

# Live Color Space

Mia Thyberg

Master thesis, Department of Architecture, Chalmers, Göteborg, 2011





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[www.miathyberg.com](http://www.miathyberg.com)

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## SUMMARY

This thesis investigates the notion of color space by describing moments of color in space by practical installations and by explaining some terminology as a short theoretical background. That is made by working multi-sensorial with aspects such as space, color, material, weight, sound, symbols, time and layers.

The work is documented with photos, videos, sounds, notes, as an event in a web based social forum and the blog [www.miathyberg.com](http://www.miathyberg.com). The installation Live Color Space was a performance that lasted for 20 minutes and resulted as piles of clothes arranged in a big atrium by throwing them from the fifth floor. The

action was made by three actors following a given scheme based upon a painting and conducted by me.

The process is described based on facts alternated with findings. The findings are sometimes of a scientific character and at other times more like poetic reflections. Some of the findings are represented as pictures with no writing. As a story of how articles of clothing can be an asset in this struggle to embody color space.







## INTRODUCTION

### PERSONAL

In some sciences, the author behind a text is made invisible and in other sciences, the influence from the personal perspective of the researcher is recognized. The latter is relevant to art and architecture.

I was in the beginning of a career as a painting artist. My paintings are non-figurative but still highly related to reality. Since I am trained as a traditional painter, I have a background in mainly landscape painting and also still life and portrait. I claim my paintings to be concretistic even though they sometimes have absolute clear connections to a reality, such as a still life. This subject of concretism will be explained later.

Architects compose the colors of our surroundings. I think that colorspace is a valuable term when we speak of and experience architecture. Colorspace is a “three-dimensional coordinate system within which color experiences can be represented as points with unique positions.” (Kuehni, 2003) In this thesis you can find a number of photos of color in space experienced during the process of Live Color Space. The photos do not claim to be representing nor illustrating a colorspace such as Kuehni’s or any other of the scientific color systems. Rather, the photos are suggestions of how color can be regarded as a phenomenon. And as generators of communication about space. Most color science treats color in two dimensions, such as the “Goethes Färglära” and “KG Nilsons



Färglära”. I suspect that is one of the reasons that “the level of knowledge and awareness of color is low amongst architects”, as color scientist Monica Billger emphasised in her Doctoral thesis 1999. She also tells us that the interest in the field of color has grown during the recent years. What is amazing with such theories as Goethes and KG Nilsons, is how a two dimensional surface can play with our perception of color, making us associate to other realities. What powerful tools must then be hidden in the creating of actual color spaces for people to experience in the scales of architecture?

Even though we keep systematizing and categorizing our surrounding as fields of science, I think that the

most engaging fact is that science is a never ending story. “Color is not ‘out there’ in the light but in our perceptual interpretation of light...visual experience do not lie ‘in there’ in the biology but out in socially anchored linguistic systems.” (Hardin & Maffi, 1997) By working with the material of clothing I bring up the subject of associations and how the choreography of a space can be affected by the choice of colors. There will be more to come in the subject of materiality.





To keep the expenses low I lived in a cottage on an island in the Baltic Sea, Öland, where I painted, grew vegetables and kept chicken. My own life was rich and sustainable but quite often I longed for bigger gestures.

What if this painting was a plan of a city?

What if this art installation was a place people could work or live?

How can I reach out to meet a wider field in the society than just the visitors of a gallery?

I must check out the field of architecture!

So I did and now is the time to formulate a master thesis of the subject. It is said before and will be said again, that the examination is just the start of a 50

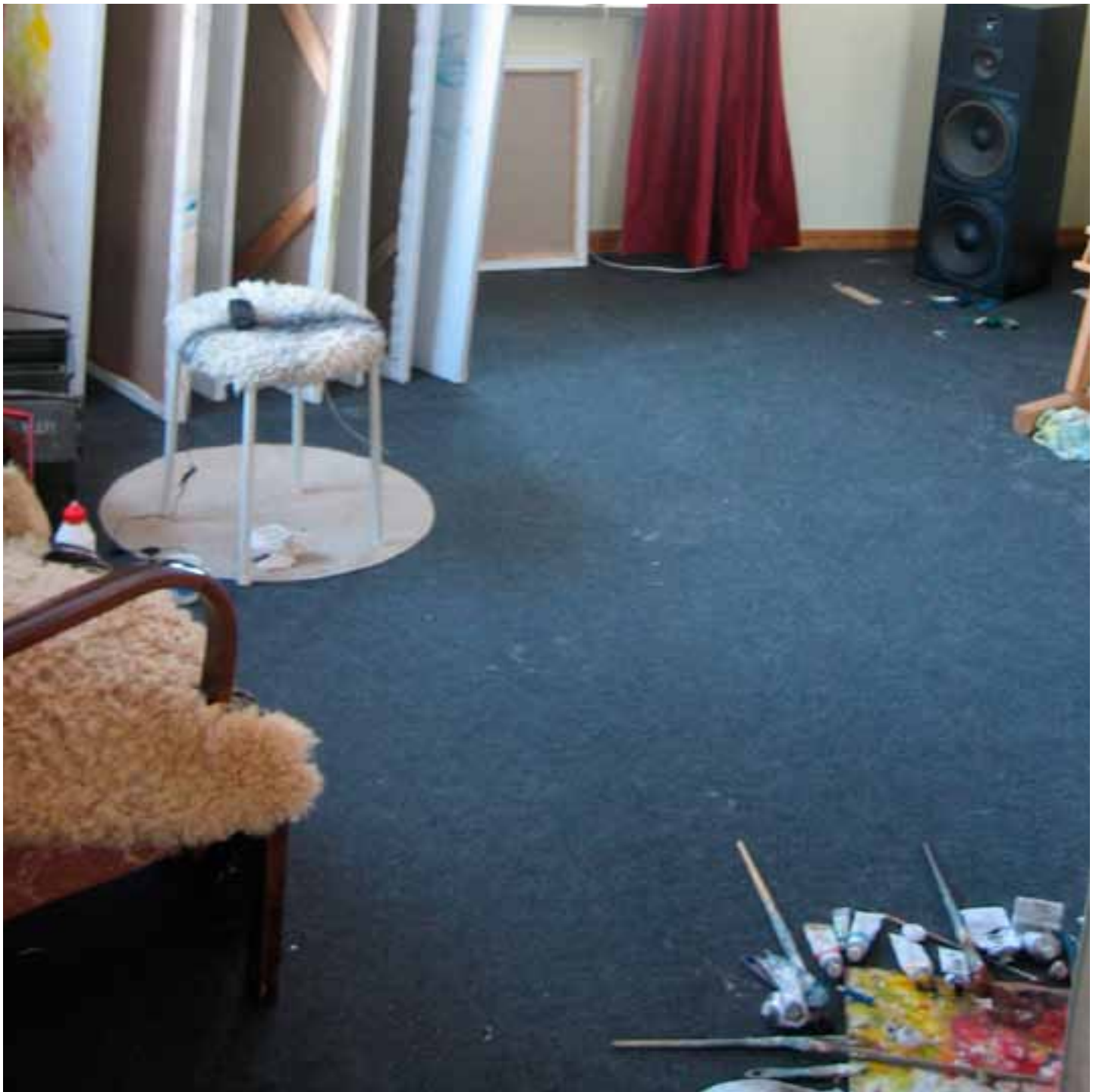
year long education as an architect in real life. So the thesis should be read as a part of that search for the role as an architect.

This thesis can influence on every day architectural work as the architect is the only person holding the responsibility of aesthetics in the building process. When I heard the sensors evaluate the master theses of 2010 at Chalmers, the academic methods in the work of students at Chalmers were praised. At the same time there was a demand of young architects to be more passionate about their work. And whether the thesis is a design or a report, the important issues were said to be those that allows and boosts the



individual talent of each student. We were reminded about the architect as a holder of all responsibility of beauty in the building process. So that was to set some of my intentions with this thesis; academic methods, passion, individuality and beauty.





## THEORY in PRACTICE

Color is my passion! And there are many important issues related to this field of interest: How do we perceive colors in space? What do we know about how colors behave as actors in all dimensions? And how can that phenomenon be described as an artistic expression?

My aim with this project is to describe a viewpoint rather than to raise a question. The viewpoint should be regarded as a description of the world as I experience it, and not as an absolute truth.

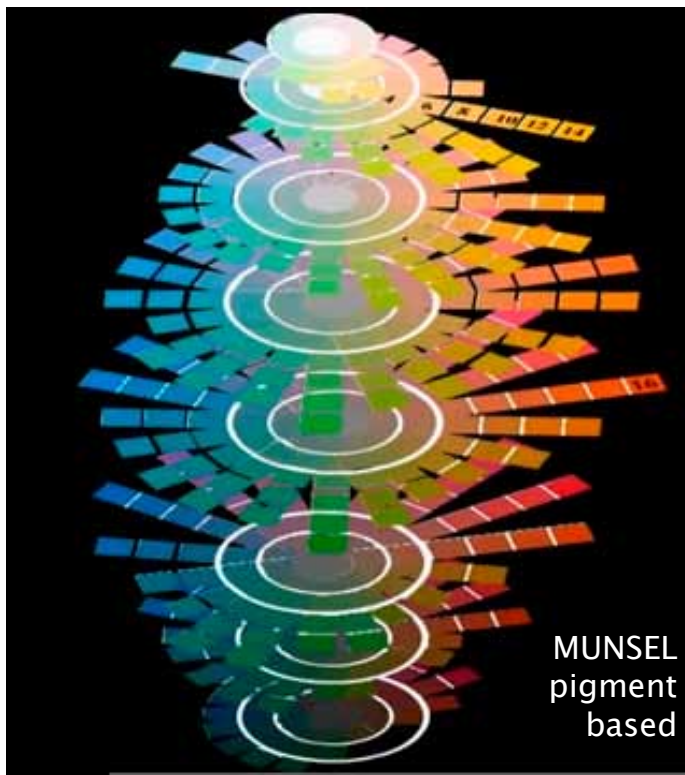
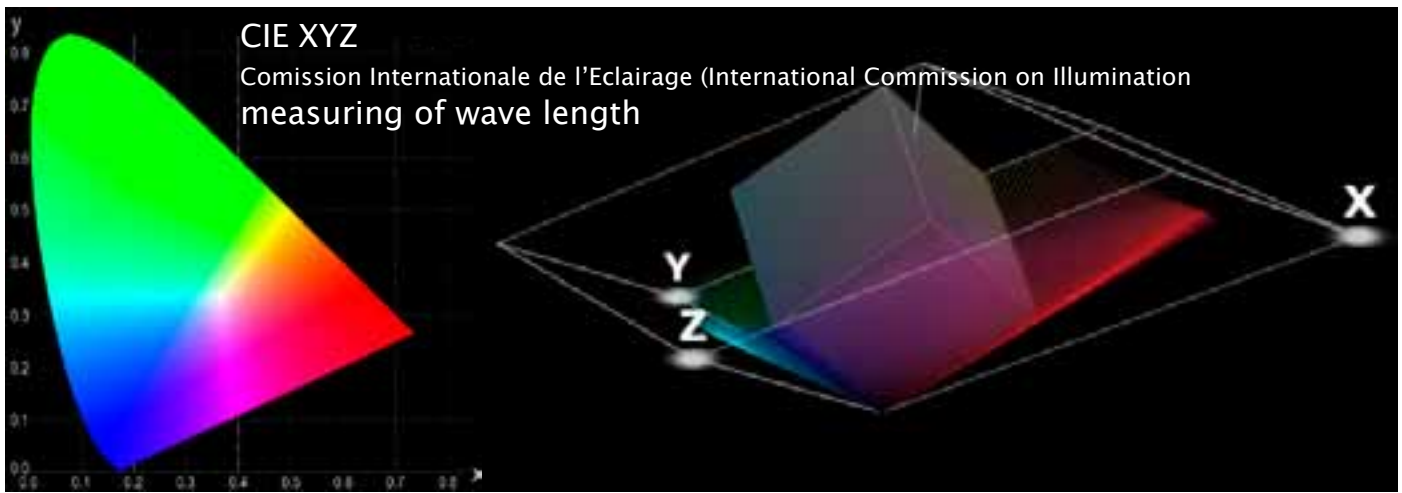
My aim is to invite to meet, discuss and interact in the subject of color space as each of us experience it. In the work I value the practical aspects such as the full

scale installations. The installations are documented by mixed media.

