist cultural theorist Peter Stallybrass, it is not just that clothes as material objects “encode other material and immaterial presences”, but they also possess their own agency and their own life.<sup>74</sup> This agency lies in their ability to store memories and experiences, as well as the physical traces of the body.

Clothes are frequently referred to as the ‘second skin’, both colloquially and in academic discourse, with examples of books on the history and purpose of clothing including this phrase in the book title.<sup>75</sup> The phrase suggests a close connection between the body and the clothes. In *[In]Corporeal Architecture* art-experiment I create wearable objects that partially appear to resemble skin, as they feature traces of the body in textile. Artists Ana Álvarez-Errecalde, Alba D’Urbano and Imme van der Haak, have all created wearable pieces with printed naked bodies. When put on the body, it appears as if the person is wearing a second human skin. Álvarez-Errecalde’s work *MORE STORE/TALLAS* (sizes in Spanish) consists of fifty bodysuits each representing female bodies of different size, age and nationality.<sup>76</sup> This work is a critique of how a globalised heteropatriarchal world perceives women whose body or ethnicity is not considered “desirable”. As an invitation to try on someone else’s skin, the work invites visitors to experience this. D’Urbano’s *Hautnah* or *Artist’s Skin* and its extension, a fashion collection *Il Sarto Immortale*, both propose the idea of wearing someone else’s skin, in this case the artist’s skin.<sup>77</sup> The focus is on the body as a means of communication with the world (not just as a critique or expression of political ideas). *Beyond the Body* is another artwork with printed bodies on textile, described by its author van der Haak as “a perception of appearance and identity”.<sup>78</sup> Here, the transparent silk with the print allows the physical body to overlap with the printed body, thus creating a new body in the process. The artistic duo, LucyandBart (Lucy McRae and Bart Hess) have also experimented with the morphing of the human body and gender. In their work they use various materials to manipulate the shape of the body: paper, balloons, coloured foam, textiles similar to stockings filled with seeds that grow grass.<sup>79</sup>

Fashion designer, Rei Kawakubo had a similar approach to the acclaimed spring-summer 1997 collection *Body Meets Dress, Dress Meets Body*, as LucyandBart. Kawakubo added lumps

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<sup>74</sup> Peter Stallybrass, ‘Worn Worlds: Clothes and Identity on the Renaissance Stage’, in *Subject and Object in Renaissance Culture*, 1st Edition (Cambridge England ; New York: Cambridge University Press, 1992), 312.

<sup>75</sup> Horn and Gurel, *The Second Skin*; India Flint, *Second Skin: Choosing and Caring for Textiles and Clothing* (Sydney: Murdoch Books, 2011); Patrice Faramé, *Second Skin: The Erotic Art of Lingerie* (Daab, 2011).

<sup>76</sup> Ana Álvarez-Errecalde, *MORE STORES*, 2008, Installation.

<sup>77</sup> Alba D’Urbano, *Hautnah*, 1995, A series of garments; Alba D’Urbano, *Il Sarto Immortale*, 1995-2000, Art project.

<sup>78</sup> Imme van der Haak, *Beyond the Body*, 2012, Multidisciplinary project, 2012; Imme van der Haak, ‘Beyond the Body’, accessed 15 January 2021, <https://www.immevanderhaak.nl/Beyond-the-Body>.

<sup>79</sup> LucyAndBart, *Grow on You*, 2008, Photograph, 2008; LucyAndBart, *Germination*, 2008, Photograph, 2008.

to distort the familiar shape of a dress.<sup>80</sup> In her essay, *Dress Becomes Body*, philosopher and artist Erin Manning argues that Kawakubo creates *procedural fashioning*, and is guided by her motto to ‘break the idea of clothes’.<sup>81</sup> In the process of ‘fashioning’, the body and environment collaborate to challenge the limits of a dress—and also that of a body. The space created by the body and the dress is interstitial, according to architect Dagmar Reinhardt. Reinhardt argues that the lumps in Kawakubo’s design “become sensors of space”, an idea that is co-extensive with the idea of a sensing body extending beyond its physical limits.<sup>82</sup> While Kawakubo challenges the limits of a dress, Issey Miyake, another influential Japanese designer, frees the body from the constraints of a dress. Miyake’s exploration of the sensorial experience of clothes is focused on movement. In his designs, he uses pleats extensively to examine the role of the dress in enabling the body to move freely.<sup>83</sup> Miyake’s dynamic forms of clothes as a three-dimensional sculpture in textiles empower the body.<sup>84</sup> Kawakubo’s clothes approach was useful in my analyses of the last two art-experiments, *[In]Corporeal Architecture* and *Helsinki Dress Me Up*. The examples I discuss in these paragraphs on the body–clothes relations are also relevant to the early stages of my research with the development of my art-experiments and my focus on the way people use their body and senses to experience their surroundings.

#### • **Body–architecture relations and the third skin**

Following the proposition of clothes as the second skin in relation to the human body, I consider architecture to be the third skin for this research. Architecture scholar Scott Drake notes the common relation between the body and its surroundings, and the ways that we protect our body from the environmental conditions by adding the second layer (clothing) and constructing the third layer (building).<sup>85</sup> He uses the term *third skin* to describe architecture in relation to the human body. For Gins and Arakawa “Architecture must be made to fit the body as a second, third, fourth, and, when necessary, ninth (and counting) skin”.<sup>86</sup> In this sense, architecture is not there to protect the body, nor to cover it. Consequently, the word skin is used to describe how the body continuously extends, and (re)connects with its architectural surrounds. However, for the most

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<sup>80</sup> Rei Kawakubo, *Dress Becomes Body Becomes Dress*, 1997, Fashion collection. <https://www.vogue.com/fashion-shows/spring-1997-ready-to-wear/comme-des-garcons>.

<sup>81</sup> Manning, *The Minor Gesture*.

<sup>82</sup> Dagmar Reinhardt, "Surface Strategies and Constructive Line: Preferential Planes, Contour, Phenomenal Body in the Work of Bacon, Chalayan, Kawakubo", *Colloquy*, no. 9 (1 January 2005): 61.

<sup>83</sup> Bonnie English, *Japanese Fashion Designers: The Work and Influence of Issey Miyake, Yohji Yamamoto and Rei Kawakubo* (Oxford; New York: Bloomsbury Academic, 2011).

<sup>84</sup> Negrin, "Fashion as an Embodies Art Form", 154.

<sup>85</sup> Drake, *The Third Skin*.

<sup>86</sup> Gins and Arakawa, *Architectural Body*, XV.

part, *skin* is associated with a building's façade and was used in this context for the first time by architectural historian Sigfried Giedion to describe Henri Labrouste's architecture.<sup>87</sup>

The significance of the body for architecture is implied—architecture is mostly made to be inhabited by bodies and experienced through the body. In classical and modern architecture, this is present in two ways—as the form of the body and as its mathematical representation.<sup>88</sup> The human form, i.e. the body, was often used as a measurement for architectural space to design an environment to accommodate humans. Roman architect Vitruvius (First century BC) dedicated an entire chapter in *The Ten Books on Architecture* to the relations between the human body and the temple.<sup>89</sup> After a long period of disregarding the body, architects Ernst Neufert and Le Corbusier brought it back to the centre of architecture with the *Architect's Data* and *Modulor*.<sup>90</sup> Neufert's *Architect's Data*—a collection of suggested spatial requirements for architectural design and urban planning—dedicates significant space to the relations between the body and space. Le Corbusier developed an anthropocentric proportional system, *The Modulor*, as a modern and enhanced version of Vitruvian Man based on the Fibonacci series.<sup>91</sup> Art historian Frank Zöllner interprets both ideas as crucial for architecture, and asserts *Modulor* as “utopia expressing the desire for a human architecture.”<sup>92</sup> Before Neufert and Le Corbusier, the architect, Margarete Schütte-Lihotzky was using the body as a design tool. She redesigned a classical kitchen to meet the needs of the body based on functionality and workflow. Her *Frankfurt Kitchen* is an early precedent of the kitchen as we know it today.<sup>93</sup> Almost a century later, Stavros Gargaretas employed ergonomics in a more extreme way than Schütte-Lihotzky to generate architectural space. In his graduation project on adaptable environment and space efficiency, the body is featured performing different activities in space as designer of the architectural space.<sup>94</sup>

Architecture also affects human behaviour. Performance artists, dancers, and choreographers have been working with architecture for decades. The 1960-1970s are considered the decades when the body emerged as a major topic for art experiments. Performance artists such

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<sup>87</sup> Sigfried Giedion, *Bauen in Frankreich, Bauen in Eisen, Bauen in Eisenbeton* (Klinkhardt & Biermann, 1928), 14, cited in: Mark Wigley, *White Out: Fashioning the Modern*, 1st ed. (Princeton Architectural Press, 1994), <https://search.ebscohost.com/login.aspx?direct=true&AuthType=sso&db=cab00006a&AN=melb.b5487769&site=eds-live&scope=site&custid=s2775460>.

<sup>88</sup> Frank Zöllner, "Anthropomorphism: From Vitruvius to Neufert, from Human Measurement to the Module of Fascism", in *Images of the Body in Architecture: Anthropology and Built Space* (Tübingen: Wasmuth, 2015), 47–75.

<sup>89</sup> Vitruvius Pollio et al., *Vitruvius: The Ten Books on Architecture*, New ed. (Cambridge University Press, 1999).

<sup>90</sup> Ernst Neufert, *Architects' Data*, 4th ed. (Wiley-Blackwell, 2012); Le Corbusier, *The Modulor and Modulor 2* (Basel/Berlin/Boston, Switzerland: Walter de Gruyter GmbH, 2000), <http://ebookcentral.proquest.com/lib/unimelb/detail.action?docID=2035716>.

<sup>91</sup> Leonardo da Vinci, *Vitruvian Man*, c 1490, Drawing, c 1490.

<sup>92</sup> Zöllner, 'Anthropomorphism: From Vitruvius to Neufert, from Human Measurement to the Module of Fascism', 59.

<sup>93</sup> Margarete Schütte-Lihotzky, *The Frankfurt Kitchen*, 1926, Architectural design, 1926.

<sup>94</sup> Stavros Gargaretas, *The Evolving Room: Inhabiting Zero Wasted Space*, 2014, Architectural project, 2014.

as Bruce Nauman, Bruce McLean and Klaus Rinke, used the body to emphasise its relationship with the spaces they found themselves in—the movement or positioning of the body *followed* the architectural forms.<sup>95</sup> Choreographer and dancer Trisha Brown produced a dance piece, *Walking on the Wall*, where she *rotated* the space so the wall became the stage for performing.<sup>96</sup> Dancers were suspended from the ceiling by ropes and performed horizontally. In more recent art practice that continues in the tradition of 1970s performance art, the artist Willi Dorner takes bodies from the interior to the streets in a performance series titled *Bodies in Urban Spaces*.<sup>97</sup> In this work the group of dancers position their bodies in public and semi-public spaces in a way that provokes or inspires the residents to re-think and re-feel a familiar space. In Nauman, McLean and Rinke's work, the observers with *healthy* bodies can imagine themselves performing the same movements and taking the same postures. However, the trained bodies of the dancers in the performances of Brown and Dorner emphasise features of the architectural space as a demonstration of what a *normal* body cannot do.

In Gins and Arakawa's experimental architectural practice, the design of the interior challenges the senses of any body *type* and its response to the surrounding space. The body for Gins and Arakawa is not perceived as the standard body, unlike in Neufert's or Le Corbusier's thinking of the body–architecture relationship. The *Reversible Destiny Lofts MITAKA* is a residential complex of nine units, each with rooms that are circular and other shapes, with uneven floors in the central space and the ceiling equipped with hooks to hang whatever the resident needs.<sup>98</sup> For those who do not live there, one design aspect that renders the space uncomfortable is the uneven floor. According to one of the residents, architect Shingo Tsuji, the body quickly adapts to the new terrain, even when walking in the dark.<sup>99</sup> He observes a sensorial difference between the *MITAKA*'s uneven and typical flat floors—he is seldom aware of his feet while walking, a feeling that is never present in traditional architectural spaces. In *Ubiquitous Site · Nagi's Ryoanji · Architectural Body*, the cylindrical tube with the curved benches and see-saws hanging upside-down, as if the surface they are attached to was folded from horizontal to the cylinder, is designed to affect your sense of orientation.<sup>100</sup> Or, a public park with pavilions, *Site of Reversible Destiny—Yoro* where the ground's inclination alters the inclination of the pavilion

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<sup>95</sup> Bruce Nauman, *Dance or Exercise on the Perimeter of a Square (Square Dance)*, 1968 1967, Video work (series), 1968 1967; Bruce McLean, *Pose Work for Plinths*, 1971, Performance, 1971; Klaus Rinke, *Wand, Boden, Ecke, Raum*, 1970, Series of photographs, 1970.

<sup>96</sup> Trisha Brown, *Walking on the Wall*, 1971, Dance performance, 1971.

<sup>97</sup> Willi Dorner, *Bodies in Urban Spaces*, 2019 2007, Performance, 2019 2007.

<sup>98</sup> Madeline Gins and Shusaku Arakawa, *Reversible Destiny Lofts MITAKA*, 2005, Residential apartments, 2005.

<sup>99</sup> Shingo Tsuji, 'Reversible Destiny Loft In Action: A Tentative Report from a Resident by Shingo Tsuji', in *The Funambulist Pamphlets Volume 08: Arakawa + Madeline Gins*, n.d.

<sup>100</sup> Madeline Gins and Shusaku Arakawa, *Ubiquitous Site · Nagi's Ryoanji · Architectural Body*, 1994, Installation, 1994.

as well, demanding the body adapt to the new spatial situation.<sup>101</sup> Gins would call these adaptations to the architectural surround a reconfiguration of an organism that persons.<sup>102</sup>

Over the last few decades, discourse on the phenomenological aspects of architecture and architectural atmosphere have become alluring to architects and theorists. One of the leading contemporary thinkers in the ‘philosophy of atmospheres’ Gernot Böhme explains that the word atmosphere is linked to 18th-century meteorology, but its meaning has since changed remarkably.<sup>103</sup> The concept was mostly used to describe a room with features that could affect the emotions of the person within the room. Böhme further describes atmosphere as “characteristic manifestations of the co-presence of subject and object” and the ways the presence of a person and the physiognomy of their bodies affect the atmosphere.<sup>104</sup> It is considered as a fully embodied and mindful experience.<sup>105</sup> Böhme’s commentary on the concepts of atmosphere in the work of architects Juhani Pallasmaa and Peter Zumthor highlights the capacity of atmosphere as “an overall emotional expression” to be ubiquitous—it can be ‘found’ not only in a built space, but also in a scene or an image.<sup>106</sup> Pallasmaa reminds us that our emotional responses to atmosphere are accompanied by our haptic experiences. These experiences are internalised, unconscious and involve peripheral perception that can transform the architectural atmosphere into an embodied and corporeal experience.<sup>107</sup> Atmosphere can even have the power to ‘manipulate’—to govern our mood and act in architectural space.<sup>108</sup>

One of the most impressive examples of architecture of atmosphere is Diller Scofidio + Renfro’s Blur Building which was commissioned for the Swiss Expo 2020.<sup>109</sup> Instead of walls as traditional building elements they used a fog created by a smart weather system. Visitors were partially deprived of the familiar visual and auditory stimulus, which was replaced by white-out

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<sup>101</sup> Madeline Gins and Shusaku Arakawa, *Reversible Destiny—YORO*, 1995, Public Park, 1995.

<sup>102</sup> Madeline Gins, Architectures of Joy: A Conversation Between Two Puzzle Creatures [Part B], 9 November 2011.

<sup>103</sup> Gernot Böhme, Rozmowa/Interview: Gernot Böhme, interview by Teodor Ajder, 24 June 2013, <https://vimeo.com/69037058>.

<sup>104</sup> Gernot Böhme, "Urban Atmospheres: Charting New Directions for Architecture and Urban Planning", in *Architectural Atmospheres: On the Experience and Politics of Architecture*, ed. Christian Borch (Basel: Birkhauser, 2014), 45.

<sup>105</sup> Gernot Böhme, 'Atmosphere as Mindful Physical Presence in Space', *OASE Building Atmosphere*, no. 91 (2013): 21–31.

<sup>106</sup> Gernot Böhme, "Encountering Atmospheres: A Reflection on the Concept of Atmosphere in the Work of Juhani Pallasmaa and Peter Zumthor", *OASE Building Atmosphere*, no. 91 (2013): 93.

<sup>107</sup> Havik and Tielens, "Atmosphere, Compassion and Embodied Experience: A Conversation about Atmosphere with Juhani Pallasmaa"; Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience."

<sup>108</sup> Martin Bressani and Aaron Sprecher, 'Atmospheres', *Journal of Architectural Education* 73, no. 1 (2019): 2–4, <https://doi.org/10.1080/10464883.2019.1560792>; Christian Borch, 'The Politics of Atmospheres: Architecture, Power, and the Senses', in *Architectural Atmospheres: On the Experience and Politics of Architecture*, ed. Christian Borch (Basel: Birkhauser, 2014), 60–89.

<sup>109</sup> Diller Scofidio + Renfro, *Blur Building*, 2002, Architectural design.

and white-noise. In their words “there is nothing to see but our dependence of vision itself.”<sup>110</sup> Some architects that consider atmosphere as an essential aspect of architecture are Peter Zumthor, Steven Holl and Juhani Pallasmaa.<sup>111</sup> The atmosphere is also an inspiring topic for artists. Olafur Eliasson frequently uses fog and light of different intensities and colour in his atmospheric installations.<sup>112</sup> For instance, in *The Weather Project*, in the Turbine Hall of Tate Modern in London, Eliasson created the illusion of a sun using a mirror, lights and mist.<sup>113</sup> These examples show that architectural atmosphere can be accomplished without the use of traditional architectural elements such as walls and columns. In my research and art-experiments, I think of architecture through the atmosphere created through the participants' bodily engagement and less so through its material aspects.

### • [Body]–clothes–architecture relations

Knowledge and interest in the body has facilitated frequent shifts between fashion and clothes design and architecture. When I designed a small fashion collection in 2011 I used the knowledge of constructing architectural space to clothes. This experience was vital in developing my fourth art experiment, *Helsinki Dress Me Up* where I worked with students. Many famous fashion designers have studied architecture: Pierre Cardin, Gianni Versace, Tom Ford, Oscar de la Renta, Raf Simons, Pierre Balmain and Roksanda Ilinčić. Similarly, many successful architects have also flirted with fashion design. Architects Rem Koolhaas and Zaha Hadid designed shoes for *United Nude*, while Hadid also collaborated with *Melissa* and designed jewellery and handbags for *Fendi*, *Bulgari* and *Louis Vuitton*. Architects have demonstrated a great fondness for clothes and fashion. A humorous example of this affection is the 1931 Beaux Arts Ball in New York which celebrated modern architecture. Some of the notable architects of the time who came to the ball dressed as the buildings they designed were William F. Lamb as the Empire State Building, William Van Alen as Crisler Building, Ralph Walker as Wall Street tower, Ely Jacques Kahn as the Squibb Building and Chester Aldrich as the Union Club.<sup>114</sup> Though not usual, crossovers from fashion to architecture happen, as is the case with designers Pierre Yovonovitch and Remy Renzullo, who both worked in interior design.

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<sup>110</sup> Diller Scofidio + Renfro, ‘Blur Building’, DS+R, accessed 18 January 2021, <https://dsrny.com/project/blur-building>.

<sup>111</sup> See Peter Zumthor, *Atmospheres: Architectural Environments. Surrounding Objects*, 5th Printing. edition (Basel: Birkhäuser Architecture, 2006); Steven Holl, *Parallax*, Illustrated edition (Basel ; Boston : New York: Princeton Architectural Press, 2012); Havik and Tielens, ‘Atmosphere, Compassion and Embodied Experience: A Conversation about Atmosphere with Juhani Pallasmaa’.

<sup>112</sup> Olafur Eliasson, *Feelings Are Facts*, 2010, Installation; Olafur Eliasson, *Din Blinde Passager*, 2010, Installation.

<sup>113</sup> Olafur Eliasson, *The Weather Project*, 2003, Installation, 2003.

<sup>114</sup> AnOther, ‘Architects Dressed as Their Buildings’, AnOther, 4 October 2013, <https://www.anothermag.com/fashion-beauty/3080/architects-dressed-as-their-buildings>.

The relationship between clothes (fashion) and architecture and their mutual influences are commonly recognisable in the appearance and material aspects of design in both disciplines—in their form, construction and treatment of used materials. One of the first documented observations on clothes and architecture can be credited to Vitruvius.<sup>115</sup> In comparing the human body and Greek columns of the classical order, he noted the role of female clothes in the creation of Ionic and Corinthian column.<sup>116</sup> However, the most significant introduction to the relations between the clothes and architecture comes from architect and art critic, Gottfried Semper who first suggested that architecture adopted many of its symbols from textiles and dress.<sup>117</sup> For example, the German word for dress or clothing, *gewand* generated the word for wall, *wand*; or the word used in architecture for cladding, *bekleidung* originates from another word for clothing, *kleidung*. Similarities between clothing and architecture, particularly shared concerns about the body, have generated a space of prolific creative practice in both fields. Garment designs with *sharp*, simple and geometrical forms and textile patterns will be described as architectural, while some buildings with *soft* lines and forms may resemble cloth(es).<sup>118</sup> Bauhaus artist Oskar Schlemmer used costume as a method of body abstraction in his *mechanical* ballets when exploring the spatial dimensions of the stage. For instance, in *Pole Dance* the body wearing a black bodysuit is reduced to the poles attached to the limbs.<sup>119</sup> The audience can only see the poles that were moving in a strict geometrical manner to emphasise architectural space. Many of his costumes use forms typical of architecture. Clothes and architecture share structuring techniques such as folds in architecture or pleats in clothing design.<sup>120</sup> Both clothes designers and architects are literally growing a new generation of materials. Architect Neri Oxman's practice on biomaterials resulted in *Silk Pavilion* project where 6500 silkworms knitted a dome structure, while textile designer Suzanne Lee grew clothing from living microorganisms.<sup>121</sup>

Over the last few decades, practitioners have been creating *hybrid* designs, spaces between clothes and architecture. Examples of these hybrid designs are Michael Webb's speculative take on mobile urbanity for Archigram, *Cushicle* and *Suitaloon*, published in *Archigram Magazine* in the 1970s.<sup>122</sup> *Cushicle* is an inflatable and *wearable* structure that contains food and water in pods, a radio and small tv in the helmet, and a heating device. *Suitaloon* is a larger and more advanced version of *Cushicle*; the main difference being that multiple suitaloons can connect to form a

<sup>115</sup> Mary McLeod, 'Undressing Architecture: Fashion, Gender, and Modernity', in *Architecture in Fashion*, 1996.

<sup>116</sup> Pollio et al., *Vitruvius: The Ten Books on Architecture*.

<sup>117</sup> Gottfried Semper, *Style in the Technical and Tectonic Arts, Or, Practical Aesthetics* (Getty Research Institute, 2004), <https://books.google.com.au/books?id=5mCcKu6HhMAC>.

<sup>118</sup> Karen A. Franck, 'Yes, We Wear Buildings', *Architectural Design* 70, no. 6 (2000): 94–97.

<sup>119</sup> Oskar Schlemmer, *Pole Dance*, 1927, Dance performance, 1927.

<sup>120</sup> See Paul Jackson for folding patterns employable in fashion and architecture. Paul Jackson, *Complete Pleats: Pleating Techniques for Fashion, Architecture and Design*, Main edition (London: Laurence King, 2015).

<sup>121</sup> Neri Oxman, *Silk Pavilion*, 2013, Pavilion, 2013; Suzanne Lee, *Biocouture*, 2004, Clothes collection, 2004.

<sup>122</sup> Michael Webb, *Cushicle*, 1966, Speculative design, 1966; Michael Webb, *Suitaloon*, 1966, Speculative design, 1966, [http://www.archigram.net/projects\\_pages/suitaloon.html](http://www.archigram.net/projects_pages/suitaloon.html).

shared space. Webb describes it as “clothing for living in – or if it wasn’t for my Suitaloon I would have to buy a house.”<sup>123</sup> A new take on portable space concept is GAIA’s project of wearable objects, *Veasyble*—a visor, ruff, bag and mask that transform to create an intimate space for its owner.<sup>124</sup> Each accessory is for individual use, while the bag can accommodate two people. Using folding techniques present in architecture and fashion design, architect Forrest Jessee designed *Sleep Suit* a portable and adjustable structure that provides a comfortable, intimate environment for sleeping in any space.<sup>125</sup> In the textile installation and performance *Public Receptors*, architect Gabi Schillig created a structure between clothes and architecture.<sup>126</sup> Structurally it was constructed as clothes but its function as a third skin was to generate a new hybrid space.<sup>127</sup>

Clothing architecture, not in a conceptual way or when the texture of the façade appears to be made from textiles, but as the actual wrapping in cloth was a ‘trademark’ of Christo and Jeanne-Claude’s large-scale installation art. Over twenty-four years of research and project development for the installation *Wrapped Reichstag*, they produced numerous collages that included architectural plans of the Reichstag and urban plans of Berlin showing how relevant architecture was for their practice. In 1995 they showcased the building wholly wrapped in silver fabric.<sup>128</sup> All the details, including columns and windows, disappeared behind the fabric, leaving only a massive silver volume to “reveal the essence of the Reichstag.”<sup>129</sup> Ann Hamilton’s installation on the use, value and experience of fabrics, *Habitus*, is constructed as a series of enormous round curtains made of white fabric.<sup>130</sup> Resembling skirts and acting as architecture, they create these intimate spaces for a small number of people to experience simultaneously. In contrast to Christo and Jeanne-Claude and Hamilton’s practice of clothing spaces or creating spaces using textiles, Heidi Bucher and Do Ho Suh use textiles to create an imprint of the existing architecture so it can be partially recreated. Bucher developed a latex cast technique called *Häutungen* or *skinnings*. She would cover walls of the rooms in gauze, including windows and doors, and soak it with the latex solution. After drying, she would peel the latex from the surfaces and use it to recreate these spaces elsewhere. These room skins, *Raumhaut*, were exhibited in galleries or in the open while floating in the air.<sup>131</sup> Do Ho Suh is another artist who creates textile

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<sup>123</sup> ‘Cushicle & Suitaloon - Archigram Archival Project’, accessed 23 February 2020, <http://archigram.westminster.ac.uk/project.php?id=92>.

<sup>124</sup> GAIA, *Veasyble*, 2009, Wearable objects.

<sup>125</sup> Forrest Jessee, *Sleep Suit*, 2006, Wearable object.

<sup>126</sup> Gabi Schillig, *Public Receptors*, 2009, Installation.

<sup>127</sup> Gabi Schillig, *Mediating Space: Soft Geometries - Textile Structures - Body Architecture* (Stuttgart: Edition Solitude, 2009).

<sup>128</sup> Christo and Jeanne-Claude, *Wrapped Reichstag*, 1971-95, Installation.

<sup>129</sup> ‘Christo and Jeanne-Claude | Wrapped Reichstag’, accessed 16 January 2021, <https://christojeanneclaude.net/artworks/wrapped-reichstag/>.

<sup>130</sup> Ann Hamilton, *Habitus*, 2016, Installation.

<sup>131</sup> Bucher created the first in a series of *Raumhaut*, titled *Borg* in 1976. Heidi Bucher, *Borg*, 1976, Installation.

replicas of architectural spaces and exhibits them floating in mid-air. Perhaps, one of the most impressive of Suh's installations is *Home Within Home Within Home Within Home Within Home*, which consists of two houses he previously lived in.<sup>132</sup> In their practice, both artists Bucher and Do Ho Suh symbolically undress their homes to recreate them in the gallery space. Do Ho Suh's work, which also addresses the relevance of memories through the textile recreation of his home, is of interest when I discuss the concept of sharing space.

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To summarise, in this research I experiment with and analyse the common, optical relationship between the three skins—the body, clothes and architecture—and explore the architectural situations that occur in the testing process. I commenced the research with a series of art-experiments that asked 'what if' questions and which functioned as a testing ground for the skins encounters, and offered strategies on making both space and experience. The art-experiments are not designed to answer the questions but rather to dismantle or disrupt the starting relations of the three skins, thus creating alternative assemblages highlighting the human (the body) and nonhuman (clothes and architecture) relationalities. Furthermore, in these explorations of the 'cross-sections' of the architectural events, new dynamic relations of body-clothes, space-making, wearing space and sharing space emerge.

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<sup>132</sup> Do Ho Suh, *Home Within Home Within Home Within Home Within Home*, 2013, Installation, 2013.

# Chapter 1: Take Away Space

*Take Away Space* was an experimental installation that examined methods for how to wear and interpret space. It was exhibited at Seventh Gallery in Melbourne in February 2017. The installation consisted of a free-standing white wall (1800 x 1500 x 150 mm) made of more than two hundred kilograms of plaster bricks (150 x 150 x 300 mm). Some of the bricks had pieces of white garments embedded in them, while others had the imprint of clothing on their surface. The gallery visitors were invited to participate by breaking the wall of bricks; to chip away pieces of plaster to make jewellery, or simply to take parts of the wall they liked. I was present at the gallery each day of the exhibition, for two and half weeks. I observed activities that happened in the space: how the visitors interacted with the installation, how they moved in the space. I talked with visitors and asked them to fill in a questionnaire I had developed for the project about their perception of the space.<sup>133</sup> A detailed set-up for the art-experiment is summarised in the diagram on the next page (figure 4). It is organised as a timeline showing the key dates, such as the exhibition opening and activities I performed as an artist/architect and as a scientist/observer. The role of the visitors was noted too. The diagram highlights the successful and unsuccessful aspects of the art-experiment.

In this chapter I address themes that emerged from the spatial set-up of the *Take Away Space* art-experiment and its question: “What if architectural space is transformed into a wearable object?” I will begin by focussing on the essential element of the installation: the spatially and aesthetically dominant white wall. It presents itself as a strong theme that brings together architecture, politics, history and personal experiences. I briefly explain the architectural meaning of a (white) wall and look at some historical and political examples of walls, such as the Berlin wall. In my analysis of the wall, I use questionnaires and two stories about *Take Away Space* by Claire Weigall. In the following section I shift focus to the body movement, jewellery-making and space-making as closely connected corporeal activities. Here, I also make use of the questionnaires and my personal experience of making the wall, and accompany it with a phenomenological and anthropological analysis. In the third section of the chapter, I analyse the fashion show finale, *Afterwords*, by Hussein Chalayan to better understand the idea of space-wearing. I then examine space-wearing as a concept of sharing-space when individuals do not occupy the same physical space. And finally, I investigate how the role of clothes as a carrier of

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<sup>133</sup> Questionnaire had six questions—first one was quantitative (ranking senses), the other five were open-ended questions about sensorial and perceptual experience of the exhibition and participation.

memories allows for a sharing of identities, not only between people, but also between people and architectural spaces.

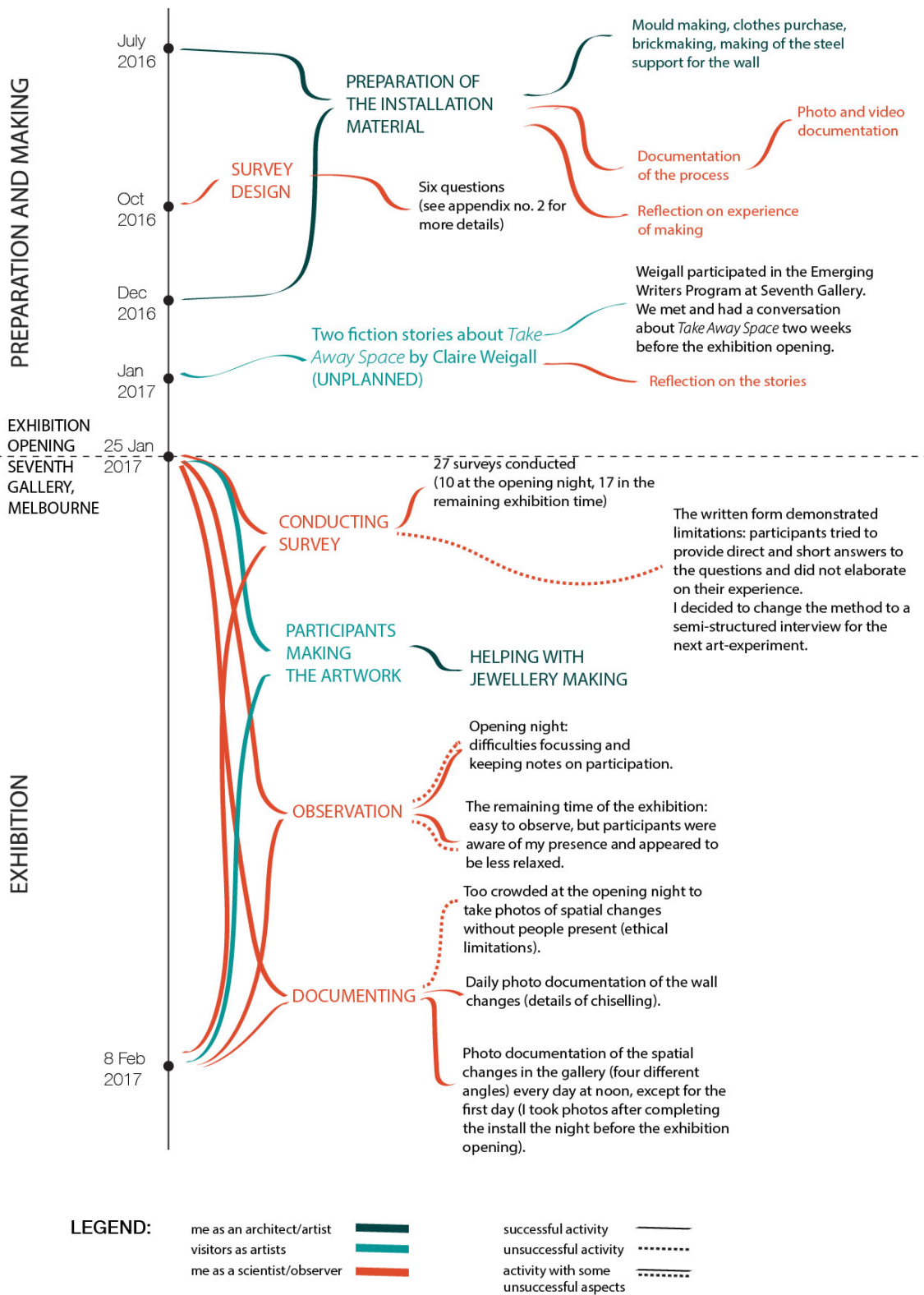


Figure 4: *Take Away Space* art-experiment set-up

## The Wall

My first understanding of architectural space derives from a discussion about the famous obelisk scene from Kubrick's *2001: A Space Odyssey*.<sup>134</sup> In that scene, it was the obelisk that defined a rocky landscape—otherwise without any landmark or distinct characteristic—as architectural space. The position and presence of this monolithic object determined what was left, right, in front, behind, above or under. In other words, it created an architectural atmosphere. Watching this scene again recently, I realised that the obelisk not only generated body movement in space, but also provoked and presented an invitation to be touched—the apes were drawn to this perfectly shaped monolith and their first impulse was to touch and walk around it (see figure 5). This idea of one monolithic object defining space as an architectural and enticing engagement was an important aspect of the *Take Away Space* art-experiment.

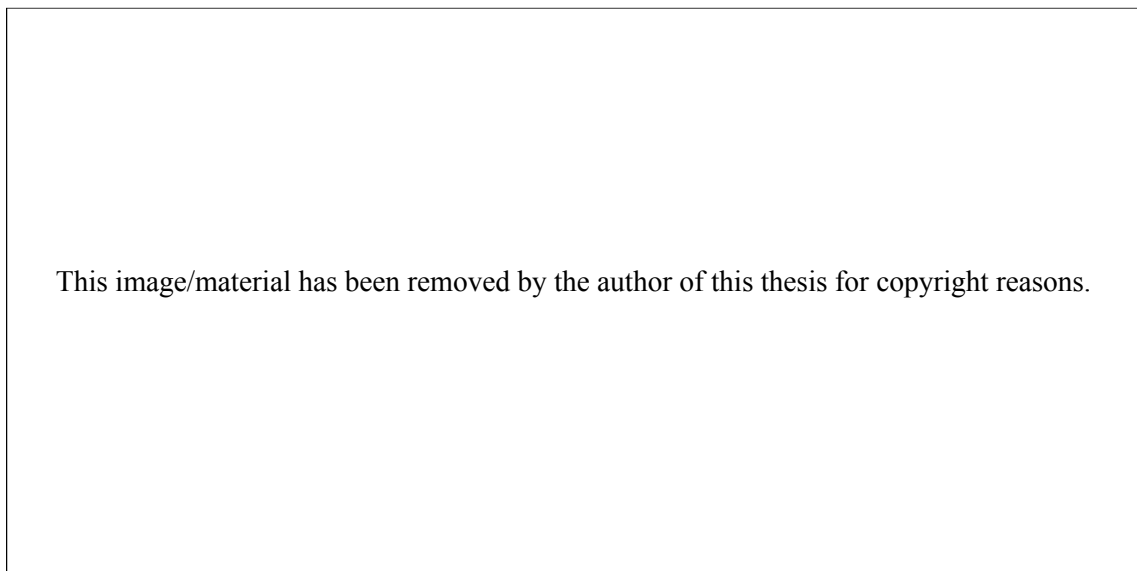


Figure 5: The Monolith scene (video still), *2001: A Space Odyssey*, directed by Stanley Kubrick (1968).

When I started working on *Take Away Space*, I had been in Melbourne only four months. I noticed that in many domestic spaces, walls were made of plaster, unlike back home in Serbia where the prevailing material was brick. This led me to take plaster as a main building material. But there was another reason for it: its colour. The white colour represented my unfamiliarity with the city, like in the case of an empty, white canvas. The white walls have a distinctive meaning for many architects. One of the key Modernist architects, Le Corbusier gives a simple explanation of the modernist take on the white colour in architecture. For him it is closely connected with white houses and white rooms.<sup>135</sup> Corbusier considers that white(ness) acts as a magnifier of other

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<sup>134</sup> Snežana Vesnić, in conversation with the author, October, 2001; *2001: A Space Odyssey*, directed by Stanley Kubrick (1968, United States: Metro-Goldwyn-Mayer), DVD.

<sup>135</sup> Mark Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture*, Reprint ed (Cambridge, Mass.: MIT Press, 2001), 209–13.

colours, but at the same time other colours make white even brighter. I find that the colour white could also be perceived as magnifying the body's presence and its movement and activity in space. It was this attribute that was of greater relevance to my art-experiment than its affiliation with modernist architecture. A silhouette or movement of the dressed body is more evident in a white 'clean' space, and is similar to the contrast between light and shadow in shadow plays and shadowgraphy. As mentioned earlier, white also appears as a 'clean' space in another sense: as a metaphor for the unknown.



Figure 6: Seventh gallery view with the installed wall, night before *Take Away Space* exhibition opening.

In a physical sense, the geometry, shape, size, and colour of *Take Away Space* could be interpreted as the space with the potential to be architectural space: a room with white walls and a white wall-like structure between the walls (figure 6). It might be even suggested that the central white wall exhibits textures and imprints of the clothes in a similar way to how gallery walls would exhibit paintings. However, a white wall is not, as art critic Brian O'Doherty argues, neutral: "The wall becomes a membrane through which [a]esthetic and commercial values osmotically exchange."<sup>136</sup> In *Take Away Space*, as it will be discussed later in this chapter, this exchange that O'Doherty describes is more precisely an exchange of experiences, memories and identities. It occurs between the visitor and the material elements, i.e. the wall, between the participant and the artist, but also within each participant in relation to their previous experiences.

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<sup>136</sup> Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, Expanded edition (Berkeley: University of California Press, 2000), 79.



Figure 7: Detail of the wall. Danica Karaičić, *Take Away Space*, 2017.

In *Take Away Space*, the constructed wall in the middle of the gallery space was made of white plaster bricks/blocks I cast myself. Because of the features of the plaster, the brick production technique, and the different shades of white clothes that were embedded, the wall itself did not exhibit a singular shade of white. Research supports that colour does not have a crucial effect on the tactile perception of textiles, and this also reinforced my choice to also use white clothes in constructing the wall.<sup>137</sup> The clothing in the bricks performed a double role in making the wall—as a constructive element they reinforced the brick, and created a unique pattern on its

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<sup>137</sup> Renoo Yenket, Edgar Chambers Iv, and Barbara M. Gatewood, “Color Has Little Effect on Perception of Fabric Handfeel Tactile Properties in Cotton Fabrics”, *Journal of Sensory Studies* 22, no. 3 (2007): 336–52, <https://doi.org/10.1111/j.1745-459X.2007.00109.x>.

surface. The imprint of the textiles decorated the wall but more importantly it enhanced the haptic experience—the surface of the wall changed from smooth to rugged and from plaster to textile (see figure 7). There are inklings here of the clothes' ability to bring architecture closer to the body. I will discuss this in more detail in the later section on sharing identities.

I want to reflect on an event that occurred before the exhibition opening. When I was finalising the making of the material for the exhibition, I met with Claire Weigall, a writer and artist who participated in a creative writing program in the same gallery, Seventh gallery. Participants of the writing program were asked to write a short essay on one of the exhibited artworks that would serve as a unique art critique to accompany the exhibition. My artwork was assigned to Weigall to write about. She came to see me and ask a couple of questions before she started writing. As the installation was still in the making, she could not experience the completed work, but only see and touch individual bricks. The political situation at the time I was finishing brickmaking was marked by Donald Trump's election for president of the United States, accompanied by his insistence to expand the wall on the border of the USA and Mexico. Often, when I talked about 'my' wall to people interested in the art-experiment, they would associate it with Trump's wall. That was the case with Weigall, too. The first story she wrote regarding my wall was inspired by the current political situation while in the second one she shared her personal experience of feeling space. In this story, Weigall perceived the clothes as the ghosts of the people who lived on the 'other' side of the wall—each brick contained a personal history of one individual as a reminder of the effects of the wall's construction.<sup>138</sup> Interestingly, one participant had an almost identical experience. After touching the textile and engaging with the wall, she claimed:

I think [textile] was a very interesting and important aspect of the work. It takes the wall into a 3-dimensional space (space within the flat surface of the wall). To me, it was like little homes, or stories hidden and occupying each block.<sup>139</sup>

Weigall and the participant both emphasised the capacity of the clothes to narrate stories. Textiles and clothes document and evoke memories and as such allow for individual interpretations of the wall in *Take Away Space*.<sup>140</sup> I will discuss this more in the section *Wearing space is space-sharing*.

