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[In]Corporeal Architecture: On the Clothed Body and Architectural Space

Abstract: In this paper, I will discuss the clothed architectural body and how it simultaneously experiences and constructs architectural space. For this purpose, I will analyse *[In]Corporeal Architecture*, an art experiment that I conducted at an outdoor exhibition space called *Testing Grounds* in February 2018 as part of my current PhD studies in Melbourne, Australia. *[In]Corporeal Architecture* challenges relationships between the body, cloth and architecture. To address this complexity, I draw on Gins and Arakawa's book *Architectural Body*.

Keywords: architectural body; incorporeal space; corporeal space; clothed body; Gins and Arakawa; smooth and striated space

[In]Corporeal Architecture is a participatory installation that presents an architectural space based on my childhood apartment in Užice, Serbia; it offers a corporeal experience of that space without any actual architectural elements such as walls, columns or ceilings. In other words, the apartment I grew up in is presented incorporeally through an architectural atmosphere created by a written description. The short text about the space, the step-by-step instructions of how to move in it, and the textile casts of my clothed body – my *body-clothes* – are designed to shape the viewers' experience of the installation. The work was exhibited as part of the curatorial project "Double Bind" in which each invited artist was asked to randomly select an artist whose work was then expected to subsequently influence the creation of a new work by the participating artist. I selected the Australian artist Jaye Scott Early who is interested in confessional art; subsequently I recognised something absent from my own practice: the personal and intimate. This led me to the decision to work with two personal spaces – my family apartment back in Serbia, and the textile casts of my torso. Elements of these personal spaces are constructed in a series of texts that perform short stories about my own memories of that space. The black textile casts serve as another form of personal space I share with participants, being the principal colour of my wardrobe.

In this paper I will first explain the concepts of corporeal and incorporeal architecture I use in this analysis, focusing mainly on the incorporeal. I will follow this with

the idea of architecture as a smooth and striated space, before proceeding to explore the concept of the architectural body – introduced by Madeleine Gins and Shusaku Arakawa in their book *Architectural Body* (2002) – that demonstrates how the two are in fact inseparable. In the rest of the paper I will focus on how the *[In]corporeal Architecture* installation produced architectural bodies, both for participants and myself.



Fig. 1: Body-clothes

Theoretic approaches to [in]corporeality and architecture

For researcher and architect Maria da Piedade Ferreira, “corporeal architecture” is a responsive design and educational model that aims to create corporeal experience as a response to the properties of architectural space.¹ Likewise, architect and theorist Juhani Pallasmaa highlights that there is a continual synergy between our moving bodies and the environment, and as a result, architecture is “a projection

¹ Maria da Piedade Ferreira, Duarte Cabral de Mello, and José Pinto Duarte, “The Grammar of Movement: A Step Towards a Corporeal Architecture,” *Nexus Network Journal* 13, 1 (2011): 131–49.

of the human body and its movement through space.”² Pallasmaa’s writings on the body and phenomenology in architecture are influenced by the philosophers Edmund Husserl and Maurice Merleau-Ponty who both recognised the importance of the body and its movement in the perceptual processes. Husserl defines the body as a moving and sensing surface situated between the inner subjective world and the outer material world.³ In contrast, Merleau-Ponty considers the body to have a more sophisticated relationship to its surroundings: “to be a body is to be tied to a certain world, and our body is not primarily in space, but is rather of space.”⁴ In his essay “Merleau-Ponty on body, flesh, and visibility”, philosopher Taylor Carman refers to Merleau-Ponty’s idea of the moving body as a base for how we act and experience the world around us.

As Husserl, Merleau-Ponty and Pallasmaa suggest above, both *corporeal architecture* and *incorporeal architecture* are experienced through the moving body. In my installation, *corporeal architecture* is not a design model in the sense da Piededa Ferraira proposes, but rather an architectural space that is constructed spatially through certain material, physical elements. Whilst *Testing Grounds* is physically represented by the grid-organised columns and exhibition rooms (see figure 2), in contrast, the architectural space of my apartment is presented conceptually and described in a written text. I align *corporeal and incorporeal architecture* with what philosopher Elizabeth Grosz refers to as *materiality* and *ideality* – *materiality* as a material and *reality* as a conceptual aspect of our environment. In her book *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (2017), Grosz summarises the relationship between materiality (*corporeality*) and ideality (*incorporeality*) as two ways to consider how the world is arranged:

