

COMPOSITIONAL SENSING

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Abstract

This paper explores how fashion design can critically engage with contemporary sensing technologies, not merely as tools for measurement, but as an active medium that shapes how bodies are seen and known. It proposes compositional sensing as a methodological framework in which sensing is treated as a dynamic, co-constructed process rather than a passive act of data capture.

This approach is demonstrated through *Dust Enforcer*, a choreographed performance between a human wearing a reflective foil suit and a forensic grade lidar scanner. Rather than recording a static body, the scanner captures fluctuating densities, gaps, and spatial anomalies produced through movement, reflectivity, and interference. Each gesture becomes a compositional input, inscribing spatial data through a recursive feedback loop between the body and machine. What emerges is not a coherent silhouette, but a field of conditional appearances.

Reframing fashion through Stan Allen's theory of 'field conditions', the paper argues for a shift from designing objects to composing responsive environments for data generation. This offers new possibilities for designers to critically interrogate the epistemic assumptions embedded in sensing technologies, and to intervene in how bodies are constructed, represented, and governed through data.

Keywords: *Compositional sensing; Lidar scanning; Fashion design as field conditions; Design with data*

FROM MANNEQUIN TO CORPOREAL SENSING

In *Crafting Anatomies*, Joanne Entwistle and Katherine Townsend's (2020) concluding statement open a conceptual space of inquiry, "what a body is, what a body can do" (p. 301). This question frames fashion design's relation to corporeal knowledge along two interdependent registers: *ontological* (what constitutes bodily being) and *operational* (what capacities emerge from it). Fashion design materialises these registers. Ontologically, the body becomes a spatial form with measurable boundaries, proportions, and orientations. As Ingrid Loschek (2009) observes, the body is configured through its surface conditions: skin becomes a threshold, and clothing extends this boundary into

external space. Operationally, garments act on the body's capacities by shaping posture, regulating mobility, and enforcing or releasing constraint. Fastenings, structure, and material behaviour determine how a body performs within its designed envelope. Through these mechanisms, fashion establishes a regime of corporeal knowledge grounded in intervention rather than representation. What the body is becomes inseparable from what it can do within designed systems.

The mannequin serves as fashion's primary instrument of knowledge, abstracting bodily variation into standardised parameters¹. Its

¹ While this critique centres on Western industrial fashion systems, other sartorial traditions—such as the

underlying logic derives from Vitruvian principles of symmetry and proportion still embedded in contemporary sizing systems (Atkinson, 2017). Such a framework establishes what might be termed as *metric epistemology*: a way of knowing the body that presumes it to be stable and spatially contained through cardinal measurements. In condensing bodily complexity into a set of normative dimensions, the mannequin becomes a reproducible template for mass production whilst simultaneously determining which bodies can be registered or accommodated.

For Caroline Evans (2013), the mannequin presents a deeply ambivalent figure. Its status as both inert (static object) and animate (living body) creates a ‘disturbing alliance’ between the living and the lifeless, thereby producing a body that is both idealised and disavowed. The mannequin, in this sense, is not simply a tool of representation but a mechanism of bodily regulation and visual discipline. The conformity required for fashion display extends to living bodies, made to behave as if inert. What appears as standardisation is sustained by deeper fantasies of control and erasure. The mannequin shapes the ontological boundaries of fashion itself—defining what can be seen, measured, and made.

Contemporary sensing technologies—motion capture, biometric tracking, thermal imaging, 3D scanning—do not replace fashion’s metric paradigm; rather, they extend and intensify it. As Shane Denson (2021, p.69) argues, the shift is scalar in “speed, scope, and degree”, expanding the reach of measurement into the micro-temporal and infrastructural dimensions of everyday life. What emerges is a computational ecology of capture, wherein bodily presence becomes a continuous stream of data, parsed in real time and redistributed across technical systems for evaluation, prediction, or optimisation.

