

Since 2016, the Motion Experience Lab hosts a series of projects with renowned guests from various teaching and research fields. It focus on applied design research of augmented motion in the context of performative interaction and interdisciplinary media studies. This exploratory innovative living lab within a varying conceptual framework of cross-disciplines is primarily about conducting hands-on research in high-and-low-tech environments on custom-built prototypes and designed artifacts, exploring aspects of movement, audiovisuality, spatial performance, interaction, code and experience design. It serves as a platform, and a scaffolding for experiential learning environment: it is dealing with all kind of topics concerning techno-socio-aesthetical phenomena of (post)digitalis, alternated realities and internet.

In the following two projects it's addressing its own audiovisual identity: the world of sounddesign will be subjected in the first one. The second project will deal with the MXL on air design packaging based on these sound archive.

PRODUCING AN AUDIO IDENTITY + SOUNDDESIGN

w/ Stefanie Grawe

This goes out to all music addicts and sound artists: We are constantly inventing new technologies, searching for innovation and interdisciplinary collaboration. But how does »innovation«, »high-tech«, »VR« and »performative interaction« sound? The goal of this project is to design and produce a sound identity for the MXL in collaboration with musician and designer Stefanie Grawe.

How could an audio logo or teaser music be implemented accordingly? Which tools do we need? Which associations help us? During these two weeks we will deal intensively, daily both theoretically and practically with electronic and analog music production techniques, analyze music, create a sound library and experiment with sounds, which will finally be presented on a website.

- TEAMS:**
- 1 Bea Timmermann + Aysenur Acir
 - 2 Max Schopp + Philip Schulz
 - 3 Hidi Oehler + Lena Renz
 - 4 Lena Heß + Timm Sonnenschein
 - 5 Klara Tekath + Jessica Zisa
 - 6 Max Brückner
 - 7 Balint Lanyi
 - 8 Valentin Natschke + Lili Neuhauser
 - 9 Evrim Yilmaz + Matthe Kern

HOW DOES THE MXL SOUND? LOOK & FEEL?

CONCEPTION OF AN A/V ON AIR PACKAGE

w/ LAFKON / Benjamin Stephan

In this 2-week project, we focus on the theme of »Dynamic AV Identity« with support of Studio LAFKON. We conceptualize and create a visual, moving package for the MXL that on the one hand holds its diverse content, projects and formats together in a recognizable and concise way and on the other hand reflects the experimental and lively character of the MXL and its action fields.

High tech in a low tech world. Parallel virtuality in progress. Post private - digital public. Noise artifacts. Great encounters and big endings.

ABOUT LAFKON / BENJAMIN STEPHAN

Benjamin Stephan is not only studio co-owner of LAFKON with 20 years of professional experience, but also an active founding member of the open workshop *das_habitat* in Augsburg. He has been awarded several international prizes and holds two diplomas (design & computer science). He brings with him over 5 years of teaching experience (including FH Augsburg). Both analogue and digital, he creates unique, original, artistic and/or commercial works in the field of interface technology research of computer science x multimedia x product & communication design, relying on the power of creation: the idea.

»The pursuit of creation, not limited to the design of surfaces, has led to ongoing research into the application and interpretation of design technologies as an approach to visual form.«

This is precisely where his studio operates at the highest level. It belongs to the still young generation of motion & generative design, who have significantly shaped this hybrid field of tension with outstanding works such as *Trusted Computing* (2005) or *free open source developments* such as *Petter* (2015), *etcpp* (2018) or *Freeze*.

The conventional functionalities of an on-air design, paired with the use of unconventional, experimental design tools and methods, their meaningfulness, limitations and possibilities, result in a playful field of tension away from classic CIs. Tech and art, pattern, typo and motion design are the ingredients - a construction kit as audio-visual red line for the MXL will be the result.