Ideality is the capacity of materiality to represent and expand itself [...] Ideality enables materiality to be in touch with itself, to be autoaffective, which is the condition under which materiality can complexify itself, can give rise to life in its varied forms and to the technological and artistic inventions and transformation of matter that life enables.⁵

Grosz points out that *ideality* or *incorporeality* makes *materiality* changeable. Similarly, architectural atmosphere changes the built architectural space and allows it to be experienced in a different way by anyone who inhabits it. In the context of my research, *corporeal architecture* is not separate from *incorporeal* (as *ideality*) but (re)shaped by it, as will be elaborated upon in the following subsections.

² Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Manchester: Wiley-Academy, 2012), 49.

³ Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy: Second Book Studies in the Phenomenology of Constitution* (Dordrecht: Kluwer Academic Publishers, 1989).

⁴ Maurice Merleau-Ponty, *Phenomenology of Perception* (New York: Routledge, 2013), 150.

⁵ Elizabeth Grosz, *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (New York: Columbia University Press, 2017), 251.

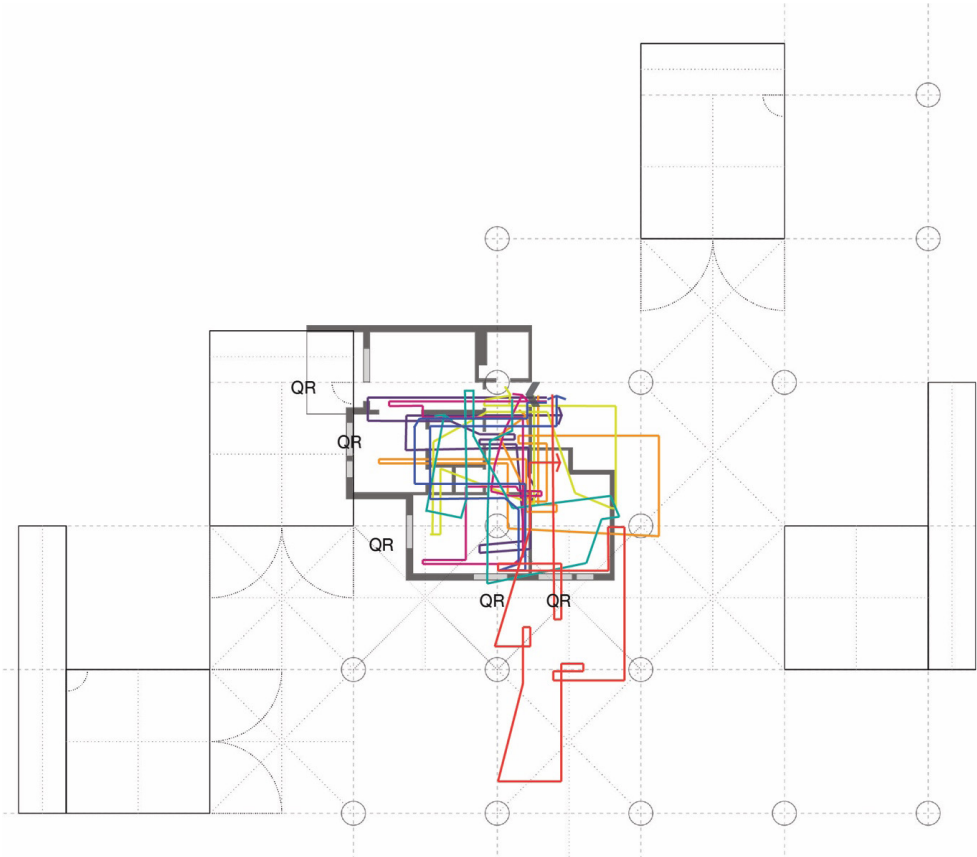


Fig. 2: Plan of *Testing Grounds* with the plan of the apartment. Coloured lines show the approximate paths of the participants

Incorporeal architecture

The square brackets appear in the title of my installation in order to highlight the *incorporeal* aspects that are always present in *corporeal* architecture. However, I am more interested in how the *corporeal* and *incorporeal* spaces overlap rather than how they differentiate. The “corporeal” indicates the importance of the *corpus* (Latin for the body) or the physical, material elements of architecture, while ‘incorporeal’ implies something abstract, immaterial and inanimate, even ideal.

