

## Positions through Iterating

### Laban Movement Analysis: an Introduction for Actors (LMA)

LMA is a language for describing, visualising, interpreting and documenting human movement. It categorises movement analysis in a variety of ways in the modern era. I used the categories from this resource to theorise the movement in my project. Following LMA theory, I was able to analyse movement from a functional and expressive perspective. I was also able to categorise movement into 'combination of effort', kinematic and non-kinematic according to LMA. I was also able to summarise LMA's movement analysis system and derive a definition of "What is Complex Motion? Complex movement: Movement that is functional and expressive with four components working together: time, force or weight, space and flow. This allowed me to explore the body's interaction with the external environment and its relationship with the elements. In other words, I was able to focus on the external influences that lead up to and after the creation of a movement.

### Timothy Morton, *Realist Magic: Objects, Ontology, Causality*, 2013

*"You are making or studying causality. The aesthetic dimension is the causal dimension." (...) "Paintings have always been made of more things than humans. They have been made of paint, which is powdered crystals in some medium such as egg white or oil. Now when you put the painting on the wall, it also relates to the wall. A fly lands on it. Dust settles on it. Slowly the pigment changes despite your artistic intentions. We could think of all these nonhuman interventions as themselves a kind of art or design. Then we realize that nonhumans are also doing art all the time, it's just that we call it causality"*

The rebound from the rope to the person, the resulting angle of the knees, the force points of the feet as the rope swings, the hands and fans that create the wind, the audience and the clown, the song and the performance. There was an

exploration and consideration of what factors are involved in all the movements that humans make to balance themselves, and the causality of these relationships. I was able to think about how non-human interventions that are not intended by humans can also create causal relationships. Even when I focused on the mechanical movement of an object, I was able to see that there are other factors that need to be considered in order for there to be movement. I was able to think about the existence of a 'force' or 'effect' in order for there to be 'rotation', and at the same time I was able to analyse movement in a holistic way, including causality.

### Andrew Blauvelt, Luna Maurer, Edo Paulus, Jonathan Puckey, and Roel Wouters, *Conditional Design Workbook*, Amsterdam: Valiz, 2013

In the process of analysing and exploring a single complex movement with reference to various theories, it became necessary to explain the basis on which the graphic was created, especially since the graphic was abstract and conveyed an expressive movement. Designers communicate with the public by creating graphics that may or may not exist, but they must have a system, a system that conditions the visual language they share with the public. Rules and conditions can be imposed on random, expressive graphics to make them usable parts that can be used to create more expansive results. Seeing the limitations of communicating about the ambiguity that comes with too much freedom, I was able to summarise the need to set up a system to control it and make it understandable.

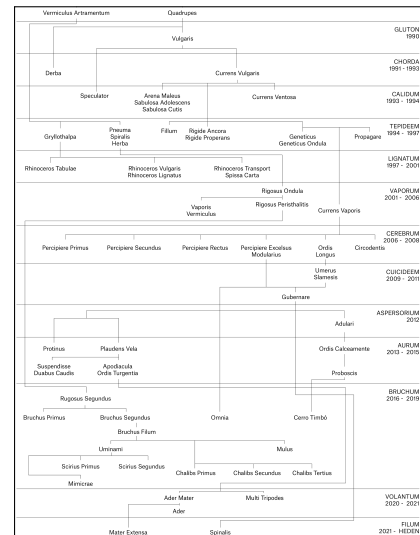
### Alexander Galloway and Eugene Thacker, *Protocol, Control and Network*, 2004

A complex motion is a collection of other motions, similar to the computer term network, which indicates that a motion is connected by interaction with other motions. From this perspective, we can see that complex movements are areas where many different interactions take place. *"Today's conventional wisdom cajoles us into thinking that everything can be subsumed under the warm security blanket of interconnectivity. But it hasn't yet told us quite what that means, or how one might be*

*able to draft a critique of networks."*

However, we need to recognise how interactions are formed and how they affect each other. To do this, designers need to understand the interrelationships between all connected movements, such as networks, and set up the appropriate conditions and rules to regulate them more generally: *"If networks are the structures that connect people, then protocols are the rules that make sure the connections actually work."* In this material, protocols are the devices that enable networks and the logic that governs how things work within them. Using this concept as a guide, graphic design should act as a protocol to understand and facilitate the relationships between one or more movements.