Within this ecology, two epistemic tendencies emerge: the measured body and the sensed body. The measured body is discretised and anticipatory—a fixed template for drafting and replication. Edmund Husserl’s (1989) distinction between *Körper* and *Leib* is useful here: *Körper* names the objectified body that can be observed,

measured, and analysed from the outside, while *Leib* names the lived body that experiences sensations, emotions, and actions. The measured body presumes *Körper* as a stable template that precedes abstraction: a body capable of being mapped once and applied across contexts. The sensed body, by contrast, is emergent and event-based, constituted through real-time capture of thermal gradients, movement trajectories, and physiological fluctuation.

While imaging mediates as an interface—converting raw sensor data into visual representations—it also determines which dimensions of bodily life become computationally actionable. Data is not neutral but an extracted artefact, produced through layers of selection, abstraction, and exclusion. As Shoshana Zuboff (2019) argues, the logic of surveillance capitalism turns lived experience into behavioural surplus: profiles, predictions, and risk scores that circulate across opaque infrastructures of value extraction. Denson (2021) extends this into what he calls “metabolic capitalism,” wherein the body becomes a node in an infrastructural network of affective and energetic throughput (p. 67). Computation interfaces directly with flesh—not simply visualising it but shaping its conditions of sensation, movement, and social readability.

This has profound implications for fashion design. Traditional design tools—mannequins, blocks, grading systems—presume a stable body that persists across time. Sensing systems displace this presumption, revealing a body that is computationally composed, temporally distributed, and infrastructurally mediated. Designing for such a body requires a reorientation: from encoding forms based on dimensional constants to negotiating signal thresholds and temporal variabilities. The task becomes not simply to design for the body, but to engage critically with the technical conditions under which the body becomes perceptible.

What does it mean to design for a body that exists not as a fixed form, but as fluctuating streams of data? Several research-based fashion practices signal a shift in how bodies can become sites of interrogation and speculation. Kat Thiel’s *I:OBJECT series* playfully explores the limits of “what is it to have, clothe and perceive a body” (2017, p.162) through garment making, performance, installation and 3D scanning. In *Bodies of Work*, the scanner becomes an instrument to be worked against and with, whose capacities and blind spots

Japanese kimono or Indian sari—employ garment-wearer relationships not governed by the mannequin. These approaches often emphasize relational fit, embodied construction, or adaptive tailoring over standardized abstraction.

produce a feedback relation in which capture is not an endpoint, but a parameter of (re)making garments. Taking this line of inquiry into a political terrain, Thiel's *Disembodied Female* addresses the asymmetries of online exposure and surveillance by treating visibility itself as something that can be inverted through hacking, turning technologies against their own logics of datafication and control to reclaim agency over how bodies are made to appear.

Elsewhere, Jan Tepe's (2022) *Wearing Digital Bodies* extends this speculative approach through a different configuration of tools and encounters, using 3D scanning, CAD, and AR to test how digital dress reorganises relations between body, garment, and space. The project explores "alternative morphological relations between the physical human body and digital dress" as a route to more body-diverse design practices (2022, p. 298). The works treat the digitised body as a transitional design material that can be fragmented, multiplied, hollowed, or reoriented—staging design decisions outside a standardised silhouette logic. The AR stage projects the digital dress onto the physical body whose morphological qualities are felt and evaluated simultaneously physically and digitally.

Read together, these practices exemplify Denson's (2021) concept of "dis/correlative counter-capture"—appropriating the tools that underpin biometric standardisation, optimisation and surveillance exposure while redirecting them to destabilise its epistemic grounds². In Thiel, this manifests through iterative deformation, where the scanner's machinic gaze is folded back into making as a generative constraint. In Tepe, counter-capture appears as a reformatting of body–dress relations and renders the apparatus's affordances as designable parameters. What unites these approaches is their tactical engagement with sensing technologies, staging moments where the correlation between bodily referent and measured output becomes unstable, negotiable, and ever shifting.

The term compositional sensing is introduced in the next section to formalise this emerging orientation as a methodological

framework to fashion design practice. Where counter-capture describes a strategic posture—operating within and against capture infrastructures—compositional sensing specifies how design can actively orchestrate these conditions. This shift extends beyond destabilising existing correlations to propose an alternative epistemic stance: one where the designer intervenes within the sensing event as it unfolds.

