Tactility and the body experience

Master Degree project
Textile in Expanded Field

Ada Chirakranont
Konstfack, Textile Department

Project Supervisor: Fanny Aronsen
Essay Supervisor: Katji Lindberg
Contents

Introduction 3

Chapter 0 Background 4

Chapter 1 Global - local in relation to craft 5

Chapter 2 Embodiment 7
  Project Symbiosis 8
  Social perception 11
  Tactility 12

Chapter 3 Modes of procedure 15

Chapter 4 An Illustration 19

Chapter 5 Summary 24

References 25
Introduction

The ongoing project discusses how we as a society perceive and communicate through bodily experiences. The primary aim is to apply textile into a space and also to encourage people to use their senses when experiencing design objects and spaces. The approach in this project is not meant to lead to a finish commercial product but rather to build up a spatial environment with textile materials and open up possibilities to use it. The challenge is for people to learn to let go of the stereotypes and think in an alternative way.

This essay documents my journey from the starting point, describes the way I think and the process of work. This paper starts by giving the background to where it all began. Then it explores the tool I use to communicate, in this time is craft. There was a turning point during the experimental project I did which intended to apply textile to interior space. The upshot was how we as a society perceive and communicate through tactility. As time went by I learnt to narrow down my ideas and the work itself into one main consistent theme. As well as the work itself, the procedure is equally as important and was introduced into this essay. The forth chapter represents one illustration of how the concept can be applied. Finally is the summary of this journey.
Chapter 0

Background

After I had completed my bachelor’s degree in interior architecture I went and worked for a company in Bangkok, which lasted 4 years. The company was very client led and it combined practical work with functionality. As a company we worked as a team and it was hierarchal in it’s nature. The clients first briefed the director and a big picture was set of each project. The designers were then asked to follow a theme. Conventionally, the process starts from first creating a design; secondly, choosing the materials; thirdly, doing the technical drawings and fourthly, constructing on site. Being a part of a big process like this I could not help to think what the purpose of it all was. A time had passed and I became interested in another avenue of design, which was textiles with the intention of possibly applying it to interior spaces. For me the end result is not the only thing that is important; the method by which I have achieved the end result is equally as important. When the time was right I abandoned interior design and instead chose to pursue in the textile field. I am interested in textiles because of its qualities; tactility, flexibility and acoustics. In terms of tactility, textiles offer a great sense of touch. It is indeed tangible. The five years of study and 4 years of working have put me in good stead in interior space. After learning some basics in textiles, I decided to broaden my experiences even further, which is why I am here in Stockholm. Moving abroad feels very alien. Somehow you need to adjust yourself and blend in to a new world but not too much so that you lose your identity all together. Just like that, my journey was about to begin.
Chapter 1

Global - local in relation to craft

Global - local
Not living in just one place has given me the opportunity to see beyond my own world. It has made me see things that I would not have already otherwise seen before or not had the opportunity of seeing at all. For instance in Thailand my native country we live in a tropical zone where we experience 12 or more hours of sunlight every day, all year round. I never realized how important daylight is and never felt the urge to go out in the sun. Sometimes it is hard see the other side when all we are used to is seeing just one side. Had I not have come here then I would not have been able to appreciate the similarities or differences. The differences highlight the uniqueness of a place; whereas the similarities help to unite us on a global stage.

Using craft
In my opinion, craft is both a global and local language. Especially primitive craft in different regions can somehow be similar, knowing that it is a basic need. For example, basket weaving is found in many places around the world. Techniques and materials are diverse in each region. The main principle may be the same by using basic binding such as weaving, tying, sewing, knitting, netting or looping. However each district has its own characteristic pattern and procedure. In some places, they coiled up the core material and secured it with another set of material from the bottom to the top. Some started with a frame on the top, some used hardwoods and some used grass.¹ There are always similarities and differences in simple craft. Therefore using basic craft techniques is a way for me to communicate to other people from a different background. I believe we can understand each other through this global language and in the same time can refer back to our own local themes.

In this project, I used the technique called linking. This method is found in a Mexican bag.² It looks similar another method called sprang and is also found in many regions in the world.³ Although the process is different, the outcome is similar. It is a kind of technique that linked

---

together by single thread. Linking technique is how you link single yarn together without knots or joins. It looks like a fishing net or a fruit package net or a metal fence.