[In]Corporeal architecture relates as a concept to an architectural atmosphere and conceptual architectural space. It is not created physically using typical architectural elements (walls, floors, ceilings) but is shaped bodily through memories and previous corporeal experiences. Situating my installation in space with a specific atmosphere, I provide visitors with an opportunity to experience the corporeal architecture of the space concurrently with the incorporeal architectural space as described in detail in a written text. The text, consisting of short personal stories, takes the form of a guided walk and is intended to keep visitors focussed on their bodies, simultaneously contributing to the feeling of the architectural atmosphere. According to Pallasmaa, the perception of an architectural atmosphere relies on the body and is always an embodied experience.⁶

The participants performed an essential role in shaping the space of the *[In]Corporeal Architecture* installation. This space physically existed only in relation to the participants, since the only material elements that define it are three hanged body-clothes. The installation was situated within and in relation to, but not defined by, the constructive elements of *Testing Grounds* – the grid of steel columns and beams. For the bystanders it might have even looked like the installation did not exist; this impression naturally changed when one or more people wearing the body-suits entered the immaterial space of the apartment.

In *[In]Corporeal Architecture* the clothed body thus becomes material for the production of architectural space. The becoming of architectural space is performed through at least two occasions. The first one is when the participants stand still to read the text. For me, the visitors' bodies, dressed in similar black body-clothes, resemble Greek caryatids who support the marble beams and ceiling, with the distinction that the participants' bodies indicate corners of immaterial rooms (see figure 3). The second occasion occurs during the participants' walk. Each person took a slightly – some even drastically – different route through the apartment despite having received exactly the same guidelines. From experience, I suggest these variations depended on the participants' own body techniques of walking: for example, the length of steps and their overall orientation in space. The moving bodies outlined different rooms of the apartment and were rendered more tangible for those who observed the performance from the outside (see figure 2). Based on my observation, I propose that by looking at the participants' bodies, not only in movement but also when in stillness, it is possible to imagine the sizes and shapes of spaces they are making.

⁶ Juhani, Pallasmaa. "Space, Place, and Atmosphere: Peripheral Perception in Existential Experience," in *Architectural Atmospheres: On the Experience and Politics of Architecture*, ed., Christian Borch (Basel: Birkhauser, 2014), 18-41.



Fig. 3: The participants wearing body-clothes (video stills)



Fig. 4: The participants starting their walks (video stills)

Architecture as smooth and striated space

The existing architectural space of *Testing Grounds* in Melbourne and the newly created spaces of *[In]Corporeal Architecture* installation share features of smooth and striated spaces as described by philosophers Gilles Deleuze and Félix Guattari in *A Thousand Plateaus* (1987) as follows: “In contrast to the sea, the city is the striated space par excellence; the sea is a smooth space fundamentally open to striation, and the city is the force of striation that reimparts smooth space, puts it back into operation everywhere, on earth and in the other elements, outside but also inside itself.”⁷ The smooth and the striated space are different in nature, but have a complex, interdependent relationship – the smooth is constantly being transformed into the striated, and striated is constantly being converted back to the smooth. The *smooth* or nomad space is amorphous and nonformal, nonmetric, directional, close-range, haptic – it is space of distances. On the contrary, the *striated* or sedentary space is formal, metric, dimensional, optical, space of distant vision, and of measures, assigned breaks and properties.

The *Testing Grounds* exhibition venue, both as a built architectural space and as a part of the existing city, possesses some obvious features of the striated. It is a metric and dimensional space, defined by standards and modules – the entire space is organised in a 6-metre square modulated grid. Conversely, the space described in the text – and recreated by taking a guided walk in *[In]Corporeal Architecture* installation – is the incorporeal, atmospheric space of action. Despite being deprived of the material architectural elements, and apart from columns and surrounding indoor exhibition spaces already present at the location, this is haptic space experienced corporeally. Deleuze and Guattari describe smooth space in a similar way: “Smooth space is filled by events or haecceities, far more than by formed and perceived things.”⁸ The walk that is part of the artwork is directed by steps that at first can be understood as some kind of a dimension. However, the ‘dimension’ of the steps is neither a metric or predefined but depends on the participant’s body; therefore, it does not define the installation as the striated. Whilst the text suggests breaks or stops – as in striated spaces – these were previously chosen only to bring more focus on the corporeal, haptic experience of the particular space of the apartment, and not to define the duration of the experience. The participants were free to take a break or to stop the guided walk whenever and wherever they wanted, as it did not deprive them of the experience of the artwork.

