

CAMINO DEL SOL

The Materialization of an Intrinsic Movement

By Bettina Nelson



Theisis Project

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Intrinsic Movement

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2017

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Fine Arts, Schools of Architecture,
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Introduction

Looking back at my self-initiated work at Denmark's Design School, I see an interesting correlation and theme in the way I perceive objects and space and in the way I shape objects and space. Almost all of my work share the common feature of having sprung out of moments of myself being aware of emotional movement, moments I have used as an asset of inspiration or energy. I have consciously, and unconsciously, looked for those essential elements in our world that do not occupy any physical space, but become a physical force in the mind. This emotional movement can also be called the *intrinsic movement* - intrinsic meaning *situated within*, or *inherent*.

This written rapport is the registration and process documentation of the materialization of an intrinsic movement evoked by the song *Camino del Sol* (Way of the Sun), through the method of being *emotionally aware* of both the body and the mind, and through the theory and method of *space plus 'something'*. This project is an attempt to create a universe equivalent to that feeling.

The first chapter of the report withholds an introduction to my feeling and intrinsic movement derived from the source of inspiration - the song *Camino del Sol*. Then a summary of the subject is introduced, and also the intention and superior purpose of the report. The theoretical and practical method is then briefly summarized, followed by an elaborated analytical and practical discussion of the subject. In the second part the outcome is introduced as my design principles and serves as the practical base for the process of my project. In the third part I summarize the material decisions I have applied onto my objects, together with a discussion of tactility. The last chapter contains a final discussion, a conclusion of the results of the process, and a reflection on my study.

Camino del Sol - the intrinsic movement

Camino del Sol was first released on a mini-album in September 1982 by the French-Belgian trio, Antena. The group featured Isabelle Antena (a pseudonym for Isabelle Powaga), Pascale Moiroud and Sylvain Fasy. I had just graduated from high-school in the summer of 2003, when my friend presented me with a CD with the title Camino del Sol. I was mind-blown. The slick electro-samba/bossa nova rhythm would lead me into barefoot dancing on the wooden floors in my first apartment, preferably with a glass of cheap red wine in one hand and a cigarette in the other. I felt elevated and free. Perhaps I also felt a little like a bohemian, imagining I was living a “decadent life” (at the age of 19!). In any case, the song brought me to a sunny place, that was buoyant and tireless. And I longed for that place.

However, when the music stopped, so did also that feeling of that sunny, buoyant and tireless place. Instead I was left with another feeling, a feeling I could not put words to, but a feeling so strong I could practically mould it in my mind. It was a parallel feeling to the one I had just had, a feeling that lived its own life. It was a kind of continuation of the previous state of mind, but deeper where the characters from the song continued their lives within me. This was the *intrinsic movement*.

Subject

The intrinsic movement is the movement within the self, a physical reaction in the mind, often an emotional reaction to a specific moment when an object, place or perhaps a picture, catches the eye and evokes one emotionally. It is an unconditional and sudden ‘something’, which jolts the day-to-day perception and inspires you to act on those emotions as a force of energy - it creates a feeling, and/or a physical outcome. A felt ‘something’ can thereby evoke an intrinsic movement within, but can also, in turn, help create an object or a ‘something’ outside of the mind.

However, working with the intrinsic movement as a source of energy and inspiration is one thing, translating the intrinsic movement into its physical equivalence is another. The challenge is to find the moment of emotional movement and identify and understand the feeling in order to materialize an equivalent universe, accessible to oneself and others. This can be done by being *emotionally aware*.

Emotional awareness may at first seem like a term only used in a psychological discourse, but in the process of revealing the mechanisms behind an intrinsic movement, the method of being emotionally aware can also be used as an approach for uniting mental with physical order, since it is the body that is the bearer of perception.

The physiology behind feelings and emotions are complex, but it can be accessible through this simplified order: *body-emotions-feelings-mind*. The body, being the bearer of our senses, is the main interpreter of the perceived source of inspiration evoking a physical reaction, an emotion. In turn, the emotion makes us feel something, a thought in our mind. An example of such order of events can be: I am threatened (by external stimuli evoking the body), experience fear (the evoked emotion), and feel horror (the feeling of ‘something’ in the mind).¹ This can also work in reverse. Feelings and emotions can, therefore, be argued to be the two sides of the same coin. The flip and turn of this coin is the intrinsic movement - feelings and emotions working back and forth, creating the physical energy inside. To understand the intrinsic movement, one has either to be attentive to when the evoked emotions are bodily activated, or to be attentive to the evoked feeling in the mind, or to both. Thus, in order to understand the intrinsic movement evoked within me by the song Camino del Sol, I need to, by being attentive to both the body and the mind, understand the sensorial qualities that the music radiates.

Intention

The intention of the project is to materialize the intrinsic movement evoked by the song *Camino del Sol*, into independent objects that put together an entity equivalent to the feeling derived from the song. The study is relevant since the basic understanding of feelings materialized into objects can also be used in a broader spectrum other than the individual piece. It can for example bring specific atmospheres that evoke emotions into interiors and space, in that way encouraging a different interaction and discussion.

Superior Purpose:

How can I, through my intrinsic movement, create objects, which, in correlation with one another, create an entity equivalent to the feeling evoked by the song Camino del Sol?

Method and Theoretical Approach

In order to understand the intrinsic movement evoked by the song Camino del Sol, I need to understand the sensorial qualities that the music radiates, by being attentive to my body and mind in relation to the feeling. This can be done through a series of themes, marking the source’s analytical features within the phenomenological approach as the overall philosophical direction together with the above-mentioned method of being ‘emotionally aware’ and theory and method of *space* plus ‘*something*’, which will be introduced below. The core of phenomenology is the study of experience and how we experience, studying structures of conscious experience as understood from a personal perception or first person point of view.² The experience, therefore, includes not only the experiences of understanding but also bodily emotions and action.³ Phenomenology as a philosophical direction is relevant here since it is the perception of my ‘place’ in my mind that is being investigated, concentrating on objects and movement as they are perceived or understood in the personal consciousness.

Comments on the Programme

First of all, I would like to clarify that the purpose of the project is not to be confused with an analysis of music. The song Camino del Sol is only a source of inspiration to my study of the intrinsic movement through the method of being *emotionally aware* and theory of *space* plus ‘*something*’ (introduced within the following theoretical discussion and analysis), in order to help me materialize the movement into its a equivalent physical appearance.

I would also like to to point out that the superior method of ‘strong objectivity’ (the practice put forward by Sandra Harding) *has* been applied onto this project, however in a subtle way, applied as a philosophy, and a way of thinking and acting upon those thoughts, rather than a practical method. Therefore, there is no written registration of this method within the project, it is simply a way of thinking already indoctrinated and projected through me.

Furthermore, the practical method is within the programme divided into three under-categories;: mood, mapping and moment. These categories have served as umbrella categories in my working process and are mentioned, but do not serve as titles within the report.

A ‘PLACE’



THEORETICAL DISCUSSION AND
METHODICAL ANALYSIS

Theoretical Discussion and Methodical Analysis

The following theoretical discussion and analysis will define the overall mood of the feeling that evoked the intrinsic movement with the help of the following sub-categories: *Place*, *Atmosphere* and *Space*. They mark the analytical features within the source's sensorial qualities. These analytical features are then examined theoretically and methodically within the sub-categories *The Mind* - 'Something', and *The Body* - *Space* and summerized *My Intrinsic Movement*. The last section concludes the theoretical discussion and methodical analysis.

Place

It is not difficult to understand why music, or song, evokes you emotionally. Music in itself can express feelings that cannot always be put into words or be explained, feelings that perhaps only can be experienced or felt through our senses rather than through logic. Needless to say, music can make you happy or sad, angry or calm. It can bring you back to a past memory or make you turn off your radio in an instant. It is simply a language understood depending on the recipient.

The original song Camino del Sol is 3 minutes and 43 seconds long. It consists of multiple active percussions and vibrant themes, providing a full sizzling composition with lyrics in French (that I don't understand) and a few words in English - despite its Spanish title.

Nevertheless, whenever I think of the song, all I "hear" is the title name being sung and a faint 'palm beach...', and also some dreamy odd notes from a xylophone. I don't fully remember the tune even though I would recognize it in an instant if I would hear it being played. What I do remember on the other hand, is the feeling that I felt when the song had ended. It is was a parallel feeling to the one I had when listening to the song as I described it in the introduction. It is was a continuation of that sunny, buoyant and tireless feeling, but stripped from tune and melody, and replaced with something else. It was replaced with a place where the fictitious characters from the song continued their lives in a new feeling within me, but driven by something else than the rhythm or the lyrics. It was a place not yet fully understood, but trapped within my body and mind. The feeling created an intrinsic movement of 'something'.

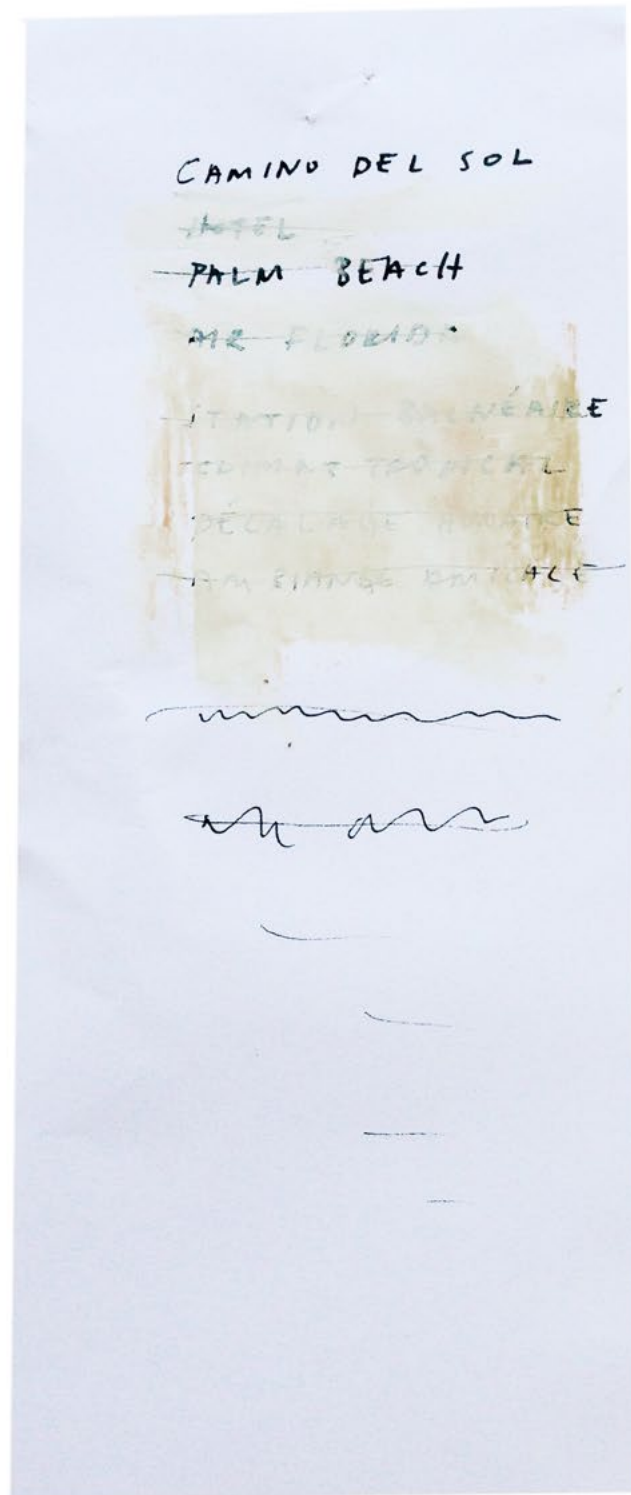
Atmosphere

The contemporary Swiss architect Peter Zumthor approaches the matter of places with asserting that places should be seen as *atmospheres*⁴. He emphasizes the sensory aspects of the experience as the things we instantly feel moving us, a first impression, and the capability of immediate appreciation. He describes what creates an atmosphere as '*this singular density and mood, this feeling of presence, well-being, harmony, beauty ... under whose spell I experience what I otherwise would not experience in precisely this way.*'⁵

Even though the above description of an atmosphere is made within an aesthetic architectural approach, it can also refer to the sensorial qualities that the subsequent feeling the song radiated. The feeling derived from a physical perception from within, and my reaction to this is was recognized through the bodily/emotional affection that I felt, and in the memory of that *yet unexplored* place that evoked a feeling and thus intrinsic movement. One could therefore say, that my feeling is *place-specific*, because the atmosphere in this place makes my feeling unique and cannot be experienced anywhere else.