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<sup>138</sup> Claire Weigall, "The Wall of Ghosts" (unpublished story, 17 January, 2017).

<sup>139</sup> Take Away Space questionnaire no 26, January 2017.

<sup>140</sup> Juliet Ash, "Memory and Object", in *The Gendered Object* (Manchester, UK; New York: New York: Manchester University Press, 1996); Alison Slater, "Wearing in Memory: Materiality and Oral Histories of Dress", *Critical Studies in Fashion & Beauty* 5, no. 1 (October 2014): 125–39; Carole Hunt, "Worn Clothes and Textiles as Archives of Memory", *Critical Studies in Fashion & Beauty* 5, no. 2 (December 2014): 207–32; Bethan Bide, "Signs of Wear:

During the exhibition I asked visitors to complete a questionnaire and describe their experience of their encounter with the wall. When I was reading through the questionnaires, one experience of a visitor stood out from the rest. They were talking about their experience of encountering the work:

I loved how at first I did not even realise it was art. It was great to become an active participant. Destroying the wall felt archaic and strangely satisfying. ... From building site to passive art space to active art space to multi-dimensional performance. I loved how the piece slowly revealed more dimensions. ... I enjoyed being more than a mere consumer and to be able to take away a souvenir.<sup>141</sup>

This description reminded me of another well-known wall—the Berlin Wall. In the weeks following the fall of the Berlin wall, people were collecting its remnants. They could even rent pickaxes to chisel the piece(s) they liked and keep as a souvenir. Interested in the commoditisation of undesirable architecture, cultural anthropologist Mélanie van der Hoorn chose the Berlin Wall as their case study. Van der Hoorn observes the *social life* of architecture after its destruction advances: “Slashed into pieces, recycled, transformed, it can continue to live in fragmented form and act as an intermediary onto which people can project their memories, frustrations or experiences with regard to the object that used to occupy an important place.”<sup>142</sup> Just like the Berlin Wall in van der Hoorn’s article, all the pieces in the *Take Away Space* installation have a singular origin—the white wall with clothes imprints—and are individually understood in a different way. But unlike the Berlin Wall, these remains do not remind visitors of a major historical milestone but instead the personal experience of chiselling the wall. In the questionnaires, most people described their experience as *interesting*, *intriguing* and *engaging*. Even though some felt uncomfortable and strange to *destroy* the artwork, they still found it to be enjoyable:

Felt wrong at first though the knowledge of creating a new item out of the piece was reassuring.<sup>143</sup>

Most pieces of the white wall were transformed into rings or brooches. One visitor asked to keep a bigger piece of the brick he liked so he can come back later to pick it up. These material traces of the wall are displayed in the private spaces of the homes and bodies of the participants. Herein

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Encountering Memory in the Worn Materiality of a Museum Fashion Collection", *Fashion Theory: The Journal of Dress Body & Culture* 21, no. 4 (2017): 449–76, <https://doi.org/10.1080/1362704X.2017.1290204>.

<sup>141</sup> Take Away Space questionnaire no 22, January 2017.

<sup>142</sup> Mélanie Van der Hoorn, "Exorcizing Remains - Architectural Fragments as Intermediaries between History and Individual Experience", *Journal of Material Culture* 8, no. 2 (July 2003): 189–90.

<sup>143</sup> Take Away Space questionnaire no 10, January 2017.

lies another connection with the Berlin Wall: Van der Hoorn found that the Wall became an artefact displayed more often in the private spaces of homes than museums. She goes on to say: “The new, private context in which the fragments are brought takes away their threatening aura and offers the possibility of a tactile, individual experience.”<sup>144</sup> Additionally for artefact making, the continuous destruction of the *Take Away Space* wall resulted in changes to the architectural space, which I will discuss in more detail further on.

To summarise, the white wall in *Take Away Space* facilitated the production of architectural space which provoked visitors to engage with it. Engagement occurred in more ways than just by *demolition* and jewellery making. Visitors took away memorabilia that incorporated the experience of their participation along with the historical, political, personal and other associations linked with the wall. Furthermore, *Take Away Space* participants instilled the experience of the exhibition, both, as observers and makers, into the jewellery. The jewellery became a unique kind of a souvenir that they wore. In this sense, architectural space becomes wearable. Before I proceed to discuss the *wearing space* theme, I will elaborate on movement and its role in the art-experiment.

### **Movement, Jewellery-making and Space-making**

I composed the *Take Away Space* art-experiment to provoke people’s awareness of their sense of touch and movement in space and to make use of these senses. Most participants felt that vision was the most dominant sense, followed by the sense of touch, movement, hearing, smell, and finally, the least dominant sense, taste (see *Table 1*). I observed that the majority of visitors spent more time walking around the wall, looking and searching for an adequate imprint to chisel rather than touching the surface of the bricks and wall before making the decision about where to chip away a piece of the wall.

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<sup>144</sup> Van der Hoorn, "Exorcizing Remains - Architectural Fragments as Intermediaries between History and Individual Experience", 205.

	1	2	3	4	5	6	0
vision	14	5	2	2	-	2	-
touch	7	9	5	1	2	1	-
movement	2	5	9	4	4	1	-
hearing	1	2	9	8	4	-	1
smell	-	2	1	8	14	-	-
taste	-	-	-	-	-	18	7

**Table 1** Rated senses according to the impact they had on visitors' experience in the gallery space (1 for most dominant sense, 6 for the least dominant, 0 for sense that was not active); number of participants: 25.

As I was interested in the intimate relationships that developed between participants and the installation, I focused my attention mainly on how participants engaged with the wall using their haptic senses. For this I used a questionnaire to get feedback. I also observed the various relations that bodies in movement formed with the artwork, with other visitors and with the space. Here it is useful to refer to phenomenologists Maurice Merleau-Ponty and Maxine Sheets-Johnstone. Merleau-Ponty argues that our bodies are more than receptors of external sensations; they are tools for understanding our surroundings.<sup>145</sup> The haptic senses including touching, proprioception and kinaesthetic, as well as the physical act of movement and activity in space, shape our experience and perception of space. Research shows that movement and activity in space are crucial for spatial perception, and that early experiences, or knowledge passed down strengthens the connection one feels with their built surroundings.<sup>146</sup> Sheets-Johnstone highlights the importance of movement, and what she calls *thinking in movement*, as “the generative source of our primal sense of aliveness and of our primal capacity for sense-making.”<sup>147</sup> Simply put, *thinking in movement* is thinking through the body. Sheets-Johnstone uses infants and their particular manner of navigating and learning about the world as an example—they do not respond to the movement of the objects but learn through the touch and their own body movement. I noticed something similar with my brother’s four-month-old daughter with whom I stayed while writing this chapter. When she was nervous, she would calm down every time I would do squats while holding her. Two of us moved together. For me this movement was bonding (and exercise) time. For her it was *thinking in movement*, learning about the material world around her, and about space and time.

<sup>145</sup> Merleau-Ponty, *Phenomenology of Perception*.

<sup>146</sup> Máire Eithne O’Neill, “Corporeal Experience: A Haptic Way of Knowing”, *Journal of Architectural Education* 55, no. 1 (2001): 3–12.

<sup>147</sup> Maxine Sheets-Johnstone, *The Primacy of Movement*, 2 edition (Amsterdam; Philadelphia: John Benjamins Publishing Company, 2011), 114.

My analysis of the questionnaires showed that most participants acknowledged walking as an important part of the experience and observation of how others interacted with the wall. On my question to describe their experience of the exhibition I received a lot of answers similar to this one:

[I] looked, moved around, watched others interact, chipped off plaster.<sup>148</sup>

However, there were participants who acknowledged the emotional value of the wall:

It felt like I was physically interacting with something ‘unspeakable’:  
touching memories and allowing them to evolve.<sup>149</sup>

I find Sheets-Johnstone’s concept of *thinking in movement* intriguing. It makes me think about what happens inbetween walking and touching or chiselling the wall. I want to suggest a couple of things here. First, walking around the gallery to see the wall from every angle is a conscious act. Second, the realisation of ‘*touching memories*’ comes after reflecting on the experience. Experience can include walking, touching, chiselling, jewellery making. Third, what happens in inbetween is *body-sense-making*—the body intuitively responding to its surround. Importantly, all three ‘steps’ are involved in space-making that is both, a physical and emotional process.

The visitors’ movements in the gallery were consistently recorded as the white plaster dust marked footsteps on the floor (see figure 8). The more the wall was chipped, the more plaster dust descended on the floor. First, the steps were more evident and thus easier to follow. After a few days the floor surface around the wall was saturated with the traces of both walking and brick breaking. In her second story, and the one that accompanied the exhibition, Weigall described how her housemate, very much like the gallery visitors in the gallery, also left marks in their kitchen:

Amelia’s heel prints traced her daily rituals, draping around the bench in a path as wide and intricately woven as a shipping rope. Certain areas of the floor were more heavily pockmarked: in front of the refrigerator; in front of the sink; in front of the oven, in front of the kettle; in front of the back door. In those places it was as though somebody had thrown down handfuls of acid confetti.<sup>150</sup>

The quality of the wooden floors allowed Amelia to leave her traces visible wherever she moved in the house. If the floor in Seventh Gallery was soft enough it would preserve the movements in

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<sup>148</sup> Take Away Space questionnaire no 20, January 2017.

<sup>149</sup> Take Away Space questionnaire no 17, January 2017.

<sup>150</sup> Claire Weigall, "Share House Choreography" (unpublished story, 18 January, 2017).

a similar way. However as a porous material, the plaster did the opposite—by the end of the exhibition the entire surface of the floor was covered with white footsteps, as if activity and movement were equally present in every part of the gallery.

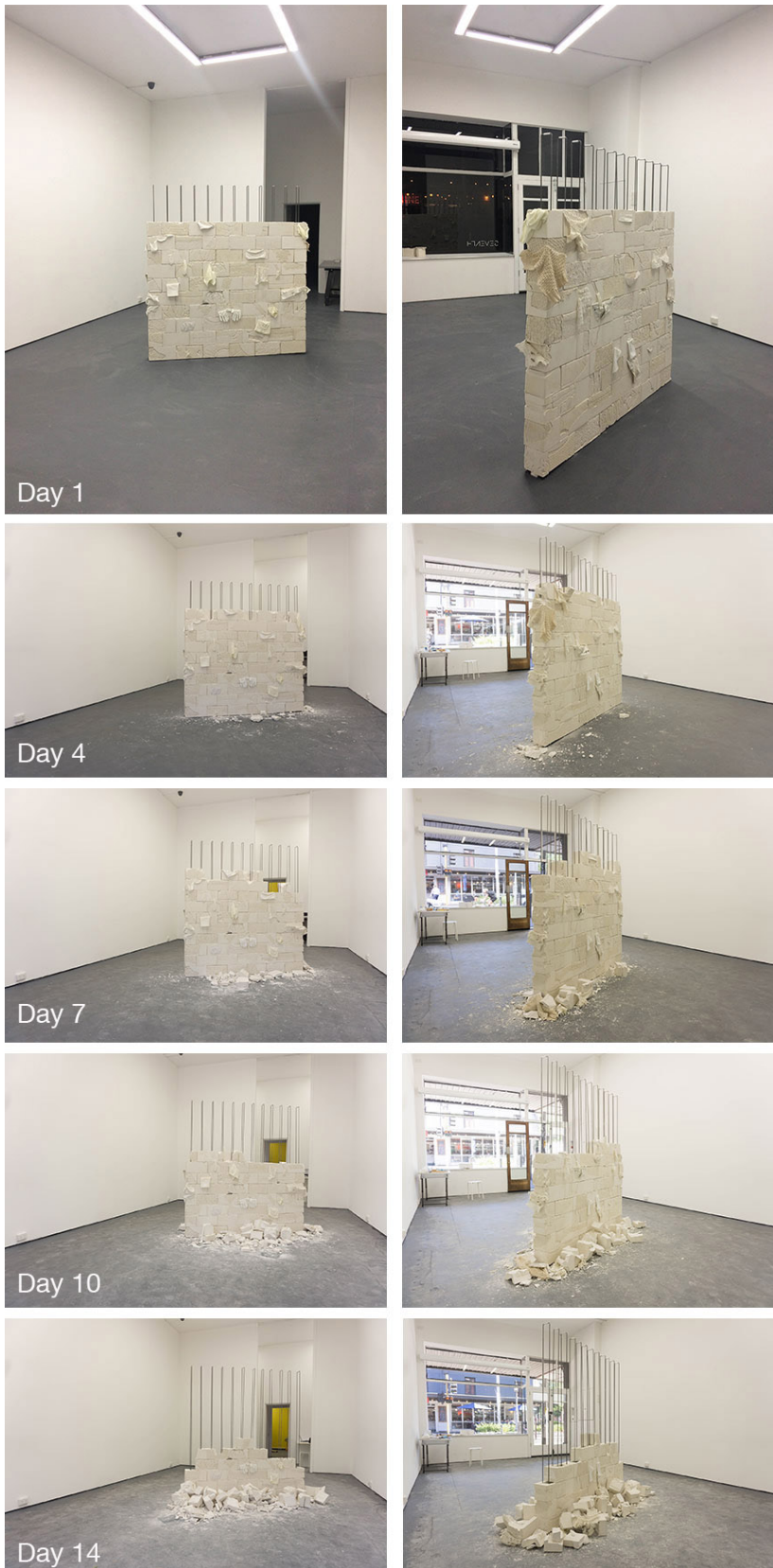


Figure 8: Footsteps and change of space. Danica Karaičić, *Take Away Space*, 2017.

The activity of chiselling, of making body adornments/jewellery, slowly changed the spatial features of the room: it went from the central wall being a visual obstacle, which made the gallery appear smaller than it was, to a more open space. It is the activity that changed the space from one moment to another moment, from one day to another day. The movement changed from simply walking around to a more dynamic rhythm of interaction between the moving body and the wall; from walking around, approaching to take a closer look, touching the wall, touching broken bricks on the floor, to the crouched body while making jewellery.

However, I observed that the transition from walking to touching and chiselling, did not happen as quickly as I had expected. Even though I clearly explained to the visitors that they could chisel a piece of the wall to take it away, most of them kept their distance and avoided contact with the surface of the wall. Visitors then interacted with the space by 1) touching the surface of the wall and garments embedded in the bricks, and by 2) more direct interaction with the plaster wall by performing a small-scale demolition on it (figure 9). Visitors would carefully lean toward the garment imprints to look for the most appealing place to chisel. Interestingly, some visitors were obviously aware of this. Most of those who also filled in the questionnaires, explained their activity in a similar way as previously mentioned: they walked around the wall, observed the wall and other visitors interacting with it. One participant had a more controlled/suppressed interaction the first time when she only picked a fragment of the wall from the floor. The next time she visited she felt more relaxed and used the hammer and chisel. This indicates that despite the permission to interact with the artwork, most people still approached it cautiously—as if it was exhibited only to be looked at. Also, the clothing people wore had an influence on the way they engaged with the wall. Some people had to adjust their body as well as their clothes either to ensure they did not get dirty, or to make the activity of chiselling more pleasant.

Moreover, touching and carving the wall created one tactile sensation, while another sensation emerged by chance through contact with the fabric. Most of the participants who left their feedback engaged with the garments in the wall, and only a few of them did not touch it. While some didn't explain the reason for not touching, some referred to the dirtiness of the textile, and one participant said that touching it seemed unnatural. Some participants did touch the textile but acknowledged that they felt they were not allowed to do so, or that it felt invasive or voyeuristic.



Figure 9: Details of chiselling on the wall. Danica Karačić, *Take Away Space*, 2017.

In addition, I observed that sometimes the way people responded to the gallery space changed during their visit—for example their pace could change from relaxed to tense, and back to relaxed. It seemed to me that there was a tension present between the observation and the touching and chiselling. The visitors appeared more relaxed if I explained they were permitted to interact more directly with the wall. Interestingly, participants themselves often described the atmosphere after their participation as more inviting, welcoming, comfortable, relaxed and warmer. It seems that the language I used in the questionnaire influenced the participants' responses. I wanted to know the difference between the perception of the installation before and after engagement with the artwork, by asking questions:

How would you **describe** the room where the plaster wall is installed? *and*  
Do you **feel** that your perception of this space changed and how?

It seems that my choice of words—the verbs 'describe' and 'feel'—almost guided participants to express two different impressions of the same space. Most answers on the first question just described the physical features of the exhibition space, with an occasional reflection on the atmospheric qualities produced by the artwork. Participants used adjectives such as 'white', 'empty', 'open', 'plain', 'spacious', 'bright' to describe the room. I was not surprised by how often the word 'white' was used. It was also relevant for me because, as explained earlier, this choice of colour played a significant role in the making of the work. Some participants described the room in detail, noticing for example the traces of previous materials on the floor and ceiling

or the tone of the artificial light. To my surprise, only one person sensed the atmosphere and described the room as *soothing, calm*. The second question inspired answers that reflected more on the atmosphere and feeling than on the actual material features of the exhibition venue. Participants felt that it transformed the venue into a space that was more *inviting, relaxing, comfortable, welcoming*. Some acknowledged the role that participation played in their emotive response to the artwork:

The space felt smaller. It felt as though—the more I was involved (through my senses and actions) the closer I felt to the art piece.<sup>151</sup>

The physical change of atmosphere, manifest in the altered size and volume of the wall, is the material result of participation. This change of atmosphere is felt by an individual participant as a result of the bodily and emotive interactions with the created space. I consider this transformation of perception to be the making of new space, one that is not physical but nevertheless experienced corporeally. After the encounter with the wall, depending on their personal experiences, each participant perceived the architectural environment differently. In the next two chapters I will explore the role of previous experiences and memories, and non-material incorporeal architecture.

First, I will briefly revisit my own process of making *Take Away Space* to illustrate the relationships between the nonhuman participants in the making process, and between the body and the made object, the brick. While casting the bricks, I did not have control over the ‘dialogue’ between the garments and the unhardened plaster. Despite the shared environment I created for the two materials to interact with the mould, I lost control over the result after pouring the plaster into the mould that was holding the garment pieces.<sup>152</sup> Tim Ingold does not share the view of other theorists who cite brickmaking as an example of hylomorphism, i.e. that any material object is the result of a mix of form and matter.<sup>153</sup> He notes that the brick, as a rectangular shape, is a result of the relationship of the forces present in both the clay and the mould, after the maker’s force is transferred to the clay when it (clay) is placed into the mould. The brick becomes, not as a result of the mix of form and matter, but as a result of the process in which the clay as matter, the mould as form and the energy of the maker’s body are in contraposition to each other.

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<sup>151</sup> Take Away Space questionnaire no 12, January 2017.

<sup>152</sup> Similarly, when I was installing the wall, its final position depended on the features of the concrete floor and its slope.

<sup>153</sup> Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture*, 1st edition (London; New York: Routledge, 2013); Thomas Ainsworth, ‘Form vs. Matter’, in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta, Spring 2016 (Metaphysics Research Lab, Stanford University, 2016), <https://plato.stanford.edu/archives/spr2016/entries/form-matter/>.

Following Ingold's study on matter and form, I want to propose that the bricks in *Take Away Space* are the result of the interaction between four different participants: clothes, plaster, mould, and my own body (see figure 10). The outcome is dependent on the movements made by the textile and plaster during the hardening process of the plaster, along with the forces of the two and the mould. I cannot be certain which features of the materials were most crucial in the process: composition, thickness, the adhesive properties of the textile, the reaction to the heat produced by plaster, or density of the plaster. At times, when I wanted to retain the imprint of the garment and its material to the bricks' surface, the outcomes were closer to what I expected, but more often I was surprised by the results (figure 11). This was repeatedly the case with those bricks that had clothing fully imbedded into the plaster. These bricks also documented my attempts to fully or partially remove the clothing (figure 12). The deeper the trace of the fabric in the brick, the more strength and energy it required for the activity of the fabric extraction. In this way, these imprints also bear the imprint of my body—not its shape but its strength. The bricks that can be considered to have an even surface also narrate the gentle pace of my work while making texture—removing garments slowly and easily without too much energy involved. On the other side there are bricks that appear damaged, and whose shape is visibly different to the regular shape of the brick. Removing these pieces of garments from the bricks required more strength and in producing rough movements, I had often torn the garment.



Figure 10: Broken brick as a result of the interaction between the clothes, plaster, mould, and my own body. Danica Karaičić, *Take Away Space*, 2017.

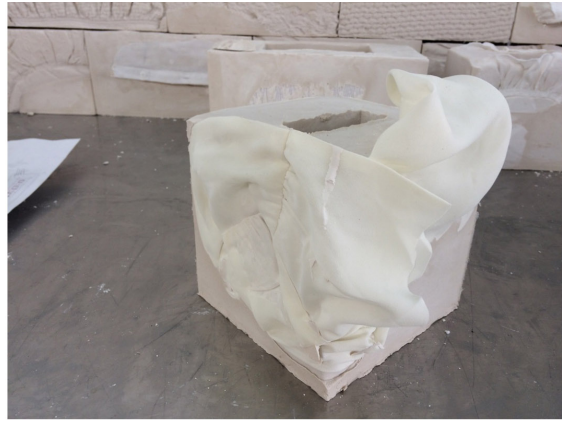
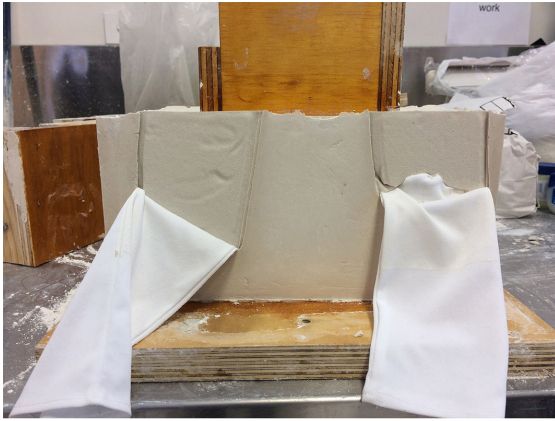


Figure 11: Imprints of the clothes on the bricks (left column: planned outcome, right column: unexpected outcome).  
Danica Karaičić, *Take Away Space*, 2017.



Figure 12: Details on the bricks with ‘traces of my body’. Danica Karaičić, *Take Away Space*, 2017.

Furthermore, it could be suggested that chipping and carving transferred the body’s movements, (the visitor’s body) into the jewellery they were making. For instance, the visitors who were not very skilled with the tools (chisel and mallet) would not have a lot of control over the outcome of the making process—their ‘design’ would be more surprising and unexpected, unlike the jewellery made by visitors with more experience in carving. In both cases, the ‘product’ recorded the physical features of the body, such as the strength and pressure applied to the chisel and the mallet or the body position when shaping a ring/brooch. In the early stages of the exhibition, this was also evident on the wall, with the location of the chipped bricks indicating the visitors who were not tall enough and who would ‘work’ on the lower parts of the wall. These testimonies of activity and visitor engagement with the wall reminded me of another of Ingold’s observation about making. When he did a basket-making workshop with his students, he noticed how objects provided testimony to life in the surrounding living world, including the bodies of the makers:

Indeed as novices, we had little control over the precise form and proportions of our baskets. Kneeling on the ground, our weaving involved quite muscular movements of the entire body, or at least from the knees upwards, so that the

dimensions of the basket related directly to such bodily dimensions as arm-reach and shoulder-height.<sup>154</sup>

In conclusion, in *Take Away Space* the body movements and haptic engagement with the wall defined space-making as a physical, corporeal and emotional process. In my art-experiment, space-making occurs on two levels: the making of the bricks and the wall that generated architectural space through its alteration by the visitors' participation. Both the process of brickmaking and the wall installation highlight the role of nonhuman actants in the process: plaster, textile (clothes), the brick mould, and even the concrete of the floor. Likewise, the change of space by participants who chiselled the wall highlights the role of the body. Furthermore, changes to the wall made by chiselling generated new architectural spaces, as evidenced in figure 8. And finally, the wall in the installation *Take Away Space* narrates the stories of my body and those of the participants, albeit in different time; before any demolition it is about my body, and afterwards it is about the visitors' bodies. What we share is space. I will discuss sharing and wearing space in the next section.

## **Wearing Space Is Space-sharing**

Having an interest in the work of fashion designer Hussein Chalayan, I was drawn to the finale of his fashion show *Afterwords* in London 2000 (figure 13). This show is useful to my discussion of the concept of 'wearing space'.<sup>155</sup> The finale of *Afterwords* was conceived by Chalayan in response to the refuge of Turkish Cypriots and their need to hide and take away their possessions before the island of Cyprus was divided in 1974.<sup>156</sup> The stage design consisted of a simple white room with four chairs and a table. Four models entered the room; they undressed the chairs and began dressing themselves. Each chair had a cover that transformed into a different dress. One model stepped inside the round table transforming it into a wooden skirt. The naked chairs were then folded and transformed into suitcases and removed from the space, leaving the room stripped of any furniture. The aftermath of the *Afterwords* show was cleared space, relieved of any material elements—from a modest interior of a living room with seemingly normal furniture, the stage was transformed into a white meaningless [empty] space. In an interview with fashion scholar Bradley Quinn, Chalayan said: "Somehow people would sneak back to their homes to get things that belonged to them—which they weren't allowed to do—so I was also

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<sup>154</sup> Ingold, *Making: Anthropology, Archaeology, Art and Architecture*, 23.

<sup>155</sup> Chalayan, *Afterwords*.

<sup>156</sup> Judith Clark, "Migration", in *Hussein Chalayan*, ed. Robert Violette (New York: Rizzoli, 2011), 232–58.

showing how a space could be emptied little by little, almost in secret.”<sup>157</sup> The relationship between bodies, dress and architecture made me think about the act of wearing space. In *Afterwords*, the process of spatial change shifted the observer’s focus away from architectural space and towards the dressed bodies. Space became a wearable element, thoughtfully constructed and crafted into dresses. As the bodies took away space—and with it, its meaning—the dresses became a reflection of designed space.

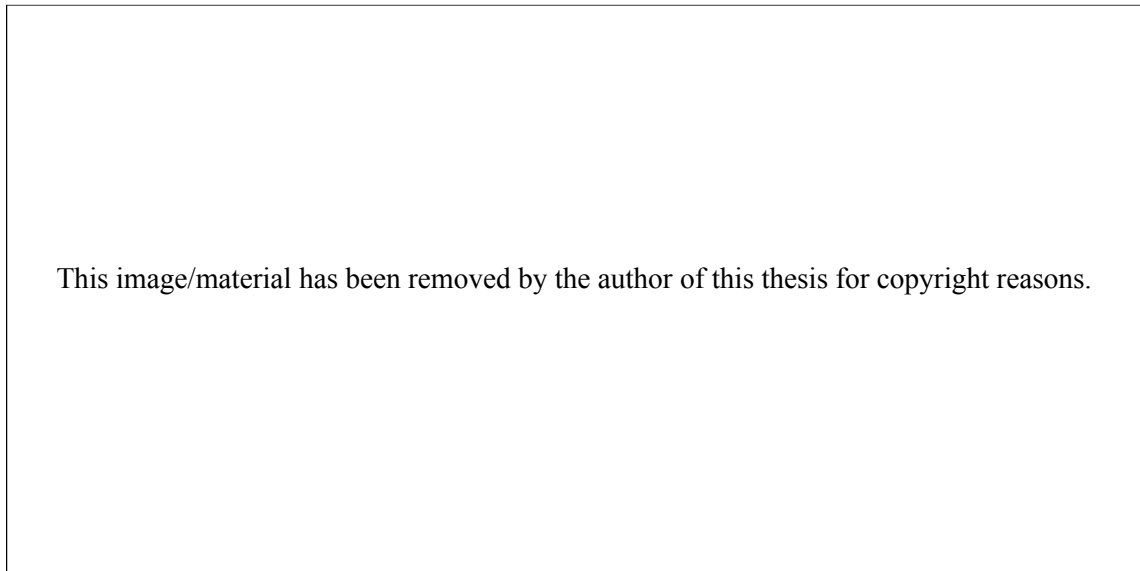


Figure 13: Hussein Chalayan, *Afterwords*, 2000, fashion show performance, Sadler’s Wells Theatre, London (video stills).

My question here is: how did wearing space manifest in *Take Away Space*, and what did it reveal about the three-skin relationship? I suggest that the demolition of the white wall that slowly and constantly changed the space of Seventh Gallery is similar to the change that takes place in Chalayan’s show. The visitors to *Take Away Space* chip and take away material pieces of the bricks. If the time was not limited by the length of the exhibition, the wall would have eventually been taken away, leaving behind only its steel construction and remnants of the demolition.

As mentioned earlier, visitors took away souvenirs to display them in their homes or on their bodies. Each of these objects, whether displayed on a shelf or worn as jewellery, incorporates the experience of the wall, the artwork and the gallery, the feelings and memories involved with *Take Away Space*, even the atmosphere of Melbourne. This cumulative experience from the same material space in one wearable object allows for space-sharing. What I mean by space-sharing is sharing not by physically occupying the same space, but by sharing the experience with others

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<sup>157</sup> Bradley Quinn, *Techno Fashion* (Berg, 2002), <https://ezp.lib.unimelb.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=cat00006a&AN=melb.b4268365&site=eds-live&scope=site>.

when taking a part of the work outside of the exhibition venue. I recall Erin Manning’s artwork *Stitching Time*, where participants also made wearable objects they could keep.<sup>158</sup> *Stitching Time* is a sculptural installation with over a thousand different textile patterns from the collection *Folds to Infinity*.<sup>159</sup> Patterns were hanging from the ceiling for the visitors to take as many as they wanted and design their own garments using magnets, buttons, hooks. Participants could keep their completed pieces as gifts. Pieces of cloth that could be composed in numerous ways challenged what one body can do, while the use of buttons and magnets prompted interactions among the participants. The multitude of garment variations was about a generation of relational fields—an invitation to collective time-sharing through careful engagement with the installation through garment and environment. Manning did not ignore perception or pretend that the human presence was insignificant. She hoped that the change of colour depending on the time of the day and play of light would invite participation. The “intention” of the installation was to provoke visitors to take and give time. In *Artfulness*, Manning reflected on the less wanted engagement with the installation.<sup>160</sup> She observed that most visitors did not show a sense of care for the process and the installation, and instead put themselves in the centre. For the visitors who replicated the behaviour of others, participation was about having fun and moving on to the next artwork—the opposite of taking the time and what *Stitching Time* was about. The aspect of *taking time* to engage with the installation in Manning’s work brings me back to my art-experiment. I started *Take Away Space* experiment with an interest in the phenomenological nature of participation—the opposite of Manning’s interest in the process. I used the tactile and aesthetic features of the wall as invitations to engage visitors in touching the installation. However, many visitors were reluctant to participate even after being explained details about the artwork. The most common explanation given was that they felt they should not change the wall which they considered beautiful. Most of the visitors who decided to participate took time to inspect the surface of the wall before chipping out a piece and making jewellery. The process that was slow highlighted the role of time—despite the lack of my interest in it—and the nonhuman in the event generated by the art-experiment.

Participants recognised their own role in the art and space-making process, but also the importance of their feelings about their engagement in the gallery. For many of them, participation generated a sense of belonging to the particular space of the artwork:

I feel my connection with the space has deepened.<sup>161</sup>

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<sup>158</sup> Manning, *Stitching Time: A Collective Fashioning*.

<sup>159</sup> Manning, *Folds to Infinity - Volumetrics*.

<sup>160</sup> Erin Manning, ‘Artfulness’, in *The Nonhuman Turn* (Minneapolis: University of Minnesota Press, 2015), 45–80.

<sup>161</sup> Take Away Space questionnaire no 15, January 2017.

Being allowed to touch was like being a part of the work.<sup>162</sup>

Others acknowledged the role embedded clothes had on how they experienced their own architectural bodies and feelings:

The piece that I chiselled out had a cream coloured sleeve of a blouse incorporated through the body of the piece. I used my whole-body weight to pull it out. It made me feel more value towards the piece I picked.<sup>163</sup>

Gave the feeling of a more human characteristic to the work. The lace produced memories of touching lace clothing in the past.<sup>164</sup>

Yes—excited, nostalgic, curious, emotional/sad (haunted).<sup>165</sup>



Figure 14: Black coat with two test brooches Danica Karaičić, *Take Away Space*, 2017.

Participants in the *Take Away Space* art-experiment shared their experiences of two spaces: the space created by the artwork, and the space where it was situated in the city of Melbourne. I proposed two modes of space-sharing of ‘Melbourne’ in *Take Away Space*. The first encounter is between me, as the artist, and the visitor. The second encounter is between the visitor and some

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<sup>162</sup> Take Away Space questionnaire no 25, January 2017.

<sup>163</sup> Take Away Space questionnaire no 11, January 2017.

<sup>164</sup> Take Away Space questionnaire no 3, January 2017.

<sup>165</sup> Take Away Space questionnaire no 17, January 2017.

other person. When visitors who made a ring or a brooch wear the jewellery, they also wear a piece of the atmosphere created in the gallery, in Melbourne, Australia. I remember having two test brooches on the collar of my black coat (figure 14). The contrast between the black wool and white plaster made the brooches pop out. People often noticed my brooches and commented on them, allowing me to share stories about the artwork and the process of brick making. When I lost one of the brooches at Doha airport, I reflected on it as a great opportunity to forward it to the next person, the one who might find it, and share Melbourne with the next city where the brooch would end up. During the exhibition, I talked to visitors, and one couple told me they were from Amsterdam. The rings and brooches they made can hold the memories of their experience in Melbourne; in this way Melbourne becomes a part of the jewellery too. I do not know if the rings these visitors made remain intact, but in the case they are, these spatial fragments of Melbourne are now shared with Amsterdam. Another visitor contacted me via Facebook a few months after the exhibition. She shared photographs of the jewellery she had given to her relatives from Hiroshima, Japan (see figure 15). I, too, gave rings and brooches to many of my friends. Some of them moved from Melbourne, to Tasmania, Spain, Canada, Italy, Germany, Serbia. This sharing of *Take Away Space* with other people brings them together no matter where they are. I wonder, if the people who now own the jewellery met in one place, how the conversation would go. Would they talk about their experiences, memories, artwork? Is there a chance that in one moment the artist would become a conversation topic resulting in another connection between different individuals?



Figure 15: *Take Away Space* brooches and rings on clothes in Hiroshima (top and bottom left: photography by Miki Iizuka; top right: photography by Yoko Hiraki; bottom right: photography by Hiromi Miyoshi)

## Sharing Identities

Peter Stallybrass, Marxist cultural theorist, argues that clothes have the ability “to carry the absent body, memory, genealogy, as well as literal material value.”<sup>166</sup> To explain my understanding of Stallybrass’ claim, and my potential role as a maker in connecting people, I first want to discuss the anthropomorphic features of clothes. Clothes are often used to assign human characteristics to nonhuman things or beings, and as is the case with personification, it a form of anthropomorphism.<sup>167</sup> The most common example of personification is dressing animals in clothes; this indicates that clothes are closely associated with the human body. Some of the bricks have either imprints that clearly represent clothes (sleeves, neckline etc.) or parts of the garments that can be easily identified as clothes. “Like pruned skin after a bath” is how one visitor described their experience of touching the wall.<sup>168</sup> The clothes built in the bricks rendered *Take Away Space* with anthropomorphic features despite the lack of any form that resembled the human body. This enabled the participants to recognise human corporeal aspects in a nonhuman object.

As already mentioned, Ingold noted how objects record and witness the activity of the world around them. In one class he asked students to focus on one material object and collect the objects that surrounded it. The class ended up with the pile of various things, each with a story related to an animal or human. Similar to an empty can of a beverage that tells a story about a thirsty person, clothes bear witness to their immediate environment, i.e. human body. And not only the body, but the life of a person who owned the clothes. In the case of *Take Away Space* this aspect presented itself most clearly during the brickmaking phase. All garments used in brickmaking were acquired locally at the second-hand stores. Stallybrass also observed how clothes survive the bodies they take in; clothes can be passed on from one person to the next or sold in second-hand shops.<sup>169</sup> The shape and construction of the clothes used in *Take Away Space* were in most cases left as it was. However, it is important to underline that clothing I purchased came without especially strong references to the body of their previous owner, and furthermore many of them were made ‘one size’ to fit most bodies. I assumed these items were donated by people who lived or were from Melbourne, and thus worn by them. After a few visits to one of these shops I felt like I could recognise clothes coming from the same wardrobe and at the same time I could imagine the person who wore them: her age, interests, the design of her living space. In a way, I identified with these imaginary women whose clothes I was gifted, not to wear on my

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<sup>166</sup> Peter Stallybrass, "Worn Worlds: Clothes, Mourning and the Life of Things", in *The Textile Reader* (New York: Berg Publishers, 2012), 74.

<sup>167</sup> Randall Lockwood, "Anthropomorphism Is Not a Four-Letter Word", *Fox M.W., Mickley L.D. (Eds) Advances in Animal Welfare Science 1985*, *Advances in Animal Welfare Science*, vol 2. (1986).

<sup>168</sup> Take Away Space questionnaire no 10, January 2017.

<sup>169</sup> Stallybrass, "Worn Worlds: Clothes, Mourning and the Life of Things."

body, but to use in the making of another material object and used to make jewellery for someone else to wear.<sup>170</sup> In a way the clothes were shared between the previous owners and me. However, it is more than sharing clothes, it is also about sharing identities.

To continue with the theme of sharing identities, let me take a sidestep and share a personal story that came back to me as I was reading Weigall's story inspired by then current political climate—the story about ghosts in the bricks.

*Weigall's story was for me more compelling emotionally and personally than politically. It made me think how clothes carry the lives of the persons who wear them. I still have my mother's golden wedding dress that reminds me of my parents' simple wedding ceremony I was told about as a child. The fabric of the dress is heavy, slightly rough but pleasantly cool to wear in summer. Every time I touch it, I think of my mother who passed away more than ten years ago—I remember details such as the way she held her body, the way she walked, the softness of the touch when she held my hand, even the shape of her fingers. I remember her love of fashion and her support when I wanted to wear some unusual outfit. It also situates me back in the space of the apartment I grew up in—more precisely, on the balcony that overlooks the city I was born in. To the place where we shared many stories, just as it was the link between the inside and outside, between my personal space and the architecture of the city. All of this is incorporated into the one dress, which I never saw my mother wear. I took it with me when I moved from Serbia to Australia almost four years ago, and it is now in my wardrobe. For a long time, I didn't wear it, but I remember that every time I would try it on, I would feel like I was in my mother's skin, that I was her. For me, this dress embodies my yearning to feel my mother's presence again, as if it represented her identity.*

Fashion scholars Ali Guy and Maura Banim have identified what they consider to be three views on identity in relation to the clothes women wear; in the case of my research, these three identities are: the person I want to be, the person I fear I could be and the person I am most of the time.<sup>171</sup> All three identities are focused on the relationship between the dress and the body—on how one feels their body and how they look in a dress. Here, I am most interested in the person I am most of the time, which is about the daily relationship one has with what they wear. But it is also about their past incorporated into the clothes. In her essay *Wearing in Memory: Materiality and Oral Histories of Dress*, addressing the relationship between memories and textile as materiality, art historian Alison Slater argues that “the materiality of remembered clothing ‘wears’

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<sup>170</sup> I was buying women's clothes for two reasons. The first being a habit of shopping clothes for myself, and the second that a section with women's clothes had more interesting variety of textures.

<sup>171</sup> Alison Guy and Maura Banim, "Personal Collections: Women's Clothing Use and Identity", *Journal of Gender Studies* 9, no. 3 (November 2000): 313–27.

in memory and is central to maintaining past identities.”<sup>172</sup> This makes me wonder if my memories and the person I am most of the time—linked to a dress and its materiality—are also about shared identities between my mother and myself. If so, then the garments used in brickmaking perform a similar role—to share identities of unknown people with those who participate in *Take Away Space*. To repeat the words of one of the participants quoted earlier: “It felt like I was physically interacting with something ‘unspeakable’: touching memories and allowing them to evolve.”<sup>173</sup>

Following the idea that clothes contain the traces of their owners, I want to suggest that bricks with embedded garments and their imprints can inherit the same ability. If clothes really contain the traces of their owner, then it is possible that their imprint in the brick inherits some of this ability. When a participant chips the brick to make the piece of the jewellery they can also be considered to be inserting their own experience into it. They become a part of the artwork. Another participant described their experience by acknowledging their own role in the artmaking:

The process was very physical and sensory and I felt that the viewer is also part of the work, as well as the work becoming a part of them (through jewellery)<sup>174</sup>

I suggest that the clothes I used for brickmaking generated personal connections between people who had only met through participating in *Take Away Space*. The clothes hold the mark of its previous owner. Here Peter Stallybrass’ definition of mark is useful—as the literal trace, such as the stains left by the previous owners, but also as the figurative trace of the life we imagine these people had.<sup>175</sup> This takes me back to the first pages of this chapter where I reflect on the connection between my experience of Melbourne and the colour white. Now, some years after the exhibition, I recognise that the art-experiment brought me closer to Melbourne. Through the wall and clothes that now hold the shared identities of myself and that of Melbourne—the city and I share identities.

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<sup>172</sup> Slater, "Wearing in Memory: Materiality and Oral Histories of Dress", 127.

<sup>173</sup> Take Away Space questionnaire no 17, January 2017.

<sup>174</sup> Take Away Space questionnaire no 26, January 2017.





<sup>175</sup> Stallybrass, "Worn Worlds: Clothes, Mourning and the Life of Things."

