

**T H E
ACCEPTABLE
S U C K**

- a really long art statement



C E C I L I E
S C O P P A

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GRA BACHELOR THESIS JEWELLERY DESIGN

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S E N S I N G D E F O R M A T I O N

It is a copy!

And I knew it was a copy from the first time I saw it. To recognize a copy, one must also have the original to compare to. Lucky for me, the original and the copy are placed side by side. To carry around both at the same time and so close to each other is very strange!
I never liked the closeness of the two. If they could only be seen apart, the issue might not have been so much a problem.
But it is!

By wearing shoes I created an extra lump and I didn't even notice until it was too late. This made me realize how continuously we are formed by our surroundings, the designs we choose to wear or to sit on, and I come to wonder how society plays a part in these formations. In my relation to my extra growth on my foot, I realize how little I appreciate it. Why is the altered form less of a form and perceived negatively? When does a

In order to get a nuanced perspective on my questions, I will consider four different theories and two artists. I will look through the eyes of Plato to understand how he looks at our relation to the concept of the ideal shape. Plato's influence on Western cultural ideals is huge, considering that it was he who invented the key ideas of self-perception in Christian faith.

I will also talk about how Bernard Rudofski, architect, designer, and social historian, looks at the role of the design industry in approaching the body as object. In relation to his view, I will consider the work of Orlan, a provocative performance artist who works with her own body. She uses it as a tool in order to change its form through extreme measures.

Furthermore, I will consider the analysis offered by Bruno Munari, an Italian artist, designer, and inventor. In his text, "Seeking comfort in the uncomfortable armchair", Munari brings to light how our surroundings affect us in our daily routines and how design influences our society. I will also look to Martin Heidegger, who, in the other direction, looks at the way we perceive our surrounding objects in his text, "The Thing." Finally, I will consider the work by Stelarc, an artist who seeks to enhance our human features with technology.

This thesis is an investigation into form and deform as they relate to our concept of the ideal. Using personal reflection together with theoretical and artistic research, I hope to create a place for the reader to reflect on those rules of norm and normality by investigating a critical perspective on the idea of the ideal form.

If only I were aware in time at the start, then I could have stopped it. "Sorry, no, I have no use for you!"
It was too late, and by looking down, noticing, I only fed the fire. My eyes only made the shape more severe by extra attention.
Not even the paint on my nails distracts.
Now my feet are uneven and my extra lump is looking at me, asking why I appreciate the other foot more.

formation become a deformation?
These thoughts make me question the effects of objects we use in our daily routines. I want to press pause in our actions to look at how we physically adapt our bodies into specific positions because of the objects we engage with. Who or what dictates the positions we assume as a result of these objects? Can we take control instead?

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SHAPED BY OUR SURROUNDING OBJECTS

same physical form without the object, we deconstruct this action and it becomes a meaningless de-formation. It becomes a

Plastic, plastic
One specific material I would like to bring up in this discussion is plastic, the most formable, deformable, forming, and deforming material of all.
The development of plastics is believed to have started around 1860, when a billiard company in the USA wanted a substitute for the natural ivory they used for their billiard balls. Over the next few decades, more and more plastics were introduced to the market. Many of the plastic products we know today were designed during the 1920s and '30s and are now broadly integrated into our lifestyles. Because it is light and easy to shape, we use it as a main ingredient in our surroundings: mobile phones, clothing, tooth-brushes, shoes, dishes, furniture etc.¹⁷

Plastic is created by humans and therefore is not a strange, "natural" material, but rather, an artefact. The material plastic is named for the term meaning the ability to shape or form something. If we consider, then, that plastic is the ultimate material of formation, how can one deform plastic? Because a deformation will always be a formation, it would be impossible to take shape away without always creating a new shape as a result. a

because it has been taken out of its context and has therefore lost its purpose. Formation with a purpose of reaching the expected is acceptable, but formation without a purpose is deformation.

Perhaps deformation is just the bad guy behind the shaping of formations we come to know and presume as normal. Violent acts on forms push and redefine the borders of our norms. I suggest that plastics are especially enabling of such redefinition of our limits.

This material, with all its history and meaning, responds to my visual language. I create suction devices filled with the skin of the person wearing it. As it is made out of plastic, its see-through quality allows the viewer to see what it actually forms and/or deforms on the subject's body.

