THE PATHS OF EXPERIENCE

The illustration by R.Fludd 1619 shows the paths of experiences, the chambers of intellect and its connections.

The transformation of the perceptions through the various chambers of the mind.
ILLUSTRATION | ROBERT FUDDE BEWUSSTSEIN - CONSIUSNESS FROM THE 17TH CENTURY
BOUNDARIES AND MATTER - The intangible and the corporeal

A space dedicated to contemplation in a public realm

With a philosophical approach to the topics I aim to absorb the dynamics in the meeting between the intangible and the physical. In the urban contemporary environment that we live in I see a need for a physical context that contrasts the flow of information and inputs that we are exposed to.

From this point of view I have created a concept of a space for contemplation, as a reply for both visual as well as mental boundaries that connects both the abstraction of the mind to the corporeal.

The perception of our surroundings is an acknowledgment and a consciousness of our senses.

In our everyday life we are constantly surrounded by a flow of impressions. To contrast this I have created a space where you can calmly travel inward & outwards without being disturbed by the constant flow of information.

This project departs as a statement towards the intense frequency of information inputs in our contemporary surrounding, the stressful act to manage our mental boundaries for what we let in and what we leave out.

Through this project I wanted to define the abstract spectra of inspirations in the design-process of how I relate to form and the surroundings. Mapping it, formulate and gestalt it. Defining the boundaries to what I see as the scenery of the project. Taking the broad turns of the process leading me to collect bits and pieces from various sources and apply these thoughts in a secondary phase to the actually form-giving.

Turning the abstract ideas to a space and an object, interpret in two different manners to a pavilion for contemplation and an idea of seating furniture.

Throughout the process I balance the two poles through reflection from a philosophical angle that I follow up with the sensibility for the tactile sensors in how one perceive a physical object. Leading through historical values and ideas tied towards the spatial dimensions and the various scales in handling space and object. Using the materiality to create a connection to the body and wrapping up to embrace as a protective shield around the body.

With the gestalt of a boundless space within given dimensions that are not obvious or sharply defined, to instead become an extension of your mind and body. As you become the centre of the space, your thoughts are the boundaries and the spatial dimensions are framing the action.

"It will be apparent that it is difficult to discern which properties each thing possesses in reality"
Democritus, 8th century B.C.
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A MAP OVER THE PROJECT PROCESS

Ramifications; growing and extending as passing through the developing phases.

A departing point with the senses as the core and by the experience in the meeting with space and objects, linking the abstraction of the mind process to the corporeal aspects with the physical matter. Where the relation and the attention differs by the scale and the context.
WEAVING

OBJECTIVITY

PRESENT

EXHIBITION

CONCEPT INVESTIGATES CONTEXTS/SITUATIONS WITHIN THE GIVEN FRAMES.

WHAT IS OUR NEEDS? WHAT DOES THE SITUATION NEED TO FULFILL ITS PURPOSE OF FUNCTION? 

SPACE

BOUNDARIES OF MATTER

OBJECT

WORKSHOP

“A SPATIALUTION”

“OBJECTIFICATION”

FORMATTING!

A DEPTH, AN INVESTIGATION ABOUT CREATING A EXPERIENCE IN ALL DIRECTIONS, WHAT IS EXPERIENCE? HOW CAN WE LEAD FEELINGS OF OTHERS? WHAT DOES EMOTIONS PROVOCATE IN A SITUATION?

STORYTELLING / REFERENCES INVESTIGATE CONTEXTS

TEXT WEAVING

CONCEPT

VISIONARY!

EXPERIENCE THROUGH SENSES

SPACE/PLACE

RECOGNITION/CONTRASTS

CONTEMPORARY SITUATIONS

EXCLUSIVITY

REPRODUCE / REFLECT

THROUGH WORDS, PICTURES & VISUAL PRESENTATION

EXPLAIN MY PATH AND PROJECT OUTCOME.

“THE WHOLE”

GIVE A CLEAR PICTURE OF THE CONCEPT VISUALISED BY THE OBJECT AND A SPACIAL REPRESENTATION.

A TIME LIMITED EXPERIENCE

PUBLIC INDOOR SPACE

EVOLUTION OF SPATIAL EXPERIENCE.

SPACE THRU SENSORS: COLOR, OPTICAL ILLUSIONS, “SPATIAL VOLUMIC SHAPING”.

OBJECTIFY OF SENSES, IMPULSITIVITY OF HOW TO RESPOND TO OUR DIFFERENT SENSES THRU OBJECTS; VISUAL/AUDIT/TACTIL/SMELL/TASTE

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OBJECTIFY OF SENSES, IMPULSITIVITY OF HOW TO RESPOND TO OUR DIFFERENT SENSES THRU OBJECTS; VISUAL/AUDIT/TACTIL/SMELL/TASTE
Inputs overlap. Voices, people speaking, phones ringing in a continuous flow of inputs.

The appearance of existing in an urban environment; is a composition of screens and layers of impressions. Like fragments compressed into a solid frequency of information, like a dynamic interaction of conscious and unconscious impressions through senses.

I approach space from the inside and out.

I see this dynamic meeting of body and mind also toward the meeting of space and object and how I approach them in my work. Where the space creates a broader extension of experience through its directions of inputs, as we engage our senses in another way; we are secluded and encircled by space as a “larger” experience. With the difference of how we perceive objects; as in the moment when we approach them, we handle them in a different physical connected manner as we use objects in another way. We interact and touch them from a more corporeal meeting.

The dynamic meeting I have aimed for is how our spiritual dimension of mind, our experience, connects to our surroundings and the meeting with our body. The body is here and now, it is a more instant reaction whilst our mind travels extensively. The body creates the physical connection whilst the mind opens up for possible imaginations. In phenomenology the ambiguity of life is seen as the basis of creativity.

I take on more an artistic approach in my work, and I grasp for the tactile by approaching the sensorial stimulus; the senses. From which the experience is the essence; including both the mind and body on a deeper level is therefore essential. The interaction of mind and body in a dynamic collaboration dresses for a deeper experience.

Dynamic tension, movement as living forces.
I approach the sensorial stimulus in my work, grasping for the tactile, engaging the mind through the body.