Before I chose this technique, I tried out some others but the effect was not suit for my purpose. I used to weave when I was in Thailand. Weaving is mainly constructed from two set of yarn; first direction yarn called warp and the other set of yarn called weft is at 90 degrees to a warp. Firstly, A warp is set according to the length. Then a weft is weaved across a warp in the width of a material. The nature of weaving offers a flat surface and very little elasticity. Even in a basket weaving technique, which provides more three-dimensional form, the angle is usually fixed. Knitting and crochet are much more stretchable if compare to weaving. Basically, they are constructed from interconnecting loops of yarn. Each loop is connected with each other so that the thread can not slide from one loop to another.

Unlike knitting or crochet, linking technique is looped from one row to another, back and forth, with single thread there is no knots or any structure that tighten them. That means it can be stretched out more freely than other techniques and can be formed organically. The elasticity in linking technique is also what I was looking for, which fits in with my need to work with tactility, body and space which I discuss in the next chapter. However there is a limitation in this technique. It needs walls or a ceiling or heavy objects to be stretched out. In the other word, it can not stand up by itself.

4 Butcher, 1999.
Chapter 2

Embodiment

In this chapter, it starts with a discussion about embodiment. After that, a project called symbiosis which is a starting point for the idea about the body experience and social perspective. I will discuss about the body experience regarding design and the symbiosis project. Next, social perception is involved. At last, it is about tactility and a way that human perceiving it.

Before I did this project, I did not know the western theory about the body and embodiment. During my project, without knowing the idea of the body and embodiment in a contemporary western philosophy, I discussed about the body experience in relation to social perception and how I used textile to provide sense of touch to the body. I was introduced this theory by Katji Lindberg, my essay supervisor and was mentioned again by my project supervisor, Fanny Aronsen.

It seems that many have been deliberated about the body and embodiment such in sociology, anthropology, psychology, cultural studies, health, neuroscience, medicine and feminist studies. Malcolm MacLachlan gave a very simple definition of embodiment: *embodiment is the identification of an abstract idea with a physical entity. The abstract idea could be the self, a nation, anger, love, God, the devil or whatever. When such ideas are identified in they flesh, we say that they are incarnate: 'the devil incarnate'; an expression of the devil, in the flesh. The word ‘corporality’, meaning of the body, is also used to refer to embodied ideas that are incarnate.*

Later, he discussed more subtle aspects of embodiment and how the concept has been developed. MacLachlan referred to the philosophy of Maurice Merleau-Ponty that the mental and the physical are internal to each other. Another example, Dennis Waskul and Phillip Vannini argue that “from a general interactionist perspective, the body is much more than a tangible, corporeal object. It is a vessel of meaning of great significance to the individual and society, and a social object.” It is obvious in this philosophy that the body is not only a physical object but also the identification of self in both individual and as humanity. From this perspective body, self and social interaction are intimately interrelated and constantly being reconfigured. Considered the body as a whole self is opposed to Plato (the ‘truth’ only existed in pure forms; that is, it wasn't embodied in physical

---

objects) and Descartes (Cogito, ergo sum: ‘I think, therefore I am’). It is also a different thought due to my Buddhism background. In Thailand, about 95 percent of population are Theravada Buddhists and this influence not only in religion belief but also in our tradition, culture, and the way we think. In contrast to western contemporary philosophy, Buddhist separately considers the body and mind. The body is a container of a soul or mind which considered as self.

The concept of embodiment in my project is concentrated on human interaction in the society which is a part of experience obtention. Unconsciously, we use design in everyday life as a part of our culture. The body and mind have been acknowledged through experiences in our life or so called the process of socialization. Abstract idea and sensation within daily design objects cannot truly understand only by verbal form. Nowadays many design involve in function and appearance. I rather add more sense of touch and to appreciate it experience is needed.