TOWARDS COMPOSITIONAL SENSING: A METHODOLOGICAL FRAMEWORK

Compositional sensing redefines sensing in design as a compositional event rather than a passive act of capture³. Drawing on David W. Bernstein's (2015) account of indeterminacy in John Cage, composition is understood as "a process through which the performer creates a piece" (p. 557). Composition becomes inseparable from its realisation: it provides structured conditions—constraints, durations, probabilities—within which form emerges through performance. What is composed is not the work itself but a system of possibilities.

This processual understanding shifts composition from object to event, from prescription to potentiality. Applied to sensing, it suggests that what can be designed is not the body-as-data but the apparatus of intelligibility through which certain aspects of bodily presence register while others remain occluded. Erin Manning's (2013) concept of 'pre-acceleration' deepens this temporal logic: movement does not pre-exist its capture but becomes determinate through the technical and perceptual thresholds that sense it. The body sensed is not prior to but co-emergent with its conditions of registration. Sensing becomes participation—an encounter that constitutes what it purports to record.

Compositional sensing operationalises this insight as a design methodology. It treats the sensing apparatus as co-composer: material properties, temporal rhythms, and systemic thresholds become designable variables rather than fixed constraints. The designer's role shifts accordingly—from one who captures bodies

2 There are a number of practices across art and architecture exploring counter-capture approaches through lidar, facial recognition or biometric sensors. see: Zach Blas's *Facial Weaponisation Suite*, Hyphen-Labs' *Hyperface*, Liam Young's *Where the City Can't See* and *Choreographic Camouflage*.

3 Comparable methodological approaches can be found across architecture, dance, and critical software studies—where artists and researchers use data not as output but as a medium for intervention. For example, works by Tega Brain or Kate Sicchio foreground live data as material for real-time, situated co-composition.

to design for them, to one who composes the technical, spatial, and durational conditions through which bodies and data co-emerge.

The framework proceeds through three integrated dimensions. Material intervention involves designing artefacts—wearables, surfaces, spatial constraints—that modulate the parameters of what can be sensed. Temporal orchestration introduces duration and sequence as compositional variables, synchronising the rhythms of sensing with the dynamics of movement or interaction. Systemic reflexivity brings the sensing system's own behaviours, its latencies and processing protocols into the compositional field, amplifying or subverting these as parameters. Together, these dimensions shift sensing from a logic of extraction to composition.

Two interlinked questions structure this approach: how do sensing systems delimit what becomes legible as a body; and what design affordances emerge when the sensing apparatus is treated as a co-composer rather than a neutral instrument of capture? *Dust Enforcer*, discussed in the following section, exemplifies this methodology through a coupling of fashion, real-time sensing, and choreographic performance. Garment, movement, and apparatus form a feedback ecology where what emerges is not a visualisation but a field of conditional appearance. Here, design operates not as response to captured data but with data, anticipating as Chris Speed and John Oberlander (2016, p. 2999) state, “the disruptive potential that is produced from streams of live data” as a constitutive element of the design process itself. The technical, operational, and methodological implications of this approach are examined in detail in what follows.

DUST ENFORCER AS RESEARCH APPARATUS

Dust Enforcer is a choreographed performance that examines the ontological status of the fashioned body when subjected to the technical scrutiny of remote sensing. At its core, the work intervenes in a broader epistemological field, where the convergence of sensing apparatus, gesture, and reflectivity generates new conditions for corporeal intelligibility.

The setup is deliberate: a single performer, dressed in a tailored foil suit, engages with a terrestrial lidar (Light Detection and Ranging) scanner configured for forensic-grade resolution. Each element is calibrated to the operational

parameters of the other, acting as mutually conditioning variables in a closed feedback loop.

Lidar—is a remote sensing method that actively emits laser pulses and computes distance by measuring the time it takes for each pulse to reflect off a surface and return to the sensor. Each successful return is transformed into a spatial coordinate (x, y, z) through time-of-flight calculation (Royo & Ballesta-García, 2019). Unlike cameras, which produce images through lens-based optics, lidar produces dense point clouds: three-dimensional datasets composed of millions of discrete coordinates assembled sequentially over time. These coordinates may also include attributes such as timestamp, return number, and intensity values.