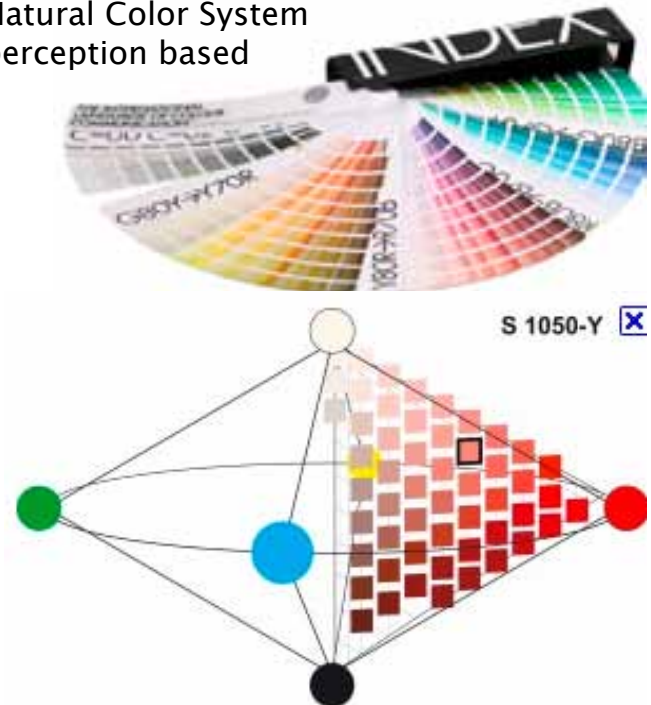
During the work with the thesis I have been going in and out of the role as an artist and student. So, to be honest, I can not always tell if a specific choice or action was made by the artist or the student of architecture. Or as my own assistant when it comes to carry some kilos of material in and out of some storage room.

So, what does the literature tell us about color in space and knowledge amongst architects? I found some good and bad news about the subject. The bad news is that the level of knowledge and awareness of color is low amongst architects. The good news tell us





**NCS**  
 Natural Color System  
 perception based



that the interest in the field of color has grown during the recent years (Billger, 1999).

I would say that we are used to think of color as something two-dimensional and most theories of color science treat color in two dimensions. There are two types of systems to describe and divide colors. One type is based on the measuring of wave length, such as the CIE diagram. Another way of structuring color is to sort them according to how a human being perceives the colors, for example the Swedish NCS (Natural Color System). The NCS is built up on a number of tests where people are asked to estimate the perceived difference between hues. For example, the person is shown two hues numbered 10 and 20 . The task is to point out a hue, from a number of sam-

ples, that would be given number 15.

These systems are sorted in three dimensional structures called "colorspace".

A Colorspace is a "three-dimensional coordinate system within which color experiences can be represented as points with unique positions."(Kuehni, 2003).

This model of a color space by Kuehni is one of the few physical color spaces I have found. To clarify the aim with this thesis, the installations are influenced by color science, they do not claim to be illustrations of colorspace.

Another relevant question of terminology when speaking of color, objects and space, is the division of the term "color", into "inherent color" and "per-



ceived color”. Inherent color refers to the actual color possessed by an object. When the color is perceived, the surroundings and the viewer creates a “perceived color”. The importance of the division of these two terms is clarified in the results of scientific studies. Since daylight makes such a difference between how color is perceived outdoors and indoors, there is a division between the two aspects of color perception. Daylight emphasises our perception of color as described in the Doctoral thesis by Karin Fridell Anter “What color is the red house?”. As for perception of color in enclosed spaces the scheme of perception is tried by Monica Billger and Karin Fridell Anter. I will try to use these divisions when analyzing this project Live Color Space.

The concretists claim to paint fields of color that refers to nothing else but itself. The fields of colors, or brushstroke, visualize the very hue, tone and size that color really has. The color and composition is enough to satisfy the concretistic painter. All figurative associations are of course welcome, but exist outside the borders of what can influence the painting when it is created. In a way, the concretistic view focus on the inherent color. Since my paintings are clearly concretistic, I will continue to explore this subject of inherent color by building the installations. Those findings will, in this thesis, be represented as photos of the installations and paintings.





“The only choice in the presence of a phenomenon is to line up its obvious symptoms and describe its unique atmosphere. By doing this, can we reach the intangible state of the absurdity of everything within the separate, but still related, worlds of sense making, art of living and the fine arts?” (Camus, 1986)

Perceived color is dramatically influenced by the surroundings. There is a lot to be said about light and how light is the source of shapes and colors. However, the focus on this work is to describe versions of how color can behave and be perceived in space.

## 5 FRÅGOR TILL



Foto: TORD OLSSON

19-åriga Mia Thyberg – lovande målare som belönats.

### Mia Thyberg

...19-åring som går sista året på Katedralskolan i Linköping och har belönats med Lions kulturstipendium på 5 000 kronor.

Vad ska du använda pengarna till?

– Köpa material så att jag kan fortsätta måla.

Hur länge har du hållit på att måla?

– När jag var tolv började jag en akvarellkurs. Läsåret 97/98 var jag utbytesstudent och läste konst och design på Ayr College i Skottland. Innan dess hade jag nästan bara målat mindre akvareller.

Vad gav dig utbildningen?

– Jag fick prova på olika tekniker och utvecklades mycket.

Just nu har jag fastnat för akrylmålningar.

Fram till början av oktober ställer du ut i Cafégalleriet i stadshuset i Linköping. Hur hamnade du där?

– Jag gick till Passagen och frågade hur man skulle bära sig åt om man ville ställa ut. Det är min första lite större utställning.

Du går natur. Vad ska du satsa på efter gymnasiet? Konst eller teknik?

– Det är svårt att välja. Men jag har hört talas om en utbildning där man blandar både konst och teknik. Kanske går det att kombinera...

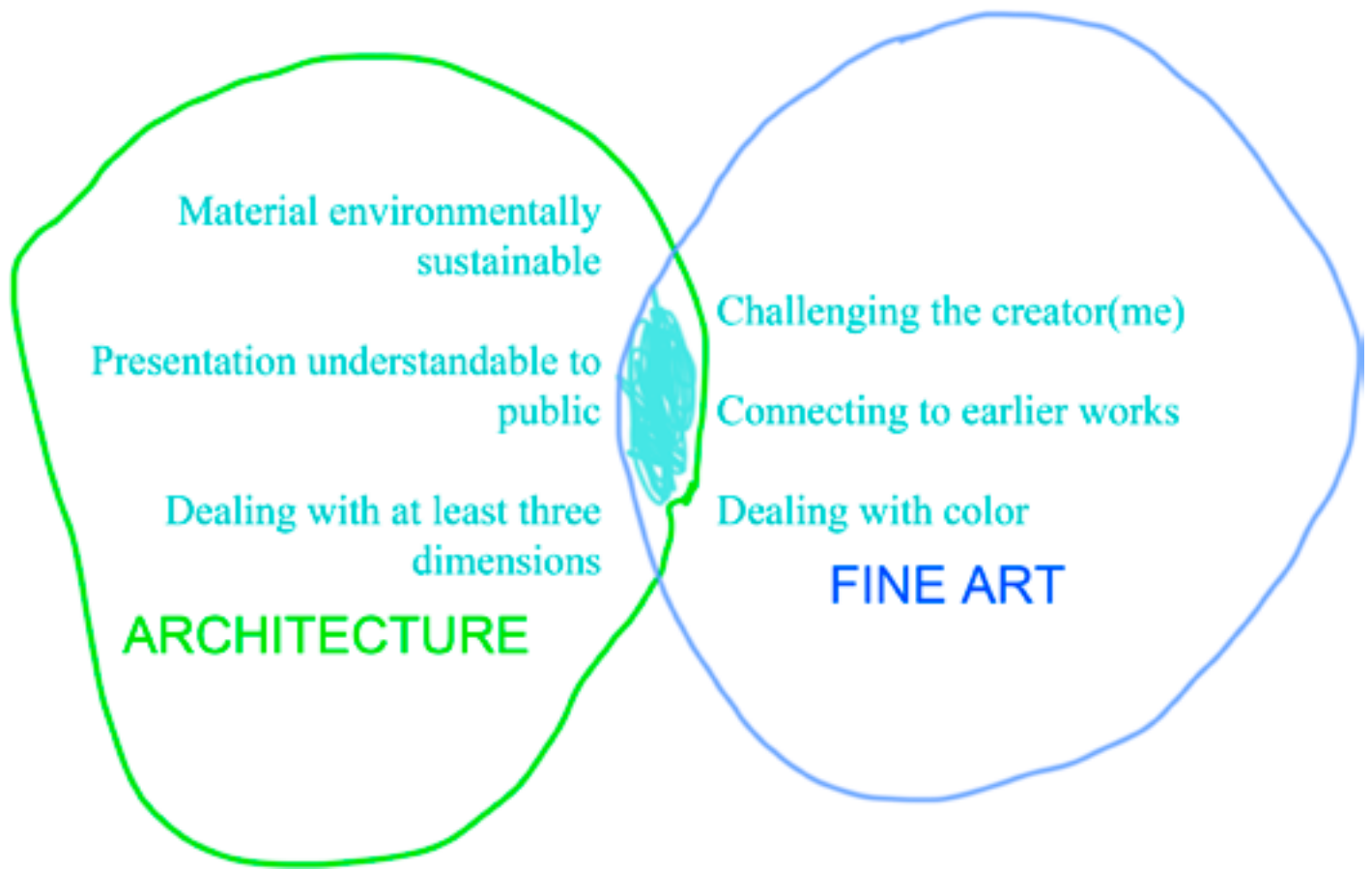
JANNE GUSTAFSSON

## RULES of ARTITECHTURE

One day, when I was writing this report, I found an article that proves this is not the first time I intend to combine the fields of art and science. The article is from 1999, Östgöta Correnspondenten, and the reporter asked the following question: -You are studying science. What will you do after graduation? Art or science?

And I answered: - It's a difficult choice, but I have heard about some education that includes both fields. Maybe I can combine them...





Architecture surely includes a combination of technology and fine art. How is the field of architecture connected to the field of fine art? And how does that relation affect this thesis?

When making decisions along the way in my work with the thesis there are certain rules to follow. Since I am operating in the area where the two fields of fine art and architecture merge, I will have to obey the principles of both fields. So I have mapped out some personal formulations from the two fields to build my platform for the thesis.

Architecture: Environmentally sustainable material, presentation understandable to public, dealing with at least three dimensions .

Fine Art - Challenging the creator (me), connecting to

earlier works, dealing with color.



## THE INSTALLATION

### MATERIAL

Linking the thesis to my earlier work I find that articles of clothing respond to the demands of the palette. It is to be mentioned that I have for some years tried to find an environmentally friendly alternative to oil paint. Some tempera is harmless for the nature, but that material offers such a limited palette. So articles of clothing would be my answer to the task of “finding a way of supporting color and sticking it in a space” (Bachelor, 2011) The scale is well suitable for the structures I had in mind and the time given for the project. So it was decided I was to work with articles of clothing.

Almost half the amount of clothes that we donate to humanitarian associations can not be sold nor sent to countries in need. The reasons are dirt, smell, bad quality or non fashionable clothes. We choose to burn the clothes as trash.

Historically we transformed our old textile to rugs which were used not only on the floor, but also as insulating elements all around the cottage. Is there any other way of recycling these clothes? I asked that question to Ingemar Andersson, a designer who have been investigating the cycle of textile garbage. In a small scale, local designers have made chairs and other kinds of products out of old clothes. And there are a few factories in the world that re-use old jeans





and make products such as insulation and acoustic boards. The problem is that the big amount of textile garbage consists of mixed material and therefore can not be re-used in such industries. Anyway, my intention is to take advantage of the material as objects of color and not to design a product for the industry.

I started off doing a number of small tests where I tried to make articles of clothing stiffen. I could have used something like a chicken net as a skeleton for the textile, but that would have been too clumsy. Epoxy is another possibility, but that is not environmentally friendly.



