CORNERED COMPOSITIONS

EXPLORING the CORNER of a ROOM as a METHOD of GARMENT CONSTRUCTION

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This work began as an exploration of the spatial qualities of awkwardness. It eventually evolved into a fixation on the three planes within the corner of a room, representing the safe haven for an awkward individual. The corner has successfully demonstrated the relationship between body, space and garment as a concept. Furthermore, the corner has proved to function as the ultimate tool for creating a sculpture with the integrated body.

The motive of this work is to spark interest and to provide an alternative criteria for what can be categorised as a sculpture. This new criteria represents functional interchanging sculptures that can be built around the body.

The limits created within this work have been key in formulating the problem, and to generate a wide range of results within a concentrated field to challenge the method. The ultimate limit has been the corner itself, which has been manifested into the ultimate opportunity.

This has resulted in a collection of examples all constructed through the method of the corner and finally bringing it to the body, effectively removing the corner from the space. This has created a mobile wearable space, that can be arranged according to desired fashion and shield awkwardness.

KEYWORDS:
CORNER, AWKWARDNESS, PLANES, BODY, INTEGRATED, LIMITS, SCULPTURE
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LINE-UP

Figure 1-9: Final line-up.
1 INTRODUCTION to the FIELD
It all began with awkwardness. How does an individual behave in a room when feeling awkward? Where would one prefer to stand, sit or simply be? For the awkward natured that would be in the corner of the room. The corner gives a certain comfort, the planes of the corner have the possibility to provide security and hug you into safety and offer a shelter for an awkward soul.

The corner is where the room becomes three dimensional, where the room gets its shape from. Can the physical corner of the room be used in garment construction and can furthermore, the corner be integrated with the human body?

The corner of the room was discovered when exploring the spatial qualities of awkwardness. Using the corner of the room the relationship between body, space and garment has been manifested into this single concept or aspect, the corner.

This project is not exclusively about the corner of a room, it is about much more, it will evolve in this thesis into an experimentation of the three planes within the corner and how they wrap around the body. Furthermore it is about the multiple utilities and properties the corner comprises of.

In this introduction the subject of awkwardness will be discussed and its spatial relations. The relationship between body, space and garment will by introduced and how it manifests into the concept of the corner, with a consideration to awkwardness. This will be supported with discussing the architectural concept of the Dutch art movement *De Stijl* with regards to its functional elements in design and expression. Finally the works of Joseph Beuys and his *Social Sculptures*, and the awkward nature of Anna & Bernhard Blume’s work will be introduced as suggestions of manifestations for the relationship between the body, space and garment.
1.1 the LOGIC of AWKWARDNESS
FROM the INTERNAL to EXTERNAL

Failure does not strike like a bolt from the blue; it develops gradually according to its own logic. As we watch individuals attempt to solve problems, we will see that complicated situations seem to elicit habits of thought that set failure in motion from the beginning. From that point, the continuing complexity of the task and the going apprehension of failure encourage methods of decision making that make failure even more likely and then inevitable. (Dörner, 1996, p.10)

Is there a logic to awkwardness? In the words of Singer, ‘rationality is the use of intelligence and reason to seek the truth objectively and without prejudice.’ Rationality is a widely used term and considered a logical term to recognise, however when pressed about defining its true meaning it becomes difficult to contextualise (Singer, 2001, p.3).

Then what do we consider as the logic for awkwardness? This directs the question to whether awkwardness is rational or irrational. Everyone has their own understanding of the context of rationality, what we consider the correct respond to a certain situation or action. Additionally, everyone has their rational and irrational reaction to awkwardness. This is a very personal subject even though most individual try to act as casual as possible about it. Rationality has had a place within the design world and the everyday, or as pointed out by Timothy E. Jones preface to Jones’s Design Methods:

As well as sharing the basic premise of the universal and collaborative character of creative action, both Jones and Beuys have sought to demonstrate how apparently irrational dimensions of the human personality can and should be seen as rational within an expanded view of personality and culture. The broader picture of rationality that embraces the cognitive and synthesising dimensions of feeling; the inherent place of chance within the order of everyday things; and the nonlinear dimensions of narrative can be traced back – as Beuys consistently argued – as an essentially Celtic frame of reference. (Jones, 1992, p.xiv)

The common understanding of awkwardness is that it is failure in some way. The individual has failed to act according to the current social standards of society and when this failure happens the individual must turn to a sub-guide of the code of conduct of our community for dealing with this awkwardness.

What is important to understand is that we are not the directors of our lives, we live by interference, we are programmed to react to other individuals actions. (Dörner, 1996). These reactions give the needed information for others to evaluate the situation, that in turn enables others to realise in advance what to expect next and how to react selves (Anon, 2004).

There is not one correct response to an awkward situation but non the less we have a code of conduct for each scenario. It might be appropriate to sweat or blush in certain situations but not appropriate to laugh nervously in the same situation.

The beginning and end of everything is the self, our internal world, where our thoughts, sensations and emotions are born. However, this is also the main campsite for human irrationality. This is where awkwardness is brought to life and eventually moved into the external world. The human awareness of the external world is a unique human quality and an authentication of our rationality (Singer, 2001).

Then there might be a logic to the irrationality of awkwardness, its about how you harness it.
1.2 the LOGIC of SPACE

It is usually defined as a three-dimensional expanse in which all objects exist or as an interval of distance or time between two points, objects or events. Therefore, space is a dimension of reality to which we are linked through the materiality of our own bodies (Gómez, 2014).

Then what is a corner? The concept of a corner can embody many things; it can be an angle where two sides or edges meet, a location or area regarded as remote or secluded, a force of power, to force an individual into a place or situation from which is hard to escape. Finally, it can represent control, to dominate a supply of a particular commodity (Online Oxford Dictionary, 2017). To analyse the corner as a space from different perspectives is an interesting approach to spatial awareness.

However, what constitutes as a corner of a room? The corner inhabits three surfaces and the three lines running between these surfaces [Figure x]. Usually representing two walls and either a floor surface or a ceiling.

As stated in the beginning of this chapter the reason for choosing to work exclusively with the concept of the corner was decided in regards to the concept of awkwardness. The reason for not exploring additional spaces related to awkwardness was in order to explore to the fullest extent the possibilities of these three planes and how they can be arranged and constructed.

The relationship between movement and space can be represented in the relation between body and space. Both of them represent different ends of the spectrum, the body representing movement and the space representing the power of the stationary. In this project the movement of the body and the static energy of the space will meet in the garment or in the middle of the spectrum. Its about merging these worlds together in order to create directed tension that can be worn on the body in the form of a garment.

The square is the finest expression of a spatial idea complete in itself. It represents an order of charged spiritual symbolism. All other rectangles, with their different sides, derive from the square but relax its law by expanding in height or width. (Munari, 2015, p.11).

Figure 20: Visualisation sketch of a corner.
1.3 the LOGIC of de STIJL

‘art is play, and this game possesses its own rules’

De Stijl, meaning The Style, was originally a Dutch fine arts magazine that was published between 1917 and 1931. The small group behind the magazine created a platform for kindred spirits and a forum for discussing new directions in modern art (Warncke, 1991).

De Stijl developed rapidly into an art movement and gained a cult following. The main points of De Stijl were; first of all to insist on the social role of art, design and architecture, secondly to believe in a balance between the universal and the individual, thirdly to support new technologies, and finally to demand that art and design have the power to change the future and the life-styles of individuals (Overy, 1991).

As stated by Gerrit Rietveld, a senior member of De Stijl, it represented a unit of construction or a formula. ‘A practical realisation was not always feasible. Function for me was always a thing by itself which I never overlooked, it is true, but it did not come into play until the construction and spatial exercises in De Stijl had been completed’ (Overy, 1991, p.83).

The relationship between mathematics and the objective truth led De Stijl artist to adopt geometry as a stylistic method to express objectivity and to see the mathematics as the equivalent of art. This meant that the use of art for utopian objectives meant that mathematical forms of language became important for De Stijl. As stated by many early contributing members; ‘In the same way that mathematics is the most obvious way of understanding things objectively, art is the most suitable way of feeling aesthetically’ (Warncke, 1991, p.83).

De Stijl provided a certain formula and a new way of seeing and living life with design elements as the ultimate guide to the new everyday.
1.4 the LOGIC of the BODY

DRESS and BODY as SCULPTURE

The simplest way of representing one direction in sculpture, corresponding to the straight line in drawing, is by means of a stick. A stick is of course always a three-dimensional object physically; but just as the breadth of a brush stroke does not ‘count’ in early drawing and painting, so the stick in sculpture is the product of one-dimensional conception, counting mainly in its direction and length (Arnheim, 1974, p.209).

The dressed body in today's society is virtually a necessity as encounters with dress absent form the body are strange and alienating as bodies are always dressed. Dress is also an important part of the presentation of the self, and dress has the prospect of being both the source of empowerment and shame (Entwistle, 2015).

However, what is our conception of an alternative way of dressing the body? Is it possible to dress a body in the space around it and in turn enhance the physical space of the body? Fashion can be considered both a concept and a phenomenon but the defining essence of fashion is change, therefore fashion is the perfect platform to challenge our perspectives (Kawamura, 2005).

The dressed body has the possibility to become a symbol for a situation, and in that sense, can tell the story of a social situation that has imposed itself upon the body. That effectively restricts the body to act or move in a particular way (Entwistle, 2015).

In this chapter the works of Joseph Beuys and Anna & Bernhad Blume will be introduced shortly as an interpretation of the relationship between alternative dress and the body.

Joseph Beuys was a German artist who practised in many fields in his career. His work ranges from traditional media to performances taking on a psychological, social or a political stand. Beuys works signals an era where art became engaged with social commentary and political activism. With these statements Beuys was ultimately blurring the lines between art and life, and fact and fiction. With these qualities in his work the code of ‘proper’ conduct and its effect on the collective obtained a more demanding role (Beuys, 2004).

Social Sculpture is a theory coined by Beuys in the 1970s based on the concept that everything and everyone is art and an artist. That every aspect of life can be approached creatively. As stated by Beuys, the objects he developed within the concept of social sculptures are to be seen as in transition:

My objects are to be seen as stimulants for the transformation of the idea of sculpture, or of art in general. They should provoke thoughts about what sculpture can be and how the concept of sculpting can be extended to the invisible materials used by everyone:

Thinking Forms – how we mould our thoughts
Spoken Forms – how we shape our thoughts into words or
SOCIAL SCULPTURE how we mould and shape the world in which we live:
Sculpture as an evolutionary process;
Everyone an artist.