The guided tour text suggests how to begin a walk:

⁷ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Bloomsbury Academic, 1987), 481.

⁸ *Ibid.*, 479.

Dear Guest,

Welcome to my home!

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

If you take one step forward, you will find yourself in the small hallway. Immediately in front of you, you can see through to the living room, and the balcony with a view of the city and green hills. On the wall between the door in front of you that leads to the living room, and the door on your left that leads to the kitchen, is a mirror. It has been there for as long as I remember. When I was a teenager, I used to step up on the bench across from the mirror – it was the only way to see how the outfit I chose for the night looked on me.

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

Whilst the start and end point of the walk usually occupies exactly the same physical space, they can still be different for each visitor. This greatly depends on the individual’s sense of orientation in space. After putting on the body-clothes some visitors turned around with a look of confusion, like they were looking for a guiding sign or a landmark to tell them where to go (see figure 4).

In unison with an individual length of steps, the orientation of the starting point for the walk determined the experience of the architectural space for each

participant. Their bodies defined various *incorporeal* architectural spaces within the existing physical exhibition venue. These spaces all possess features of smooth spaces. Considering that the *[In]Corporeal Architecture* installation is also contained within the existing exhibition space, it also merges with the striated space of *Testing Grounds*. To sum up, the materiality of *corporeal* architecture and the ideality of the *incorporeal* are similarly connected as both smooth and striated space. Every *corporeal* architecture contains *incorporeal* within itself. When the *incorporeal* appears in spaces that are not designed as architectural – for instance in art defined spaces – they also become architectural spaces through the *incorporeal*.

Architectural body

In their book *Architectural Body*, Gins and Arakawa extensively elaborate on the relationship between the body and its environment. The existing ‘union’ between a person and their architectural surround is what they call the *architectural body*. For Gins and Arakawa, a *person* is a more convenient word for the term ‘*organism-that-persons*’. This is because Gins and Arakawa believe it is not possible to define where an organism ends and a person begins. Consequently, they introduce the term *organism-that-persons*, stating that the ability of an *organism-that-persons* to self-articulate and define its close environment is determined by the movement of that person.

There are similarities between the Gins and Arakawa’s idea of the architectural body and the understanding of the body in contemporary cognitive science. For example, the biologist and philosopher Francisco Varela highlights the importance of coordination between the mind and the body for an embodied experience to become.⁹ Furthermore, in his discussions about the embodied cognition, philosopher Andy Clark suggests that “[t]he human mind [...] emerges at the productive interface of brain, body, and social and material world.”¹⁰ In “The Extended Mind” (1998) Clark together with David Chalmers, argues that the environment has a critical role in cognition development. The connection between the mind (and the body) and environment that surrounds the body – the external coupling as Clark and Chalmers define this linkage – is in the centre of the core cognitive process they call extended cognition. “[T]he brain develops in a way that complements the external structures, and learns to play its role within a unified, densely coupled system.”¹¹

Significantly, my installation refers directly to the third chapter “Architecture as Hypothesis” in *Architectural Body*. In this chapter, Gins and Arakawa, use a

⁹ Francisco J. Varela, Evan Thompson, and Eleanor Rosch, *The Embodied Mind: Cognitive Science and Human Experience*. (Cambridge: The MIT Press, 2017).

¹⁰ Andy Clark, *Supersizing the Mind: Embodiment, Action, and Cognitive Extension* (Oxford: Oxford University Press, 2010), 218–19.

¹¹ Andy Clark and David Chalmers, “The Extended Mind,” *Analysis* 58, 1 (1998): 12.

conversation to *create* an architectural space of the house. The ubiquity of the architectural body, which creates the world, is one of the topics of dialogue that Gins and Arakawa have with their guests Robert and Angela – everything that is in close proximity to the body is called an *ubiquitous site*.