With some good advice from a scenics at the theatre and a presenter of a TV-program for children I managed to find a recipe of how to stiffen the clothes with potato flour so they could be treated almost like plaster. What I found out was that I would need some giant fan and a lot of heat to be able to work with this material in the scale I needed. It took some days for one single article of clothing to dry. There must be a more suitable way to build color space with clothes.

My idea was to build a structure of the stiffened clothes. Because the clothes are quite expressive by themselves I wanted to bring in a subtle subject, a calm shape. Working with paintings I tend to choose the square because it has a focus on the centre and offers the surface to stretch in any direction while working. I quite often turn the canvas one or many times during the painting process. There is a lot to be said about the square and I will keep it short. The square is by nature in balance and can be turned around without changing. Many architects have been amazed by this phenomenon when exploring the square box. The fact remains, it is a calm and subtle shape. So, is there a shape to be even more suitable than the box? That question led me to the globe. The globe also seems to





be more challenging when working in scale 1:1 since the meeting with its surroundings is such a delicate situation. Is it hanging? One can easily imagine how the shape of a hanging or standing globe informs us about material, external factors such as wind and of course reminds us about gravity.

So, the first task was to work with the shape of a globe using clothes. Some early sketches took form as structures similar to a patch work. The fuzziness of the patch work structure was to define some sort of calmness in the shape of a globe or a sphere. Using the potato flour I could manage to build structures about the size of a person. But, since my plan was to build bigger installations I had to find another way of supporting these spots of color. It might be better to hang them from the sealing and so I did.

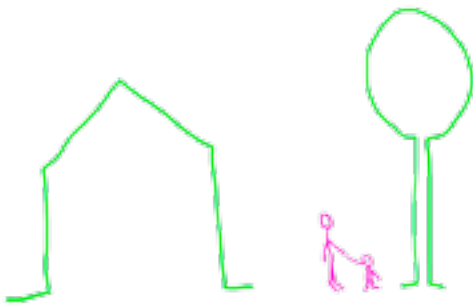


Thanks to Funballz Event I got hold of some inflatable plastic globes to use as moulds and models when building the globe-like structures of clothes. I could not fully drop the idea of covering them with clothings dipped in that potato flour glue. Imagine doing that and then letting the air out. Some amazing structures could be shaped. I might do that before I die. Still there was something else vibrating in these articles of clothing, something that did not want to be drowned in glue.

The articles of clothing comes from collecting from my friends and with a little help from Emmaus Björkå. Each article of clothing was carefully documented, given an identification number and

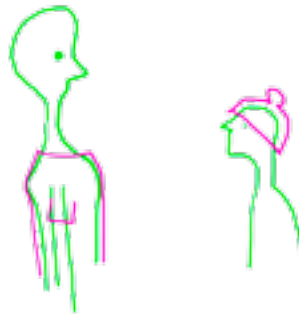
clumped up into a shape we do not directly associate with clothing. It was then considered how the specific object will play a role in the totality of the installation. The act of transforming the articles into clumps brings the work to a certain level of abstraction. It opens possibilities for the viewer to get an introduction to the work as a concretistic structure. Pay attention to how the inherent color of each object is affected by the surrounding when looking at the collage above. The patch work drawing also creates a distance to the photographic collage. Notice the communication between the red and green hues and also within the scales of green and blue. A transformation of the clothes is then suggested by the drawing to the bottom right corner. Still the articles of clothing





small enough to relate to as a defined space. A site

big enough to move within



climate protection

social symbols



invisible histories

previous owners

future owners



holds just as much of the symbolic and histories as if they were hanging on a chair or worn by somebody, because we recognise them as objects.

The drawing above shows how a structure will be created to visualize what is in between. The layers of geography, social structures, environmental aspects, humanity, philosophy and history are of course far too many to control within the limits of this thesis. Still, they must be given attention and play their role in the sense making of the process.



## exhibition FIBRE

The exhibition Fibre took place during the harvest home fiesta in Öland in a temporary gallery in an old barn.

A spatial color structure, made out of clumps of clothes, was there together with seven paintings and consisted of articles of clothing crumpled up in plastic bags.

There was also a plastic globe with a diameter of two meters partly filled up with air. The clumps of clothes were arranged in three monochrome groups forming some sort of shape that was corresponding both to the big plastic globe and the colorspace of the paintings. They were hanging in thin, almost invisible, strings from the beams in the barn. The choice

of working with three monochromatic structures seemed to be the obvious way to create a tension between the structures. To give each one of them a personality that differs it from the others. Also, by working monochromatic, there is an invitation to experience the sensible differences between similar hues within the same structure. Each individual article of clothing becomes important.

The plan was to install some sort of grid hanging as a sealing. The grid would then allow strings to be attached to any point of the three dimensional coordinate system of the imagined color space of the installation. Reinforcing net would be suitable. When I came to the site I realized that there was no possibil-





ity to install such a grid within the frames of time and budget. But the roof structure was very beautiful and offered a sort of grid system, so the exhibition was adjusted to become site related according to the roof structure of the barn.

#### OBJECTS as BODIES

Defining space by placing colored objects in a surrounding is basically what the study Fibre was doing. Traces of human life remains in all the objects. Even though they are squeezed and crumpled up, do we regard them as clothes that are still intact as articles of clothing yet transformed into something that has a body of itself?

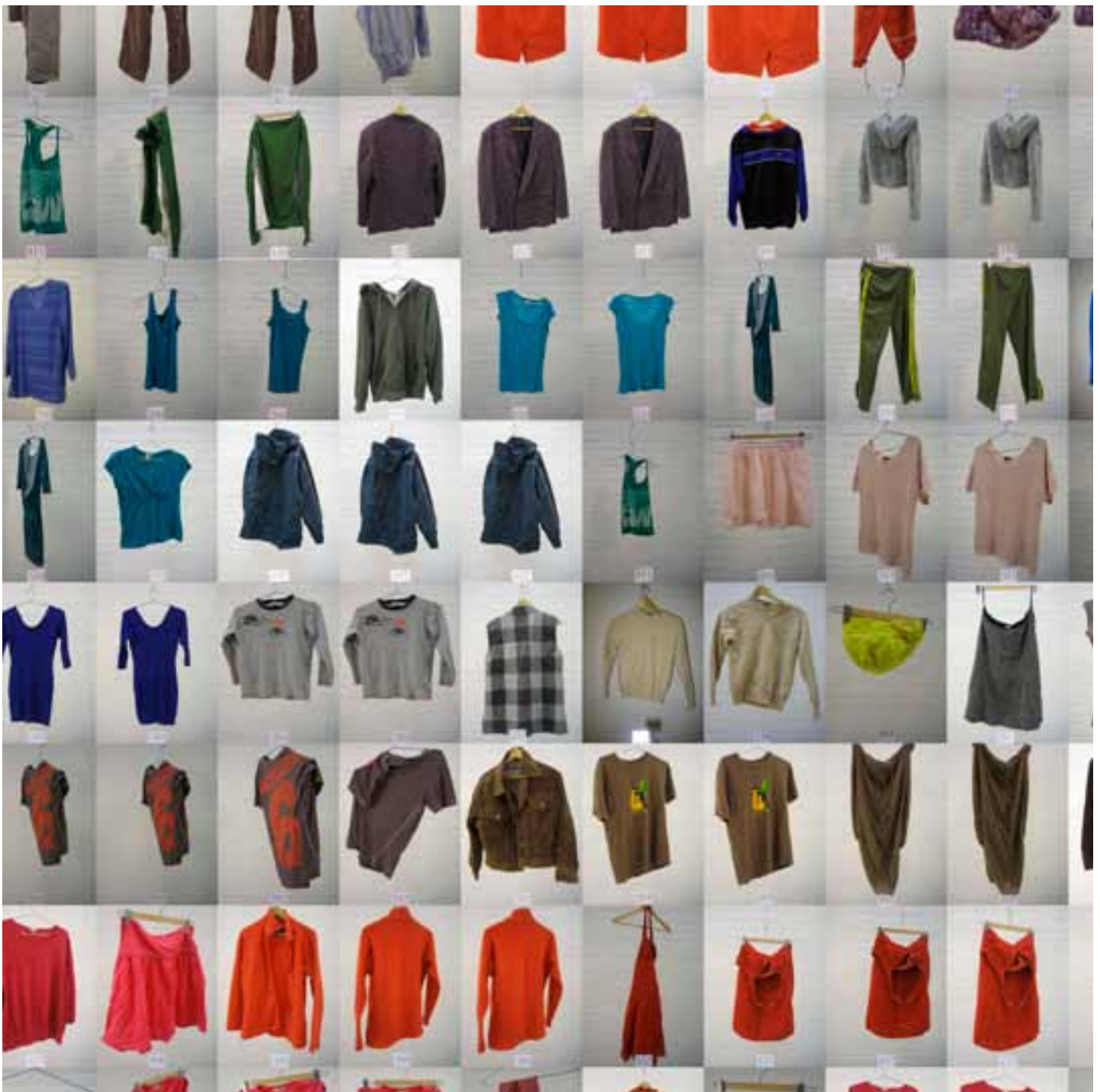
To be honest, I could have chosen any kind of object

to work with in the installations of color space. But clothing is special, and related to architecture, because of their importance as protection from climate and as cultural tools of expression. Clothes are valuable as objects.

Vibrant Matter is the title of a book where Jane Bennett develops a discussion leading to an idea that all bodies are vital. There is life in all sorts of objects.

This idea has been suggested and tried by a number of philosophers and it is interesting how the color plays a role when we understand these vital objects.

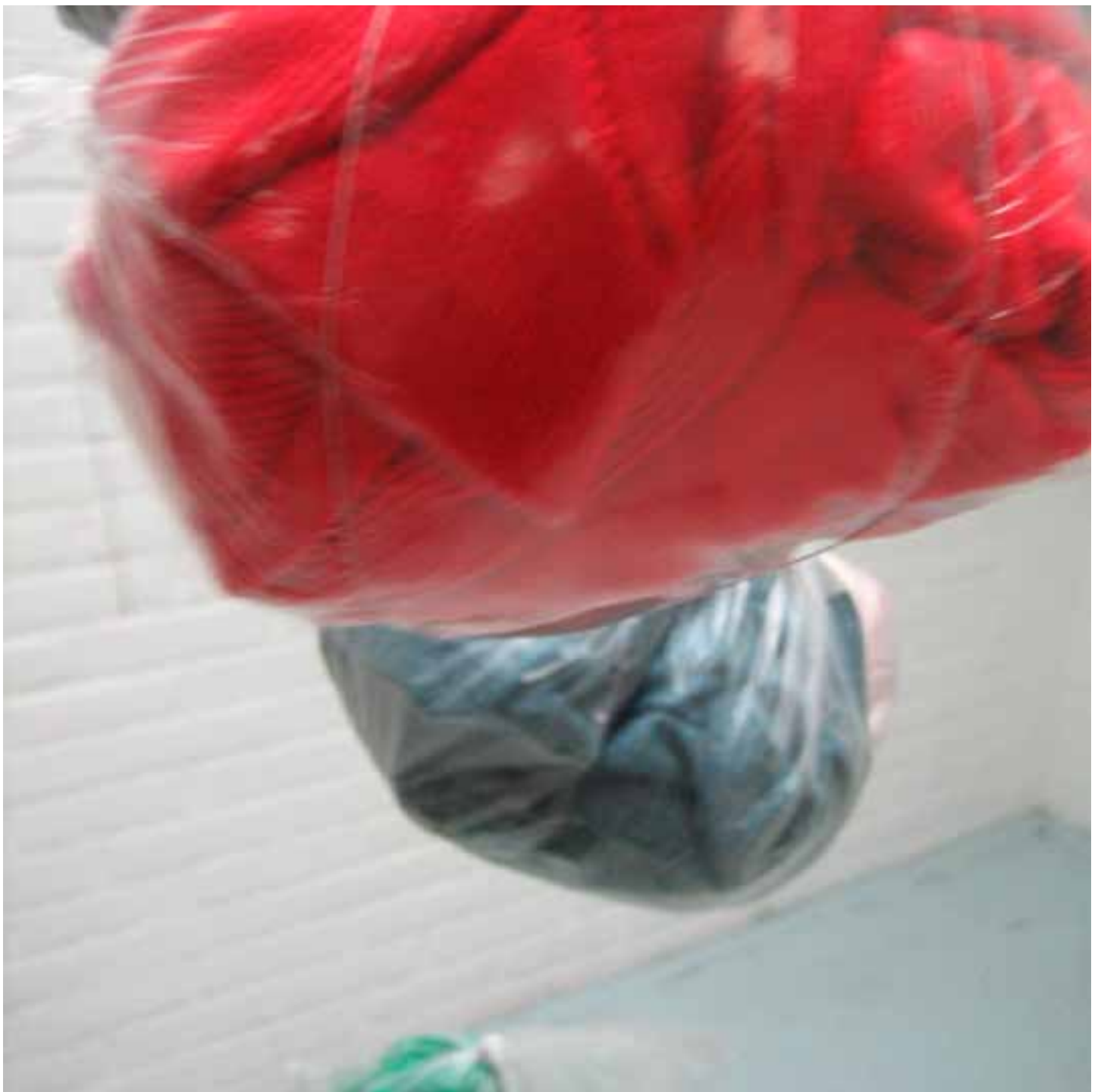
And, even though all bodies are vital, necessary and not arranged in an hierarchic scale (Bennet, 2010), there still exists some sort of order, doesn't it?