17: Gary Pearce, *Plastic* (London: 1920-1920), 15. Museum, Susan, Institute university press 1997.

We adjust our physical forms everyday in relation to our surrounding objects. For example, by taking off the bra or brushing our teeth or putting on shoes, we accept the form, movements and shapes belonging to the actions, because the habit is rooted in our use of the objects. However, if we re-enact the

I was waiting for the package to arrive. My nose was running and the only thing I could think of was to take the vacuum machine and let it suck all my snot out of my brain.

Sitting alone on a friday afternoon, waiting for a package to arrive with 10 suction pumps inside,

What a life!

Finally, the doorbell rang and even though I was alone and only the delivery guy could share my joy of this suction in the box, I screamed.

I was so happy and I ran up to my room to start building my own sucking instruments with the pumps. I took the fresh blue colored pump and attached it to the only thing I could find in my room that would work: a miniature plastic glass from a board game I can't remember the name of...

It's a game where the players have to build up a tower of miniature wineglasses without letting it fall, and the one that makes it fall loses the game.

I had already removed the foot of the glass and drilled a hole down the neck for a project half a year before, so it worked perfectly. The tip of the pump and the end of the neck fit together like it was meant to be.

My dream of getting vacuumed was in my hands and i was re-shaping myself with the material named after the ability to shape.

It was ultimate!

Of course, I could have just gone down to the closet to get the vacuum-machine and vacuum myself, but that would have been so simple. This was bigger than removing the air between the object and me. This was exceptional adornment, acceptable fetish. Covered in medical pumps and a children's wineglass game, it was ok."



A GIVEN PATH TO W A L K

The Asymmetrical Foot

Bernard Rudofsky (April 19 1905 - March 12, 1988) was a Moravian-born American writer, architect, collector, teacher, designer, and social historian. His interests ranged from vernacular architecture to Japanese toilets and sandal design. Taken together, his written work constitutes a sustained argument for humane and sensible design.

In his book "The unfashionable human body" from 1971, he explains how the shoe designer creates women's view of the ideal shape of the foot.¹⁷ The shoe designer believes that the natural shape of the foot is asymmetrical, and therefore not aesthetically appealing. The designer decides how the shoe should look and function, not the foot. Ignoring the fact that we do not have feet of equal length, shoes have the same size and measurements, left and right. Conversely, if we look at how we treat our eyes and the differences between them when we prescribe lenses, the eyes are treated as a pair of separate individuals with separate demands from the object to be worn. We treat our feet as a conjoined part of the body, so the scale created for one foot also applies for the other one. If you have a size 38 on right you will also get a 38 on the left.

"Shoe manufacturers have shown admirable patience with nature. Despite or because of the absence of feet that live up to their commercial ideals of anatomy, they doggedly go on producing symmetrical shoes. And although their costumers feet have not changed in the course of time, they spare no effort and expense to come up every season with a new (symmetrical) shoe for the same old foot."¹⁸

What Rudofsky points to is that when we treat our feet like objects, in contrast to our eyes, for example, they become detached from our body, no longer ours. This

objectification is another example of the shaping or deforming of our bodies to fit into a man-made shape.

The Line Of Symmetry
Normally, when we look at the aesthetic beauty of a body, we judge based on its symmetry¹⁹. That means that there is an invisible line that runs vertically through the middle of the body, going from the middle of the forehead and down your nose, chin, between the breasts, belly button and down the middle between your legs. By positioning the line of symmetry at this exact place, we have great odds of dividing everything we have two of, equally on each side, like ears, eyes, arms, hands, legs, nipples and ass cheeks.

Our feet are also symmetrical around this centre line. The big toe is closest to the line and as we move away from the line, the toes gradually become smaller towards the little toe.

The shoe designer's vision of the foot is forced to be symmetrical itself, separate from the whole body's natural symmetry. The shoe designer detaches the foot from the rest of the body. Bernard Pfriem created this visualization of the shoe designer's unfulfilled dream of the symmetrical foot²⁰

In this way, the whole body's symmetrical system gets an extra fold, a fold that causes a domino effect involving you and the person next to you, and the person next to him and so on. You will become the mirror image of each other, connected by this extra line of mirroring that starts from the big toe, which is now the third toe, up the tibia, through the middle of the knee, thighs, hipbones, nipple and shoulder cap. The shoe designer's symmetrical foot links our bodies in repetition, like an accordion of people with shared

shoe sizes.