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

GINS: This is a ubiquity of you [...] inclusive of you [and] your power to compose a world and be in contact with it [...] inclusive of all contact, of whatever variety, you have with the world.¹²

The nature of the clothes, not only as the closest space to our bodies,¹³ but also as an intimate space,¹⁴ defines it as a ubiquitous site too. In the chapter “Dress Becomes Body” of *The Minor Gesture* (2016) about Japanese fashion designer Rei Kawakubo, philosopher and artist Erin Manning argues that Kawakubo, guided by her motto ‘break the idea of clothes’, creates *procedural fashioning* which follows Gins and Arakawa’s concept of *procedural architecture*. In the process of ‘fashioning’, the body and environment collaborate to challenge the limits of a dress, but also of the body. In *[In]Corporeal Architecture*, it is most obvious in the body-clothes that question the boundary between the body and the clothes. The body-clothes appear to be a simple dress made of cotton, simultaneously as they appear like the body – my body – wherever the textile used in making was strengthened by transparent epoxy resin (see figure 1). It is impossible to determine where the body starts and the dress begins, or where the dress begins and the body starts. Similarly, the body-clothes partially transform the body of the participant wearing these textile casts of my own body.

¹² Madeline Gins and Shusaku Arakawa, *Architectural Body* (Tuscaloosa: University Alabama Press, 2002), 33–34.

¹³ Lars Svendsen, *Fashion: A Philosophy* (London: Reaktion Books, 2006), 77.

¹⁴ Tijen Roshko, “Second Skin: Intimacy, Boundary Conditions and Spatial Interactions,” *Design Principles & Practice: An International Journal* 4, 1 (2010): 71–83.

The architectural body of the participant

In Gins and Arakawa's experiment, Angela and Robert were active participants in the making process of the architectural space. Not only did they respond to the materials of the house that Gins and Arakawa invited them to experience, they also engaged with space through the body movement and the conversation with each other. Likewise, *[In]Corporeal Architecture* participants were in a constant dialogue with the surroundings to experience and create architectural space.



Fig. 5: Movement of the two participants reading the same guided walk, but taking a different path (video stills)

In regard to the space-making process initiated by the text and body movement, there is another unusual moment in the way participants interacted with *[In]Corporeal Architecture*. In the video recording stills above, a couple enters the space separately as two individual (architectural) bodies with a different pace of movement and distinctive interaction with the body-clothes. They continue the walk together as one architectural body, before taking a separate path again – they talk, take a few steps; in one moment they even start walking in the same rhythm and harmony of movement (see figure 5). These two bodies start as two separate *organisms-that-person*, only to become more synchronised and united in the movement wherein for a brief moment they appear as one architectural body. Soon after they become separate

again, they become two architectural bodies informed in a different way by the same text and same surrounding physical space. This example illustrates the importance of the social aspect of the walk to the way we comport ourselves in architectural spaces. Philosopher Mark Johnson acknowledges the social context when he assigns five principles of embodied theory based on the works of philosophers and psychologists William James and John Dewey: “Embodied cognition is often social and carried out cooperatively by more than one individual organism.”¹⁵ This example of the couple who participate in the artwork illustrates this cooperation between two *organisms-that-person*. After putting on the body-suits, they start reading the text together. They look around the *Testing Grounds* as if searching for a clue which would tell them where to start their walk (see figure 4, bottom row images). Upon deciding the direction of the walk, they continue the tour together. It is only after they get back to their reading, that they finally commence their individual experience of the *[In]Corporeal Architecture* installation.

Another principle of embodiment theory according to Johnson that is also relevant for my discussion here, is the dependence of embodied cognition on the active relationship between an organism and its environment. In *Architectural Body*, Gins and Arakawa explain one aspect of this relationship: “There is that which prompts (architectural surround) and that which gets prompted (organism-person). The features of the architectural surround prompt the body to act.”¹⁶ However, after observing the participants of the *[In]Corporeal Architecture* installation, it appears that the opposite is possible too – an organism-person in movement prompts the existing architectural surround to transform into a new one. This change is only temporary and lasts as long as the participant’s guided walk.