When it comes to the object of clothing it becomes quite clear how culture has formed our associations of color and, for example, gender. It is actually so, that American scientists have proved the brain activity to reveal that children experiences color with their right part of the brain, while adults experience with our left part. Is that not that a shame? Is there a range of experiences that we miss out by ignoring our native way of responding to color? I would like these installations to invite people to their native way of perceiving color by letting figuration slide into a non figurative viewpoint.

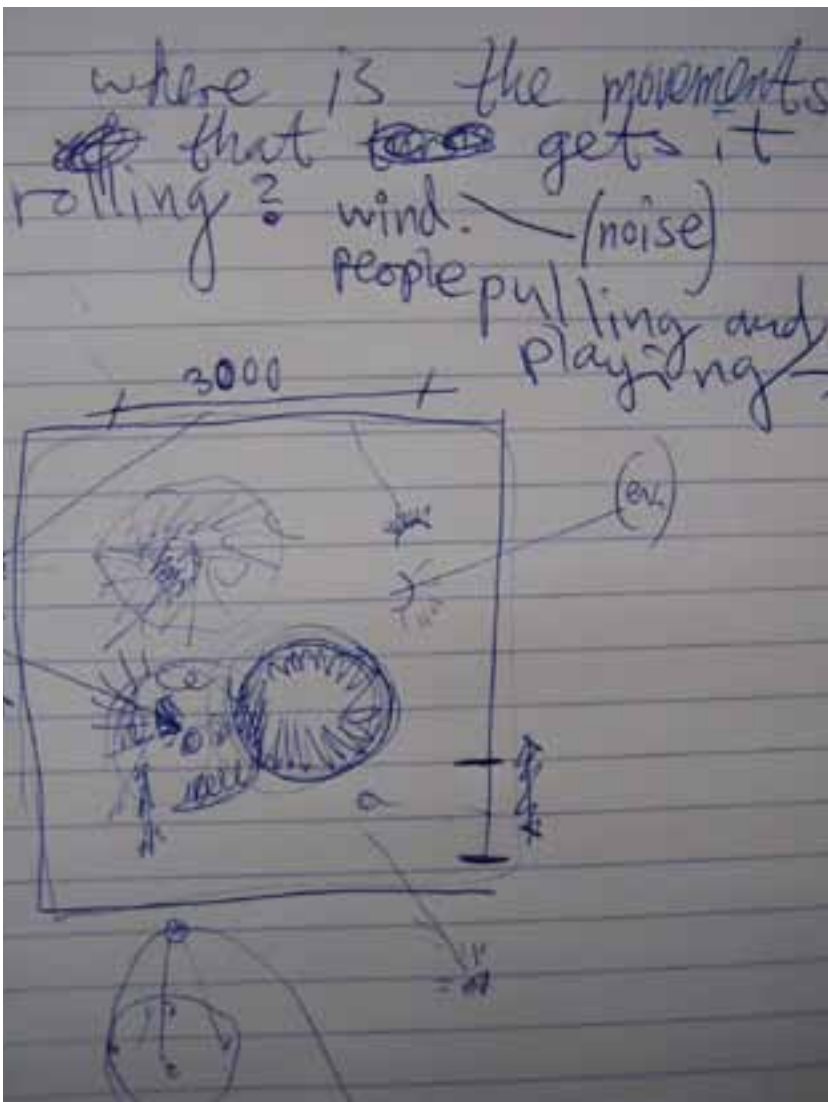
I am a pair of socks  
 The story behind our clothes. Textile we choose to carry with us every day throughout every season. To protect us from climate and expose our identity. This second skin is stuffed with memories and traces from our life. So present and universal that we sometimes must be reminded of the beautiful poetry each article of clothing holds.  
 Imagine an Italian alley without clothing on lines.  
 The sound of a stubborn flag in the wind.  
 Drops of water from an umbrella in the hallway.  
 A single burqa can start a thunderstorm.  
 What is the nomad without his tent?  
 Your knitted glove is turned into ice on the sidewalk.  
 And remember the smell of your lovers shirt.





How tall are you? Reach the handrail, welcome!  
Feet and inches, standards in our built environment.  
As we move along. Functions. Imagine a five year old  
closing the door.  
Attraction between bodies because of shape, tone and  
identity. Repellent of others.

These associations can be drawn out both from the pictures of identified clothing and also from the packages that build up the installations in this project. Each article of clothing is packed in a selected plastic bag. The hue of the plastic bags varied from transparent to semi transparent and each article was given a bag that responds to the color and expression of the article. At the stage of packaging it was considered how the specific object would play a role in the totality of the installation. For example, an intense neon colored winter jacket may have been packaged in a semi transparent bag to allow a sensitive harmony of the palette.



What I learned from the exhibition FIBRE is that the paintings were dominant and the installation was almost too suggestive for the site. The connection between the paintings and the articles of clothing was interesting, still the paintings had to go and leave the next installation to manage by itself.

One voice about the relation between figuration and non-figuration of the exhibition was "The poster is like a painting where the clothing creates a totality that is readable as a picture." That relation was kept and emphasized in the continuation of the work with the installations.

the PLATFORM

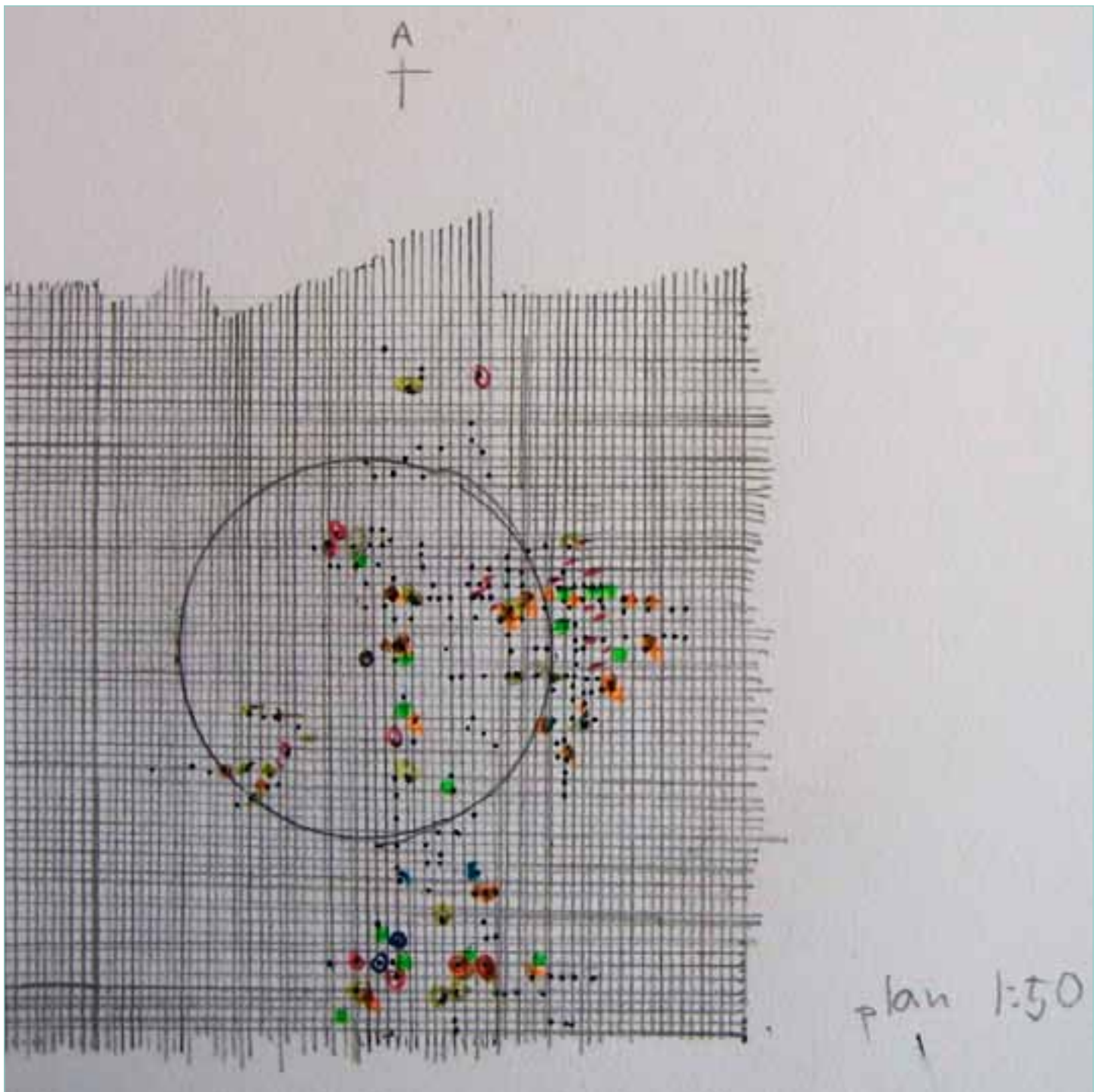
Before moving on to the next making of structures,

I would like to write something about the transdisciplinarity within this thesis. Quite early in my notes, I find the following text about cooperating and interfering with other disciplines;

How can I, as a both student of architecture and as a painter, keep this discussion on track without letting it glide into whether this project is architecture or fine art?

My first answer to that question is that the project must be so clear and interesting by itself so the risk is non-existent. But - I must be prepared on the scenario. I need a short and clear summary of heavy quotes on the matter. That I can refer to if needed. Also, it is





important to be perfectly clear about what the thesis actually does deal with.

During the process I have been supervised by Peter Christensson, sculptor and teacher at Chalmers Department of Architecture. With his understanding of the two fields of art and architecture, he has encouraged my aim to explore the transdisciplinarity between the two fields. Since there has been a possibility for me to be supervised also by a number of architects, I have taken that fine opportunity to discuss my work with them during the process. Here follows a summary of one of these conversations. It makes me think about what happens when an architect analyses art as if it was architecture. Is the analysis archi-

tecture? Has the analysis by itself made the art into architecture? These questions will remain unanswered for now.

Conversation with Fredrik, architect and teacher at the Matter Space Structure Studio, 22nd of September 2011

F – How can I, as an architect, or, rather the person F, help you with your project?

M- That is what is interesting; what is your opinion, as an architect, about this art project? I want to operate as an artist at the same time I relate to the viewpoint of an architect. Of course I will listen but maybe not follow your advice. It is interesting only when people have different opinions about things. Only



then, it is possible for something to arise between us. And we can bring the conversation into unknown grounds.

How would you supervise this project?

F- I am driven by curiosity of how these fibres strengthened by potato flour could be forming a structure. A structure that can become part of a building. I focus pretty much on the material and how the material forms the actual architecture. For example, what happens with a textile structure when it is put on the ground respectively when it is hanged? How is the shape affected in a structure that is supported in different ways? I am curious on the knowledge as a result of the project.

How will you continue your work from the point you

are at now?