Applications in lidar range in fields from autonomous vehicle navigation and climate science to forensic analysis and architectural preservation, where its capacity for spatial accuracy and depth resolution is central (Shan & Toth, 2018). Forensic grade lidar scanners typically operate with sub-centimetre precision, capturing high-density scans suitable for courtroom evidence or archaeological reconstruction.

The decision to use foil as the primary material emerged through a series of experiments. Prior to the performance, a range of materials—bubble wrap, translucent fabrics like organza, and plastic bags—were evaluated for their interaction with lidar (Fig. 01). These tests assessed material behaviours such as laser absorption, scattering, occlusion, and refraction. Each material produced distinct signal responses, resulting in varied distortions, voids, or intensities in the point cloud. However, aluminium exhibited the most volatile interaction: a combination of high reflectivity, surface instability that introduced complex feedback effects into the sensing process.

Aluminium foil reflects incident laser pulses along narrowly directed specular paths. Depending on the angle of incidence and curvature of the surface, pulses are either deflected away from the sensor—resulting in data dropouts—or reflected directly back, producing intensity spikes. Because the foil deforms continuously with movement, each gesture reconfigures surface topology in real time, altering reflection angles and disrupting return trajectories. These changes introduce non-linearities into the point cloud data, manifesting as spatial discontinuities, duplicated contours, or high-frequency noise artefacts.

To further investigate lidar's response to

MATERIAL	SURFACE PROPERTIES	LIDAR INTERACTION	CAPTURE ACCURACY
Aluminium foil	High specular reflectivity, metallic, crinkled surface	Causes beam scattering and deflection; frequent dropouts and false depth readings	Low accuracy; significant artefacts and signal loss
Bubble wrap	Textured, translucent, air pockets	Partially diffuse reflection; inconsistent returns depending on surface tension and curvature	Moderate; returns unstable depending on curvature
Organza	Lightweight, semi-transparent, fine mesh weave	Low reflectance; partial returns with low intensity; penetrable depending on weave tightness	Low; limited visibility, variable detection
PVC (clear plastic)	Smooth, transparent or semi-transparent, flexible	High transmission; weak or missed returns; often registers as void or background	Very low; minimal capture, often undetected
Mirrors	Perfectly reflective, smooth, rigid	Reflects beam away from sensor; produces ghost points or absent returns	Extremely low; typically unregistered or misregistered
Plastic bags	Thin, semi-glossy, deformable	Moderate reflectivity; partial returns with noise due to surface deformation	Moderate; noisy returns with deformable geometry
Black velvet	Non-reflective, matte, deep black, absorbent	Absorbs light; returns are extremely weak or absent	Very low; often invisible to sensor
Reflective tape	Engineered reflectivity, smooth, directional surface	Strong return when aligned; highly angle-dependent	High; strong when properly aligned with sensor
Acrylic sheet (opaque)	Rigid, opaque plastic, high surface uniformity	Stable returns; surface accurately registered under normal incidence	High; well-captured under stable conditions
Mylar film	Thin, metallic polyester film, glossy and flexible	Prone to scattering; may produce streaks or false depth	Low to moderate; artefacts frequent under motion
Cotton fabric	Woven, diffuse, high-texture textile	Diffuse returns; good surface coverage, moderate noise	Moderate; structurally accurate with minor gaps
Tulle	Lightweight netting, open weave, low density	Sparse returns; inconsistent signal due to open weave	Low; patchy visibility, dependent on density and angle

Fig. 01

extreme reflectivity, mirrored surfaces were selectively incorporated into the suit. Unlike foil, which flexes and shifts with the body, mirrors maintain fixed geometries, amplifying multi-path reflection effects. In such cases, a single laser pulse may reflect off the mirror, strike a secondary object, and return along an indirect path—producing two or more return points from one emission. During motion, these effects compound, generating ghost geometries (duplicated structures) and mis-registered boundaries that fragment the scanned body into layered or conflicting spatial figures (Fig. 02).