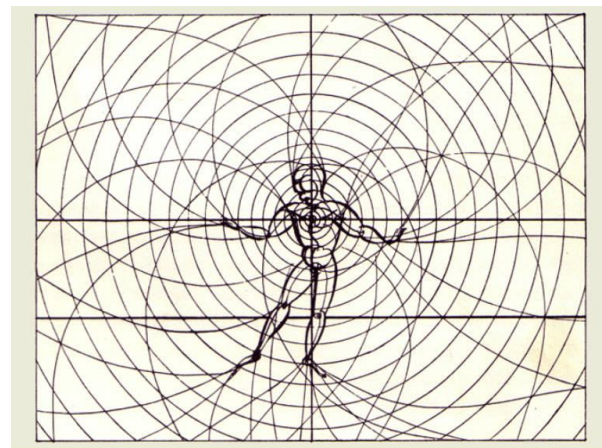
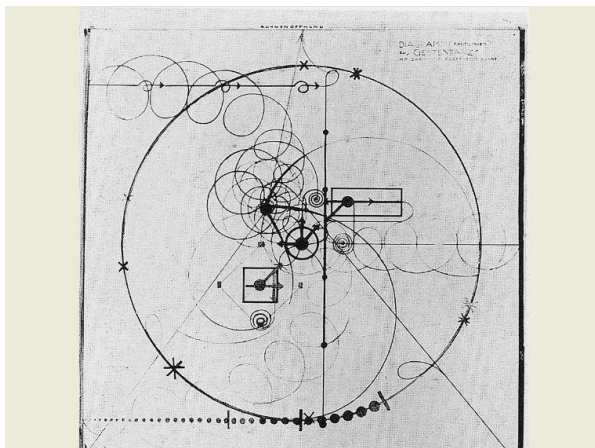
## Theo Jansen <Strandbeest>



The above task creates a species evolution of an artificial organism. In each generation, common features are observed, which are selected through repeated experiments and thus become objects with a specific purpose. Inspired by the mechanical movements of the work, I placed the functional condition 'rotation' in the process of analysing movement. In order to find an efficient rotation, I experimented with changing the number and position of axes and designing movements. Rotated trajectories of shapes of different shapes were created as geometric graphics. Iterative experiments were carried out by making small changes to the rotational trajectories created (axes and their connections,

changes to the centre point). This method allowed me to collect data on the correct positioning of the axes for each shape and the possibility of extending the trajectory with connections between elements.

## How the Bauhaus School Gave Life to Performance Art Movement!



In order to create a new form of performance, the performance art of the Bauhaus created a whole system of notation that visually described every movement and was constructed through linear patterns. They tried to understand space as the unifying element of different art forms. They also thought the subject of movement as the central place from which all spatial geometry extends outwards: the subject served to convey the pure form of space as its own possibility, and the entire design space evolved around it. I was able to explore the connections between different art forms and think about the ways in which one art form translates into another. The information gained from 'Rotation' in week 1 allowed me to study how the movement of the subject can affect

the space. I was able to see the need for an understanding of space in the movement of a subject, and I was able to construct and fill the space with what other elements of movement could be derived from the subject of the movement. I was able to look at space in a new way and format in my approach to movement.



Movement, such as dancing or balancing on a tightrope, is more than just the physical act of moving one's body; it is also a way of projecting one's will and intentionality.

In theorising about movement, I have identified two distinct characteristics of movement: functional, calculated, conscious, and subjective movement; and abstract, random, unconscious, and expressive movement. The concept of expressive movement, which I explored in week two, proved particularly challenging to convey. This was due to the lack of a logical foundation necessary to clearly understand and explain abstract movement. The limitations of the graphics, which allowed for an overly high degree of freedom, were also apparent. In order to categorise the unconsciously expressed movements into an explicable system, it was necessary to evolve from random to computational to subjective, from unconscious to conscious.

'Everything is in interrelationship, there is no independent entity.' In order to achieve this, it is essential to be aware of both internal and external factors. By becoming aware of our movements, we can identify our identity and understand our relationship with other elements. As we move from unconscious movement to conscious movement, it is important to consider how each component plays a role and interacts with the others, and how these interactions affect us. In doing so, the aim is to create an ecosystem of movement.

***What systems do I need to turn an abstract graphic into an explainable, conscious graphic?***

## **Bibliography**

### **from Reading List**

Andrew Blauvelt, Luna Maurer, Edo Paulus, Jonathan Puckey, and Roel Wouters, *Conditional Design Workbook*, Amsterdam: Valiz, 2013

Alexander Galloway and Eugene Thacker, *Protocol, Control and Network*, 2004

### **from Research**

Laban Movement Analysis: an Introduction for Actors (LMA)

Timothy Morton, *Realist Magic: Objects, Ontology, Causality*, 2013

### **Practices or Projects**

Theo Jansen, *Strandbeest*

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