M- The next step is the exhibition Fibre next weekend. Then I will move on with whatever comes out of that exhibition. Some architects that have seen my paintings say that they remind of plans and sections. They speculate about what sort of environment the paintings represent. Is it an urban environment? Or some sort of mixture of civilizations? This project is an attempt to build that environment. As a model or full scale? It is not relevant at this point. The paintings shall meet each other and meet the installation. That ensemble shall meet the visitors, where I am one of them. More than that is not necessary for me to know at this stage. It is important to remember the freedom within art compared to architecture. An artist can





“put everything on one card” and still afford to lose everything. The architect must take a kind of safety in account. If the customer orders a school in Falun, for example, it would be very difficult to deliver and argue for drawings on a hospital in Kalmar. Fine art allows a freedom to turn subjects inside out or upside down. This is one out of many differences between architecture and art and I want to focus on how these differences can merge.

With this I would like to challenge the opinions about how art and architecture “shares the same pleasure” and how the similarities between them allows the two fields to meet. Colors emphasize each other mainly by contrasts, and maybe that is applicable to transdisciplinary work. Differences are there as a must to define

our selves. I think it is important to be personal when communicating with others. There is a risk in walking in somebody else’s shoes because that is an impossible task to fulfill. To do that is to deny our differences. Trying too hard to understand each other we will waste energy. Instead I would suggest to define platforms where we meet with our full differences – as we are. So, the common borders of these platforms are necessary to define our society and valuations. This thesis formulates its platform by the rules mentioned earlier, by the story of its process and the promise made in the end.



## MOVEMENT study

One week after the exhibition FIBRE in Öland, I invited to a "work in progress-after work" in "Rum 26", a studio space at Tredje långgatan, Göteborg. This time I wanted to bring in an actual movement to the project. Movement was needed for the next installation to be independent of the paintings.

Back in the studio. I put clothes inside the globe, trying to make napkins fly around in the fan inside the globe. I put shirts inside the globe as if they were drying in the wind. I put people inside it, generating some sort of movement to the articles of clothing. What if I put a dancer and a pile of clothes in each of the three globes. They would move around in the

space as participants of the after work event. Constantly changing the shape of the plastic globes as spaces. That would have been a great installation, but does not focus on color space nor taking so much advantage of the clothing. Still it is an installation I hope to be able to do somewhere sometime.





To go back to the subject of color space, I took the easiest material to generate the movements: balloons. The shape of the balloons were acceptable to correspond to the clothing in the plastic bags and also to the globe. The material was acceptable to work as a whole with the plastic globe. Still, I was a little worried about the balloons as objects. How we relate to them has nothing to do with the subject of color space, but I took the chance. I was planning to cut off the little tail on each balloon to make them into something we are not quite used to, but I simply forgot to do it. That was a mistake, because I think that would have helped the visitors to think of the color and movement instead of the object and associations of a balloon.

The plastic globe was placed in the middle of the floor and filled with some balloons that moved inside the globe.

A fan was connected to fill it up and let the air out alternately. Besides and directly in contact with the globe were clumps of clothes wrapped up in plastic bags.

The clumps were arranged as an irregular line between the globe and a white wall.

The wall functioned as a display of the shadows from the globe, the balloons and the visitors. On the other side of the globe there were two musicians interpreting the installation with sounds. As a backdrop behind the musicians was a painting, yellow blob. The happening lasted for two hours.



Yes, I did break the rules this time. One painting was present. Still, the installation was this time very loud and could easily dominate the space. The painting was there as a trace, as an early plan or section of the moving structure.

Voices from the happening:

“I like the dotted one.”

“It is the clothes that are being washed inside the globe”

“It makes me happy, but I don’t understand a thing.”

“The balloons don’t fit in.”

Eventually the balloons, the plastic bags and the plastic globe had to go. I had to find a way for the textile material to manage by itself.











### PRECIOUS CHAOS

The intellectual diversion of Philosophy creates political systems that formulates structures of our society. In our mind, the world can be turned upside down and inside out if we want to.

At this stage, the task for this project of Live Color Space is to build a reality. To suggest a sort of system that can order these shapes of colors that are given, the clothing. To give answer to what that was wanted earlier in the discussion about vibrant matter.

Creating order by arranging a movement study may seem chaotic and far too expressive to fit in the frames of scientific methods. Do not worry. Remember the famous quote of Mao Zedong; “Everything under heaven is in utter chaos; the situation is excellent”. find the subject of chaos by purpose to be present in this installation of movement.



### installation LIVE COLOR SPACE

Here follows a number of ideas that eventually led to the final installation of Live Color Space.

Invite some actors to interpret one single article of clothing. different. they get to choose? or give the very same article to all of them.

Site -specific or not? Site related. What site? The stairs offers a good vertical space. There are four staircases that could be played with as a quartette. Oh, yeah, that makes me think of that video I made called “domino”. Remember the sound describing that space in the staircase when the suitcases of some sort of blue or turquoise color space climbed like a domino.

What a rhythm!

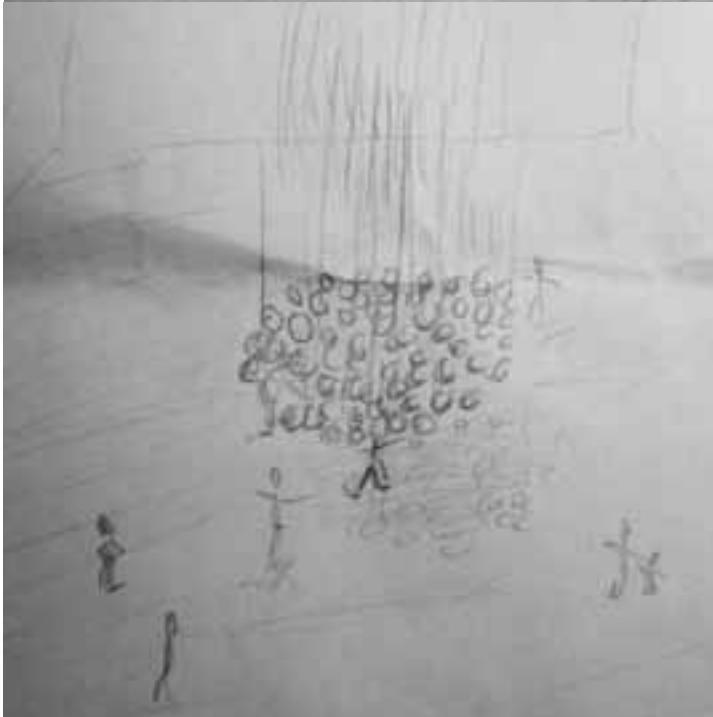
One idea is to mount the articles of clothing, including a speaker. The sound from the speaker will tell a story by sounds, speech, an organization of the colors in space.

For example, a sort of registration of turquoise; I wanna build up a color space of turquoise, of what you think is turquoise, what can be. What can feel like turquoise, or, I mean, really it’s a color that we like and a symbol of like, the sky, freshness. All right it’s cold, but we’re not so afraid of cold.

Even if we like it so much, we don’t speak about it. The word turquoise is quite difficult to say; turquoise “turkos”.

It looks like blue, so, people call it blue.





Turquoise is not green.

Is it a cultural thing that we speak of green and blue and skip turquoise?

What I can do is to build up a color space of turquoise. The borders around that color space. To build an installation of a transparent globe and display colors from the inside. And there is a group of people standing around the globe to imagine, what is this color? What should I call it? Watching it they will interoperate in words, and numbers? I think words.

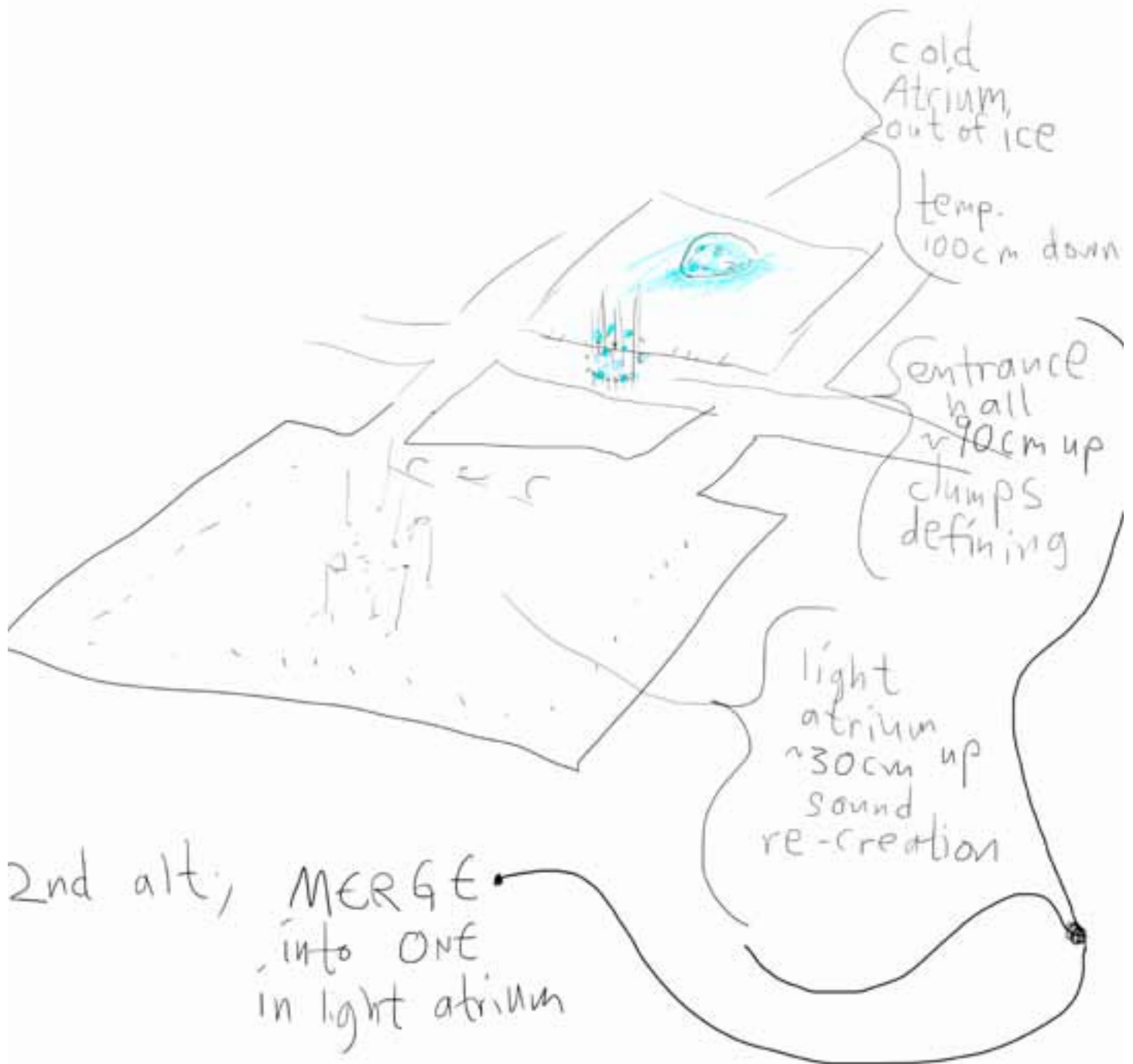
They just say the name of the color, if it's greenish they just say green and making decisions.

Can you be too banal?

The answer is: No.

Is art useless?

That's such a stupid question.