A NODE OF BELIEF THAT IS NON-EXCLUSIVE. THAT DISPENSES WITH THE LOGIC OF CONTRADICTION IN FAVOR OF THE INCLUDED MIDDLE

L A F K O N N E T / P E T T E R R E S U L T S / U S E C A S E S (s o f a r)

- PACKAGINGS BY**
- 1 Byron Ong
 - 2 Eva Aiffant
 - 3 Marie-Louise Hilberer
 - 4 Jessica Zisa
 - 5 Laura Parra
 - 6 Nils Klein
 - 7 Sally Loutfy
 - 8 Nils Selman

- TS / Blender 3D - SS21
- VIMEO.COM/574663813 (Laura's package w/o bumpers)
- LP / MXL#08: NON-HUMAN MOTION DESIGN - SS21
- VIMEO.COM/656649106 (Byron's package)

VR ENICE BEACH: MUSEUM OF MOVING SURREALITY

The creation of a surreal art museum. From melting dreamscapes to floating bowler hats, from impossible gravity to preposterous structured wallpapers.

We investigate surrealism in different media types to create strong museum concepts and design virtual and physical immersive time based media environments and experiences which affect the audiences' consciousness.

We are breaking rules of physics, researching on motion aspects and synthetic materiality and defining moving art pieces to explore its aesthetics in the context of virtual 3D space.

In the first edition of this project series 5 artefacts of this museum have been set up as installations on the KISDparcours from 19.7.-22.7.2018.

POST PRIVATE – DIGITAL PUBLIC

by Eli Prehn and Finn Steffens

In the digital age, the relation of the public and private sphere is questioned over and over again. Contemporary media services have caused a structural dissolution of distinct borders as public information is perceived on the same channels as private information.

The interactive VR installation *post private – digital public* investigates these borders in the webspace through exposure and manipulation of the way of moving within digital spaces. On display to the outside audience, the player is wandering through a three dimensional space of well-known digital applications. With their movements constantly observed and analyzed, the body becomes a performer on a public stage. Simultaneously, the real time depiction of their gaze is projected on screens visible to the audience, engaging a second layer of surveillance.



This project was produced in spring and summer of 2019 in the early days of the MXL. In the context of the semester-long project *VRenice Beach*, we were introduced to VR for the first time as both an artistic platform and a medium for research. While fascinated by the possibilities opened, we were also sceptical of the persuasiveness of the medium's hype at that time and the discussion around it replacing the common way of moving within digital spaces. Turning this narrative around, we developed the idea of using VR as an opportunity for reflecting on the ubiquitousness of digital spaces and our movement in those.

With introductory courses on the development of VR applications, we began to construct a world of digital applications, online curiosities, and overwhelming information, always focused on the player's navigation and experience. After we became somewhat familiar with the possibilities the technology offered to us, we also became a bit bored with its spatial and navigational limitations, wanting to break out of the virtual reality itself.

In *post private – digital public*, the player dives into the three-dimensional space of digital applications, exploring this VR world with a regular computer mouse attached to a device tracking its spatial position. Moving by scrolling and clicking, they are forced to follow the linear timeline of the social media feed while constantly searching for loopholes to break out of it. At the same time, the *irl* installation space is walled off by two projection screens between which a fluffy carpet forms the stage for the player to perform on. While the VR glasses shield the physical world, the player's movements are constantly observed by the audience and their gaze is publicly exposed on the screens.

What started as a fun idea to turn the internet into a three-dimensional space ended up in finding more and more expressions to talk about exposure and surveillance that is connected to our motion within the web. As the medium of VR is a gate to an unlimited digital space on a small physical area it resembles the structure of the web. The possibility of projecting the hidden 3D experience back into the physical realm as a screen

FINN STEFFENS is a designer and writer, currently doing the MA Research Architecture at Goldsmiths College, London. His research interest concerns theoretical and applied works on the intersections of critical media studies, urbanism, and geopolitics. www.finn-steffens.de

ELISABETH PREHN is a multimedia artist and designer, recently graduated from Sandberg Instituut Amsterdam. She focuses on the commodification of the self and objects alike - the performative aspects of identities, objects and materials. Through alteration, modification and restyling, she wants to challenge preconceived notions of how one has to be in order to be seen as valuable, a question that she poses to both objects and people. www.elisabethprehn.com