Space

However, this doesn't mean that a place-specific experience can't be shared although the understanding of the place can differ. An interesting entry into this subject is the opening chapter of the anthology *Constructing Place, Mind and Matter* (2003), edited by Sarah Menin. Menin addresses the matter by taking up the challenge laid down by the Polish architect Amos Rapoport who argued that 'place' has become a buzzword, with the meaning of 'place' being *space* plus '*something*'. Rapoport asserts, that 'place' is never clearly defined, and hence vague, because 'something' within 'place', is never completely explained when talking about 'place'.⁶ And furthermore, in rational terms, 'place' is taken to be so familiar that all conceptual analysis is avoided.⁷ Rapoport underlines, that because we don't know that 'something' – 'one person's place is another person's non-place' – that the definition of 'place' is so culturally and sub-culturally variable that it is indefinable. Although Menin doesn't fully disagree, she argues that 'something' can be untangled and explained, but only within a mental discourse, asserting that the material of a place also is a construction of the mind when perceived.⁸



The 'place' being space plus 'something' according to Menin's theory, could therefore be approached by arguing that space within a 'place' is to be defined by the *external stimuli* that resemble a kind of reality of the 'place'. Space could, for example, include the set, architectural elements and objects, material and colour (among others) – things we can perceive, react and mutually agree on – when the 'something' within 'place' is how we personally conceive, perceive, construct and interpret that space, the external stimuli. 'Something' is, therefore, the outcome of our perception, the generated mood or tone of space, the *atmosphere*, giving us a feeling, shaped through our senses, of a bodily interaction. In other words, the theory of *space* plus '*something*' should be considered as a theory of how an atmosphere is created and perceived, and what the atmosphere has to say through our senses. The place-specific experience can therefore be shared through the external stimuli we can mutually agree on.

The Mind - the feeling of 'Something'

According to this theory and method, and in relevance to my intrinsic movement, I had to understand the 'place' from which the feeling derived. By dividing the 'place' into space plus '*something*' I could extract my feeling by being emotionally aware to the external stimuli the space emits - the atmospheric features within my fictional place. Although the place is yet undocumented and fictional, the external stimuli could be described visually by images. These images could reflect the feeling I had in my mind, and in the mentioned order of *body-emotions-feelings-mind* (explained in the method of being emotionally aware), this step could take me closer to linking the mind to the body.

This visualization had partly been done already within the writing of the project programme, showing an image of women enjoying the hot weather in various ways (see p. 20), and a complementing picture of the ocean metaphorically resembling a large expanse or quantity of the tireless life (see p. 19). However, when elaborating on a broader visualization of the superior mood of this fictional place in my mind, I realized that there was a certain stillness and unspoken melancholy that dominated the pictures I had chosen (see p. 17-21). Apart from the fact that the images all pictured women, the images also resembled a kind of tireless repetition of a routine. It was as if there was a sequence of actions unconsciously followed by these women,

a slow but determined movement - they seemed to be longing for something or needing something. But they didn't know what it was. It was as if their movement was stuck, perhaps waiting to be liberated. Although I believed this routine was performed as part of a unique procedure for them, their overall existence seemed somewhat repressed, and I imagined it was due to the daily repetition of the same thing – living their sunny, buyout and tireless life - but that they spent their days as a rehearsal for the next day, and the day after that, and then the day after that and so on. It made my characters seem lonely although they were together. Together they were alone and alone they were together. There was a mutual understanding of a routine that had to be done, while carrying a repressed feeling of 'something'.

The feeling also brought me to a physical surrounding. It was a warm deserted place (obviously affected by the song title and the Latin rhythms), preferably by the sea, on a rocky shore facing the elements. Perhaps an island. An island where the women played out their routine, day in and day out, without outer interference.

The Body - Space

However, their passive melancholy stood in contrast to my intrinsic movement, since this 'force' within me was an active energy. Although I had now identified the overall atmosphere of the place in my mind by visualizing its space, I still needed to let myself be emotionally aware within this space, to find and understand the emotion that had sparked my intrinsic movement. This could only be done with my body, since it was my body that was the bearer of senses and the main interpreter of the perceived source of inspiration.⁹

By using the body I could therefore derive the structural qualities from the surroundings, the space, to find the emotion linking the body with the mind. Feelings, which are our '*mental experiences of body states*', namely arises when the brain interprets emotions, themselves being physical states evoked by the body's response to external stimuli.¹⁰ My body's role in the perception of the visualized atmosphere is therefore central, because it is in my body's movement that generate and fulfill the concept of the place and all those 'objects' in that space, merely by existing and in that space.¹¹



A warm, deserted place Preferably by the sea. Facing the elements. The routine.



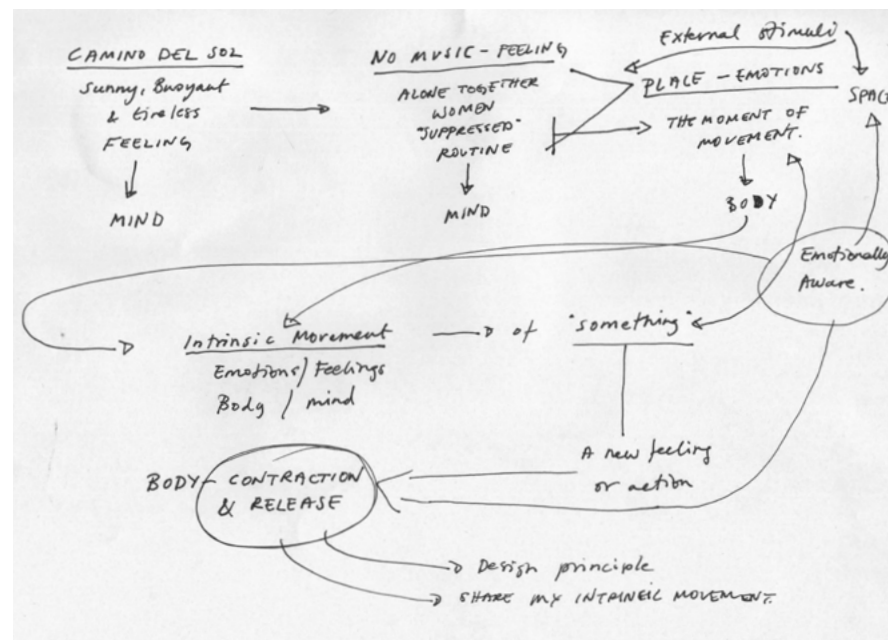
A sequence of actions unconsciously followed regularly. Although the action is performed as part of a unique procedure, the result is the same. The day becomes a rehearsal for the next day, and the next, and then the next.





Alone they are together. Together they are alone.





The Intrinsic Movement - Contraction and Release
In order to use my body within this fictional visualized atmosphere, I contacted my friend and dance teacher Johanna Bergdahl Eriksson, with the hope that we could loosen and extract the intrinsic movement from my mind and body through the physical activity of dancing. Dancing, just like music, can express feelings that cannot always be put into words or be explained. And as a former dancer myself, dancing is for me a hidden language of the mind through the body.

The workshop took place in my old dancing studio in Stockholm. It was partly filmed in order to 'catch' movements equivalent to my intrinsic movement. Afterwards, still shots from this documentation was used to analyse these specific movements.

We began the workshop by listening to Camino del Sol while I explained the atmospheric qualities of my feeling. It is important to note that this also meant taking a 'risk' since Johanna's interpretation of the song and atmosphere could be very different from mine. The ability of perception of space is namely always influenced or touched by personal factors. Our perceptions are therefore never what we see is what we get, as implied in the above Rapoport critique of 'place', but coloured by former experiences and cultural knowledge throughout our whole lives, making a 'place' our *personal* interpretation of space.¹² I had therefore to be aware of not to be too influenced by Johanna's interpretation of the fictional atmosphere, and would merely use her movements and technique to release my own.

When we moved to the music, doing small steps and routines inspired by the rhythm and the tunes, we did this within the feeling of the visualized mood. Although the music was not to be in the center of my research, it was a good way of introducing Johanna to the origin of my source and inspiration. However, to fully experience my fictional atmosphere through the body and mind, we soon turned the music off. We wanted to be fully open to taking in the fictional universe without being influenced or touched by external factors from the music and we thereafter danced in silence.

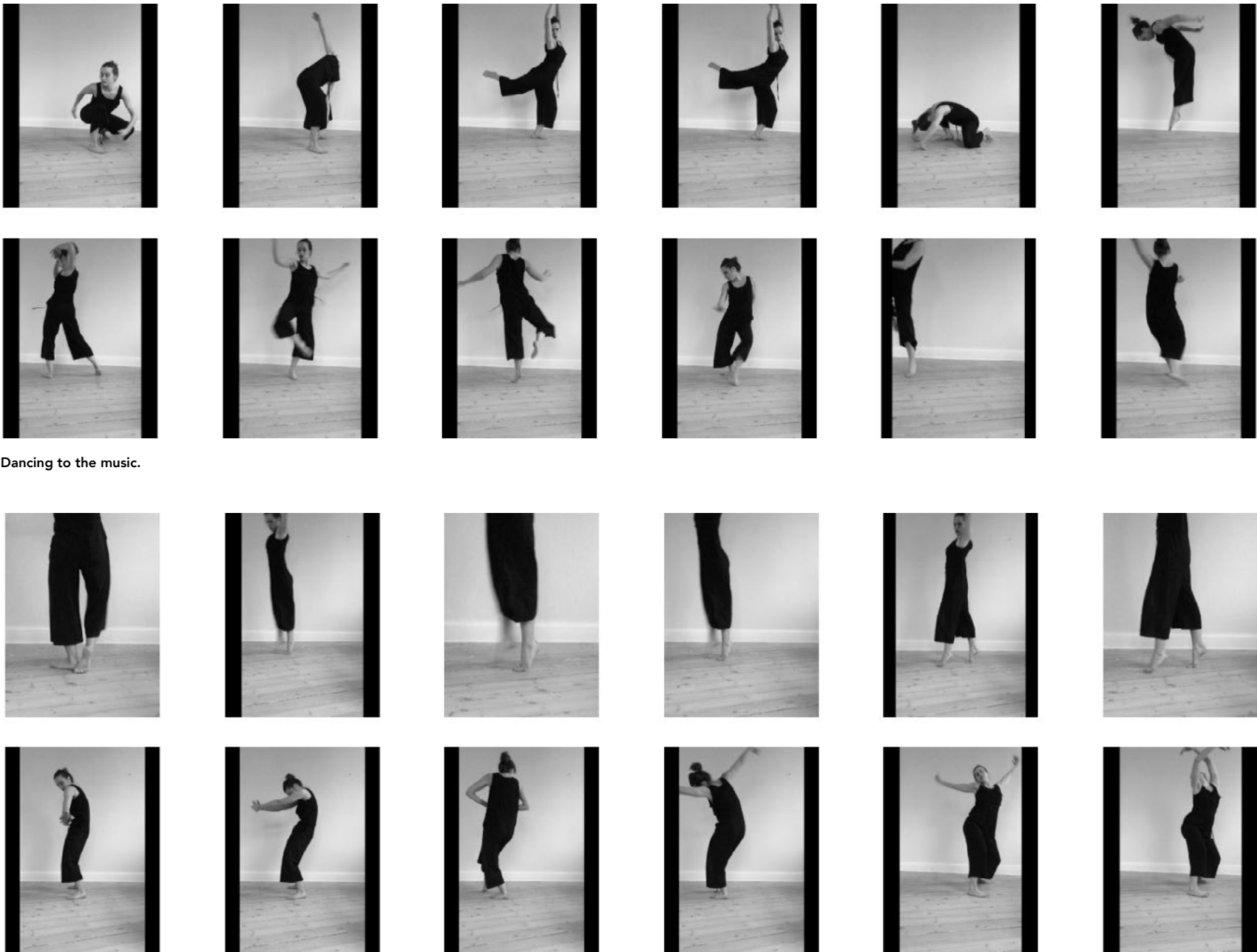
The examination of emotion and feelings evoking the intrinsic movement is not easily described, because of the simultaneous activity of several structures that go back and forth between them. This prevents the process from being linear, but crisscross. The sketches are my attempt of trying to visualize the different structures going back and forth.