## Outcomes

*Take Away Space art-experiment* started with the question “What if architectural space is transformed into a wearable object?” My immediate conceptual and spatial response to this question was to make an architectural element—the plaster wall, that would then be chipped and taken away as a piece of jewellery. In other words, the idea was to transform ‘segments’ of the architecture (considered as the third skin in the initial research set up) into a wearable object, or as part of the second skin. Visitors demolished the plaster wall hundreds of times and made numerous rings and brooches which they took when leaving the exhibition venue. With each demolition, the architectural space of the *Take Away Space* installation was transformed; materially and physically it became smaller. With each piece of the jewellery, the architectural space extended beyond its physical bounds. It extended beyond the gallery venue, Melbourne and Australia, and into the world. It became the second skin; multiple second skins.

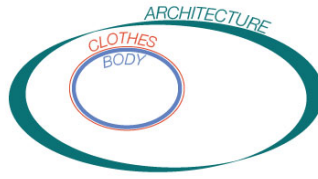
Through the diagramming of these events and the transformation of one skin to the other, I noticed another process was taking place simultaneously (see figure 16). The bodies that wore the jewellery—architecture as the second skin—also represented an extension of the architecture created in the gallery space. These bodies can be considered architectural elements of the *Take Away Space* in movement. In this new relation, from the observer’s point of view, the order of the three skins changes—the dressed bodies wearing jewellery, i.e. the first and second skin together, become part of the third skin, i.e. architecture. The act of leaving the exhibition space with the wearable object is crucial in changing this three-skin relationship. It enables the dressed body to shift between the first and the third skin, and architecture between the third and the second.

**LEGEND:**

-  architecture of art-experiment
-  architecture of another space
-  clothes
-  body

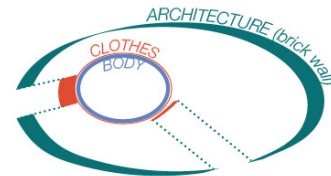
**WHAT IF QUESTION:**

What if architectural space is transformed into a wearable object?



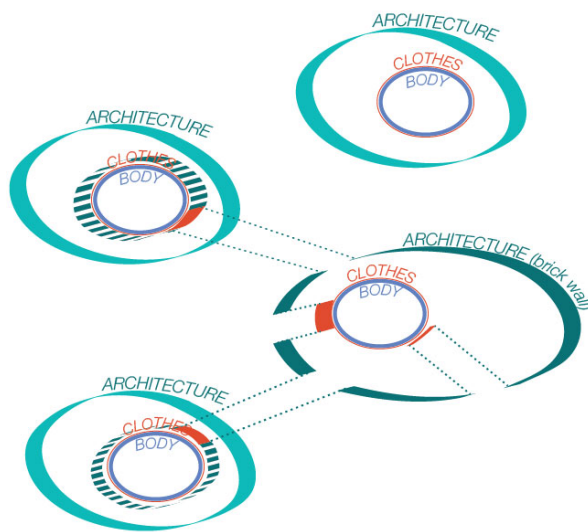
**STARTING POSITION  
OPTICAL RELATIONSHIP BETWEEN  
THREE SKINS:**

Body as the first, clothes as the second and architecture as the third skin.



**ART-EXPERIMENT PROPOSITION OF  
THE SKINS FOLLOWING THE WHAT  
IF QUESTION:**

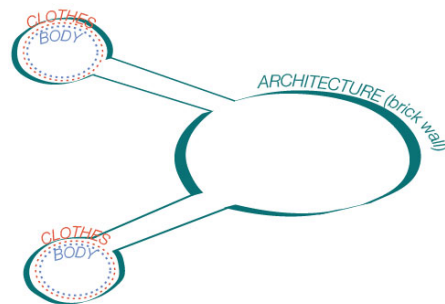
Architecture generated by the brick-wall as the third skin becomes a wearable object, i.e. a part of the second skin.



**WHAT HAPPENED DURING/AFTER  
THE ART-EXPERIMENT:**

Architecture generated by the brick wall extends beyond its physical boundaries —> bodies that wear objects made from the wall take that architectural space with them into the new architectural spaces.

*The architecture of the wall becomes the second skin.*



The wearable objects enable bodies that wear them to become architectural elements of the architecture generated by the brick wall.

*The dressed body as the first and second skin is "absorbed" into the third skin.*

Figure 16: Changes of the three-skin relationship in Take Away Space art-experiment.

The title, *Take Away Space*, underscores an important aspect of this art-experiment—taking pieces of space away. There is a strong connection with the practice of keeping a souvenir as memorabilia of a place. In this instance, visitors get to make their own take-away objects. It is the act of making, as intimate interaction with architectural space, that intertwines the human and the nonhuman into one piece of jewellery. The anthropomorphising qualities of the clothes present within the imprints on the bricks, serves a role in the entanglement of the human and nonhuman.

It enables visitors to make intimate connections with nonhuman objects, such as the wall, a brick or a piece of jewellery. In *Take Away Space* the act of making implies the act of brickmaking, wall-making and jewellery making, each leading to the act of space-making. Both the plaster and the clothes—the building material of the bricks—have the capacity to absorb and retain traces of the body. My imprint remained in the bricks during the brickmaking process; from the way I made the moulds, inserted the textile, and even mixed the liquid plaster, to the process of removing the pieces of clothes from the bricks. The strength I needed to remove the textiles from the surface of the brick depended on the relationship between the mould, plaster and textile.

The changing or making of architectural space is two-fold. Firstly, it manifests in the physical changes to the material elements of space, i.e. the white wall, which are ‘measurable’. For instance, at the end of the exhibition the height of the wall was visibly changed and equal to four rows of bricks instead of the starting height of ten rows. Secondly, space-making occurs as an individual feeling of atmosphere and is embodied through conscious movement in space, the experience of participation and thinking in movement. Thinking in movement brings together past knowledge, experience and memories, and merges it with the present. The result of the making is a unique vision of what *Take Away Space*, or in that matter, any space, is.

This blending of experience, memories and—importantly—identities, occurs between all participants: artist, visitor and the installation and its elements. Here it is important to emphasise that clothes mediate between the maker and the jewellery, as well as between the people. The clothes also incorporate human qualities. One can recognise the form of the body in a dress but can also be reminded of the intimate relationships they developed with other people. In *Take Away Space* garments are used as a building and architectural element, which is further employed in the making of jewellery. Thus, the rings and brooches as material and wearable objects inherit the same ability: to hold memories and experiences, as an incorporeal aspect of space.

Space wearing notably implies the sharing of space and identity. It is about the embodiment of architectural space and experiences into an object one can wear. The rings and brooches, with their imprint of clothes and the traces of physical work performed by the visitors on the wall, connect everyone who has engaged with the installation. Participants in *Take Away Space* did not necessarily know one another, and yet they shared space and in this way share an identity. I like to imagine that if every participant who made jewellery happened to be at the same place at the same time in the future wearing the rings and brooches, that they would recognise each other; knowing that they shared that one space and that it brought them closer even though they did not know each other before. These observations lead me to propose that the body-clothes-architecture relationship can be a collective experience (figure 17). That is, clothes and wearable objects that

carry an experience of the same physical architectural space can enable space-sharing and identity sharing between participants —in the case of *Take Away Space* the architectural space is generated by the brick wall.

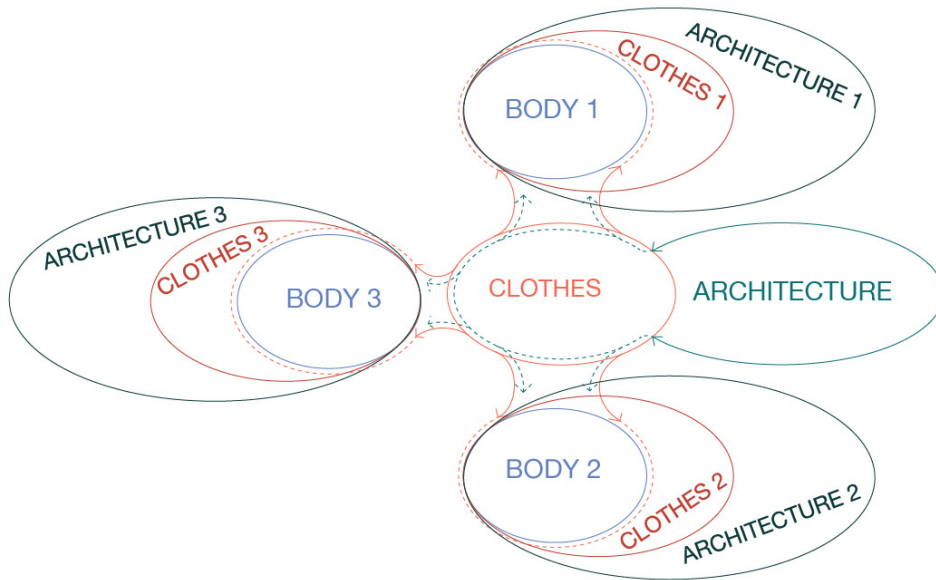


Figure 17: Collective experience of the body-clothes-architecture relationship.

Instead of providing an exact answer to the *Take Away Space* ‘what if’ question, the art-experiment revealed moments in which the relations between the three skins became dynamic and much more complex than what the starting premise suggested. The shift in the three-skin relationship started with the possibility of wearing architecture as the second skin and, consequently, transforming the dressed body into an architectural element and third skin. In addition to wearing space, the art-experiment disclosed other events, such as sharing space and the collective experience of space, that both emphasised the role of different participants in the process of making space.

## Chapter 2: Clothed Paintings

The *Clothed Paintings* art-experiment was conducted at Reflektor Gallery, in Užice, Serbia, in September 2017. This was a collaboration with Serbian painter Aleksandar Dimitrijević and a reiteration of our 2013 project.<sup>176</sup> The gallery space displayed a large room-sized installation consisting of two large paintings, a wooden structure made of cube and cuboid frames, and long pieces of textile stretched between the paintings and the structure. The paintings, approximately three by three metres, were hung on the walls on either side of the entrance door to the exhibition space. On the opposite wall we installed a wooden structure shaped to resemble a city skyline. The two sides of the gallery—the one with the paintings, and the one with the wooden frames—were joined using eight long textile strips, three of which had a garment sewn onto it. These strips were attached to the paintings and the frames with zippers. This set-up allowed visitors to easily engage with the installation by (un)zipping the strips. During the making process, I mostly worked with the clothes and textiles, while Dimitrijević worked with the colours, both on the paintings and the textiles. Details on the art-experiment set-up, from the making phase to the exhibition, the successful and unsuccessful activities, and the activities I undertook as a maker and observer, are presented as a diagram (see figure 18).

I begin this chapter with a discussion about the nature of the gallery space during the different phases of space-making. The underlying question of this art-experiment—"What if the clothed body becomes architectural element?"—led me to focus on the role of human and nonhuman elements in the making of architectural space and atmosphere. In the following, I take a variety of approaches to the concept of human and nonhuman participants, including Bruno Latour's actor-network theory, Jane Bennett's concept of vibrant matter and Ian Hodder's theory of entanglement of the human world and the world of things.<sup>177</sup> I also touch on the role of memories, by focusing mostly on the relationships between the body and the clothes in the space-making process. This brings me to the concept of the body as architectural element.

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<sup>176</sup> Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, October 2013, Painting / Textile installation, Gradski Kulturni Centar, Užice, Serbia.

<sup>177</sup> Latour, "On Actor-Network Theory"; Bennett, *Vibrant Matter*; Ian Hodder, *Entangled: An Archaeology of the Relationships between Humans and Things*, 1 edition (Malden, MA: Wiley-Blackwell, 2012).

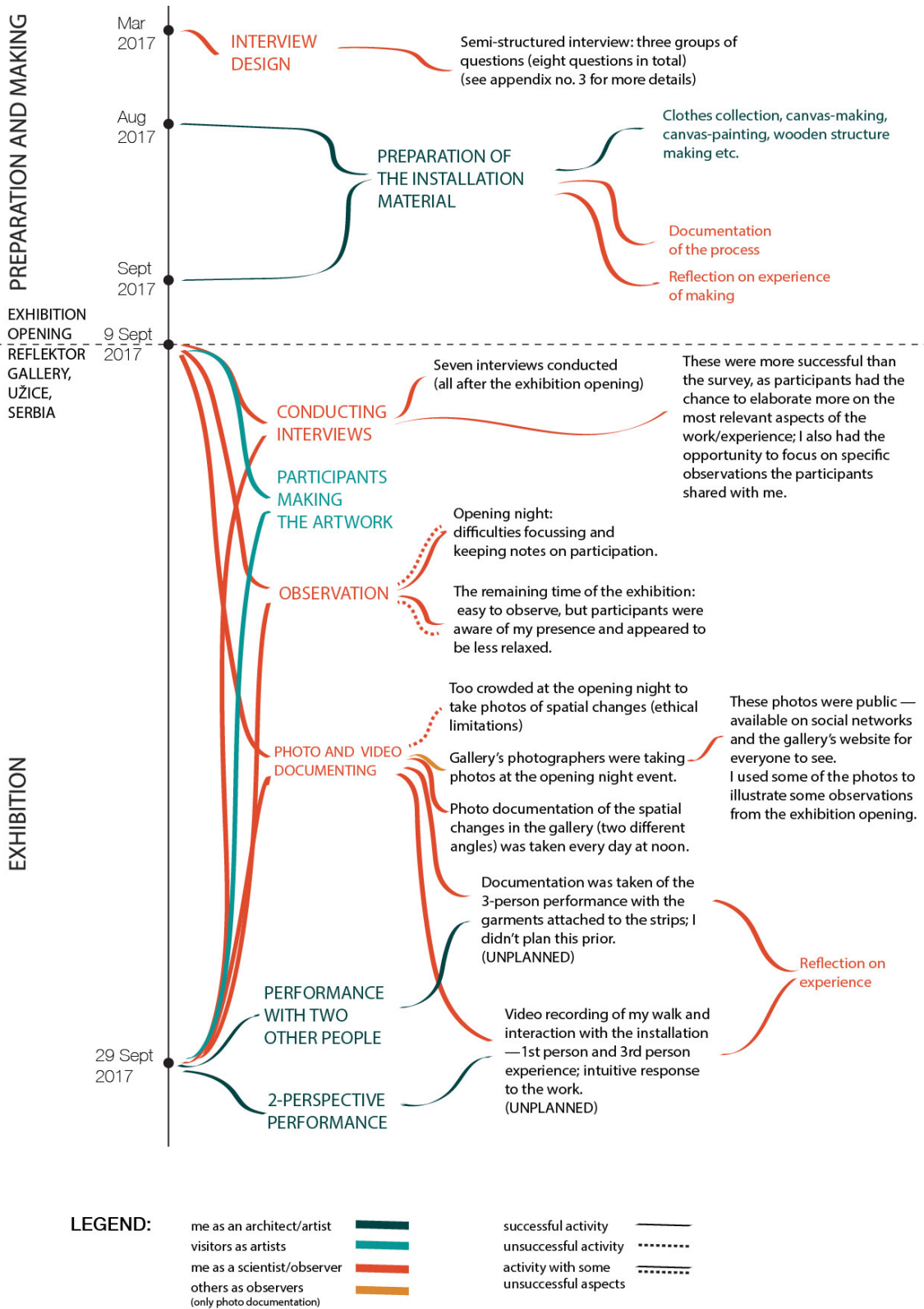


Figure 18: *Clothed Paintings* art-experiment set-up.



Figure 19: The installation a few hours before *Clothed Paintings* exhibition opening. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

## A Construction Site & Playground

I will start by describing the concept of *Clothed Paintings* installation in more detail, before proceeding to discuss the nature of created spaces resulting from the art-experiment. Dimitrijević and I agreed to have three visual elements to construct the installation: 1) two paintings, 2) sculptural structure made of wooden frames and 3) textiles strips that connect the paintings and wooden structure. We then developed the concept of the installation by rethinking the role of clothes and textiles and their potential to set playful conditions for the visitors to have more intimate encounters with the artwork. We made a few important decisions about how to use the clothes. First, we decided to integrate entire garments into the installation as a way of inviting visitors to put them on their bodies. Second, we wanted to use clothes for making a canvas. This was possible after individual garments were first unstitched and ‘broken’ into the clothes’ constructive elements, i.e. textile sewing patterns, and then sown together. And third, we added some of the unstitched patterns to the wooden structure to subtly emphasise their connection to the paintings, and to show how the clothes element of the installation transitions from the textiles pattern to the individual garment and back to the pattern again. It is important to note that all the clothes we used were donated by our friends and family members. Apart from the garments, we also used the textiles in ‘raw’ form as another playful element for the visitors to engage with—a few-metre long strips in shades of red, orange, blue, green and violet were attached using zippers to the one of the paintings and to the wooden structure on the opposite wall (figure 19). Three out

of eight strips had garments attached to them: a skirt, a shirt and a jacket (figure 20). The zippers and the three garments were the main elements that allowed visitors to have playful and corporeal engagement with the installation. It became evident later in the duration of the exhibition, that the textile strips could be used in a similar manner to the clothes and could be placed on or wrapped around the body. In addition to the use of the textiles as a constructive element in the installation, we used the same fabric for temporary curtains in the gallery and in the corridor leading to the gallery. It is important to note both the similarities and differences between the clothes and textile strips in *Clothed Paintings*. Firstly, as I will discuss in this chapter, the textile strips performed a more prominent role in space-making than the clothes. Secondly, the clothes and the textile strips did not share the capacity to keep or carry the trace of the human body. And thirdly, as mentioned above, the textiles could also be used as a wearable object to cover the body. It was my observation that when visitors tried on any of the exhibited garments, the textile strips became a part of the garment attached to them.



Figure 20: Details of the three garments visitors could try on. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

A related observation regarding the nature of the gallery space where the artwork was installed, is that it can be divided into two stages: the space before and after the exhibition opening. The space before the opening can be described as a construction site and indicates the process of making the artwork. The space after the opening became a space for experimentation—

a playground for the visitors to (re)make architectural space over and over with each act of participation.

- **A construction site**

The process of creating and conducting this art-experiment granted me a unique perspective on the installation, evidently. For the sake of clarity, I divided the process of making the *Clothed Paintings* into two parts: (1) making the individual elements of the installation and (2) assembling the installation. During this preparatory work time, I was mostly working with the textiles and set-up of the wooden structure, which allowed me to have a continual corporeal engagement with the materials, particularly the clothes and textiles, and later on with the space during the installation phase.

I started with the canvas-making. The idea was to make one of its parts as a patchwork out of the unstitched donated garments and leave the other as a standard painting canvas. I would look through the pile of the donated clothes to find garments made of sturdy, non-elastic materials that were suitable for the painting canvas. Like many tactile experiences, this one was intimate. Each garment ‘inspection’ made me think of the person whose clothes I was deconstructing into a pattern-like surface. Some of the people I knew well—I could see them in the style of the clothes they donated, and I could recognise the body shape of some of them in the way the clothes changed to fit their bodies. This was probably most obvious with the pair of jeans that looked like my friend’s legs—long, thin and slightly bowlegged. That knowledge only added to the feeling of intimacy generated while unstitching various garments. Here again, like the case earlier in *Take Away Space*, the capacity for the clothes to carry traces of their previous owners became apparent. I will return to this later.

On the canvas, the personal spaces manifest through individual clothes were now merged into one large flattened surface, indicating only traces of the identities of the contributors, having disappeared when I turned them into a canvas (see the figures 21 and 22 with flattened garments). My main aim with the garment composition for the canvas was to make it large enough. I was not trying to match the colours but only to choose appropriate garment parts that would work well together. This approach resulted in a collage of textiles with various pieces of clothes with similar patterns. It was, at this point, difficult to identify which pattern belonged to which garment type, unless there were obvious signs such as shirt cuffs or collars. The canvas was finalised once Dimitrijević painted it white—to accentuate the texture instead of the colour and to make it appear more like a painting canvas—and I sewed on the zippers (figure 23). The zippers allowed me to attach textile strips to the painting and stretch them across the room and attach again to the wooden structure that also had zippers installed. When the exhibition was open, the zippers enabled

participants to play and change the position of the strips. I will discuss this more in the section on the nonhuman and space-making.



Figure 21: Two canvases before painting phase. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

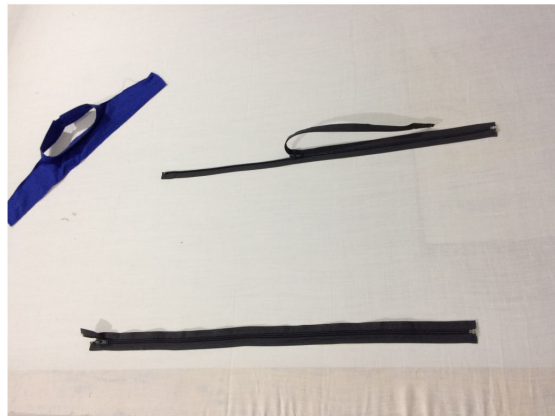


Figure 22: Elements of the installation in the making phase. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 23: One of two paintings painted in white and with added zippers (in the process of making). Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 24: Various installation steps. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 25: Installation details with text and wall drawings. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

In the process of installing of *Clothed Paintings*, I felt like an architect—attempting to create atmosphere for a certain activity, movement and feeling. I used white fabric left from the canvas making and pieces of the garments to partially cover the wooden framed cubes, so they resembled a cityscape (figure 24). Dimitrijević added text that described the work over the strips

and wooden structure, and some drawings on the wall (figure 25). Together with the paintings with protruding textile strips that extended across the room to the opposite wall, the drawings and written words rendered the installation more explicitly site-specific. We wanted visitors to engage with the artwork before they began (re)making space; to engage in a more intimate relationship with that space by lifting it or stepping over these long colourful pieces of textile. Subsequently, we attached the violet strip of fabric with the blue skirt stretched from one canvas to the other blocking the entrance door. The rest of the textile strips were not specifically arranged, but simply stretched to connect the painting(s) with the wooden structure on the opposite wall. This created a web of textiles making it impossible to see the whole painting from one point, but at the same time asking the visitors to bodily engage with the artwork. The assembly of the installation included more than just putting the paintings and wooden structure on the wall and adding the strips between them. The same material was used for the strips and the curtains. This strengthened the visual connection between the space created by the installation and the existing gallery space. We also added curtains in the corridor extruding the exhibition space outside of the physical limits of the gallery. However, the capacity of the textile to ‘merge’ one space with another is not of interest to this research, but rather its ability to act as a mediator between the body and its surrounding architecture.

#### • **The playground for space-making**

After talking with some participants, observing others, and seeing photos published online by the gallery team, I realised that both Dimitrijević and I, in our different ways had set the exhibition space for play. This play manifests in various activities, such as trying on displayed garments while posing for a photograph, rearranging the position of the strips alone or with another person, and moving such as being in one of the activity boxes on the kids’ playground and not in the gallery—lifting strips, bending one’s back, crouching, or searching for the most unusual details of the installation. It is also important to note that although our collaboration did not always result in agreement about each step of the work, we nonetheless responded to each other and the actions of the other person. My approach was more architectural—a set of consciously made decisions, such as the use of zippers, clothes attached to the textile, positioning the obstacle on the entrance door. Dimitrijević, in contrast, had more intuitive ideas for adding text, not only to the elements of the installation, but also to the walls of the gallery; no less importantly, he proposed the use of textiles in vibrant colours. These colours (red, orange, green, blue and violet) contributed to the playground atmosphere, as one participant observed:

Then I wanted to connect the colours visually, to combine them on my own, apart from what you had prepared for us. [...] Yes, it was a challenge for me to see if the blue, yellow ... what I would change there, how I would combine it and how I fit in all of that.<sup>178</sup>

The participant's comments on the colours reveal more than what can be seen in space. Rather it is about what that space could become and the relationships and the connections that the viewer makes.

Visitors were guided by the installation to move and manoeuvre between the strips of fabric, therefore only segments of the paintings could be observed in detail, leaving them to reassemble them later inside their heads, so to speak. After the art-experiment was over, I noticed how this obstacle affected the treatment of the doorway, highlighting the difference in atmosphere between outside and inside the gallery. When entering the exhibition space, visitors had to lift the strip up, or step over it, and it was this playful act which emphasised the transition from the corridor to the gallery, and from the outside to the inside. Juhani Pallasmaa takes a doorway to be an example of what he calls the primary image of architecture: "It embodies the transition from one world to another, from one space to another."<sup>179</sup>

In *Clothed Paintings*, the body is challenged to act in an unusual way in the gallery space. The same participant cited above, highlighted the importance of the movement for the bodily experience:

In fact, it reminded me of my love for dancing. So I combined the moves in order to pass through – all of it reminded me of that part of my life which I don't have any more, of dancing and the possibility to move in a silly way all around.<sup>180</sup>

The activity of dancing the visitor mentions above shares many traits with play, especially when taken into consideration with other aspects of the installation. The material elements of the installation and the physical features of the textiles, such as its weight and colour, affected the performed activities occurring in the gallery. The same participant found that the textiles—the way it was positioned in space, its colour, even the text Dimitrijević added to it—invited your touch.

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<sup>178</sup> Interview with participants no 7, September 28, 2017.

<sup>179</sup> According to Pallasmaa, primary architecture images have a metaphysical power and meaning, such as the doorway, for instance, means the boundary between outside and inside; Havik and Tielens, "Atmosphere, Compassion and Embodied Experience: A Conversation about Atmosphere with Juhani Pallasmaa", 45.

<sup>180</sup> Interview with participants no 7, September 28, 2017.

Firstly, I wanted to know how heavy the material was, having in mind it was all floating around and of vivid colours, so you had the impression it was a lot lighter than it really was. Then folding of the material we had in the middle, was it because of the weight? Then, I was interested ... in fact, it was really interesting that those letters Aleksandar had written on the fabric didn't drag it downwards. The whole exhibition was a challenge in that way.<sup>181</sup>

Another visitor I talked to, a fellow architect, but also a passionate gamer, described the playfulness as the most dominant element of the experience she had, so strong that she, for once, did not perceive herself as space-maker, an architect.

It was, you will laugh, "I am playing a video game, it is a riddle, I have to solve a riddle, and a magical space will open... if you move something right, something great will happen." I literally played a video game.<sup>182</sup>

I also experienced this invitation to play in the space with the installation. This happened after the exhibition was closed and I was making the video documentation for my final PhD exhibition.<sup>183</sup> The video was recorded from two different perspectives. The first one was from the viewpoint of the body-as-subject: the first-person experience of me taking a walk through the installation and playing with the zippers and textile. The second perspective was from the viewpoint of the body-as-object where my movements through the installation were documented as seen by another person, i.e. third-person experience. The final montage of the video resembles a video game where the gamer chooses their avatar and experiences the fantasy world of the game from the avatar's perspective. Only this time the avatar is my body. The few times I did try one of these video games, I felt that the hands on the screen belonged to me (figure 26).

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<sup>181</sup> Interview with participants no 7, September 28, 2017.

<sup>182</sup> Interview with participants no 3, September 23, 2017.

<sup>183</sup> Find video on the following address: <https://vimeo.com/254166712>



Figure 26: Video stills where my body can be seen from the first-person perspective (the big screen), and from the third-person experience (the small screen). Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

The video recording from my own viewpoint captured all that was defined by my own body. My body appeared intermittently in the video during those moments when I touched the installation (figure 26). When I interacted with the artwork, particularly when I tried the jacket on, I was acutely aware of my body and how it was extending beyond its physical boundaries into the artwork and the surrounding space. When I returned to the entrance door, I put the jacket on and carefully moved towards the centre of the room. I was aware that the jacket was sewn onto the green textile strip, that was then attached with zippers to both of the paintings. The moment I felt a slight pull backwards—from the strips stretching between the paintings and my body—my movement slowed down. This was the moment when I experienced the body, clothes and textile strip, i.e. the artwork and surrounding space, as one entity. It was rather playful, and I enjoyed playing the role of an architect constructing new space through the simple act of wearing this hybrid dress-textile-painting.

In addition to the video documentation of my *perspective* and movement in the installation, the video can also be considered a virtual experience, much like a game, for the people unable to attend the exhibition in Serbia, or for those who came to my final PhD exhibition where I presented material from each experiment. The thought of another person looking through my eyes or through the camera lens, reminds me of the video game where the player not only has a feeling of moving through a virtual set but can also see her own body in space displayed in the smaller screen in the corner of the main screen. I tried to record the re-created movement from the first video where I had a small camera attached on my head. Watching the video of a first-person viewpoint helped me repeat the steps; however, playing the role of myself was not an easy task.

I had vivid memories of particular moments like stepping over the fabric, untying the skirt from the other textile parts of the installation, or walking behind the wooden structure to get back to the centre of the room. The most startling realisation was my inability to repeat the speed of the performed movements. I suspect that this is like a side-effect of my body not being the body of a performer, and my muscles and proprioception not being trained to memorise with ease separate acts and merge them into one; or perhaps my inability to easily transition from the body image to the body schema.

The playful nature of the installation allowed visitors to engage with the installation and its individual elements in unexpected and creative ways. Participants experienced the space-making corporeally through playing with the clothes and textiles. In the following sections, I will analyse the role of the clothes and textiles as nonhuman participants in the process of space-making and the body as an architectural element.

## **The Nonhuman and Space-making**

One of the main concerns of the *Clothed Paintings* installation was the active (re)making of architectural space with the moving human body as it interacts, or plays, with the textile strips. The artwork was exhibited in a space previously used as an army dormitory for possibly a few dozen soldiers. The building was completed in 1900 but abandoned a century later, around 2008. It was repurposed in 2017 when a group of young local artists got permission from the city of Užice to use it as an exhibition space. At the time the exhibition of *Clothed Paintings* took place, traces of its previous use remained. The partitions of the wall with chipped paint and mortar revealed the history of what was there before—layers of pale green colour typical of the interior spaces of military buildings. The damaged brick walls and floors stripped of parquet displayed the bare construction of the room showing the capacity of this space to change into or become not one, but multiple different spaces—dormitory and gallery being just two of them. The space was perfect for our installation. We wanted to activate its potential for transformation.

Dimitrijević and I attempted to install and arrange long pieces of textile in a way that would provoke the visitors and thus make it easier for them to participate in space-making. As previously mentioned, we placed the textile-clothes barrier right at the entrance and across the exhibition space to signal non-verbal and non-written permission or obligation for the visitors to touch the artwork (figure 27). The only way to enter the artwork and experience the space was to move the textile strips up and down or re-position them using the attached zippers. This proved to be a

fruitful decision: the visitors, especially the younger ones, quickly realised it was necessary to move and touch the strips if they wanted to enter and walk around the gallery. Soon after the first person decided to enter the installation by lifting the fabric or just by stepping over it, the others followed.<sup>184</sup> This is how one of the participants described her experience of entering the exhibition:

And then I arrived at the corridor that led to the gallery, and right away there was joy in front of my eyes, inside of me, combined with the visual. Those curtains in different colours, before entering the room, then the... how shall I put it... the fence which you... ... I don't know if it was at the same time, but the first reaction when you see something is that you have a barrier in front of you, because you have to enter the room by bending down or lifting the fabric. So, you have to move your body – because when you are entering a gallery, with your arms next to your body, you are using your feet only, and you don't think about it. And here you received ... your eyes sent information to your brain that you had to do something in order to be able to enter the room, the gallery, to experience the work of art. So, I had to bend down, to lift something up, ... and there was my first not so much of a shock, but surprise 'oh, what do I have to do now? I have to bend to be able to pass under it.' You had to touch the artwork again.<sup>185</sup>

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<sup>184</sup> Psychologist Albert Bandura acknowledged the ability to learn by observing others as the process of uncovering the world around us. Look: Albert Bandura, *Social Learning Theory* (Prentice Hall, 1977).

<sup>185</sup> Interview with participants no 5, September 27, 2017.



Figure 27: Entrance door to the exhibition space. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

The first thing I noticed when I read the participant’s experience was her excitement to engage with the artwork in a different way to what was usual for her—by being active, in movement and touching the artwork. More precisely, the quote above illustrates how this change in the way the visitors acted in the gallery space did not come about spontaneously as a bodily response to the artwork, but required conscious thinking. In general, however, gallery-goers tend to avoid bodily engagement with the work, and only observe, unless an instruction from the artist advises otherwise. Art critic and academic, Brian O’Doherty critiques this kind of a modern, white cube approach wherein the art is showcased in a way that suggests distance to be kept.<sup>186</sup> He claims that in this setting a visitor becomes ‘the Spectator’ and ‘the Eye’ and as such is detached from their surroundings. In contrast, O’Doherty proposes a collaborative relationship between the visitor, artwork and a gallery space, arguing that “[s]pace ... is not just where things happen; things make space happen.”<sup>187</sup> In the *Clothed Paintings* art-experiment, the artwork is about participation, and elements of the installation or things, such as the textile strips, clothes and zippers, enable participation and space-making. The most common interaction with the installation was to unzip the textile strips and change their position in space. However, there were also more out of the ordinary moments when visitors interacted with the installation, as was the case with one particular group visit, which I will describe next.

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<sup>186</sup> O’Doherty, *Inside the White Cube*.

<sup>187</sup> O’Doherty, 39.

While I was sitting for the exhibition, a large group of about fifteen people came to visit. They appeared confused with the set-up. The one person who was at the exhibition opening explained to the group that they were allowed to touch the installation and to try on the garments. What happened then was thrilling to watch. Visitors not only repositioned the textile strips from one place to the other but started wrapping and tying them together—one strip to the other. They even tied together the curtains made of the same material and integrated them into the installation. In this way, they connected various elements of the installation and transformed the venue space into a new structure. Some of them also wrapped themselves with the fabric strips and entered the wooden cube frames. Traces of their playful space-making practice remained in the installation until the next person came along to change it. Reviewing my photographic documentation, I noticed that in the days following this particular group visit the installation became more complex. I can only guess that subsequent visitors to the exhibition followed the lead from the material presented to them. For instance, someone used the elements of the blue skirt—its button and length of the fabric—to connect even more textile strips together (figure 28). The photo documentation also shows how the space changed from day to day: every time the visitors rearranged the textiles using the zippers or otherwise remade the architectural space (figure 29).



Figure 28: Details of playful space-making. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 29: Spaces created by visitors. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

This occasion, particularly the moment when one member of the group explained to the rest of the group that it was allowed to touch, reminded me of the ‘limits of touch’ in Erin Manning’s work *Folds to Infinity*.<sup>188</sup> *Folds to Infinity* is a participatory installation that consists

<sup>188</sup> Manning, *Folds to Infinity - Volumetrics*.

of large pieces of black fabric that are equipped with buttons, button-holes, magnets, zippers, toggles and elastic string to help visitors in play. Manning encountered a problem with touch-invited participation when she collaborated with an autistic poet DJ Savarese and invited the autistic community into her work.<sup>189</sup> It was during this collaboration that Manning first suggests that an invitation to touch comes with an unspoken instruction on how to touch. Second, she argues that “a participatory work that is successful cannot depend on the mantra of ‘anything goes’ as this will only produce (in the best of all cases) chaos or (in the worst- case scenario) nothing.”<sup>190</sup> This was the case with *Stitching Time*, another of Manning’s installations which I have discussed in a previous chapter.<sup>191</sup> Many visitors immediately participated in the work, by rearranging the installation, while others followed their lead. Parents encouraged their children to engage mostly in order to make the exhibition fun. Manning’s idea of participation was to take time with the installation, and to consider what it offered. Finally, together with Savarese, as a solution to the touch-problem she proposed to allow the artwork to have life of its own. For Manning, this meant to create the conditions for the work to be opened up beyond what it initially intended to be—series of surfaces to be touched and rearranged—and allow for a varied number of new relations to occur.

As I was also asking participants to touch the work, this made me think about my art-experiment and to consider how ‘successful’ it had been. According to my documentation, it was successful. I see a few reasons for this. The artwork did not end with the installation set-up but continued to change with the participation of each of the visitors. When understood as an installation that included paintings and the way it was set up, the artwork required the engagement of the visitors, relying on their touch to reveal and activate all of its elements. Even if they did not engage with the installation by touching or walking around it, their presence was enough to make them part of it, and sufficient to transform their bodies into architectural elements. I will discuss the idea of the body as an architectural element in a later section under the same name. Importantly, the concept of the art-experiment that asks ‘what will happen if’ instead of trying to (dis)prove hypothesis, is what allows an ‘anything goes’ mantra to work. Whatever happens in the art-experiment cannot be ruled out as irrelevant, unsuccessful or not part of the artwork.

As an architect I anticipated that the way Dimitrijević and I arranged the installation, and our use of the exhibited garments, would enhance the bodily awareness of each participant, simultaneously allowing them to become a living part of the architectural space. Movement and activity in the space enabled the human body to become part of the process of space-making and

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<sup>189</sup> Erin Manning, *Always More Than One: Individuation’s Dance* (Durham: Duke University Press, 2012).

<sup>190</sup> Manning, *Always More Than One*, 127.

<sup>191</sup> Manning, *Stitching Time: A Collective Fashioning*.

space-designing. As mentioned earlier, visitors engaged with the installation through their direct interaction with the materials making the artwork, i.e. textile strips and zippers, as well as their interaction with other visitors. In other words, they were accompanied both by the materials used in the production and the architectural space of the gallery. Every human and nonhuman element or actor—including Dimitrijević and I as creators, the textile strips, clothes, zippers, and wooden structure—played a role in the process of making a new architectural environment. In his actor-network theory (ANT), philosopher Bruno Latour replaces actor with *actant* to acknowledge the role of the nonhuman as a source of action. For Latour, actants include individual people, society and nature, as well as all of their existing relations and actions.<sup>192</sup> An example of a nonhuman actor, Latour provides a hinged door on the church. He puts the emphasis on the agency of the hinges in the simple act of coming into the interior space without breaking the wall to make an entrance hole.<sup>193</sup> In *Vibrant Matter: A Political Ecology of Things*, materialist philosopher Jane Bennett expands this concept of agency further by also attributing it to the microactants such as experiences, memories and intentions. As an example of agency where the body and other actants work together, Bennett gives a written word. She argues that the actants that participate in writing are not limited to the material world that surrounds her when she is writing, such as the tools she is using in writing, or the sound coming from the outside. They also include biological processes and microbes that live in symbiosis with our bodies, as well as our feelings.<sup>194</sup>

#### • Cloth(es) and memory as space-maker

Similarly to Bennett, art theorist Katve-Kaisa Kontturi at the end of her book *Ways of Following: Art, Materiality, Collaboration* acknowledges the agency of various actants in writing. Kontturi recognises the ‘collaboration’ she established with “the fabric of the dresses [she has] worn during the book’s composition.”<sup>195</sup> I found it intriguing how the sensation of the textile and dress helped Kontturi to clarify ideas for her book. In further discussion on the relationship between the body, dress and writing, Kontturi explains how she chooses the appropriate writing dress.<sup>196</sup> She weighs up how the texture of the fabric, the textile pattern and the cut of the dress match her writing needs simultaneously as it responds to the atmospheric

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<sup>192</sup> Latour, ‘On Actor-Network Theory’.

<sup>193</sup> B Latour, "Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts [in] Shaping Technology/Building Society: Studies in Sociotechnical Change", in *Shaping Technology/Building Society: Studies in Sociotechnical Change*, ed. Wiebe E. Bijker, John Law, and American Council of Learned Societies, vol. Inside technology (Cambridge, Mass: MIT Press, 1992), 225–58, <http://0-hdl.handle.net.lib.exeter.ac.uk/2027/heh.01128>.

<sup>194</sup> Bennett, *Vibrant Matter*.

<sup>195</sup> Katve-Kaisa Kontturi, *Ways of Following: Art, Materiality, Collaboration* (Open Humanities Press, 2018), 234.

<sup>196</sup> Katve-Kaisa Kontturi and Vappu Jalonen, "A Visual Essay: Enabling Entanglements of Cloth and the Body", *SYNNYT/ORIGINS*, 2018, no. 3 (December 2018): 319–31.

conditions. Kontturi argues that the body and a dress together, or what she refers to as the cloth-body, produce a writing piece. It was this capacity of clothes to enable bodily and mental processes which Kontturi highlighted, that made me think about something one of the participants had earlier told me.

It is impossible to experience the act of putting clothes on isolated from the sense of space in an exhibition like this. This connection (the exhibition) caused such an effect, that you feel when putting on the clothes exhibited, I had the impression, it sounds a bit strange, that I was putting on space. Metaphorically speaking, clothing the space is clothing yourself. Putting the space on you. I really enjoyed. And what is particularly interesting for me is, apart from that feeling of ecstasy and evoking some very pleasant memories, enticed by the playfulness, using the sense of sight and touch, together with movement, all of this caused an exceptional emotion inside of me and encouraged me to come again.<sup>197</sup>

The expression ‘putting the space on’ that the participant uses is what I found thought-provoking here. The visitor perceived two instances of being dressed that she considered most impactful: the clothes that we put directly on our bodies, and the cloth(es) used to ‘dress’ the gallery space. For her, cloth(es) and space are not separate. They come together in the act of dressing. The *Clothed Paintings* art-experiment created conditions for intimate encounters between the body, dress and space. Exhibited dresses were not separate from the installation but were part of it. The installation created its own architectural space that physically consisted of paintings, clothes, textiles and wooden structures. At the same time the installation occupied a gallery space defined by walls, ceiling, doors and windows. Two spaces—the architectural space of the installation and the gallery space—merged into one another. This explains why the participant would have a feeling of putting on space on her body. However, an acknowledgment of the role of the participant introduced another interesting idea: the idea of a dressed space. I propose here that the clothes used to create the installation are still perceived as intimately close to the body, and as such allow for the metaphorical statement ‘clothing the space is clothing yourself’. Here are the first hints of the non-linearity of the body-clothes-architecture relationship.

The visitor touched upon memories as part of the experiential process. The interviews with other participants revealed that some people also reconnected with their childhood memories when engaging with the *Clothed Paintings* installation. For one of the visitors, the male shirt with

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<sup>197</sup> Interview with participants no 2, September 19, 2017.

stripes attached to one of the blue pieces of textiles brought back memories of her father and made her feel more playful.

Men's shirts have always reminded me of my late father, so then, since I was already back in my childhood, it caused that kind of emotion and a wish to try on that shirt. To be closer, there.

[...] [It felt] [a]s if it had been mine! [...] All the way home, going back from the exhibition, I was humming "there's an empire, where friendship rules" [a Yugoslavian children's song about friendship]. Everything was so intertwined – materials, colours, the lighting, which was wonderfully positioned, some people, those girls in the room. I had a childlike feeling all the way home.