As our ambient create our mental atmosphere I believe the matter around us needs to stand in symbioses with how we perceive and consider our surroundings, through our sensorial stimulus. With the starting point of transmitting the idea of spatial boundaries I approached the sense of ease and protection with the theme of contemplation. In defining the meaning of the space I related back to my own escape venues and places of peace of mind. The emotion of finding a vacuum, to shut the loud urban noises and impressions out in the quietness of the ample cathedrals. Not as a religious act but as an extension of one’s own mental space, especially in crowded surroundings as if one becomes compressed and need to reassert ones boundaries. Stepping inside the massive wooden portals as a direct contrast to the intense compote of urban density where one really can feel the displacement of attention, directed outward instead of inward. That’s how I reconnected to my thoughts in the confusing surroundings during my years living in Italy. Where the noise of the clattering tram drowns the shrill sound of the motorino (moped) mixed with the impressions through the dusty and humid air as people cross and pushes their way forward. Just as impressions can become so intense, not just by noise but by intensity.

To develop my connection as a designer to space and the objects of our surroundings, I constantly zoom in to become attentive to details simultaneously as I zoom out to gain a larger understanding for the whole situation. As I take a suspended position in between the “real” concrete parameters of millimetres and the essence that I search from a more abstract perspective. All the passed or considered tracks in this process play an important role for the whole, connecting the pieces to a web, with a delicate selection of the bearing joints, to support the core of a strong concept.

This project has connections at a rather personal level for what I consider as the important gradients in forming a unique character to space and objects, to define the foundation for my personal interpretation for form. That is to consider and define my standpoint and what triggers me in the appearance of my form language.
As I approached this project with ramifications to a metaphysical perspective, from how we approach questions of existence and how people relate to abstract and concrete objects in our surroundings.

Collecting the gradients perceived from our senses just like halftone screens transmit layers of colours.

As a method to longer the threads to find new perspectives I have used a process based on deconstruction (Jacques Derrida) a semiotic analyses once developed for text. From which I have meet a new terminology for me previously unfamiliar that have a connection to the purpose and the meaning of this project.

With the open possibility to form the framework of this project I have extended the working domain to where the inspirations led me and to the intuitive unconscious connections, many times from an emotional empirical feeling. Where I see traces of recurrent fields of inspirations and how they connect to each other and as a link to my previous experience and knowledge. In a later chapter I paint out my inspiration filed of surfaces, a “vision” I have, during this project, traced to the renaissance architecture that I experienced closely during my two years in Florence. The streets are ordered by a perspective vision, with faced directed surfaces to enhance the distances. The large flat front surface of church Santo Spirito, cut with a curved contour that makes this immense surface and its pastel yellow colour to seem soft and living. I have brought this visual memories and emotional values to interpret the concept of surface to a personal development with a more corporeal aspect, all though with the roots traced back to the streets of Firenze.

Zooming out, blurring the details.

I have continued to unfold and cultivated the ideas and new encountered tracks to join them in what I here will present.
PROPRIOCEPTION

Matters connecting the physical to the metaphysical through conceptual grounds

A position, changing, to a pose, from a point to another, allocated, it’s physical

Proprioception is the awareness of our bodily position and state, the reaction from which our mind communicates with our body to move and to keep the posture in balance.

As humans we have an extraordinary developed ability to approach the space around us. A duality of accessing both external experience as well as the internal sensations within ourselves. As we perceive volume, distance, colors and all the attributes that can be distinguished in the exploration and the conscious and the unconscious reactions toward the matters around us, both from an intrinsic and extrinsic experience. In this process our senses are essential. The senses translate stimulus through psychological signals between body and mind to what we perceive.

The visual sense is for most of us the general one, but in a synchronized way all the senses play their role and weaves together information as a whole. We read the signals from the clearest attributes as color and materials, which is also applying subtle information about texture through the haptic (see vocabulary) sense from stimulus of tactility. In this experience the memory has an important part to recognize previously gained knowledge, as stored sensations. Many times we expect the curved, soft looking divan to be just that; communicating through the references we know from experience.

So from this discussion I approach the senses within the design process, using the tactility as the mediator between the visual and the corporeal. Connecting the visual sense to the touch and the audition sense that contributes to a large extent in the spatial perception.
We recognize the richness our senses apply to experiences, in the pleasurable moments of enjoying a full-bodied glass of red, holding a loved one’s hand or by visioning a beautiful landscape. But many of the sensorial functions we take for granted although it is the communication between our body and the surrounding. We mostly refer to only the so called “main senses” that Aristoteles attributed, but as a matter of fact we relate to our surrounding through a large series of other sensorial paths of perceiving. During the unfolding of inspirations I meet a new terminology for me previously unfamiliar, that I draw a connection to the meaning of this project. Terms that speaks about our physiological function of how our senses work. Inspiring me with beautiful terms that incises their meaning to new perspectives of thought. As a transition between layers of meaning I link the relations using it as a metaphorical method. I deconstruct ideas, tracking their meaning through different angles and language translations, especially the Italian language that I know well with the Latin origin that lay as foundation for many appellations. The intrigue for languages is not only for the translation and the etymology but as the broad content of what they presents through differences, cultural as social.

BOUNDARIES OF MATTER

We use boundaries in various ways and from different definitions. I have here take on the idea of boundaries as a definition to our personal sphere. In which we need to seclude others for a personal introspection at times, especially in the intense frequencies of inputs of the information society.

As an important boundary of this context is the symbol for the mind as a abstract metaphor. To have an “open” extension for your thoughts, with no interruption, as an utter shield just as the walls protects for cold, dirt and unwanted forces.
Giving the mind a spatial external boundary for contemplation in a gestalt. To pass on from the abstraction of the concept to distinction, making a contour around the idea and visualize it as a physical matter. Measured as a 3 dimensional volume, filling voids into mass.

A linkage between the surroundings and the matters that creates a spatial gestalt. This is of great importance in the process of giving form and expanding mass, and my reply to this consideration is to work with curved and developed surfaces, to meet up with the surroundings and create a smooth transition from one object to another. To make a softer impact to the experience, I have defined the physical gestalt by tactility that is communicated through the material and the formation.

The matter is delivered in different appearances, various shapes and densities determinant for our experience. As the dimensions contra the weight gives us an indication of material, just as temperature does ones touching it, all the attributes add up to the overall feeling. A form can play and mislead dimensions, by blending in the context as a rounded shape or taking a pronounced position with its sharp angles as a squared shape.

Defining and intentional. As for when a space becomes a place.
Boundaries of matter – the intangible and the corporeal

Following the process of thoughts developing these connections and ramifications of meaning.

Where boundaries is in contrast to the matter and the abstraction of experience in contrast to the tangible as the physical and concrete. An equilibrium of the various factors we engage in an experience which I also implemented within the design process.
Whilst boundaries define ideas of the social context, of how we map out and define our borders for our personal sphere of presence in the context of others. In contrast to the matter that here envision a materialistic and bodily interpretation in form of an object, becoming the corporeal linkage. That continues into a parallel of body and mind, where mind stands as the ethereal part by its delicacy and lightness of inexpressibility.