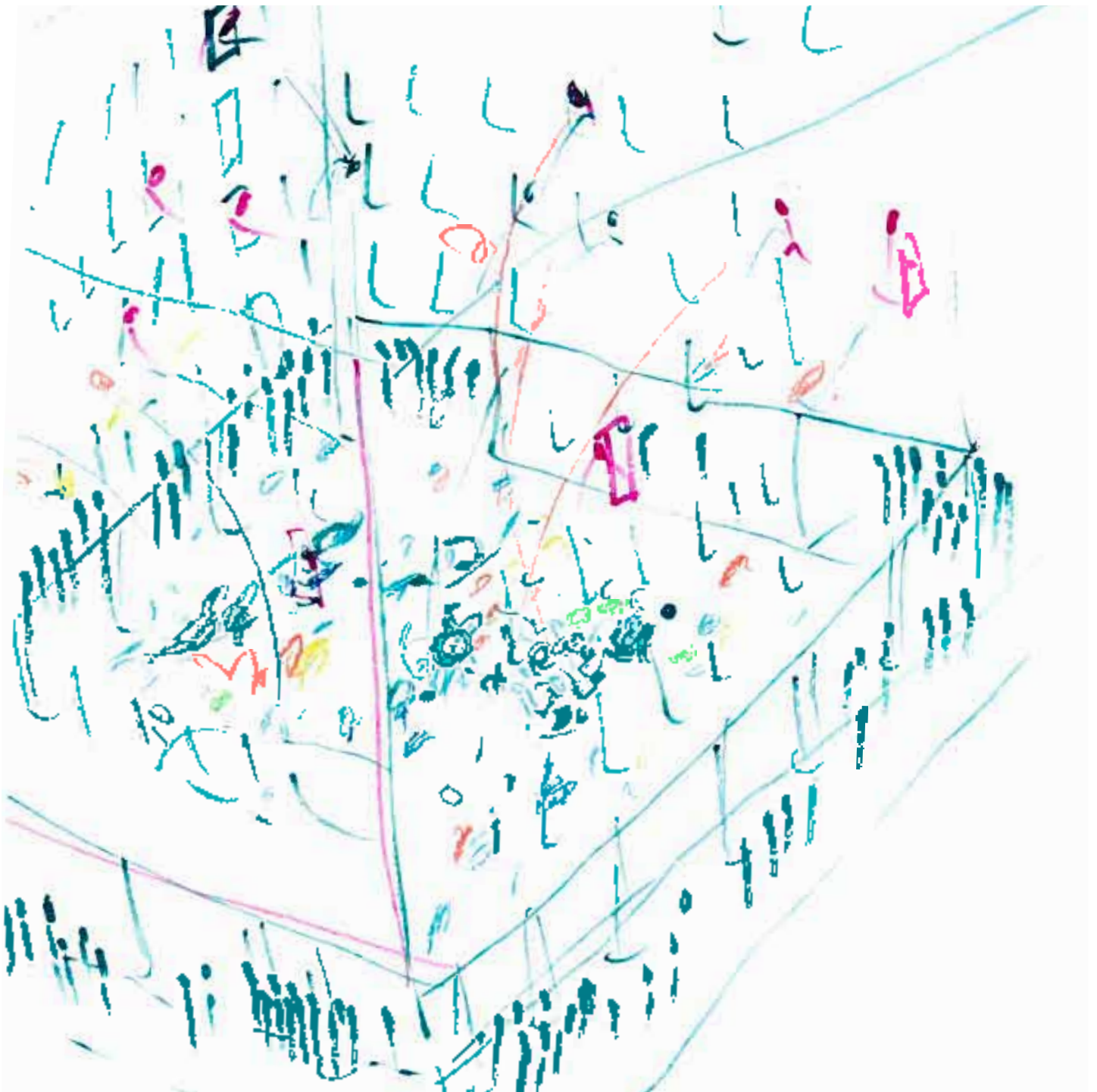


I could make three different pieces to work together. One in the atrium that is covered with glass, one in the hallway and one in the outside atrium. The outside atrium would be made from ice with clothing in the ice. It would stick up from the ground as a giant frozen snowball with a color space of textile inside. The hallway would be a place to dance between some monochrome structures of clumps in strings. The glass roof covered atrium would be empty except of some speakers that gives a sound that would describe the very same acoustics as in the spheric rooms of the other installations.

There were reasons to do the installation in the Department of Architecture at Chalmers. During my

work with the thesis I met many curious people inside and outside of Chalmers, so I thought I would reach as many as possible by placing the work at Chalmers and also invite people from outside to a performance. It would be practical and cheap. There are a lot of pretty big places at the Department to use.





The crumpling of the clothes and the packaging in the plastic bags was considered when planning the next installation. What does it really bring to the concept?

When I answer that question at the mid term critique I speak about creating objects needed for the totality of the installation.

I also underline the importance of a level of non-figuration created by non-recognition. That non-figuration is a tool to expand the dramaturgy for the visitor by pushing forth the moment of understanding what the clumps are made of. Time is given to the visitor to reflect upon early impressions of that non-figurative structure. With these impressions in mind, the visitor is invited to take a closer look, to discover the familiar

objects of clothing. When backing up again to get a view of the whole installation, the viewer now possess a knowledge and impressions of the histories behind these clumps of colors. This is a pattern that the earlier installations have engaged. And as for Live Color Space this must function in a bigger scale. It would make sense to let go of the plastic bags that held each article of clothing.

Speaking about associations I wish that the installations can help people to open their mind and for a little while stray in the color space as if it was the first time to experience color. How to open up to such an impression can be compared to Camus' suggestion of how to experience phenomena described on p. 11.



What about the crumpling, then?

The installations brings the familiar object of clothing to a certain level of abstraction. The first two installations, Fibre and Movement, are of a scale where the clumps of clothes offers a suitable level of abstraction.

Live Color Space, the third installation, takes place on a much bigger site and therefore the clothes do not need to be clumped up. At a first glance at such a distance the articles of clothing already looks like clumps. At a closer look, all the clothes seem to be individual. When backing up again to get a view of the whole installation, the viewer now possess a knowledge of these embodied colors. The viewer can feel free to switch between the scales of totality and detail.

Of abstraction and figuration.







So, the installation Live Color Space was set up. The space of action is scaled up to an atrium of 25 x 25 meters and five stories high. Ideas of mounting the articles of clothing have ended up as very complicated and bad looking structures. If the point is to place the textile in space, why not just throw them into the space? And so I did.

Starting off with some testing of how far the clothes would come into the space. I learned the rules of throwing this material into the space and did some analyses on color, materiality and usage of the atrium.

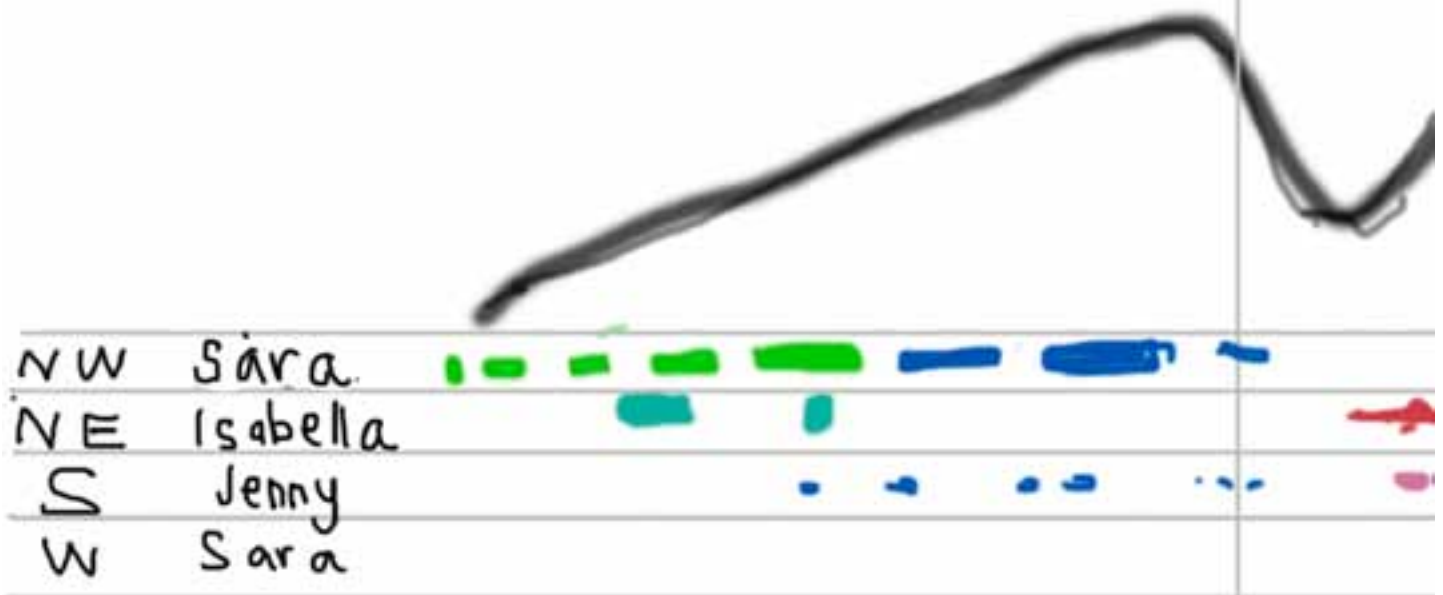
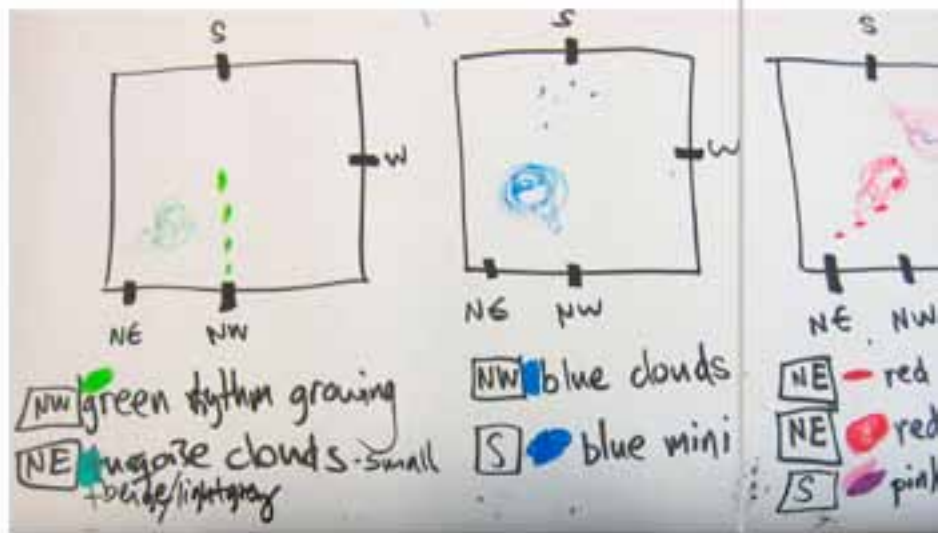
The yellow bow, seen in photos on p. 35 and 43, is part

of an art work in the atrium. The other part of that work is a coloring of the floor. The pattern is water-color-like and can be seen on pictures on p 27, 38, 46 and 47. Both parts of that artwork are important elements when composing Live Color Space.

Usually, there are cables mounted across the whole atrium to make it easier to display posters and other components of exhibitions or workshops. The cables were removed for two reasons. Mainly because they point out the level of a one story high sealing. And I wanted the atrium to be clear about its full volume. Also so the clothes wouldn't be stopped by the cables on the way down.







A very important issue about the site of the installation is how people can get a view from different levels of the surrounding building. That was one reason to choose the atrium for the performance. Or, maybe the choice of the site formed the performance to satisfy people on all levels.