Project Symbiosis

I once did an experimental project together with my boyfriend who is working within architecture and furniture. Our goal is to explore how to blur the boundary between two different disciplines, textile and furniture design. In this project, the furniture and textile can be seen as symbiosis organisms. Spatially, textile will give another dimension to the space interweaving into the furniture. On the other hand, the furniture is no longer seen as a functional artifact, but rather a statement to existing space. From this project I took a big step forward. I used this opportunity to explore the different ways in which basic binding is used on such things as knitting; twisting; tying; lopping; folding and draping. I experimented on these structures and how to shape them in to three-dimensional forms in order to use them in an interior space. I learnt a lot from this opportunity and was not aware social interaction can be very much involved. On the opening night when people came and saw my work they were intrigued and asked many questions.

The project was called symbiosis. It was a big (compared to my body) object installed in a Showkonstfack gallery. The piece mainly consisted of 2 parts. The first part was blue plastic rope linked together in an organic form. The second one was a wooden stair and a wooden platform with both of them having elements of architecture, a stair and a floor. The rope was knitted between a wooden stair or a platform and a wall or ceiling so that the volume was
filled with rope structure. The rope structure was built from 10 millimeters blue polyester rope. All of the rope was looped together back and forth by netting technique. This net looked like a fruit net package or a net for fishing, but only on a different scale. The net was stretched tightly to the wall and the ceiling.

What is this? Is it a sculpture or furniture or a playground? Can it function? Can I climb on it? Tell me about it. These responses from the audience pushed me to rethink about WHY.

It was no wonder; each person had their own view about this object. Some saw it as an art piece, some as furniture and many saw it as a playground (especially for children). Someone asked if this was a now in a store? (Due to the fact that the gallery was situated next to the shopping mall) people had different opinions, of course based on their background and experiences.

Unfortunately, in this exhibition, I couldn’t allow people to climb on this object due to health and safety. Audiences could only look around it. However the consistent feeling people got out of this object was they would like to climb on it. The factor that influenced this might have been from its material, which was the same kind of rope used in playgrounds. Another possible reason was the stair. When we see stairs, you know that this object is used for going up. Therefore these two components offer a possibility to climb up and what of these possibilities? How much could it offer from appearances only?
Galen Cranz, who working with a principle of body-conscious design, gives an interesting idea about designer and social perception in a book called *The Chair*. She said:

“Probably the single most important principle of body-conscious design is to use design to keep posture varied and the body moving. We need to consider not just different ways to sit, but also ways to incorporate a variety of postures -- including lying and standing -- into our lives. This means that one of the most important aspects of a designer’s role is to help change social perception. People will generally use what is made available to them. Designers can help legitimize people’s need to change positions simply by providing furniture for a variety of postures. If we provide places for people to lie down, stand up, squat, or crawl, then we acknowledge those postures as a part of normal living.”

There is an association for bodyconscious design which Cranz is one of the board. They gave a short definition of bodyconscious design in a website: http://bodyconsciousdesign.com as follow:

*In many ways design is still in a pre-copernican state, compelling our bodies to adapt. Bodyconscious design works the other way around. It is aware of the shapes, principles and needs of the body and adjusts itself accordingly.*

It was not only about ergonomic that Cranz point it important for the body. Variety of postures is also one of the important factors regarding the body. Even in a comfortable chair that can put your bone into C-shaped, the body still need to move. She emphasize that it is significant to be attentive to our body in designing.

There is a house build by concerning in the body. This project is called ‘bioscleave house’ or ‘Life Extending Villa’. Artists-architects-poets Shusaku Arakawa and Madeline Gins artists who designed this house claim that they believe they can help extend your lives. They founded the Architectural Body Research Foundation. They work in collaboration to produce visionary, boundary-defying art and architecture. This Foundation is included a wide-range of disciplines such as experimental biology, quantum physics, neuroscience, experimental phenomenology, and medicine. Architects said that the bioscleave house was build in an architecture procedure that help you ‘cradle tentativeness’ which mean that it get you back to