Passing over to deal with the dynamics and the tension in perceiving the different scales of how we relate to space and object, just as the experience balances between objectivity and subjectivity. The intentional division in the two gestalts is linked to the different scales and how our attention differs between the large scale impressions of space to the more focused experience between the viewer and the object.

Where the space is a dimension and an experience that surrounds you and embowers in contrast to the object that we approach and manages and somehow rules. It is about different scales, and again different direction of attention.

As a formulation of how the approach of the formgiving process can differ dependingly if it is a space or a furniture. I see it as looking at a space I expand my perspective outwards, to the opposite that for the object one narrows and focuses.
“Freud, following Gustave Le Bon, described the loss of conscious boundaries that could occur when an individual was caught up in a unified, fast-moving crowd.”

SITUATION

Fast pace, clock ticking fast, immense possibilities running along expectations and visions. Mind, body and soul, where is the balance. Where is the center?

I reflect upon the superficiality of the fast paced lifestyle that is the present situation for many of us. In these times the mankind is extremely connected to materialism and the personification throughout the utter surface. We seem to have an urge as humans to distinguish one from another, so caught up in the attention to the exterior. That it filters and distracts the connection to the inner core, where the balance can easily be broken. As the modern life requires a continuous balance of what the mind registers and processes, highly challenged to keep a piece of mind to not be caught up in a negative level of stress.

CONTEMPLATION

Just as the seasons pass through a phase all the matters and feelings do. This space is dedicated to that phase to let the thoughts get the nourishment to grow.

Within our being, we act and interfere in unconscious levels. Both within ourselves but also inconstant interaction with the surroundings. For this we need personal boundaries and a personal space, although we are in the context of other people. As in the situation shared with others as a semi public space, like an office, where we sometimes need a break from our working desk, no paper, no musts. Checking out. How the reasoning extend experience to values, as the philosophic formulations of Descartes “Cogito ergo sum”; “I think, therefore I am”. The evolution has distinguished the modern human with the will to seek for knowledge and “the capacity for abstract thought and the use of symbolism to express cultural creativity (Wikipedia).” We need to process thoughts and contemplate.
“(…) and so he formed it as a single visible living thing which was to include all related creatures(…) By turning it he shaped it into a sphere (…), giving it the most perfect form of all.!

(Timaeus, c. 410 BC)
(Alexander Roob, Alchemy & Mysticism, Köln. TASCHEN 2011, pg.35)
The history reveals the human will for an understanding of the being and the purpose of one's place here, like a path-seeking following through religious views or philosophic discussions. At a larger perspective as well as on a personal level at an everyday basis.

“...why should we not calmly and patiently review our own thoughts, and thoroughly examine and see what these appearances in us really are” (Plato, Theaetetus, 153) (New World Encyclopedia - Web)

This spatial boundary shields the mental extensiveness from external inputs to a moment of contemplation. As an aired vacuum sphere that contrasts to the intense environment with delicate attention around oneself. That for a moment amplifies the emotional boundaries to one's values and questions toward a personal introspection.

“Descartes held that all mental states are subject to introspection; that it is sufficient to have a mental state to be aware of it; and that when one introspects, he cannot be mistaken about what he sees.” (New world encyclopedia – web)

In this context I have quoted Descartes for his definitions of dualistic perspective and the relation from the two entities of body and mind that of course can be put under discussion wherever it is one whole or separated. But from the importance of perceiving our surrounding from an intrinsic and extrinsic perspective, the doubt triggers the process towards understanding and the importance of dedicating full attention to the mental balance to become in tune with oneself.
FORMS OF CONTEMPLATION

Reflecting over the meaning for contemplation I see an intense moment of reasoning and tracking emotions to its essence for an understanding.

Concentrating! I visualized a spherical intensity holding the concentration within, creating a border.

Concentration. The concentration of holding on, keeping the attention there and then. The word of concentration leads back to a composition of Latin of con- + centrare equivalent for with; con-, and centrare for centro meaning center. With center!
Collecting in the center.

The cut out from an old Italian dictionary where it refers to joining together as power – Forze or as desire – desideri. And to advance and immerse from a positive idea of deepening one’s understanding; to profound oneself profondarsi. (Dizionario etimologico online)

In this way I use the deconstruction of forms and words to find a symbolic meaning that I simultaneously connect to visual references.

concentrare comp. da con insieme : centro (v. q. voce). — Spingere nel centro o Raccogliere in un centro; fig. Raccogliere (p. es. le forze, i desideri), Profondarsi, Internarsi in checchessia (p. es. nello studio); e nel linguaggio de' chimici riferito a materie sciolte e diffuse, Restringerle in minor volume mediante la evaporazione.
Deriv. Concentramento; Concentrazione; Concentrico.
Circle it in! Place it in the center.

As the ground for our modern theory framework of chemistry and medicine, Alchemy brings in philosophical perspectives of mythology, religion and spirituality to science. That leaves us many references and symbolical meanings to the existence of life. Based on a “world-view; that an essential correspondence exists between the microcosm and the macrocosm (the smallest and largest parts of the universe).” (UXL Encyclopedia of Science | 2002) A correspondence I also aim for in the project between the parts of Boundaries of Matter, connecting the two parts as a reflection of each other in abstraction. Returning constantly to the dualism and finding new expressions for the same thing.

The Hinduism scripts of Purana tell us that the cosmic intelligence “and matter are the inner and outer boundaries of the universe,” the negative and positive poles of dual nature, the abstract and concrete (Geoffrey A. Farthing).

The alchemy defines the planetary sign for sun also as the symbol of the mind, as the Self in relation to the Whole Cosmos. The simplicity of the symbol in contrast to the immense idea it symbolizes; gives me an understanding for its purpose. Simplifying it to the contours. I had in the beginning of the project actually used exactly that symbol for catching the relation of the projects two parts Boundaries of Matter. A circle with a dot marking out the center.

“The point in the circle, the germ in the egg, is not a particular point in space but exists inherently in every atom”

(Geoffrey A. Farthing)
The egg has through the ages been an important symbol, as it generates life and protects what it beholds. Carrying on the message of immortality as the carrier of the soul, in ancient Egypt they spoke about the “soul egg” of Ra as the “god of brightness” symbolizing the sun (Donald Mackenzie). Meanwhile as the alchemists refer to the philosophical egg that “combined all the elements of life, as the container of thought and matter” (Geoffrey A. Farthing).

It is fragile with its white sheer shell. We hold it with precaution and we make sure it lays safe, because we know it will role. It’s elliptical form will not keep it in a static position on a plane; it will roll around in circles from its own center.