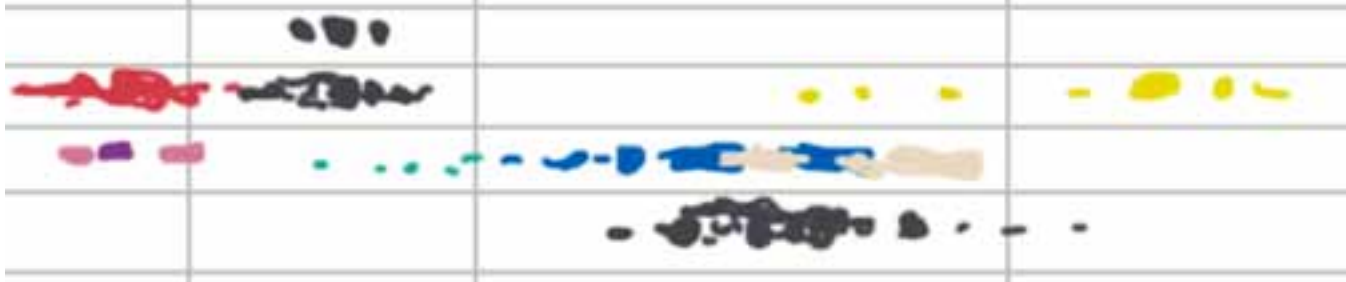
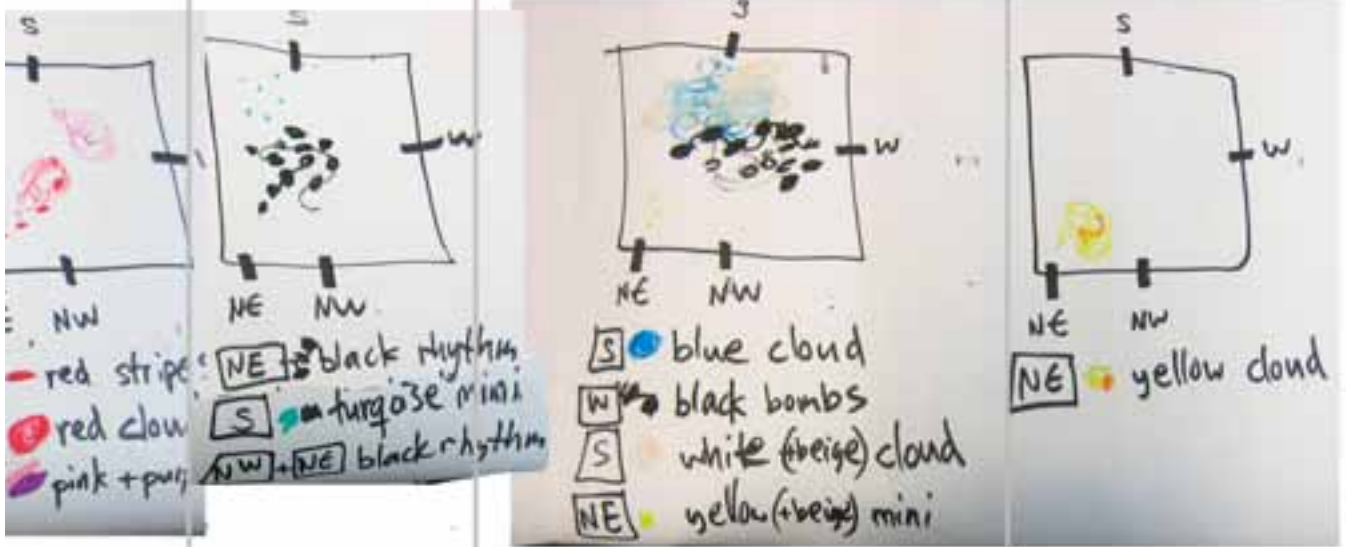
The performance was done on tuesday the 22nd of November in the atrium at Chalmers dep. Of Architecture. It lasted for 20 minutes and resulted as piles of clothes laying around in the atrium. That clothing installation was there during the afternoon.

The performance was anchored in the painting “Sense2”, seen on the poster at p. 41. The painting was multi-functioning as plan, section, musical score and choreography.

As can be seen above, the score includes instructions on how to throw the clothes into the space. The square drawings shows where the pile of clothes should land and indicates a rhythm for each group of throws. The black line is a timeline and indicates the levels as in a musical score. Under that black line, there is a description of amounts and rhythms of the throwings. Colors are represented as they are. Green for green etc.

The clothes are not arranged from the ground floor, it is left just the way it lands.

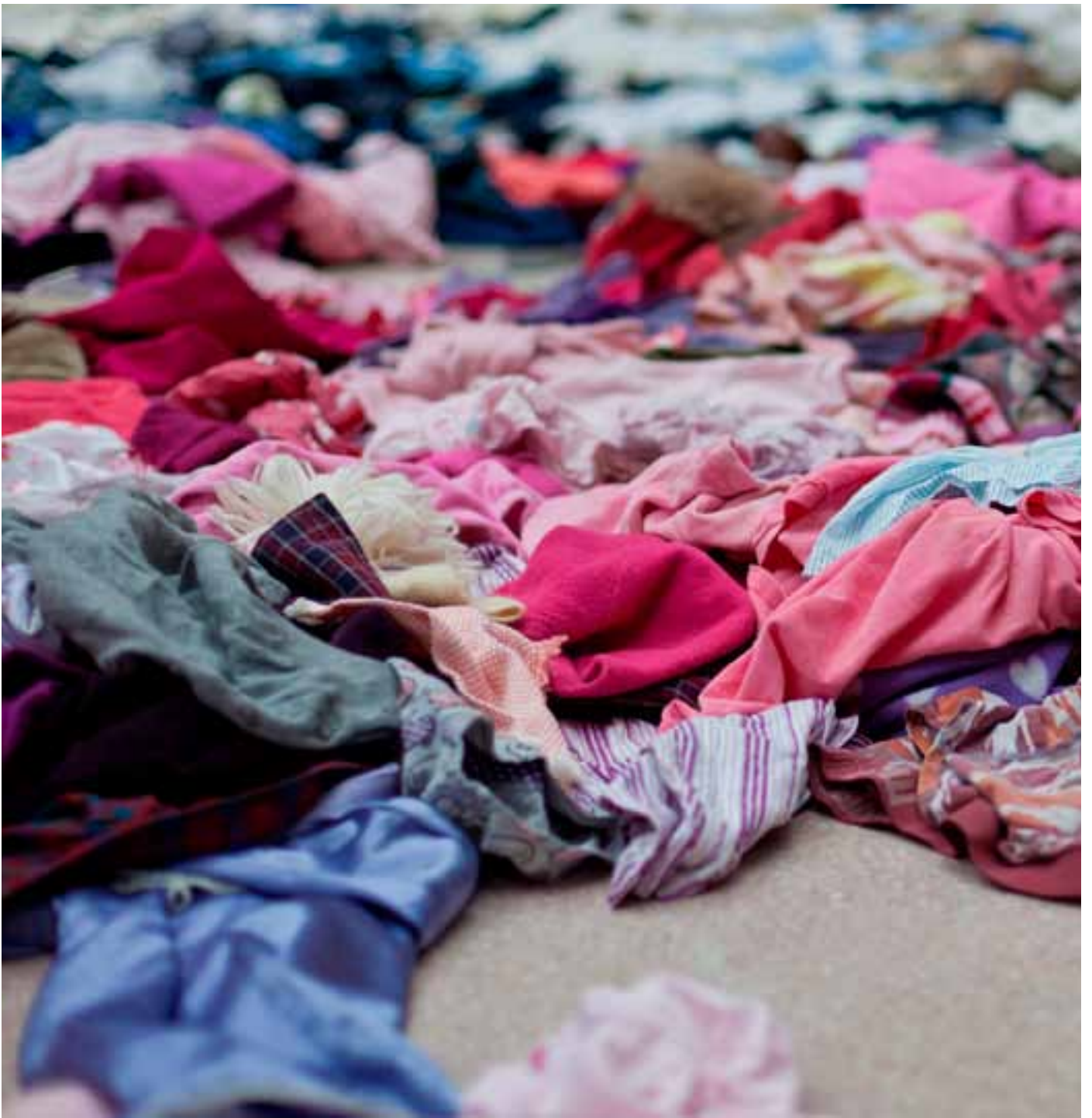




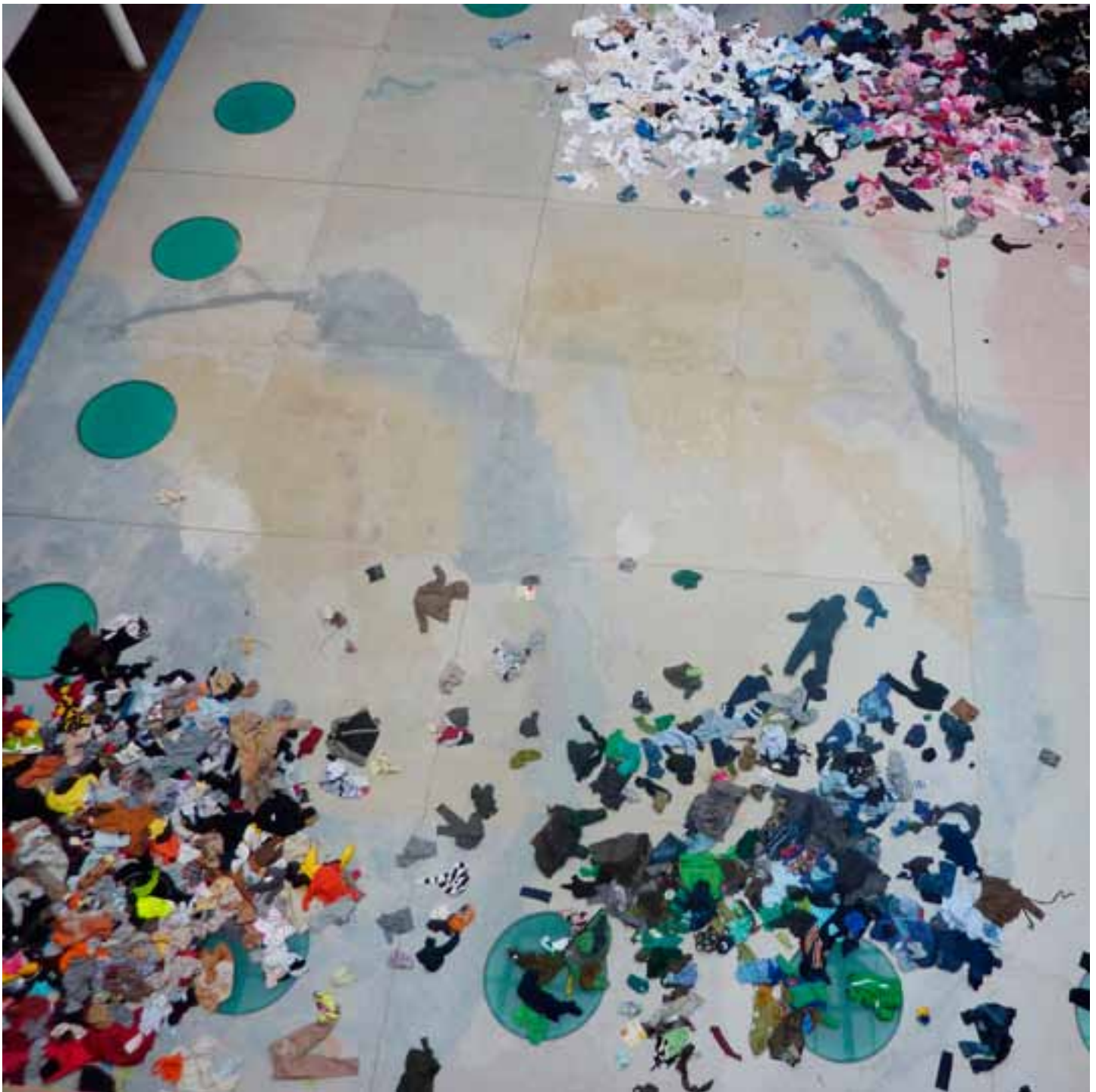












Due to the size of the atrium I needed to collect some more textile material. So, eight days before the performance, I called Emmaus Björkå to arrange the collecting of a great amount of material. It turned out that Emmaus Björkå have now developed their business and the amount of garbage is dramatically reduced with 50 percent. Such good news for the environment! For me it also meant a slight adjustment in the time schedule.