---

8 Website: http://bodyconsciousdesign.com
9 http://www.reversibledestiny.org/home.php
your basic generative level of existence.\textsuperscript{10} The purpose is to lead its users into a perpetually ‘tentative’ relationship with their surroundings, and thereby keep them young. There is no flat surface in this house. The slope bubbly floor is made with hardened soil and mixed with a little cement, in a traditional Japanese style. People who want to come into this house have to sign a waiver that they know they are going to do something like mountain climbing. However there are some poles they can grab when losing balance. There are some more unexpected features such as weird angle outlets and light switches, colorful wall painted (around 40 colors), varied height windows and a kitchen sunken in the middle of the house. This house is associated with practicing body to maintain equilibrium, which help increase immune systems. It is also interesting about the comfort issue. Gins said that it is a certain amount of time that comfort will be available. Cranz also mentioned that the proper position for the body is to keep your weight on the bone and that is far from easy or comfortable. The biosclease house is a good example for Cranz idea about body-conscious design. It is indeed concern in health by constantly training the body. To use this house is to acknowledge the body to experience varied angles than horizon. In the beginning it may hard to adjust the body to a new surrounding but with everyday body practicing the effort will pay off. I am interesting on the experience body gain from environment. My concern is on body experiences and the perception of the user to my work (how they perceive the idea around the piece of work rather than to take an interest in the ergonomic term).

Social perception

\textit{The body and experiences of embodiment are layered, nuanced, complex and multifaceted – at the level of human subjective experience, interaction, social organization, institutional arrangements, cultural processes, society, and history.}\textsuperscript{11}

As referred in \textit{body/embodiment}, bodies are socially constructed. The body and experiences of embodiment have always been in sociology.\textsuperscript{12} Due to the concept of embodiment, body experiences and social perception are inevitable connected.


\textsuperscript{12} ibid, p. 1-14.
Unlike children, grown up people have limited imaginations. In the symbiosis project, if we leave children with the piece, they will definitely try to do a lot of things that adults won’t. We, adults, have been influenced and shaped by a society. We acquire culture through socialization. Since birth we learn to think, to act and do spontaneously. We learn to use forks, knives and spoons for eating. We learn to use tools and eventually the tool becomes a limitation to our actions. For instance, when we see a chair we tend to think of it as something for sitting not for other purposes. In this case, it seems that the appearance of a chair manipulates our actions towards it.

In socialization, the learning process is to associate with other people in society and continues throughout our life. People’s actions affect each other both direct and in an indirect way. A person tends to do what others do or behave accordingly. We inspire, influence and share thoughts and experiences. Children learn and practice their experiences in a playground. They do not only gain knowledge from devices but also from imitation and interaction with others. Likewise, adults social interact too but in a more sophisticated manner. Put simply, collective space for adults where activities take place is switched away from a playground. Both children and adults been influenced by society in behaviors and thoughts. We communicate through our body language, hence the need for the body and socialization to work in relation to each other.

**Tactility**

Textiles have been used for clothing for a long time. Softness is the key which brings this material closer to skin. Its soft character gives a quality to enfold the body. Like water that can be shaped by containers, textiles can be formed according to the body, but only in an inverse way. I see a possibility to use textile to enclose not only the body itself but also postures, and particular positions of the body. As Cranz said before, designers can offer alternative postures as a part of normal living by providing furniture for a variety of postures.

The concept of embodiment and social perception were later applied into this project after my experimental work. Coupled with the above is tactility. Tactility is all about touching; how to feel and senses. The impression of the first gaze, the sound when touching, the texture of the surface and the intuition about it are all involved. Before touching we perceive objects by looking at their physical appearance. Automatically we know that the wood is hard, cement is rough, stainless is smooth and fabric is soft because we had experience these materials before. That is the knowledge body has about materials. Therefore when you see materials
you have an idea how its texture feel like in spite of some senses that cannot judge from looks such as thermal, kinetic or elastic condition. However for tactility the physical appearance is a first step that can persuade people to go further to the next step which is touching. When we experience environment, it is not only physically but also psychologically. The body and mind are working in parallel when it comes to experiences. Likewise, tactility can be perceived in the same way. Yuriko Saito, in her work on everyday aesthetics, commented on design responsive to bodily experience. In her opinion, vision is considered the most important among other sense in western tradition. She mentioned that experiences and appreciation in designed objects and spaces occur closely with multi-sensory experience and bodily engagement. I remembered how I watched and learnt cooking from my mom. In my culture we used to learn how to cook from experiences. My mother and aunts learn from my grand mother. We don’t use cook book, timer, a measuring cup or a measuring spoon, only by senses. We taste the food and if its flavor is not in good balance, then we add more. Sometimes we don’t need to taste to know that it is too salty because the smell already told us. Some ingredients were put in only for the smell, such as crushed coriander root in noodle soup and sesame oil in stir-fried beef. Without these smell the food seems to taste a little bit different even these ingredients have no flavor in them. The pleasure of food obviously cannot gain only from the taste buds but also from the sense of smell. In the same way, to appreciate design and its environment need more than one sense. In 1970, Verner Panton, a visionary Danish designer, created the exhibition called ‘Visiona 2’ for Bayer during Cologne furniture fair. It was a futuristic style fantasy landscape full of vibrant colors in organic forms. This spatial design offered a new living environment and created a highly sensorial experience for visitors. The organ-like landscape provided variety positions to be in, covered with vivid color textile and also played with lighting. He gave a spatial experience through provocative shape, color, texture and lighting which need multi-sensorial to comprehend and appreciate.