This feeling lasted for hours.<sup>198</sup>

In other words, the participant's memory worked as a microactant attributed to the vibrancy of the material. Moreover, it emphasised the quality of agency as a "human-nonhuman working group", in the sense proposed by Jane Bennett.<sup>199</sup> The above excerpt from the interview demonstrates how the dress as a material, both corporeal and incorporeal, contributed to space-making and experience-making. As these two processes or events take place simultaneously, this suggests a co-dependence between the three skins.

#### • Human-thing(-human) relationships

A feeling of belonging, of being part of a space when participating in *Clothed Paintings* was a common experience for many of the visitors I conversed with. They used expressions such as 'synergy', 'intertwining', 'being a part of the artwork', and 'active participation', to describe the coupling between their bodies and the existing space, and the corporeal experience of the installation and architectural atmosphere the artwork created.

[B]ecause you are going through the artwork itself, and you can see it from any side, not only from the front side; you cannot compromise it, you can touch it, move it and be a part of it.

[...]

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<sup>198</sup> Interview with participants no 5, September 27, 2017.

<sup>199</sup> Bennett, *Vibrant Matter*, xvii.

I felt as if we, the visitors, were a part of it; that we had to go through it and to feel that we were also a part of the installation. That part made me feel relaxed a bit.<sup>200</sup>

[A]fter a few minutes of being inside, the whole space made you react, move, touch, change positions, intertwine, interlace, touch.

[...]

Right now, maybe, from this point of view, when I look back, it is ... first you react intuitively, and after some time you become aware that you are an integral part of an artwork, and you are actively participating in its creation. You don't watch it from a distance, you are active. You are not an observer, but you are actively participating.

By being an integral part of an artwork in which you are changing certain things or influence changes inside it, you are definitely investing the personal part of you in it. That is inseparable.<sup>201</sup>

It is apparent in the above quotations that the visitors were conscious of the agency of their own bodies involved in their participation. Their relationship with the work came into being once they started to touch and move through the installation. It seems that in becoming a part of the artwork, the act of touching was more compelling for the visitors than *what* they were touching. In other words, they recognised how their actions made them part of something inanimate—the artwork. However, this does not exclude the objects they were engaging with as relevant. In order to address and further analyse the body-artwork connection, I will refer to Ian Hodder, an archaeologist who draws on Bennett's concept of vibrant matter and the agency of nonhuman. Similar to Bennett, Hodder also acknowledges the life of things or matter, and its interdependence with human life. When addressing things, Hodder talks about "solid entities made or used by humans", which would in the case of *Clothed Paintings* include clothes, textile and all the elements Dimitrijević and I made for the installation.<sup>202</sup> In *Entangled: An Archaeology of the Relationships between Humans and Things*, Hodder suggests entanglement of the human and nonhuman worlds. To explain this entanglement, he proposes a dependant relationship between humans and things: humans can depend on things (HT), same as things can depend on humans (TH), but also things can depend on things (TT). The entanglement of these two worlds is manifest

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<sup>200</sup> Interview with participants no 1, September 13, 2017.

<sup>201</sup> Interview with participants no 4, September 25, 2017.

<sup>202</sup> Hodder, *Entangled*, 15.

when another dependence—human depending on human (HH)—is added to those already mentioned. Hodder simplifies this in the following formula: entanglement = (HT) + (TT) + (TH) + (HH). Some of these dependences and entanglements of human and nonhuman are evident in the *Clothed Paintings* installation. By observing the visitors retrospectively, by means of photo and video documentation, I was struck by the complexity of the relationship between the body and materials or things forming the installation. However, it is fairly easy to identify situations that depict simple human-thing (HT) or human-nonhuman relationships. For example, in the making of certain elements for the installation such as the canvases, I depended first on the sharpness of the scissors I used to unstitch the garments, and then on the sewing machine to connect all the pieces together. Or when Dimitrijević was painting over the canvas, his strokes were affected by all the different textures of the clothes used in the canvas-making. How Dimitrijević and I approached the design and making of the installation was dependent on the gallery space and the qualities and features of donated clothes and other materials we used to make the artwork, such as wood, textile, zippers, and thread. Human depending on thing relationship was even more obvious when visitors engaged with the installation. They had to choose, for example, to rearrange only those strips they could physically reach or choose the zippers that were accessible to them. Or they tried the garments that were big enough for their bodies. Even when they moved around the gallery, their movement was partially directed by the position of the strips. On these occasions, visitors were mindful of handling the textile and clothes which is an example of the opposite dependence, where things depend on the human. For example, some visitors treated the clothes as if they were their own belongings, trying not to soil them, or tear them apart. Additionally, each time any of the material objects of the installation triggered the visitor's memories, a new human-thing relationship would be formed. Hodder also acknowledges the relationship between things (TT). I recognised thing-thing relationships that enabled interactions between visitors and the artwork to happen in the power of the spikes anchored in the wall that were tasked with securing the paintings. Or in the strength of the zippers and thread connecting the paintings with the long textile pieces and wooden frames on the opposite wall.

All the above examples from *Clothed Paintings* show the complex relationship between the human and nonhuman, or thing. Here, I would like to make an addition to Hodder's lists of relationships. I want to propose the human-thing-human (HTH) relationship. Hodder only mentions this as separated in two relationships: human-thing and thing-human. I want to propose that human-thing relationship extends to include another human actant. As mentioned in the paragraph above, when visitors move through the *Clothed Paintings* installation, the position of the textile strips affects their movement. However, their interaction with the artwork was already preconditioned by the design decisions Dimitrijević and I made about where to position elements

in the exhibition venue, and later by other participants who made new changes to the space. This is illustrated by the ‘obstacle’ with the blue skirt (figure 27) mentioned earlier. At the beginning of the exhibition, Dimitrijević and I made the decision to make visitors enter the gallery in a certain way; through the set-up of the strip with the skirt, they had to lift the strip up, or step over it. When another participant decided to move the strip from the door, and reposition it somewhere else, their action had an effect on how all the visitors who came after would interact with the installation. Another example of the human-thing-human relationship was when visitors used the textiles to communicate with other visitors. For example, the photograph (figure 30) captures one such moment in *Clothed Paintings* where a textiles strip played the role of mediator between the three visitors. One of them is holding a textile strip up so the other two can leave the space with more ease. Similar to this situation were instances where visitors wanted to try on the blue skirt sewn onto the violet strip of fabric. It was not easy to put on the skirt without the help of another person (figure 31). Here, the act of holding the cloth represents more than just a physical support for the performance of dressing. It also implies confidence and trust between two people. These examples show how engagement with other visitors, and the material qualities of textile and other elements of the installation, had an equally important role for the visitor’s experience. In the relationship of three skins, the proposal of HTH means that clothes as an object can include another body, that is B-C-B in the equation of body-clothes-architecture relationship.



Figure 30: Different corporeal interaction of visitors with the installation. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 31: One visitor helping the other while trying on exhibited garment. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

Before I proceed to the next section where I will discuss the concept of the body as an architectural element, I want to acknowledge the involvement of another actant in the making of and experience of *Clothed Paintings*. That is Muvu the cat.

Interviewer:

You had an interaction with the installation. I would like to know which senses did you use (vision, hearing, touch, ...)?

Visitor:

First movement, then my eyesight. The most significant thing was that orange thing through which the rays of sun passed and the smell (because the cat was there).<sup>203</sup>

Hodder considers “domesticated animals and plants as things made by humans,” that depend on humans.<sup>204</sup> Even the English language, uses ‘it’ pronoun for animals same as it does for things. However, in my native language Serbo-Croatian, the pronoun ‘it’ is mainly used for objects and things, while for animals we would use ‘she’ or ‘he’ depending on the gender of the animal. This cultural or language conditioning influences my preference for using *nonhuman* instead of *thing*, for Muvu the cat. In the quote above, the participant’s experience was greatly affected by the presence of the cat. No other visitor I talked to mentioned smell as an important part of their experience. During the phase of making the installation, Muvu was present all the time. Our relationship, in Hodder terms, would change from Muvu depending on us to feed *him* and give *him* cuddles, and us depending on *his* good behaviour while we were working on different making phases. In conclusion, in the process of space-making the world of things and nonhumans—Muvu the cat, the objects we used in making, clothes, textile, wood, existing gallery space, memories—were all interwoven with our human world just as Hodder and Bennet propose.

## Body as Architectural Element

In the previous sections, I focused on the different relationships between the body in movement and action and the nonhuman elements in making space. Here, I want to propose that the human body has a capacity to become an architectural element, much alike the column, wall, floor or ceiling. When the participants—the visitors who engaged with the installation more than just touching it—tried on one of the three garments exhibited, they necessarily transformed the entire installation, and became themselves a strong and dominant architectural element. Figure 32 shows how the presence of the still bodies—standing like columns—can change the dynamic of the space by affecting the way other visitors will move in that space. When the body does not move through space it becomes an ‘obstacle’ for other visitors. In my art-experiment, the textile

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<sup>203</sup> Interview with participants no 3, September 23, 2017.

<sup>204</sup> Hodder, *Entangled*, 76.

elements of the installation played a similar role. However, when the human body and installation are joined through the act of the dressing, they create an ever-changing relationship in which the body is extended through the clothes and textiles of the artwork, and the artwork becomes the body's extension. Furthermore, the body is in flux being part of architectural space as its constructive element and as sensorial body that experiences the same space it creates and that which surrounds it.

In my art-experiment, the fluctuation between the body and the thing, as Malafouris suggests, means a flux of sensorial abilities to the body as an architectural element where the role of agent is assigned to the clothes and textiles. Here I would like to briefly borrow Tim Ingold's term 'transducer' to describe the clothes. Ingold describes transducers as a force that transforms "the kinetic quality of the gesture, its flow or movement – from one register, of bodily kinaesthesia, to another, of material flux."<sup>205</sup> He notes that transducers are a constant in any process they participate in. In *Clothed Paintings*, the textile strips and garments as transducers do not really change after participants stop engaging with the installation. To quote Ingold again: "[t]hey are still there, changed but little after the performances they have mediated have come to a close."<sup>206</sup> He emphasises how the final result is what matters more than what contributes to it. Still, this does not mean a disregard for the agency of transducers in my art-experiment cloth(es). To conclude, as the body extension, or part of the body, clothes are also a conductor of transformational 'force' that changes the sensing body into an architectural element.

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<sup>205</sup> Ingold, *Making: Anthropology, Archaeology, Art and Architecture*, 102.

<sup>206</sup> Ibid.

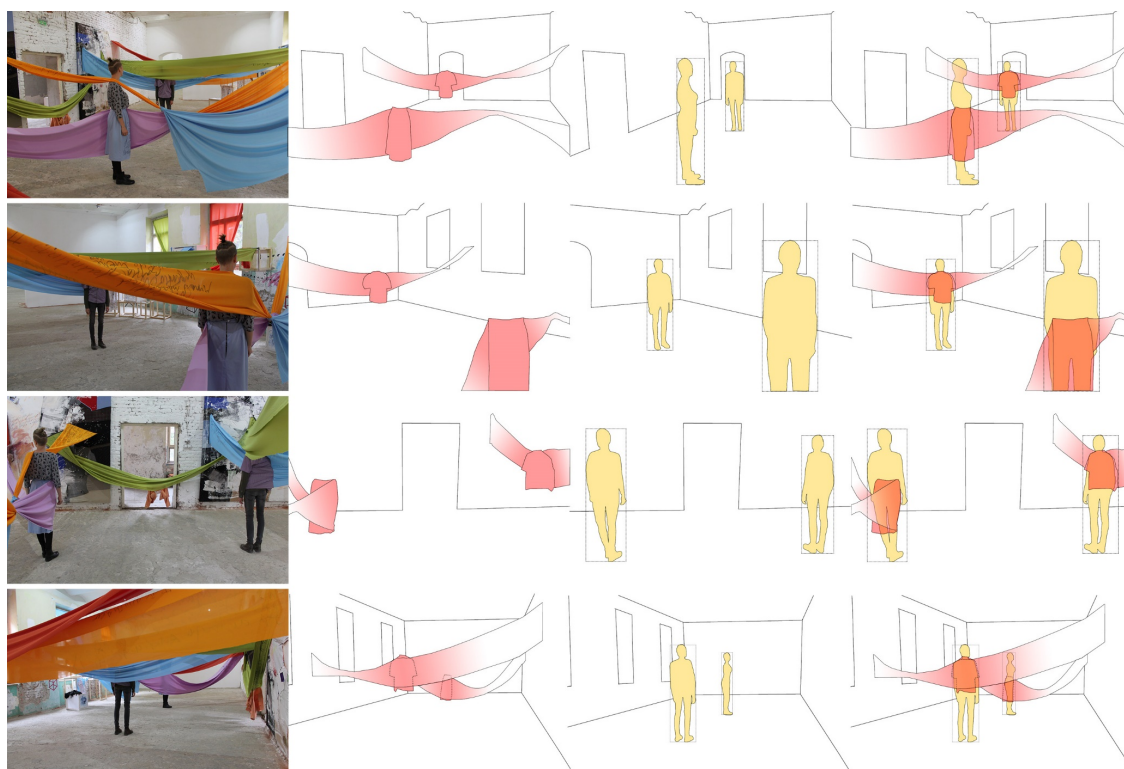


Figure 32: Visitors as architectural bodies (diagrams). Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

Looking at the second column on the figure above (figure 32), we can see the garments hanging in space without bodies wearing them. I purposely drew them looking like they were on the hangers in the wardrobe to emphasise their resemblance to the human body. Peter Stallybrass claims that “clothes receive the human imprint” arguing about the strong connection we have to the objects we wear.<sup>207</sup> By imprint, Stallybrass means not only smell and sweat but also the body shape. For the art-experiment discussed in this chapter, the trace of the body shape in clothes that make up the installation is crucial. In fact, I would suggest that most of the garments have this sort of anthropomorphic feature even if they have never been worn. The same goes for the clothes showcased in my art-experiment: the blue skirt, shirt with strips, and the peach-coloured jacket (figure 33). Some of the exhibition visitors actually claimed that they not only identified with specific garments, but also with the bodies whose shape they recognised or just saw in these garments. Interestingly, even though my focus is not on the gendered body, all the feedback I got from the visitors was from women. Identifying as a woman myself, I do not ignore the possibility that some of the experiences might be more familiar to women. For example, Iris Marion Young notices how fashion magazines often allow women to have ‘clothing fantasies’ about different identities which do not threaten who they are in their actual lives.<sup>208</sup> In *Clothed Paintings II*,

<sup>207</sup> Stallybrass, "Worn Worlds: Clothes, Mourning and the Life of Things", 69.

<sup>208</sup> Iris Marion Young, "Women Recovering Our Clothes", in *On Female Body Experience: "Throwing Like a Girl" and Other Essays*, 1st ed (New York: Oxford University Press, 2005), 63–74.

exhibited garments were not showcased on another (human) body. Instead, they were part of the artwork but could be experienced corporeally: participants had the opportunity to touch and try exhibited garments, and in this way to live the fantasy that Young talks about (figure 34). Some imagined their own bodies wearing each of the exhibited dresses and guessed which would suit them best, even before trying them on:

I picked what was similar to me, and what I thought regardless of everything – I am not limiting it to a specific form, or colour, or texture of a piece of clothing – but I simply chose something that was familiar to me. And that was the piece I put around myself.<sup>209</sup>

During this intimate act of dressing one's body in a chosen garment, this participant acknowledged not only her own individuality, but also the importance of anthropomorphic but still nonhuman actants, in this case, the clothes. To elaborate on this, let's engage with Malafouris' thinking on the relevance of anthropomorphism and nonhuman actants. Malafouris explains the necessity for keeping the anthropomorphic perspective present to allow the nonhuman agents to participate alongside the human.<sup>210</sup> According to him, it is hard *not* to attribute human perspective to the things: "Speaking about things as agents seems to imply a personification of the inanimate and thus an illegitimate ascription of human form and attributes to the non-human."<sup>211</sup> Going back to the figure 32, anthropomorphic features of the garments attached to the textile strips indicate the presence of the bodies that wear them. Furthermore, they suggest a new organisation of movement in space, where the body in an intimate encounter with the clothes takes on the role of an architectural element.

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<sup>209</sup> Interview with participants no 4, September 25, 2017.

<sup>210</sup> Lambros Malafouris, *How Things Shape the Mind: A Theory of Material Engagement* (The MIT Press, 2013).

<sup>211</sup> Malafouris, 130.



Figure 33: Exhibited garments that look like they are on the wardrobe hangers. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.



Figure 34: *Clothed Paintings* visitors engaging with the installation. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

One day, when there were no visitors in Reflektor gallery, I asked a couple of friends to help me perform an experiment with the exhibited garments. Before we all put on the garments, I made sure that the strips were in a position to allow interaction between the three of us (figure 35). When trying to touch and hold hands with the other two participants, I was aware of the presence of the second garment, the one that was a part of the installation—my body had to work harder with more focus to complete the task. After we succeeded in reaching and grabbing each other's hands, we created a new precarious space, which appeared clearly constructed and defined, but was in fact, loose and imbalanced. Defined between three points, three bodies, three garments, this space speaks not only about the physical and measurable features of architectural space, but also about the human relationships the three of us created. It is about our mental and (inter)corporeal will to influence, hold [onto] and trust each other. We had to cooperate in the co-production of intimate architectural space by stretching our muscles and attempting to hold each other's hands in a firm grasp.



Figure 35: Testing the concept of the bodies generating space. Aleksandar Dimitrijević and Danica Karaičić, *Clothed Paintings*, 2017.

The act of holding hands reminded me of Maurice Merleau-Ponty's concept of intercorporeality. In his last and unfinished book *The Visible and the Invisible*, Merleau-Ponty uses the famous hand example to explain intercorporeality as a dialogue between two bodies: when one's hand is touching the other hand, two conscious sensorial events reversible in nature

happen at the same time—touching and being touched.<sup>212</sup> These sensations repeat in the activity of a handshake, where hands that belong to two different bodies touch each other. The experiences of touching and being touched are reversible as each participant in the act of a handshake is both the sentient and the sensible. For Merleau-Ponty, the body couples with its surroundings and with another body, and through the hands it gives and receives the sensation. What follows is more than the body extending to the world—the body extends to another body. In *Clothed Paintings* the cloth acts like an extension of the first skin. It receives and transmits sensations from one body to the other. This is the case even with the test I did with my friends. When I was holding hands with them, I could feel the jacket and the strip it was attached to, pulling me backwards. My friends' hands were pulling me onwards. The *Clothed Painting* garments worn by two of them were pulling me onwards, even though I was not touching them.

As illustrated earlier in the example of two participants standing still and the experiment I did with two of other people (figure 32 and figure 35), I perceive the human body to be an architectural element. I argue that the body plays a similar role in the production of space that can be assigned to the cloth and dress when interacting with the body. Dressing the body of a visitor one more time in the showcased clothes in *Clothed Paintings* art-experiment, their body becomes a subject of physical limitations imposed by the installation elements of the cloth and dress. Cloth(es), the same actant that imposes the limitation, allows the body to extend into existing space and become an architectural element.

## Outcomes




In this art-experiment, I played with the *order* of the three-skins to ask the question: “What if the clothed body becomes architectural element?” The diagram in figure 36 is a graphic illustration of the shifts occurring in the skins relations that were enabled by the art-experiment. The proposition of the artwork was based on the concept of wearing space which I initially addressed in *Take Away Space* art-experiment. This time, the act of wearing was spatially limited to the exhibition venue. Dimitrijević and I used clothes and textiles to create the installation elements. In a way, we dressed the architectural space, allowing it to be concurrently both the second and the third skin. The role of the three garments that were exhibited as clothes to be tried on was to enable visitors to wear space. If visitors did not engage actively with the installation, through

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<sup>212</sup> Merleau-Ponty, *The Visible and the Invisible*.

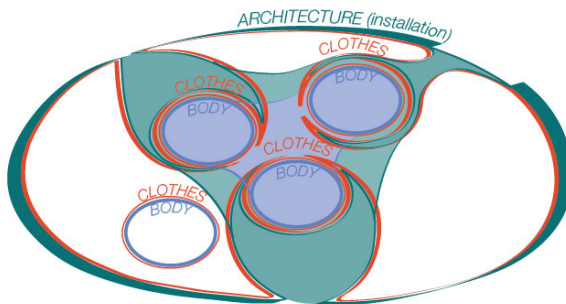
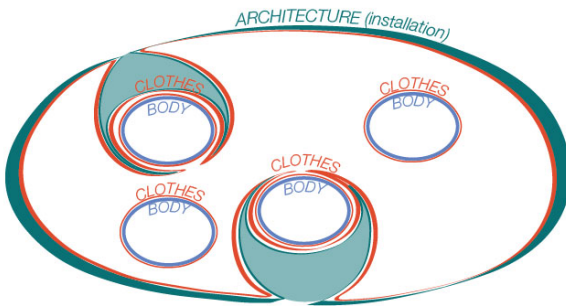
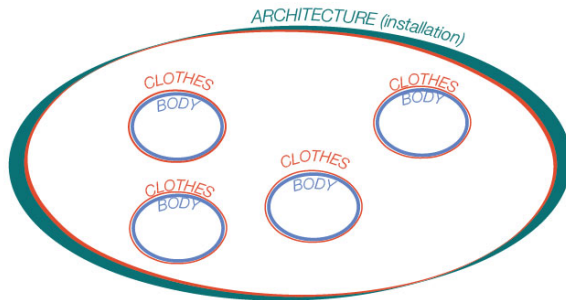
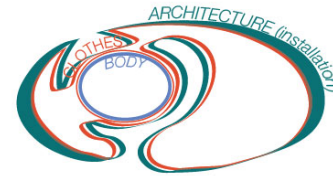
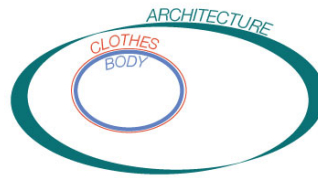
either dressing and/or rearranging the textile strips, the relationship between the three skins remained unchanged: the clothes remained the second skin and the architecture remained a *dressed* third skin (see the third diagram from the top in figure 36).

**LEGEND:**

-  architecture of art-experiment
-  clothes
-  body

**WHAT IF QUESTION:**

What if the clothed body becomes architectural element?



**STARTING POSITION  
OPTICAL RELATIONSHIP BETWEEN  
THREE SKINS:**

Body as the first, clothes as the second and architecture as the third skin.

**ART-EXPERIMENT PROPOSITION OF  
THE SKINS FOLLOWING THE WHAT  
IF QUESTION:**

Architecture generated by the installation elements (paintings, wooden structure, textile strips and clothes) as the third skin can be worn, and in that process, it becomes part of the participant's second skin.

**WHAT HAPPENED DURING/AFTER  
THE ART-EXPERIMENT:**

When visitors do not engage with the installation, the relationship between the skins remains unchanged.

When visitors participate in the art-experiment by wearing garments attached to the textile strips, their second skin is emphasised (double-clothing). In this instance, for the other visitors, the participants' bodies and their own clothes become part of the installation → they become architectural elements that affect the movement and experience for others in the space, generated by the artwork.

*Through the act of dressing again, the clothed body (the first and second skin) becomes a part of architectural space (the third skin).*

When three participants wear exhibited garments and physically interact, they create an intimate architectural space defined by their bodies. The newly created architecture is situated within the existing architecture of the art-experiment.

*The clothes of the installation (the "second" second skin) preserve the role of the dressed bodies (architectural elements, i.e. the third skin), while the bodies (the first skin) enable the creation of the 'supplementary' architectural space (the new third skin).*

Figure 36: Changes of the three-skin relationship in *Clothed Paintings* art-experiment.

However as the diagrams on the previous page demonstrate, the three-skin relationship was challenged when visitors interacted with the artwork. Participants who tried on the exhibited garments *doubled their second skin*. This *second* second skin was a property of the architecture generated by the installation; it was the dressing of already clothed bodies that enabled participants to become part of the architectural space. For the other visitors, i.e. observers, the first and second skin of those dressed in the artwork became architectural elements and therefore part of the third skin. In a situation where three participants dressed in the exhibited garments and interacted, as depicted in the diagram on the previous page and figure 35, their bodies extended to one another to form a physical connection. Their joined bodies created architectural space different from and supplemental to the existing space generated by the artwork. In other words, the installation clothes, i.e. the *second* second skin to the body, maintained the body's role as an architectural element, i.e. the third skin. Simultaneously, the body that interacted with the other two bodies, i.e. first skins, constructed new architecture within the existing one, i.e. the third skin within the other third skin.

The body that makes space, generates space both in stillness and in motion. As I noted previously, the dressed body when static acts like an architectural element. It organises space and guides or limits the movement of bodies in space. However, when the body is active in space, it leaves traces of space-making, as is the case with the re-arrangement of the textile strips with zippers. Like one participant suggested, participation in the work of art becomes like a game, where players respond to the actions of other players. When I started the experiment, I was thinking about it from the position of an architect. I was thinking about the act of making space and the role participants can have in the process. I realised that the playfulness of the set-up allowed for unexpected interactions and relations.

The examples discussed in this chapter illustrate different elements of space-making, and the role of human—nonhuman relationship in that process. The *Clothed Paintings* installation created conditions for provisional architectural space, making every visitor who played with the artwork an architect. Through active engagement with the artwork in making architectural space, the visitors brought forward the agency of seemingly inanimate objects of clothes and textiles. Through this participation the visitors became part of the artwork. Together with the textile strips they were attached to, the clothes were part of the installation; as wearable objects they enabled an extension of the artwork to the body, and the body to the artwork. Additionally, the textiles in the form of strips played a constructive role, whilst also throughout the duration of the exhibition taking on the role of clothes. This was manifested each time a visitor dressed up in any of the exhibited garments—garments would extend to the textile strip, and together they would extend

further into the artwork and the architectural space. Moreover, when the group of visitors wrapped their bodies in the textile strips, they transformed the cloth into clothes.

The clothes and textiles played many different roles in the space-making process. As stated above, they facilitated a fluctuating relationship between the body and the artwork, and this manifest as a coupling of the body with the architectural space of *Clothed Paintings*. This connection can be materially felt, as in situations when the visitors tried on the exhibited garments with their specific textures, colours and patterns. But the connection can also be incorporeal, because it provokes memories and feelings. The anthropomorphic nature of the dress grants it agency in the simultaneous processes of space-making and experience-making. Clothes are an extension of the body, not only to the outside world but to other bodies. When more than one human body and textiles are involved, connections are multiplied. The two states of the dressed body are in a state of flux; the feeling body turns into the body that makes space, and vice versa. Furthermore, when participants try on exhibited clothes, they share between themselves the experience of the architectural space created by the installation and their participation (see figure 37).

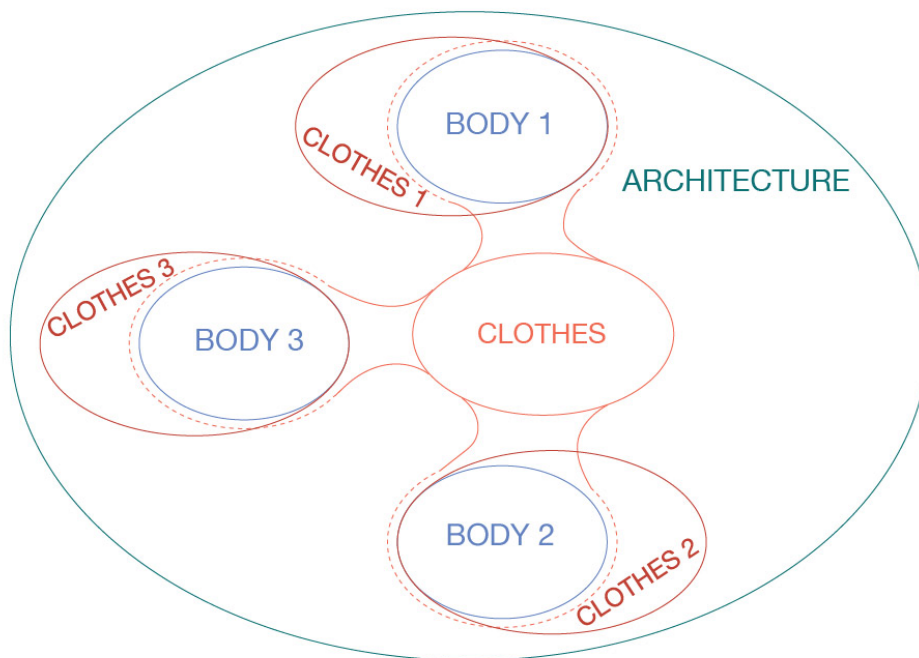


Figure 37: Wearing clothes as a shared experience of architectural space.

To summarise: As with the first art-experiment, *Clothed Paintings* also created conditions for the three-skin relationship to shift and change, without providing any exact answers to the ‘what if’ question. This time, the engagement of the body with the installation lead to a greater emphasis on the complexity of the relations between the body, clothes and architecture, more so than in the previous experiment. The *traditional* behaviour in the gallery space, where visitors typically walk around and observe, allowed visitors to observe *clothed* space and acknowledge

the fluctuations of architecture between the third and the second skin. However, when the visitors became participants, they had an opportunity to experience their dressed bodies becoming the third skin—becoming a part of the architecture through the act of dressing in the installation. This change of the skins was likewise conspicuous for the observers. When the visitors dressed in the exhibited garments performed together in space as one body, not only did they become an architectural element, but they also created a supplementary third skin that was intimately experienced exclusively among the participants. In all these events, the clothes and textiles as nonhuman actants had a crucial role in the space making processes, as well as in the experience making.

## Chapter 3: [In]Corporeal Architecture

*[In]Corporeal Architecture* is a participatory installation that was exhibited at Testing Grounds in Melbourne, in February 2018.<sup>213</sup> It was composed of three different kinds of spaces: the material public space of the Testing Grounds venue, the immaterial and incorporeal personal space of my childhood apartment in Užice, Serbia, and my personal embodied space as materialised in black textile casts of my upper body. The public space at Testing Grounds was defined by material or corporeal elements such as columns on concrete pedestals, an exhibition and performance box/space, and plants in big pots. The architectural space of my apartment was present in the form of a text<sup>214</sup> (guided walk) with accompanying QR<sup>215</sup> coded photographs of the cityscapes seen from the apartment (see plan with QR codes on figure 38). Using a combination of a short text about the space, the step-by-step instructions of how to move in it, and three textile casts of my clothed body—my body-clothes (figure 39)—the installation intended to displace the participants from their actual space into my personal space(s). The diagram (figure 40) shows the art-experiment set-up with a detailed timeline of all my activities: from making to observation and notes of any unplanned events, such as a group walk with participants.

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<sup>213</sup> The artwork was exhibited as part of the curatorial project “Double Bind” in which each invited artist was asked to randomly select an artist whose work was then expected to subsequently influence the creation of a new work by the participating artist. I selected the Australian artist Jaye Scott Early who is interested in confessional art.

<sup>214</sup> See Appendix no. 4

<sup>215</sup> QR code or quick response code is a barcode that can contain different information—text, link, visual or sound material. Most mobile phones have QR code readers integrated into their system, allowing their users instant access to the coded information.

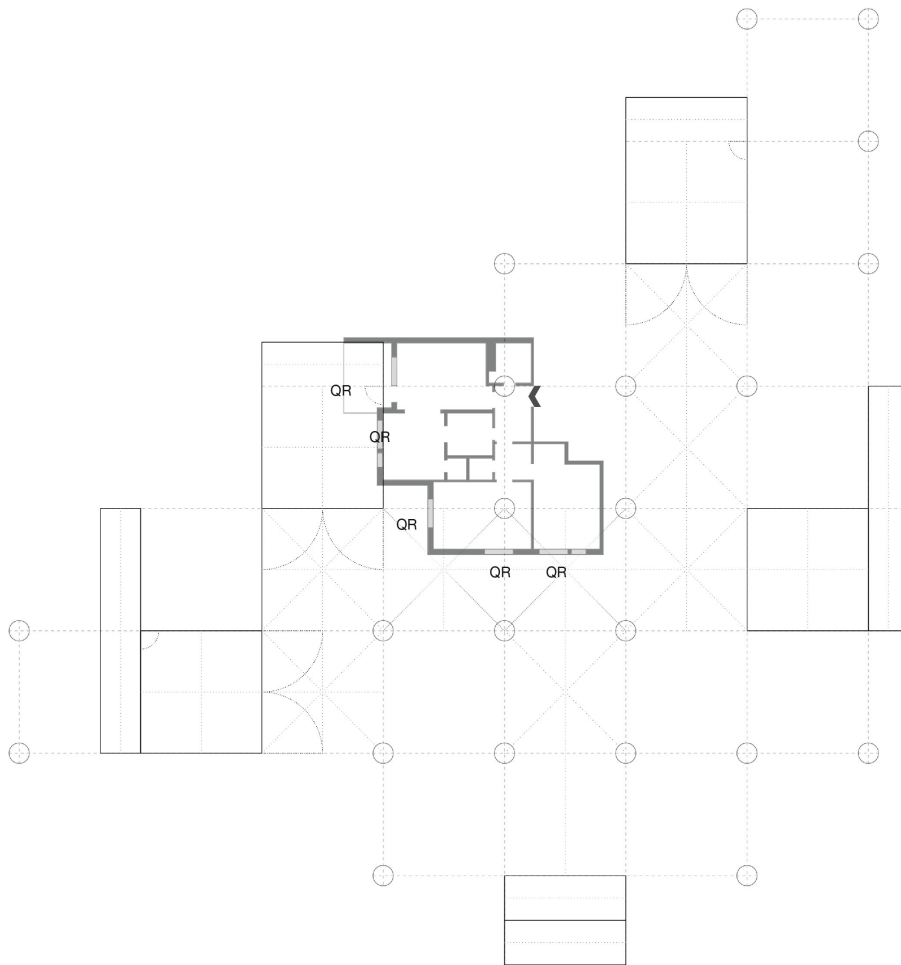


Figure 38: Overlapped plans of Testing Grounds and my apartment with QR codes' positions. Danica Karaičić, *[In]Corporeal Architecture*, 2018.



Figure 39: Body-clothes. Danica Karaičić, *[In]Corporeal Architecture*, 2018.

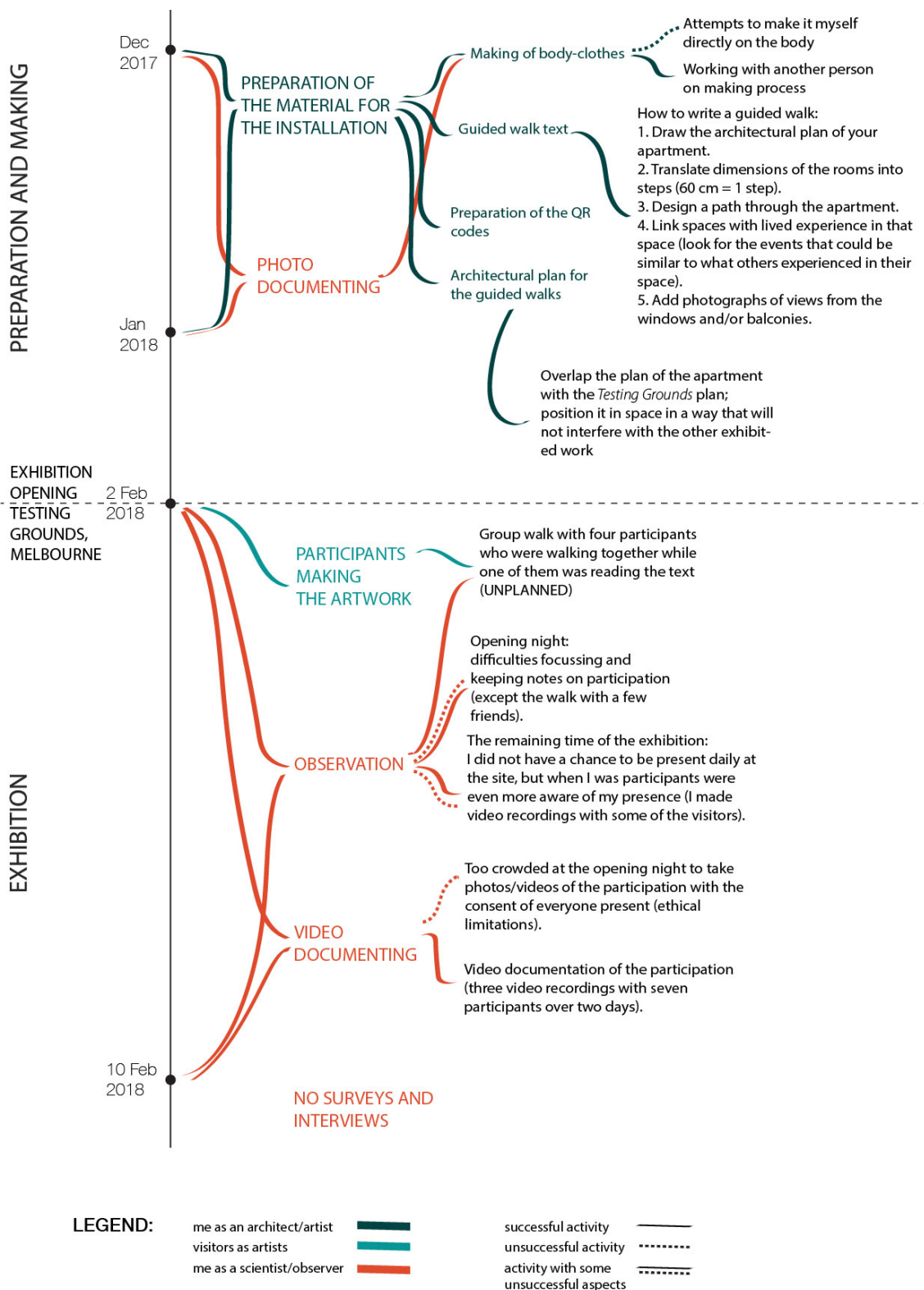


Figure 40: [In]Corporeal Architecture art-experiment set-up.

This art-experiment introduces two overlapping aspects of the relationship between the clothed body and space—corporeal and incorporeal architecture—as indicated by the square brackets in the title of the artwork. It asks the question “What if we can experience someone else’s

personal space(s)?" In the context of the art-experiment, the experience of someone else's personal space is physically displaced from that particular space—in other words, I wonder what can happen if one person can experience another person's space without actually visiting that space. In this chapter, I will first explain the concepts of corporeal, incorporeal, and text-body-augmented architecture I use in this analysis, focusing mainly on the incorporeal.<sup>216</sup> I will follow this with the idea of architecture as a smooth and striated space, before proceeding to explore the concept of the architectural body that is introduced by Madeleine Gins and Shusaku Arakawa in their book *Architectural Body* that demonstrates how the two are in fact inseparable.<sup>217</sup> In the rest of the chapter I will focus on how the *[In]corporeal Architecture* installation articulates architectural bodies, both for participants and myself, and how the clothes were involved in this process.

## Towards [In]Corporeal Architecture

Before proceeding, let me define my key terms: the corporeal indicates the importance of the corpus (Latin for the body) or the physical, material elements of architecture, while incorporeal implies something abstract, immaterial and inanimate, even ideal. Hence, corporeal architecture refers to architecture we can consciously experience through its materiality; for example, Testing Grounds being physically represented by the grid-organised columns and exhibition rooms (figure 38). In contrast, incorporeal architecture relates to an architectural atmosphere and conceptual architectural space. It is not created physically using typical architectural elements (walls, floors, ceilings) but shaped bodily through memories and previous corporeal experiences, as is the case with the architectural space of my childhood home. I created a text-body-augmented architecture: a virtual 'tour' of the architectural space of my childhood home composed of text and QR coded photographs, which was transposed into a secondary physical, temporal and sensorial space to be bodily navigated and (re)created by the exhibition visitors. The art-experiment allows for a making of architectural space that is both material and immaterial, but not incorporeal as defined above in the discussion about text-body-augmented architecture. The experience of the material architecture of my apartment in Užice is augmented by both text and body movement, i.e. walking. The text describes past experiences of mine that took place in the apartment, and simultaneously offers a precise number of steps to be taken. In this way, the text guides the participants' bodies and enables them to spatially experience this

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<sup>216</sup> This chapter was partially published online as an article. Danica Karaičić, "[In]Corporeal Architecture: On the Clothed Body and Architectural Space", *AM Journal of Art and Media Studies* 0, no. 18 (15 April 2019): 89–105, <https://doi.org/10.25038/am.v0i18.302>.

<sup>217</sup> Gins and Arakawa, *Architectural Body*.

space of the apartment through movement. In sum, text-body-augmented architecture allows for a coupled corporeal-incorporeal experience of material architecture to occur.

For architect and scholar Maria da Piedade Ferreira, ‘corporeal architecture’ is a responsive design and educational model that aims to “create a naturally immersive environment in which the ability of its geometry and physical properties to conduct or induce body movement in space for specific purposes can generate experience.”<sup>218</sup> Similar to Ferreira, I am interested in the relevance of the moving body for the experience of architectural spaces, but in my experiment I am also intrigued by the non-material aspects of architecture. Likewise, architect and theorist Juhani Pallasmaa highlights that there is a continual synergy between our moving bodies and the environment, and as a result, architecture is “a projection of the human body and its movement through space.”<sup>219</sup> Pallasmaa’s writings on the body and phenomenology in architecture are influenced by the philosophers Edmund Husserl and Maurice Merleau-Ponty who both recognised the importance of the body and its movement in perceptual processes. Husserl defines the body as a moving and sensing surface situated between the inner subjective world and the outer material world.<sup>220</sup> In contrast, Merleau-Ponty considers the body to have a more sophisticated relationship to its surroundings: “to be a body is to be tied to a certain world, and our body is not primarily in space, but is rather of space.”<sup>221</sup> In his essay *Merleau-Ponty on body, flesh, and visibility*, philosopher Taylor Carman refers to Merleau-Ponty’s idea of the moving body as a base for how we act and experience the world around us.<sup>222</sup>

In the context of phenomenological understandings of experience of space suggested above, I propose that not only is corporeal architecture experienced through the moving body, but incorporeal too. In my installation, corporeal architecture is not a design model in the sense da Piedade Ferreira proposes, but rather an architectural space that is constructed spatially through certain material, physical elements. As can be seen above, Testing Grounds is an area physically represented by the grid-organised columns and exhibition rooms (figure 36). However, it is experienced incorporeally too when it overlaps with the architectural space of my apartment that

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<sup>218</sup> Maria da Piedade Ferreira, Duarte Cabral de Mello, and José Pinto Duarte, "The Grammar of Movement: A Step Towards a Corporeal Architecture", *Nexus Network Journal* 13, no. 1 (1 April 2011): 131, <https://doi.org/10.1007/s00004-011-0058-4>.