Now we are all standing in a circle depending on each other's steps and we all fit the same shoe. Perhaps it is because

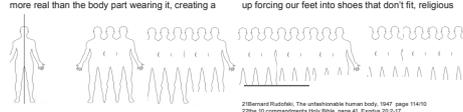
we all wish to be symmetrical, and because of this desire, we accept the design in order to believe our feet are equally sized.

The Lonely Foot
Once you enter the circle of the shoe you cannot step out of it. The feet are shaped in the context of the shoe and stepping out of the shoe will leave the foot alone and deformed. The new foot with the big

toe in the middle will fit in every shoe and we can all stand together. This foot is accepted, but only when it is in the shoe.

If this foot leaves the shoe it is exposed as deformed. The design of the object we interact with makes the shape of

what's concealed acceptable, but as soon as the object is removed, the shape reveals its abnormality. The shape of the wearable object is, thus, more real than the body part wearing it, creating a



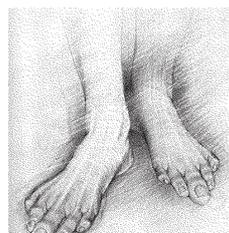
new truth that, if unveiled, would reveal something more deformed than the natural thing it covers. The appearance of the ideal conceals its own deformity.

A Fit For Paradise
"To our twisted mind, the foot in its undamaged state is anachronistic, if not all together barbaric."²¹ Without questioning, we place ourselves on the scale of shoe sizes, even though the sizes of your two feet are different already from each other.

Yet, better to be a size 38 than to be a barbarian from another time. This is where I question how we passively deform our bodies and shape ourselves by choosing a size on the scale. Deformed or reshaped, we let our feet walk the path that the shoe manufacturers have laid out for us. Yet we can very likely agree that a foot with a big toe in the middle and symmetrically smaller toes on either side of it clearly qualifies as an ultimate foot deformation.

Do we need someone to tell us how things should be perceived, like religion does to believers? Do we need a given path to walk?

The way I have perceived religion is that it is a recipe for how to live your life. The Ten Commandments give guidelines for your life so you will take the shape that fits in heaven.²² Choices in life, like not to kill and to love your neighbour, will morally sculpt you into a shape acceptable for paradise. Like wearing a shoe, a form we are not born into, practicing a religion shapes us. So, in the same way that we can end up forcing our feet into shoes that don't fit, religious



messages can be interpreted and misinterpreted in so many ways that we form and deform ourselves differently to the same doctrine.

But are we deformed when we are not in paradise? I say the shape we take on earth is fit for heaven, and so is the foot out of the shoe that shapes it.

"Never expect the child to complain that the shoe is hurting him," says podiatrist Dr. Simon Wikler "for the crippling process is painless."²³ When we are born, we enter whatever world our parents have set out for us. Some are baptized and others are not, but what we all enter without question is the shoe. Christian or Catholic, your feet should be clean. As we read through Plato, our idea of God is what creates the frame and foundation of ideal behaviour and physical appearance.

Maybe this comparison between the shoe and religion is a stretch, but I think the relation emphasizes the point that our actions and choices are related to ideals and our desire to be perceived as normal. Just as we hide away our weird-looking feet, we also want to hide away our "wrong" actions.

¹⁷Rudofsky, Bernard. The unfashionable human body. 1971. p.113-124
¹⁸The unfashionable human body, Bernard Rudofsky, 1971, p.112.