From symbiosis project, it was allowed audiences to use only one sense; seeing. I want to develop my work further to be able to perceive by other senses such touching as well. My intention is to offer body experiences and alternative postures.

Chapter 3

Modes of procedure

As mentioned before, the procedure is equally significant as the work itself. In a design process, there is a question to answer, a frame to fit in and a rule to follow. It doesn’t mean that it has to be boring but in the end a solution must be made. The result needs to answer the question in one way or another. Creativity is not limited but has to be in a framework. Put simply if an assignment is to make a chair; it has to be a chair not a table.

Unlike the design process, the process I usually adopt ends up somewhere else, not in an opposite direction but may lead to unexpected consequences. I started with a question or a statement. Then kept the result open ended so as to experiment with possible solutions. After a while, things settle down and a scope is narrowed. Unfortunately, sometimes it heads in a different direction.

If being designer means that one should find a direct answer to each question, then I may not qualify.

I remembered reading Christo and Jeanne-Claude’s interview by James Pagliasotti. They are artists who I remember as building wrapping artist. They have a precise and strong view with their work. From one of their interviews, they show their aspect about their arts and an artist role they play. Many of their large-scale pieces deal with altering an environment both on an urban and rural level. Interestingly they have both said that like every true artist they create works for themselves and their friends. If the public enjoy it, that is a bonus. Some say their work is not “art” but rather engineering. They respond to this as follows:

“ Well, that is simple because, if you try to imagine a human being doing chemistry, mixing pigments, adding an egg, putting a little bit more oil, more of a different pigment. Now, that is pure chemistry? Or is it Leonardo DaVinci or Michelangelo preparing to paint a fresco on the wall? So, you could say that’s chemistry, but it’s definitely art. If you imagine two ironworkers with their hardhats and a forklift, lifting giant slabs of steel, now is that construction work or is Alexander Calder preparing a sculpture?”14

14 website: http://www.christojeanneclaude.net/eyeLlevel.shtml
I believe it takes more than just the appearance of something to define what it is. The meaning of each work will shows its qualities in one way or another. Previously, I always look at myself as a designer never an artist because I have never been trained to think as an artist: freely, deeply, and emotionally.

So what is the solution? I’m neither a designer nor an artist. Could it be something in the middle? Perhaps a designer who works freely?

Last year, I had been working in methods that I was not used to. Firstly, I tried to build up my work, step by step, from one point to another. I tried not to think about the end result and focus only on the present idea. One by one, the idea was based on one another and piled up into the final outcome. Secondly, I did an experimental process in which lead to an open-ended procedure.