And then the egg cracks open...
THE INTERACTION WITH MATTERS

Relating, recognizing as it responds to our touch

Matters we encounter in all kind of forms in our surrounding. As we build our habits connected to objects, we connect to them, making them personal as we charge them with value. Things give us meaning, as they make out our modern tools of life. The texture in our clothes, the water-glass we drink from and the chair we sit in.

As a development from these thoughts I want to touch the senso- rial experience by adding a feeling through an distinct consideration for the material. As the tactility becomes an important layer of the experience. Layers of value for the conceptual idea is adding upp and begins to become visual. Taking forms both as the spatial “etheral” gestalt and as a free-standing own interpretation towards the “corporeal” idea of an object.

DIMENSIONS IN RELATION

I take a few steps towards it, getting closer. The edges seclude my lateral vision towards the side; it creates a spherical movement around me.

Our body is the tool we measure our surroundings with, and the surrounding material in its order relates to us by its function. The shell as the contemplative space is measured from an adult human body, considered the aspect of the experience. Not to feel shut in, but feeling safe, feeling embraced. The spatial dimensions are experienced from various angles depending where in the space you are and in what position, if you are laying, sitting or standing.

Whilst the objects dimensions are references directly to the corpo- real measurements, as they relate to the movements and how our body works. As we bend to sit down; a seating object needs to meet up, not to deep but just to catch you up and not to force the knees more than needed.

As I defined the dimensions for both space and object I have considered and tried out different extensions of measurements in relation to the bodily dimensions.
MEETING THE ELEMENTS/SPATIAL VOLUMES

Like a veil, expanding its shape, softly embracing the sounds and excludes all the echoes and outside noises.

As I have unfolded this idea around a complete sphere, holding on to the abstraction of the mind, makes the form itself becomes abstract, not easily definable. During the process I tried the proposed boundaries, marking out a square of 3 x 3 meters in an open space, dividing by scotch floor-marks. To test the body movements within, giving room for moving, not to feel squeezed nor tight, and contemporary not taking too much area from the surroundings.

DYNAMIC

Moving power, fast, just transmitting a motion as energy even though motionless, charged with power & showing force, transmitting an interaction!

Dynamic can be of an ambiguous character, not necessarily to define motion but as a "living-force" that can have different semblances. Pushing the limits of spatial intersection and to manipulate the tendency we owe to read our ambient. By removing shadows the important definitions of references varnishes and we experience the space from a new sensation. The loose of definitions can change the experience dramatically. We are creatures of habits, and we know that a room should look in a certain manner.
A transaction, moving to another dimension

As a part of the evaluation of how to create an adaptable and intriguing atmosphere and at the same time meeting the concept of a tranquil and mind dedicated moment, I tried out creating dynamic transitions from one obvious surface to another. Smoothing the sharp definitions of corners out to give the space different dimensions through perception. The volume becomes an undefined loose atmosphere which applies the extensiveness I aim for. I link back to directions in space, how our vision field reads our surrounding. To create a visual “extension” of perspective and illusionary remodel a space, going beyond its volume and constraints. The experience of space is a reaction upon contrasts; however it’s created by light and shadows or by color differences.

We read everything in our vision-field as three dimensional; figured out by perspectives as a relation to the spatial properties and the surroundings. The visual perspectives supply us with invisible “guide lines” that puts the surroundings in relation to distance. We order it up, making sense of what we stand in front of.

Contours, what are they?
What are the boundaries for a private space?

“Form is the imposition of organization, structure, and purpose onto matter. Design weds expression and logic, consolidates imagination and reality, through form.”

Luecking Stephen}
SPATIAL VISUALISATION | Curved wall composed as an embracing shield creating a private corner in a semi-public space.

THE INTERACTION WITH MATTERS
SPATIAL VISUALISATION | A cocoon, making a room in the room, gradually closing up by revolving covering layers. Protectively.
SPATIAL VISUALISATION | A shelter with a sweeping composition of two over-crossing surfaces. Creating a spatial division in the room.
What makes a spatial division? A collection of ribbons stretched over a circled base as arches creating a space.
A Surface | A sheet, a membrane that is distinguished by tactility, the appearance read by our senses.

SUR-
Etymology - From French surface.
sur- Used instead of supere- or supræ- to mean extra, additional or over, above.

FACE-
Etymology - Middle and Old French face
< Vulgar Latin x facia, from Latin faci s ("face, shape")
1. (anatomy) face

} surfaces from the point of view of topology.
But also differential geometry of surfaces.
algebraic surface.
CORPOREAL REFERENCES THROUGH SURFACES

No sharp edges, gradation from one surface to another. Smoothness and subtlety. Define me I am abstract.

I relate to our surrounding as a tracing of divisions and directions, readable through surfaces. These are identifiable by their appearance; their attributes and texture, materiality, color, reflectance. To departure from this viewpoint of shapes; gives me a freedom of expression towards layers and layers of solutions and assimilating the corporeal structure as a living dimension.

As I undress volumes to surfaces I make a lightweight consideration of the materials I approach, ready to strip them up to simplicity folding them to a structure and to push boundaries to find new solutions and possibilities. Lending ideas from material characteristics and process techniques to apply and join into a new form.

Surface; A two dimensional space, less than a gossamer\(^{(1)}\) thin.

A series; A one dimensional idea of sequential elements that build, within a defining relationship, a changing path. (Jane Burry + Mark Burry, London 2010, Thames & Hudson, Mathematics of Architecture)

Forms are defined by dimensions, it’s given appearance sensed by attributes, such as squeezed, up-blown, flattened etc. Definitions I connect to interaction, by forces of nature and humans, a development in time. Just as rocks along the seacoast reveals traces of the natural surroundings in time by water and wind. The objects use for our bodily contact, gives a richer value by showing this meeting. To make the passage through the method of surface give me an imprint of softness. As a skin showing the movements and the sign of touch.

“At their least abstract, surfaces are the boundaries of matter, the interface between solid or liquid matter and gaseous elements of space”.

(The mathematics of architecture, Jane Burry & Mark Burry Pg 15)

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\(^{(1)}\) Fotnot / gossamer (uncountable)

/ A fine film or strand as of cobwebs, floating in the air or caught on bushes etc.

/ A soft, sheer fabric.

/ Anything delicate, light and flimsy.
Consider surfaces not as boundaries of bodies, but as bodies of which one dimensions varnishes.”

Carl Friedrich Gauss, Mathematician
THE INTERACTION WITH MATTERS

Like plastic materials (read that could be modified and sculpted) can change shape and direction through modification and movement, sculptured by manipulation towards new forms. The materiality is the tool I have as a mediator for creating an object to meet the body as I arrange this meeting!