<sup>219</sup> Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 49.

<sup>220</sup> Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy: Second Book Studies in the Phenomenology of Constitution*, trans. R. Rojcewicz and A. Schuwer, Softcover reprint of the original 1st ed. 1989 edition (Springer, 1989).

<sup>221</sup> Merleau-Ponty, *Phenomenology of Perception*, 150.

<sup>222</sup> Taylor Carman, "Merleau-Ponty on Body, Flesh, and Visibility", in *The Cambridge Companion to Existentialism* (New York: Cambridge University Press, 2012), 274–88.

is described in a written text. In the artwork *[In]Corporeal Architecture*, these two notions of architectural space—material and conceptual—are inseparable.

### • **Incorporeal architecture**

As a concept, incorporeal architecture relates to an architectural atmosphere and conceptual architectural space. As indicated earlier, it is not created physically using typical architectural elements (walls, floors, ceilings) but shaped bodily through memories and previous corporeal experiences. Unlike in the case of the first two art-experiments, *Take Away Space* and *Clothed Paintings II*, in *[In]Corporeal Architecture* installation I share my own memories and experiences. The installation was exhibited as part of the curatorial project *Double Bind* in which each invited artist was asked to randomly select an artist whose work was then expected to influence the creation of a new work by the participating artist. I selected the Australian artist Jaye Scott Early who is interested in confessional art; subsequently I recognised something absent from my own practice: the personal and intimate. This led me to the decision to work with two personal spaces—my family apartment back in Serbia, and the textile casts of my torso.

Whilst making my installation I found it was necessary to eliminate any material and visual distractions in order to direct the visitors' focus on the walk and their immediate experience of the newly constructed space. These visual distractions excluded exhibition and performance spaces, material objects and constructive elements already present at the exhibition venue, such as columns on concrete pedestals, aluminium benches and plants in big pots. The presence and organisation of these corporeal elements define *Testing Grounds* as a unique architectural space. Situating my installation in space with a specific atmosphere, I provided visitors with an opportunity to experience the corporeal architecture of the space concurrently with the text-body-augmented architectural space, i.e. my apartment described in detail in a written text. The text, consisting of short personal stories, takes the form of a guided walk and is intended to keep visitors focussed on their bodies, simultaneously contributing to the feeling of the architectural atmosphere. According to Pallasmaa, the perception of an architectural atmosphere is always an embodied experience: "Every significant experience of architecture is multisensory; qualities of matter, space, and scale are measured by the eye, ear, nose, skin, tongues, skeleton, and muscle."<sup>223</sup> This is important for the first-person experience of the situations created by the art-experiment. Importantly, when I share personal stories that are part of the text-body-augmented architecture, I provide visitors with a number of experiences they might share with me. It is

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<sup>223</sup> Pallasmaa, "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience", 34.

possible that they have similar stories to mine. I argue that new incorporeal architecture takes its shape situated at Testing Grounds each time my experience triggers memories of a similar experience.

The multisensorial experience, as Pallasmaa points out above, is crucial to understanding our surroundings. Architecture and art share this interest in the senses and corporeal experience, which is apparent in the work of Brazilian artist Lygia Clark. Clark's focus was not only on corporeal and personal experience, but also on the idea of immaterial art, and the relationships between the body and surrounding space.<sup>224</sup> In a series of artworks called *Nostalgia of the Body* consisting of textiles and other material made objects such as gloves, hoods, body-suits, masks and goggles, Clark emphasises the haptic senses and participation.<sup>225</sup> These 'therapeutic objects' were intended to be used by two participants simultaneously, and to activate different senses, notably the sense of smell and touch. I offer body casts to visitors to engage their haptic senses, not as a therapy, as Clark does with her therapeutic objects, but as a way to establish connection with my body. Made for participants to wear, I call my body casts, body-clothes—neither body nor clothes but both at the same time. The body-clothes embody my torso and represent my body but work at the same time as a sort of dress or a tunic that the participant can wear. Furthermore, the black textile casts serve as another form of personal space I share with participants, black being the principal colour of my personal wardrobe. By wearing these body-clothes, I intend to simulate the intimate experience of dressing in my body before engaging with the space of the apartment in which I grew up. As the body-clothes are casts of my specific body, they do not fit the participants' bodies very well. In fact, they do not even fit my own body perfectly unless I press it against my torso. As a consequence, the unfit casts enhance the feeling of any wearer's body in movement. The 'unfitness' of the body-clothes is particularly obvious with participants who have a stronger physique than I have. On their bodies, the black body-clothes look like small-sized vests made of a solid material. As one of the male participants described it: the body-cast felt like armour.

To activate the participants' haptic senses, particularly proprioception,<sup>226</sup> I employed, as mentioned before, a text that describes the architectural particularities of my family apartment back in Serbia and offers a literal step-by-step guidance for participants. The text aims to shift the focus of the participants to their own bodies and their perceptions of this new architectural surrounding consisting of the outdoor exhibition venue and the text. The exhibition-performance

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<sup>224</sup> Simone Osthoff, "Lygia Clark and Hélio Oiticica: A Legacy of Interactivity and Participation for a Telematic Future", *Leonardo* 30, no. 4 (1997): 279–89, <https://doi.org/10.2307/1576475>.

<sup>225</sup> Clark, *Nostalgia of the Body*.

<sup>226</sup> Proprioception is the sense of the position and movement of the body and its parts in space.

*The Reading Room* offers a similar example of how text can inform an embodied activity.<sup>227</sup> This work consisted of “a series of posture- and movement- specific reading situations staged to help visitors sense for themselves how their activity (as bodies and as persons) relates to reading comprehension.”<sup>228</sup> In contrast to *The Reading Room*, where visitors engage with the text through the body-in-movement, in my experiment at Testing Grounds in Melbourne, the text informs and directs the architectural experience through the body movement. However, in my installation, language as the written guided walk translates what I call text-body-augmented architecture into an architectural atmosphere and bodily experience and connects it with the existing corporeal architectural space of the exhibition venue. As a result, incorporeal architecture emerges. I find the textile sculptures of architectural spaces by South Korean artist Do Ho Suh relevant here as an example of an approach to sharing private space. His artworks, exhibited in indoor spaces, depict spaces where he used to live, and despite being one-on-one scale models using textiles, they are not about physical space but “more about transforming memory” that possess an intangible quality.<sup>229</sup> In comparison, my experiment at Testing Grounds did not include a material manifestation of my personal space, but was instead described through memories and previous experiences.

Language in the form of a text describes the space through a narration of my memories connected with the apartment and people who lived there. Some of the memories I share are not unique to my family and experience, but could be familiar to others as well, such is the case with the experience of stepping up on a stool to see your reflection in a mirror, for example. The familiarity of the past experiences allows the participants to recreate their own personal spaces whilst also experiencing mine too. Each person creates a new incorporeal architecture depending on their memories. If one follows the written instructions, they can experience, to a certain extent, the space of *[In]Corporeal Architecture* installation in any other location.

If you take [one] step forward, you will find yourself in a small hallway. Immediately in front of you, you can see through to the living room, and the balcony with a view of the city and green hills. On the wall between the door in front of you that leads to the living room, and the door on your left that

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<sup>227</sup> Jondi Keane, Shaun Gallagher, and Alan Prohm, *Reading Room: Experiments in Posture, Movement and Comprehension*, 2008, Installation, University of Pennsylvania, Philadelphia.  
<http://jondikeane.com/creative2000s.html>.

<sup>228</sup> Jondi Keane and Evan Selinger, "Architecture and Philosophy: Reflections on Arakawa and Gins", *Footprint 2*, no. 3 (2008): 135–42.

<sup>229</sup> *Brilliant Ideas*, Episode 38, “Do Ho Suh,” aired October 11, 2016, on Bloomberg, accessed November 23, 2018, <https://www.bloomberg.com/news/videos/2016-10-10/do-ho-suh-on-brilliant-ideas>.

leads to the kitchen, is a mirror. It has been there for as long as I remember. When I was a teenager, I used to step up on the bench across from the mirror—it was the only way to see how the outfit I chose for the night looked on me.

On your right is the bathroom with bathtub, washing machine and toilet. It is quite small. The cold white halogen light is as stark and annoying, as it has always been. Under this light you can see even the tiniest flaw on your face. It used to make me feel insecure. If I am honest, it still can.

This is probably your first visit to my apartment. Please take [three] more steps forward to enter the living room. We—my family and I—often enjoyed reorganising this space. The couch on your right side was usually there, but sometimes we would move it on the left side close to the wall, so you could see it when you enter the apartment. The walls were covered with paintings, and even though I knew all of them, I would examine each painting over and over looking for the details I missed before. Some of the paintings needed new frames and we took them off the walls. The wall on the left side has a wide ‘gap’ that leads to the dining room. The shorter part of this wall which is closer to the balcony (right in front of you) has a small dent you can still feel if you run your fingers over the corner of the wall. I know it’s hardly possible, but I think it has been there from the moment I hit my head when I was four or five years old and fractured my eye-socket. I was playing with my baby brother, and I slipped from a small round chair, hurting both of us. I still have a scar above my right eye. (*Sample from the guided walk text*)

In addition to the language and text, the visual material of my apartment is also part of the experience of *[In]Corporeal Architecture*. Photographs that captured different views from the apartment—from the balcony, dining room and bedrooms—were QR coded and strategically positioned to complement the text and the experience of the participant if they figured out how to scan them or were not prevented from encountering the codes by making a wrong turn (figure 41). Thus, the stories in the text are not the only personal element that reflects my experience. The number of steps given in the text reveals something about my body: the way I walk. The length of my steps defines the position of the coded photographs in Testing Grounds. In this way the QR codes offer access to the sensorial experience of my personal space. However, the participants who made mistakes when following instructions, or whose steps were significantly longer or shorter than mine, missed the QR codes and information included in them. Notwithstanding, the visitors who did follow my walk and scanned the codes correctly had a

chance to receive more visual material about the apartment and its real physical surroundings. Their experience overlapped with mine more than the experience of the participants who did their own version of the walk with all the wrong turns and missed the codes.



Figure 41: Views from the windows of my apartment, embedded in QR codes. Danica Karaičić, *[In]Corporeal Architecture*, 2018.

- **Space-making**

The participants performed an essential role in shaping the space of the *[In]Corporeal Architecture* installation. This space physically existed only in relation to the participants, since the only material elements that defined it were five printed and laminated QR codes on a transparent string and three hanging body-clothes. The installation was situated within and in relation to, but was not defined by, the constructive elements of Testing Grounds—the grid of

steel columns and beams. For the bystanders, it might have even looked like the installation did not exist, bearing some banal similarities to *Architecture as air: study for château la coste*, the installation of Japanese architect Junya Ishigami that won the Golden Lion for the best project at the Venice Architecture Biennale in 2010.<sup>230</sup> Ishigami used rolled carbon fibre to create columns and beams, thus making the space barely visible. In my installation, the impression of invisible or non-existing architectural space naturally changed when one or more people wearing the body-clothes entered the immaterial space of the apartment.

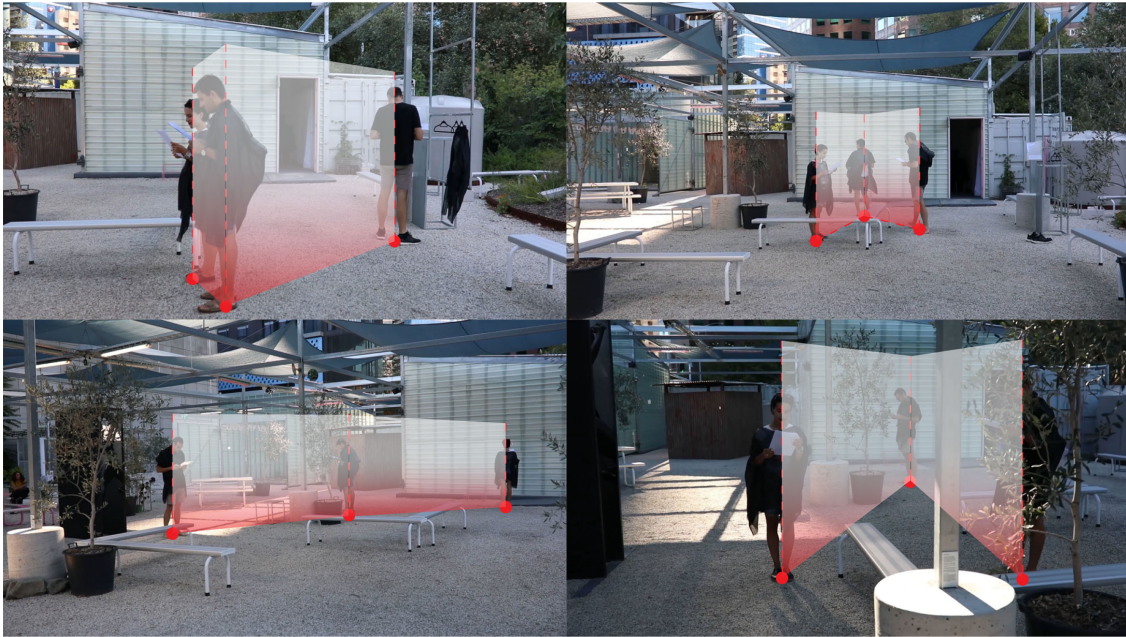


Figure 42: The participants wearing body-clothes (video stills. Danica Karaičić, *[In]Corporeal Architecture*, 2018).

In *[In]Corporeal Architecture* the clothed body thus becomes material for the production of architectural space. The becoming of architectural space happens through at least two distinctive processes. The first one takes place when the participants stand still to read the text. For me, the visitors' bodies, all dressed in similar black body-clothes, resemble Greek caryatids who support the marble beams and ceiling, with the distinction that the participants' bodies actually indicate corners of immaterial rooms (figure 42). The second becoming of architectural space occurs during the participants' walk. Each person took a slightly—some even drastically—different route through the apartment despite having received exactly the same guidelines.<sup>231</sup> Based on my personal experience, I suggest these variations depended on the participants' own body techniques of walking: for example, the length of steps and their overall orientation in space.

<sup>230</sup> Junya Ishigami, *Architecture as Air: Study for Château La Coste*, 2010, Installation, Carbon fibre, 14 x 4 x 4 m, 12<sup>th</sup> International Architecture Biennale, Venice, Italy.

<sup>231</sup> Some videos available at: <https://vimeo.com/257076651>, <https://vimeo.com/263318294> and <https://vimeo.com/407994207>

The moving bodies outlined different rooms of the apartment and were rendered more tangible for those who observed the performance from the outside (figure 43). Based on my observation, I propose that by looking at the participants' bodies, not only in movement but also when in stillness, it is possible to imagine the sizes and shapes of spaces they are making.

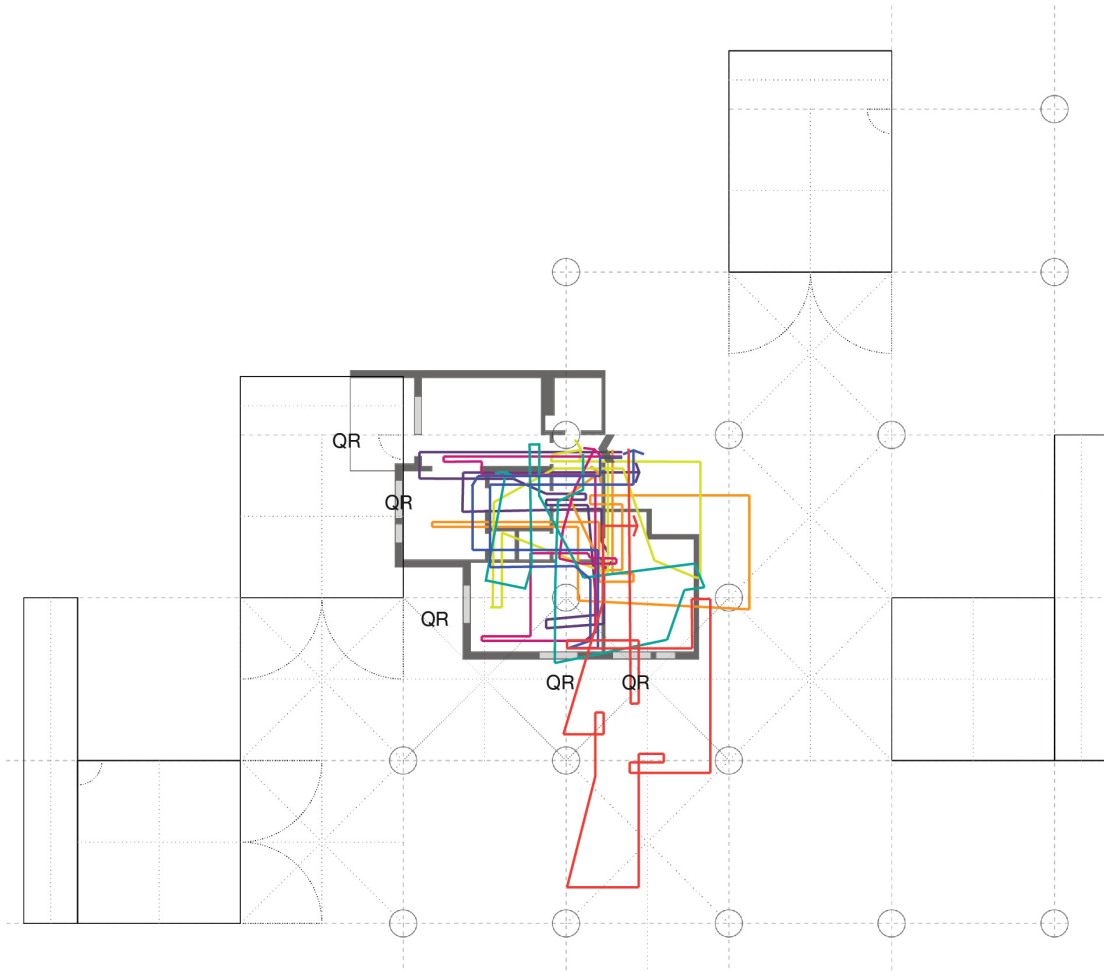


Figure 43: Plan of Testing Grounds with the plan of the apartment and QR codes. Coloured lines show the approximate paths of *[In]Corporeal Architecture* participants.

#### • Architecture as smooth and striated space

I note the resemblances that the existing architectural space of Testing Grounds in Melbourne and the newly created spaces of the *[In]Corporeal Architecture* installation have with the smooth and striated spaces described by philosophers Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*: “In contrast to the sea, the city is the striated space par excellence; the sea is a smooth space fundamentally open to striation, and the city is the force of striation that reimparts smooth space, puts it back into operation everywhere, on earth and in the other elements, outside

but also inside itself.”<sup>232</sup> The smooth and the striated space are different in nature, but have a complex, interdependent relationship—the smooth is constantly being transformed into the striated, and striated is constantly being converted back to the smooth. Deleuze and Guattari define these two notions through the analysis of six different models: the technological, the musical, the maritime, the mathematical, the physical and the aesthetic model. The smooth or nomad space is amorphous and nonformal, nonmetric, directional, close-range, haptic—it is a space composed of distances. On the contrary, the striated or sedentary space is formal, metric, dimensional, optical, a space of distant vision and of measures, assigned breaks and properties. Points and lines—elements that are important in defining architectural spaces, specifically in the process of design development—are treated in a different way in the smooth and the striated space. The dimensional line of the striated space is defined by the points, unlike the directional line or trajectory of smooth space which is superior to the points. Importantly, space is not only smooth or striated, but remains in process and *morphs* from smooth to the striated and vice versa.

I am not interested in aspects of Deleuze and Guattari’s philosophy that are often linked with the smooth and striated in architectural theory, such as (de)territorialisation and boundary, or assemblage of the building.<sup>233</sup> Nor do I observe architecture in relation to the smooth and striated on the urban scale.<sup>234</sup> The scale I consider is that of the body. At first, I position the corporeal as material predominantly having features of the striated, and the incorporeal architecture as immaterial with features of smooth space, only to realise that these are mere temporary states for each architecture. When I observe corporeal architecture alongside the incorporeal, the difference in (im)materiality between the two makes the permeable boundary between the smooth and striated seem more solid. Nevertheless, the boundary between the corporeal and incorporeal is not solid; it is porous to allow for the making of a new architecture. In the art-experiment, the dressed body that *performs in* corporeal and *performs* incorporeal space, participates in the act of space-making. I will reflect on this in the following section on the architectural body of the participant.

The Testing Grounds exhibition venue, both as a built architectural space and as a part of the existing city, possesses some obvious features of the striated. It is a metric and dimensional space, defined by standards and modules—the entire space is organised in a 6-metre square modulated grid. Conversely, the space described in the text—and recreated by taking a guided

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<sup>232</sup> Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 481.

<sup>233</sup> Graham Livesey, ‘Shifting Boundaries in Environments and Organizations’, in *Cartographies of Becoming in Education: A Deleuze-Guattari Perspective*, ed. Diana Masny (Rotterdam: SensePublishers, 2013), 181–92, [https://doi.org/10.1007/978-94-6209-170-2\\_14](https://doi.org/10.1007/978-94-6209-170-2_14); Kim Dovey, ‘Assembling Architecture’, in *Deleuze and Architecture* (Edinburgh University Press, 2013), 131–48.

<sup>234</sup> Stephen Loo, ed., ‘The (Not So) Smooth Flow Between Architecture and Life’, in *Architecture in the Space of Flows* (Routledge, 2012), 199–214.

walk in *[In]Corporeal Architecture* installation—is the incorporeal, atmospheric space of action. Despite being deprived of the material architectural elements, and apart from columns and surrounding indoor exhibition spaces already present at the location, this is a haptic space to be experienced corporeally. Deleuze and Guattari describe smooth space in the maritime model in a similar way: “Smooth space is filled by events or haecceities, far more than by formed and perceived things.”<sup>235</sup> The walk that is an essential part of my installation is directed by steps that at first can be understood as some kind of a quantitative dimension of space only. However, the length of the steps is neither a metric nor predefined, but depends on the participant’s body; therefore, it does not define the installation as the striated. The visitors walked along a point-to-point path but not from point to point. Whilst the text suggests breaks or stops—as in striated spaces—these were previously chosen only to bring more focus on the corporeal, haptic experience of the particular space of the apartment, and not to define the duration of the experience. The participants were free to take a break or to stop the guided walk whenever and wherever they wanted, as it did not deprive them of the experience of the artwork.

The guided tour text suggested how to begin your walk:

Dear Guest,

Welcome to my home!

It is not unusual—in the country where I grew up—to take off your shoes after you enter the house, but I ask you, if you wish, to wear one of my body-clothes made for this occasion (**on your right side**).

If you take 1 step forward, you will find yourself in the small hallway.  
(Sample from the guided walk text)

Even though the start and end point of the walk usually occupied exactly the same physical space, they are unique for each visitor. This greatly depends on the individual’s sense of orientation in space. After putting on the body-clothes some visitors turned around with a look of confusion, like they were looking for a guiding sign or a landmark to tell them where to go (figure 44).

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<sup>235</sup> Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 479.

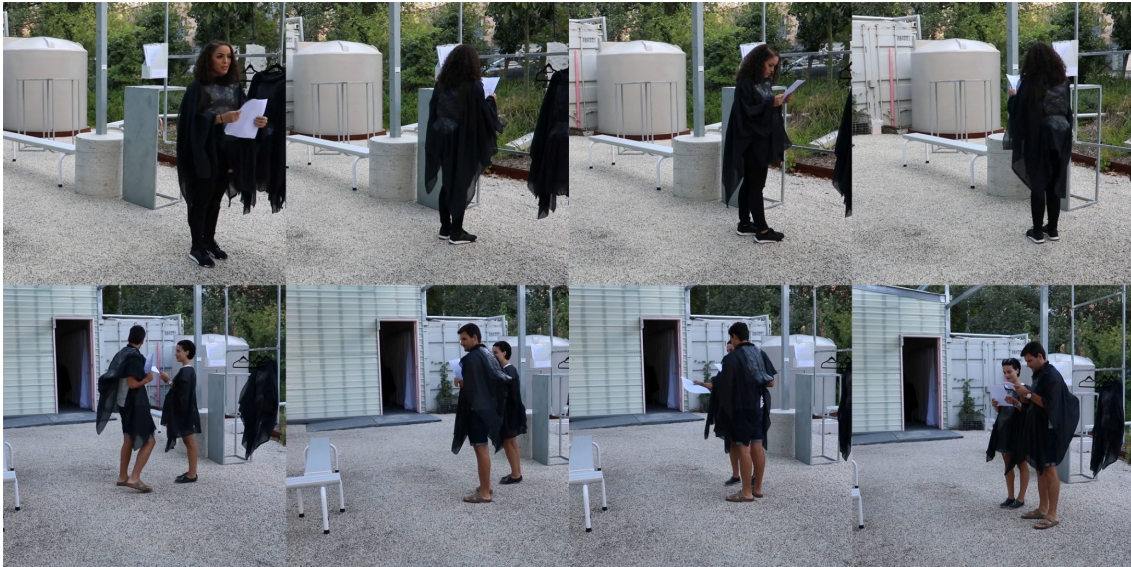


Figure 44: The participants starting their walks (video stills). Danica Karaičić, *[In]Corporeal Architecture*, 2018.

In unison with an individual length of steps, the orientation of the starting point for the walk determined the experience of the architectural space for each participant. Their bodies defined various incorporeal architectural spaces within the existing physical exhibition venue. These spaces all possess features of smooth spaces. Considering that the *[In]Corporeal Architecture* installation is also contained within the existing exhibition space, it also merges with the striated space of Testing Grounds. This mixture of the smooth and the striated is intensified by the presence of the bodies dressed in textile—not once, but twice, in their own garments and in the body-clothes. According to Deleuze and Guattari, any textile, except felt,<sup>236</sup> is defined as striated space that “integrates the body and the outside into a closed space.”<sup>237</sup> However, if the body-clothes are perceived more as the new body for the participant, then it can be suggested that they are also smooth space. Furthermore, both of these architectural spaces despite their (im)material occurrence and relation to body-clothes are striated. This illustrates the complexity of the relationship between the corporeal and incorporeal.

To sum up, inspired by the smooth and striated space and their relations, I propose that the material corporeal architecture and the experiential incorporeal are similarly connected. Every corporeal architecture contains the incorporeal within itself. When the incorporeal appears in spaces that are not designed as architectural—for instance in art defined spaces—they also become architectural spaces through the incorporeal.

<sup>236</sup> Deleuze and Guattari perceive felt as an anti-fabric. Unlike other textiles that are composed of the threads weaved in a certain order, felt becomes through entanglement of the fibres. As there are no threads, there are no directions of the material. It can ‘grow’ in any direction. Simply put, the lack of order of weaving and thread makes felt smooth. Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

<sup>237</sup> Deleuze and Guattari, 476.

## Architectural Body

In their book *Architectural Body*, Gins and Arakawa extensively elaborate on the relationship between the body and its environment.<sup>238</sup> Their insistence on defining these two elements as inseparable led me to choose the term [in]corporeal as a way to highlight the connection between the corporeal and incorporeal in my installation. The existing ‘union’ between a person and their architectural surround is what they call the architectural body. For Gins and Arakawa, a more convenient word for a person is the term ‘organism-that-persons.’ This is because Gins and Arakawa believe it is not possible to define where an organism ends, and a person begins. Consequently, they introduce the term organism-that-persons, stating that the ability of an ‘organism-that-persons’ to self-articulate and define its close environment is determined by the movement of that person.

Before I continue discussing Gins and Arakawa’s architectural body, I want to briefly revisit the concept of embodiment as understood by the field of contemporary cognitive science. The biologist and philosopher Francisco Varela highlights the importance of coordination between the mind and the body for an embodied experience to emerge. He suggests reflection as a method to analyse this experience.<sup>239</sup> For Varela, reflection is an embodied activity that “is not just on experience, but [...] a form of experience itself.”<sup>240</sup> For full reflection—Varela calls it mindful, open-ended reflection—it is necessary to include the self in this process. In the next two sections of this chapter, I will reflect on the body movement in the exhibition space and also on the process of making the body-casts worn by the people participating in the experience. The latter will be an attempt at an open-ended reflection, while the former will rely on observation and elements of personal embedded in the artwork. In his discussions about the embodied cognition, philosopher Andy Clark suggests that “[t]he human mind [...] emerges at the productive interface of brain, body, and social and material world.”<sup>241</sup> In *The Extended Mind*, Clark together with David Chalmers, argues that the environment has a critical role in cognition development.<sup>242</sup> The connection between the mind (and the body) and environment that surrounds the body—the external coupling as Clark and Chalmers define this linkage—is in the centre of the core cognitive process they call extended cognition. “[T]he brain develops in a way that

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<sup>238</sup> Gins and Arakawa, *Architectural Body*.

<sup>239</sup> Varela, Thompson, and Rosch, *The Embodied Mind*.

<sup>240</sup> Varela, Thompson, and Rosch, 27.

<sup>241</sup> Andy Clark, *Supersizing the Mind: Embodiment, Action, and Cognitive Extension*, 1 edition (Oxford: Oxford University Press, 2010), 218–19.

<sup>242</sup> Clark and Chalmers, “The Extended Mind.”

complements the external structures, and learns to play its role within a unified, densely coupled system.”<sup>243</sup>

In the chapter *Architecture as Hypothesis*, Gins and Arakawa offer, what I consider to be another metaphor for this external coupling described by Clark and Chalmers above: a snail. They use the snail poem to illustrate the unifying relationship between ‘the organism-that-persons’ and its immediate surroundings which they call the architectural body. I suggest that the snail’s shell in Gins and Arakawa’s snail analogy can be expanded to acknowledge the clothes we wear. Both the snail’s shell and human clothing function as a shelter for the body. We do not always feel the clothes we wear. When we do, we recognise it not only as a separate shelter covering the body, but also as a part of the body, and as an extension of our subjective agency. This kind of temporary feeling of a dress can be explained by a psychological process called habituation.<sup>244</sup> Habituation is a decrease of behavioural response to a sensorial stimulus after being exposed to it for an intensive period of time.<sup>245</sup> The on and off relation of the body and clothes—when we feel the clothes as separate from or as a part of our bodies—that results from habituation, is relevant to the art-experiment *[In]Corporeal Architecture* in terms of how it influences the participants’ behaviour in the installation. After observing the participants—both during the exhibition and later in recorded videos—I noted that: 1) every participant was aware of the body-clothes at the beginning and had to adjust it to fit their own body; 2) soon after putting the body-clothes on, most participants continued their walk in a usual manner; 3) if different activity to the walking occurred, the participant would readjust their new clothes.

Significantly, the title of my art experiment, *[In]Corporeal Architecture*, refers directly to the third chapter *Architecture as Hypothesis* in Gins and Arakawa’s *Architectural Body*.<sup>246</sup> In this chapter, Gins and Arakawa use a conversation to create an architectural space for a house. One easily gets an impression that what they are referring to is an imaginary space; yet at other times it seems they describe a concrete space or place that resembles one of their earlier works *Ubiquitous Site X*.<sup>247</sup> The ubiquity of the architectural body, which creates the world, is one of

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<sup>243</sup> Clark and Chalmers, 12.

<sup>244</sup> Habituation in psychology, according to the Oxford dictionary is defined as “[the] diminishing of a physiological or emotional response to a frequently repeated stimulus.” Lexico Dictionaries | English, s.v. 'Habituation,' accessed April 8, 2020, <https://www.lexico.com/en/definition/habituation>.

<sup>245</sup> see Richard F. Thompson for a brief history on habituation in psychology. Richard F Thompson, "Habituation: A History", *Neurobiology of Learning and Memory* 92, no. 2 (September 2009): 127–34, <https://doi.org/10.1016/j.nlm.2008.07.011>.

<sup>246</sup> Gins and Arakawa, *Architectural Body*.

<sup>247</sup> Gins, Madeline and Shusaku Arakawa, *Ubiquitous Site X*, 1987–91, Mixed media, 6.2m x 7.5m x 4.6 m, Estate of Madeline Gins. <http://www.reversibledestiny.org/architecture-old/early-models-and-installations?view=slider#5>

the topics of conversation that Gins and Arakawa have with their guests Robert and Angela—everything that is in close proximity to the body is called a ubiquitous site.

ROBERT: [...] And with every step, I feel and see a bobbing horizon, a low one, a horizon that I look down to actually. As I carefully dole out the movements that constitute this step I am taking, using tiny haulings-up and miniscule pushings-through to lift my right leg, I see being added to a room—a room? —that moments before had within it only a single couch leg, what I make out to be your foot, and Angela’s frame from her shoulders on down. Angela, I cannot believe how much you are swaying.

[...]

GINS: This is a ubiquity of you [...] inclusive of you [and] your power to compose a world and be in contact with it [...] inclusive of all contact, of whatever variety, you have with the world.<sup>248</sup>

The clothing, our second skin, is a ubiquitous site. In the *[In]Corporeal Architecture* art-experiment, clothes are present in a form of body-clothes which resemble a simple dress made of cotton simultaneously as it appears like the body—my body—wherever the textile used in making was strengthened by transparent epoxy resin (see figure 39). In body-clothes, there is a tension between the body and the clothes that challenges one another. It is impossible to determine where the body starts and the dress begins, or where the dress begins, and the body starts. Moreover, the boundary between the participant’s and my body is blurred as the body-clothes partially transform the body of the participant wearing these textile casts into my own body. Manning calls this type of blurred body cloth relationship ‘procedural fashioning’. As a concept, procedural fashioning follows Gins and Arakawa’s concept of procedural architecture.<sup>249</sup> According to Gins and Arakawa, procedural architecture “fills an organism that persons with questions by enabling it to move within and between its own modes of sensing.”<sup>250</sup> What comes out of this is that a person and their closest environment—here the body and the body-clothes together—are considered to be an architectural body.

### • The architectural body of the participant

In Gins and Arakawa’s experiment, Angela and Robert were active participants in the making process of the architectural space. Not only did they respond to the materials of the house that Gins and Arakawa invited them to experience, they also engaged with space through their

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<sup>248</sup> Gins and Arakawa, *Architectural Body*, 33–34.

<sup>249</sup> Manning, *The Minor Gesture*.

<sup>250</sup> Gins and Arakawa, *Architectural Body*, 58.

body movement and conversation with each other. Likewise in *[In]Corporeal Architecture* participants were in a constant dialogue with the surroundings to experience and create architectural space. I want to refer to a few situations I observed where the participants' architectural bodies acted in an intriguing way. At one point during the guided walk participants were advised to take longer steps: "Take 3 longer steps, and you will be outside, against the non-ornamental balustrade" (sample from the guided walk text). The participants performed this task easily like they were just taking an ordinary walk. However, as my video recording shows, one of the participants performed this action in a different manner (figure 45). She started a walk with a focus on the text with what appears as her normal pace and way of walking. It was easy to identify the exact moment of the 3-long-steps task—the steps were emphasised by the robot-like motion of the legs. I was surprised when she did not return to her earlier, more 'natural-looking' way of walking but instead continued with a stern, slightly entertaining stride. I want to propose that there were two simultaneous events taking place. The participant's body and their technique of walking altered during their engagement with the artwork—in this sense, the architectural space in the form of text affected the body. Simultaneously, the change in the participant's walk indicated a change in the architectural space she was making. It appears that the architecture she was both making and taking part in was drastically different to those of other participants whose ways of walking remained similar throughout the entire walk. It was as if the lengthened steps *stretched* the space.



Figure 45: Change of walking technique (video stills). Danica Karaičić, *[In]Corporeal Architecture*, 2018.



Figure 46: Movement of the two participants reading the same guided walk but taking a different path (video stills). Danica Karaičić, *[In]Corporeal Architecture*, 2018.

In regard to the space-making process initiated by the text and body movement, there was another unusual moment in the way participants interacted with *[In]Corporeal architecture*. In the video recording stills above, a couple enter the space separately as two individual (architectural) bodies with their unique pace of movement and distinctive interaction with the body-clothes. Soon, however, they unite and continue the walk together as one architectural body, before taking a separate path again—they talk, take a few steps; in one moment they even start walking in the same rhythm and harmony of movement (see figure 46). These two bodies start as two separate organisms-that-person, only to become more synchronised and united in the movement wherein for a brief moment they appear as one architectural body. Soon after they become separate again, they become two architectural bodies informed in their specific ways by one and the same text surrounding physical space. In addition, this example illustrates the importance of the social aspect of the walk to the way we comport ourselves in architectural spaces. A philosopher of embodiment and cognition Mark Johnson acknowledges the social context when he assigns five principles of embodied theory based on the works of philosophers and psychologists William James and John Dewey: “Embodied cognition is often social and carried out cooperatively by more than one individual organism.”<sup>251</sup> The same couple who

<sup>251</sup> Mark Johnson, *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding*, 1 edition (Chicago: University of Chicago Press, 2017), 68–69. Five principles of embodied cognition as listed in Johnson’s book are: 1) embodied cognition is the result of the evolutionary processes of variation, change, and selection; 2) embodied cognition is situated within a dynamic, ongoing organism-environment relationship; 3) embodied cognition is problem centered, and it operates relative to the needs, interests, and values of organisms; 4) embodied cognition is not concerned with finding some allegedly perfect solution to a problem, but one that works well enough relative to the current situation; 5) embodied cognition is often social and carried out cooperatively by more than one individual organism.

participate in the art-experiment illustrate this cooperation between two organisms-that-person. At the beginning of the participation, after putting on the body-clothes, they start reading the text together. They look around the Testing Grounds as if searching for a clue which would tell them where to start their walk (see figure 44, bottom row images). Upon deciding the direction of the walk, they continue the tour together. It is only after they get back to their reading, that they finally commence their individual experience of the *[In]Corporeal Architecture* installation.

Another principle of embodiment theory according to Johnson is inspiring for my discussion: the dependence of embodied cognition on the active relationship between an organism and its environment.<sup>252</sup> It takes me back to Gins and Arakawa and their discussion on the relations between the body and its surroundings where they argue that the architectural surroundings stimulate and that the organism-that-persons is stimulated. In their words: “[t]he features of the architectural surround prompt the body to act.”<sup>253</sup> However, after observing the participants in the *[In]Corporeal Architecture* installation, it appears that the opposite is possible too—an organism-person in movement prompts the existing architectural surroundings to transform into a new one. This change is only temporary and lasts as long as the participant’s guided walk.

The text that describes my apartment in Užice performs the role of an external environment and forms a coupled system with the mind. Clark and Chalmers argue that experiences “may be determined internally” while other cognitive processes, such as beliefs, are influenced by the environment.<sup>254</sup> One of the participants, who made multiple mistakes in the left-right orientation of space, consequently had a drastically different walk than other participants, and expressed her surprise at the size of my apartment. She experienced it as much larger than it really was. The perception of the space for this participant was influenced not only by walking but also by the external environment—language in the form of text. This suggests that the experience of built environment partly takes place in and extends the external environment.

In *[In]Corporeal Architecture*, the body-clothes symbolise and represent one specific body: my body. All three pieces that the participants could wear look similar, but they depict my torso in a slightly different way. For example, on one of the body-clothes only one of my shoulders is present, or on the other, it appears like part of my abdomen is missing (see figure 39). Through the act of dressing and wearing, my body is being shared with other people. As already mentioned in the second chapter, in her research, feminist philosopher Iris Marion Young is interested in

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<sup>252</sup> Johnson, 68.

<sup>253</sup> Gins and Arakawa, *Architectural Body*, 64.

<sup>254</sup> Clark and Chalmers, "The Extended Mind", 12.

how women share identities when they share clothes with other women.<sup>255</sup> When she imagines herself trying on an outfit, she also imagines a place where her fantasy will take place. In a similar way to this identity play, the body-clothes in *[In]Corporeal Architecture* can be interpreted as an opportunity or even an invitation for visitors of any gender to assume a new identity—mine. Like in cosplay or a Halloween party, participants are playing—and wearing—the role of another person. However, the body-clothes do not become a fantasy in the way Young illustrates in her essay. Rather, they are perfectly real. This is primarily because participants are not observing or imagining themselves as someone else—they only immerse themselves in the dress to experience the architectural space described in the text. It is architecture that evokes a fantasy, not the clothes.

My observations of the visitors who participated in the art-experiment, and my own experience of engagement with the artwork as a member of a group, leads me to propose that dress is more than a symbol of identity. According to sociologist Joanne Entwistle, dress and the practices involved situate the body in a social context that has its own constraints and rules of behaviour.<sup>256</sup> She claims that dress as a personal and social experience is “an important link between individual identity and social belonging.”<sup>257</sup> At the opening of the *Double Bind* exhibition at *Testing Ground*, one of my friends wanted to participate in my art-experiment by taking a walk not by herself, but together with me. Three other friends wearing the body-clothes joined us. All six of us were wearing black clothes. Despite not all of us wearing the body-clothes, it looked like we were following the same dress code. The friend who wanted to take a group walk, read the text and took us through space. Walking as one body dressed in black, we became what I would call, a social architectural body consisting of six organisms-that-person. The nature of the experience each of us had was defined by the activities we performed together, as a social group—we relied on the reader of the text, and each other during every step of the walk. Through cooperation and lived experience we changed the Testing Grounds’ existing space and constructed a new one.

#### • My experience of the architectural body

So far, I have focused on how *[In]Corporeal Architecture* proposes a becoming of the architectural body of participants via interaction with the artwork. Here I want to stress another becoming of the architectural body that took place and occurred prior to the installation at the

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<sup>255</sup> Young, “Women Recovering Our Clothes.”

<sup>256</sup> Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press, 2000).

<sup>257</sup> Entwistle, 337.