That is way the nature of my sculpture is not fixed and finished. Processes continue in most of them: chemical reactions, fermentations, colour changes, decay, drying up. Everything is in a state of change (Beuys, 2004, p.9).

There are many different theories about what can be a sculpture. Is it something permanent or can it be temporary? Should it be able to change over time and evolve with the viewer or user? In order for this to be feasible the work needs to be packed with possibilities, whether it being functions or simply the possibility to decay. This will be discussed further in chapter 2.1.1 WHAT is a SCULPTURE?
Anna and Bernhard Blume formed the German collaborative husband-wife art duo who started their lifelong photo novel in the 1980’s. They come from the generation that followed the Dusseldorf activism created in the sphere of Joseph Beuys and the American Fluxus movement (MoMA, 2007). Their work is clearly situated within the absurd everyday and just as equally extraordinary situations. Their humorous deconstruction of these scenarios is the cornerstone of their aesthetics as well as declaring their interest in philosophical issues (Cowan, 2002).

The absurd and humorous nature of the Blumes’ work stems from their original staging of settings that inhabit the blur of motion that in turn gives the images its life. They deform and deconstruct the exaggerated reality and play around with the notion of rationality. With this they manage to relocate reality into the world of the imaginary (Artnet, 2018).

In their work Trans-skulptur, [Figure 24] they analyse the concepts of sculpture, space and transcendence in their signature humorous way. The series was created as part of a staged performance by Anna & Bernhard Blume and they wrote the following statement about the work:

Transcendence - how is it articulated today, at the ‘end of the grand narratives,’ after the end of metaphysics? Is there perhaps still today for sentimental references to something somehow completely different and beyond? In our time, transcendence is essentially a private matter ... and perhaps it is more likely to take us to a gallery or museum then to a house of God. How can we appease our inclination to transcendence today? If not through religion and philosophy, then perhaps through art? The early production of transcendentally inclined images - icons, for example - was still linked to prayer. What rules, commandments, or prayers guide us, the so-called art photographers Anna & Bernhard Blume, in times of aesthetic disorientation and overproduction? What art in general and for us in particular has to hold on to can be easily specified, but it is less easily done. It - art - should be of a nature that, on the one hand, evades metaphysical and ideological illusions but, on the other hand, does not forget or betray work on transcendence.

The answer to everything different and specific, for example, to medium, method, material, body and sculpture, to form and content, to meaning, significance... in short, to transcendence and its possible traces... That answer is ultimately left to you - as the viewer - and only you can experience it through the senses. So judge or laugh as you wish.

-Anna & Bernhard Blume, Summer 2011 (ArtNet, 2012).

Their photographs were always organised without audiences and before the camera alone and Trans-skulptur is no exception. In this photo-action series, the Blume’s interact with artefacts that strive to form a logical figure with the body. The body plays the role of the ultimate instrument for creating a sculpture (Cowan, 2002).

The Blume’s worked a great deal with the relationship between the body, the artefact and the space around the two. Whether it being designed pieces as in Trans-skulptur or simply the trees in the forest as in Hansel and Gretel [Figure 25]. These artefacts and the body manage to form a sculpture and to challenge the space around the body and how we perceive it in mundane situations that appear to have spun out of control.
2 MOTIVE
and IDEA
DISCUSSION

2.1 STATE of the art

To understand the social value of what we are doing, we need to study the process of creativity, rather than its outcomes. The word interest does not refer to an outcome established as operationally efficient or conventionally true, but to a relationship. Interest means to be between. Interest produces the desire to go beyond oneself. (Barret, 2007, p.17)

-As stated by Paul Carter in, Interest: The Ethics of Invention.

In the following chapter the motive of this work will be analysed and argued through works within the field.

Each subchapter will discuss one to three artists, their works and their ways of working. In the conclusion of this chapter it will be debated what has been learnt from these various works and what possible knowledge could be added to the field.
2.1.1 WHAT is a SCULPTURE?
HARRISON & WOOD and ERWIN WURM

John Wood and Paul Harrison, a Bristol-based artist duo that form Harrison & Wood, have operated an art practice since 1993. Their work comprises of mainly video works which include performances from the pair. There they work with installations, various settings and the movement of the body in relation to the surrounding architectures they have created. Their videos embrace one or the two of them doing a performative action in a certain setting. In most of their work they use built objects and the human figure and analyse how these factors interact with each other, the artefact and the human body (Tate, 2008).

Opposed to the work of the Blume’s, the settings of Harrison and Wood are simpler and don’t necessarily have a representative in reality. However, they work almost exclusively with mundane objects in what might appear rather as a television set. Their work often challenges a single movement or action that is documented in both video format and or photographs. What they strive for achieving is to challenge this interaction with the body and the artefact and how they function in a simple designed setting.

How they work their art into these confined spaces is admirable, these little cubes or settings get the expression of being large stages for their performance. They manage to create their own world within these spaces in their simple ironic humorous way.

Since the 1980s the Austrian born artist, Erwin Wurm, has strived to challenge the traditional notion of sculpture and what it can stand for. With his One Minute Sculptures, [Figure x] that document performances with film and photographs, he invites the observer to realise that actions are more powerful then solid objects. Wurm uses mundane things in his one minute sculptures and with these everyday objects he mixes in his characteristic humour, irony and absurdity. As Wurm has stated himself the main question behind his work is ‘is this an action or is this a sculpture - and when does one turn into the other?’ (Thea, 2012).

What is most mesmerising in Wurm’s One Minute Sculptures is this instant effect and how the temporary has been transformed into a permanent state through photographing. More importantly, he is challenging our perception of these everyday objects and how they can be used alternatively from their designed purpose. Therefore, two buckets and a body can become the perfect sculpture with a slight adjustment of the perception of things [Figure 31].
2.1.2 the EXTENDED BODY

REBECCA HORN and CRAIG GREEN

All the objects that surround us in the home or at our place of work are tending to become smaller and smaller without getting any less effective or functional. Apart from things which have contact with our bodies (chairs, beds, etc.), everything is on the way to becoming miniature (Munari, 1966, p.101).

The man has an inherited desire to challenge its boundaries and abilities. To be faster, louder, smaller or shinier, depending on the desired fashion at the time. Technology is everywhere and we are constantly being bombarded with the newest information and the most recent discovery for the better (Dunne, 2001). But what is this better? How does one define what is better and what is worse? Who and what is the criteria for progress?

The fascination with the prosthetic body has been apparent in the 20th century art world, with artists and designer expanding the body beyond its limits. These extensions of the body open up for new possibilities as well as new side affects. One can’t have it all, or can one? Rebecca Horn has focused on body-sculptures, prosthetics and masks extending and restricting the body for the majority of her career. Her works Movable Shoulder Extensions, Finger Gloves and Scratching Both Walls at Once [Figure 32-34], all play with the notion of prosthetics and extending the human body (Feuvre, 2016). All of these pieces seem they should make life easier or to enable one to accomplish a certain task, however they also all have the possibility to make life more complicated, in a beautiful way.

Horns work Finger Gloves consist of two black prostheses, one for each hand [Figure 33]. The rigid meter long gloves are made out of wood and fabric. The wearer or the performer has complete control over its movements with using their own hands and fingers. As has been states by Horn herself, they enable a certain distance at the same time as feeling quite intimate to the touch, because of their lightness they can be operated easily and the lengthened fingers intensify the sensation of the touch in the hand. ‘I feel myself touching, see myself grasping, and control the distance between myself and the object’ (Watling, 2012).

This notion of playing around with functionality and or complicating life is an interesting perception on design, that stems from the desire to make life better. With applying these fundamentals together one gets an outcome of a different reality. What could that reality be?

The British menswear designer Craig Green, has operated his namesake brand since his debut collection for Autumn/Winter 2013 at London Fashion Week Mens. Green draws a great deal of his inspiration from work-wear and cult inspired concepts. Each of his collections are based with simple signature garments with a dramatic twist in accessories and styling (CraigGreen.com, Nd).

For his Spring/Summer 2014 collection [Figure x], he based it on classic and simple garments but each of the outfits comes with a, what could be called, sculpture that the models carry in front of them down the runway. With doing this he has extended the body of his collection to a new dimension. The carried sculpture have however been developed in a similar colour and material as the outfit and therefore seems to be a part of the garment.
In his Spring/Summer 2016 collection the sculptural elements have a simpler expression [Figure 35]. He is working with softer colours and a flatter form of the sculpture, but it does however extend further from the body then in his SS 14’ collection [Figure 36]. These two collections of his show a wide range of the expression of his sculptures.

Both Rebecca Horn and Craig Green are working within this realm of the prosthetic body. Its about altering the human form, not necessarily for the better. It could be in order to achieve a certain task, as reaching something far away with Horn’s *Finger Gloves* or to create a complete flat tall expression on the front of the body and effectively hiding the body as Green has done in his Spring/Summer 2016 collection.

Both Horn and Green challenge the boundaries and the limits of the body and the space around it. They approach the subject from opposite ends of the spectrum, Horn coming from the conceptual art end, and Green approaching from the side of design and functional expression.

### 2.1.3 CODE of CONDUCT as SCULPTURE

**LUCY ORTA**

The British designer Lucy Orta has worked a great deal with the relation between body and space, particularly the relationship of the body and architecture, with an emphasis on social aspects as communication and identity. This can clearly be seen in her works as *Body Architecture*, *Refuge Wear* and *Nexus Architecture*.

Orta began the *Refuge Wear* [Figure x] series during a period of economic recessions in the 1990’s, creating a number of portable habitats or wearable shelters. The shelters or tents as garments should be inhabitable down to the smallest detail, for instance incorporating design element to minimise the effect of claustrophobia when wearing (Orta, 2003).