A role I have taken to deliver my interpretation of this meeting like a host arranging the matters with the material as the dynamic boundary. The surface makes an entrance early on in the process stage to symbolize the corporeal boundary.

Surface as a changing veil. Continues lines and developments; a transition between back and front, as a subtle addition to the spatial volumes of a room, not to intrude nor create obstacles.

As a parallel to the surface of water, that moves within the mass changing its form to fill the voids in its surroundings, loosing up its shape splattering and turning back to find its most contained mass. Surface spreading, as the ease of movement just as water gives in to external forces; the smoke in its gaseous state behaves in a similar manner. Revealing a lightness transformed by the air and the movements in space.

Just as how materials has the propensity of plasticity, developed in free formations of dimensions in space to change its appearance through a changing path but still attached in a free state. An attribute of elasticity, stretchiness, formed from its plasticity. A force changing its contour! Stretching the form to it wanted shape. Developed to a three dimensional existence. Relating to mathematical surfaces, as hyperbolic geometry giving shapes built up by many parallel lines through a single point, to developing surfaces from topology (2), a branch of geometric mathematics. A surface with double curvature gain strength in construction and gives new possibilities of material reduction in construction. (Jane Burry + Mark Burry, The new mathematics of architecture, London, Thames & Hudson) For me the joint complexity and simplicity that geometry transfer has always been of a big inspiration and can be applicable in all measures, from tabletop objects to a furniture as to architecture.

Footnot (2) Topology

A branch of mathematics studying those properties of a geometric figure or solid that are not changed by stretching, bending and similar homeomorphisms. (Wiktionary)

Topology (from the Greek τόπος, “place”, and λόγος, “study”) is a major area of mathematics concerned with the most basic properties of space, such as connectedness. More precisely, topology studies properties that are preserved under continuous deformations, including stretching and bending, but not tearing or gluing. The exact mathematical definition is given below. Topology developed as a field of study out of geometry and set theory, through analysis of such concepts as space, dimension, and transformation. (Wikipedia)
Balancing, parallel processes breezing alongside, sharing the attention.

Frequencies and Vibrations! Bouncing on hard surfaces; sounds determent. Dimensions, matters through our senses. The visual is just not enough.

Just as equilibrioception tells the function of our sense for balance as a collaboration between sensory organs, I seek to understand how our senses work together in the perception of space.

I used the Student Gallery during a week to visualize and make full-scale trials to understand the effects of manipulating spatial volumes with forms, material and white color. Perception is translated throughout fragility and the sensibility of the senses, the interpretation of the meeting of and with matters. Reflecting upon what we respond to even the less obvious, as the auditory sense that plays a main role in understanding dimensions, perceived by the transmission of sounds according to material and surfaces.

FROM A SPATIAL BOUNDARY

Bringing lightness and a calm isolation, contrast to what has been left out behind. A division, silence and purity but yet neither strict nor barren.

An emotional piece of mind, a calm focus where the senses are engaged for the receptors to enter another state of mind once entering the space and by that also the act. Harmonic state is the center point of the experience.

Just being in the present, just there, just then.
FULLSCALE TRIALS | A mock up of the spatial dimensions. The curved wall is built in, with a radius of 1 m at the “entrance” leading you in.
The Konstfack Student Gallery worked as a domain for an exploration of physical trial outs. That refers to my ideas of a well balanced dimension for the human body to feel at ease in the context of contemplation.

Spaces are three-dimensional and the physical experience is essential in this process. I built up walls, rounded corners of with large radius, created an undefined transition from horizontal to vertical, leaving a feeling of extending the spatial boundaries to “eternal”. Dressing the floor of the space with a white soft carpet; absorbed and amplified the perception as a transition to elsewhere.

The Gallery is composed by 2 rooms, with the entrance from the main wide hall, revealing a smaller room through a glass-front, leading to a larger room extending to ca 4x5 M.t. In witch I built up a curved wall and cut the dimensions to ca 3x3 M.t. Letting a wide curve lead into the space, making a more dynamic entrance. Meeting up with the following wall that I applied soft angles of a radius of 60 cm, both horizontally and vertically towards the floor in an angle which gave the sensation of losing the perception of distance.

*Giving a contrast to what is behind outside of the room.*

Forming an experience of a space is to understand what the symbioses of material, form and color does. The strong impact of what a total white, seamless room can provoke. Making a full scale mock-up model with the white tufted carpet covering the floor, the sound isolation panels in the ceiling together with the rounded corners gave just that strong impression of white floating space. Continues.
FULLSCALE TRIALS OF FORM AND MATERIAL | A white carpet is placed to the divided section of 3x3 mt that meets the curved wall.

FULLSCALE TRIALS | A mock up of the spatial dimensions. The curved wall is built in, with a radius of 1 mt at the “entrance” leading you in.
FULLSCALE TRIALS | White, as seamless as possible. Curved meetings between floor and walls, linking the vertical angles and giving an undefinable dimension as it take away the reference of corners.

FULLSCALE TRIALS | With a convincing result of the composition of rounded corners, the dynamics of floorplan by using different radiuses in the corners giving atmosphere with the whiteness and the isolating effect of floorcarpet and soundisolating panels in the ceiling.
Large space, cold.

Hard materials that bounces the sounds between the surfaces bouncing off and revealing distances and people by the echo of voices.

Large space, open space! People moving, inputs, color, voices interrupting thoughts without taking it to its destiny.

Refraction; a split leaving an entrance.

No door, just a passageway, white carpet! Sound absorbs as one enter. Quietness, tranquility.

Like a transition that leads from an open ocean of inputs change into a contrasting scenery. Gradients and tones down to another dimension.

A room that pushes the boundaries of spatial dimensions through the perception of it.

Embracing. A feel of safety, soft. So undefined and floating. No seams revealed.

A symbolic gesture towards an encouragement to expand the mental boundaries without any barriers.
THE VISIBLE BOUNDARIES

The material is what separates. That divides the spatial volumes into sections, into matter.

Matter that communicate through the tactility and the materiality, responding to the touch by its density and softness. Attributes of smooth or cold, uneven or sharpness that all take a standpoint to the final composition within the experience, as a state of equilibrium by composed impressions throughout our senses. Just as our state during contemplation. We ponder, balancing thoughts and emotions toward each other. A frequency that measures doubt toward conviction as a dynamic relation between the poles creating with the tension needed to trigger it further towards new ideas.

The physical imprint and forms created by small interventions and that yet leaves a great expressive appearance. From which I search for the sculptural and a lightweightness with a dynamic tension symbolizing movement as living forces. Collecting the concept from a philosophical and metaphysical angle and the ambiguity of translating it to a tangible gestalt is the binding point of this project. Which also represents the contrast and the dynamic meeting in giving form to an experience.