The difference between dancing to the music and within the fictional atmosphere was immense, between dancing to the rhythm of the song, with big outgoing moves in a rhythm-correct pace, and dancing from within the mind. Without the music, the pace slowed down when we listened to the mind and tried to understand my illustrated feeling through the body. The movements were slower and more sincere in comparison to when we danced to the music. This realization was interesting, because it proved that the body and mind could not be fully separated and divided into a subject and an object within a movement. My intrinsic movement, evoked by the feeling (of the repressed women and their tireless routine), was affecting the mind, and the mind was affecting my physical body.

What I discovered when dancing and what was later confirmed in the analysing of the footage, was that the intrinsic movement of 'something' was similar to the feeling of pushing against an imaginary wall and then bringing and drawing the same amount of energy and strength back into oneself again. I was consciously and subconsciously physically contracting and releasing my body in the process of dancing from within my 'place' in my mind, a contraction that gathered as much energy as it later released. It was a bodily approach of the process of becoming smaller, where muscles became, or were made shorter or tighter. And in relation to the above mentioned 'repressed women', I concluded that my intrinsic movement of a '*contraction and release*', was the result of a semi-liberation of that 'repressionssion', albeit for a moment.

Theoretical and Methodical Conclusion

In conclusion, the feeling derived from the song Camino del Sol, through the method of being emotionally aware and theory of space plus 'something', has resulted in the understanding of the intrinsic movement as a *contraction and release*. In relation to a 'repressedssed feeling' evoked by the unconscious need from my imaginary women, I interpret the act of contraction and release, as a supplement to their daily routine, in order for them to gain and liberate a strength to go-on, once again, with the rehearsal of their daily routine.



Dancing to the music.

Dancing in silence.

When dancing in silence, I discovered that my body had free access to my mind, and also the other way around. Each movement was carried out carefully and slowly when I listened to what my body and mind had to say; **body - emotion - feeling - mind, mind - feeling - emotion - body.**



CONTRACTION



RELEASE

CONTRACTION AND RELEASE



A ROUTINE

Design Principles

The theoretical discussion and methodical analysis above demonstrate the complexity of the several simultaneous activities and events that occur in the body and mind when linking the mental with the physical order. This complicates not only the process of understanding the perception of a 'place', and thus the intrinsic movement from being linear, but also reflects on the following physical process in relation to the theoretical and methodical outcome.

Therefore, in contrast to this complexity, and in the terms of *contraction and release*, and also to the mentioned routine, I want to work with the overall principle of *simplicity*. Although there is a profound complexity within the discourse of simplicity, I want to work with simplicity of expression rather than with the complexity of form. In relation to bringing order to the complexity of the intrinsic movement and materializing it, I will be working with the following design principles and guidelines: *contraction and release*, *routine* and *simplicity*.

Contraction and Release

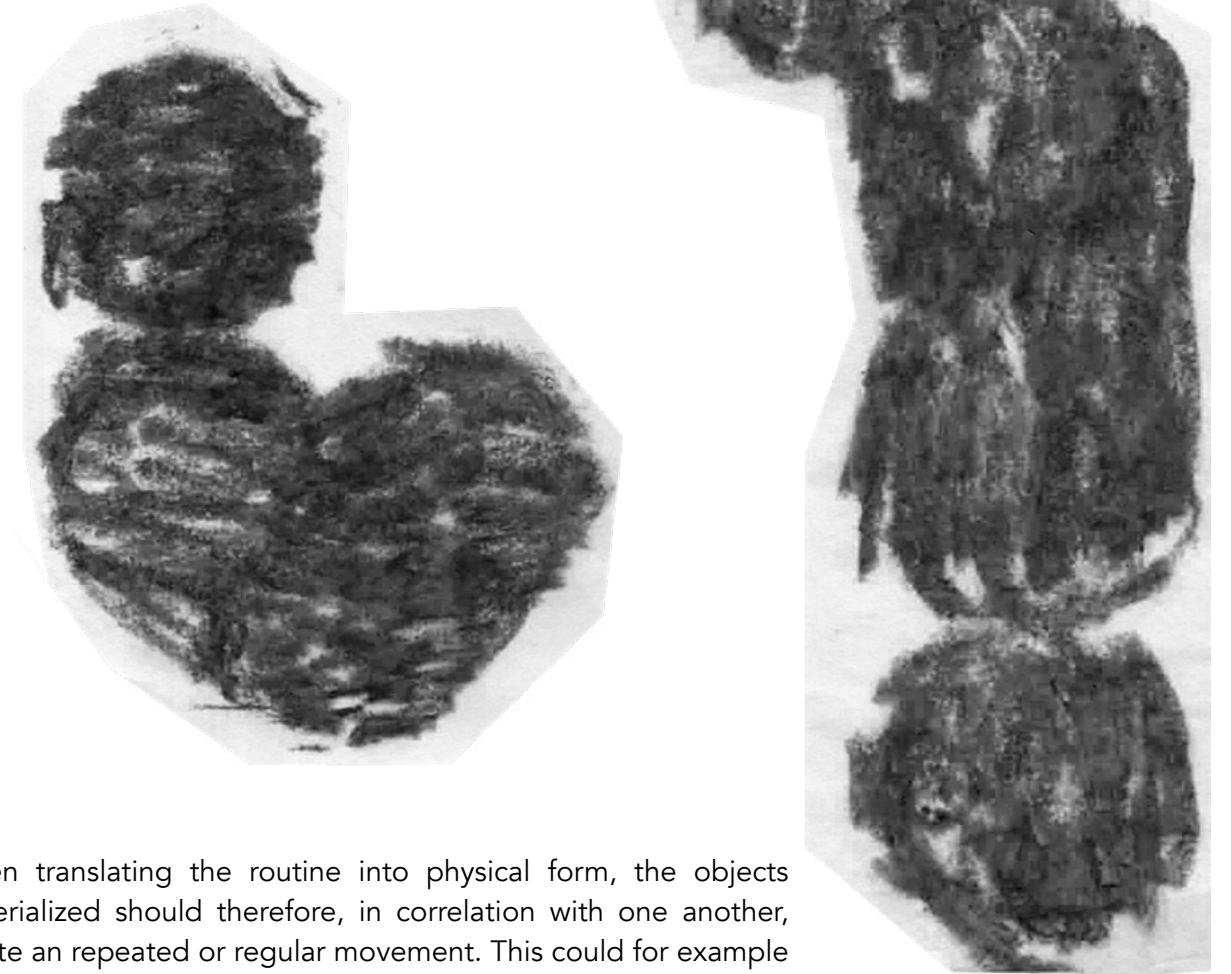
As mentioned, the bodily approach to of a contraction is the process of becoming smaller, where muscles become shorter or tighter. The release is the liberating act of that contraction, opening up and setting you free from your confinement. The relation to my intrinsic movement lies in the ability to gather strength, to reach out to and to collect from within, and then to liberate the same strength by releasing it in a movement of expanse.

Within the physical understanding of the bodily contraction and release, this can be materialized in the translation or interpreting the contraction as a bend of some sort, a curve that makes a contraction from one side, and maybe a release from the other.

Routine

A routine is the regular repeated pattern of a movement or procedure. It is a sequence of actions consciously or subconsciously followed, but followed regularly. Although the actions of the women within my feeling are performed as part of a unique procedure, it is not unique for them - the days are a rehearsal for the next and so on.

These crayon sketches are my first attempt of challenging the design principles. The *routine* is illustrated by the *simple* repeated coloured circles ending in a curve - the *contraction and the release*. This first approach proved that a certain expression, derived from a complicated matter, needn't be expressed in that same way.



When translating the routine into physical form, the objects materialized should therefore, in correlation with one another, create an repeated or regular movement. This could for example be visualised and materialized into an idiom of a specific shape or material, a colour, or a typical tactile sensation.

Simplicity

As mentioned, simplicity as a design principle, stands in contrast to the complexity of understanding my feeling and intrinsic movement. Working with simplicity in the materialization of the intrinsic movement could therefore be translated into geometrical shapes that put matter together, rather than distorted forms. Although this is an abstract project, and abstract forms are often difficult to identify, the tool of simplicity may help the interaction.



The drawings above illustrate the simplicity of two ordinary and uncomplicated shapes creating a formation within a repeated pattern. I wanted to experiment with a certain movement generated with shapes different choice of direction.