Because Orta is this attentive to detail she manages to keep the aesthetics just as strong as her concepts, the ethical and conceptual aspect are never disconnected from the aesthetic ones. (Pinto, 2003.) Following the *Refuge Wear* series came *Body Architecture* [Figure x], there Orta shifts away from the individual and to the community, or linking individuals together to form a network (Orta, 2003).
Both *Refuge Wear* and *Body Architecture* is about transforming textiles into portable architecture, therefore it is at the intersection of dress and architecture. Architecture and dress can be described as two different levels of contact that the body has with the outside world. Dress has the possibility to cover and contact the body to the fullest extent and architecture defines the space we inhabit. Therefore, the dress and the architecture are the limits in Ortas work. Ranging from psychological and structural limits, to being between the individual and society, and finally the personal and the public. (Pinto, 2003.)

How Orta establishes to touch upon the elements of social conduct and identity in her work is admirable. Her way of working with space within these social scenarios is interesting and how she manages to shed a necessary spotlight on her subjects. Her works portray an important social and political stance and set out to question the current normality within our society. More importantly, the way she is working with space on the body and breathing a new form to be worn by combining these two elements, shelter and a garment, are a significant factors to this study.

2.1.4 the CORNER as a FOLD

FRANZ ERHARD WALTHER and HÉLIO OTICICA

The craft of stitching as a medium in art has been used by countless artists and has growing in popularity in the later years. The method was initially frowned upon by the art scholars when the technique first became recognised around 1960. Franz Erhard Walther started using stitching in his art at that time and became a then called ‘fabric artist’. Several highly influential artists at the time were sceptical towards the technique initially, as craftsmanship should never be used in art (Upchurch, 2015). This was a popular opinion amongst artist as Joseph Beuys, who referred to Walther as a tailor after switching to the sewing medium. As stated by Walther the main reason for choosing to work with such an unorthodox medium at the time was to remove him self from art history (Obrist, 2014).

In 1963 Walther began to call on volunteers to ‘activate’ his sewed sculptures [Figure 42]. He was creating a path that a great deal of artists and designers would be following down behind him, even Joseph Beuys himself. As stated by Walther he often struggled to find the correct language to use for this new category within his work as it had not been developed properly before him (Upchurch, 2015).
The work of Franz Erhard Walther has influenced this project immensely. His way of working with fabric and stitching in its true simplicity to create his sculptures is outstanding. Subsequently, when the body has entered the sewed sculpture it becomes complete. Walther’s sculptures are to a certain extent, guidelines on how to make a body sculpture. He has made a simple instruction manual in his sewed pieces. However, in order to become a sculpture the body needs to enter the work.

What does it mean to fold a frame? A frame is a limit a boundary, an edge. It establishes a distinction between an inside world and an outside world, and in so doing, focuses attention on the world that is framed. To fold a frame is to produce and simultaneously dispel distinctions between inside and outside worlds. It is to treat the liminality of the frame as a generative structure – a structure with which to fold (Small, 2016, p.1).

The Reo de Janeiro born artist Hélio Oticica worked with geometric abstraction ranging within mediums from paintings to participatory practices over the course of the 1960s. In his later works Oticica became more viewer orientated just as Walther did. They both strived to activate their work with the participation of the viewer (Small, 2016).

This invitation to the viewer can be seen in works as *Penetrables* [Figure 43], where he has created installations that the viewer is invited to enter. This is one of his many attempts to remove the painting from the wall and to the middle of the room, and then invite the individual to enter the ‘painting’. He wanted the viewer to become engaged and to physically interact with the art and by doing so moving art to the spare of life (Cotter, 2017).

It is clear that Oticica strived to break boundaries with his work and to challenge every limit he was given. Whether it being the tradition of a painting in a frame on the wall or challenging the role of an installation. As Oticica stated him self he wanted to ‘strike a fatal blow to the concept of the museum, art gallery etc., and even the concept itself of exhibition’ (Davis, 2017).

This ultimate art rebel achieved to create artworks that withstand the test of time and are even more popular and relevant today then when originally created.
2.2 the MOTIVE

Then what is a sculpture? According to Oxfords Online Dictionary it is ‘the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster’ (Oxford, nd). The artists discussed above have all strived to challenge this format and the traditional understanding of a sculpture. They have all managed to change the definition of what is a sculpture in their own way. With seeing these different approaches to a sculpture one might wonder, what can’t be categorised as a sculpture? What is the criteria for a sculpture today?

Another common denominator between these artists is that they all work with creating body-sculptures in some form, the human form is always incorporated, either to complete the work or invited to participate. Furthermore, the works above play around with being in transition or as Joseph Beuys stated about his theory Social Sculptures; ‘everything is in a state of change’ (Beuys, 2004, p.9). This change can be interpreted in the relationship between the temporary and the permanent. What should be temporary and what should be documented and made indefinite. This relationship can be translated into as ‘in a state of change’ or in transition. This is firmly linked to the interaction of the human body in all of the works.

With this stated, what motivates this project to come to life? It is not about adding objects into an already crowded world, it is not the intention to remake already existing artefact. The urge to create emerges from an increasing sensation of absence, incoherence and missed connections. Its about tying the loose threads that have been scattered around, the frustrated desire of connection (Barret, 2007). This involves sparking interest and that can be achieved with producing a new perspective on a subject, it might involve creating a slightly altered norm to a certain situation to get inspiration from a slightly altered reality. This enables designers to create for a new kind of customer, one that does not already exist, playing around with the relationship of fact and faction.

This can be construed as a form of value fiction. As explained by Anthony Dunne and Fiona Raby in Designer as Author in their book Design Noir: The Secret Life of Electronic Objects, value fiction can be seen as the opposite of science fiction, or when the social values are turned into fictional or unreal examples. This is done to challenge the viewer to question the social and cultural norms and why we consider these codes of proper conduct the guides to what is fictional and what is not. The aim is not to be negative but rather to engage a discussion between designers, the public and the industry about everyday life. This is achieved with developing provoking artefacts that set out to engage people through humour, surprise and wonder (Dunne, 2001).

The motive of this work is to spark interest, both with the individual and the public, and to challenge our mundane view of the everyday. Furthermore its about providing a new criteria for what a sculpture can be, a new criteria for functional interchanging sculpture that you can build around a body. This new criteria can attribute to the growing field of artist working within the sphere of the body, space and garment. Effectively adding another perspective on the matter and to hopefully spark someone’s interest that will evoke a reaction to add something to the subject themselves, as that is the true ethics of invention; to inspire.
3 DESIGN PROGRAMME

The design programme has been the definitive component in bringing this project to life. The programme has succeeded in generating new content and providing the project with new issues along the way, which in turn led to the ultimate problem to solve. (Koskinen, 2011.) In design that focuses on problem solving, constraints are viewed as an important factor in the characterisation of the issue, both as criteria for result and as a requirement specification. In addition to serving as criteria it is an important tool in understanding the set problem, as understanding is the first step in realising the problem. Constraints add structure and reduce complexity, it is the definitive tool for its defined purpose (ATELIER, 2011).

As in most constructive design research it works in a similar way as the interpretive social sciences where the main goal is to progress thinking and understanding. This way of thinking does not have to produce a new encounter or an entirely new concept. A new perspective of an issue is a valid and a contributing result (Koskinen, 2011).

These perspectives, and the constraints they originated from, all stem from a certain worldview and ways of experiencing reality. This would fall under the category of critical design, where a critique of an existing situation is being explored, the status-quo is not the only accessible reality. This is done with designing alternative social sculptures and questioning the current codes of proper conduct (Dunne, 2001).

The limits created for each project within this design programme have been key for this work, in order to generate a wide range of results within a concentrated field for each method carried out. The ultimate limitation has been the corner itself, which has been manifested into the ultimate opportunity. The following projects show the range in which the corner has been studied, how it was initially discovered and eventually analysed.

Figure 45-48: Example from the Design Programme.
3.1 the 1st PROJECT

the WALL, an INSTRUMENT for MOVEMENT

In an early work within the MA studies the method of articulating body movements and positions within ready-made clothing and plain cloth was being studied. The movement was being analysed with the absent human body and if it could be represented in order to be comprehensible by the viewer. This was done on a flat surface, or a wall, in order to get the hanging effect to exaggerate the movement within the garments and cloths. The movements being studied where motions and postures connected to the concept of awkwardness. The movements were initially studied with only using the body, then these movements were incorporated into the garments on the wall in a collage form [Figure 49-51].

Traditional and recognisable garment types where used in order to clearly articulate the movement within the garment despite of the absent body. When a typical shirt with a collar and cuffs is displayed one knows immediately where and how the body would be placed within it. Even though some of the compositions might seem strange at first, for example a movement the body might not be able to produce, it is however still readable as a bodily motion by the viewer.

After analysing these results, the question of if the same interpretation would be feasible with only using a square of cloth, came into the process. This was tried and tested, and eventually proved that the cloth needed further manipulation in order to express a motion or an individual with in it. [Figure 52-53] That was until the corner of the room was discovered. Within the corner the possibility of making the flat cloth three-dimensional was realised. Ready-made garments are already three-dimensional and therefore did not necessarily need the support of the corner in order to articulate a clear reference to motion. With using the corner, further possibilities were realised and made the experiment a success. The movement of the absent individual could clearly be imagined within the plain cloth [Figure 54].

These distinctive images and collages brought to life a range of individuals and even groups of people, interacting with each other on the plane of a wall as the ultimate instrument for movement.
Continuing on the path of awkwardness within a later project in the MA studies the objective of awkwardness in a spatial context was being studied. How does awkwardness behave in a space? That was when the corner was rediscovered in the sense of how an awkward individual would behave in a room setting. Where would the individual prefer to position or place himself? What is the spatial awareness of awkwardness? These thoughts led to the revelation that the corner was the place to be, the ultimate hotspot [Figure 55].

After rediscovering the corner a couple of different methods of using the corner were analysed in practise. These methods were all gathered around the concept of dressing in a corner or dressing a corner. They involved using both body and objects as well as using ready-made garments and different qualities of materials in the interactions with the corner. The methods additionally involved studying different connections to the corner and how to connect the space, the garment and the body all together.

### 3.2 the 2nd PROJECT

**INHABITING the CORNER**

Continuing on the path of awkwardness within a later project in the MA studies the objective of awkwardness in a spatial context was being studied. How does awkwardness behave in a space? That was when the corner was rediscovered in the sense of how an awkward individual would behave in a room setting. Where would the individual prefer to position or place himself? What is the spatial awareness of awkwardness? These thoughts led to the revelation that the corner was the place to be, the ultimate hotspot [Figure 55].