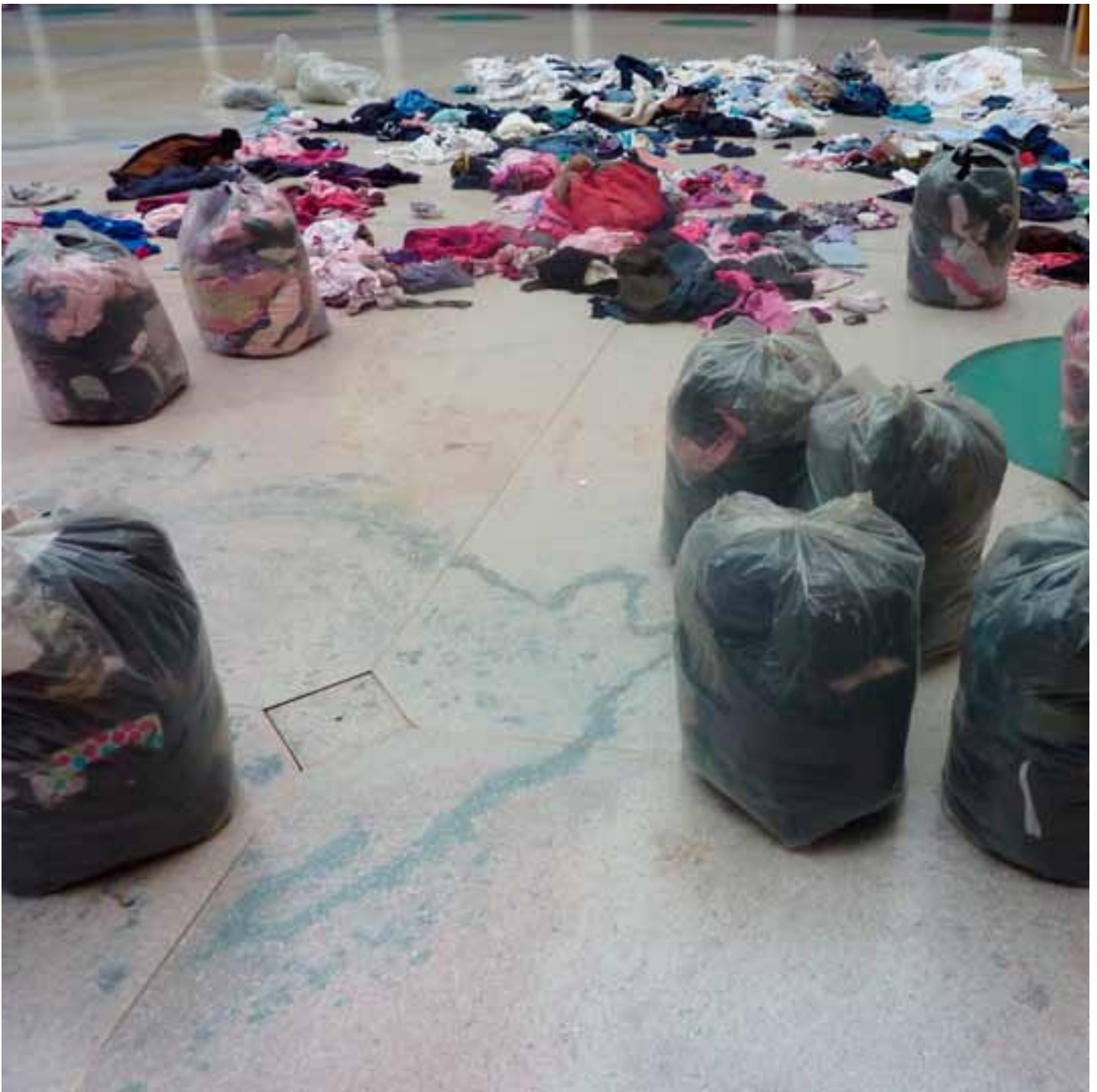
Still it was realized, this slightly bigger operation, bringing the learnings from the earlier installations. As a story of how articles of clothing can be an asset in this struggle to embody color space.

With a confident, and many times naive, approach to

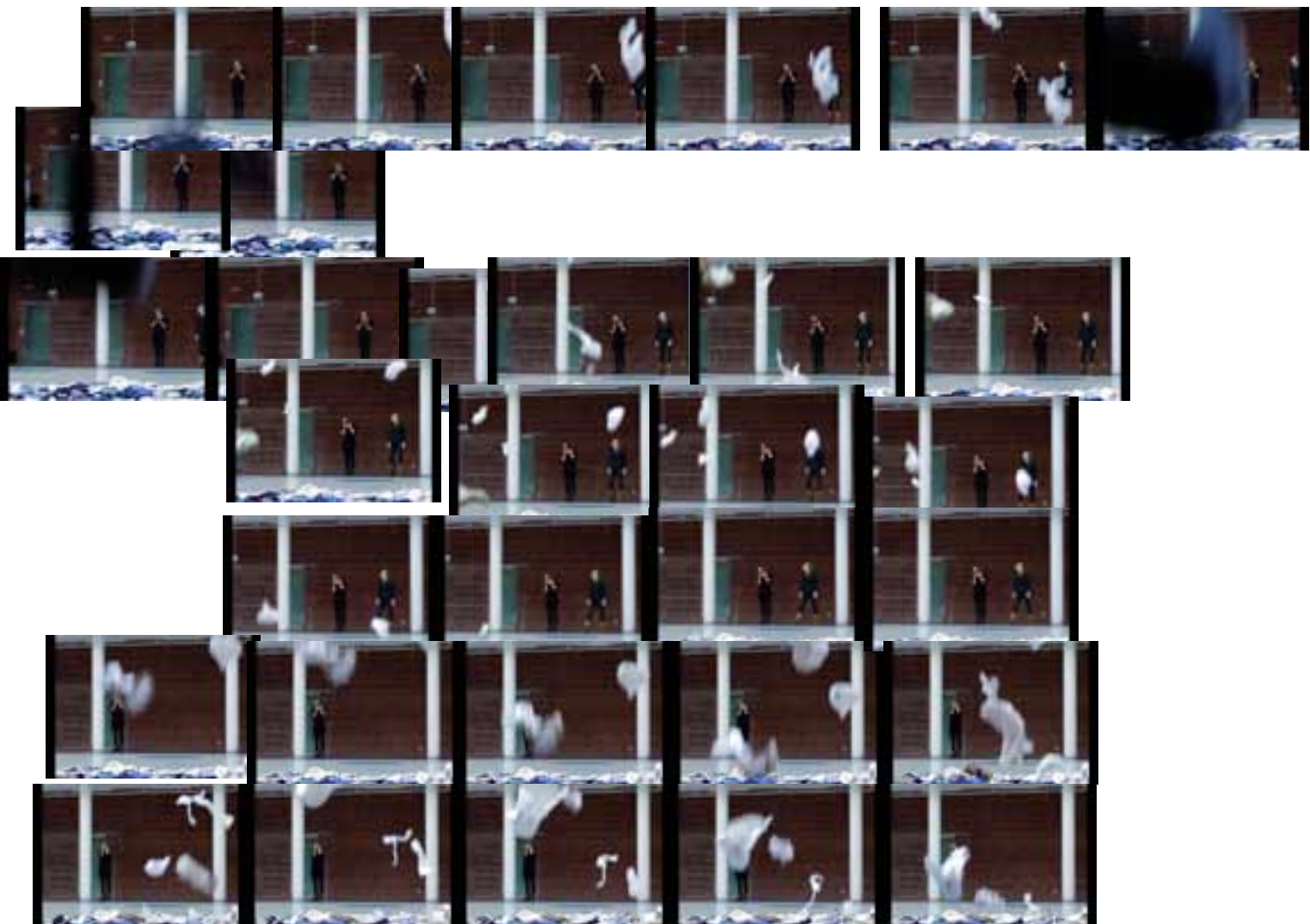
my work, I had not planned how to get rid of the textile after the event. I had booked the atrium for 24 hrs. What happened was that a woman who works in the building contacted me and asked if I wanted to give the clothes to a humanitarian organization she works for. So the clothes were going to Africa.

The next morning I was going to put everything in big plastic bags to store them and send them away. Just like the story about Africa, this packaging action also became part of the installation since people came up to me and started talking about color, over consumption, Nine-Eleven and all sorts of associations they had drawn out from the installation.

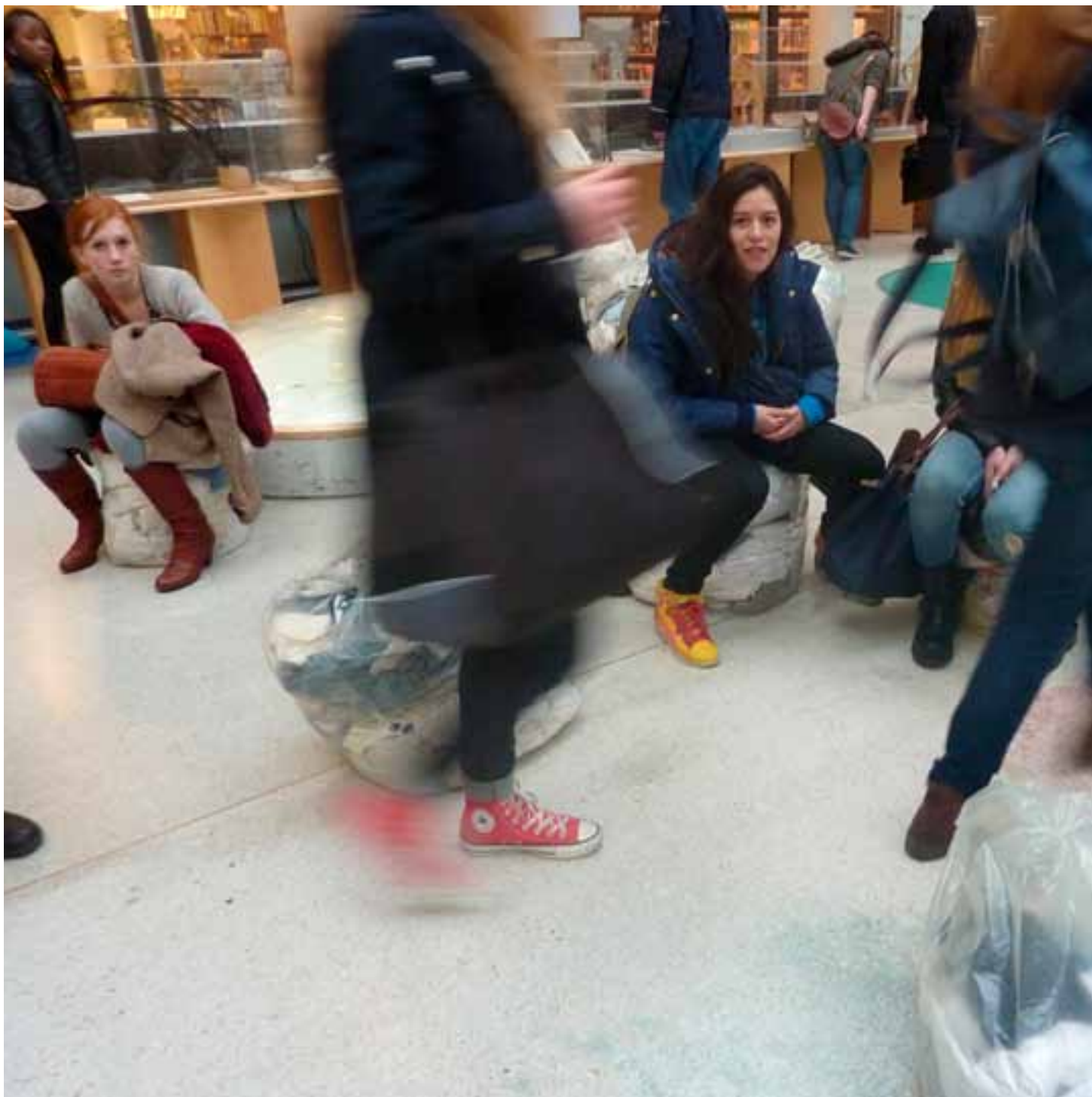




The clothes were then sent off to that non profit organisation in Göteborg to be distributed in Göteborg and Ghana.







## FUTURE RESEARCH AND DISCUSSIONS

Several ideas for future installations have been formulated during the work with this master thesis.

Since I regard myself primarily as a “doer” I will leave you here with a promise that some further work will be announced on my web page, documented and published. The web page is a blog, so any comments or questions are more than welcome!

[www.miathyberg.com](http://www.miathyberg.com)

Thanks for your attention.

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Oct 26th-27th 2011

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Artlab at Atalante, Göteborg  
A conversation between two researching artists about the processes behind a piece of art. "Var i det som blev finns minnet av det som inte blev?"  
Moderator Ole Lützw-Holm.  
Oct 31st 2011



THANK YOU FOR VALUABLE SUPPORT!

The list of names would be too long. You all know who you are.