¹⁹How beauty fascinates from birth. Interview By Tim Rudofsky, Alan Sizer, 2004. The Guardian. <http://www.theguardian.com/uk/2004/may/05/arts.features2>
²⁰The unfashionable human body, Bernard Rudofsky, 1971, p.113

²¹Bernard Rudofsky, The unfashionable human body, 1947, page 114-110
²²In 10 commandments Holy Bible, page 41, Exodus 20:2-17

²³Bernard Rudofsky, The unfashionable human body, 1947, page 114-110

STELARC AND HIS O B S O L E T E B O D Y

Intimate Distance

The Cypriot-born Stelarc (b.1948) who currently works from Melbourne has been extending his body through performances since the late 1960s. His performances include attaching a "Third Hand" to his body, extending himself into virtual space with a "Virtual Hand," and over 25 "suspension" events where he hung his entire body from hooks piercing his skin. His intention with this work is to "express an idea with his direct experience." Through Stelarc's work, we reach a second level of existence where the body becomes the object for physical and technical experiments in order to discover its limitations. When Stelarc speaks of the "obsolete body," he means that

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with the most disparate technologies, which are more precise, accurate and powerful. According to him, "the body lacks of modular design" and "technology is what defines the meaning of being human, it's part of being human." Especially living in the information age, "the body is biologically inadequate."

In Stelarc's on-going project "ear on arm," he has recreated an ear under the skin on his left forearm. His idea with this is to virtualize the function of the ear. The final procedure will re-implant a miniature microphone to enable a wireless connection to the Internet, making the ear a remote listening device for people in other places. For example, someone in Venice could listen to what the ear is hearing in Melbourne. This project has been about replicating a bodily

structure, relocating it and now re-wiring it for alternative functions. It manifests both a desire to deconstruct our evolutionary architecture and to integrate micro-miniaturized electronics inside the body.¹⁷

The Imitated External

What Stelarc wants with work is to create a connection with people via Internet. As he explains on his own website "The body needs to be internet enabled in more intimate

ways. *THE EAR ON ARM project suggests an alternate anatomical architecture - the engineering of a*

www.stelarc.org

new organ for the body; an available, accessible and mobile organ for other bodies in other places, enabling people to locate and listen in to another body elsewhere."¹⁸

For me this seems odd, though I can relate to his impulse to improve his body. Yet the way he is doing it seems to me more like an enhancement of his surroundings and not so much of himself. For example, the ear on his arm is an attempt to create a more intimate relation between the body and Internet, but for me this seems like he is a marionette.

He becomes a tool for other people to exploit. I've already discussed Rudofski's idea of the shoe designer treating the foot as a detached part of the body, and I think Stelarc's art projects are circling around the same ideas of detachment and objectification.

Rudofski's way of looking at detachment is more interesting to me because he looks at the foot in relation to the whole body, whereas the industry treats it as an object. Stelarc's work is about enhancing the body by attaching the technology and not about shaping what the body already has.

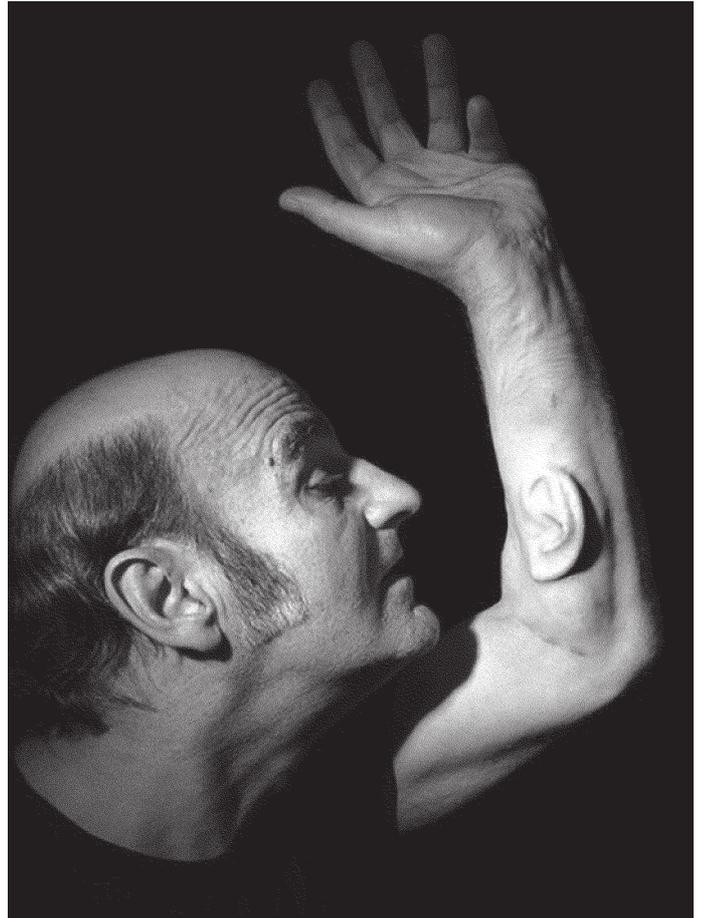
In his work, "Third Arm," he deals with both technology and the physical limits of our anatomy. By attaching an extra arm, he is aiming to enhance the abilities of his body.