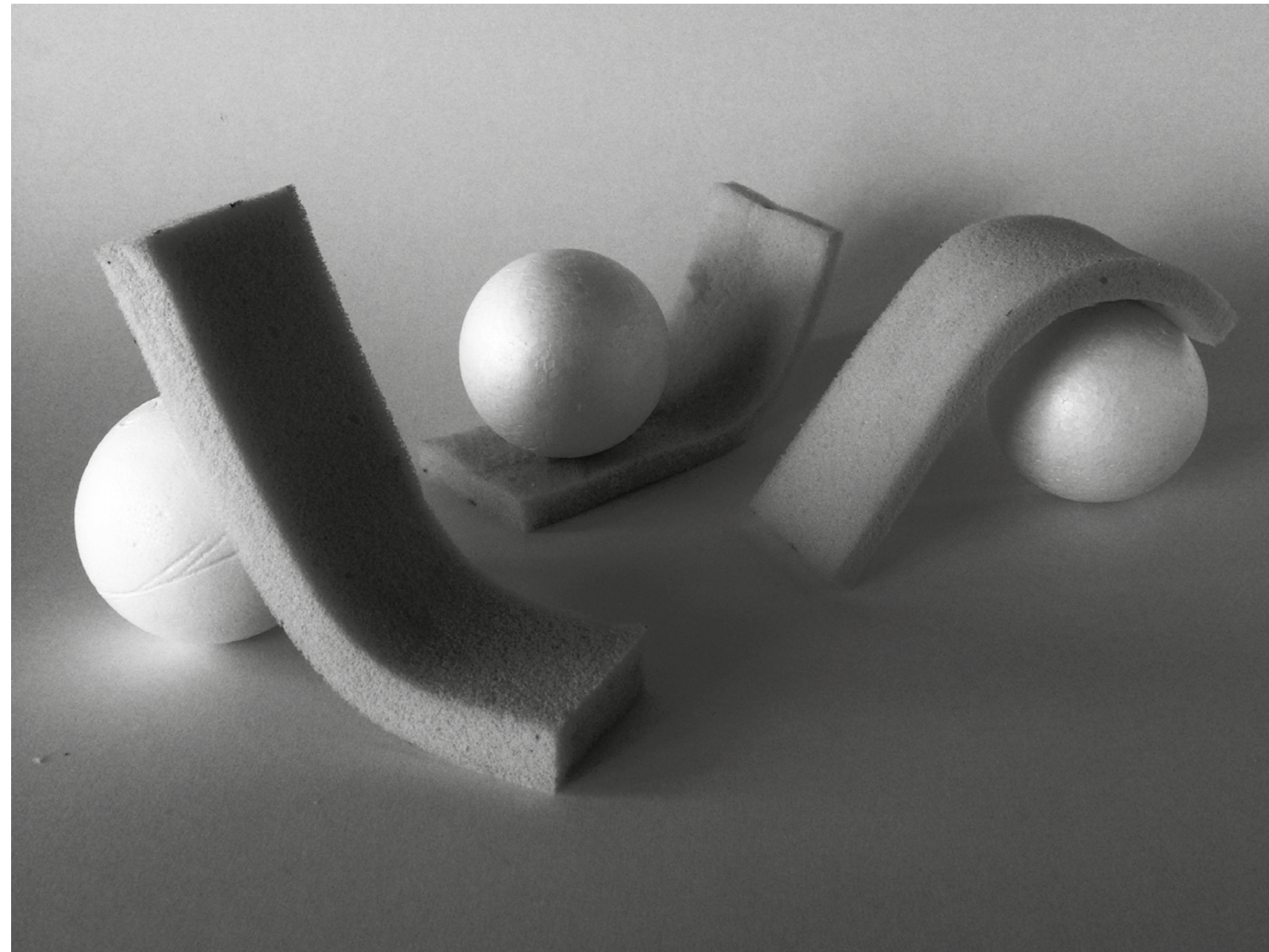
Sketch phase 1 - Principles

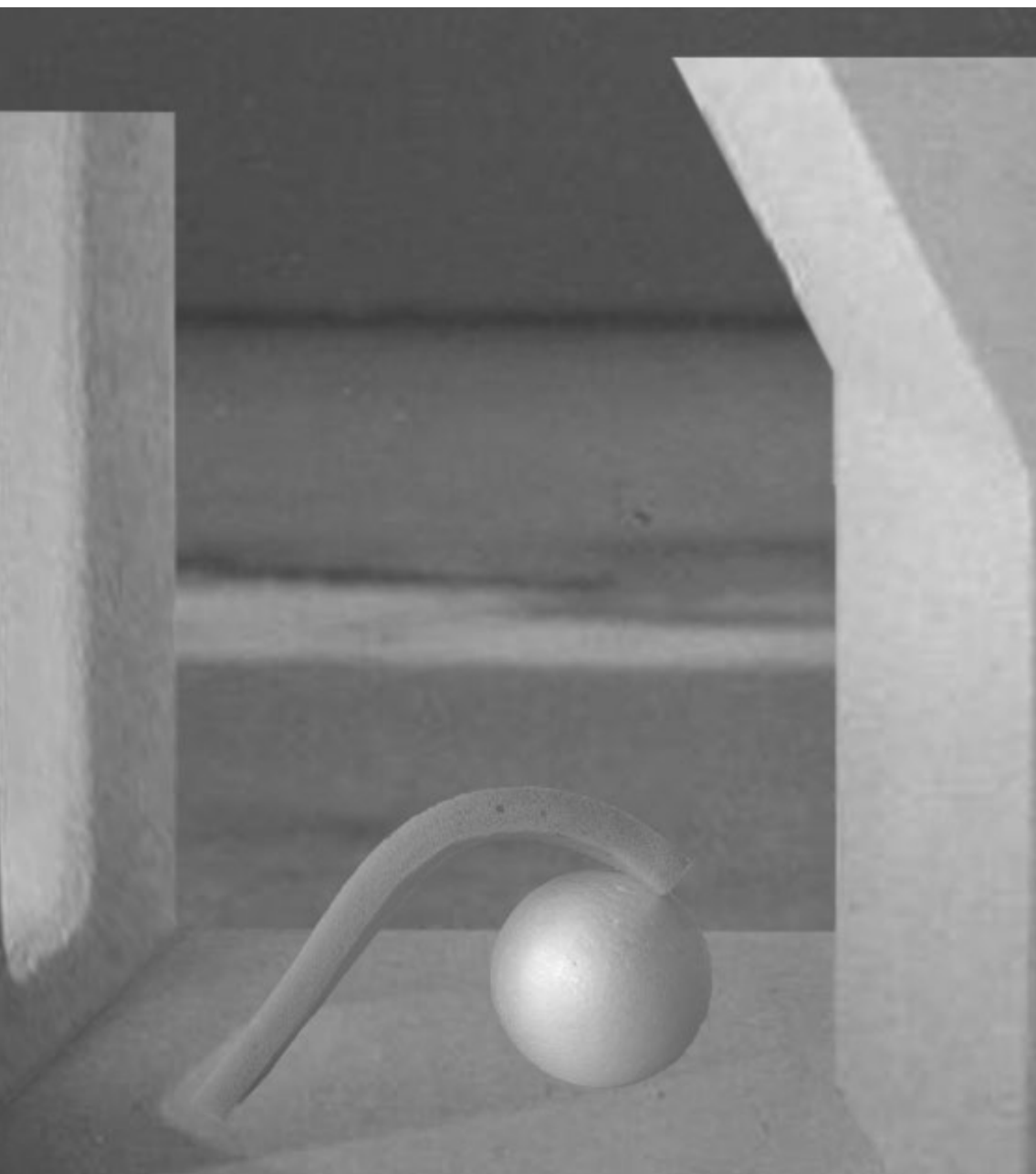
My first physical sketch phase consisted of shapes associated with the movement of the *construction and release*, and in relation to the *routine* within a *simple* approach. The curve in the objects adds something unexpected to the straight line, and gives the sphere a richer meaning. The sphere being a geometrical construction, plays with the 'naturally' occurring organic shape of the bend. I choose to give the curve and the sphere the same radius in order to create a familiar perception, easy for the eye to read.

In relation to the routine, all objects in this sketch phase had similar curves, shapes and attributes. In the discourse of a routine and aesthetics, the routine can be seen or understood as a pattern of shapes with the same attributes. The purpose of these objects were to let the body interact with the shape in order to induce a *contraction and release* as illustrated below. The properties of the material must therefore be very clear. The material should be inviting to a physical play, as well as to a 'natural' interaction with the body's external organ, the skin, as well as the clothing. It should be something easy to 'slide' against, and should never become too hot or too cold depending on the location of the object. However, the material should not be soft, only giving a soft impression.



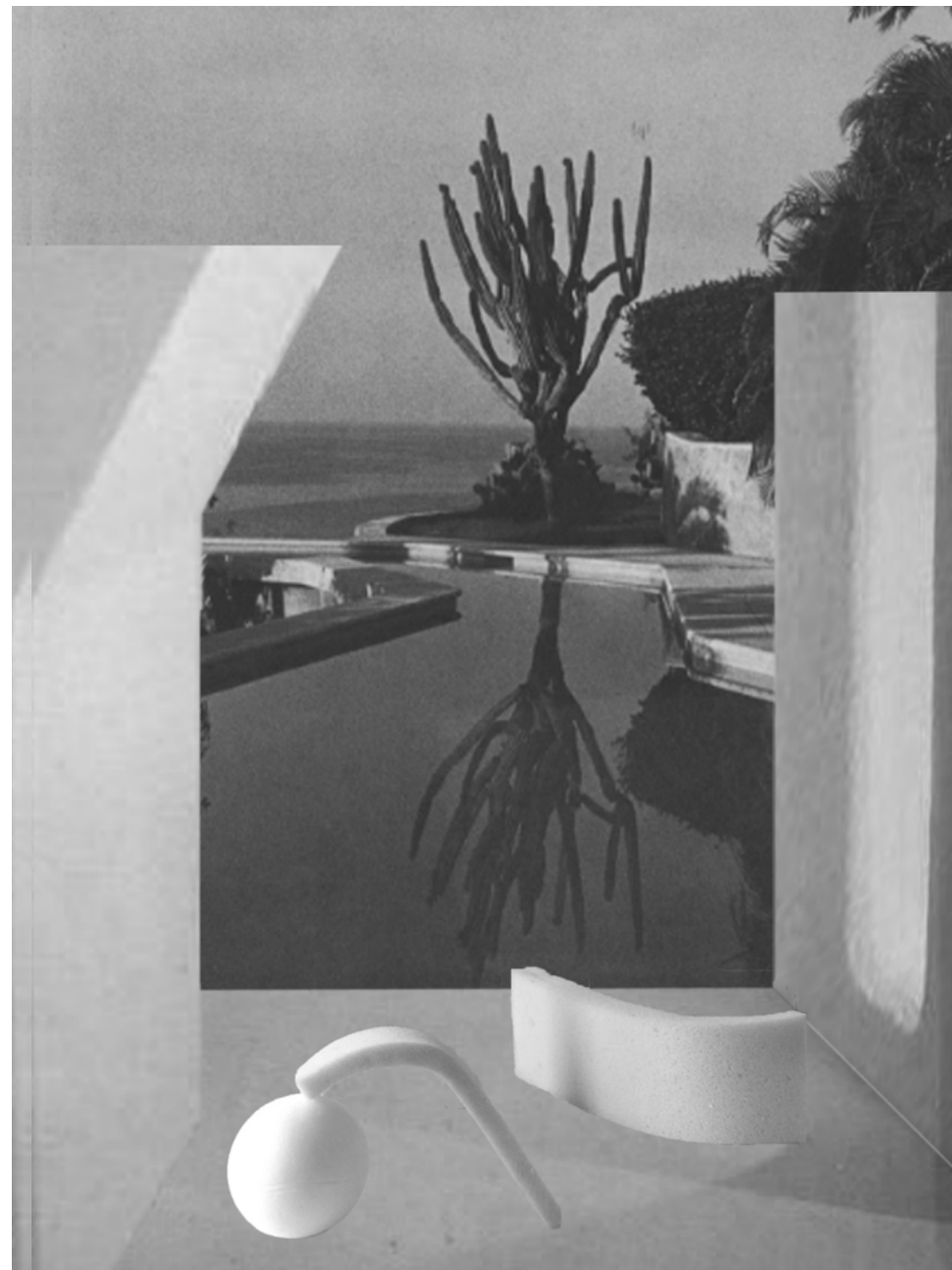
Although the two shapes make a poetic pair relying on one another, the form idiom felt too familiar, and the geometrical shape of the sphere seemed fixated and determined. It did not give me enough creative space to bring the process forward. However, in this sketch phase I also elaborated with putting the object potential landscapes, as illustrated in the following pages. When releasing the curve from the sphere, and also from landscape 'clutter', I discovered the purity of a simple curve. The simplicity of a bend, that both contracted and released, was a shape I wanted to investigate further.



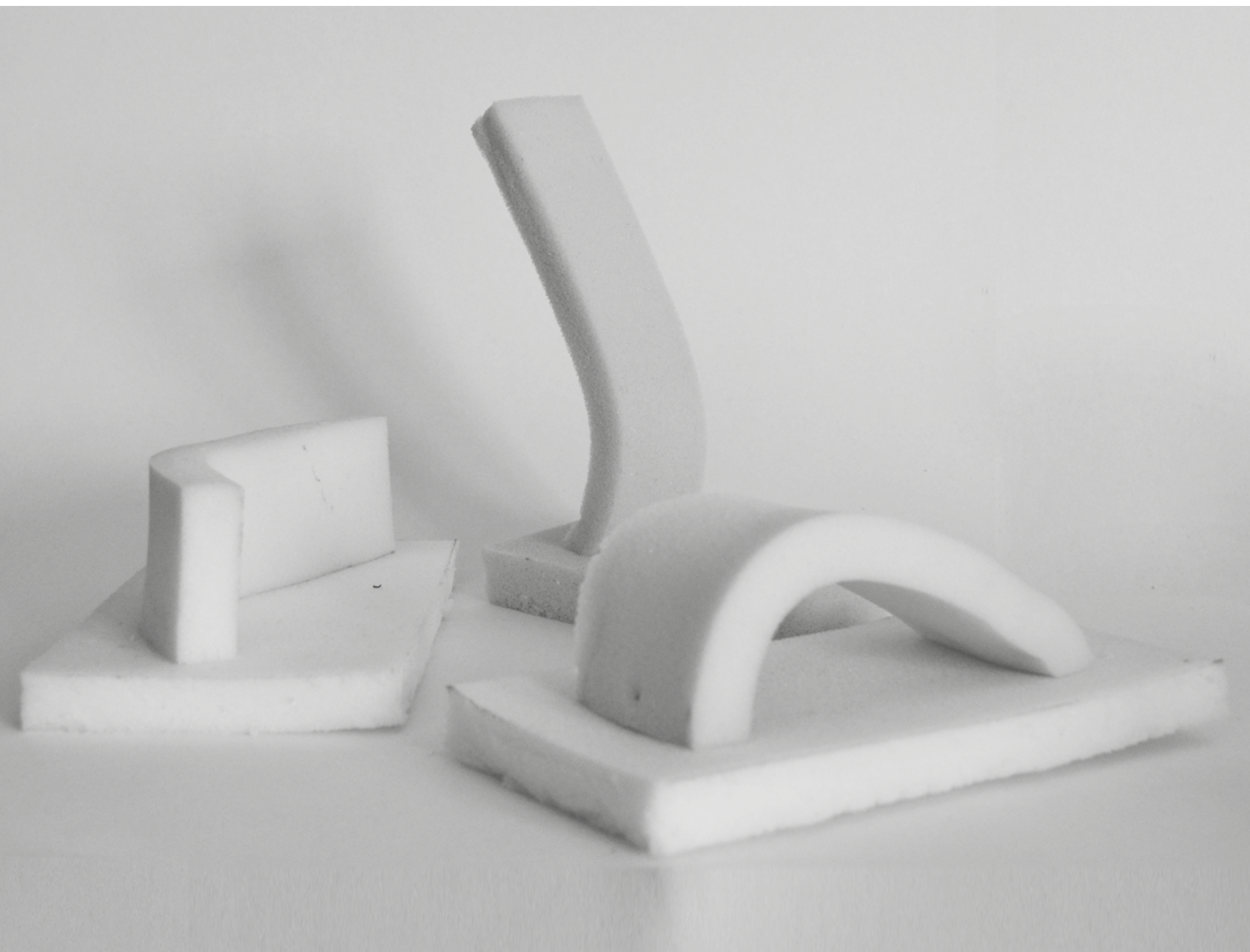


The place I placed my objects in was a, fluent, dreamy place equivalent to that sunny, buoyant and tireless feeling I had felt when listening to the music for the first time. However, the place was not supposed to mirror neither the rhythm, nor the music. I wanted the place to be composed by abstract, yet understandable shapes, with an isolated or detached landscape as a backdrop.