Testing Grounds. This happened when the body-clothes were in the making. My first idea in making the casts of my body, was to capture the movement of the still body by making the imprint of my dressed torso—to construct directly onto the body and in that way ‘record’ what the body can do. This is similar to Helio Oiticica’s *Made-On-The-Body-Cape*.<sup>258</sup> In this work, Oiticica’s textile forms represent the abstracted body as a process.

A participant building a cape upon their body makes a schematic mold of their interaction with the fabric. Subsequently removing this material structure from the body, per instructions, leaves the participant with a material registration—a flexible cast—of what their own body can do. As Oiticica wrote, the resulting forms are ‘abstractions of the body’: three-dimensional imprints that record the body as process rather than form.<sup>259</sup>

However, in my art experiment, I failed in an attempt to document the movement of the ‘motionless’ body. This was for a few reasons, mostly technical in nature. The material I used at first for textile hardening did not work the way I expected, and it was difficult to coat the cloth with hardener while wearing it (on my body), and it required durational body stillness which did not give satisfying results. Because of these complications, I had to include someone else in the making process. I was trying first to avoid involvement of another person because I wanted to have the first-hand experience of every step of the artwork. However, sharing the creative process made me more aware of the corporeal experience of making directly on the body.

*It was strange to feel other hands making the shape of my torso on the top of my body. It made me focus on the parts of my body being touched and pressed upon to leave the imprint in the plaster. As the plaster bandage started to harden, the sensation of the hands that were going over my torso to make the cast changed to moving pressure that impacted entire areas or even my whole upper body. When the hardened plaster surface covered my entire torso, I felt the resistance to this new skin that permitted me to take a deep breath. It felt like this new layer attempted to capture the shape of the body that is in constant movement even though I was standing in the same spot in the house.*

*But these movements caused by breathing, and even by swallowing, as a physiological activity made me become more aware of the body by “activating new modes of perception.”<sup>260</sup> I felt like my body was becoming—not only through the action of other person making the cast—but also throughout this new layer, this new skin-cloth.*

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<sup>258</sup> Hélio Oiticica, *Made-On-The-Body-Cape*, 1968, wearable objects.

<sup>259</sup> Irene V. Small, *Hélio Oiticica: Folding the Frame* (Chicago: University of Chicago Press, 2016), 226.

<sup>260</sup> Manning, *The Minor Gesture*, 2.

*I recognised and experienced the quality of the body-clothes that Manning assigned to art objects whose form is “felt more than actuali[s]ed”—the feeling-form, and how it moves from the object to the experience that becomes.<sup>261</sup> I was standing in my new home in Melbourne, dressed in the usual black clothes, and dressed again in the solid plaster coat which at the same time reinforced and weakened my body as it limited my movement. I felt I was far away from my family and close friends, the memorabilia of my life in Serbia and well-known intimate space of my apartment in Serbia. Surprisingly, I felt more grounded in the space. Perhaps my body recognised, before my consciousness had, the becoming a part of the material, corporeal architecture of the house. My body was being extended through the clothes and plaster cast further into the space of the room I was in. I was aware, probably for the first time in my life, of my architectural body.*






## Outcomes

In *[In]Corporeal Architecture* art-experiment, as a set-up for the ‘what if’ question, I created the conditions for visitors to my exhibition in Melbourne to experience my childhood apartment in Serbia. I conceptualised the personal space to include my body, my clothes and my personal architectural space, and shared these three skins with the visitors. In the layout of the experiment, each of the skins was doubled (see the second diagram from the top in figure 47). The architectural space of my apartment in the form of a guided walk text was superimposed over the exhibition venue, and the dressed body was dressed again in the body-clothes as a representation of my body and clothes. In contrast to the previous two art-experiments, *Take Away Space* and *Clothed Paintings*, *[In]Corporeal Architecture* emphasised the *unity* between the skins in the space-making process. It was hard to differentiate between the three skins—often, they acted as one. My apartment from Serbia existed in Melbourne only when participants dressed in the body-clothes and performed that architecture following the guided walk instructions. Each participant created their unique version of my home (see the central diagram in the figure 47). When they stood still during the guided walk, their physical presence was highlighted by the body-clothes. Participants became the only material architectural element of the apartment and became part of the third skin, similar to the visitors in *Clothed Paintings* who tried on the exhibited garments and became part of that architectural space. In addition, this event emphasised the quality of the body as an architectural body that is never separate from its surroundings.

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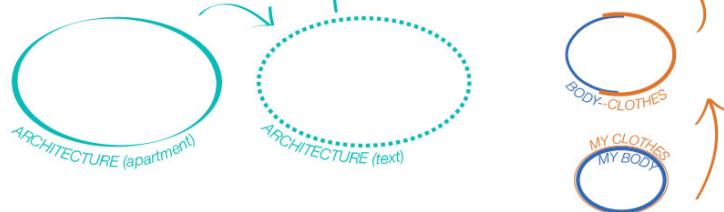
<sup>261</sup> Manning, 48.

**LEGEND:**

-  architecture of the exhibition venue
-  architecture described through text
-  clothes
-  body
-  body-clothes

**WHAT IF QUESTION:**

What if we can experience someone else's personal space(s)?



**STARTING POSITION  
OPTICAL RELATIONSHIP BETWEEN  
THREE SKINS:**

Body as the first, clothes as the second and architecture as the third skin.

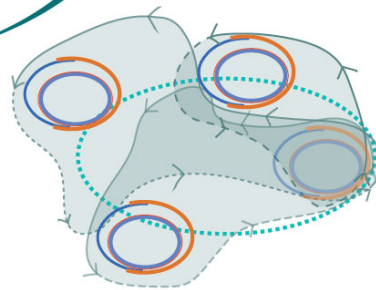
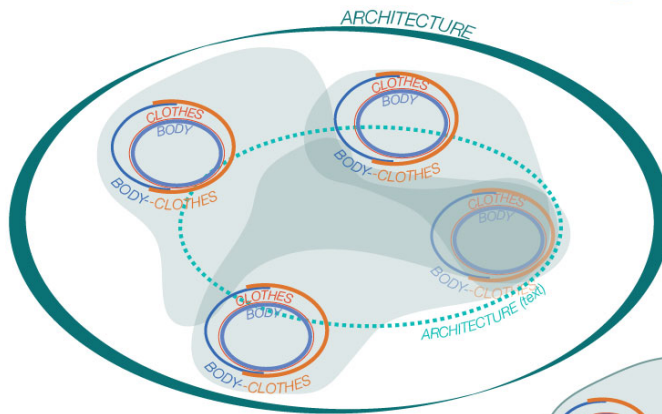
**ART-EXPERIMENT PROPOSITION  
OF THE SKINS FOLLOWING THE  
WHAT IF QUESTION:**

*Each skin is "doubled".*  
The body was moulded into a wearable object named body-clothes. Body-clothes is the second wearable object worn by participants (the first being their own clothes). The physical architectural space of the exhibition venue overlaps with the architectural space of my childhood apartment which is described in the text.

**WHAT HAPPENED DURING/AFTER  
THE ART-EXPERIMENT:**

When participants take a walk, their "doubled" clothes bodies map my apartment's architectural space. Each participant makes a different architecture with their bodies.

*In the process of recreating the space of my apartment, the body wearing body-clothes (doubled first and second skin) and newly created architecture (the third skin) become one (all three skins together).*



When participants take a "break" during the walk, their bodies mark points of the corporeally generated architectural space.

*The body-clothes (the "second" first and second skin) enables the already clothed body (the first and second skin) to simultaneously be(come) architectural element (the third skin).*

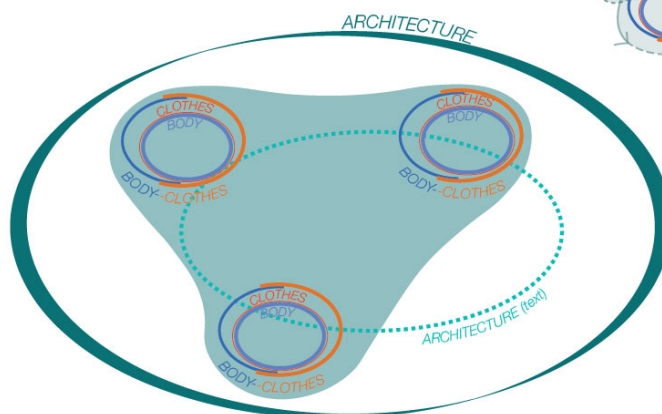


Figure 47: Changes of the three-skin relationship in *[In]Corporeal Architecture* art-experiment

Having in mind the starting premise of this chapter—Gins and Arakawa's concept of the architectural body where the organism-that-persons and its surroundings are inseparable—and a relationship between corporeal and incorporeal space as smooth and striated, questions arise for

further discussion about corporeality and incorporeality of the architectural body.<sup>262</sup> My experimentations with, and observations of the *[In]Corporeal Architecture* suggest that art can generate a premise for the uncommon and unexpected relations our bodies can make with their architectural surroundings. In this process, ‘art’ space can be transformed into the architectural through the incorporeal.

The *[In]Corporeal Architecture* art-experiment created unique opportunities to observe the relationship that the ‘organism-that-persons’ establishes with its environment in the process of becoming an architectural body. Yet, judging from the corporeal architecture of Testing Grounds, where the installation was displayed, it did not appear as if much of the new was happening at all; the installation did not add new visible elements. It was the text that described the apartment and directed the movement of the visitors that created what I call text-body-augmented architecture. Visitors through their bodies experience this unique space simultaneously as their bodies are established as an essential component of making the architectural environment. The body then has a crucial role in establishing an interdependent relationship between the corporeal and the incorporeal space. The corporeal spaces we experience with our bodies and senses, and the incorporeal we construct according to our previous experiences and memories—memories as a reaction to existing architectural atmosphere—are ultimately entangled.

Each participant, distinguished by their personal histories, experiences and memories, had a unique experience of the material space of Testing Grounds and immaterial space of my apartment in Serbia. Each of them created unique architecture. Following this, we can say that what differentiates two or more experiences of the same material architecture is incorporeal architecture. It is this trait of the incorporeal that allows for empathy. The *[In]Corporeal Architecture* art-experiment, if recreated by other people sharing their stories of personal spaces, can enable one to experience another person’s perceptions. Furthermore, through the embodiment of another’s experiences, one can become more sensitive to and understanding of the cultures they are unaccustomed to.

In the *[In]Corporeal Architecture* installation, already dressed bodies of the participants were dressed again in the body-clothes which affected how they sensed the space. While the textile casts of my body seemingly invited the participants to symbolically take over my body during the walk through my apartment, this procedure allowed them simultaneously to construct one-of-a-kind incorporeal architectural space. This new space was a blend of elements of

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<sup>262</sup> Gins and Arakawa, *Architectural Body*.

architectural space I intimately knew and described in the text and the architectural spaces that participants had experienced so far. The newly constructed incorporeal space melded further with the existing corporeal space of Testing Grounds where the artwork was installed, creating a new incorporeal space. Similarly to the continuous transformation of smooth to striated, and striated to smooth space described in *A Thousand Plateaus*, corporeal and incorporeal spaces exist simultaneously.<sup>263</sup> Incorporeal architecture is contained within, and becomes in the corporeal, while the body, architectural body, remains in the centre of this transformative process.

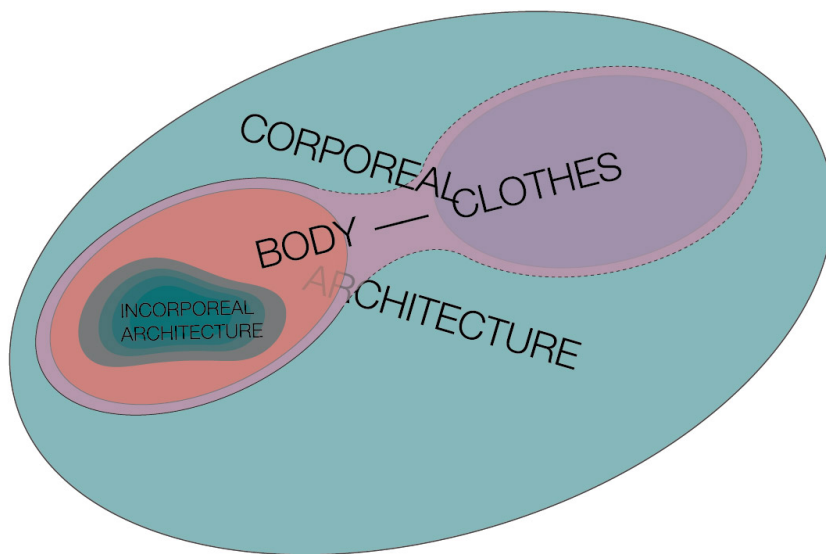


Figure 48: Diagram of the three-skin relationship that includes incorporeal architecture

To sum up, the *[In]Corporeal Architecture* art-experiment reveals that incorporeal architecture is essential for the assumed relationship between three skins, where the clothes come between the body and architectural space (see figure 48). Incorporeal architecture is triggered by the built world around the body, however, only as a reminder that we always carry it with ourselves. Incorporeal architecture forms a connection with material space, but this connection is felt even closer—it is a part of the first skin. The art-experiment offers procedures that provoke the three-skin relationship in two ways: when the dressed bodies with their doubled first and second skin are in movement, they remake the space of my apartment as all three skins come together and when they are still, they become the third skin.

<sup>263</sup> Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

# Workshop: Helsinki Dress Me Up

*Helsinki Dress Me Up* (2018) is the title of one of the student workshops I organised as part of the project *City Dress Me Up* (2014–ongoing), and the only one as part of this PhD research. I planned the *City Dress Me Up* concept as a series of design-oriented workshops open to students of architecture and fashion design, but also students of arts, landscape, urban and costume design. The project was a result of my curiosity about connections between the city—its architectural and urban features—and wearable objects, specifically clothes. Already in 2014, I had ideas of how I would approach this connection and was interested to find out what would students from different creative fields produce if working in groups or individually. A definition of the ‘what if’ question only emerged when I set up the workshop in the context of my research: “What if we used the corporeal experience of an architectural space to make a wearable object?” Before I proceed with a discussion about the process and results of the workshop, I want to highlight how the workshop differs from other art-experiments. It was the students who adopted the role of makers, and not me. The resulting design proposals were presented online, rather than in a gallery.<sup>264</sup> And visitors to the ‘exhibited’ work did not participate in any of the workshop stages. The diagram of the workshop timeline contains details of all the performed activities (figure 49). It is colour coded the same as the diagrams for the previous art-experiments to show different actors—students and myself, and their roles.

The *City Dress Me Up* workshops explore the educational potential of re-thinking the relationship between three skins. There are many examples of student workshops that focus on form and the aesthetic elements of architecture, such as the one at the Fine Arts Faculty at Cukurova University in Turkey, where a group of fashion design students examined the inspiration for clothes design in architecture.<sup>265</sup> Their main interest was in the architectural detail, such as the windows, doors, roofs, texture, colour and shape, but also extended to the surroundings of the buildings that inspired them. In the *City Dress Me Up* workshops, the students were encouraged not to imitate architectural elements but to incorporate them into architectural and urban conceptual frames using a sensorial approach.

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<sup>264</sup> Website link: <https://c-d-m-u.floragoticcelli.com/helsinki-dress-me-up/>

<sup>265</sup> Halime Paksoy and Sema Yalcin, "Architectural Inspirations in Fashion Design" (The 3rd International Symposium of Interactive Media Design, Yeditepe University, Istanbul, 2005).

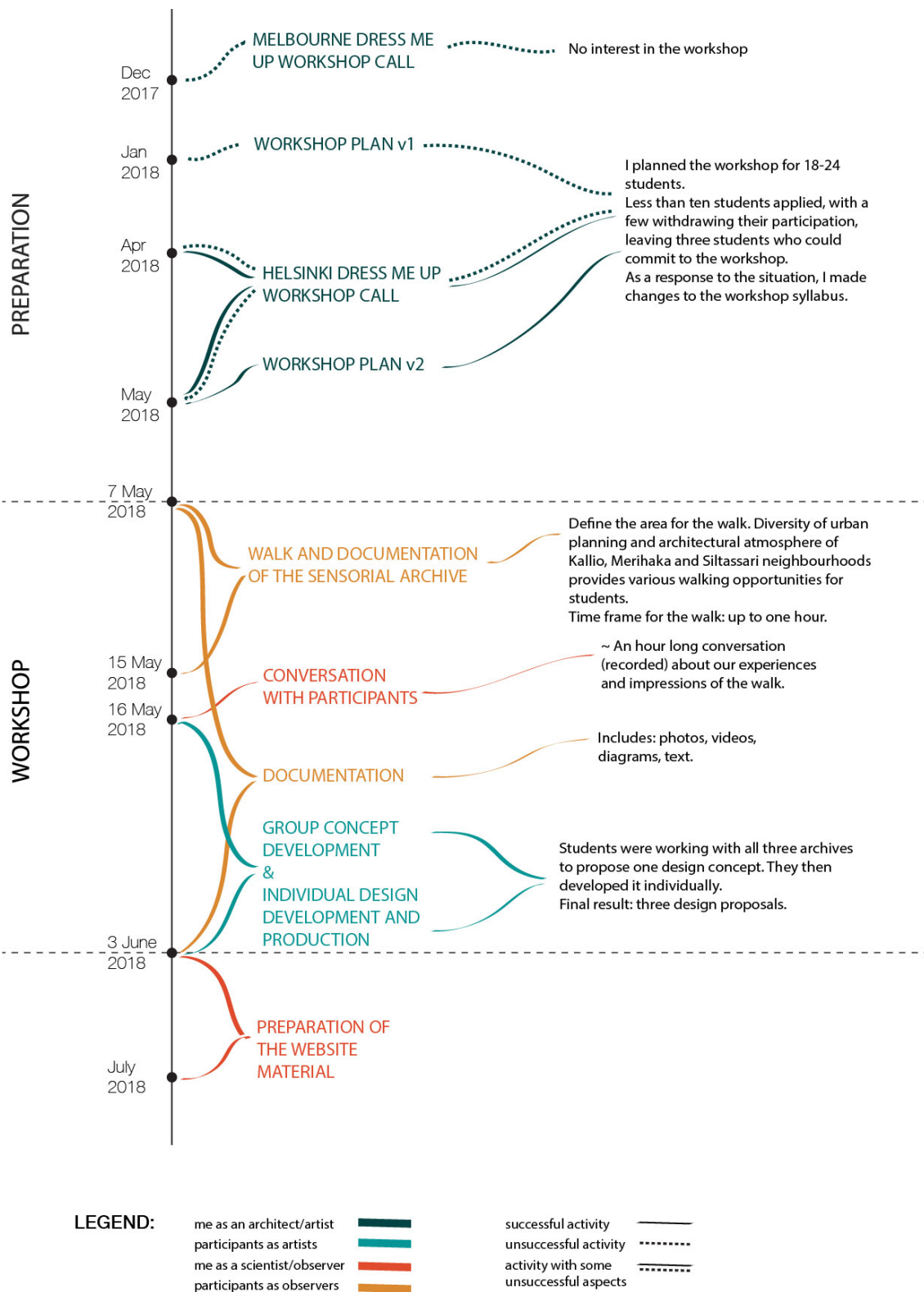


Figure 49: Helsinki Dress Me Up workshop set-up.

Another example of ‘collaboration’ between architecture and fashion and textiles is the work of Gabi Schillig, an architecture scholar. Schillig was interested in the blending elements of

architecture, movement and different materials including textile.<sup>266</sup> What *City Dress Me Up* and Schillig's seminars share in common with Schillig's work is the body's movement in space and the use of diagrams as systems thinking about the built environment. In Schillig's *Body Extensions* workshop, the starting point for the creation of wearable objects begin with reflections on the body and architectural space.<sup>267</sup> In her project, students start with clothing and end with the city, whereas in *City Dress Me Up* the start and end point is the city and architecture, while clothes act as a mediator for the sensing body.

Body movement is also important in the work of Maria Blaisse, a Dutch designer and artist who works across the fields of art, fashion, textile and design. Her art and design practice, as well as educational practice, is focused on form, materials and body movement. In the workshop *Awareness of Form*, Blaisse encouraged students to observe movements in nature before creating wearable forms from paper.<sup>268</sup> A similar sort of reflection of the environment was an important part of the creative process in *City Dress Me Up*. However, movement was treated in a significantly different manner—the built environment was reflected on, and the experiential aspect of the body in movement was used to generate the basis for the final design.

In an iteration of *Helsinki Dress Me Up*, a small group of students participated in the workshop—Liisa Kivimäe, Talisa Dwiyani and Nazanin Akbarian. In previous workshops, the participants numbered more than fifteen each time, thus allowing for group work. This time I modified the concept, so that each student could make their own independent contribution. This added to the excitement over potential results. Students started by taking an individual walk and creating a personal sensorial archive. They then proceeded to discuss their archives and experiences. The result of the discussion was a concept titled *Shifting Balance*. Each participant further developed the concept in a different direction depending on their main interests and previous and current education. In conclusion, the workshop resulted in three projects: *Granite Shoes*, *Dormant Flow* and *Undercover Layers*.

Next, I will elaborate on the workshop process, with an emphasis on the walk and sensorial archive, and an overview of the remaining steps including the students' final designs. My principal focus will be an analysis of the *Granite Shoes* project by Liisa Kivimäe.

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<sup>266</sup> Schillig, *Mediating Space*.

<sup>267</sup> Schillig, 176–85.

<sup>268</sup> Kristina Rapacki, "Maria Blaisse: The Beauty of Completion", *Disegno*, no. 3 (7 March 2013), <https://www.disegnodaily.com/article/maria-blaisse-the-beauty-of-completion>.

## Sensorial Archive and City Reflections

An important part of the workshop process was the walk through Helsinki. It gave students an opportunity to focus on their bodily experience of the city and collect diverse data for their projects. In a way, the walk established the atmosphere for the following steps of the workshop. Students were instructed to build their own sensorial archive of Helsinki which could include any material that documented the experience of walking through the Kallio, Siltasaari and Merihaka neighbourhoods. Each archive was unique according to the participant's chosen route and their previous experiences, including professional development and skills (figure 50 with the routes).

The role and influence of our professional development on the cultivation of our senses and our individual experience of the environment is a topic of much interest in neuroscience. Research shows that trained musicians have a more refined sense of hearing which enables them to detect sounds masked by noise, and also enhances their span of focus.<sup>269</sup> There is evidence that indicates differences in grey matter between the brains of professional, amateur musicians and non-musicians, particularly in the primary motor and somatosensory areas of the brain.<sup>270</sup> Relating to these neuroscientific stances, anthropologist David Howes suggests that a difference in perception resulting from skill development is only relevant when considered on the scale of an entire culture—in other words, for Howes, individual bodily experience is not relevant in the context of what experience represents for the entire culture.<sup>271</sup> Tim Ingold argues against this kind of objectification of sensorial experience.<sup>272</sup> Ingold's interest is in the comparisons among people's shared familiar experiences.

In *Helsinki Dress Me Up* each participant performed a walk through a city familiar to them. Despite the various cultural and ethnic backgrounds of *Helsinki Dress Me Up* participants—Estonian, Iranian and Indonesian heritage—it was clear that their educational backgrounds had more influence on their individual experiences. However, the participants did not explicitly connect those experiences to their culture, perhaps with the exception of Talisa Dwiyani who compared some observations with those of her home city of Jakarta.

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<sup>269</sup> Dana L. Strait et al., "Musical Experience Shapes Top-down Auditory Mechanisms: Evidence from Masking and Auditory Attention Performance", *Hearing Research* 261, no. 1 (1 March 2010): 22–29, <https://doi.org/10.1016/j.heares.2009.12.021>; Neuroscience News, "Trained Musicians Perform Better at Paying Attention", *Neuroscience News* (blog), 26 March 2019, <https://neurosciencenews.com/trained-musicians-better-attention-10940/>.

<sup>270</sup> Christian Gaser and Gottfried Schlaug, "Gray Matter Differences between Musicians and Nonmusicians", *Annals of the New York Academy of Sciences* 999, no. 1 (2003): 514–17, <https://doi.org/10.1196/annals.1284.062>.

<sup>271</sup> David Howes, "Sensorial Anthropology", in *The Varieties of Sensory Experience: A Sourcebook in the Anthropology of the Senses* (Toronto; Buffalo: University of Toronto Press, 1991), 167–91.

<sup>272</sup> Tim Ingold, *The Perception of the Environment*, 1 edition (London; New York: Routledge, 2011).

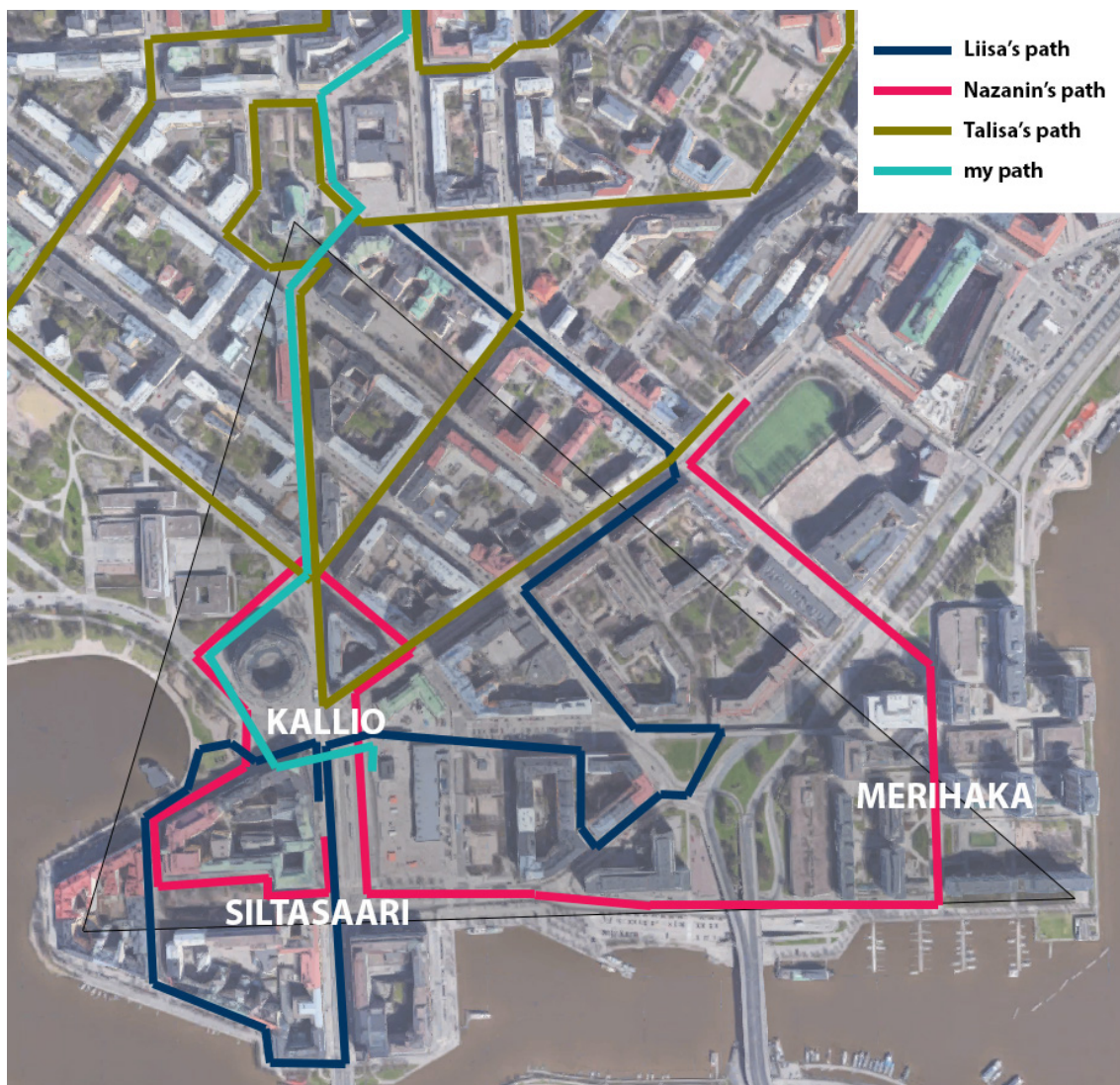


Figure 50: Map of the proposed area for a walk with paths each participant took. Danica Karačić, *Helsinki Dress Me Up*, 2018.

For Liisa Kivimäe from Estonia, who had earlier obtained a degree in painting, “everything that was out of the ordinary or kind of natural” was what caught her attention.<sup>273</sup> At the time I was visiting Helsinki and running my workshop, she was a visiting student in department of Product and Spatial Design at Aalto University. She worked with stone-granite, which was material familiar to her from her previous art project; this interest remained dominant in the workshop. Kivimäe paid detailed attention to how stones were used in the city—from building facades, to the rubble covering the tree roots. She highlighted the warmth of the stone in the late spring, and her perception of the city through the sense of touch. This was different from other details that she mainly detected visually:

<sup>273</sup> Conversation with students, May 16, 2018.

I was holding on to the railing, kind of touching it and the stone was warm. It was like, after 10.15 pm it was still warm. I remember from the previous project I was working with the granite and when I was making the presentation I had to explain why I chose to work with granite, and I said like “Stones are usually regarded as a cold material, and it’s really warm.” And I remembered that, and said “Yes, it’s really warm and nice.”<sup>274</sup>

Talisa Dwiyani, an architect from Java studying Creative Sustainability at Aalto, was drawn to the Kallio church, located on the highest point of Helsinki’s centre. She observed the urban organisation of the streets that radiated out from the position of the church and was reminded of her encounter far away from Helsinki in an African city with a water tower that was the main landmark and the centre of all the city’s activities. It was this specific position of the Kallio church and its organising power that made Dwiyani think about the central position the body holds in relation to clothing and fashion.

So, I was just questioning how was the city created, how the church gave the strong aspect, and I also... If it’s happened in architecture or urban landscape I tried to connect with the clothing—is it our body as a centre or we’re just hiding our body through this style. What is the centre? ... do we need to cover this area or this area or is there any centre.<sup>275</sup>

For Iranian industrial designer Nazanin Akbarian, a first-year student of Fashion, Clothing and Textile Design, it was all about the colours and reflections. Akbarian also noted details that seemed out of place, such as an electricity box wrapped in a silver tape:

... because this part of the city kind of has this feeling of, a little bit of destruction and punk attitude, so it has lot of elements like graffiti (in hidden places), and lot of these signs, and these bondage things (shows an image of an electricity post wrapped with the grey tape). I mean how beautiful are the colours added unintentionally to the city. I see this city, maybe not in this season, but few months ago, it was more grey so these elements add some colours. Lot of concrete buildings, and then touch of colours, and different textures.<sup>276</sup>

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<sup>274</sup> Conversation with students, May 16, 2018.

<sup>275</sup> Ibid.

<sup>276</sup> Ibid.

It was no surprise that my own professional ‘context’ of doing a PhD research on the relations of body, clothes and architecture greatly affected my own experience of walking through the assigned area of Helsinki. Conscious of the three skins I was investigating in my project, I directed my attention to certain bodily perceptions. There were a few instances that generated a strong acknowledgement of the relationship between the body and my surroundings. Remarkably, these were mediated by the outfit I had on that day. In the first instance, the shoes I was wearing enabled me to perceive the city in a way that was different to my everyday experience. The soles were only two to three millimetres thin—I could feel how uneven the ground was. It almost felt like I was barefoot. I had the sensation of a single piece of rubble pressing into the arches of my foot. My feet recognised a change between different surfaces of the street I was walking in—from the rough gravel<sup>277</sup> left after the winter and uneven cobblestone of square and rectangular shape, to a smoother asphalt (see figure 51). The experience of sensing the city through my feet made me more focused on my haptic relationship to the environment. I wanted to sense other surfaces too. I observed the texture variations in the façades of buildings. I experienced these materials also through the sense of touch, this time with my hands. The roughness of the surface left fine scratches on the palms of my hands, which made me think how the thin soles on my shoes protected my feet from injuries, whilst at the same time affecting my experience by softening the intensity of the sensation.



Figure 51: Helsinki street details with cobblestone.

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<sup>277</sup> Gravel is used for sanding the icy roads

Another important moment of the body-clothes-architecture relationship happened when I changed my route to get to the Baltic sea. I knew I was getting closer to the strand because of the growing distinction of the sea breeze. It was changing as I was walking, following the shape of the big round building in Kallio; and the wind caused the black viscose shirt I was wearing to quiver. This sophisticated vibration of my sleeves caused me to become more aware of the wind. I was not that conscious of the air on my face or my bare arms. While walking through Helsinki, the relationship between my body and the clothes changed too. In the beginning, my body was used to the presence of the shirt. It was like the two were joined together to create one entity, as if their movement was synchronised. But when I stepped onto the street looking directly towards the water, and out of the protection of the buildings, this relationship changed. My clothes became activated and alerted my body to the presence of the breeze my body previously failed to recognise.

This change of the relationship between two skins—the body and the clothes—was enabled by the way the city was designed, and by the size of the surrounding buildings. When I was walking down the Siltasaarenkatu where the urban fabric was further from the water, the buildings protected me from the south-west wind coming from Eläintarha bay. According to *Windfinder* website south-west winds are the most common for Helsinki.<sup>278</sup>

## **Shifting Balance and Granite Shoes**

The next step of the workshop required students to compare the sensorial archives they had gathered during the walks in their chosen neighbourhoods, and to organise this information. They selected the collected material and divided it into three groups: the first was about the engagement of the senses during the walk, and the second was about how the body felt, and the third were concepts and thoughts they had during the walk. I asked them to discuss what each of them found most interesting and try to find a common ground between their observations and ideas. This was followed by a proposal for one design concept which they later used in the final step of the workshop.

The material of the students' individual archives was composed mostly of visual documentation—images and videos. These captured aspects of the city were perceived mostly by the sense of sight, materials, colours, and light. For me, my sense of touch was engaged too; the images of familiar textures and surfaces such as tree bark or stones, triggered memories of

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<sup>278</sup> Windfinder, 'Helsinki', Wind & Weather Statistics, accessed September 29, 2019, [https://www.windfinder.com/windstatistics/harmaja\\_helsinki](https://www.windfinder.com/windstatistics/harmaja_helsinki).

walking through the forest and touching the leaves and tree bark. Interestingly, the students also documented their sense of smell and hearing through the written word. However, they had an unexpected stand on the sense of movement. They did not observe the feeling of movement in their own bodies as proprioception or kinaesthetic sense, or the movement of other people in the city. On the contrary, they observed the movement of natural and artificial elements that made up the city—the movement of the tree shadows on the building walls and the reflection of the water. Even though they listed these experiences under the sense of movement, they in fact belong to the sense of vision. It seems that proprioception was not perceived as relevant, or perhaps this is just a consequence of the dominance of the sense of vision over other senses, as Pallasmaa frequently reminds us.<sup>279</sup>

Let me move on to my personal reflection. I found Helsinki to be more enjoyable than Melbourne, where I mostly conducted my PhD studies. It was not just the size of the city of barely 500 000 inhabitants that allowed me to experience intimate encounters with the built environment, but also its specific urban morphology. Helsinki does not have too many towers and high-rise buildings; most buildings are just a few storeys tall. Because of this, streets do not appear too narrow, which made me feel more relaxed and welcomed. Intriguingly, the workshop participants had a similar perception. They all agreed that the city made them feel comfortable, listing the reasons such as the presence of natural elements, wide streets, the human scale of the city and safe atmosphere. Students noted that its imperfections, more than some perfect artificial structures, made the city more inviting. Individual observations and experiences during the walk guided the participants' thoughts in constructing various ideas. No matter how different their thinking was, three of them shared a main interest: perfection and imperfection. Ideas about gravitational elements and changes of balance were two additional themes of interest. Students summed it all up in the concept *Shifting Balance* and created a diagram to illustrate this with the accompanying text: "Moving between perfect and imperfect: sensorial experience of gravitation and transformation of space." (see figure 52)

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<sup>279</sup> Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*; Michael Amundsen, 'Q&A with Juhani Pallasmaa on Architecture, Aesthetics of Atmospheres and the Passage of Time', *Ambiances*, 2018, <http://journals.openedition.org/ambiances/1257>.

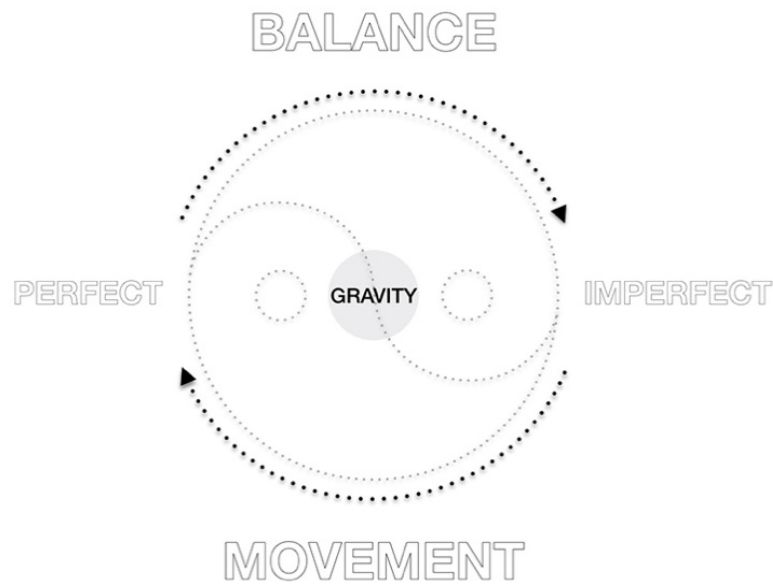


Figure 52: Diagram of the student concept. Danica Karaičić, *Helsinki Dress Me Up*, 2018.

In the final phase of the workshop the students were asked to design a wearable object, and it was here that the influence of their previous education and current studies became more obvious than during the earlier phases. Dwiyani’s whole process was heavily rooted in architecture and urban planning, but it was in this final phase where it became most evident. It was clear how the concept *Shifting Balance* was applied to her proposed design (see figure 53). She observed various layers and structures of the city and found them analogous with the fabric composing our clothes. She decided to uncover the layers of her own clothes—black shirt and black pants. This idea is reflected in the title of her design *Undercover Layer*. Using sanding techniques on the textiles, Dwiyani created an artificial wearing out of the fabric, revealing a network of fibres. She explained that similar to how the streets gravitated towards the Kallio church, the textile threads were gravitating towards each other. Even though they were now partially exposed, fibres were still keeping the garment altogether. Deprived of the perfect texture, the garments maintained the balance of their composing elements—it was easy to recognise a trousers’ legs or pockets, or the front of a shirt. Dwiyani did not elaborate much on her prior sensorial experience of walking through Helsinki. However, her revealing design did influence the relationship between the body and the dress (see figure 54). In the video, we see a performer at the location, in front of Kallio church.<sup>280</sup> We can hear breathing which is synchronised with the disclosure of the performer’s body. The deeper the breath, the more exposed the body is. At moments, it appears like the threads will break and the shirt will fall apart, fully uncovering the torso of the performer. The body—

<sup>280</sup> Video link: <https://www.youtube.com/watch?v=bpu58HQj7iE>

capable of disassembling the garment—is testing the limits of its relationship with the clothes. I will return here to Manning’s procedural understanding of clothing discussed earlier and introduce here her fashioning of ‘body becomes dress becomes body’, which expresses the potential of the body and/or dress to become more. When Manning investigates Rei Kawakubo’s collection *Body Becomes Dress*, she notes that the bumps on Kawakubo’s dresses are perceived as deformities, and are potential relations between the body and a dress we observe daily—a backpack turns into a hump, or a cross body bag that becomes a hip bump in Kawakubo’s designs.<sup>281</sup> In Dwiyani’s design, the space between the body and a dress makes a dialogue between the two skins more obvious. Perhaps this rivalry between skin and clothes is also where we could attempt to answer Dwiyani’s questions posed during the group discussion: “[W]hat’s the centre, do we need to cover this area or this area, or is there any centre?”<sup>282</sup>

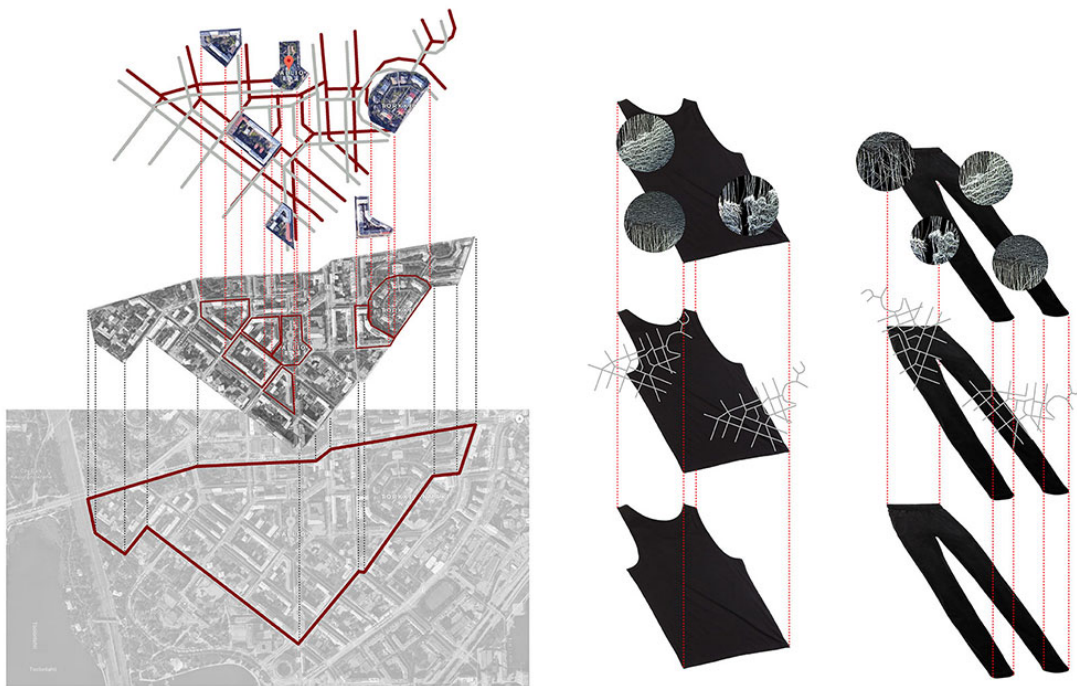


Figure 53: Comparative analyses by Talisa Dwiyani. Danica Karačić, *Helsinki Dress Me Up*, 2018.