In the performance, the lidar device does not passively register the body; it actively co-produces it. Gesture, reflectivity, and sensor resolution operate as interdependent variables within a closed feedback system. To appear before the scanner is to enter an infrastructural choreography in which each movement perturbs the laser's path, shaping and altering what and how is sensed. The scan does not represent the body—it materialises through it. Embodiment, here, becomes a function of modulation: produced through continuous interference between surface behaviour, movement, and machine logic.

This modulation is not improvised but choreographed in response to the sensor's technical constraints—angular resolution, scan velocity, and return thresholds. Preliminary experiments revealed that movement exceeding specific velocity thresholds, particularly when moving with the foil suit, disrupted the sensor's ability to register consistent photon returns. Rapid gestures scattered or deflected the emitted laser pulses beyond the sensor's receptive field, often yielding incomplete or imperceptible point cloud data.

To remain perceptible, the performer modulated movement through iterative calibration. Movement was slowed to maximise return density yet varied enough to activate the reflective instability of the foil suit. Each bodily adjustment—torsion, flexion, shift—reconfigured surface angles and disrupted the sensor's beam path. These micro-perturbations redistributed point density across the scan field, producing spatial differentials patterned by signal behaviour. Gesture thus became a compositional input, not merely altering what was captured but actively reshaping the architecture of capture itself (Fig. 03).