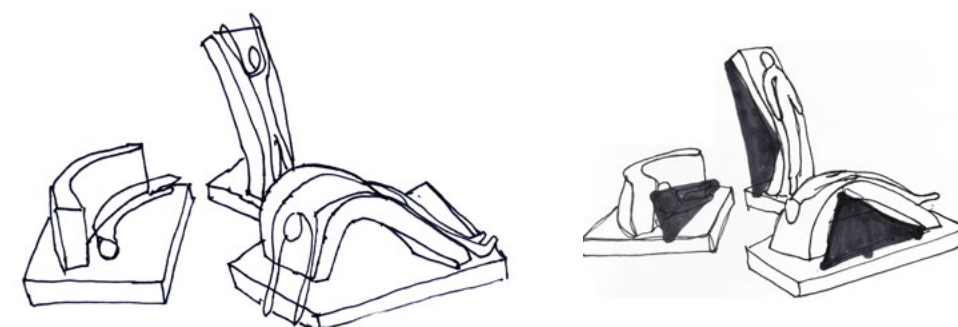


The object was now seen in a new light. When standing alone, without a geometrical backdrop, the shape of the simple curve was definitely stronger.
It now lived an independent life without support from an existing built surrounding.



Sketch Phase 2 - Shaping an Idiom

After removing the sphere from the curve, many more creative options were revealed and experimented with. I began to elaborate with the curve together with a rectangular form as a base. The rectangular represented to me a stable and trusting platform, with its distinct vertical and horizontal shape in contrast to my moving curve. When doing this, a third shape unconsciously revealed itself; the triangle. The triangle gave my collective shape an extended stability and strength, holding the whole constellation together. The different angles of the 'hidden' triangle drew the eye from the widest part of the shape, to its pointed tips at the end of curve, acknowledging the shape as an entity.

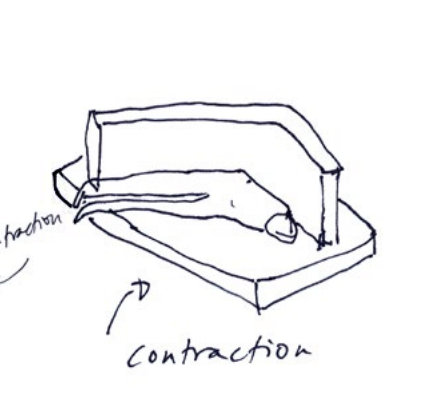
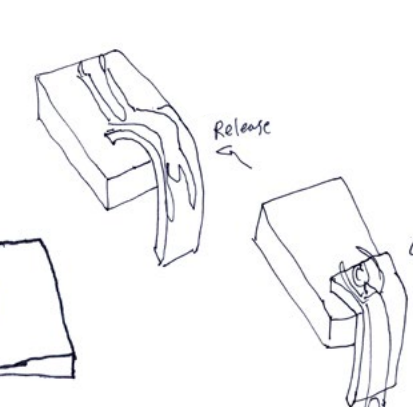
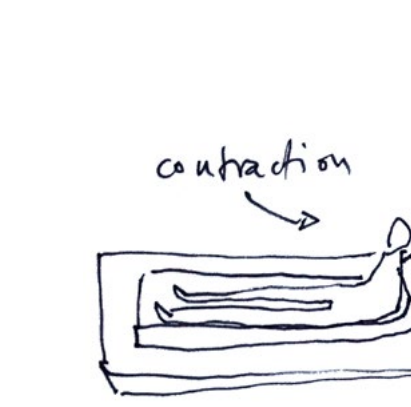
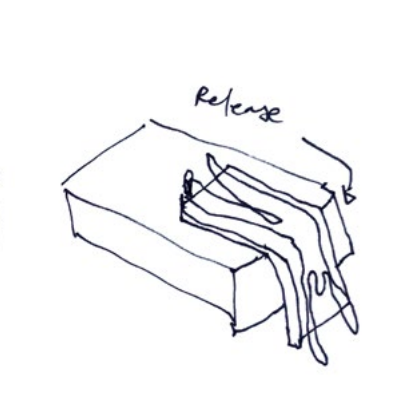
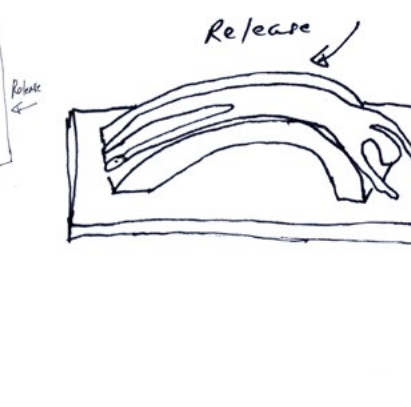


The combination of the curve, the rectangle and the 'hidden' triangle added an open and welcoming positive shape to the contraction and release of the curve, an effect that was perhaps exaggerated by the sketching materials' soft sponginess and light colours. Since I wanted the objects to have a connection with the women and their need to 'contract and release', I painted my models with a dark red colour, trying to give them a sensual, passionate, yet determined look.

The colour red is the colour of energy, passion and action. It is a warm and positive colour, and is often associated with the physical needs of intimacy and love, and our will to survive. I choose a darker red for a more thoughtful, controlled and sophisticated appearance, but also with the hidden agenda of expressing passion and will.

After making closer to 30 different 1:10 models, as presented on the next page, I choose 6 of them to continue my research, presented with key words of their specific characteristics. After that, I experimented with their compositions in relation to each other to define a final selection and composition.





Sol 1. Contraction & Release
 Release. Smooth surface.
 Arriving at or get as far as. A specified direction in order to touch or grasp something, longing forward.
 Attain or extend that movement. Making it larger. Holding out towards something, Reaching.
 Surrender. Without tearing, breaking. Reach and above. Reach and beyond.

Contraction. Rough surface.
 Force within and out - strength or energy as an attribute of physical action or movement.
 Make a way through or into. Break. Lean in.

Sol 2. Release
 Release. Smooth surface.
 Increasing the size of something. Allow something to move, act or flow freely.

Removing restriction, contractions, obligations.

A cause to make something last longer. And make it available. Becoming available. Release. Reach. Opening up - letting go.

Sol 3. Contraction & Release
 Release. Smooth surface.
 Allow or enable the escape from confinement, to set free. Let go. To let go of the contraction.

A reassurance and relaxation following the release from contraction.

Alleviation - the action or process of making suffering, deficiency, or a problem less severe. Replacing one with the other. Transferring. Rechanelling.

Sol 4. Contraction
 Contraction. Rough surface.
 The process of becoming smaller. The processes in which a muscle becomes, or is made shorter or tighter. Giving and then receiving.

Increasing the size. Holding in. Holding on. Embracing and accepting.

Sol. 5 Contraction & Release
 Release. Smooth surface.
 Slide and release - move slowly smoothly along a surface while maintaining continuous contact with it. Push and Slide - exert force on (someone or something) in order to move them away from oneself - Release.

Contraction. Rough surface.
 Slowly smaller. Embrace. Warmth. Security. Relax in the contract movement. Hold on. Rechanelling strength. Gathering.

Sol 6. Contraction
 Contraction. Rough surface.
 Draw together. Reach in. Crouch. Adopt a position. Contract in order to then reach something. A continuous expanse. To arrive, and then get as far as.

Contract, then ease.

Release. Smooth surface.
 Go further. Gather energy, then advance. Reach. Move steadily and continuously in current stream. Forward. Onward so as to make progress. Relating towards the future.

Phase 3 - Composition

When putting the objects next to each other, different compositions offered different spatial experiences. The direction of the objects guided my eye in specific directions, in a physical movement as well as in the mind. I needed to decide what kind of expression I wanted to communicate with my objects, and what space they would inhabit. In order to do so, I experimented with the following expressions: *scattered*, *gathered*, *symmetrical* and *asymmetrical*.

Composition Conclusion

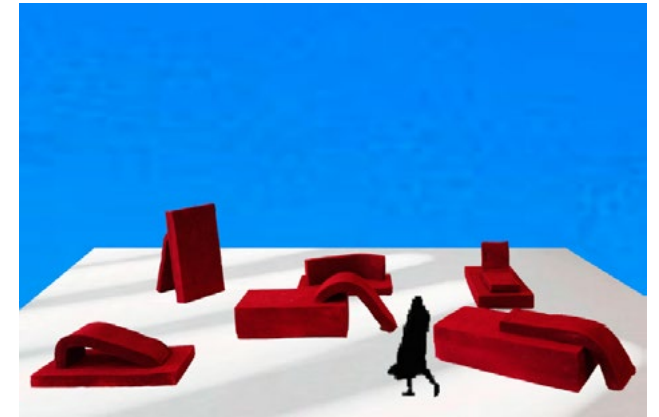
Based on my experiments, I realized that the overall impression of my objects were that they were seen as individuals, and not as independent objects when grouped together. When they were scattered and asymmetrically grouped, they were versions of one another with their common features and their common shapes and compositions, colours and (sketch) material. Because of this similar, yet individual look, I understood that I needed to put the objects more symmetrically together in a space. This would enable their individuality to come more forward.

However, when working with a symmetrical group composition, I realized that it was better to work with fewer objects than the six I had originally chosen. Sol 6, a shape of both contraction and release, I found too different in its expression for it to be able to interact with the others, and was therefore removed. The five objects I now was left with provided a more harmonic approach. The composition I settled for is illustrated on the next page. The direction of the space is here directed by the three front objects Sol 3, Sol 5, Sol 2, but Sol 5 also indicates a center and a target, which the other objects orbit around. However, due to its double sided expression of 'contraction and release', and in the difference of heights to its Sol 1, draws the attention towards the back of the surface and encourages an interaction. Object, Sol 4, in the far left corner is the most recognizable shape, similar to an outdrawn seat with a backrest. Sol 4's familiarity is also the object that works as an 'ice-breaker' for interaction with all other objects in that space.



Symmetrical expression

The symmetrical expression in this space was explored by placing the objects in an easy readable pattern. This created a balance within that space. The entity seemed more predictable and recognizable, and open to interaction. It also made the eye 'rest' in that space, since it wasn't looking for anything to 'understand' more than the objects themselves. Furthermore, the objects did not interfere with each other, instead they formed invisible lines and 'new spaces' between them. The interaction between the space and the objects therefore gave the expression that the entity was easy accessible for movement and play.



Asymmetrical expression

The shapes were placed in a desired semi-asymmetrical arrangement which created a small imbalance. But since the objects themselves were rather different in their expression, the asymmetric expression of space did not differ much from the scattered version. However, the asymmetrical space - or object- created an eye catching motion, since the space was not easy to decode. My mind was thereby challenged, trying to decode the area. However, the expression welcomed for a shorter 'stay' than the symmetrical, since the movement and examination of the objects in the space was not soothing.