<sup>281</sup> Manning, *The Minor Gesture*.

<sup>282</sup> Conversation with students, May 16, 2018.



Figure 54: *Undercover Layer* and body-clothes limits, final design by Talisa Dwiyani. Danica Karaičić, *Helsinki Dress Me Up*, 2018.

Akbarian's design, *Dormant Flow*, is a dress with interesting cuts on the front and webbing on the top. Details from her archive show the less designed and less perfect side of Helsinki; using mimicry, she translated these into the clothes. It is easy to see a resemblance between the light

grey electrical box with the pink spray pattern and tied by silver tape, and Akbarian's dress (see figure 55). Another element of the city that Akbarian used as an inspiration was water—its reflection and movement. Using a laser cutter, she tested different materials, cutting circular shapes to create a sense of vibration and movement in the fabric. The cuts were applied to the whole front of the dress below the webbing. This created an effect of concentric circles, much alike the waves formed when someone throws a stone in water. However, Akbarian's approach to the group concept *Shifting Balance* is different from those of the other two students. She experimented with materials, but it was more for aesthetic reasons than to challenge the relationship between the body and a dress.



Figure 55: Electrical box and *Dormant Flow* design by Nazanin Akbarian. Danica Karaičić, *Helsinki Dress Me Up*, 2018.

All three participating students reflected strongly on their individual sensorial archives when developing their designs. However, Kivimäe was the most successful in the further development of the group concept. Unlike Dwiyani's and Akbarian's designs, which did not strongly incorporate the embodied experience of Helsinki to be shared with the wearer, the concept of Kivimäe's shoes clearly stimulates the haptic senses of their user. In the video that demonstrates how to put on the granite shoes, it is easy to recognise how the senses of pressure and balance were engaged and interdependent. Kivimäe poetically shares how she felt while taking a walk

through the assigned neighbourhoods of Helsinki, underling the feeling of being grounded.<sup>283</sup> The experience she described in the following text is the same one depicted in the video:

As I push my toes on the pavement stones, they support me — both physically and emotionally. They lift me up. My heels rise upwards, I feel grounded yet lighter. The stone embodies my heaviness; I become more fluid and flexible, more human-like.

I am connected, bound, and I want to take this feeling with me.<sup>284</sup>



Figure 56: *Granite Shoes* by Liisa Kivimäe (video-stills). Danica Karaičić, *Helsinki Dress Me Up*, 2018.

When I watched a video capturing Kivimäe putting on the granite shoes, I could recognise the exact moment of getting grounded. It happened when she was putting on the second shoe (bottom right image on figure 56). It was like the toes of the foot that already had one shoe on, were embracing the stone in search of balance and connection to the material of the shoe and the ground beneath it. Here, I find an interesting connection to artist and researcher Ellen Sampson's wearing diary, where she highlights the feeling of the shoes leaving their imprint on the feet.<sup>285</sup> Sampson argues that wearing, grounded and strongly connected with the sense of touch, is a way of learning and 'being with'. It is about participation through the sense of touch, and not about an observation from the outside. Juhani Pallasmaa highlights this too, when he discusses ocularcentrism.<sup>286</sup>

<sup>283</sup> <https://vimeo.com/275114562>

<sup>284</sup> Liisa Kivimäe: *Granite Shoes*, *City Dress Me Up*, <https://c-d-m-u.floragoticcelli.com/liisa-kivimae-granite-shoes/>.

<sup>285</sup> Ellen Sampson, "Entanglement, Affect and Experience: Wearing as Experimental Research Methodology" (*The Art of Research*, Helsinki, 2017).

<sup>286</sup> Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*.

Looking at the Kivimäe’s diagram, she explains how direct contact and engagement with the stone enables her to connect herself with the world (figure 57). Interestingly, she highlighted the moment when the granite shoes and her body intertwine. This was when the dialogue Kivimäe had with the material world that extended her own body was the same as the conscious awareness of the self.

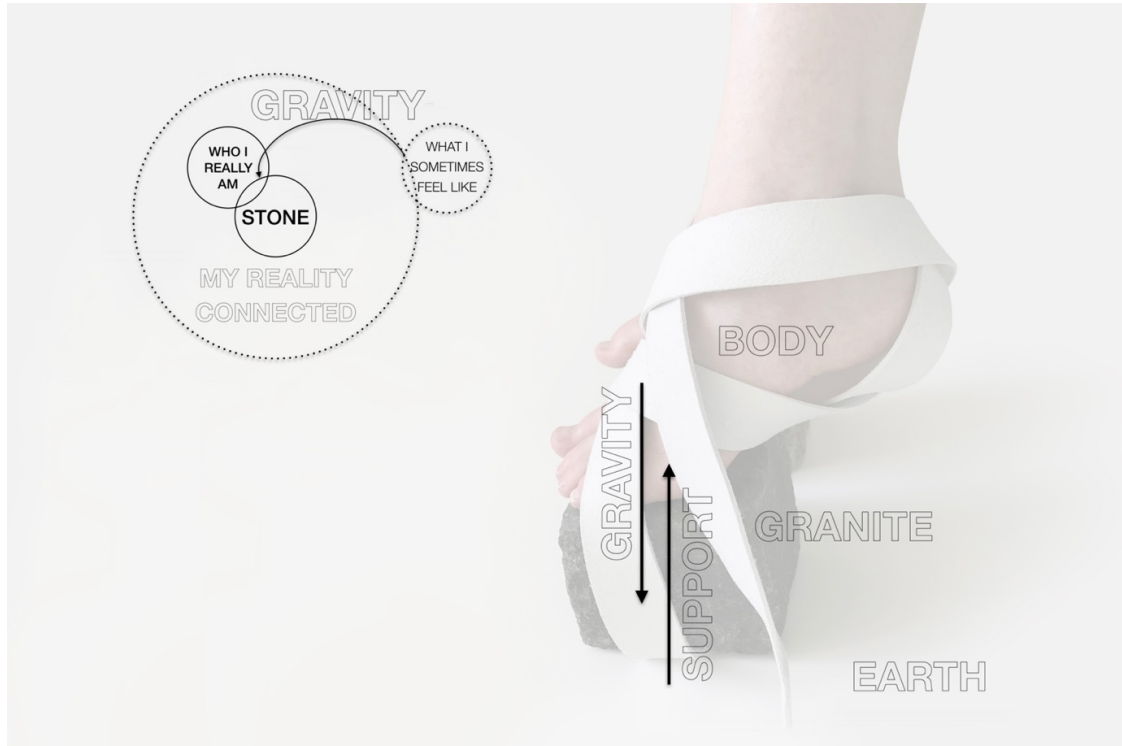


Figure 57: Diagram of Kivimäe’s thinking and design process. Danica Karaičić, *Helsinki Dress Me Up*, 2018.

## Outcomes

Before I summarise the “answers” to the ‘what if’ question for this art-experiment, it is essential to note the differences again compared to the other three art-experiments. *Helsinki Dress Me Up* was in the form of a workshop, not an installation; it did not result in space-making, unlike all the other experiments; and three participants were chosen instead of random visitors, as was the case in the other art-experiments. The workshop outcomes were three different wearable objects that shared the same concept, titled *Shifting Balance*, described further with one sentence: “Moving between perfect and imperfect: sensorial experience of gravitation and transformation of space.” Students had the freedom to interpret the concept in any way they found suitable. They were focused on the translation of the third skin—the city—and scaling down to the size of the human body and clothes. In this process, students were not focused on the relationship between the three

skins. All of the above aspects of the art-experiment explain why I found it hard to summarise and diagram the changes within the three-skin relationship.

Each design proposal was unique and pointed out different aspects of the skins' relationship. For instance, Akbarian's design *Dormant Flow*, was focused more on the visual aspects and aesthetic links between the city and the wearable object. These links are more apparent when comparing the dress to the electricity box wrapped with silver tape that inspired Akbarian's design. In the presentation of the work (see figure 55), the body is absent and is replaced by the mannequin torso. In contrast, Dwiyani's design *Undercover Layer* highlights the tension between the body and the clothes where one *fight*s the other. Photographs in figure 54 captured the state of suspense where the body attempts to overpower the clothes, simultaneously as the clothes resist the body and try to shape it to its mould. In the images, Dwiyani treats architecture as a background. However, architecture is present in her design in the concept development stage. Finally, in the third design proposal, Kivimäe's Granite Shoes, all three skins are present. Though the emphasis is on the connection between the body and its immediate surroundings. The shoes as material and inanimate object reinforce the relationship between the body and the world, including the architectural environment. The body extends through the second skin and intensifies the feelings of connection to the surroundings and to the world.

*Helsinki Dress Me Up* provided other relevant insights into the complexity of the relationship between three skins. It highlighted the importance movement, i.e. walking, has in how one perceives the surrounding world. Walking is a valuable research method as it provides one with varying points of view of the built world, but also creates opportunities to regain awareness of our second skin and what it can be. More than a cover or an expression of identity, clothes mediate connections we make with the world around us. The clothes I wore on the day I walked through Helsinki were an extension of my body to the world, and enabled my feeling of connection to the city. Moreover, the walk revealed an important feature of the clothes—to be a mediator of sensations between the world and the body.

In the earlier *City Dress Me Up* workshops, I noticed that the students of architecture and fashion design and their specific approach to the city was related to their field of education. The students of architecture tended to conceptualise their observations on built environment, while students of fashion design responded more by creating imitations of architectural details—shapes, colours, textures. However, in *Helsinki Dress Me Up* students whose background was in architecture and art showed more criticality in the way they interpreted the concept, unlike fashion design student who remained more interested in the aesthetic outcomes of their design. I found that the most important aspect of the workshop for pedagogy in creative disciplines was the use

of a sensorial archive. It enabled the students to incorporate their subjective experience of the city into the design process. The workshop began with a sensorial experience, i.e. the body, of the city. Personal experience as knowledge was then used and transformed into an idea or a concept for a wearable object that was then made. The circular process of the workshop that started and ended with the body, brings back focus on the experience as a valuable component in the process of creative thinking and making.

In conclusion, in the workshop, the concept of ‘scaling down’ the city to the size of a wearable object created opportunities for the students to trial their body’s response to their designs. The relationship between the skins was challenged differently in each design. With only three participants, *Helsinki Dress Me Up* demonstrated that the experimentation with the skins resulted in exciting design proposals that suggest the dynamic nature of the three-skin relationship. For a more comprehensive analysis, the art-experiment would require a larger number of participants.

# Conclusion

When I started this research, I knew that I wanted to explore the relationship between three skins—where the body comes first, clothes second and architecture third—in the context of the experience and perception of the built world around us. My quest led me to multiple philosophies and theories on experience in the world, and artists who were interested in the body, clothes and/or architecture. The art-experiment as a research methodology created a rich terrain for the co-existence of many, often opposing, philosophies and viewpoints concerning the human, agency and experience within the fields of phenomenology, and new materialism and process philosophy. I used a series of participatory art-experiments as a testing ground for exploring the three-skin relationship and space-making as an integral part of the experience of the built world. The experiments did not provide precise answers to the ‘what if’ questions but highlighted the nature of the three-skin relationship as dynamic and fluid, and, importantly for me as an architect, demanded a rethinking of what we understand architecture to be. It also turned out that this research was a deeply personal and emotional quest for me. I recalled past events and feelings, and those who had passed away came back to life in my art-experiments and writing. The clothes and architecture proved to be a delicate tie to those whom I miss daily.

The art-experiments offered opportunities for me to test the three skins and their relations. In figure 58 a diagram outlines the three-skin shifts in the first three experiments.<sup>287</sup> Before I summarise the changes in the relationship between the skins, I need to mention a couple of necessary details about these art-experiments. At the beginning of the art-experiment, I challenged the optical relationship between the three skins. I did this by creating participative events where visitors could engage with the skins in new ways. I began with a simple wall *intervention* in the first art-experiment where people could make jewellery from architecture and wear it after leaving the exhibition venue. In the next art-experiment, I further developed the concept of wearing space, wherein the wearable objects, as an integral part of the installation and architecture, spatially confined the act of dressing to the gallery space. In the third experiment, I *doubled* the experience of each of the skins for the visitors. The wearable body-clothes that represented my body and clothes doubled the first and second skin for the participants who wore them, and the *virtual* presence of my apartment from Serbia in the form of text doubled the third skin when overlapped

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<sup>287</sup> More detailed diagrams of individual art-experiments are in figures 16, 36 and 47. On account of differences between the final art-experiment, the student workshop, I decided to exclude it from the diagram.

with the architectural space of the Testing Grounds venue. The more complex the set-up of the skins in the installations, the more difficult it was to unravel the events of the skins that resulted from the art-experiments.

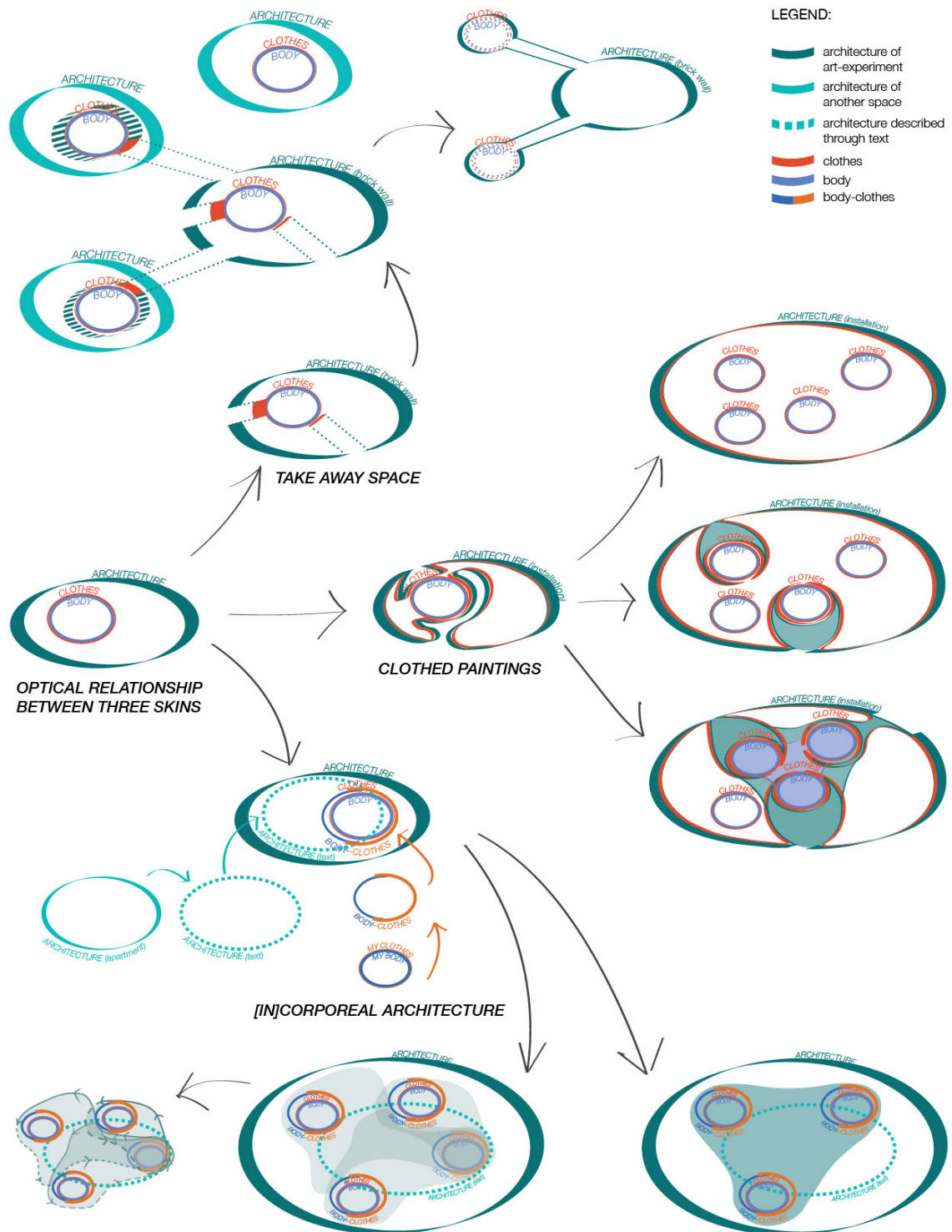


Figure 58: Changes in the three-skin relationship in the first three art-experiments.

The diagram above illustrates each of the three main steps of the art-experiment: the starting position on the three-skin relationship, the concept of the artwork and what occurred

during and after the visitors participated in the installation. Experimentation begins with the optical relationship between the three skins, where the body represents the first, clothes the second, and architecture the third skin. In *Take Away Space*, I set the installation as a brick wall made of plaster brick with clothes imprinted or embedded into the bricks. Visitors were invited to chisel the wall, make jewellery and take away and wear space. The bodies wearing rings and brooches made from the wall took that architectural space with them into the new architectural spaces they encountered. The act of wearing space outside of the gallery enabled architecture generated by the brick wall to extend beyond its physical boundaries (see the upper left corner in figure 58). The architecture of the wall, i.e. third skin, thus became the second skin. The wearable objects empowered the bodies that wore them to become architectural elements of space generated by the brick wall. In this sense, as the first and second skin, the dressed body was “absorbed” into the third skin.

In the *Clothed Paintings* art-experiment, visitors also had the opportunity to wear space only within the boundaries of the exhibition venue. The artwork set-up consisted of textile and clothes elements: two large paintings, a wooden structure, and stretched textile strips in between. The architectural space was dressed in clothes. When visitors only observed and walked around the gallery and did not engage with the installation, the three-skin relationship I created remained unchanged. However, for the visitors who participated in the art-experiment and wore exhibited garments, their second skin was emphasised through the act of *double clothing*. For the other visitors, the participants' bodies and the clothes they wore when they came into the gallery became part of the installation. Similarly to *Take Away Space*, they became architectural elements that affected the movement and experience of other visitors in the space generated by the artwork. By dressing again, the already clothed body, i.e. the first and second skin, became a part of architectural space, i.e. the third skin. In a different participation event, when three visitors wore exhibited garments and physically interacted, they created an intimate architectural space. This corporeally created architecture was situated within the existing architecture of the art-experiment. The clothes of the installation, i.e. the "second" second skin, sustained the previous role adopted by the dressed bodies as architectural elements, i.e. the third skin; while the bodies, i.e. the first skin(s), enabled the creation of ‘supplementary’ architectural space, i.e. the new third skin.

In the third art-experiment, *[In]Corporeal Architecture*, I take the idea of skin doubling further. Unlike in *Clothed Paintings*, where I doubled only the second skin, all the skins were doubled in the third experiment. The objects I made, called body-clothes, represented both my body and clothes. When participants wore them, their bodies and clothes would *double* by wearing my skins. There were also two architectural spaces in the art-experiment: the physical space of

the Testing Grounds venue in Melbourne and the *virtual* space of my apartment in Užice, Serbia. The space of my apartment was recreated differently with each participation—when visitors took a walk, their bodies, doubled by the body-clothes, mapped the architectural space of my apartment. In this process, the body, i.e. the doubled first and second skin, and newly created architecture, i.e. the third skin, became one, i.e. the three skins meld. Moreover, when participants stood still to focus on the guided walk text, their bodies mapped the corporeally produced architectural space. In other words, the body-clothes, i.e. the “second” first and second skin, allowed the already dressed body, i.e. the first and second skin, to simultaneously become the first and second skin, and thus be(come) an architectural element, i.e. the third skin.

The fourth art-experiment, the student workshop *Helsinki Dress Me Up*, resulted in three designs for wearable objects, each different in numerous ways, from aesthetics and materiality to how they engaged the body and architectural space. Instead of notes on the three-skin relationship shared between all three design proposals, the art-experiment suggested that it successfully created a polygon for testing the relations between the body, clothes and architecture. In addition, the methodology of experimentation demonstrates pedagogical potential. The *Helsinki Dress Me Up* workshop demonstrated the importance of the individual sensorial experience of the world for the creative and critical thinking and making process in design and art.

In each art-experiment, I asked a ‘what if’ question, with the intention of noting various events that occurred during and after the experiment. The experiments highlighted the importance of body-clothes, wearing and sharing space, space-making and incorporeal architecture as concepts that helped me to better understand the nature of the three-skin relationship. In my research, I did not analyse the role of time. However, it did help clarify the relations between the body, clothes and architecture.

People wear and experience the first skin, i.e. *the body*, almost always.<sup>288</sup> Simply, the body is always active in space and has a constant interaction with the world around it.

Most humans wear clothes daily in accordance with the fashion or the weather and replace them as they wear and tear. They corporeally experience and feel the clothes while wearing them, and experience them incorporeally if something triggers a previous experience related to the clothes. The sensorial experience of clothes one wears on the body is dependent on our active awareness and/or habituation to external stimuli. Habituation allows the body to forget the

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<sup>288</sup> There are medical conditions when a person cannot sense their own body, such as the case of Ian Waterman who suffered the loss of his body’s proprioception, as mentioned earlier in the thesis.

presence of the clothes, while movement can bring back our awareness of it again. Each time a person gets used to their second skin, they ‘exclude’ the dress as a source of sensorial data—the body and clothes become one. There are two modes of the body and clothes: when they are one and when they are separate. These modes are in a state of flux. In my research, I call this state the body-clothes. At first, I used the term *body-clothes* to describe wearable objects I made for *[In]Corporeal Architecture* art-experiment. There, I recreated part of my personal space, i.e. my torso, as an imprint into a textile (see figure 39 of body-clothes in chapter 3). The object was neither a dress, nor a body, but both. Participants could put it on their body and wear it as any other garment. Simultaneously, they could experience my own body through the shape of the textile. Here, the body-clothes as an object relates to proposition ‘dress becomes body (becomes dress)’, central to Manning’s reading Kawakubo’s concept of a dress.<sup>289</sup> The two understandings are, however, different. ‘Dress becomes body’ is about the potential for something more to happen in the space between the body and a dress, while body-clothes as a wearable object offers the potential to perceive one’s body as the body that belongs to someone else. When I use the term body-clothes to describe a fluctuating state between the body and clothes, I expand Manning’s axiom to include the feeling and experience of the body-clothes fluxus. As an example, let me return to one of my observations from *Helsinki Dress Me Up* when I was walking around Helsinki on a windy day. It was the clothes—the sleeves of my viscose tunic vibrating—that made me aware of the wind. The moment before it happened, my body and dress were one. When the wind moved the fabric, it alerted my skin and separated me from the dress. In body-clothes mode, clothes can take the role skin has in mediating sensations. This role is ephemeral and announces the return of bodily awareness.

A person wears architecture and corporeally experiences it during the time their body-clothes physically occupy that architecture. In comparison to how long a person wears the body or the clothes, that time is much shorter. I suggest that a person also experiences architecture in a similar way to how they experience clothes, in an incorporeal way, through memories and previous experiences. The body-clothes allow architecture to change from third skin to second, and also to be in a state of flux relating to the body and the clothes, i.e. the body-clothes. Architecture becomes second skin when the dressed body is in the state of being one with the clothes. However, architecture can also become second skin through material artefacts that can be worn. I call this wearing space and will get back to it in the following paragraphs where I discuss extensions of the body in relation to its surroundings.

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<sup>289</sup> Manning, *The Minor Gesture*.

Following my analysis of the art-experiments conducted during my PhD project, the concept of incorporeal became prominent in the body-clothes-architecture relationship. In the third chapter, I proposed that incorporeal architecture is created by the concepts, thoughts and memories of earlier experiences. I focused on the architectural representation of incorporeal, and argued that every material, or corporeal architecture always contains incorporeal architecture. Incorporeal is dependent on the personal—perceptions, experiences and memories. In the first chapter, when I write about my mother’s wedding dress, I recall the architectural atmosphere indirectly linked to the dress. I recall the balcony of the apartment where I grew up as space I shared with my mother, and space that integrated inside with the outside, interior with the city. Through the incorporeal, architecture is not only linked with the corporeal or material architecture, but with the clothes too. The incorporeal is in the core of our perceptions, but not separate from the material representations of the world. The diagram in figure 59 is a conceptual representation of the sophisticated relations that co-exist between the material and immaterial architecture in the context of the art-experiment. The corporeality of both the clothes and architecture enables [in]corporeal connections with the world. Importantly, the incorporeal is different to the ‘virtual’ I have used previously in art-experiments. In the *[In]Corporeal Architecture* art-experiment, architecture is present in two ways. The first is as a material architecture of the exhibition venue. The second is as a non-material ‘virtual’ or text-body-augmented architecture of the apartment, described in words and experienced through movement of the body. I employ the concept of ‘virtual’ in relation to the body and architecture. In the *Clothed Paintings* art-experiment that was part of my examination or final exhibition at VCA Artspace in Melbourne, I treated my body as ‘virtual’. The exhibited two channel video-game-like video displayed two angles of my walk through the exhibition space of the first show exhibited in Serbia back in 2017. The first-person angle allowed the visitors to ‘walk’ with me, while the third-person angle showed the position of my body and the scope of my activities in the gallery. In this way, I entrusted my ‘virtual’ body to the visitors. They had an opportunity to ‘see’ through my eyes into another space, also virtual, and to try on the same garments present in the video. In this way, they were virtually present in a different city, on another continent. In both cases, the architecture (described using the written word) and the video recording of my activities in the gallery in Serbia are the virtual embodiment of the human body and of the architecture, in part informed by the incorporeal. Setting this all in the context of perception of architectural space, I want to propose that architecture is always [in]corporeal, between the material and immaterial, the corporeal and incorporeal.

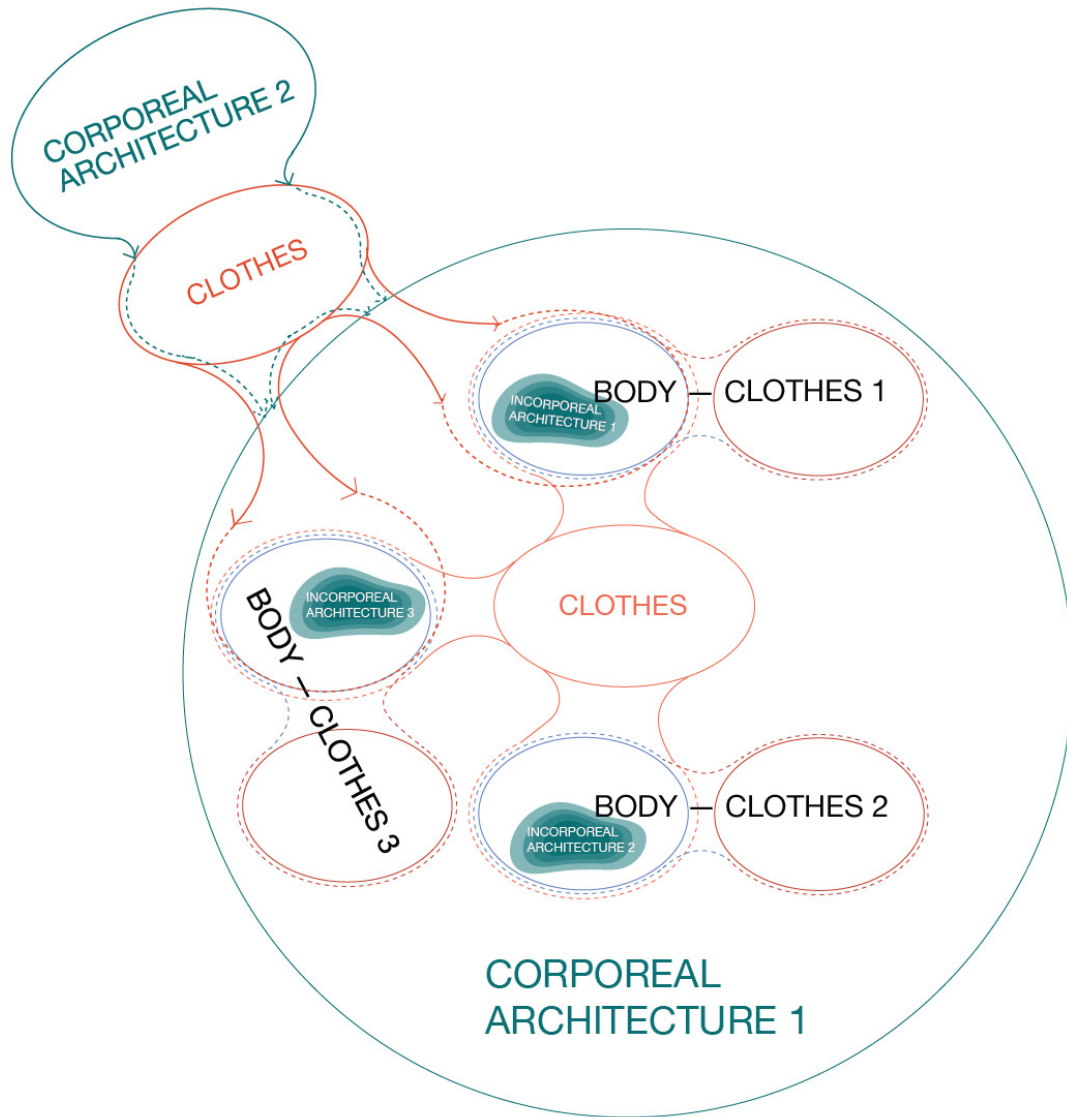


Figure 59: Incorporeal in relation to corporeal architecture

Another important observation of the body-clothes-architecture relations relates to the duration of the experience we have with each of the skins. As proposed by architects and artists Gins and Arakawa, a person is neither separate from the body nor always with the body; this is consistent with the thinking of 4E cognitive science. When the body moves, clothes will follow while material architecture remains still. However, immaterial architecture, or what I refer to as incorporeal architecture, will move together with us. With movement we continually re-make our architectural surroundings, despite it being still. My observations during the art-experiments lead me to suggest that space-making is a product of three-skin relations, and that it is in itself a twofold event. It is exhibited both as a material spatial change and as an immaterial experience.

The making of new architectural space, of corporeal architecture, is visible in the physical changes of its material elements, such as the changes in the wall's height and volume in *Take Away Space*, or the re-organisation of the textile strips in space in *Clothed Paintings*. Here, the body in action participates in space-making through a corporeal engagement with space. However, there were moments in *Clothed Paintings* and later in *[In]Corporeal Architecture* when the (architectural) body took the role of an architectural element. When the body is still, it will act like a static architectural element that organises space and influences the activities in that space. This was the case for example, when visitors tried any of the exhibited garments in *Clothed Paintings* or, when wearing body-clothes visitors made a stop in their walk in *[In]Corporeal Architecture*. In each of these cases, clothes had an important role. In the former, any connection the body established with space was enabled by the cloth(es) (see figure 32 in the second chapter). In the latter, black body-clothes unified the appearance of the bodies in stillness, making them look like constructive elements (see figure 42 in the third chapter). To summarise: It can be said that corporeal architecture is produced by both our body-clothes and the material world, and experienced by the body and our senses.

The other 'way' of space-making that relies more on the immaterial aspects of architecture is a result of the individual perceptions of space, the feelings of its atmosphere and body-sense-making. Body-sense-making melds the individual vision of architectural space with the here and now into incorporeal architecture. Previous experiences and memories formed in response to the corporeal architecture constitute incorporeal architecture. The built world—including clothes—evokes an already present incorporeal architecture. In other words, incorporeal architecture is what differentiates two or more experiences of corporeal architecture. This immaterial space-making is demonstrated in the *[In]Corporeal Architecture* art-experiment where each visitor has a different perception of my apartment in Serbia contingent on their previous experiences and memories. The story about my mother's golden wedding dress, in the first chapter, revealed how clothes also participate in the same process as corporeal architecture. That is, both the material architecture and the clothes together contribute to the making of incorporeal architecture. Furthermore, memories, past experiences and the emotions generated from previously encountered architectures are also embedded in the clothes, granting them agency. Clothes enable a connection between the architecture that the body-clothes occupy at any given moment with the incorporeal architectures visited in the past. This takes me to the next moment in the three-skin relationship, the one that allows for space-sharing through wearing space.

Wearing space is connected to both space-making and the idea of the extension of the body. My research supports ideas common to the field of 4E cognition and in particular the concept that clothes are not only an extension of the body. They can extend beyond the body and become part

of the architectural space or even part of the other body. As described above, when visitors of the *Clothed Paintings* art-experiment tried on the exhibited garments, they became a part of the architectural space that was set prior to their visit; each time visitors changed the position of the strip(s) of fabric they created a new space. Furthermore, the bodies of the visitors who tried on the exhibited garments were extended through the clothes they were already wearing, and the clothes of the artwork, into the world around them. In *Granite Shoes*, a student project that was part of the *Helsinki Dress Me Up* workshop, it presented shoes as a wearable object that grounded the body and extended it out into the world. In addition, clothes are also a connective element between two or more bodies (body-clothes-body). This connection is often material. There were numerous occasions in *Clothed Paintings* when visitors helped one another to get ‘dressed’ in the artwork. Apart from making a physical bond between themselves, visitors also established emotional bonds as they displayed a feeling of trust. The body-clothes-body connection can also be incorporeal in the same way that clothes can provoke familiar feelings in different people. Importantly, the characteristics and values that the clothes have can be transmitted to another wearable object, such as jewellery. For example, in *Take Away Space*, the jewellery inherits the qualities of the clothes embedded within the plaster bricks. The same jewellery ‘absorbs’ the atmosphere that the wall has created.

This leads me to propose that the wearable object that absorbs the incorporeal features of space enables space-wearing—in the case of *Take Away Space* these features are material. Importantly, space-wearing introduces a significant aspect of the body-clothes-architecture relationship: that is, its potential for a collective experience through space-sharing. An illustration of this is when participants in the first art-experiment, *Take Away Space*, took away the jewellery they made with them. These rings and brooches made during the exhibition are now walking in different countries with different bodies. In this way, they continue to embody my installation and consequently the city of Melbourne, and share these spaces with other people in other places and spaces. However, no matter how far they are from each other at this moment, the participants still share a connection to the same spaces they previously physically inhabited during the exhibition. No matter how different their experiences of the installation and participation are, those experiences are partially collective and enabled by the wearable objects. However, the *Clothed Paintings* art-experiment demonstrates a slightly different manifestation of the bodies-clothes-architectures relationship. Sometimes visitors who wanted to try on exhibited garments needed help from another visitor—such was the case with the blue skirt, for example (figure 31). At that exact moment when two people interacted with the same garment, the clothes became the mediator between two bodies concurrently sharing an experience of the same material architecture. In *Take Away Space*, a collective experience is not generated at the same time as the participation with the artwork or architectural space takes place. The relationship of three-skins

can expand from one individual and include more bodies through the second and the third skin and in different time frames. This creates a complex net of bodies-clothes-architecture relationships. Moreover, the research leads me to propose that the corporeal presence of architecture or its material manifestations allows for the ‘becomings’ of numerous architectures. We wear and carry multiple architectures.

After conducting the art-experiments, and analysing them from the position of an architect, I was left with multiple new questions. What if each of the three skins could undergo a change? How does the body with prosthetics feel the material world? Or what if the clothes are ‘alive’—such as is the case in Hussein Chalayan’s collection *One Hundred and Eleven* that included mechanical dresses with the ability to transform?<sup>290</sup> Or if instead of material architecture, the dressed body is situated in virtual space or augmented reality? Yet, the most crucial questions concern the art-experiment set-up and its effect on the outcomes. Where would the research take me if the point of view shifted from the human perspective to the perspective of the clothes or architecture? Would that change require a change in the research methodology?

In summary, even though, from the human perspective, it seems that the three skins are arranged hierarchically, with the body being first, clothes second and architecture third, the art-experiment methodology continues to trouble the relations between the three skins. The art-experiment can be used as a device or a set of procedures to challenge our experience of the skins. The four experiments I conducted for the purpose of this research demonstrate how the three-skin relationship constitutes an intricate process of skin transformations. The creative methodology I employed has allowed me to identify some of the moments when the shift occurs, or using architectural terminology, a cross-section of the dynamic relations, such as the body-clothes, space-making, wearing space and sharing space. It is the nonhuman participant—the body-clothes in the cross-section when the body and clothes are one—that enable the architecture to occasionally become the second skin. Furthermore, the experience of the architectural space is twofold, and the clothes’ role is critical in both the material and the incorporeal experience of architecture. Incorporeal architecture, as elaborated above, allows that each individual has a unique experience of the same corporeal architecture. Importantly, the experience of a three-skin relationship is not exclusively individual but can be collective. The collective experience is enabled by the clothes and wearable objects that embody specific architectural space, as was the case with *Take Away Space* art-experiment. Likewise in *Clothed Paintings*, where the clothes that

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<sup>290</sup> Hussein Chalayan, *One Hundred and Eleven*, 2006, fashion show performance, Palais Omnisport de Bercy, Paris, France. <https://www.youtube.com/watch?v=LjnuHmxRbxI>

were part of the architectural atmosphere had a role in facilitating the collective experience of the same clothes and architectural space between the visitors who participated in the art-experiment.

In conclusion, the art-experiment, as a set of procedures, can be used in art and architecture practice to develop creative concepts that involve corporeal engagement and experience. In research, the ‘what if’ questions posed by the art-experiments can set the conditions for encounters and dialogue between theories and philosophies with opposing viewpoints, as demonstrated by my research project where ideas drawn from phenomenology ‘confronted’ the ideas of new materialism and process philosophy. As a methodology, the art-experiment can be interpreted as a testing ground for the troubling of the relations, including those between the three skins, we, as humans, establish with the nonhuman and (im)material world around us. In my research, the art-experiments resulted in a series of new body–clothes–architectural assemblages and vital ‘cross sections’ of the spatial situation: body-clothes, space-making, wearing space and sharing space. The three-skin relationship presented itself as a process, where the skins do ‘things’ and continuously transform and absorb each other.

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# **CREATIVE WORKS:**

## **Final PhD Exhibition Documentation**

Danica Karaičić, 'Experiments on the Perception of Space: Rethinking the Relations between Bodies, Clothing and Architecture' PhD examination exhibition, mixed media installation, VCA Artspace, Melbourne, Victoria (2-5 July 2019)

Documentation includes installation images, video documentation and workshop website links.



Figure 60: Karaičić, Danica. *[In]Corporeal Architecture*, 2018.



Figure 61: Karaičić, Danica. *[In]Corporeal Architecture*, 2018.



Figure 62: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 63: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 64: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 65: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 66: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 67: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 68: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 69: Dimitrijević, Aleksandar and Danica Karaičić. *Clothed Paintings*, 2017.



Figure 70: Karaičić, Danica. *Take Away Space*, 2017.



Figure 71: Karaičić, Danica. *Take Away Space*, 2017.



Figure 72: Karaičić, Danica. *Take Away Space*, 2017.



Figure 73: Karaičić, Danica. *Take Away Space*, 2017.

## **LINKS:**

Helsinki Dress Me Up website

<http://c-d-m-u.floragoticcelli.com/helsinki-dress-me-up/>

Videos of the exhibition setup

<https://vimeo.com/407028073>

<https://vimeo.com/407028137>

Clothed Paintings exhibition walkthrough, Reflektor gallery, Užice, Serbia 2017

<https://vimeo.com/254166712>

# APPENDIX NO. 1:

## List of three skin synonyms

### SYNONYMS FOR THE FIRST SKIN

#### *Skin*

Definition: The thin layer of tissue forming the natural outer covering of the body of a person or animal.<sup>291</sup>

Usage: I use the concept of the skin to highlight haptic experience of the body. In my research, skin is never separate from the body.

#### *Body*

Definition: The physical structure, including the bones, flesh, and organs, of a person or an animal.<sup>292</sup>

Usage: In this research, I use word body as a collective noun that includes material, sensorial and cognitive aspects of the body.

#### *Architectural*

#### *body*

Definition: An organism casts itself onto the world as a person, and wavers continually between existing as organism and existing as person. Say that all of this casting onto the world and wavering of an organism that persons defines into existence an architectural body.<sup>293</sup>

Usage: I add the adjective architectural to the noun body to emphasise the space-making role of the body.

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<sup>291</sup> Lexico Dictionaries | English, s.v. 'Skin,' accessed March 4, 2020, <https://www.lexico.com/definition/skin>.

<sup>292</sup> Lexico Dictionaries | English, s.v. 'Body,' accessed March 4, 2020, <https://www.lexico.com/definition/body>.

<sup>293</sup> Gins and Arakawa, *Architectural Body*, 64–5.

## SYNONYMS FOR THE SECOND SKIN

### *Clothes*

Definition: Items worn to cover the body.<sup>294</sup>

Usage: My understanding and use of the word *clothes*, concurs with the definition above.

### *Garment*

Definition: An item of clothing.<sup>295</sup>

Usage: I use *garment* as a synonym for clothes, for two reasons. First, it is necessary in my writing to use a different word to avoid repetition. Second, in some instances, *garment* is used to bring attention to the specific item of clothing.

### *Dress*

Definition: A one-piece garment [...] that covers the body and extends down over the legs. Or as a verb: to put on one's clothes.<sup>296</sup>

Usage: I use the word *dress* in both forms, as a noun and as a verb. As a noun, I use it in a similar manner as the word *garment*. But as a verb, I use it to emphasise the act—as a process—of dressing.

### *Fashion (design)*

Definition: A popular or the latest style of clothing, hair, decoration, or behaviour.<sup>297</sup>

Usage: In my research I do not talk about fashion as such. Instead, I analyse the work of fashion designers relevant to my research. I am not interested in the typical meaning or definition of the word *fashion*, as above. The definition by fashion historian, Christopher Breward, is the most suitable for the context of my research: “[Fashion] is a bounded thing, fixed and experienced in space - an amalgamation of seams and textiles, an interface between the body and its environment.”<sup>298</sup>

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<sup>294</sup> Lexico Dictionaries | English, s.v. 'Clothes,' accessed March 4, 2020, <https://www.lexico.com/definition/clothes>.

<sup>295</sup> Lexico Dictionaries | English, s.v. 'Garment,' accessed March 4, 2020, <https://www.lexico.com/definition/garment>.