After rediscovering the corner a couple of different methods of using the corner were analysed in practise. These methods were all gathered around the concept of dressing in a corner or dressing a corner. They involved using both body and objects as well as using ready-made garments and different qualities of materials in the interactions with the corner. The methods additionally involved studying different connections to the corner and how to connect the space, the garment and the body all together.
3.3 the 3rd PROJECT
the SCHEME of the THREE PLANES

From 1978 and up to 1986 Franz Erhard Walther created his unique series of installations which he titled *Wallformations*. The formations were all created in canvas fabric in the colours red, yellow and black. The particular work of Walther referenced here in figure 70, is a part of his Wallformation series, *Gelbmodellierung* from 1980-'81. It is the largest piece in the series and in affect appears larger because of its bright yellow colour. The piece inhabits one corner of the exhibition space with different objects on the covered area. The wall is covered by the yellow canvas surface of 520 x 1100 x 60 cm size. 15 yellow squares are placed over the surface alongside two yellow coats and a suit. Finally, two yellow sticks are applied in order to activate the sculpture.

This work of Walther can be seen as a mixture of numerous medias, at the same time as it is an installation and a sculpture it is non the less architecture and a performance stage. Although the work is strongly dependant on the architectural site Walther has specified that it has the possibility of being a portable situation (Art Basel, 2015).

After discovering this work of Walther, it was decided to incorporate the three surfaces of the corner of the room into a method. With that in mind the elements of the previous project were still of high importance and were incorporated as well. This evolved into a method where a corner was constructed out of a textile material and then well known garment elements were added on [Figure 71-77]. This was supposed to generate an alternative shape to be worn on the body and to question further our association with known garment references.

Each corner was developed into a defined and well known garment type, that controlled the fabric adoption, the choice of garment elements and the selected details. One of the early examples was the t-shirt shown in figures 73-77. It has three of the same size planes which make up the walls of the corner, they are then stitched together to create the corner. After the corner has been assembled the two short sleeves, that are typical for a t-shirt were added on to two separate planes and finally the neckline was added on to the third plane.

When the corner is worn on the body, the body itself is what pulls the garment together and gathers it into a whole. Compared to when the three planes of the textile corner sit comfortably in its natural habitat, the corner of the room. This creates a certain tension between the body and the space, who wore it better? Who is it really meant for?
3.4 the 4th PROJECT
MOBALISING the CORNER

When analysing the final result in the previous project a couple of new issues appeared. The two main issues were; the corner seemed to be ending up in the same placement on the body in a great deal of the samples and therefore generating a similar result. Secondly the corner disappeared rapidly when worn on a body in many of the samples as well. This led to the final result being rather traditional and recognisable garment types. The ruling factor in controlling how the corner was worn in project three were the sleeves. This was the obvious issue to challenge in order to strengthen the expression of the work.

At this point it was decided to analyse the base of the corner further. This led to the alteration of the making of the corner from the beginning, or integrating functions into the base of the corner as attachments and loops to eventually insert a structure-base for the corner. This was incorporated in the form of different variety of sticks, poles and tubes. The base structure was added in order to see if the expression would change if the actual corner would be clearly visible and possibly hold on its own when worn. That would interchange the roles of the body and the space compared to project three, where the body was the ultimate factor of bringing the garment together.

Regarding the second issue in the previous project, that the final corner as a garment was too guided in ways of wearing, it was decided to make simpler compositions of the corner with no known garment elements. Finally it was determined to include an interaction with the body to explore the possebilities in wearing.

This new process begins with the making of the corner, the foundation. What the corner is constructed out of is generally the first decision, what material should it be? Should all the three planes be in the same material and colour? The material has a great impact on the expression in the interaction with the body. In the initial experiments the corner has no functions as openings within it. The corner consists of three surfaces stitched together and the attachments to these materials in the base of the corner are exceptionally important. Are they full tubes all the way through the three surfaces or are they smaller loops that only partially hang on the stick or tube? This has been tested in various ways [Figure 78-109].
These corner structures were then explored with interacting with a body. How could it be worn with only using the properties of the base of the corner and the material itself. After this initial interaction with the corner it was decided that further aids in wearing needed to be added. The general first step was adding on openings, to enable the body to enter the corner in new ways. Various openings were tried and tested, they ranged from being simple slits, holes and even squares, to being more complicated holes through folds of added on fabric or even openings added on top of the surface of the corner in order to have the opening outside of the corner.

This proved to be what was missing in the expression. With incorporating these raw elements and going back to the fundamentals of the interaction with the body and the material a needed balance was restored to the project.

Figure 94-109: Examples of interaction with corner.
3.5 CONCLUSION

The three planes of the corner have been studied in this design programme and how they wrap around the body in different ways. Furthermore, it is has been analysed how the corner can be worked differently in varieties of materials and colours, enabling different compositions to be developed for each piece. The relationship between the materials, techniques and the interaction with the body, that have been carried out for each example, are the cornerstone of this research.

As stated in chapter 1 Introduction to the Field, the origin of the corner came from the concept of awkwardness, where does an awkward natured individual place himself in a confined room? From there on it became a defined reputation of space and as a force of power. In this project the room and the corners within it have been the main setting and space, the typical sense of a room as a squared cube. The corner of a room has to consist of three surfaces in order to be a physical corner, two walls and the floor or ceiling. These three surfaces are then combined with three lines in their structure. All three rectangles are then assembled together on two of their four edges to form a corner. These surfaces have and will be a form of a square or rectangle. In order to stay true to the laws of the structure of a room it was decided early on to not have that as a variable.

When standing in a corner of a room it leaves you exposed in one way or another, it only has the possibility to cover you to a certain extent with its three parameters. When standing insecure in a corner one would stand with its back to the corner for safety. When turned around with the front of the body facing the corner, the world behind disappears and enables a ‘see no evil’ perspective of the surrounding environment. Which in turn enables a certain comfort. With creating a corner out of a flexible material, as apposed to concrete walls, one opens up for further ways of using the corner and consequently moving the corner away from the physical corner of the room.

As stated in the introduction of this chapter, the corner was chosen as the ultimate limitation to test. With adding these different components to the corner, for instance the base structure and openings, they have managed to generate a new perspective on the subject. All these new elements as attachments, ranging from full tubes to small loops, have proven to have a greater impact on this project then the corner itself. Its about the arrangement of these components and how they work with the body. ‘It does not have a simple objective anymore’ (Koskinen, 2011, p.165).
the aim of this work is to explore the corner of a room as a manifestation of the relationship between body, space and garment. Using the composition of the corner as an instrument for creating a sculture with the integrated body.
5 METHOD and DEVELOPMENT

Figure 118-119: Examples of Trial and Error.
5.1 the METHOD

In order to construct a new object we need a method, that is to say, an objective system (Cross, 2001, p.1).

Is there a need for creating new design methods today? In the timeless book Design Methods, Jones discusses the need for constructing new methods and more importantly, to break the boundaries of the traditional methods. He argues that the complexity of the modern man-made world needs more complex methods than a design-by-drawing scenario. Even though Design Methods has the potential of being outdated, being first published in 1970, it still poses relevant questions to the design community. In today’s design environment, consisting of countless objects to solve every problem, we must wonder if there is a necessity to create new things or should it rather be new ways to make these things. Then what is the true purpose of bringing new methods to the table, could the result not have been achieved with design-by-drawing or other traditional methods? Jones further argues this, as the new methods have not necessarily proved to be any better in solving modern design problems (Jones, 1992). But is that the true purpose of creating new design methods? To solve the problem better? This brings us back to the question of what is better and what is the criteria for progress, as was discussed shortly in chapter 2.1.2 the Extended Body.

With this stated one might wonder, what is a modern design problem? Does it even exist, or could it be extinct? Does the method have to solve something? Could it not add another problem to the equation in order to expand our perception of the problem? In the world we operate in today as designers we find that every problem seems to have been solved, and then some. Hence, designers need to find new creative ways to contribute to the ever-growing field of problem solving. That is when the quest turns into problem finding or simply creating a problem. This in turn creates a new criteria for progress, or what is considered better or desirable, both as a result and earlier within the design process or even the initial concept.

The method for this project was coined early on within the process of developing the design programme. The basis for this project was discovered in the 3rd project of the design programme, The Scheme of the Three Planes, with the basic formula of the corner and the planes within it. Then the project developed further in the 4th project within the Design Programme, when expanding it to the next level both regarding expression and theory, or mobilising the corner. After completing the explorations within the design programme it was about selecting shapes and experiments to take further. The interaction stage of the 4th project of the design programme was used as the main selection-pool for the future shapes of this collection.

The interaction stage was seen as the first toile, but can an image be seen as a criteria for definition? As stated by Redström (2017) it has its roots in how our visual culture has developed and therefore the image has sustained itself as a definition of form; ‘an image of something can be considered to be a definition of what the thing is’ (Redström, 2017, p.61). Therefore the images generated in the 4th project were selected with their shape and properties in mind and a garment was developed from that outcome.

The criteria for selecting the shapes, as in what is most important and what can be put aside, that has been done with incorporating a criteria for the design elements within each composition. This was done with setting boundaries, selecting particular things and elements for attention, and developing coherence within the final selected examples. This is something that all designers do, they select features from the world they have created and finally choose and identify areas of the concept they would like to be emphasised in the final framing of the problem (Cross, 2006).

This can be seen through the criteria of constraints as a method. The relationship between constraints and creativity is mysterious and an intriguing encounter. For creativity thrives in the tension between spontaneity and limitations, limits have the possibility to force spontaneity into a concentrated field within the project (ATELIER, 2011).

Then what can be interpreted as the objective system or the limits of this project? As was discussed in the Design Programme chapter the corner proved to be the ultimate limit of this project that eventually manifested into the ultimate opportunity. This was achieved in the way the construction of the corner offered endless possibilities in generating alternatives, both in composition and in wearing. As can be seen in figure x-x the main basic properties of the corner are as follows:
These are the fundamental properties of the composition of the corner, this will effect the overall outcome of the garment and its versatility or restrictions.