Asymmetrical expression The shapes were placed in a semi-asymmetrical arrangement which created a small imbalance but since the objects themselves are rather different in their expressions, the asymmetric expression of space does not differ much from the scattered version. However, the asymmetrical space - or object- is eye catching, since the space is not easy to decode, something which challenges the mind. The asymmetrical expression welcomes to a shorter 'stay' than the symmetrical, though, since the movement and placing of the objects in the space is not soothing.



Gathered expression

The gathered expression in the space was created by a 'center', in this case the tallest of the objects pictured on the next page. This central object stood in contrast to its surrounding space, while the other objects related to the center. This placement of objects could therefore be seen as a creation in itself, as if they are circling the central object, and thereby distinguishing themselves from the surrounding space. The focus was thereby directed onto the division of objects and space.



The three front objects draw the attention of of the eye from the right side of the space to the left. However, the height and different appearance of Sol 1, placed in the back left corner, draws the eye in that direction and welcomes a further exploration. Sol 4 in the far right corner has the most recognizable and familiar shape of all the objects, with its outdrawn seat and backrest. This familiarity encourages physical interaction because of it recognizable features. The placement of Sol 5 gives the composition a center which the other objects orbit around. Sketches and pictures illustrating the process of exploring the heights, widths and angles.

[illegible]

Temp. plank.

- Ossian for
- bedroom sofa
- kitchen

Same height.

Same height. ✓

Same height.

Temp. plank.

- Ossian for
- bedroom sofa
- kitchen

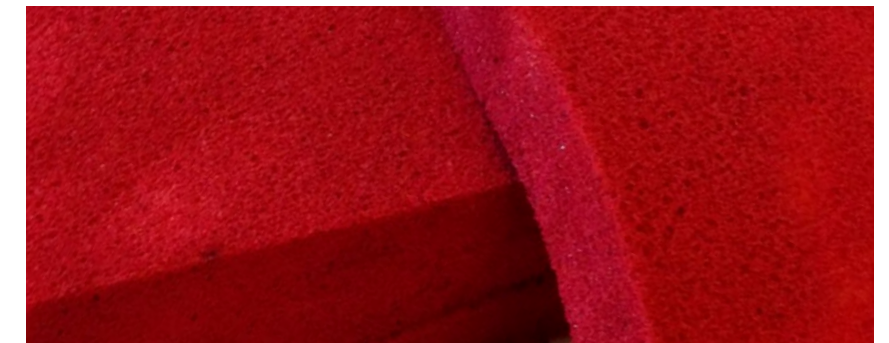
Temp. plank.

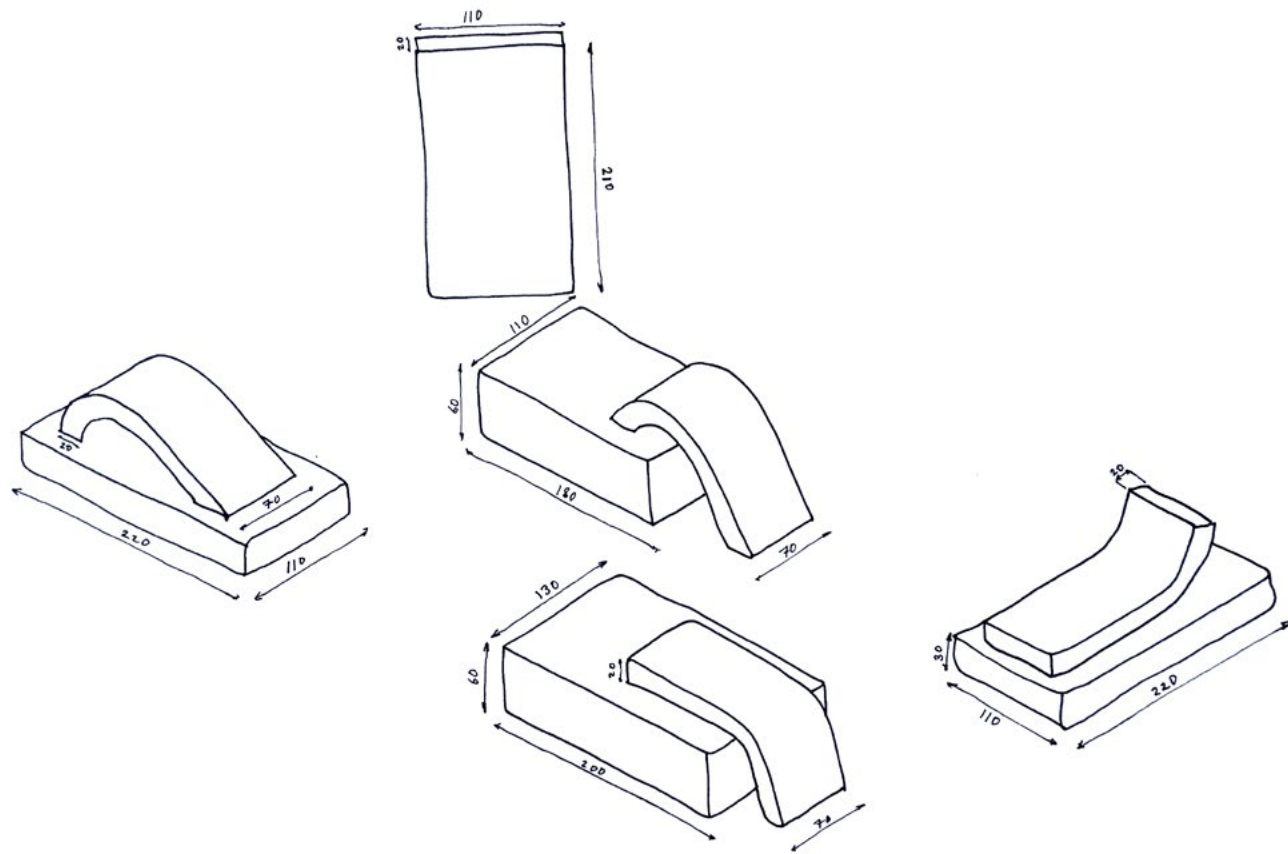
Sketching chair?

same profile

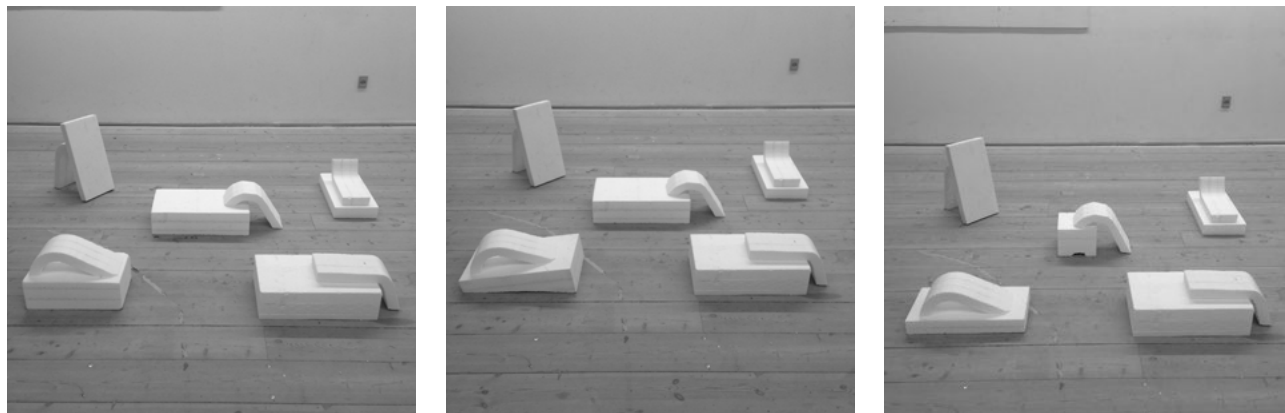
same materials

preferred profile with "new materials", of height and lengths





All the curves have the same width and thickness, however their radius are different.



The pictures illustrate three different versions of the original setting, by experimenting with Sol 5 (center) and Sol 2 (left corner). All the curves have the same width and thickness, however their radius are different.

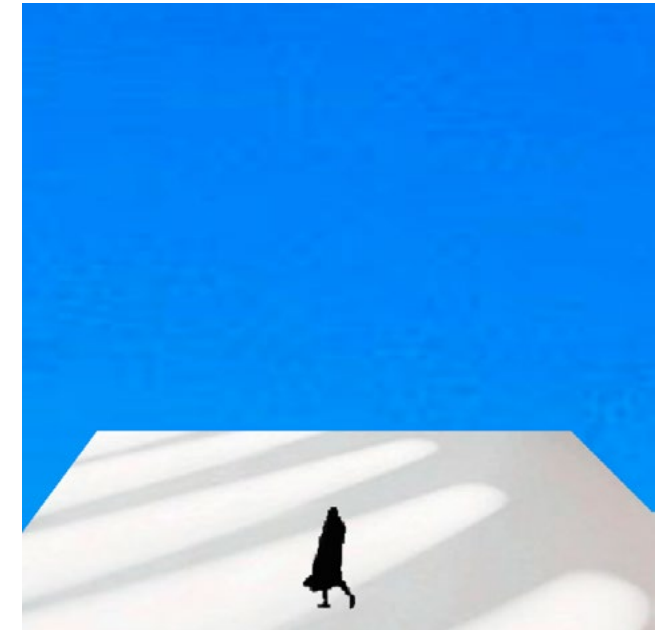
Sketch Phase 5 - Overall Object Conclusion

In the last sketch phase of the project, I came to a turning point. After I had cut my final objects in foam, scale 1:5, and taken a step back and looked at the individual object, its relation to the collective appearance and also tried to visualize that entity in a future landscape - the doubts started to creep in. Were my objects too alike? Was I keeping to my design principles? Did my process even make sense? And so forth.

I began to elaborate with more physical sketches, to see if anything would catch my eye to ease my doubts. The outcome however, was my realization that there were too many objects with the same purpose of translating the intrinsic movement. I felt that the purpose had gotten overloaded with quantity instead of quality. I wanted simplicity, and the project was tilting towards complexity. What I did have was the *simple routine* idiom of a *contraction and release*. This could surely be expressed with fewer objects. I wanted to go back to my original feeling, and be aware of that space again. I therefore cleared my space and choose two objects strong enough to stand independently, side by side.



An object overload as felt in my head.



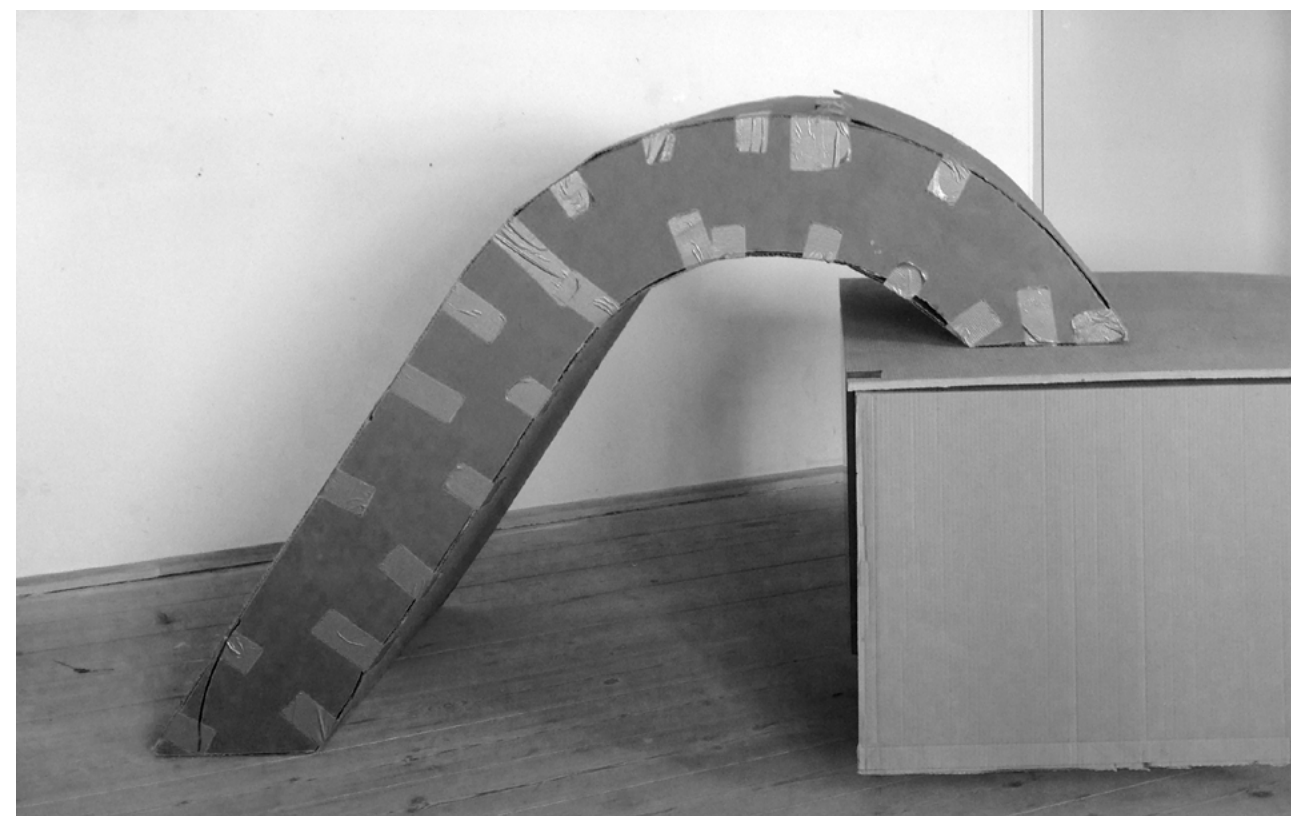
What I needed.

