Corporveillance: Dancing with A.I.

Submitted for the Degree of PhD
At the Royal College of Art

July 2024

Nigel Guérin-Garnett

Corporveillance

Dancing with A.I.

Integral material

Nigel Guérin-Garnett
Royal College of Art

Introduction

This document is a portfolio of visual material that forms the practice side of the integral material of this thesis.

Its aim is to demonstrate the material explorations, body-tech prototyping and choreographic practice I developed over the course of this PhD, which I have collectively called *Machinatia*.

This portfolio is broken down into three sections as follows:

1. An illustrated dossier with still photographs of the body-tech/garments I developed and some of the fittings I carried out between December 2017 and August 2022.
2. A 1:16 minute video explaining the concept and functionality of the technology that was eventually embedded in the garments to activate movement in the research participants through vibration.
3. A 10:02 minute video summarising the choreographic practice carried out during this study.

The layout design is intentionally been minimal to allow focus on the content.

Unless otherwise indicated, all images are my own and were taken between the South Kensington and Battersea campuses of the Royal College of Art. The credits are listed under each image. The choreographic workshops took place at Studio Wayne McGregor at Here East and were shot by Gregor Petrikovic.

1. Garments

3D mood board

Mixed media: cardboard, leather, rubber, PVC, vinyl, cord, sequins, synthetic fabric (Guérin-Garnett 2017).

04 December 2017

Form exploration for the body

Shrink wrap plastic, synthetic fabric, cord, digital imagery (Guérin-Garnett 2017).

20 February 2018

2D and 3D garment development

Paper pattern draping and cutting to create a version in cowhide (Guérin-Garnett 2018).

Moulding cowhide to mannequin form with strapping and cord; visualised back on 2D body (Guérin-Garnett 2018).

Leather moulding process & final piece

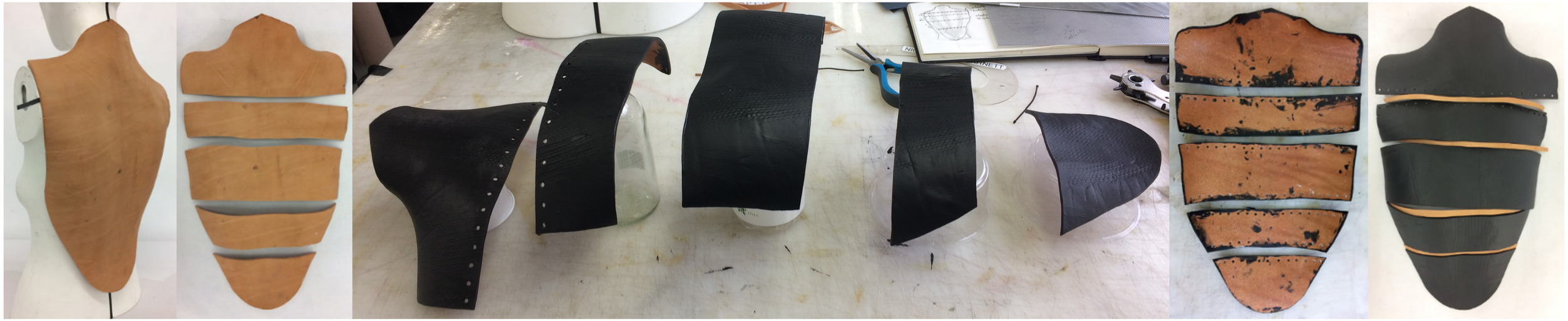
Back carapace moulding process

27 April 2018

Strapping to encase the cowhide to a mannequin form before cutting & thonging (Guérin-Garnett 2018).

28 April 2018

Cutting & surface treatment



Carving out the final shape of the carapace piece, coating the surface with paint, and making holes for assembly (Guérin-Garnett 2018).

1 May 2018

Final caprice piece

Mounting straps and thonging added to make a wearable back piece (Guérin-Garnett 2018).

Embedding a vibrating device

13 January 2019

The trembling structure is represented by the blue foam form; different body placements and garment designs (Guérin-Garnett 2019).

Work-in-progress show

30 January 2019

Finished pieces on display at the RCA (Guérin-Garnett 2019).

10 April 2022

Harness development

Development process of the adjustable elastic harness built for Session 1 (Guérin-Garnett 2022).

Adjustable harness design

Harness fitting with the first research participant for Session 1 of the choreographic workshops (Guérin-Garnett 2022).

Completed harness designs

11 August 2022

Male (top) and female (bottom) harnesses in soft elastic, including mounts for computing apparatus (Guérin-Garnett 2022).

11 August 2022

Final harness and apparatus design on display

Male (left) and female (right) harnesses mounted on mannequins, with the physical computing apparatus installed (Guérin-Garnett 2022).

2. Video of technology

1.16 minutes

Link
https://vimeo.com/709175519?share=copy

Password
RCAdancetech_Nigel0422

Please see video credits on the 10:02 minute video for full details.

3. Video of Session 1

10:02 minutes

Link
https://vimeo.com/829885496?share=copy

Password
RCAmachinatia_2022

Please see the end of this video for full credits of both videos.