SPLIT PERSPECTIVES

The body is here and now and the mind travel extensively in space and time.

The field of ideas this project extends to; a space for contemplation will have two different outcomes of matter.

One that relates to a spatial extension and a more mental experience, whilst the second one has a more bodily relation and a smaller scale more relative to our size of body and is developed as a furniture. The mind and body are linked together and would not exist without one another, but handles the experience from different perspectives.
These entities relate to the concept with the aim toward the same purpose but from two separate perspectives, and derives from the same platform of research and conclusions leading further to be developed in the relation to its “scale” and “vision field” of experience.

How our spiritual dimension of mind experiences our surrounding in connection with the body but yet have different entrances to how. It is an experience gained by a dynamic interaction of them both, as two systems collaborating to the whole. Two directions to process and create a three dimension to experiences. To enrich it as the body creates the physical connection whilst the mind opens up to possible imaginations.

At this stage in the project many parameters are nosing toward a direction of feeling, form and materiality to fulfill the function.

A spatial division, as a freestanding pavilion for a semi-public environment, secluding noise and other information for a while, in which to find tranquility. With materiality that handles soft curved boundaries and by reducing the contact with the “outside”. (A)

&

A corresponding individual object, linking to the concept of contemplation that gives place for rest. A lounger, a resting chair that gives an enfolded “spatial feeling” that secludes the personal space a bit with a sweeping form meeting the body with a smooth surface. (B)

During the process of keeping the two lateral projects running under the same concept I formulated a second smaller seating object that could fit in the pavilion. (C)

Formulated in Briefs as defined frameworks for the formgiving process; see the Brief A. pg 53, B. pg 54 and C. pg 55
BOUNDLESSNESS

spaciousness, airy, limitless, infinite, eternal, endless, cloudlike

through form of room, light effects, diffuse changes!!
rooms dimensions feels bigger than it is

expansion, drawn out, flexible, continuous an extension to your body

stark, an oasis, tranquility

imprintable, pliable, tactile

tactile, touchable, responding, "living" delicate

< < IN OTHER WORDS > >

< < IN WHAT WAY > >

through form of room, light effects, diffuse changes!!
rooms dimensions feels bigger than it is
form continues into a roundness, a shape that supports the dimensions to change

warmth, sounds are shut out, your own little space

through shape & materials that responds to your touch
through colors & materials, imprints, nature skinbased tones, tactile materials that feels soft to your touch.

yielding [adj.] - tänjbar [adj.] (även: foglig, eftergiven, mjuk, elastisk)

BOARD FOR EMOTIONAL AND SENSORIC VALUES FOR SPATIAL GESTALT
The projects Brief for the spatial gestalt part
MASTER THESIS PROJECT / KONSTFACK 2013

WHAT | A pavilion for contemplation

WHERE | For a Semi Public space/Public space
(For now focusing on indoor)

WHEN | Any time one wants to reduce the flow of
uncontrolled information and inputs from the hectic everyday life.
To reconnect to ones thoughts and senses redirecting the attention
inwards.

HOW | A shell inspired structure grasping for tactility by the form and
use of materials. Flexibility (a certain degree of dynamism) equilib-
rium.

Thin structure; lightness, refined meetings between materials and
edges.

QUALITY | Foldable?!

MATERIAL STRUCTURE | Glasfiber skeleton dressed in paper/ weave
material. Letting through some light and adapting to the curve of the
structure. Absorbing sound.

FORM LANGUAGE | Character of embracing and corporeal, feeling
protected.

WHO | Any one that needs a “silent” moment.

WHY | Giving my version to a space responding to a contemplative
environment.

Sculptural, Corporeal and bodily, creating a “personal-Sphere”
The projects framework Brief for Seating Object
MASTER THESIS PROJECT / KONSTFACK 2013

WHAT | A resting chair, flexing. Responding to the body; adapting to meet up with the weight of the person. A resting position, with leaned back and raised knees. An embracing part around the head.

WHERE | For a Semi Public space/ Home

WHEN | Aimed for relax & Contemplation, with a feel of embracing.

HOW | A simple and sublime approach to form & function, a meeting with the body both through materials & tactility as well as appearance. Carrying & holding up the body. Flexibility (a certain degree of dynamism) equilibrium.

Comfortable, softness but yet with an elegant form language that breaths subtlety. Thin structure; lightness, refined meetings between materials and edges

QUALITY | Long lasting material!

MATERIAL STRUCTURE | Steel/ Iron frame / tubular 28 diam. or flat ribbon 30x6 mm

MATERIAL SEAT | Form-pressed felt for selected areas for stability + parts of foam? + Leather – Incised areas to correpond to the body as a flexible surface

FORM LANGUAGE | Character of embracing and corporeal, with traces of a divan.

WHO | Aimed for adult people. Easy to sit down & swing up the legs when laying down/ raises. Flat part around seat and curved surfaces embracing head and the lower legs.

WHY | Giving my version to a seating object responding to a contemplative state.

Sculptural, Corporeal and bodily, creating a “personal-Sphere” by giving a spatial for to the chair.
The projects framework Brief for Seating Object 2 / Small
MASTER THESIS PROJECT / KONSTFACK 2013

WHAT | A seating object in connection to the pavilion. Responding to the body; adapting to meet up with the weight of the person. Flexible, dynamic.

WHERE | For a Semi Public space/ Home

WHEN | Aimed for a body support for a shorter while

HOW | A simple and sublime approach to form & function, a meeting with the body both through materials & tactility as well as appearance. Carrying & holding up the body. Responding with flexibility (a certain degree of dynamism) and equilibrium to the body weight.

Comfortable, softness but yet with an elegant form language that breaths subtlety. Thin structure; lightness, refined meetings between materials and edges

MATERIAL STRUCTURE | Flexible but yet durable materials.

MATERIAL SEAT | Soft padded. Leather – Incised areas to correspond to the body, flexible

FORM LANGUAGE | Character of corporeal, membrane. Sculptural

WHO | Someone that wants to sit for a while..

WHY | Giving my version to a seating object reflecting and interpreting the spatial gestalt for the pavilion.
WHAT IT COMES DOWN TO

With considering the contrast between inside and outside. Giving a poetic substance & connect through the senses. Reaching the perception through the audit, the touch and the visual impacts. As an exploratory experience!

Conforming the space through spatial volumic shaping. Using form and materiality, enhancing and reducing by the simplicity of the contours.

THE SPATIAL BOUNDARIES - EXPANDING

A pavilion inspired by the protectiveness of a shell, covering the fragile inner. Leading in with sweeping curves, absorbing and filtering out utter sounds.