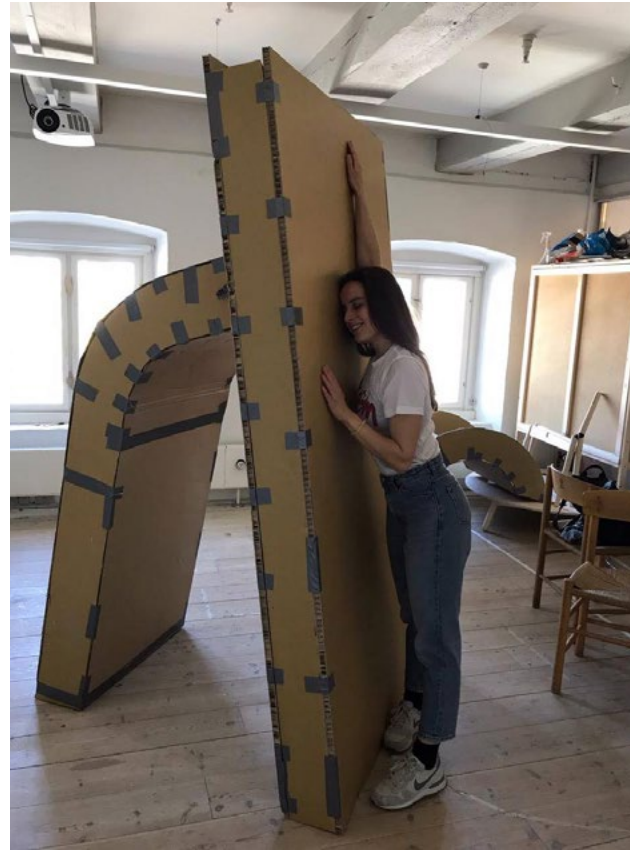


Alone Together

The two objects that I choose to continue working with was Sol 1 and Sol 5. Both of them contained the properties of the contraction and release, within their simple shape and repeated pattern of the curve and rectangle (and the hidden triangle!). Together they were strong in their independent expressions - Sol 1 being tall, curious and rather slender in its attire and Sol 5 who's heavy, set and yet delicate with its 'airy' curve. They complemented each other with their similarity, but stood strong in their independence.

Building them 1:1 in cardboard, made me appreciate their 'hard' edges and corners. I realized that this added to the object's purpose of liberating the 'repressed feeling' of the women's desire to contract and release - the edges and corners were there to 'hinder' other possible movements. This hindering of an 'unwanted' movement could also be done by the tactility of a material.





Sol 1

The contraction is physically visualised within the objects in the curve resting/supporting against the rectangular wall. The contractions initial purpose in relation to the human body is to enable a bodily contraction, if it is held and pulled from the sides as illustrated in the picture above. For a taller person, the contraction can also be made possible by leaning against the curve, letting the upper back bend and contract against the surface of the curve as visualised to the right.

The release is the rectangular wall resting against the curve. Its initial purpose is to attain or extend a movement. If it is leaning against the *smooth* surface of the wall, the surface will allow the body to stretch, reach upwards and beyond, as far as one can get, making the body open and become larger.

The hidden triangle can be visualized between the two joining shapes, making the entity more stable.



Sol 5

The contraction of the object is the curve resting on the surface of the rectangular. If leaning from the ground, the bodily contraction can be performed by leaning over the smooth curve, and clutching it from the sides.

The release is also performed by and from the curve, but from the opposite direction, leaning the upper body against the curve, and the lower against the rectangle. My intention is not to give the rectangles surface of the same smooth surface as the curve, but 'rough' and not as pleasant to sit and lie on as the curve. The idea is that these two different expressions of material shall let the body push away from the rectangular surface, and let the release expand over the curve, by moving slowly and smoothly along the surface while maintaining continuous contact with it.

Material and Tactility

I wanted to work with a material that possessed more expressions than one. This could allow the object to have a tactile duality, but at the same time a single material expression (i.e. the flamingo model pic. 8-7). It would allow the material to work as a point of direction - the rough parts are not to be interacted with, the smooth ones should encourage an interaction. As mentioned, working with the painted sponge for my sketch models made me appreciate the small air pockets, and I therefore had those in mind when elaborating with different textures.

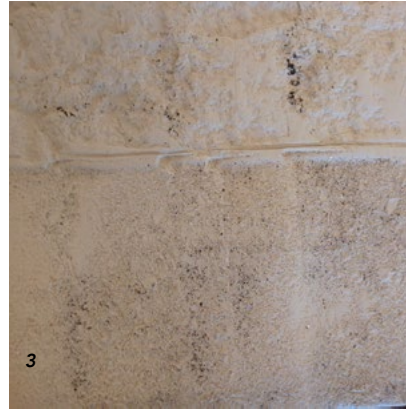


The first material I chose to work with was lime, and I experimented with a few different red colours and surfaces with this material. Lime can come in different appearances and may have different expressions depending on how you work with them. My idea was to first mold the object in concrete, and then apply a surface of lime. Although the result within the ‘rough expression’ was rather interesting in its appearance (1-2), the smooth surface was difficult to make (3). The overall appearance of the lime was that it felt forced. However, the result did show that depending on the angle of the curve vs, the rectangle, different shades from the same colour would appear, making the same colour seem as many different ones. (4-6)

The second type of material I considered were those that imitated stone in some sense, as illustrated on the opposite page. I didn’t want to work directly with stone, because I wanted to be able to colour the material, not paint it. The three top pictures - the first two granite (9-10), the third limestone (11) have their mirroring ‘fake-stone’ copy beneath - gas concrete (12), concrete (13) and a second version of gas concrete (14). I tried to carve a desired expression out of the gas concrete (4), but also this expression felt forced. However, the ordinary concrete had an interesting surface I wanted to investigate further.

Material Testing





I proceeded by making different molds to cast both concrete and cement. The cement, which is a lighter version of concrete, I hoped could work for the smooth surfaces because of the finer sand grains. I also made various molds with clay to see if the result from the casting could give me a desired appearance (1-3, 5).

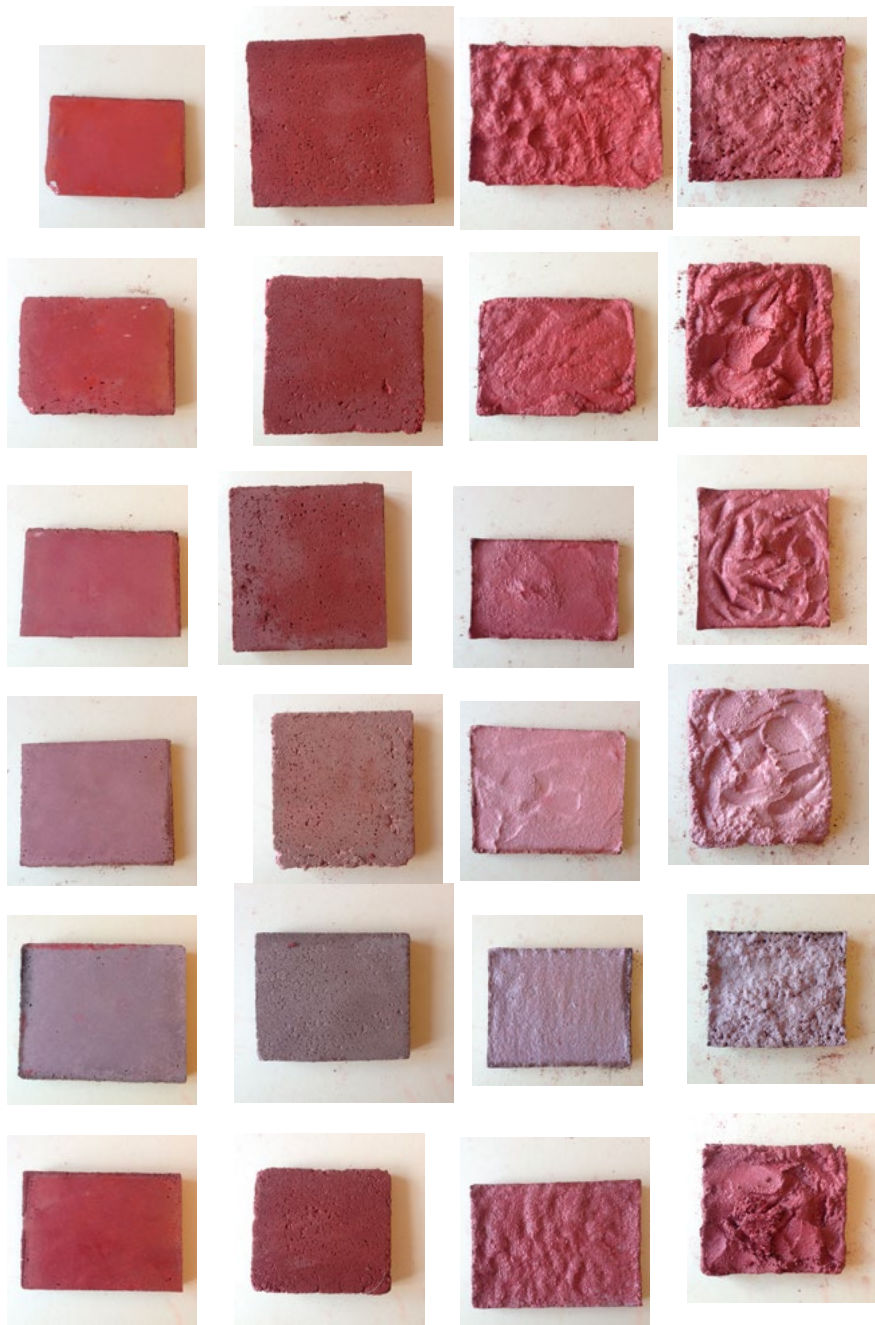


(4) The concrete and the cement were prepared with the same amount of different dosage of pigment and the results can be seen on the following spread.

(6) Casting molds for the 1:5 scale models were made in the workshop. These were prepared with either a coat of ordinary cooking oil for the 'rough' surfaces, or a sheet of plastic for the glossy smooth surface. Picture 6 is a documentation of the physical working process and space, preparing molds to be filled with either concrete or cement.