What the scanner records is differential

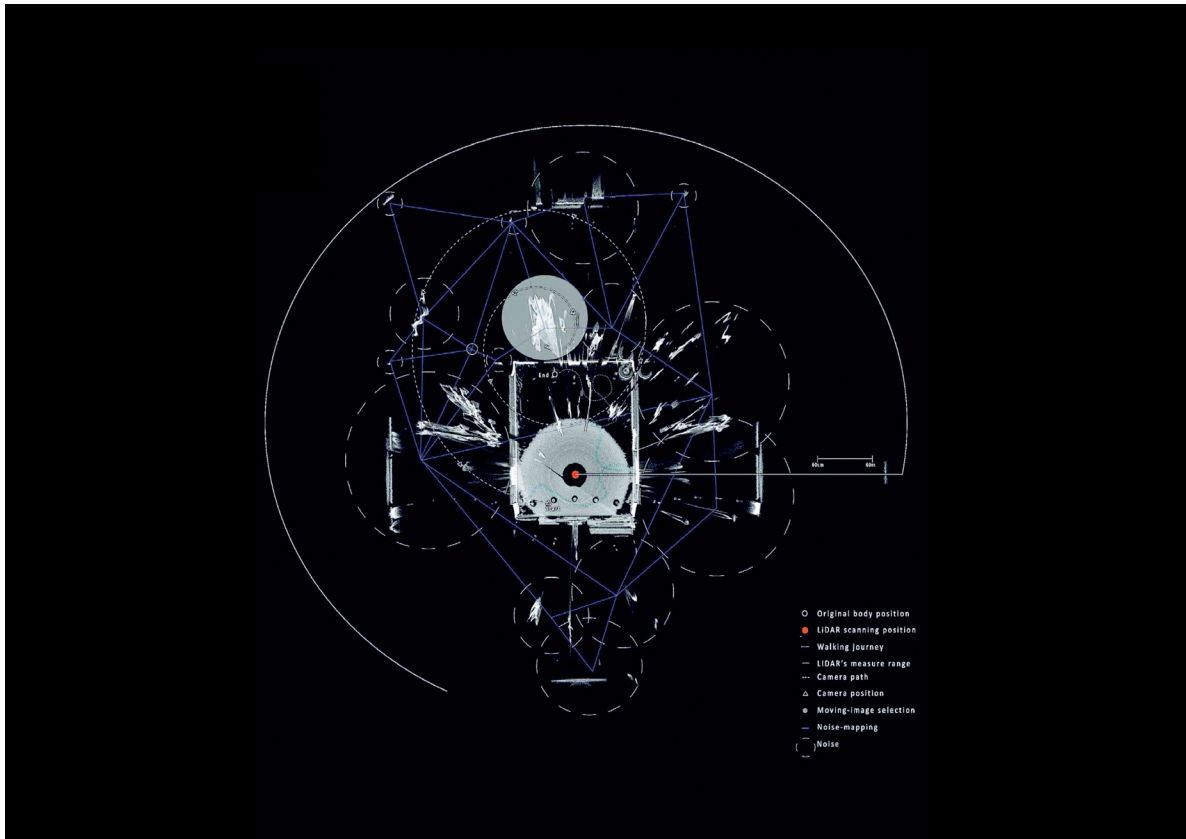


Fig. 02



Fig. 03

change. The point cloud becomes a durational archive of perturbation: indexing relations between surface, beam, and time as they shift across the scan. Gesture inscribes temporality into space, generating layered, partial or overlapping clusters that distribute form across latency and dropout. As the scan unfolds, the body does not resolve as a bounded object within space; it appears as a volumetric distribution structured by the recursive reorganisation of sensing thresholds.

In this context, noise does not interrupt signal, it acts as “the condition of all signal’s emergence” (Hainge, 2013, p. 35). The scan’s anomalies—voids, ghost geometries, misregistration—do not signal failure. They articulate a body that exceeds capture: one whose material presence overwhelms the limits of resolution and protocol. The reflective suit, by refusing signal regularity, enacts a body without contour—a body that is legible only as disruption. Here, visibility is not given; it is negotiated through the friction of interaction.

For Michel Serres (1995, p.13) “noise is the background against which any form must be perceived”. In *Dust Enforcer*, photonic noise becomes an epistemic substrate: the condition through which the body is fashioned, not through its silhouette or anatomical continuity, but through occlusion, instability, and saturation. The scan functions as a surface of speculation, composed through the relational excess between sensing infrastructure and material performance.

This recursive interplay between sensing, movement, and instability enacts the compositional sensing framework introduced earlier. Gesture becomes a vector of modulation; surface instability a structural mechanism; noise, a generative principle. The choreography does not submit to the logic of capture—it intervenes in it. *Dust Enforcer* does not perform for the sensor; it composes the sensor’s performance. What emerges is not the body as a captured entity, but the body as a contingent negotiation between signal and its excess, between legibility and the noise that makes it possible.

The dataset generated by *Dust Enforcer* does not yield a stable object but a volumetric condition—a mutable field of fluctuating densities, emergent voids, and spatial contradictions. *Volumetric rendering*—a physics-based method in computer graphics is used here, where each point in the cloud becomes a discrete volumetric unit,

assigned depth, transparency, and spectral colour based on signal and voxel density.

Processed through a custom Python interface, the point cloud data coordinates enriched with intensity and timestamps—are voxelised into a three-dimensional grid. Each voxel encodes local density and reflectance-derived opacity. Unlike mesh-based reconstruction methods, which impose topological closure, this technique preserves the fragmentation within the data. Voids, outliers, and noise remain visible, exposing the epistemic volatility of capture. The resulting visualisation functions both as a spatial artefact and a diagnostic layer—indexing how material behaviour, movement, and sensor logic condition the body’s appearance.

What emerges is not a coherent silhouette. Internal and external coordinates collapse into one another, dissolving the distinction between surface and volume (Fig. 04). The body is rendered as a topology of fluctuating intensities. In *Dust Enforcer*, this inversion turns the body inside out, collapsing visual hierarchies into new forms of infrastructural intimacy (Colomina, 2015). Resisting anatomical coherence, the resulting data-body cannot be reconciled into a singular bounded figure. Composed of millions of non-uniform coordinates, the scans become a constellation of positional contingencies, co-produced through motion, reflectivity, and dropout.

What, then, becomes of silhouette—so central to the logic of fashion—when the body no longer resolves as outline but emerges as volumetric flux?

CONCLUSION: FROM SILHOUETTE TO FIELD CONDITIONS

The silhouette has historically served as fashion’s epistemic anchor: a visual schema that stabilises the body by drawing boundaries—between figure and space, garment and skin, interior and exterior. *Dust Enforcer* challenges this logic through a distinct sensing ontology in which form does not appear through outline but emerges as a topology of spatial contingencies. Here, the silhouette is redistributed across a fluctuating, probabilistic resolution.