Membranes of material, that together creates strength to the structure. Assembled and joint together at a midpoint, a leaning axis, creating a dynamic expression to the room.

"Balance of directional forces and of tensional positions in space”
Rowena Reed Kostellow

A freestanding pavilion grasping for a sensation linked to the tactile. Another dimension dedicated to ones thoughts as a sweeping and corner-less room formed as a membrane shield.

Working with surfaces, rendering them more corporeal both in the spatial gestalt and also with the dynamic solution of structure. Permitting a changeable and transformable form that is easily mounted and transformable, a solution that is constructed with a folding up solution. Personalizeable, as it folds out to various extents and lets the size depend of the permittance of the surrounding space.

An experience of senses and our basic needs. The visual sense speak for recognition, the audit speaks for soft and friendly sounds and want to keep away from noise. The tactility is both experienced from touch but also from a visual perspective were we connect to memories of which forms and the appearance can be associated to soft and comfortable.
The room is an extension of the mind, corporeal, a feeling of living material corresponding gently to your presence and movements within.

A boundless space as an extension of your thoughts.

Where you become the center of the space and your thoughts the boundaries whilst the spatial dimension frames it.

A transition from the utter surroundings to the present moment, taking you elsewhere, with the aim to create a feeling of another dimension through the perception of your senses.

A construction of ribbons connected at the top and at the base in a curved formation, foldable to one unit as it “slips” in with an increasing radius to fit in to the width of one ribbon. That in a composition of 1-4 moduals can sweep around the centerpoint to a total secluded space entering within its own dimensions like a nautilus shell and inspired by the golden section.

“Il Guscio” Is the Italian word for shell, used both as a zoologic term but also in the ambient of construction.
A RECURRENT INSPIRATION | Spiral Staircases that I photograph
Il GUSCIO | A scale model of the Pavilion | Frontview

Il GUSCIO | A scale model of the Pavilion | Roteted Sideview

Il GUSCIO | A scale model of the Pavilion | Frontview Raised

THE VISUAL BOUNDARIES
“Form is the imposition of organization, structure, and purpose onto matter. Design weds expression and logic, consolidates imagination and reality, through form.”

The object, interpretated by a corporeal idea of creating a meeting with the body of the user. A resting chair that holds the body, lifting it off the ground creating a comfortable cradle. Built up from a stable frame of metal pipes, bent to an embracing structure, like a contour to be filled with padding to meet up with the body weight. Creating a balance of direction and dynamics, charging the shape of the seating furniture to speak tuned with the concept. Giving out an embracing and corporeal character, to invite for rest! Relaxing the muscles in a resting position, tilting the body to a more horizontal direction to enhance the blood circulation.

Considering the tactility I dressed the structure with leather fortified with padding from form-pressed felt. As to stabilize the most challenged and pressured parts as the center of the weight and body; the perineum. The form-pressed felt is developed to a concave shape rounding of the seating area as a body-formed shape dressed with leather.

The attributes of leather as deriving from a living materia meets up with the body with a great density and structure in itself. A pleasant surface that connects with the corporeal aspects and flexibility with softness towards the skin. A material with a long qualitative perspective as the ageing responds to usage by time.

I choose to apply the Elmo soft leather with a toned nuance giving a connection to the corporeal and the feeling for tactility. The surface is soft, duplicated by two layers, with a thin textile tissue firming the soft and not bearing leather to a flexible but stable curve. To be defined with a graphical cut pattern that gives a flexible attribute to the backrest and also a character to the design. Making the surface respond with the membrane cuts to the weight of the body. Connected at the extremes to the metal structure by covering around the radius of the tubes as to make the support frame disappear and just reveal its contour. The visible parts of the metal structure are colored to lose the hardness of the materiality by a pale color blending in with the rest.
TACTILITY INTERPRETED IN FORM | As inspiration for how to approach the material and the development of shape for the seat.

TACTILITY INTERPRETED IN FORM | Applying the method of surface to see the development of shapes, as the cuts becomes an important part for both form as well as function.
SCALE MODELS FOR RESTING CHAIR | In the beginning of the process, departing from the seating position and adding up material.

SCALE MODELL OF SEATING POSITION & STRUCTURE | Focusing on the head and the knee part as to build up material to create a feel for safety and embracement. Letting the structure breath simplicity.

SKETCH OF RESTING CHAIR | Developing different solutions for the structure and the attachment of legs.
Complex bending to make the 2 sides be a mirroring of each other. As a first fase of seeing the fullscale dimensions before making adjustments for a more computerized production for a later development.
IDEAS MEETS CONTEMPORARY MECHANICS
& SCULPTURAL CRAFTS

A hissing sound, the smell of fired iron in an ample industrial facility, tools hanging. The gas tubes lined up with their bright blue color. Particles of ash moves around as flakes in the air.

The translation of the chairs character; from idea to developed prototype passed several reviews and definitions through drawn out sketches, shapes tested out by a bent wire as small scale-models and finally realized as full-scale. The dimensions change ones being blown up as a full scale prototype, and the challenge to bend the metal tubes as double curvature forms to a continues sequence that looks balanced from all views. Jonas a blacksmith trained at Steneby School of Design and Craft developed the rather tricky prototype with me. Calculating the bending angles and right curves with the help of different techniques, reading the drawings from a 3d model. Ones in proper dimensions I adjusted and reviewed the actual form to the character wanted.

PROTOTYPE MAKING OF STRUCTURE OF THE RESTING CHAIR |
Adding and trying out the leg to make a stable but less hard and important visual impact.
THE BOUNDARIES AS EXHIBITED

This project was presented during the Konstfack Spring Exhibition.

With an ambitious intention I aimed to present a “corner” of the Pavilion and at the beginning of the project also the seating furniture.

Since the project became two parallel running projects I decided to show the “corner” of the pavilion together with some scale models that had lead me forward to the final definition.

Constructing a Pavilion means both accurately considered materials and economical funds and also important engineering that the time elapse didn’t allow.

The dimension and the dynamics of the form was presented as a full-scale spatial installation.
PREPARING THE EXHIBITION | A large epoxy sheet is made to later be divided into stripes for the framework of the shell.

MOUNTING THE EXHIBITION | The spatial dimensions are shown in a sculptural installation.
MOUNTING THE EXHIBITION | The spatial dimensions of the shell are shown as a sculptural installation instead of a corner of the pavilion since my intentions were highly ambitious and were defined at a stage close to the opening of the exhibition.
AT THE SPRING EXHIBITION | A skeleton was mounted to show the dynamics in the form and the dimensions. As a part of the shell, not as a whole.