In the beginning of the semester, I had an opportunity to work in an art project called “To use Lautrec”. Toulouse Lautrec’s work was going to be exhibited at the National Museum in Stockholm. We were supposed to create an art piece that connected to Lautrec’s work. I started from looking at his works and I found they reflected on a lifestyle at that time. With that in mind I tried to find something that would reflect on Stockholm today and it was fashion. I chose fashion because it is continually and so could represent a period of time. After that, I explored fashion in Stockholm by walking around shopping streets and in shops. I observed what people were dressed and took many pictures. Surprisingly, 90 percent of people were in black clothes. This was totally different from where I come from. In Thailand we wear black mostly in a funeral. If you walking on the street, you will find people dress up in every colors. When I came back and looked at all the pictures there was one picture that caught my attention. It was a picture of a girl, looking in the mirror; placed a new skirt against her body, and try to see if it looked good on her. I found a mirror as a reflection and tried out a new skirt as a change. Meanwhile, I was struggling with a misplace feeling I had since I moved to Stockholm. I was an alien in a new environment, both in regard to culture and climate. Everything was different. I pushed myself to work in a new way and tried to blend in to a new environment. I found myself similar to that girl in a shop trying to adapt to change; trying to fit in with other people and the environment. I created a story about an alien going into a new place, changing her clothes to be like others. At the end of the story, she realized that changing everything was losing herself. Then I had to choose a medium to communicate
this story and I chose a stop-motion film because it is contemporary. Certainly, all clothes in a film were current collections from Swedish brands and of course they were all in black.

Another project I did, which influenced my way of work, was about interaction between an object and the user. It started from the idea of creating an unfinished design so that the end user can participate in the design. The purpose was to create interaction with people, time and the environment. The procedure in this project was mainly through the experiment. The idea was to put an action into practice which affected the result of the object. In the early stage, I wanted to hide dyed pigment secretly between two fabric layers and the color would appear on the cloth after an action had been applied. The experiment was concern about actions and materials that can made changing outcome. The other experiment, apart from dying, was about material; in this case was paper yarn, that gradually changes due to time, environment or character of itself. However, this trial was not effective as the dying one. Later, I replaced synthetic dye pigment by natural dye. Double-weave structure was used in order to contain small pieces of cinnamon inside. I chose cotton and polyester yarn to weave into a tartan pattern because of its dying absorbency. The piece looked like a plain white cloth with small bits of wood. After it was boiled, the color appeared and fixed on cotton yarn and very little on synthetic yarn such polyester. Then the tartan pattern would reveal itself together with the cinnamon smell. In another way it would disappear through time. Natural dye materials are bleached by sunlight and the washing process. The color and pattern would eventually fade away.
The outcome of this project was not directly following the goal which set at the first place. It needs to be developed furthermore to meet a practical production. The experimental procedure might not brought the best solution to the idea. However, the idea of open-ended result still influences me. I am interested in opening up a dialogue with users through my objects and ideas behind them. Design can be used as a tool to communicate with the public. When users use the design or products, it is also up to the end user on how or what they want to do with their products. They will interact with the product base on their own experiences. The user is not always use the item the way designers expected. I do not want to push my thought to them. I would rather leave some space for them to use their own imaginations.
Chapter 4

An illustration

In this project, there are some directions that I held on to and followed them through which are craftsmanship, embodiment and tactility.

Using craft as a universal language, I attempted to apply textile into spatial design by creating and using embodied landscape furniture. The purpose is to encourage people to develop the use of their senses and to experience the object. The challenge is to let go of the stereotypes and get people to think in an alternative way. This landscape furniture is just an illustration of the idea. It will not contain a traditional appearance which fixes the audiences perception of it. With dissimilarity, it may cause confusion to the object. Hopefully once somebody has experienced my work they will know more of what potential it has.

I consider tactility as an important element to persuade the mind. Textile materials provide tangible sense. Softness in textile can be perceived since we first look at it. When touching we experience its quality through skin and body. I chose linking technique to construct this piece because of its elasticity and the ability to shape as mentioned before. In this project, I will use a braid cotton rope without a cord inside. I tested with some kind of ropes such as cotton, hemp and polyester both twisted and braid type. I tried on a different diameter of ropes too, 6 millimeters, 8 millimeters, 12 millimeters and 20 millimeters for instance. The suitable size is 12 millimeters. However, later I got sponsored with a 6 millimeters braid cotton rope from Bandi, a textile tape company in Kumla. The fact is 6 millimeters rope is seems not strong enough specially for the first look feeling. From this limitation, I tried to use other technique such crochet instead. Even it give elastic quality, it was not provide a freely shape I expected. So I tried crochet the rope first and then use crocheted rope to loop in linking technique. This result is working well for the strength both visually and physically.