Stan Allen’s (1997) theory of *field conditions* provides a conceptual scaffold for this reframing. Rather than imposing form from above, field-based design proceeds from situated constraint and local interaction. Form becomes an emergent property of material behaviour, temporal process, and responsiveness. *Dust Enforcer* enacts this paradigm: the reflective foil suit, lidar scanner, and perform-

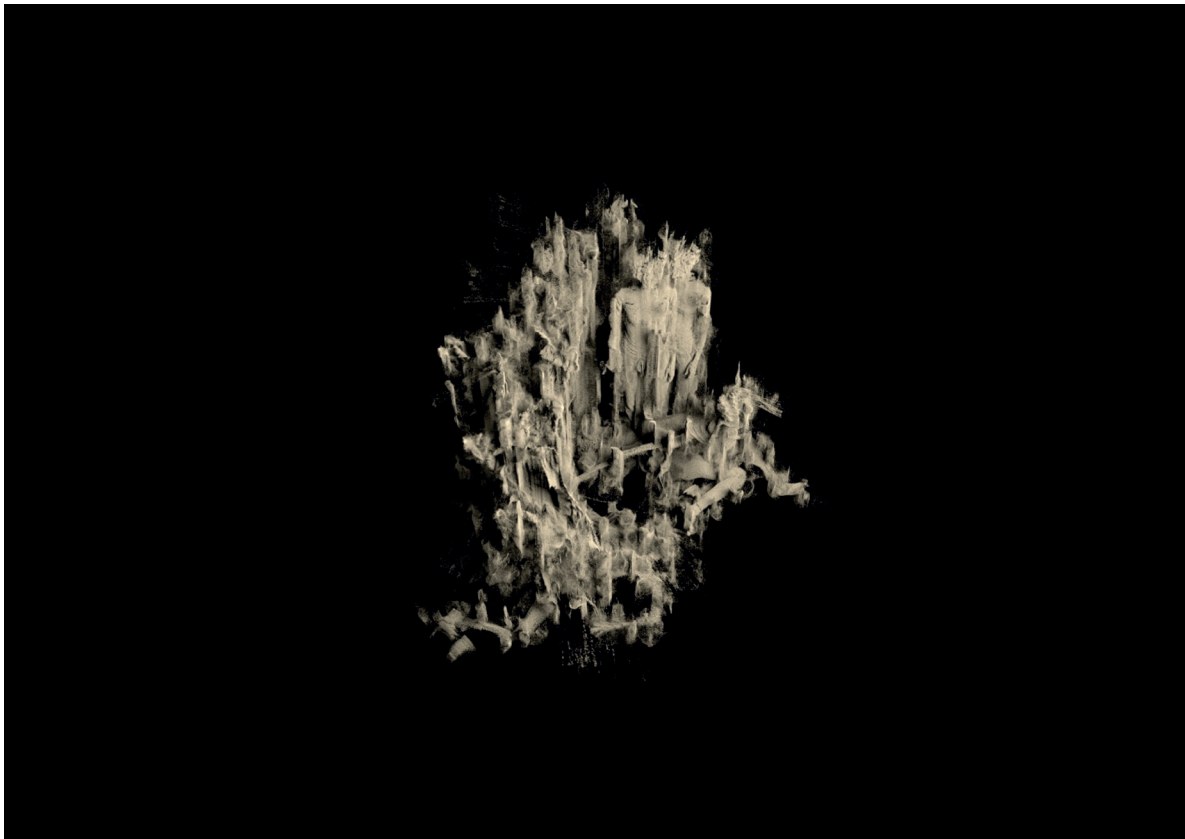


Fig. 04

er's movement constitute a distributed system of mutual inscription. There is no fixed garment or neutral body; what appears is a co-constructed resolution of sensor, material, and gesture.