He then lets someone from a website on the Internet control his third arm, purposely losing the control over his newly added limb. He creates objects on his body, inspired by our anatomy. He imitates the functions that the body already has and lets other people control them. To me, the idea of people controlling his body loses its value, because what they actually control is an external tool attached to his body. He is deforming himself not by detachment or reshaping of existing body parts, but rather by the addition of parts that do not naturally belong.

<http://www.stelarc.org/Past02-0242>

b o d y

must overcome centuries of prejudices and begin to be considered as an extendible evolutionary structure enhanced



I hold the big blue pump in my hand.

I squeeze it a few times—I don't know why.

I know already it works and needs no warming up before use.

I squeeze it so tight that my fingers meet and only the silicone of the pump separates them. I know that with a good squeeze it won't leave my skin for the next half an hour. For half an hour I will not be alone. Like going from the ground floor to 12th floor in a elevator with only one other person, neither can escape and the presence of each other is so tangible that the air in between feels like a vacuum.

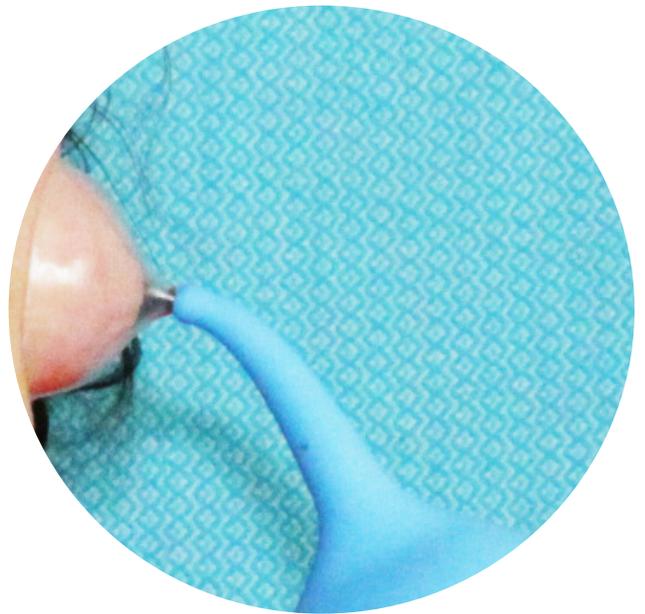
It's on my chin this time.

The skin lifts itself from the bone to get closer to the suction device. My eyes are reshaped by the pulled skin and when the tension is set for it to stay, I move my focus to the camera.

I am proud.

I am making you a witness and I will tell you a story that would make it ok for you to be just as interested in getting sucked out in the open.

With medical pumps and miniature wineglasses you will get sucked into my world. See, this is the situation where I separate myself from the person who would just go to the closet to get the vacuum-machine.



B O D Y BEFORE THE BOURGEOIS

Bruno Munari: "Seeking Comfort In The Uncomfortable Chair"

Bruno Munari (October 24, 1907, Milan – September 30, 1998, Milan) was an Italian artist, designer, and inventor who made fundamental contributions to many fields in the visual arts, for example in modernism, futurism, concrete art, as well as in non-visual arts. In 1944, Munari launched an ironic provocation to the design establishment in the pages of *Domus*, a magazine of design and architecture, accompanied by a quirky photo essay, in this series of eleven black and white photographs we see Munari attempting to assume a comfortable position to read his newspaper in a reclining chair. Munari was questioning the choices made between aesthetics and functionality when designing furniture.

He analysed the most obvious case of the armchair in order to question the level of body comfort in the furniture we design, in theory, to be comfortable. In my work, I question how we simply adapt to the strange designs around us, as in why I as a woman, every day position my foot in a shoe that does not actually fit. Munari questions how we get these designs into our houses in the first place and how this flaw in priority will continue to be the designer's interest.