My first thought to apply the idea is to use it in a domestic space. I thought it was suitable for a house to place a tactile entity inside and that was the only benefit I come up with. On the other hand, public area has more potential to interact with people. It is also may not the most comfortable furniture to be used for long hours everyday as a result of liking structure, which is not a smooth surface. Another important reason why I have chosen to set this landscape furniture in the collective space is because of the potentiality of social interact. To introduce things that not in a usual manner or a common appearance, examples is necessary. It is
more persuasive for human to do like others do than to do something alone. I assume that if someone see me or anyone else sit or lay on this furniture, they will understand what they can do about it and even want to try too. The collective space I thinking of was a library. A sitting area in a library could be a right spot to situate this furniture. It is public and also a place that need relaxed environment to be in while reading. The problem is the construction part, safety and time. This landscape furniture is mainly build base on site. The liking structure need existing architecture or a heavy and steady item to hang on. Numbers of hooks or bolts need to be screwed firmly into walls, ceiling and floor in order to secure the linking structure. Since this is a first trial, it is difficult to get a permission to install in a public space due to the safety issue and timing. A solution is to build this one at Konstfack and it is still considered public space. The appropriate spot should be accessible. However a big open space, an area near main entrance and a central corridor are not major option. Too much traffic can not provide an invited and relaxed environment. Also those areas can lead to showcase or art gallery situation. Surely walls and ceiling are preferably choice. The Trapphus Gallery at Konstfack is a perfect location in this case. It is a small space in a corner, compared to other common areas in the school, close to the back exit.

The important part in this trial is to observe reactions. The location where the trial takes place is in Konstfack. This means it situated in a design and art context which can leads to misunderstanding from furniture to an art piece. Since this project is a work-in-progress the reaction from the audience will be unexpected. I will use an e-mail to send this event to everybody in Konstfack. The message will tell the title, place and time. It will give you a clue not an instruction what to do or how. I am going to document how people react on this object and do an interview how they feel about it. It is also possible that I may not success to persuade the public or even misunderstand my intentions. Nevertheless, both I and audiences will achieve something from it. For audience, even they dare only to see, they can use their imagination to think and link to their background. For me, the response is always useful for this research in order to understand and develop furthermore. Since nowadays there are many working across disciplines or in collaboration. The boundary between disciplines is such a thin line, I do not want to blur it but rather let each person decide what they want it to be.
Chapter 5

Summary

When this journey began, I didn’t know exactly where it would end. I could only hold on to my compass and let it show the way. Wherever the destination is, it will be undoubtedly the beginning of another journey.

Textile from my perspective is something tangible. It is friendly to both skin and body. The sense and the touch cannot be perceived by narrative but through experiences. In this project, it is important to create experiences to visualize the feeling. At the first experiment, I provided only visual experience. This on-going project will be more about body experience and also has a possibility to be developed into a more usable product.

Craft is not just evidence of tradition. I found primitive craft can be used as a global language. The more I explore each technique the more I see the potential to adopt it into design, especially textile craft. The essential part is to search the right technique for the right purpose. The quality of each craft method gives a different result. There are a lot of techniques that I had tried during this project. Even if they did not work I learned more about their qualities and can keep them for another time.

We, human beings, live as individuals and as part of the society. We inspire and can be inspired. In the same time, we are similar and different. We gain knowledge and experience and share them with others. We have our view but unconsciously act like other people in the society. Sometime we just forgot that we used to “play” when we were young.

Like Cranz said that “one of the most important aspects of a designer’s role is to help change social perception.” As a designer, I wish not only to provide the design but also the perception. I would like to offer alternatives, possibilities and discussion but not in a forceful way. I rather leave some space and let users play with my idea.
References


7. Website: [http://bodyconsciousdesign.com](http://bodyconsciousdesign.com)


9. Website: [http://www.christojeannclaude.net/eyeLevel.shtml](http://www.christojeannclaude.net/eyeLevel.shtml)

Thanks to
Fanny Aronsen
Inger Bergström
Koji Akamatsu
Ayda Lund
Peter Landén
Andreas Nobel
Worapong Manupipatpong
Katji Lindberg
My lovely classmates
All kinds of help and support (both physical and mental) from my dear Konstfack’s friends
All Konstfack’s staffs