The text that describes my apartment performs the role of an external environment and forms a coupled system within the mind. Clark and Chalmers argue that unlike experiences, other cognitive processes, such as beliefs, are influenced by the environment.¹⁷ One of the participants, who made multiple mistakes in the left-right orientation of space, consequently had a drastically different walk than other participants, and expressed her surprise at the size of my apartment. She experienced it as much larger than it really was. The perception of the space for this participant was influenced not only by walking but also by the external environment – language in the form of text. This suggests that the experience of built environment extends and partly takes place in the external environment.

Additionally to language, cognitive processes, as proposed by social psychologists, Hajo Adam and Adam Galinsky in *Enclothed Cognition* (2012) are also influenced by clothes: “when a piece of clothing is worn, it exerts an influence on the wearer’s psychological processes by activating associated abstract concepts through

¹⁵ Mark Johnson, *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding* (Chicago: University of Chicago Press, 2017), 69.

¹⁶ Gins and Arakawa, *Architectural Body*, 64.

¹⁷ Clark and Chalmers, “The Extended Mind.”

its symbolic meaning – similar to the way in which a physical experience, which is, by definition, already embodied, exerts its influence.”¹⁸

In *[In]Corporeal Architecture*, the body-clothes symbolise and represent one body: my body, and all three pieces that the participants could wear look similar, even though they do not each depict my entire torso (see figure 1). As the body-clothes are casts of my specific body, they do not fit the participants’ bodies very well. In fact, they do not even fit my own body perfectly unless I press it against my torso. As a consequence, the unfit casts enhance the feeling of any wearer’s body in movement. The ‘unfitness’ of the body-clothes is particularly obvious with participants who have a stronger physique than me. On their bodies, the black body-clothes look like small-sized vests made of solid material. As one of the male participants described it: the body-cast felt like armour. Furthermore, these “dresses” just like real dresses embody something about who I am. Through the act of dressing and wearing, my body is being shared with other people. Philosopher Iris Marion Young describes how women share identities when they share clothes with other women.¹⁹ When she imagines herself trying on an outfit, she also imagines a place where her fantasy will take place. In a similar way to this identity play, the body-clothes in *[In]Corporeal Architecture* can be interpreted as an opportunity or even an invitation for visitors of any gender to assume a new identity – mine. When more visitors participate and dress in the body-clothes, like in cosplay or a Halloween party, they are playing the role of another person. However, the body-clothes do not become a fantasy in the way Young illustrates in her essay. This is primarily because participants are not observing or imagining themselves as someone else – they immerse into the dress only to experience the architectural space described in the text.

My observations of the visitors who participated in the artwork, and my own experience of engagement with the artwork as a member of a group, leads me to claim that dress is more than a symbol of identity. According to sociologist Joanne Entwistle, dress and its practices also situate the body in a social context that has its own constraints and rules of behaviour. Dress as a personal and social experience is “an important link between individual identity and social belonging.”²⁰ At the opening of the *Double Bind* exhibition, a few of my friends wanted to participate in my artwork and take a walk together with me. Despite not all of us wearing the body-clothes, but wearing black garments, it looked like we were following the same dress code. The friend who wanted the group walk was reading the text and taking us through space. Walking as one body dressed in black, we became what I would call, a social, architectural body consisting of six *organisms-that-person*. The nature of the experience each of us had was defined by activities we performed together, as a social group – we

¹⁸ Hajo Adam and Adam D. Galinsky, “Enclothed Cognition,” *Journal of Experimental Social Psychology* 48, 4 (2012): 919.

¹⁹ Iris Marion Young, “Women Recovering Our Clothes,” in *On Female Body Experience: ‘Throwing Like a Girl’ and Other Essays* (New York: Oxford University Press, 2005), 63–74.

²⁰ Joanne Entwistle, *The Fashioned Body: Fashion, Dress and Modern Social Theory* (Cambridge: Polity Press, 2000), 337.

relied on the reader of the text, and each other during every step of the walk. Through cooperation we changed the *Testing Grounds*' existing space and constructed a new social space.