"One comes home, tired after having worked all day, and finds an uncomfortable chair. Someone who has to do interior decorating is generally concerned with making new furniture, inventing a new form of table, chair, coat rack or armchair."¹⁷

¹⁷Titon, Bruno, Seeking comfort in an uncomfortable chair, *Domus* no.202, 1944. Italy: Mazzoni Corbelli s.r.l.

Driven By

What he points out is that we have a desire for an image of what we want to be sitting in, but the mind does not consider the comfort of the body in this desire. What Munari does is press pause in his daily routine to question the design of his furniture, something that we normally just enter passively as a design set before and beyond us. We are programmed by our society to read the design in a certain way based on a desirable image rather than actual comfort.

The Change

Munari used the armchair as an example to question

furniture design because it is the most obvious symbol of supposedly comfortable furniture. He explains how the design of new chairs is driven by a demand that fashion must change. Chairs are reinvented to satisfy the bourgeoisie need to be different, to not have the same armchair in one's living room that a colleague has in his office, to separate oneself from the mainstream. "But I ask you: how wise is this way of doing things? Do you think it is worthy of mankind and that it leads to a real result? Why instead of going mad every time

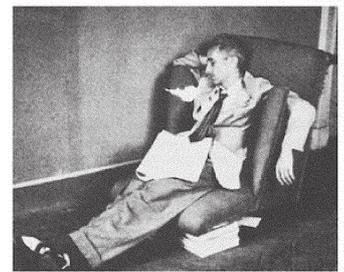
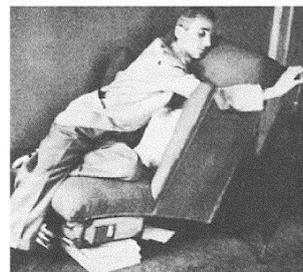
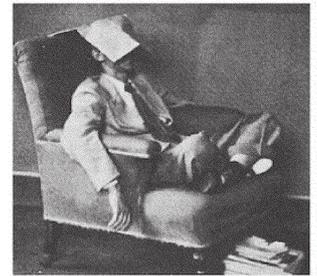
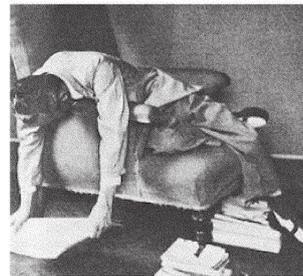
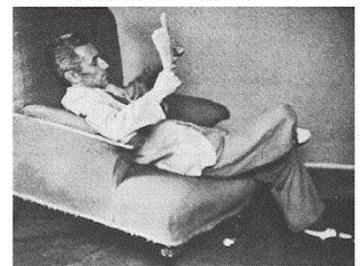
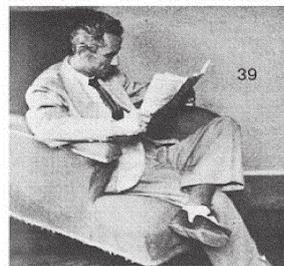
you have to design a chair (observation applies to any piece of furniture), to create the most unique, rare and original piece ever seen, do we not try to perfect that object now recognized by all eras as the simplest and the most comfortable chair for having a rest in, the common deckchair? Why not aim our research in that direction?"¹⁸ What Munari asks of us is that we consider the body more than the desirable image and that we let the image change slowly in the search for a comfortable chair that puts the body before an unique, rare and original design.

¹⁸Munari, Bruno, Seeking comfort in an uncomfortable chair, *Domus* no.202

Bruno Munari

Seeking comfort

in an uncomfortable armchair



ORLAN AND HER DETACHED HEAD

Forehead Of Mona Lisa

In 1978, the French artist Orlan was preparing to speak at a symposium on video and performance art when she had to be taken to the hospital for an emergency surgery. She had an ectopic pregnancy and needed an operation to save her life. Orlan took a video crew along with her to film the operation and insisted that she remain conscious throughout the surgery.

During the operation she did not feel pain, as she is a big fan of morphine and trust its effect. Orlan declares that: *"Pain is an anachronism. I have great confidence in morphine."*¹⁷ One of the reasons why she chose to be painless during the operation was because she needed to be able to focus and be in the moment, and not to be overcome with wanting it to stop. She metaphorically detached her head from her body by getting an Epidural, an injection that made it possible for her to be fully aware of the situation without the pain being a distraction.