AT THE EXHIBITION | A few of the models was presented as a trace from the development throughout the process.
VISITORS AT THE EXHIBITION | During the 10 day long exhibition at KOnstfack “Spring Exhibition 2013”
A passage

Zooming out, blurring the details. In the moment ideas connect to a larger perspective the focus and details change; as the creative process asks for a duality of mind, to focus contemporary as visualising a broader perspective. Zooming in zooming out; changing focus constantly.

Boundaries of matter – the intangible and the corporeal
I have in this project made an interior connection of the meaning of the spatial larger perspective to the zooming in on the corporeal dimension of furniture. Commenting on the different scales and the diversity of experience of space and objects; reflecting our bodies and our perception through our sensorial sensibility. In witch tactility has had an essential contribute of meaning, with a reference to the delicacy in the meeting between body, dimension and materials.

That I have by this project presented as a personal claimed definition; that the senses play an essential role to be firmly considered in the process within form-giving. Rubbing the triggers of perception to grasp for an unconscious experience for the beholder; creating a poetic substance and a visual and expressed dialogue towards the idea.

Boundaries of matter – the abstract and the physical

Unwrapping the meaning and what the concept represent by pressing and dynamically rubbing the boundaries to extend to a wide spread angle of what it really stands for. Expanding and stretching the borders during the process to intensify by charging the core with value and discard the transparent parts.

In this project my process and the conditions of how I direct my tracks has become my boundary, my frame; the spatial extension in which I’ve explored in forming and defining the matter. An important understanding for my future engagements in the way I approach my profession.
I spread sideways and am easily caught up on new tracks, collecting a palette of ramifications from different perspectives that all come together and connects in the end. Like a visual dialogue I follow to create a platform, an own personal ground to stand on and create from. Shattering directions of inspiration modules up to a new composed departure-point from which I interpret and recreate my idea upon. It is like I visualize ideas thru a kaleidoscopic lens as I approach space and objects. Working from a palette of inspirations with collected fragments that in the end create a pattern; a structure that composes to reproduce the image of the concept.

This project has revealed my way of grasping for inspiration, broadening to the sides and showed the will to dig and decompose ideas to recreate an own stable platform as a reassurance for doing a personal composition of ideas. This means not just applying a shape to an object but to capture and individuate the realm in which I create within. Giving effort to find the sensorial experience and the approach to tactility in the very beginning of the process. The project has also meant an investment of time to formulate and discover the pathways, to broaden the understanding for the mapping; rather than the actual visual translation, although the process and formatting the idea has led to a large number of initial states of furniture. A web of ideas to be further developed.

Boundlessness
This project has proven to give many faces to the concept of boundaries, both in a personal meaning and in the approach to handle the process. During this journey I made a personal statement clearer; that freedom is to have defined boundaries to relate to. With no framework the possibilities becomes immense and just confuses my field of thoughts. That in this context meant to put the ambitions surrealistcally far from the time frame and possibilities.

In the face of departure I asked myself what I wanted to explore and what I was after to learn. This project has in one way collected this, in another way that I expected. Perhaps on a more substantial level rather than visual but yet; this project was about contemplation. A human scale.

Thank You for sharing these thought with me.
GRATITUDES

To Anna Odlinge at Konstfack for the dedication and ambition to meet each one of us students in our mindset. Introducing a broad spectra of possible ways to follow a design process and the support along the way

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Grazie to Ferrero Rosati at Drome that sends over samples of leather in express from Italy

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To EFG Furniture Group by giving textiles to my spatial trials
ETHERAL
PERTAINING TO THE HYPOTHETICAL UPPER, PURER AIR, OR TO THE HIGHER REGIONS BEYOND THE EARTH OR BEYOND THE ATMOSPHERE /CONSISTING OF ETHER, HENCE, EXCEEDINGLY LIGHT OR AIRY, TENUOUS; SPIRITLIKE; CHARACTERIZED BY EXTREME DELICACY /DELICATE, LIGHT AND AIRY. FROM LATIN AETHERIUS (“OF OR PERTAINING TO THE ETHER, THE SKY, OR THE AIR OR UPPER AIR; ETHEREAL”), FROM ANCIENT GREEK ΑΙΘΕΡΙΟΣ (AITHERIOS, “OF OR PERTAINING TO THE UPPER AIR; ETHEREAL”).
SOURCE | WIKTIONARY | DATED ACCESSED 2013.06.07 HTTP://HTTP://EN.WIKTIONARY.ORG/WIKI/ETHEREAL

EQUILIBRIOCEPTION – SENSE OF BALANCE
“BALANCE IS THE RESULT OF A NUMBER OF BODY SYSTEMS WORKING TOGETHER. SPECIFICALLY, IN ORDER TO ACHIEVE BALANCE THE EYES (VISUAL SYSTEM), EARS (VESTIBULAR SYSTEM) AND THE BODY’S SENSE OF WHERE IT IS IN SPACE (PROPRIOCEPTION) IDEALLY NEED TO BE INTACT.”
SOURCE | PRINCETON UNIVERSITY | DATED ACCESSED 2013.03.03 HTTP://WWW.PRINCETON.EDU/~ACHANEY/TMVE/WIKI100K/DOCS/EQUILIBRIOCEPTION.HTML

HAPTIC SENSE – SENSE OF TOUCH
“HAPTIC PERCEPTION IS THE PROCESS OF RECOGNIZING OBJECTS THROUGH TOUCH. IT INVOLVES A COMBINATION OF SOMATOSENSORY PERCEPTION OF PATTERNS ON THE SKIN SURFACE (E.G., EDGES, CURVATURE, AND TEXTURE) AND PROPRIOCEPTION OF HAND POSITION AND CONFORMATION.[1]”
SOURCE | WIKIPEDIA 2013.03.03 | DATED ACCESSED 2013.03.03

PROPRIOCEPTION – SENSE OF POSITION
“SENSORY FUNCTIONS THAT TRANSDUCE STIMULI RECEIVED BY PROPRIOCEPTIVE RECEPTORS IN JOINTS, TENDONS, MUSCLES, AND THE INNER EAR INTO NEURAL IMPULSES TO BE TRANSMITTED TO THE CENTRAL NERVOUS SYSTEM. PROPRIOCEPTION PROVIDES SENSE OF STATIONARY POSITIONS AND MOVEMENTS OF ONE’S BODY PARTS, AND IS IMPORTANT IN MAINTAINING KINESThESIA AND POSTURAL BALANCE.”
SOURCE | US NATIONAL LIBRARY OF MEDICINE | DATED ACCESSED 2013.03.03 HTTP://WWW.NLM.NIH.GOV/CGI/MESH/2011/MB_CGI?MODE=&TERM=PROPRIOCEPTION
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