The secondary properties of the composition of the corner are then the added on elements, that would be further aids in wearing as openings or known garment references. This will pinpoint what the composition is and how the garment should be worn. This can be developed on different scales as in regards to the detail of the opening, perhaps it is simply a slit cut in the plane of the corner or taken further and a sleeve is stitched on. [Figure x-x]

The final examples that this project has created are all considered prototypes developed from the method. As stated above each piece represent certain properties that are of importance and they will be clearly stated in the DEVELOPMENT chapter regarding each outfit and its main examples.

The prototype or the artefact in design does not have to function, but rather to provide a theoretical consideration (Redström, 2017). However there is another side to the prototype, it serves as an important design act and in that sense goes beyond testing the theory itself. The process may be inspired by theory, but the prototype is an embodiment of design practice as every designer puts their spin on the method. Therefore, prototypes are an important test of design and not exclusively theory testing (Koskinen, 2011).

The quest for balance is something every designer and artist strives for, or as stated by Arnheim; ‘Balance remains the final goal of any wish to be fulfilled, any task to be accomplished, any problem to be solved’ (Arnheim, 1974, p.37). Balance can be accomplished through repetition or even colour, no matter through what medium, it is of high importance. Balance in this projects goes further then repetition and colour in this line-up. In some cases it is even about balancing a garment on the body in order for it to be worn. The corner has succeeded in providing balance to the method and creating an objective system to use as a criteria within the method and finally the field.

Before going into the detailed development of each outfit it is important to understand how the corners in this project have been constructed. That will be described in detail in the following chapter.

5.1.1 the ROLE of the PROTOTYPE

Design things are colourful, playful, and usually projective: they illustrate future possibilities. They also fail occasionally (Koskinen, 2011, p. 139).
5.1.2 how to MAKE a CORNER?

It all begins with the making of the corner, the foundation of every example. What the corner is constructed out of is generally the first decision, what material should it be? Should all the three plains be in the same material? The material has a great impact on the expression in the interaction with the body and on the general outcome. After choosing the material of the corner itself, the material of the base (the attachments), needs to be selected.

The material of the base of the corner is as important as the material of the corner itself. What colour is it? Is it stretch or stiff? Is it a full tube or small loops? This plays an important aesthetical role in the final outcome. The base material is stitched in when the corner is assembled therefore that needs to be defined early on [Figure x-x].

After creating the corner follows selecting the appropriate base structure to work with, they can be several different kinds. They can be both selected carefully before inviting the body into the process or a spur of the moment decision when interacting with the corner. During the interaction phase with the corner and the base structure it becomes apparent if the particular structure is the best choice or not for this corner. Then it is important use that instinct and adjust the base structure if necessary. It is essential to test out a couple of different base structures in order to see the variety the corner offers in wearing. After the corner has been created the only thing that can be changed easily is the base structure. Therefore the attachments need to be adjustable for different kinds of structures in order to be multifunctional.

This method does not relay on the concept of traditional pattern-making but strict measurements and work drawings. These measurements and guided illustrations navigate the making as a traditional pattern would. [Figure x-x]

This is how all the corners in this project have been created in its most basic form. This description applies to all initial experiments that were then eventually taken further and developed into the final outfits.
Figure 128-142: Examples of workbook development
5.2 DEVELOPMENT

‘from METHODS to MAKING THINGS HAPPEN’

(ATELIER, 2011, p.126)

In the following sub-chapters each outfit will be discussed and the development of its main pieces, as well as some selected significant undergarments. The discussion on each outfit will state where each shape originated from, what additional elements have been added in order to enhance a certain expression, and finally how the result and the development of the outfit changed during the making as nothing ever ends up as expected. Furthermore the properties that each corner consists of will be discussed and what these properties have to offer in wearing and expression. This will be discussed through the concept of a design rational throughout the process.
5.2.1 the LINE-UP

When selecting the initial shapes for the line up certain properties became important to highlight within a certain outfit. Here the development of the lineup and its editing will be described and illustrated shortly. The examples in the first line-up show the original shape selected and the initial criteria for selecting the shape. Then in the following sub-chapters the process of each outfit will be analysed in more detail.

1. The body is inbetween the corner without going through the planes
2. Structure worn between legs.
3. Two corners worn around the body with a supporting structure based from the foot.
4. Holding the structure as a way of wearing.
5. Long loops.
6. Inner vs Outer layer, two corners connected.
7. One stick that holds the structure together
8. One stick and long loops. Alternative openings.
9. Outer vs Inner layer

Figure 143-151: Initial line-up made up of early experiments.
Figure 152: Early sketch of a line-up, this sketch was done in order to plan the colours of the lineup.

Figure 153: Further developed line-up

Figure 154: Further developed line-up

Figure 155: Further developed line-up, getting closer to the final result.
5.2.2 OUTFIT 1
the IN-BETWEEN

Figure 165: Work drawing of the final construction.

Figure 156: Line-up development of outfit.

Figure 157-160: Original Shape form an early exploration.

Figure 161-164: Developed shape in final material, tested again on body.

QUICK LOOK

PROPERTIES of CORNER:

This corner was selected for its simplicity and the extreme width this structure generates to the front view of the body. To stay true to the simplicity of this piece it was decided to not incorporate any garment elements.

An additional critical aspect in the wearing of this corner is the way it hangs around the body. The base structure of the corner sits comfortably on the chest and due to the lightness of the material it allows it to flow freely.

The composition of this corner consists of small loops through the whole base of the corner. The corner, the loops and the base structure are all in the colour yellow, that in turn unifies them as one piece, the corner, the attachments and the sticks.
Figure 166-169: Development of undergarments. Stitched on yarn to add colour.

Figure 170: Developed undergarment to support the structure of the corner.

Figure 171: This function was then lowered in order to offer alternative ways in placing the corner on the body.

Figure 172: Corner structure with alternative undergarment.

Figure 173: Workbook development

Figure 174-176: Accessory development for styling.
5.2.3 OUTFIT 2

QUICK LOOK

PROPERTIES of CORNER:

This example displays an interesting alternative way in wearing. The initial interest in taking this example further was because of the placement of the corner on the body and the placement of the base structure. One of the sticks has to be worn in between the legs. Then one of the legs goes through a plane within the corner while another plane forms a trouser leg around the other leg.

Because of the placement of the corner on the body the back ends up open while the front is covered. This was decided after careful consideration to not alter and therefore stay true to the initial size of the corner. At first pants were constructed to wear under. However that proved to make the outfit too heavy and therefore simple white underwear were made to wear under. This then draws attention to the opening in the back and in turn visualising the vulnerability of the corner. It does not always have the capability to cover the individual completely.

Figure 177: Line-up development of outfit.

Figure 178-183: Original shape from different angles.

Figure 184-186: Early work drawing, sketch and final work drawing for final composition.
Figure 187-190: First and second toile. Then worn in different ways.

Figure 191-194: Further development of final shape on body.

Figure 195-199: Development of glasses, they were created from scraps from the development of this outfit. This lead to more glasses being added to the final line-up as a styling aspect.
5.2.4 OUTFIT 3

QUICK LOOK

Figure 200: Line-up development of outfit.

PROPERTIES of CORNER:

The reason for selecting this outfit was for the properties of holding the structure as a way of wearing. This eventually developed further into the space between the loops becoming the main way in wearing. The hands hold the structure on the body with being placed in the space inbetween the attachments. In order for this to work the body needs to be in a forced position with the hands that might seem a bit unnatural, however that was a contributing factor when selecting the original shape.

The original shape has the head covered and that was tested with the final piece in many different ways. However it did not seem to come naturally and it did not seem to fit in the line-up. Therefore it was decided to use another space between the loops as a neckline to support the garment further.

The composition of the final corner has been made out of fused fabrics. Therefore the corner is red on the inside and blue on the outside. This expression is then enhanced with wearing red undergarments underneath in order to state that the body is a part of the inside of the corner and the foreign structure that creates the greater spatiality of the body is in blue.

In the final steps of developing this outfit it was realised that the main corner structure was plainly too big for the body. Therefore, it was made significantly smaller while still relying on the space between the loops in the base of the corner as the main properties of this outfit.

Figure 201-202: Original shape selected from an early exploration.
Figure 203: Work drawing for final corner composition, this corner was eventually made significantly smaller.
First experiments without adding functions to the compositions, only using the sticks and the material to wear the corner.

After analysing these results it was decided to only use the function in the attachments, and more importantly the space between them as the main function in wearing.

Maybe better to show the face? And at the same time open the corner more in the back.

Figure 204-218: Examples of interaction with the final piece.
2.5 OUTFIT 4
TRIAL, ERROR and SUCCESS

QUICK LOOK

PROPERTIES of CORNER:
This outfit was developed from a failed experiment. The original shape chosen for the initial experiment involved a connection with the foot in order for the base structure and the corner to bend over the figure of the body.

The reason for the initial shape failing completely was because it did not function on its own with the body, it needed a foreign structure in order to bend over the body. Partially because of the complexity of the shape as well as the weight of the material used in the corner structure.

This failed experiment did however produce the first examples of shoes that were integrated with a base structure. The shoe and the stick were then made in the same colour in order for them to be perceived as a whole.

The next natural step was then to examine the shoe structure on its own to realise its potential. They proved to be easier to wear and operate then expected, that is due to the lightness and the flexibility of the stick.

It proved to be the most natural way to wear them under the arm. After analysing ways to wear the shoe structure it was decided to bring in another structure of a corner in with the shoe structure. This corner was altered from the initial failed experiment and the corner was both made in a light sheer material as well as moving the attachments from the base of the corner to the outer edges of the corner.

Initially it was only one red corner that was made. However when testing the final piece with the body it was realised that a second corner was needed to complete the outfit. Therefore another blue corner was made, slightly smaller, in the same fabric quality.

Finally, in order to keep the prominent human figure visual in this outfit it was decided to only have underwear as undergarments.
Figure 235-243: Initial experimentation with wearing the shoes on their own as a shape for the body. When worn under arm, it enables hands to be free and all over easy mobility.

Figure 244-252: Further experimentation with one corner attached to both shoes. Tested both with a fan and with.

Figure 253: Work drawing of final corner structures and function of shoe structure.

Figure 254-262: Blue and Red corner used together on both shoes.
Figure 263-266: Final example with sketched on elements.

Figure 267-272: More finalised version.
5.2.6 OUTFIT 5

OUTER vs INNER

QUICK LOOK

Figure 273: Line-up development of outfit.