From 1990 to 1995, she underwent nine plastic surgery operations, intending to rewrite Western art on her own body. One operation altered her mouth to imitate that of François Boucher's Europa, another changed her forehead to mimic the protruding brow of Leonardo's Mona Lisa, while yet another altered her chin to look like that of Botticelli's Venus.

Like many artists of her generation, Orlan was influenced by the work of Marcel Duchamp. Her response to his work was an extreme one: to consider her own body a "readymade." Each of Orlan's operations was designed to alter a specific feature. Supplying surgeons with computer-generated images of the nose from a famous, unattributed School of Fontainebleau

sculpture of Diana, the mouth of Boucher's Europa, the forehead of Leonardo's Mona Lisa, the chin of Botticelli's Venus, and the eyes of Gerome's Psyche as guides to her transformation, Orlan also decorated the operating rooms with enlarged reproductions of the relevant details from these same works. However, Orlan selected her female prototypes for historical and mythological reasons that go beyond the appearance of their "ideal" features. She chose Diana because the goddess was an aggressive adventuress who did not submit to men; Psyche because of her need for love and spiritual beauty; Europa because she looked to another continent, permitting herself to be carried away into an unknown future; Venus because of her symbolic connection to fertility and creativity; and the Mona Lisa because of her androgyny—the legend being that the painting actually represents a man, perhaps Leonardo himself.

Orlan shows the effect of social ideals on body image, how we adapt ourselves to contemporary "styles" and how they affect us. She points out how we have always followed the rules of ideal beauty, the features of which change over time, and by doing this we have compromised the comfort of our bodies. In her performances she shows how we objectify our bodies and physically change them into whatever shape is socially acceptable at a specific time in history.

The way Munari looks at the body before the bourgeois is similar to the way Orlan looks at how we have

been adapting to beauty ideals.

They both confront the dictators of the ideal.

While Munari points out how uncomfortable our surrounding designs are and how passively we accept and interact with them, Orlan's work is to become the uncomfortable design herself, reforming her own body to show us the desperation of wanting to fulfil the shapes that have been dictated by society

regardless

of comfort.



MARTIN HEIDEGGER AND HIS HOLE IN THE JUG

What Surrounds It

Martin Heidegger (26 September 1889 – 26 May 1976) was a German philosopher who is widely seen as a seminal thinker in the Continental tradition, particularly within the fields of existential phenomenology and philosophical hermeneutics. According to Heidegger, what we see in objects that we have around us is not what they are. He says that the true nature of being is *withdrawal*, meaning that what we see as a thing is actually only what surrounds it. The presence of things for us is not their being, but merely their being interpreted as equipment in relation to a particular system of meaning and purpose.

Shaping The Void

What I find most interesting in Heidegger's text, "The Thing," is how he explains the making of a clay jug. The maker of the jug must take the idea of a jug to be able to create it. He sits and shapes the clay by creating a void. The hole or the void in the jug is what makes it function as a container and that is what we need of the jug.¹⁷ The clay of the jug already exists, so the maker's creation is to shape the void that will make it useful. The maker leaves traces of himself on the jug, in turn shaping also the user of the jug. In this process, we see a domino effect of how an idea shapes reality and socially connects maker and user with a common concept in mind. We know how to deal with each other through a conceptual design, a design that is beyond us—beyond us in the sense that we know socially how this object needs to be treated and we do not have to think about how to pour in the water

before we do so.
17 HEIDEGGER, M. (2010). THE THING. IN GLEN ADAMS (ED.), THE CRAFT READER (P.494-496). OXFORD: OXFORD UNIVERSITY PRESS.

