Experiential Design – Rethinking relations between people, objects and environments

- Paper / Proposal Title:
  A 'Before' of Spatial Gesture
  Contribution to: Themes for Designers, Architects & Artists: Examining origins and intent.

- Author(s) Name:
  Helle Brabrand

- University or Company Affiliation:
  Associate professor, emerita, School of Architecture, Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation (KADK), Copenhagen.

- Abstract (300 words):
  A 'Before' of Spatial Gesture is part of a responsive body-space praxis of artistic research that focuses on trans-medial use of movement-forces as drivers in the making. My work explores movement-feeling or kinesthesia as mode of an experience that awakes different senses and frames the way we see and imagine - and aware that such movement-forces easily stay un-reflected in the process.

  The conference asks: What is the ‘before’ of meaningful artworks and designs and how can and should we manage and react to such influences?

  A 'Before' of Spatial Gesture uses the term Gesture in dialogue with Jean-Francois Lyotard, who describes various elements of aesthetic production and reception as constituting models of ‘gestural exchange’. His understanding coincides with more resent
use of gesture-model-concepts, being ‘an exhibition of mediality’. That is, a process of making means visible, operating with gesture, not limited to movement of the body, but including moves constituted by object, camera, light, editing, design - and gestures of participants. With a circle of my teaching/research colleagues, I share the notion of such creative practices as imbued with didactive potentials, including specifications of and experimentation with architectural representation, to possibly break perceptual social-spatial order and open up new spaces.

My works render transitive movement visible, and, as artistic research, communicate reflection on meaning, presentation and appearance. A ‘Before’ of Spatial Gesture differentiates between body-spatial meaning and agency of rhythm. That is between questions about content of inclusion and/or exclusion, for example. And, agencies of rhythm, which isn’t about content, but about feeling of movement in gathering, with kinaesthetic affects and effects creatively transgressing cultural divergence. Sketching is used for a mixed reality that combine video with viewer-gestured articulations. Volumetric-sketches below outline initial body-spatial ‘phrases’ to catalyse participants into ‘virtual ‘dancers’ with space-intervals, emanating from rhythmic forces - to open sensation about art-of-shared-space.

• Author(s) Biography (200 words each):

My work questions architectonic space-making as a responsive body-space praxis of artistic research, with focus on trans-medial use of movement-forces as drivers in the making. The work explores movement-feeling or kinesthesia as mode of an experience
that awakes different senses and frames the way we see and imagine - aware of that such forces easily stay un-reflected in the process.

Consisting of different space-configuring works, my practice is related to website, conference presentations, articles, interviews - the dialog between ‘drawing’ and ‘writing’ constitutes my research as well as my teaching praxis.

The website: [www.hellebrabrand.com/body_space_interface](http://www.hellebrabrand.com/body_space_interface) presents my work, discussing artistic research criteria, setup by KADK Copenhagen. Individual works accentuates unlike issues, but concurrently overlaps, raising new insights with a continued and shared focus on movement and on experiences with the art-of-shared-space. Body_Space_Interface is peer-reviewed June 2019 as meeting KADK’s requirement of artistic research.