Figure 274: Original Shape.

Figure 275-277: Where the idea came from for adding a thinner layer over an outer layer.

PROPERTIES of CORNER:

This outfit was designed around the principal of having an inner and outer layer to wear. The general notion of what is worn closer to the body and what is worn further from the body is very traditional. Thinner garments are worn closer and thicker garments as coats are worn over the thinner garments. What if these elements are switched? To wear the thinner layer over the thicker layer.

This thought came to mind when analysing the material choices in some of the early interactions with the body. In one of them a thin transparent fabric had been used in an interaction and it was realised that it did not have the capability to function on its own.

An original shape was selected as the base for the construction of the corner as a guideline, then a thicker and a thinner versions were made. They are both of the same size, however the placement of the garment elements are different. This makes the placement of the corner on the body different between the inner and the outer layer.

In this outfit the inner layer enhances the expression of the over all outfit. That is largely because of the material choses as well as colour choices. The red sheer layer over the bright yellow works exceptionally well.

Pants and a t-shirt were made for this outfit to wear underneath. However eventually the t-shirt was dropped as the expression of the top half of the outfit was getting to heavy as well as staying true to the concept of the inner and the outer layer of the outfit. The inner layer is already being worn over the coat, therefore there is no need for a t-shirt underneath.

Figure 278: Work drawing of the inner and outer corners.
Figure 291: Transparent pocket on front panel.

Figure 296-298: Outer and inner layer. Sleeves of red inner layer worn over outerlayer sleeves.

Figure 299-302: The fake fur plane has pockets on the inside. This is to reference Frans Erhard Walters Wallformations as discussed in the State of the Art and The Scheme of the Three Planes.

Figure 303-305: Development of material for inner and outer layer.
Figure 306-321: The final pieces of the inner and outer layer tested with different base structure both on the outer and inner layer.

Figure 322-323: Glasses in red and yellow introduced to styling.

Figure 324-325: A more finalised outfit and closeup of details.
5.2.7 OUTFIT 6

QUICK LOOK

PROPERTIES of CORNER:

This outfit was developed quite literally from the initial experiment. The properties of the original example worked well and therefore it was decided to incorporate that fully. Fabric qualities where changed slightly in favor of more luxurious materials as well as changing the colour of the leg opening of the garment in favor of blue spandex.

The main properties of this corner is that it has both long and short loops and it is worn with one long stick that goes through two of the three lines of the corner. The stick in this example has been manipulated with the same type of finishing as the attachments on the corner have. Therefore the stick and the loops can be perceived as a unit.

The secondary properties would be the openings. This structure has two different types of openings that have been developed in a more fundamental stage then altering them to known garment elements. However they have recognisable stitching, that guides the wearer to what is a sleeve and what is a pant leg.

These openings are of different types as well. The opening for the leg is done through a stitched on stretchy material on one of the planes of the corner and then there has been made a hole through the plane in order to put the leg through. The opening for the arm, that creates the red sleeve has been stitched on to another plane of the corner. However, this opening does not have a hole through the plane of the corner and therefore the opening of the sleeve piece is entirely outside of the corner.

In this example the stick is needed in order to be worn on a body. The stick, the long loops and the space between them create the straps that are worn as a neckline which are the main support when putting on the garment.

Figure 327-336: Original Shape. This example has been made again with using the same openings as this original corner.

Figure 337-338: Sketch of outfit and work drawing of corner composition.
Figure 339-340: Opening for leg and attachments.

Figure 341-342: Further development of the material for the stick.

Figure 343: Undergarment. Developed with the same principal as the undergarment in outfit 1.

Figure 345: Developing the material for the stick and attachments.

Selected final finish for both the stick and attachments. To keep the original colour of the stick with adding a bit of character to the material.

Figure 346-361: Further development of shape of final composition.

Figure 362-367: Finalising the shape.
5.2.8 OUTFIT 7

QUICK LOOK

Figure 368: Line-up development of outfit.

PROPERTIES of CORNER:

The process of this corner was more complex than the rest of the line-up. It started out as an exploration of how to construct a t-shirt that would have to relay on a foreign structure to stand with the body. This did however not work as intended. The t-shirt was therefore developed into an outfit with incorporating another corner structure with it.

In an early experiment it was discovered that a structure could hang freely on the body when twisted around the material of the corner. This was decided to introduce to this t-shirt in order to tie it together with another corner. Therefore this one stick holds the main corner and the t-shirt together and works as a closing between the two garments.

Figure 369-372: Original shape and properties.

Figure 373: Work drawing of corner structure.

Figure 374: Initial workbook development of the t-shirt. The original t-shirt was constructed out of two different t-shirts and therefore this single t-shirt contains two corners.
Figure 375-379: First toile for the t-shirt with two corners, and then in final material. With a stick and without.

Figure 380-381: Testing assembly of t-shirt and corner structure, using one short stick. The stick both creates the shape of the garment and ties it together. Image on left shows one line of the corner attached to stick and the image on the right shows two lines attached to the stick.

Figure 382-393: Testing the two constructions together on a body with a base structure as the closing of the garments.
**5.2.9 OUTFIT 8**

**QUICK LOOK**

![Figure 394: Line-up development of outfit.](image)

**PROPERTIES of CORNER:**

The important aspect in choosing this corner was the long loops and their properties. The loops act as straps and in that sense enable an aid in wearing.

This structure incorporates two sticks in the base and one of them is a curved stick that acts as a neckline and then one straight stick that runs through two of the three lines in the base of the corner.

Initially the plan was to follow the original shape which has a stick twisted around one leg that creates the shape of the lower half. This proved to be to complicated to wear and after testing further in the final fabric it was discarded.

It was then decided to maneuver the second stick with simply holding it. This proved to support better mobility as well as giving the outfit a greater specialty around the body.

Late in the process of developing this outfit it was decide to incorporate a shoe structure as has been done in outfit four. This would both support this outfit better as well as provide a stronger coherence within the lineup. The shoe structure goes through the same two lines the original single straight stick went through. This also enables the corner to cover the body to a further extend with bending the shoe structure.

The shoes here have been constructed in a similar manner as the shoes in outfit four. They are in the same yellow colour as the stick and therefore perceived as a whole. The stick is then worn under the arm as is done in outfit four. However it is worn with the opposite arm of the leg.

![Figure 395-406: Original shape in variations in wearing.](image)
Figure 407-408: Work drawing and sketch of outfit.

Figure 409-417: Final corner piece tested further in wearing. It proved to be slightly too complicated in wearing so the final shape was altered slightly by changing the placement of one of the sticks. The straight stick was changed from being worn with the led to being held with the hand to enable better movement of the body.

Figure 418-425: Further testing on body to find potential final shape.

Figure 426-428: Development of undergarment. T-shirt from earlier development remade in a fake fur in order to contrast with the smooth surface of the corner. Yellow rubberbands have been stitched in the base of the corner as attachments. They also play the role of being embellishments.

Figure 429-431: Undergarment tested with the inner layer from outfit five. Maybe an extra bigger t-shirt should be made in yellow tulle to get a similar effect to the final outcome. This was later discarded.

Figure 432-433: From left to right: second stick not held and then on right second stick held. There the shape gets more definition and is therefore better.

Figure 434-435: Finishing of loops and making of shoe structure.
5.2.10 OUTFIT 9
INNER vs OUTER

QUICK LOOK

PROPERTIES of CORNER:

This examples goes a further back into the design process to find its origin. In the 3rd project within the design programme, the SCHEME of the THREE PLANES, the concept of combining corners was one of the explorations. This was to test if more complex structures would still work when worn on a body. The element of combining corners in one structure got a bit lost in the process up until the point of creating the final examples. It was then decided to bring this combination back into the line-up.

A corner was selected as a base shape from within the interaction phase and that would be the base of the structure. All that was needed was an extra plane that would run through the two structures as has been shown in the work drawing. The attachment in the original corner have been kept the same but the openings have been swapped for more recognisable garment types as it was important that the outer layer was seen as a recognisable outer garment.

This outfit is also seen as an opposite to outfit five, where the inner corner is worn over the outer layer. Therefore similar material choices were made in order to keep the coherence.

In the final outcome a single stick has been used in the long loops on the inner layer and that creates a certain tension between the two layers as it seems the inner layer want to break free. The stick in this outfit has been approach more as an embellishment or even an accessory. Therefore it has no certain aid in wearing or in constructing the shape.
Figure 442-444: Outer layer worn on its own.

Figure 445: Workbook development.

Figure 446-449: Analysing the stick as a possible embellishment.

Figure 445: Detail of sleeve.

Figure 451-454: Inside of one of the planes of the outer corner. Lined with fur and transparent pockets on inside in order to effect the expression of the fur.

Figure 455-456: Inner and outer layer worn together without stick.

Figure 457-458: Worn with stick.
5.2.11 the SHOES

all of the COMFORT
and none of the SHOE!

The notion of comfort and discomfort are aspects the author has been working with throughout this MA programme.

When considering shoes for the collection the question was posed of what part of the shoe is the most comfortable.

This lead directly to analysing comforting aids for shoes as insoles, heel and bridge supports.

After discovering these materials it was decided to construct shoes for the collection exclusively out of material meant for aiding in comfort for the wearer.

Figure 459-460: Insoles worn only with rubber bands.

Figure 461-462: Shoe developed only from multiple insoles and heel support, then velcro as closing.

Figure 463-465: More velcro added around ankle for support.

Figure 466-468: Example of development of socks, to complete the shoe.
Figure 469-470: Sketches of final shoes.