"Sides and bottom, of which the jug consists and by which it stands, are not really what does the holding. But if the holding is done by the jug's void, then the potter who forms sides and bottom on his wheel does not, strictly speaking, make the jug. He only shapes the clay. No---he shapes the void. For it, in it, and out of it, he forms the clay into the form. From start to finish the potter takes hold of the impalpable void and brings it forth as the container in the shape of containing vessel. The vessels thingness does not lie at all in the material of which it consists, but i n

the void that holds."¹⁸
As the self-supporting, or independence of something independent, the jug differs from an object. An independent, self-supporting thing may become an object if we place it before us, whether in immediate perception or by bringing it to mind in a recollective representation."¹⁹

18 HEIDEGGER, M. (2010). THE THING. IN GLEN ADAMS (ED.), THE CRAFT READER (P.494-496). OXFORD: OXFORD UNIVERSITY PRESS.
19 HEIDEGGER, M. (2010). THE THING. IN GLEN ADAMS (ED.), THE CRAFT READER (P.494-496). OXFORD: OXFORD UNIVERSITY PRESS.

What Heidegger is saying is that the jug is becoming independent by our perception of it. The concept of the jug already exists, so when we deal with it, we assume the terms of its being. When we see a jug we do not have to think about how to use it. Thanks to our repeated contact with an object, our interaction with it becomes intuitive. In the end, we can passively enter our relation with the jug or, for example, the symmetrical shoe.

The shoe creates a wish to change the shape of the body, beginning as soon as one wears it, supporting the feet with it, and furthermore with every time putting them on and off, a gradually more intuitive imitation of those who have worn shoes before us. We imitate what we see and follow the given path to walk. Without stopping, turning or questioning what we imitate we will make the path for the next to follow, make it more clear, and that will place us at a second stage, as makers, makers of the path. By being part of the mass following the clear path, we passively reinstate the ideal, the bigger than us, God.

There are sucking devices laying on my table.

I am not ashamed.

I am drinking coffee with a friend, who looks at me and then at the sucking devices. He takes the sucking device and squeezes it a few times while talking with me. We talk about the flight tickets in June; they are so expensive that we both are thinking about booking tickets already today, 3rd of march 13.26 2014.

He is going to Barcelona and I will go to Denmark.

He puts down his coffee so now he has two hands on the suction device, one hand to squeeze with and the other to receive the cup of missing air. He lets it shape his hand with a gentle pull that moves his hand in the direction of his neck. He tells me that he will properly leave around the 14th of June. He squeezes and says that his mom might buy the ticket for him because she knows how stressful the money situation can be as a student.

He replaces the device on his neck and lets go of the pump.

The pump is now hanging and dangling in the movements of his articulations. He stops talking to pick up his cup of coffee from the table with same engagement as he did with the device. He holds it for a while, moving his hands in different positions at the speed of his talking. After he takes a sip of coffee, the device keeps dangling in a lingering reaction to his movement. He is standing still, staring at the cup and complains about the quality of coffee in this place. The device falls to the ground.



A C O N C L U S I O N

Why do we think of a deformation as a lesser and negative form?
 When does a formation become a deformation?
 Who are the dictators of deformative positions?
 Can we take

his theory about the armchair, we will still want to sit on a good-looking chair even though it feels uncomfortable.
 By considering how we relate to objects like the chair, how we use them without questioning the usage of them, we can become aware of the expected behaviours that we constantly live up to.
 Being aware of ideal formation and deformation is important considering the lost of control and growth of passivity triggered by taking the shapes of the objects that surround us. Deformity appears when the intention of the form isn't questioned; for example, when I put on a pair of shoes that is shaped by design industry's image of a foot and not my own actual foot. These designs alter our shapes, relating to Plato's idea of the three stages of creator, maker, and imitator. The next step is the acknowledgment that the ideal is a concept that we created ourselves. This awareness opens a possibility for us to regain our independency of choice. These daily decisions, which involve our bodies, in relation to our surrounding objects and designs, create our positions which are rooted in us. This decision making process forges a vicious circle: the shape taken by them is also the shape that created them in the first place.
 Imitation of others is omnipresent, influenced by our family or people we look up to. These influences affect our perception of the ideal, which continues to change through our actions as we imitate them. In that imitation the new ideals become real.
 As independent minds it is important to be aware of our right to make our own decisions and shapes. By questioning structures before entering them, our awareness of our choices will get stronger.
 Formation, deformation and the ideal, are not ultimate shapes. They are concepts that are perceived in certain ways and that are malleable. By becoming aware of our imitation of forms and how we interact with them, the shape then falls in our control.
 We can be the creator, the maker and the imitator of our own image.

As Munari pointed out in

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