My experience of the architectural body

Here I want to stress the becoming of the architectural body that happened when the body-clothes were in the making. My first idea was to capture the movement of the still body by making the imprint of my dressed torso – to construct directly onto the body and in that way 'record' what body can do. However, I failed in an attempt to document the movement of the 'motionless' body. This was for a few reasons, mostly technical in nature. Material I used at first for textile hardening did not work the way I expected, and it was difficult to coat the cloth with hardener while wearing it (on my body), and it required durational body stillness which did not give satisfying results. Because of these complications, I had to include someone else in the making process. I was trying first to avoid involvement of another person because I wanted to have the first-hand experience of every step of the artwork. However, sharing the creative process made me more aware of the corporeal experience of making directly on the body.

It was strange to feel other hands making the shape of my torso on the top of my body. It made me focus on the parts of my body being touched and pressed upon to leave the imprint in the plaster. As the plaster bandage started to harden, the sensation of the hands that were going over my torso to make the cast changed to moving pressure that impacted entire areas or even my whole upper body. When the hardened plaster surface covered my entire torso, I felt the resistance to this new skin that permitted me to take a deep breath. It felt like this new layer attempted to capture the shape of the body that is in constant movement even though I was standing in the same spot in the house. But these minor gestures – a term borrowed from Erin Manning – of breathing, even of swallowing, as a physiological activity made me become more aware of the body by "activating new modes of perception."²¹ I felt like my body was becoming – not only through the action of other person making the cast – but also throughout this new layer, this new skin-cloth.

I recognised and experienced the quality of the body-clothes that Manning assigned to art objects whose form is "felt more than actuali[s]ed"²² – *the feeling-form*, and how it moves from the object to the experience that becomes. I was standing in my new home in Melbourne, dressed in the usual black clothes, and dressed again in the solid plaster coat which at the same time reinforced and weakened my body as it limited my movement. I felt, I was far away from my family and close friends, the memorabilia of my life in Serbia and well-known intimate space of my apartment in Serbia.

²¹ Erin Manning, *The Minor Gesture* (Durham: Duke University Press, 2016), 2.

²² *Ibid.*, 48.

Surprisingly, I felt more grounded in the space. Perhaps my body recognised, before my consciousness had, the becoming a part of the material, corporeal architecture of the house. My body was being extended through the clothes and plaster cast further into the space of the room I was in, and transformed into this new, architectural body.

Conclusion

Having in mind the starting premise of this paper – Gins and Arakawa's (2002) concept of architectural body where the *organism-that-persons* and its surroundings are inseparable – and a relationship between corporeal and incorporeal space as smooth and striated, questions arise for further discussion about corporeality and incorporeality of the architectural body. My experimentations with, and observations of, the [In]Corporeal architecture suggest that art can generate a premise for the uncommon and unexpected relations our body makes with its architectural surroundings. [In]Corporeal Architecture created unique terms to observe the relationship *organism-that-persons* establishes with its environment in the process of becoming an architectural body. Yet, judging from the corporeal architecture of *Testing Grounds*, where the artwork was installed, it did not appear as if much of the new was happening at all; installation did not add new visible elements. It was the incorporeality of the text that described the apartment and guided the walk which established the body as an essential component of making architectural environment. The body, the architectural body, then, has a crucial role in establishing an interdependent relationship between the corporeal and the incorporeal space. The corporeal spaces we experience with our bodies and senses, and the incorporeal we construct according to our previous experiences and memories – memories as a reaction to existing architectural atmosphere – are ultimately entangled.

In the [In]Corporeal Architecture installation, already dressed bodies of the participants were dressed again in the body-clothes which affected how their physical identities were perceived. While the textile casts of my body seemingly invited the participants to symbolically take over my body during the walk through my apartment, this procedure allowed them simultaneously to construct one-of-a-kind incorporeal architectural space. This new space was a blend of elements of architectural space I intimately know and describe in the text and the architectural spaces that participants had experienced so far. The newly constructed incorporeal space further melds with the existing corporeal space of *Testing Grounds* where the artwork was installed, creating a new incorporeal space. Similarly to the continuous transformation of smooth to striated, and striated to smooth space described in *A Thousand Plateaus* (1987), corporeal and incorporeal spaces exist simultaneously. *Incorporeal architecture* is contained within, and it becomes in the *corporeal*, while the body, architectural body, remains in the centre of this transformative process.

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