Figure 471-475: Example of finished shoes.
6 RESULT

This project has resulted in examples presented in nine separate outfits. In this chapter each outfit will be displayed from multiple angles as they proved to be an important factor of the final result. Each angle has the possibility of bringing a new shape to the collection. In addition a list of materials will be provided for each item within the outfit as well as detail images of important elements.
Figure 485-488: Outfit 1 from different angles.
MATERIALS

CORNER
- Polyamide
- Attachments: Spandex

TOP:
- Cotton jersey
- Cotton yarn, top-stitched on
- Denim buttons for support for corner

SOCKS and UNDERWEAR
- Spandex

SHOES:
- Insoles
- Gel heel pads
- Velcro
- Fleece
- Rubber bands
- Rivets

STICKS
- Pvc, sprayed yellow
6.2 OUTFIT 2

Figure 492-495: Outfit 2 from different angles.
MATERIALS

CORNER
- Quilted frotte
- Neoprene with fleece backing
- Lining with rubber coating
- Attachments: cotton jersey

PANT LEG
- Cotton
- Neoprene with fleece backing
- Rubber bands top stitched with neoprene for belt loops

UNDERWEAR
- Spandex
- Tulle
- Cotton yarn

SOCKS
- Spandex
- Tulle
- Cotton yarn

SHOES
- Insoles
- Velcro
- Neoprene with fleece backing
- Rivets

STICK
- Pvc, sprayed white
6.3 OUTFIT 3

Figure 499-502: Outfit 3 from different angles.
MATERIALS

CORNER
- Cotton
- Polyamide
- Silk
- Attachments: elastic band embroidered with blue cotton yarn

CORNER T-SHIRT
- Cotton
- Silk
- Polyester
- Attachments: rubber bands
- D-rings

PANTS
- Cotton
- Silk
- Polyester
- Rubber bands

SOCKS
- Red tulle with blue top-stitching

SHOES
- Insoles
- Gel heel support
- Neoprene with fleece backing
- Velcro
- Rubber bands
- Rivets

STICKS
- Pvc, sprayed blue
- Taped at end and embellished with cotton yarn

Figure 503: Close-up of shoes and socks.
Figure 504: Close-up of sticks and attachments.
Figure 505-506: Sub-outfit, developed from outfit 5. Can be worn separately without corner structure.
6.4 OUTFIT 4

Figure 507-510: Outfit 4 from different angles.
MATERIALS

RED CORNER
- Silk Chiffon
- Attachments: rubber bands

BLUE CORNER
- Rayon Chiffon, in different shades of blue
- Attachments: rubber bands

UNDERWEAR and SOCKS
- Spandex, with top-stitching

SHOES
- Painted shoes, one in blue and one in red
- Both attached to one stick
- Corner structure in tulle in red and blue for each shoe, attached with popper buttons.

STICKS
- Pvc, painted red and blue
6.5 OUTFIT 5

Figure 514-517: Outfit 5 from different angles.
MATERIALS

CORNER OUTER LAYER
- Fleece
- Tulle top-stitched on fleece to create the pattern
- Fake fur with fused polyamide on the inside as lining
- Tulle in details as pockets
- D-rings
- Rubber bands

CORNER INNER LAYER (worn over outer layer)
- Red tulle
- D-rings
- Rubber bands

PANTS
- Tulle in yellow, red and neon orange
- Rubber bands as belt loops

UNDERWEAR
- Spandex

T-SHIRT (in sub-outfit)
- Tulle in yellow, red and neon orange
- Attachments: rubber bands
- D-rings

SOCKS
- Spandex in yellow
- One red tulle over-sock

SHOES
- Insoles
- Gel heal support
- Fake fur
- Velcro
- Tulle
- D-rings
6.6 OUTFIT 6

Figure 523-526: Outfit 6 from different angles.
MATERIALS

CORNER
- Cotton
- Silk
- Silk crepe
- Attachments: Tulle

SHOES
- Insoles
- Gel heel support
- Velcro
- Neoprene with fleece backing
- Rivets

SOCKS and UNDERWEAR
- Spandex with top-stitching

STICK
- Pvc
- Tulle with topstitching for embellishment

Figure 527: Close-up of shoes and socks.
Figure 528: Close-up of attachments and stick with tulle gard.
Figure 529: Close-up of top and sleeve opening on corner.
6.7 OUTFIT 7

Figure 530-533: Outfit 7 from different angles.
MATERIALS

CORNER
- Polyester
- Attachments: rubber bands
- Rivets
- Popper buttons

CORNER T-SHIRT
- Cotton, in different shades of red
- Tulle
- Silk

SOCKS
- Spandex with embroidery in cotton yarn

SHOES
- Insoles
- Velcro
- Neoprene with a fleece backing
- Rivets

STICK
- Pvc, sprayed red

Figure 534: Close-up of shoes and socks.

Figure 535: Close-up of rubber band attachments on corner, both as functional attachments and as embellishments.
Figure 536-539: Outfit 8 from different angles.
MATERIALS

CORNER
- Poliamyde
- Tulle, on one plane of the corner
- Attachments: a mix of elastic band with embroidery and spandex attachments. Then rubber bands as embellishments

T-SHIRT
- Fake fur
- Tulle
- Attachments: Rubber bands

SOCKS and UNDERWEAR
- Spandex

SHOES
- Sprayed shoes
- One with attached stick
- Shoelaces; fleece with stitched on tulle

STICKS
- Pvc, sprayed yellow

Figure 540: Close-up of shoes and socks.

Figure 541: Close-up of rubber band attachments and embroidered attachment.

Figure 542: Close-up of attachments of corner
6.9 OUTFIT 9

Figure 543-546: Outfit 9 from different angles.
MATERIALS

CORNER OUTER LAYER
- Fake fur fused with neoprene with a fleece backing
- Neoprene with fleece backing, fused with neon orange tulle.
- Attachments: spandex
- D-rings
- Rivets

COAT INNER LAYER
- Tulle, in different shades of blue
- Spandex

SOCKS and UNDERWEAR
- Spandex
- Tulle over-socks

SHOES
- Insoles
- Gel heel support
- Velcro
- Fake fur
- Tulle

STICK:
- Pvc, sprayed neon orange

Figure 547: Close-up of shoes and socks.

Figure 548: Close-up, with accessories.

Figure 549: Close-up of closing in front of outer layer.
Presenting a work is a delicate and intriguing process. The way a work is presented has an extensive impact on both the content and the context of the work. The presentation is the ultimate opportunity to enhance the works expression from every perspective. A single artefact can be apprehended in various ways according to the framework of the presentation, the presentation guides both the work and the viewer.

In the following chapter it will be discussed in what different ways, aspects of this project have been presented in the past as well as posing suggestions for future ways of presenting the work. This will be discussed both in the context of taking older examples further, as well as suggesting new methods of presenting that were realised later on in the process.
7.1 EARLY EXAMPLES

Within the process of this MA work, various ways of presenting have been tested and analysed. This was mostly carried out on an experimental level early on in the design process in order to gain a new perspective on both the subject and the method. This involved for instance, inviting the viewer to enter the garment to evaluate how a corner is ‘put on’ or worn from different individual perspectives. This was analysed in distinct steps within the design process, both considering live performances as well as videos or images of interactions. In addition to inviting other participant to try on a corner, the individual was in certain cases removed from the equation entirely.

One example of an experiment where the individual removed, was developed with bringing back elements from an early project within the design programme; the WALL an INSTRUMENT for MOVEMENT (see page 31). This enabled a comparison of an early concept development and a finalised toile. This effectively brought back the notion of the absent body. After working exclusively with the authors body in the interaction phase with the corner, an exploration was needed in order to challenge this aspect. Would the developed corner garments with all their components function without a body?

This was tested with early toile’s to examine if the sticks had the capability of enhancing the expression further on the flat surface of the wall. The sticks proved to function as an extension of the wall and in turn elevate the overall expression of the composition, while not relying on the human figure to function [Figure 550]. This can be viewed as a way to present the final collection in a different manner. This could be developed into an interesting editorial or an alternative lookbook, of only the clothes ‘worn’ by the wall or the corner.
When developing the method for the interaction phase with the corner an important question was raised: *Should another individual be invited into the interaction?* The author spent a large amount of time alone in a room wearing and putting on corners. However, the concept of awkwardness is a highly sociable affair and therefore it needed that second individual to bring back the aspect of the awkwardness. Can you feel awkward with only your self?

One of the first experiments with the second individual was to invite two individuals from a seminar to partake in a performance as a part of the presentation. They were each presented with a separate corner that had been prepared with a base structure. They were then asked to cut two slits in each surface of the corner, no further explanations where given as they were supposed to feel free about where to cut. These slits then became openings to wear. Next they were asked to ‘put it on’ or to wear the corner. After getting dressed in the corner they were asked to change one thing on the corner the other individual was wearing. The reason for asking them to do this was to see how they would operate the garments in close proximity and how they would approach each other [Figure 551-553].

The information given beforehand is critical in this experiment, it can not be too extensive or too limited, it has to be just right in order to keep them properly engaged as well as a bit confused. The information provided beforehand controls how the work is eventually perceived, in some cases it is better to provide less information in order to get a pure reaction of the viewers perspective (Biggs, 2002). As further argued by Biggs;

[...] what one knows contextually about the object, or what one is told, affects one’s reading or interpretation of the object, e.g. this is valuable, this is poisonous, this is a fake, etc. Being told nothing is not a neutral stance, but simply allows the viewer to project his or her prejudices onto the object. In aesthetic exhibitions the author therefore has no control over the object’s reception. If the aim of research is to communicate knowledge or understanding then reception cannot be an uncontrolled process (Biggs, 2002, p.4).
The aim of this experiment was first of all to examine where and how the participants would cut into the corner for the openings. Secondly it was to analyse how they would put them on differently. The corners were of the same size and construction but in different fabric qualities and colours. Both the fabric quality and the placement of the slit cut has a dramatic effect on how the corner is worn. The third and final aspect of interest was to observe how they would approach each other. Before, the author had not tested two individuals together in this sort of setting. How they were forced to alter their movement and general perceptual habit, was an interesting find in this example. This experiment was both seen as a presentation and a tool for the author to gain a new perspective on the experiments to broaden the explorations.

7.3 PERSPECTIVE AS PERFORMANCE

Further on in the development of the method it was decided to take this active participation further. Therefore three different experiments were designed around this notion of inviting the second individual into the setting. An invitation to another perspective.

One single corner was constructed for these three experiments, this corner was the cornerstone of this presentation as it tied all the experiments together. This corner had different materials and colours in each of its three planes. The base of the corner had different attachments in each line of the corner, ranging from a full tube to long loops. Finally, each plane of the corner had different types of openings to aid in wearing [Figure 555]. The reason for selecting different properties in both every plane of the corner and every line, was to make it accessible to analyse afterwards. More importantly, to easily identify what properties were being places where on the body.