CEMENT



I casted the cement and concrete against two different surfaces - a plastic sheet and an oiled MDF, and I used the top of the casted samples to work with different aesthetic expressions by hand. The results yielded an interesting result. The casting against plastic and oiled MDF gave similar results, but the concrete had a more patinated expression with more air holes. The cement was smoother in its expression. The casting against plastic was successful, as both the cement and concrete became very smooth, almost completely shiny. The top of the samples with the different

CONCRETE



handmade expressions had a forced plastic look. The interesting thing was, that the colours were better on these handmade samples, than the raw underside. However, despite the same amount of pigment in the different colour samples the concrete samples showed a more vibrant colour and the cement samples were bluer. I choose to continue working with concrete for two reasons; the colour was vibrant; and the material possessed more expressions than one - it had multiple tactile qualities, but at the same time a single material expression.



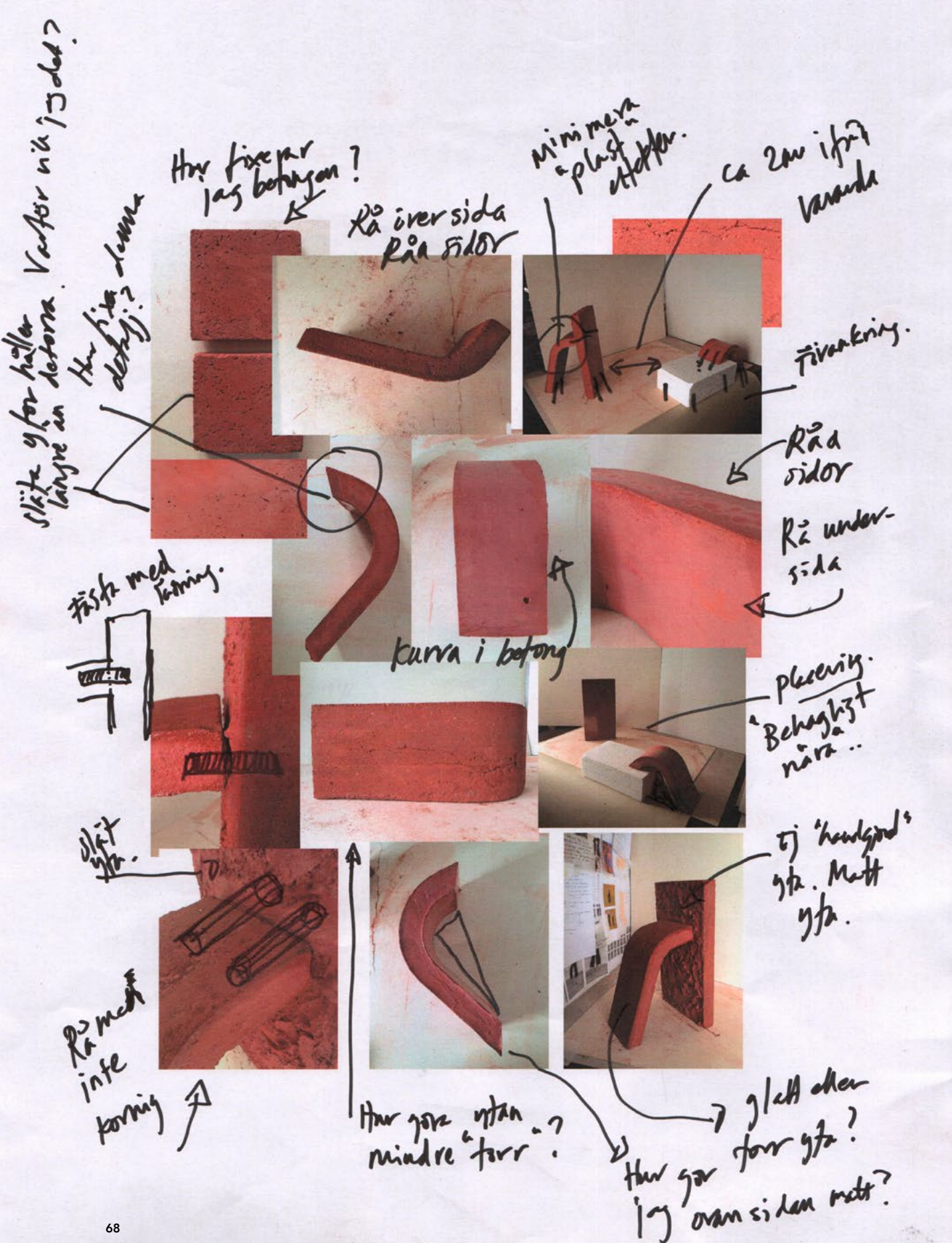
Samples of colour difference within the same pigment cast between shinny surface and 'raw' and also the differences caused by the angle of the shape hitting the light.



Same cast of concrete, seen from three different angles, showing three types of colours and tactile expression.



First cast of scale 1:5 model in concrete, and desired colour. The results were beyond expectation. The glossy surface was even more shiny than I had expected. The surface was welcoming and warm, partly because of the colour, but also because there was a movement in the reflection that made its appearance lively. The surface was also easy to 'glide' against (with the hand). The raw edges pointed out the direction of where and what to move against, and what not.



Material Conclusions

Based on the first attempt to cast my objects in concrete and cement in the scale of 1: 5, I made the following decisions: all objects should be cast in concrete, because the concrete gave a better result in colour and tactility. The sides and surfaces that dominate in the term of 'contraction and release' should have a smooth surface. I made these because the smooth surface is easier to interact physically with, and the smooth surface last longer in the open. Its surface will perform better against hard wind, water and sun. This does not mean that the "raw" parts would have poorer resistance to the elements; they will be patinated and their raw expressions will be reinforced. The red colour will also 'bleed' over time, giving the surrounding area a reddish dust. However, this only increases the strength of these objects. Also, the red concrete, when crumbled, is similar to red clay, which gives it a familiar look.

The curve and the rectangle are assembled with metal pipes in-between them. Small 'cracks' between the assembled parts are filled with concrete to conceal them, after that they are put together. The objects are fixed in place, by first preparing the surface in the desired location, so that the surface becomes 'smooth'. If necessary, the objects might need to be fixed in place by using a steel structure that sticks down into the ground.

A challenge I face now is to figure out how the 'casting-side' will get the same raw expression as the rest of the object, without getting a shiny 'plastic' expression.

CAMINO DEL SOL

ALONE TOGETHER, TOGETHER ALONE



Results - Camino del Sol - Alone Together, Together Alone

The intention of the project was to materialize an intrinsic movement evoked by the song *Camino del Sol*, into independent objects that make up an entity equivalent to the feeling evoked. With the two objects, Sol 1. and Sol 5, with the collective name of Camino del Sol - *Alone Together, Together Alone*, I would like to assert that I have achieved that goal.

The two objects, placed and mounted on the rocky shore of Cale Tramontana (a bay situated north on the island of Levanzo west of the Sicilian coast), mirror the imaginary world visualized in the introduction - sunny, buoyant and tireless, but with an overall feeling of 'something' else within a deserted, rather isolated place. The feeling of 'something' else, as explained in the introduction, evoked an *intrinsic movement* within me, which later was discovered to be the movement of a *contraction and a release*. The intrinsic movement of the contraction and release was then to be translated into its equivalent materialized form. The *contraction and release* therefore worked both as a design principle for the shaping of the objects, but also with the intention of letting others take part in the equivalent physical experience of a *contraction and release* similar to my *intrinsic movement*.

My final results therefore show two independent objects, with similar attributes of a curve and a rectangle, shaped after a simple routine of a contraction and release based on the conclusion from my *intrinsic movement*. In relation to the suppressed feeling from my imaginary women, Camino del Sol - Alone Together, Together Alone, figure as a supplement to their daily routine, to gain and liberate strength for them to go-on, once again, with their daily routine. The result thus shows that the *intrinsic movement* of the *contraction and release*, materialized into its equivalent configuration, has now ended its circle within a sunny, tireless and buoyant place on the shore of Cale Tramontana. Anyone that passes is free to interact with the objects, directed by the material's dual expression.

Conclusion

The main intention of the project was to materialize my intrinsic movement evoked by the song *Camino del Sol* into independent objects that compile an entity equivalent to the feeling derived from the song.

Through the above theoretical discussion and methodical analysis, I came to the conclusion that the feeling derived from the song *Camino del Sol*, through the method of being *emotionally aware* and theory of *spaceplus 'something'*, resulted in the understanding of the intrinsic movement as a physical movement of '*contraction and release*'. This was discovered through the understanding of my feelings derived from the song, resulting in a fictional and imaginary '*place*'. In relation to the women from this '*place*', their '*suppressed feeling*' was interpreted as an act and a need of a contraction and release as a supplement to their daily routine, in order for them to gain and liberate strength, within their the daily routine.

In order to materialize the intrinsic movement of the *contraction and release*, I choose to work on the basis of three design principles - the contraction and release, simplicity and routine. The intrinsic movement was thus used both as a possibility of letting others take part in the equivalent physical experience of contraction and release and also as a design principle for the shaping of the objects. The contraction and release was materialized through a *routine* (a pattern) and a play between the *simple* shapes of a curve and a rectangle, in correlation with a red concrete material. The familiarity with the perception of the rectangle make the objects '*safe*' to interact with, while the curve adds a hint of something unexpected and wanting to be explored, giving the rectangular base and wall a richer meaning. The materials' dual expression of raw and smooth surfaces point out the way of movement and direction together with the composition of the curve and rectangle.

In conclusion, the two objects of Sol 1 and Sol 5 - with the collective name *Camino del Sol - Alone Together, Together Alone* - compile an entity equivalent to the feeling derived from the song *Camino del Sol*, in the given space in Cale Tramontana, both in the materialization of the contraction and the release, but also in the purpose of encouraging an experience of a contraction and release.

Reflexion

Although I, as mentioned in the introduction, am familiar with working with feelings, I never tire of the vast complexity of the simultaneous activities that occur in the body and mind creating intrinsic movements. However, I am aware of its abstract problematics, since the abstract world can be difficult to grasp for a person that is not inside my mind and thus do not feel exactly the same emotions that I am experiencing. I therefore find it important to point out that there is a difference between translating an equivalent and an equivalence of a feeling, and they are not to be confused with one another. A place-specific experience can therefore be shared by seeing and agreeing on external stimuli in the same way, although the understanding of it may differ.

However, this project has been my biggest project, and also my biggest challenge. The greatest obstacle with this project was that I didn't know what the outcome of it would or could be, or even look like. I was grasping after a feeling I had no real words for. This made each part of the process very hard, as I didn't know if I was finished or not with that part of the project before I could go on to the next. But I must say that I have enjoyed (nearly) every part of it.

Working with a painted sponge was a real joy. I loved seeing the transformation from the original yellowish colour to the dynamic red. This was a turning point in my process, as it really put energy into my objects and a dynamic overall feeling onto the project. Also, the transformation of making my objects into 1:5 concrete scale models was an exhilarating moment. I think I will continue working with both materials in my future life as '*formgivare*'.

Endnotes

1. Damasio, Antonio, Carvalho, Gil B. *The nature of feelings: evolutionary and neurobiological origins*, Nature Reviews Neuroscience, p. 143.

2. Nationalencyclopedia, fenomenologi, <http://www.ne.se/uppslagsverk/encyklopedi/lång/fenomenologi> 2017-02-28.

3. Ibid. 2017-02-28.

4. Peter Zumthor, *Atmospheres, Architectural Environments - Surrounding Objects*, Basel, 2006, p. 11-13.

5. Ben Anderson, *Encountering Affect: Capacities, Apparatuses, Conditions*, Surrey, 2014, p. 154.

6. Sarah Menin, *Constructing Place, Mind and Matter*, London, 2003, p. 1-2.

7 Trigg Dylan, *The Memory of Place – A Phenomenology of the Uncanny*, Ohio, 2012, p. 2.

8. Sarah Menin, *Constructing Place, Mind and Matter*, London, 2003, p. 1-2.

9. 17 Merleau-Ponty, Maurice. *Phenomenology of perception*, New York, 2014, p. 106.

10. Damasio, Antonio, Carvalho, Gil B. *The nature of feelings: evolutionary and neurobiological origins*, Nature Reviews Neuroscience, p. 143.

D.W, Hamlyn, *Filosofins historia*, Nørhaven, 1994, p. 353-355.

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Or; <https://open.spotify.com/track/164x73EfS67eCWm2MvHgP>

List of Illustrations:

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