<sup>296</sup> Lexico Dictionaries | English, s.v. 'Dress,' accessed March 4, 2020, <https://www.lexico.com/definition/dress>.

<sup>297</sup> Lexico Dictionaries | English, s.v. 'Fashion,' accessed March 4, 2020, <https://www.lexico.com/definition/fashion>.

<sup>298</sup> Christopher Breward, *Fashioning London: Clothing and the Modern Metropolis*, First Edition edition (Oxford: Berg Publishers, 2004), 11.

## SYNONYMS FOR THE THIRD SKIN

### *Architecture*

#### *(Architectural*

#### *Space)*

Definition: The art or practice of designing and constructing buildings.<sup>299</sup>

Usage: I use the word *architecture* or *architectural space* in the research as a synonym for architectural atmosphere to include spaces that are not typically perceived as architectural spaces, such as the spaces created by artworks.

#### *(Architectural)*

#### *Atmosphere*

Definition: The pervading tone or mood of a place, situation, or creative work.<sup>300</sup>

Usage: In my research, the word *atmosphere* is equal to *architectural atmosphere*. *Architectural atmosphere* is more than just the mood of a place/space. The adjective *architectural* implies that space which is designed has a potential to provoke certain behaviours and feelings, and can suggest how to move in that space.

### *Designed*

#### *(Space)*

Definition: [Space that is] planned or conceived in detail or for a specific purpose.<sup>301</sup>

Usage: I use *designed space* as a synonym for architectural space or atmosphere for the clarity of my writing.

### *(Built)*

#### *Environment*

Definition: The surroundings or conditions in which a person, animal, or plant lives or operates.<sup>302</sup>

Usage: I often use adjective *built* before *environment* to emphasise that it is man-made.

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<sup>299</sup> Lexico Dictionaries | English, s.v. 'Architecture,' accessed March 4, 2020, <https://www.lexico.com/definition/architecture>.

<sup>300</sup> Lexico Dictionaries | English, s.v. 'Atmosphere,' accessed March 4, 2020, <https://www.lexico.com/definition/atmosphere>.

<sup>301</sup> Lexico Dictionaries | English, s.v. 'Designed,' accessed March 5, 2020, <https://www.lexico.com/definition/designed>.

<sup>302</sup> Lexico Dictionaries | English, s.v. 'Environment,' accessed March 5, 2020, <https://www.lexico.com/definition/environment>.

### *Surroundings*

Definition: The things and conditions around a person or thing.<sup>303</sup>

Usage: I use *surroundings* as a synonym for architecture, architectural space or atmosphere, for the clarity of my writing.

### *Urban (space)*

Definition: [Space] in, relating to, or characteristic of a town or city.<sup>304</sup>

Usage: I rarely use *urban space* phrase in my research, but when I do it is to point out that architectural space is not limited to the scale of a single object, but can include a street, city block or even entire city.

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<sup>303</sup> Lexico Dictionaries | English, s.v. 'Surroundings,' accessed March 5, 2020, <https://www.lexico.com/definition/surroundings>.

<sup>304</sup> Lexico Dictionaries | English, s.v. 'Urban,' accessed March 5, 2020, <https://www.lexico.com/definition/urban>.

# APPENDIX NO. 2:

Take Away Space survey/questionnaire

## QUESTIONNAIRE



Your name (or pseudonym): \_\_\_\_\_

E-mail address (optional): \_\_\_\_\_

1. Please rank/organise the following senses according to the impact they had on your experience in the gallery space (use scale 1-6; 1 is for the most dominant sense, 6 for the least dominant; 0 for sense you did not use):

Vision

Hearing

Touch

Taste

Smell

Movement of the body in the space

2. How would you describe the room where the plaster wall is installed?

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3. Did you touch clothing/textile on the wall and how did you feel about it?

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4. How did you participate in this artwork?

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5. How would you describe your experience of this exhibition?

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6. Do you feel that your perception of this space changed and how? (If this is your first visit to this gallery, you do not have to answer this question; but if you

want, please note that this is your first time in this exhibition space)

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Leave a comment (optional):

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# APPENDIX NO. 3:

## Clothed Paintings interview questions

### INTERVIEW QUESTIONS

Semi-structured interviews will be organised around the following themes – senses, movement and the relationship between the body and space.

List of themes with the proposed questions:

#### 1. SENSES

- a) What senses (sense of vision, hearing, smell, taste, touch, movement of the body in space, position of the body in space) did you use in your interaction with the artwork? Was one sense more dominant than the others, or was it more a synergy of senses?
- b) Did you consciously focus on the sense of touch in your interaction with the installation?
- c) How and what did you feel during the interaction?

#### 2. MOVEMENT

- a) How aware were you of your bodily posture and movement through the space?
- b) Did the way you moved through the space have any effect on how you experienced the exhibition space? Did you perceive the space as a public art gallery or more as a private space, and why?
- c) Did you experience a connection between the sense of touch and the sense of movement?

#### 3. RELATIONSHIP WITH THE SPACE

- a) How did the act of trying on the clothes make you feel in relation to the space around you?
- b) What about other people who were present: How did they influence on your understanding of the space and your bodily experience?

## APPENDIX NO. 4:

[In]Corporeal Architecture guided walk (full text)

*Dear Guest,*

*Welcome to my home!*

*It is not unusual—in the country where I grew up—to take off your shoes after you enter the house, but I ask you, if you wish, to wear one of my body-clothes made for this occasion (on your right side).*

*If you take 1 step forward, you will find yourself in the small hallway. Immediately in front of you, you can see through to the living room, and the balcony with a view of the city and green hills. On the wall between the door in front of you that leads to the living room, and the door on your left that leads to the kitchen, is a mirror. It has been there for as long as I remember. When I was a teenager I used to step up on the bench across from the mirror—it was the only way to see how the outfit I chose for the night looked on me.*

*On your right is the bathroom with bathtub, washing machine and toilet. It is quite small. The cold white halogen light is stark and annoying, as it has always been. Under this light you can see even the tiniest flaw on your face. It used to make me feel insecure. If I am honest, it still can.*

*This is probably your first visit to my apartment. Please take 3 more steps forward to enter the living room. We—my family and I—often enjoyed reorganising this space. The couch on your right side was usually there, but sometimes we would move it on the left side close to the wall, so you could see it when you enter the apartment. The walls were covered with paintings, and even though I knew all of them, I would examine each painting over and over looking for the details I missed before. Some of the paintings needed new frames and we took them off the walls. The wall on the left side has a wide “gap” that leads to the dining room. The shorter part of this wall which is closer to the balcony (right in front of you) has a small dent you can still feel if you run your fingers over the corner of the wall. I know it’s hardly possible, but I think it has been there from the moment I hit my head when I was four or five years old and fractured my eye-socket. I was playing with my baby brother, and I slipped from a small round chair, hurting both of us. I still have a scar above my right eye.*

*If you take 4 more steps forward, you will get to the balcony door and window, which are almost the entire length of the wall. Take 3 longer steps, and you will be outside, against the non-ornamental balustrade. On your right side is the hill, littered with two and three-story houses some of which have an unfinished façade. If you look straight forward you can see the city centre in the distance, with the famous hotel “Zlatibor” also known as “Sivonja” designed in brutalist style by Svetlana Kana Radević (an architect from Montenegro) in 1981. A few tall apartment buildings stand in red brick, alongside those cast in grey concrete during Tito’s time. Beyond that, a glimpse of “Stari Grad” built between 12<sup>th</sup> and 13<sup>th</sup> century. From the centre to the far left of the cityscape is “Zabučje”, a hill overgrown mostly with evergreen trees, and with dozens of scattered houses. When I think about this balcony, I always picture my father looking in the distance while smoking a cigarette.*

*If you go back inside the apartment (4 steps), and take 2 steps on your right, you will find yourself in a dining room. For some reason, instead of the living room, this was the space filled with indoor plants. On your right side is one large window, and one smaller. The view is almost the same as the one from the balcony. It’s been almost two decades since I had breakfast at the table watching bombs aiming to destroy communication relay on “Zabučje”. The flattened line of the right side of the hill still reminds me of that time.*

*The wall on your left side has a pantry door at the corner with the front wall. Filled with shelves from the floor to ceiling, the pantry is so small, but that didn’t stop my brother and me hiding behind the door while being in danger of getting hit directly in the head if someone opened it.*

*In the middle of the left wall is a gap for the kitchen door, but the door was never there. You can walk through it by turning on your left and taking 3-4 steps. This space is quite narrow with a stove and oven, working surface and the freezer on your left, a fridge, small working surface and a sink on your right. As a teenager I would just walk through the kitchen or grab a glass of water, or sometimes make a sandwich, while my younger brother was making amazing cakes just to avoid doing his homework.*

*When you take another 3 steps you will find yourself in the hallway again. If you want to leave, just turn left, take 2 steps, turn right at the entrance door and take another step.*

*However, if you wish to see the rest of my apartment turn on your right and take 2 steps to enter an even smaller hallway that leads to two bedrooms and small toilet. As an architect I have a strange relationship with toilets and bathrooms—during my studies, fitting these spaces into a designing plan of any kind of building, was a real problem. But real toilets were also spaces of discovery where “eureka” happened all the time. It probably sounds awkward, but this tiny*

*toilet on your right side was a special space for me—I've read so many books in there; and in one moment I even turned it into a dark room where I developed black and white photographs and films.*

*In front of you is the door that leads into the room where my brother and I grew up. It went through many changes over the years—in one moment it was divided by furniture into two “rooms” to create private space for both of us. If you take 3 steps forward, you will find yourself in my brother’s “room” where many fights and arguments happened. Another 3 steps in front of you is a big window with a view to the forest across the street and this apartment building. It gets beautiful, now in winter time, with the first snow, and in springtime when it grows fresh new leaves. If you turn on your right, taking 4 steps you will find yourself in what used to be my room. In 2 more steps you get to the window that also looks over the city and “Zabučje”. The closest building you see is where I spent almost every day over the course of last three years of my high school, drawing, painting and getting ready for the architecture entrance exam. I was sitting at my desk right here where you are standing, trying to do homework while waiting for the lights to turn on so I could join my friends. There used to be a storage box for the bedding on the right side of the desk, which I used to keep all of my drawings.*

*There is only one room left for you to visit—it was my parents’ bedroom until my father passed away last year. Just take 4 steps back, turn left and walk another 5 steps until you find yourself in the hallway again, and then take 2-3 steps on your right.*

*This room holds many memories, both happy and painful—from the early childhood when I enjoyed jumping on the bed that was in the middle of the room and opposite the windows, because it was the best one in the house to do jumping on, to the more recent times when I spent two months in this room with my mother on her deathbed. It feels strange to find my brother’s clothes in the closet behind the door instead of my mother’s and father’s.*

*This is the first time this room has lot of light. It has been always dark even though it gets lot of morning sun—big wardrobe that you can see across where you stand used to be close to the wall on your right covering half of the bigger window and making a big shadow in the space. On your right side, 6 steps further, you can see the same windows as those in the dining room, but the view is completely different. You can see only forest, and if you bring your face really close to the window and look on your right side you can also see parts of the buildings from this neighbourhood.*

*If you wish you can spend more time here, in my apartment, exploring the space. If not, just take 6 steps back, until you get to the door, turn left and take 2 steps, turn right and take another 5*

*steps to the first hallway. You can see yourself in the mirror on your left side. Take another step forward, turn on your right and take another step, until you find yourself outside of the apartment. Before you leave, please leave the body-clothes on the hanger.*

*I hope you have enjoyed this visit!*

*Thank you for being my guest!*

*Come again!*

## APPENDIX NO. 5:

*Article [In]Corporeal Architecture: On the Clothed Body and Architectural Space, published in AM Journal of Art and Media Studies, Issue No. 18, on April 15, 2019.*

Link: <http://fmkjournals.fmk.edu.rs/index.php/AM/article/view/302>

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### **[In]Corporeal Architecture: On the Clothed Body and Architectural Space**

**Abstract:** In this paper, I will discuss the clothed architectural body and how it simultaneously experiences and constructs architectural space. For this purpose, I will analyse *[In]Corporeal Architecture*, an art experiment that I conducted at an outdoor exhibition space called *Testing Grounds* in February 2018 as part of my current PhD studies in Melbourne, Australia. *[In]Corporeal Architecture* challenges relationships between the body, cloth and architecture. To address this complexity, I draw on Gins and Arakawa's book *Architectural Body*.

**Keywords:** architectural body; incorporeal space; corporeal space; clothed body; Gins and Arakawa; smooth and striated space;

*[In]Corporeal Architecture* is a participatory installation that presents an architectural space based on my childhood apartment in Užice, Serbia; it offers a corporeal experience of that space without any actual architectural elements such as walls, columns or ceilings. In other words, the apartment I grew up in is presented incorporeally through an architectural atmosphere created by a written description. The short text about the space, the step-by-step instructions of how to move in it, and the textile casts of my clothed body – my *body-clothes* – are designed to shape the viewers' experience of the installation. The work was exhibited as part of the curatorial project "Double Bind" in which each invited artist was asked to randomly select an artist whose work was then expected to subsequently influence the creation of a new work by the participating artist. I selected the Australian artist Jaye Scott Early who is interested in confessional art; subsequently I recognised something absent from my own practice: the personal and intimate. This led me to the decision to work with two personal spaces – my family apartment back in Serbia, and the textile casts of my torso. Elements of these personal spaces are constructed in a series of texts that perform short stories about my own memories of that space. The black textile casts serve as another form of personal space I share with participants, being the principal colour of my wardrobe.

In this paper I will first explain the concepts of corporeal and incorporeal architecture I use in this analysis, focusing mainly on the incorporeal. I will follow this with the idea of architecture as a smooth and striated space, before proceeding to explore the concept of the architectural body – introduced by Madeleine Gins and Shusaku Arakawa (2002) in their book *Architectural Body* – that demonstrates how the two are in fact inseparable. In the rest of the paper

I will focus on how the *[In]corporeal Architecture* installation produced architectural bodies, both for participants and myself.



Fig. 1: Body-clothes

### **Theoretic Approaches to [In]Corporeality and Architecture**

For researcher and architect Maria da Piedade Ferreira, “corporeal architecture” is a responsive design and educational model that aims to create corporeal experience as a response to the properties of architectural space (2011). Likewise, architect and theorist Juhani Pallasmaa (2012) highlights that there is a continual synergy between our moving bodies and the environment, and as a result, architecture is “a projection of the human body and its movement through space”<sup>1</sup>. Pallasmaa’s writings on the body and phenomenology in architecture are influenced by the philosophers Edmund Husserl and Maurice Merleau-Ponty who both recognised the importance of the body and its movement in the perceptual processes. Husserl (1989) defines the body as a moving and sensing surface situated between the inner subjective world and the outer material world. In contrast, Merleau-Ponty (2013) considers the body to have a more sophisticated relationship to its surroundings: “to be a body is to be tied to a certain world, and our body is not

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<sup>1</sup> Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Manchester: Wiley-Academy, 2012), 49.

primarily in space, but is rather of space.”<sup>2</sup> In his essay *Merleau-Ponty on body, flesh, and visibility*, philosopher Taylor Carman (2012) refers to Merleau-Ponty’s idea of the moving body as a base for how we act and experience the world around us.

As Husserl, Merleau-Ponty and Pallasmaa suggest above, both *corporeal architecture* and *incorporeal architecture* are experienced through the moving body. In my installation, *corporeal architecture* is not a design model in the sense da Piededa Ferraira proposes, but rather an architectural space that is constructed spatially through certain material, physical elements. Whilst *Testing Grounds* is physically represented by the grid-organised columns and exhibition rooms (see figure 2), in contrast, the architectural space of my apartment is presented conceptually and described in a written text. I align *corporeal and incorporeal architecture* with what philosopher Elizabeth Grosz refers to as *materiality* and *ideality* – *materiality* as a material and *reality* as a conceptual aspect of our environment. In her book *The Incorporeal: Ontology, Ethics, and the Limits of Materialism*, Grosz (2017) summarises the relationship between materiality (*corporeality*) and ideality (*incorporeality*) as two ways to consider how the world is arranged:

Ideality is the capacity of materiality to represent and expand itself [...] Ideality enables materiality to be in touch with itself, to be autoaffective, which is the condition under which materiality can complexify itself, can give rise to life in its varied forms and to the technological and artistic inventions and transformation of matter that life enables.<sup>3</sup>

Grosz points out that *ideality* or *incorporeality* makes *materiality* changeable. Similarly, architectural atmosphere changes the built architectural space and allows it to be experienced in a different way by anyone who inhabits it. In the context of my research, *corporeal architecture* is not separate from *incorporeal* (as *ideality*) but (re)shaped by it, as will be elaborated upon in the following subsections.

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<sup>2</sup> Maurice Merleau-Ponty, *Phenomenology of Perception* (New York: Routledge, 2013), 150.

<sup>3</sup> Elizabeth Grosz, *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (New York: Columbia University Press, 2017), 251.

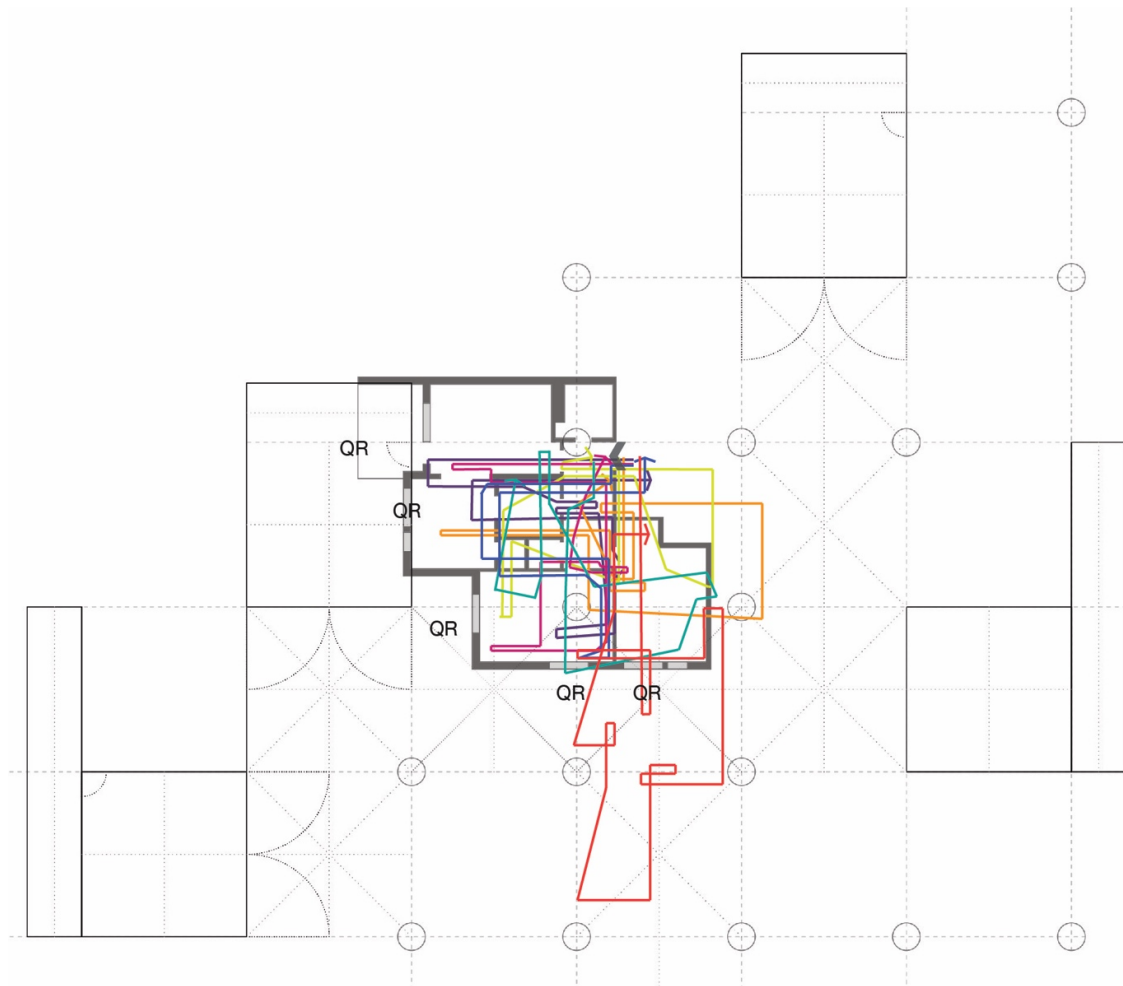


Fig. 1: Plan of Testing Grounds with the plan of the apartment. Coloured lines show the approximate paths of the participants

### Incorporeal Architecture

The square brackets appear in the title of my installation in order to highlight the *incorporeal* aspects that are always present in *corporeal* architecture. However, I am more interested in how the *corporeal* and *incorporeal* spaces overlap rather than how they differentiate. The “corporeal” indicates the importance of the corpus (Latin for the body) or the physical, material elements of architecture, while ‘incorporeal’ implies something abstract, immaterial and inanimate, even ideal.

*[In]Corporeal architecture* relates as a concept to an architectural atmosphere and conceptual architectural space. It is not created physically using typical architectural elements (walls, floors, ceilings) but is shaped bodily through memories and previous corporeal experiences. Situating my installation in space with a specific atmosphere, I provide visitors with an opportunity to experience the corporeal architecture of the space concurrently with the incorporeal architectural space as described in detail in a written text. The text, consisting of short personal stories, takes the form of a guided walk and is intended to keep visitors focussed on their

bodies, simultaneously contributing to the feeling of the architectural atmosphere. According to Pallasmaa (2014), the perception of an architectural atmosphere relies on the body and is always an embodied experience.

The participants performed an essential role in shaping the space of the *[In]Corporeal Architecture* installation. This space physically existed only in relation to the participants, since the only material elements that define it are three hanged body-clothes. The installation was situated within and in relation to, but not defined by, the constructive elements of *Testing Grounds* – the grid of steel columns and beams. For the bystanders it might have even looked like the installation did not exist; this impression naturally changed when one or more people wearing the body-suits entered the immaterial space of the apartment.

In *[In]Corporeal Architecture* the clothed body thus becomes material for the production of architectural space. The becoming of architectural space is performed through at least two occasions. The first one is when the participants stand still to read the text. For me, the visitors' bodies, dressed in similar black body-clothes, resemble Greek caryatids who support the marble beams and ceiling, with the distinction that the participants' bodies indicate corners of immaterial rooms (see figure 3). The second occasion occurs during the participants' walk. Each person took a slightly – some even drastically – different route through the apartment despite having received exactly the same guidelines. From experience, I suggest these variations depended on the participants' own body techniques of walking: for example, the length of steps and their overall orientation in space. The moving bodies outlined different rooms of the apartment and were rendered more tangible for those who observed the performance from the outside (see figure 2). Based on my observation, I propose that by looking at the participants' bodies, not only in movement but also when in stillness, it is possible to imagine the sizes and shapes of spaces they are making.



Fig. 3: The participants wearing body-clothes (video stills)



Fig. 4: The participants starting their walks (video stills)

### Architecture as Smooth and Striated Space

The existing architectural space of *Testing Grounds* in Melbourne and the newly created spaces of *[In]Corporeal Architecture* installation share features of smooth and striated spaces as described by philosophers Gilles Deleuze and Félix Guattari (1987) in *A Thousand Plateaus* as follows: “In contrast to the sea, the city is the striated space par excellence; the sea is a smooth space fundamentally open to striation, and the city is the force of striation that reimparts smooth space, puts it back into operation everywhere, on earth and in the other elements, outside but also

inside itself.”<sup>4</sup> The smooth and the striated space are different in nature, but have a complex, interdependent relationship – the smooth is constantly being transformed into the striated, and striated is constantly being converted back to the smooth. The *smooth* or nomad space is amorphous and nonformal, nonmetric, directional, close-range, haptic – it is space of distances. On the contrary, the *striated* or sedentary space is formal, metric, dimensional, optical, space of distant vision, and of measures, assigned breaks and properties.

The *Testing Grounds* exhibition venue, both as a built architectural space and as a part of the existing city, possesses some obvious features of the striated. It is a metric and dimensional space, defined by standards and modules – the entire space is organised in a 6-metre square modulated grid. Conversely, the space described in the text – and recreated by taking a guided walk in *[In]Corporeal Architecture* installation – is the incorporeal, atmospheric space of action. Despite being deprived of the material architectural elements, and apart from columns and surrounding indoor exhibition spaces already present at the location, this is haptic space experienced corporeally. Deleuze and Guattari (1987) describe smooth space in a similar way: “Smooth space is filled by events or haecceities, far more than by formed and perceived things”<sup>5</sup> The walk that is part of the artwork is directed by steps that at first can be understood as some kind of a dimension. However, the ‘dimension’ of the steps is neither a metric or predefined but depends on the participant’s body; therefore it does not define the installation as the striated. Whilst the text suggests breaks or stops – as in striated spaces – these were previously chosen only to bring more focus on the corporeal, haptic experience of the particular space of the apartment, and not to define the duration of the experience. The participants were free to take a break or to stop the guided walk whenever and wherever they wanted, as it did not deprive them of the experience of the artwork.

The guided tour text suggests how to begin a walk:

Dear Guest,

Welcome to my home!

It is not unusual – in the country where I grew up – to take off your shoes after you enter the house, but I ask you, if you wish, to wear one of my body-clothes made for this occasion (**on your right side**).

If you take one step forward, you will find yourself in the small hallway. Immediately in front of you, you can see through to the living room, and the balcony with a view of the city and green hills. On the wall between the door in front of you that leads to the living room, and the door on your left that leads to the kitchen, is a mirror. It has been there for

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<sup>4</sup> Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Bloomsbury Academic, 1987), 481.

<sup>5</sup> *Ibid*, 479.

as long as I remember. When I was a teenager, I used to step up on the bench across from the mirror – it was the only way to see how the outfit I chose for the night looked on me. On your right is the bathroom with bathtub, washing machine and toilet. It is quite small. The cold white halogen light is as stark and annoying, as it has always been. Under this light you can see even the tiniest flaw on your face. It used to make me feel insecure. If I am honest, it still can.

This is probably your first visit to my apartment. Please take [three] more steps forward to enter the living room. We – my family and I – often enjoyed reorganising this space. The couch on your right side was usually there, but sometimes we would move it on the left side close to the wall, so you could see it when you enter the apartment. The walls were covered with paintings, and even though I knew all of them, I would examine each painting over and over looking for the details I missed before. Some of the paintings needed new frames and we took them off the walls. The wall on the left side has a wide “gap” that leads to the dining room. The shorter part of this wall which is closer to the balcony (right in front of you) has a small dent you can still feel if you run your fingers over the corner of the wall. I know it’s hardly possible, but I think it has been there from the moment I hit my head when I was four or five years old and fractured my eye-socket. I was playing with my baby brother, and I slipped from a small round chair, hurting both of us. I still have a scar above my right eye. (Sample from the guided walk text)

Whilst the start and end point of the walk usually occupies exactly the same physical space, they can still be different for each visitor. This greatly depends on the individual’s sense of orientation in space. After putting on the body-clothes some visitors turned around with a look of confusion, like they were looking for a guiding sign or a landmark to tell them where to go (see figure 4).

In unison with an individual length of steps, the orientation of the starting point for the walk determined the experience of the architectural space for each participant. Their bodies defined various *incorporeal* architectural spaces within the existing physical exhibition venue. These spaces all possess features of smooth spaces. Considering that the *[In]Corporeal Architecture* installation is also contained within the existing exhibition space, it also merges with the striated space of *Testing Grounds*. To sum up, the materiality of *corporeal* architecture and the ideality of the *incorporeal* are similarly connected as both smooth and striated space. Every *corporeal* architecture contains *incorporeal* within itself. When the *incorporeal* appears in spaces that are not designed as architectural – for instance in art defined spaces – they also become architectural spaces through the *incorporeal*.

## **Architectural Body**

In their book *Architectural Body*, Gins and Arakawa (2002) extensively elaborate on the relationship between the body and its environment. The existing ‘union’ between a person and their architectural surround is what they call the *architectural body*. For Gins and Arakawa, a *person* is a more convenient word for the term ‘*organism-that-persons*’. This is because Gins and Arakawa believe it is not possible to define where an organism ends and a person begins. Consequently, they introduce the term *organism-that-persons*, stating that the ability of an *organism-that-persons* to self-articulate and define its close environment is determined by the movement of that person.

There are similarities between the Gins and Arakawa’s idea of the architectural body and the understanding of the body in contemporary cognitive science. For example, the biologist and philosopher Francisco Varela (2017) highlights the importance of coordination between the mind and the body for an embodied experience to become. Furthermore, in his discussions about the embodied cognition, philosopher Andy Clark suggests that “[t]he human mind [...] emerges at the productive interface of brain, body, and social and material world.”<sup>6</sup> In *The Extended Mind* (1998) Clark together with David Chalmers, argues that the environment has a critical role in cognition development. The connection between the mind (and the body) and environment that surrounds the body – the external coupling as Clark and Chalmers define this linkage – is in the centre of the core cognitive process they call extended cognition. “[T]he brain develops in a way that complements the external structures, and learns to play its role within a unified, densely coupled system.”<sup>7</sup>

Significantly, my installation refers directly to the third chapter *Architecture as Hypothesis* in *Architectural Body*. In this chapter, Gins and Arakawa, use a conversation to *create* an architectural space of the house. The ubiquity of the architectural body, which creates the world, is one of the topics of dialogue that Gins and Arakawa have with their guests Robert and Angela – everything that is in close proximity to the body is called a *ubiquitous site*.

ROBERT: [...] And with every step, I feel and see a bobbing horizon, a low one, a horizon that I look down to actually. As I carefully dole out the movements that constitute this step I am taking, using tiny haulings-up and miniscule pushings-through to lift my right leg, I see being added to a room – a room? – that moments before had within it only a single couch leg, what I make out to be your foot, and Angela’s frame from her shoulders on down. Angela, I cannot believe how much you are swaying.

[...]

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<sup>6</sup> Andy Clark, *Supersizing the Mind: Embodiment, Action, and Cognitive Extension* (Oxford: Oxford University Press, 2010), 218–19.

<sup>7</sup> Andy Clark and David Chalmers, “Extended Mind,” *Analysis* 58, 1 (1998): 12.

GINS: This is a ubiquity of you [...] inclusive of you [and] your power to compose a world and be in contact with it [...] inclusive of all contact, of whatever variety, you have with the world.<sup>8</sup>

The nature of the clothes, not only as the closest space to our bodies,<sup>9</sup> but also as an intimate space,<sup>10</sup> defines it as a ubiquitous site too. In the chapter of *The Minor Gesture* about Japanese fashion designer Rei Kawakubo, *Dress Becomes Body* philosopher and artist Erin Manning (2016) argues that Kawakubo, guided by her motto ‘break the idea of clothes’, creates *procedural fashioning* which follows Gins and Arakawa’s concept of *procedural architecture*. In the process of ‘fashioning’, the body and environment collaborate to challenge the limits of a dress, but also of the body. In *[In]Corporeal Architecture*, it is most obvious in the body-clothes that question the boundary between the body and the clothes. The body-clothes appear to be a simple dress made of cotton, simultaneously as they appear like the body – my body – wherever the textile used in making was strengthened by transparent epoxy resin (see figure 1). It is impossible to determine where the body starts and the dress begins, or where the dress begins and the body starts. Similarly, the body-clothes partially transform the body of the participant wearing these textile casts of my own body.

### **The Architectural Body of the Participant**

In Gins and Arakawa’s experiment, Angela and Robert were active participants in the making process of the architectural space. Not only did they respond to the materials of the house that Gins and Arakawa invited them to experience, they also engaged with space through the body movement and the conversation with each other. Likewise, *[In]Corporeal Architecture* participants were in a constant dialogue with the surroundings to experience and create architectural space.

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<sup>8</sup> Madeline Gins and Shusaku Arakawa, *Architectural Body* (Tuscaloosa: University Alabama Press, 2002), 33–34.

<sup>9</sup> Lars Svendsen, *Fashion: A Philosophy* (London: Reaktion Books, 2006), 77.

<sup>10</sup> Tijen Roshko, “Second Skin: Intimacy, Boundary Conditions and Spatial Interactions,” *Design Principles & Practice: An International Journal* 4, 1 (2010): 71–83.



Fig. 5: Movement of the two participants reading the same guided walk, but taking a different path (video stills)

In regard to the space-making process initiated by the text and body movement, there is another unusual moment in the way participants interacted with *[In]Corporeal Architecture*. In the video recording stills above, a couple enters the space separately as two individual (architectural) bodies with a different pace of movement and distinctive interaction with the body-clothes. They continue the walk together as one architectural body, before taking a separate path again – they talk, take a few steps; in one moment they even start walking in the same rhythm and harmony of movement (see figure 5). These two bodies start as two separate *organisms-that-person*, only to become more synchronised and united in the movement wherein for a brief moment they appear as one architectural body. Soon after they become separate again, they become two architectural bodies informed in a different way by the same text and same surrounding physical space. This example illustrates the importance of the social aspect of the walk to the way we comport ourselves in architectural spaces. Philosopher Mark Johnson (2017) acknowledges the social context when he assigns five principles of embodied theory based on the works of philosophers and psychologists William James and John Dewey: “Embodied cognition is often social and carried out cooperatively by more than one individual organism”.<sup>11</sup> This example of the couple who participate in the artwork illustrates this cooperation between two *organisms-that-person*. After putting on the body-suits, they start reading the text together. They look around the *Testing Grounds* as if searching for a clue which would tell them where to start their walk (see figure 4, bottom row images). Upon deciding the direction of the walk, they

<sup>11</sup> Mark Johnson, *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding* (Chicago: University of Chicago Press, 2017), 69.

continue the tour together. It is only after they get back to their reading, that they finally commence their individual experience of the *[In]Corporeal Architecture* installation.

Another principle of embodiment theory according to Johnson (2017), that is also relevant for my discussion here, is the dependence of embodied cognition on the active relationship between an organism and its environment. In *Architectural Body*, Gins and Arakawa explain one aspect of this relationship: “There is that which prompts (architectural surround) and that which gets prompted (organism-person). The features of the architectural surround prompt the body to act.”<sup>12</sup> However, after observing the participants of the *[In]Corporeal Architecture* installation, it appears that the opposite is possible too – an organism-person in movement prompts the existing architectural surround to transform into a new one. This change is only temporary and lasts as long as the participant’s guided walk.

The text that describes my apartment performs the role of an external environment and forms a coupled system within the mind. Clark and Chalmers (1998) argue that unlike experiences, other cognitive processes, such as beliefs, are influenced by the environment. One of the participants, who made multiple mistakes in the left-right orientation of space, consequently had a drastically different walk than other participants, and expressed her surprise at the size of my apartment. She experienced it as much larger than it really was. The perception of the space for this participant was influenced not only by walking but also by the external environment – language in the form of text. This suggests that the experience of built environment extends and partly takes place in the external environment.

Additionally to language, cognitive processes, as proposed by social psychologists, Hajo Adam and Adam Galinsky (2012) in *Enclothed Cognition* are also influenced by clothes: “when a piece of clothing is worn, it exerts an influence on the wearer's psychological processes by activating associated abstract concepts through its symbolic meaning – similar to the way in which a physical experience, which is, by definition, already embodied, exerts its influence.”<sup>13</sup>

In *[In]Corporeal Architecture*, the body-clothes symbolise and represent one body: my body, and all three pieces that the participants could wear look similar, even though they do not each depict my entire torso (see figure 1). As the body-clothes are casts of my specific body, they do not fit the participants’ bodies very well. In fact, they do not even fit my own body perfectly unless I press it against my torso. As a consequence, the unfit casts enhance the feeling of any wearer’s body in movement. The ‘unfitness’ of the body-clothes is particularly obvious with participants who have a stronger physique than me. On their bodies, the black body-cloths look like small-sized vests made of solid material. As one of the male participants described it: the body-cast felt like armour. Furthermore, these “dresses” just like real dresses embody something

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<sup>12</sup> Gins and Arakawa, *Architectural Body*, 64.

<sup>13</sup> Adam Hajo and Adam D. Galinsky. “Enclothed Cognition,” *Journal of Experimental Social Psychology* 48, 4 (2012): 919.

about who I am. Through the act of dressing and wearing, my body is being shared with other people. Philosopher Iris Marion Young (2005) describes how women share identities when they share clothes with other women. When she imagines herself trying on an outfit, she also imagines a place where her fantasy will take place. In a similar way to this identity play, the body-clothes in *[In]Corporeal Architecture* can be interpreted as an opportunity or even an invitation for visitors of any gender to assume a new identity – mine. When more visitors participate and dress in the body-clothes, like in cosplay or a Halloween party, they are playing the role of another person. However, the body-clothes do not become a fantasy in the way Young illustrates in her essay. This is primarily because participants are not observing or imagining themselves as someone else – they immerse into the dress only to experience the architectural space described in the text.

My observations of the visitors who participated in the artwork, and my own experience of engagement with the artwork as a member of a group, leads me to claim that dress is more than a symbol of identity. According to sociologist Joanne Entwistle (2000), dress and its practices also situate the body in a social context that has its own constraints and rules of behaviour. Dress as a personal and social experience is “an important link between individual identity and social belonging”<sup>14</sup>. At the opening of the *Double Bind* exhibition, a few of my friends wanted to participate in my artwork and take a walk together with me. Despite not all of us wearing the body-clothes, but wearing black garments, it looked like we were following the same dress code. The friend who wanted the group walk was reading the text and taking us through space. Walking as one body dressed in black, we became what I would call, a social, architectural body consisting of six *organisms-that-person*. The nature of the experience each of us had was defined by activities we performed together, as a social group – we relied on the reader of the text, and each other during every step of the walk. Through cooperation we changed the *Testing Grounds*’ existing space and constructed a new social space.

### **My Experience of the Architectural Body**

Here I want to stress the becoming of the architectural body that happened when the body-clothes were in the making. My first idea was to capture the movement of the still body by making the imprint of my dressed torso – to construct directly onto the body and in that way ‘record’ what body can do. However, I failed in an attempt to document the movement of the ‘motionless’ body. This was for a few reasons, mostly technical in nature. Material I used at first for textile hardening did not work the way I expected, and it was difficult to coat the cloth with hardener while wearing it (on my body), and it required durational body stillness which did not give satisfying results.

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<sup>14</sup> Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press, 2000), 337.

Because of these complications, I had to include someone else in the making process. I was trying first to avoid involvement of another person because I wanted to have the first-hand experience of every step of the artwork. However, sharing the creative process made me more aware of the corporeal experience of making directly on the body.

It was strange to feel other hands making the shape of my torso on the top of my body. It made me focus on the parts of my body being touched and pressed upon to leave the imprint in the plaster. As the plaster bandage started to harden, the sensation of the hands that were going over my torso to make the cast changed to moving pressure that impacted entire areas or even my whole upper body. When the hardened plaster surface covered my entire torso, I felt the resistance to this new skin that permitted me to take a deep breath. It felt like this new layer attempted to capture the shape of the body that is in constant movement even though I was standing in the same spot in the house. But these minor gestures – a term borrowed from Erin Manning – of breathing, even of swallowing, as a physiological activity made me become more aware of the body by “activating new modes of perception”<sup>15</sup>. I felt like my body was becoming – not only through the action of other person making the cast – but also throughout this new layer, this new skin-cloth.

I recognised and experienced the quality of the body-clothes that Manning<sup>16</sup> assigned to art objects whose form is “felt more than actuali[s]ed” – *the feeling-form*, and how it moves from the object to the experience that becomes. I was standing in my new home in Melbourne, dressed in the usual black clothes, and dressed again in the solid plaster coat which at the same time reinforced and weakened my body as it limited my movement. I felt, I was far away from my family and close friends, the memorabilia of my life in Serbia and well-known intimate space of my apartment in Serbia. Surprisingly, I felt more grounded in the space. Perhaps my body recognised, before my consciousness had, the becoming a part of the material, corporeal architecture of the house. My body was being extended through the clothes and plaster cast further into the space of the room I was in, and transformed into this new, architectural body.

## Conclusion

Having in mind the starting premise of this paper – Gins and Arakawa’s (2002) concept of architectural body where the *organism-that-persons* and its surroundings are inseparable – and a relationship between corporeal and incorporeal space as smooth and striated, questions arise for further discussion about corporeality and incorporeality of the architectural body. My experimentations with, and observations of, the *[In]Corporeal* architecture suggest that art can generate a premise for the uncommon and unexpected relations our body makes with its

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<sup>15</sup> Erin Manning, *The Minor Gesture* (Durham: Duke University Press, 2016), 2.

<sup>16</sup> *Ibid*, 48.

architectural surroundings. *[In]Corporeal Architecture* created unique terms to observe the relationship *organism-that-persons* establishes with its environment in the process of becoming an architectural body. Yet, judging from the corporeal architecture of *Testing Grounds*, where the artwork was installed, it did not appear as if much of the new was happening at all; installation did not add new visible elements. It was the incorporeality of the text that described the apartment and guided the walk which established the body as an essential component of making architectural environment. The body, the architectural body, then, has a crucial role in establishing an interdependent relationship between the corporeal and the incorporeal space. The corporeal spaces we experience with our bodies and senses, and the incorporeal we construct according to our previous experiences and memories – memories as a reaction to existing architectural atmosphere – are ultimately entangled.

In the *[In]Corporeal Architecture* installation, already dressed bodies of the participants were dressed again in the body-clothes which affected how their physical identities were perceived. While the textile casts of my body seemingly invited the participants to symbolically take over my body during the walk through my apartment, this procedure allowed them simultaneously to construct one-of-a-kind incorporeal architectural space. This new space was a blend of elements of architectural space I intimately know and describe in the text and the architectural spaces that participants had experienced so far. The newly constructed incorporeal space further melds with the existing corporeal space of *Testing Grounds* where the artwork was installed, creating a new incorporeal space. Similarly to the continuous transformation of smooth to striated, and striated to smooth space described in *A Thousand Plateaus* (1987), corporeal and incorporeal spaces exist simultaneously. *Incorporeal architecture* is contained within, and it becomes in the *corporeal*, while the body, architectural body, remains in the centre of this transformative process.

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