- the 1st EXPERIMENT - AUTHOR as OBSERVER:
The first example carried out with this corner evolved around switching the roles of the author and the observer. It was filmed with one camera with both subjects in the same shot. The viewer was asked to prepare the corner and then the author tried it out shortly before switching places [Figure 556-563].
- the 2nd EXPERIMENT - AUTHOR as INSTRUMENT:
The second exploration consisted of an external participant dressing the author in the prepared corner, in the corner. The second individual had full control over the whole dressing process as well as changing the composition of the base structure of the corner as desired. This was filmed from two angles in order to analyze if it would document the result in a better way [Figure 564-565].

- the 3rd EXPERIMENT - AUTHOR and REACTION:
The third and final experiment involved the author dressing for an active participant as a viewer while filming both the reaction of the individual audience and the action separately [Figure 567-570]. This enabled the action and the reaction to be viewed as a result, both separately and collectively.

As has been stated by Arnheim, motion is the strongest visual claim to attention or; ‘Motion implies a change in the conditions of the environment, and change may require reaction’ (Arnheim, 1974, p.372). These three experiments all focused on reactions in various ways, both from the author and the second individual. The reaction became an important and irreplaceable result from these explorations. Here the action does not seem to function accordingly without the reaction.

This raw process in its fundamental stage offers greater versatility of presenting and to utilize this presentation as a tool for the author to learn and evolve. The most important aspect of these three experiments is how the individual audience is intertwined into the process of the presentation and to that extent becomes an active performance between the two, the author and the observer.
These examples all relied on the technique of filming and were presented as videos and images with different perspectives with consideration to their arrangements [Figure 571-573]. The arrangements of the screens played an important role in the expression of the exhibition. The idea was that the arrangement would display the different angles the videos were initially taken, and then the audience of the exhibition would be invited into the situation taking place in the video. This element was mostly developed in the 3rd experiment [Figure 567-570].

When the roles of the performer and audience are intertwined as they have in the examples discussed above, both the audience and the performer become the action or the actors in the scene. Both regarding the action in the videos as well as outside them. This merges these two worlds together and breaks the boundaries between the stage and real life (Turner, 1982).

These examples are all considered as early tests and would need to be developed further in order to be a finished product, or considered as a result in its purest form as a performance. However, they all provide a concrete base for suggestions of exhibiting this work further.
7.4 CONCLUSION

What we do is definitely not art. It might borrow heavily from art in terms of methods and approaches but that’s it. Art is expected to be shocking and extreme. Design needs to be closer to the everyday life, that’s where its power to disturb comes from. Too weird and it will be dismissed as art... If it is regarded as art it is easier to deal with, but if it remains as design ... it suggests that the everyday as we know it could be different, that things could change - Anthony Dunne on his distinction between art and design (Koskinen, 2011, p. 98).

This project eventually evolved into a more traditional fashion presentation. However, as has been discussed above, there is a strong urge to take a step back in the design process and bring in again the aspect of the everyday and the concept of awkwardness through the corner in the way it is exhibited.

The concept of awkwardness instantly brings the discussion of presentation to the sphere of everyday life and its banal situations. This could be achieved simply with bringing the final collection into an everyday setting and document its behaviour, and more importantly the other perspectives surrounding the artefact. When encounters with everyday life become important it moves in to the area of field research. This kind of field research would however not gather detailed data as is in most scientific research, it would gather perspectives and document understandings of the prototype (Koskinen, 2011). This would present the artefact in an entirely different manner.

Biggs has posed the question of ‘can objects embody knowledge, and if so, how?’ (Biggs, 2002, p. 3). In order for the objects or the artefacts to communicate this knowledge the presentation has to be in the correct context and medium. The final artefacts in this collection all contain the right answers, therefore it is about the display and how to shine a light on these discoveries.

This can be communicated through the technique borrowed from Thornquist’s book, Physics and Metaphysics of Art. ‘Phenomenon + thing + fact + event’ or as further characterised ‘A separate and distinctive individual quality, fact, idea, or usually entity (such as an interesting thing that is known or proved to be true, or a single occurrence of a process) that can be observed and studied and that typically is unusual or difficult to understand or explain fully’ (Thornquist, 2015, p. 96).

In this context the phenomenon would be the awkwardness, the thing would be the designed artefact, the corner, embodying the knowledge of awkwardness. Then the fact would be the blunt logic of awkwardness and finally, the event would be the possible situation for the exhibition of the elements together. Bringing the artefact back to the banal everyday, the natural habitat for awkwardness.
8 DISCUSSION and REFLECTION
8.1 WHAT is a SCULPTURE?

One is involved in a sculptural process here, about which one can rightly say: thinking is practically a sculptural process. (Beuys, 2004, p.17).

Early on in this thesis the role of the sculpture was discussed and analysed with discussion older and newer works from within the field. It was illustrated that the criteria for a sculpture can be interpreted in various ways. According to the Oxfords Online Dictionary the traditional definition of a sculpture is ‘the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster’ (Oxford, nd). The artists and designers discussed in chapter 2.1 STATE of the art, have all strived to brake the boundaries of this definition. With their work they have managed to manifest the concept of the sculpture in their own unique way and in turn added a new perspective and criteria to the field.

The examples that this work has generated have been developed according to the perspective of the author, for the criteria of a sculpture. Originating from the the concept of the corner, the building block of the static room, it provided a direct link to the definition of the static sculpture. With moving the corner aways from the physical corner of the room, and then mobilising it with constructing it out of flexible materials originating from the world of fashion and textiles, it has been excepted as an alternative sculpture. An entity capable of building a sculpture with the integrated body.

What this work set out to accomplish was to provide an alternative method of garment construction. The three planes of the corner have succeeded in manifesting the relationship between the body, the surrounding environment, and eventually the garment. The corner has operated as the ultimate limit that has embodied the principals needed to become the ultimate tool for creating a sculpture with the integrated body. The work has resulted in a collection of nine examples that demonstrate the range in which the method has been explored.
One of the fundamental elements in this project that encourage change and not necessarily innovation for the better has been incorporating the sticks in the compositions of the garments. With including the sticks in the construction the space around the body has been made greater. This in turn forces the user to operate their bodies differently in daily mundane tasks. Simply the daily practise of walking through a doorway could be made impossible with these garment, without operating and sliding the body through in an unnatural manner. The stick changes our whole notion of our perceptual habit and even in some cases fine motor skills.

This notion of perceptual awareness was discussed in chapter 2.1.2 the EXTENDED BODY. Rebecca Horn stated that when operating her work Finger Gloves, they enable distance at the same time as feeling intimate to the touch. Because of their lightness they can be managed easily and the lengthened fingers intensify the sensation of the touch in the hand. ‘I feel myself touching, see myself grasping, and control the distance between myself and the object’ (Watling, 2012). This has been incorporated to a great extend when it comes to the sticks in the final compositions. They are all light and flexible and therefore easier to operate by the wearer. The change in the spatiality of the body is enough to manage (for now!).

Working within the fashion platform gives the ultimate liberty to explore as well as limiting the result to a concentrated field. Hence, a result that creates further issues to the user as opposed to solving a well formulated and known problem can be accepted as equally valid results. Therefore, the fashion context of this project has been key in bringing the concept to life in its purest sense.

8.2 the CRITERIA for PROGRESS

As far as bodily space is concerned, it is clear that there is a knowledge of place which is reducible to a sort of co-existence with that place, and which is not simply nothing, even though it cannot be conveyed by a description or even by the mute reference of a gesture (Merleau-Ponty, 2002, p. 121).

Both fashions and innovations refer to change, and they replace or complement something that already exists—an older way of dressing or an obsolete technology—with something new. However, compared with fashion, innovation alters social practices in a deeper way and has longer-lasting effects. Furthermore, change in fashion does not necessarily imply improvement, whereas it does for innovation (Asper, 2013, p. 173).

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This alternative perspective on a perceptual or motor habit has been characterised by Merleau-Ponty. He argues that when a stick has become a familiar tool it expands our view of the world. The world we are able to touch becomes greater, it reaches the end of the stick. Perception is always a reading off the same sensory data, however this data is constantly evolving to compensate to the surrounding environment. The stick becomes an external object or an instrument with which we perceive the world (Merleau-Ponty, 2002). In addition, the stick operates as a connection between two worlds. It intertwines the internal and the external world of the individual together and in turn altering the spatiality of the body with dress.
8.3 REFLECTION

The limits of this method seem to be few and far between, the main limit seems to be the individual carrying out the method. The author has fully embraced its own design preferences concerning details and various finishings. The style of the author has therefore effected the overall aesthetic of the collection and that was decided to incorporate fully, early on in the process. It would be interesting to see another designer carry out the method and to put their individual spin on it. What emphasises would be preferred and what might be dropped out of the equation entirely? This could also be achieved through designing with a certain customer or brand in mind, what properties become important for an alternative perspective? This can all be easily accomplished with changing simple components as materials, finishings, and most importantly the added on functioning in wearing as garment elements, while relying on the simple formula of the three planes.

An important discovery was made in this project and that is to trust the designed method. At numerous times the author has feared that certain experiment were heading down a dead-end road. However, once all the components are in place and the garment is dressed on a body, or even an absent body, everything seems to tie together seamlessly. With that stated, one has to give the method time to be learnt and to trust in the initial process and the knowledge that has been gained throughout, then the method can be trusted fully, as the artefact contains all the knowledge needed.

The main regrets discovered when looking back at the process of this MA work is that a large principle from early on in the experimental phase was lost in the process of making the final outfits. For instance the interaction phase, it would be interesting to approach the final examples in a more fundamental manner as was done in the initial interactions with the corner. Even though some of the garments in the final line-up are very defined garment types it could be intriguing to see them approached with the same fundamental attitude. This could also be explored in bringing the final outfits back into the sphere of the banal everyday and see how they interfere with our daily choreography. This would generate a different take on the result.

What this work has achieved is to provide a new simple formula for alternative garment construction. This formula manages to break the boundaries of traditional known garment shapes as well as providing a range of results from the experimental to the more traditional shapes, however with a twist. The limits of this method have proved to be key in bringing a vide range of results to a concentrated filed within the explored corner. The ultimate limitation proved to be the corner itself, and always will be. However, it has proved perpetually that it truly is the ultimate opportunity.
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9.1 IMAGE REFERENCES

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Figure 550-573: Authors Photo, 2018.

Back Cover Photo: Authors Photo. 2018.