The lidar point cloud abandons the edge in favour of return probability. Without outlines, the body becomes a spatial distribution where each lidar point inscribes an event, a discrete encounter where light meets matter, reflects and returns. Space becomes a site of inscription; the scan is a durational archive of interference. Gesture writes across the (x, y, z) axes, composing form through a choreography of light.

In this visual regime, voids and anomalies become structurally significant. The spaces between points—gaps, overlaps, misregistration—participate in the construction of form. To be fashioned is not to occupy a finished form, but to exist within a fluctuating matrix of registration events, a phase space. The silhouette then, becomes a contingent threshold—reconstituted moment to moment by reflectance, angle, and algorithm. Fashion, in this sense, ceases to condition visibility through outline; it becomes an electromagnetic calculus, orchestrating what forms of spatial coherence can briefly emerge before the next pulse rewrites the sensing

condition.

Dust Enforcer positions the fashioned body as an instrument of inscription. Choreography becomes compositional: not the enactment of a predefined shape, but the modulation of an evolving dataset. Movement writes into space, producing a temporal regime of interference and resolution. Each shift in position or reflectivity reconfigures the point cloud, the fashioned body is composed within and as a durational condition of sensing.

The transition from object-based to field-based thinking in fashion entails a comprehensive shift. Under this model, design becomes an ongoing, situated engagement with distributed systems, material contingencies, and dynamic relations. What is designed are not garments but conditions: of legibility, interference, emergence. Under these conditions, fashion becomes an interpolative practice⁴. Between the

⁴ Interpolation is widely used in computational imaging and point cloud processing to estimate spatial information between known data points—often to fill gaps, smooth noise, or simulate continuity. In the context of *Dust Enforcer*, this principle acquires conceptual weight: the absence of data is not merely a technical limitation, but an epistemic space in

captured points lie infinite un-captured positions; meaning emerges through what is inferred, interpolated, or suspended in latency. The body is fashioned in a continuous process of becoming, distributed across photonic events and detection thresholds.

The stakes of this shift are not confined to the ontology of the scan; they re-specify where fashion design can intervene under contemporary regimes of capture. In an era of metabolic capitalism—where sensing infrastructures anticipate, predict, and pre-format bodily behaviour—*Dust Enforcer* advances a counter-capture approach that repurposes such logics from within (Denson, 2021). The practice-level contribution shifts from making garments to staging encounters through which bodies become measurable and actionable. Here, the designer is no longer positioned as a sovereign author who imposes form onto a stable anatomy, but as an orchestrator of situated constraints and feedback relations—working with apparatus, movement, and material behaviour as a dynamic system of emergence.

Fashion scholarship has long privileged signification—identity, consumption, display—treating dress as a communicative and socio-cultural system (Carter, 2003; Barnard, 2002; Barthes, 1990). Compositional Sensing shifts the frame to an infrastructural prior: how bodies are rendered perceptible and governable within regimes of capture that increasingly organise social life through prediction and algorithmic observation. This shift aligns with the rise of critical and expanded fashion practices that work across multiple media and treat fashion as a research apparatus to generate new forms of knowledge outside the industrial horizon of garment-making (Torres, 2017).

Situated within urgent conversations on embodiment, perception, and digital materiality—where bodily presence is increasingly operationalised as data—the paper interrogates the conditions under which embodiment is registered, processed, and acted upon within computational infrastructures. To ask what a body is, or what a body can do, is therefore to ask how it is made to appear as evidence. *Dust Enforcer* exemplifies this orientation by composing those conditions directly, positioning fashion as a critical practice of perception, registration, and reconfiguration.

which meaning is constructed by the system and viewer alike.

CAPTIONS

[Fig. 01] Patricia Wu Wu; *Dust Enforcer*; Table documentation categorizing material properties and their interaction with lidar.

[Fig. 02] Patricia Wu Wu; *Dust Enforcer*; Point-cloud diagram visualization analysing bodily movements and gaps.

[Fig. 03] Patricia Wu Wu; *Dust Enforcer*; Photographic documentation of the performance set up process and movements prior to scanning.

[Fig. 04] Patricia Wu Wu; *Dust Enforcer*; Point-cloud volumetric rendering of the choreographed performance.

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