

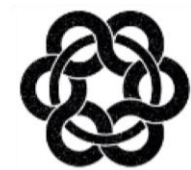
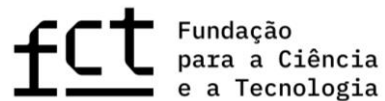


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Media and Culture (ID+)

ARTEFACTA CONFERENCE
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MAPPING AGENCY ON THE DANCE FLOOR

Or, how agency helped a Designer to see
beyond the *physically evident*.

Introduction



DOCTORAL THESIS 2021, UNIVERSITY OF PORTO, PORTUGAL.

REASEMBLING THE DANCE FLOOR

*Exploring Interactions at After-Parties
in Spaces of Consumption of Electronic Music
in the City of Oporto in the years 2016-2018*

LOTTUS AFTER-HOURS



[Dance floor at Lottus After-Hours, 2017]

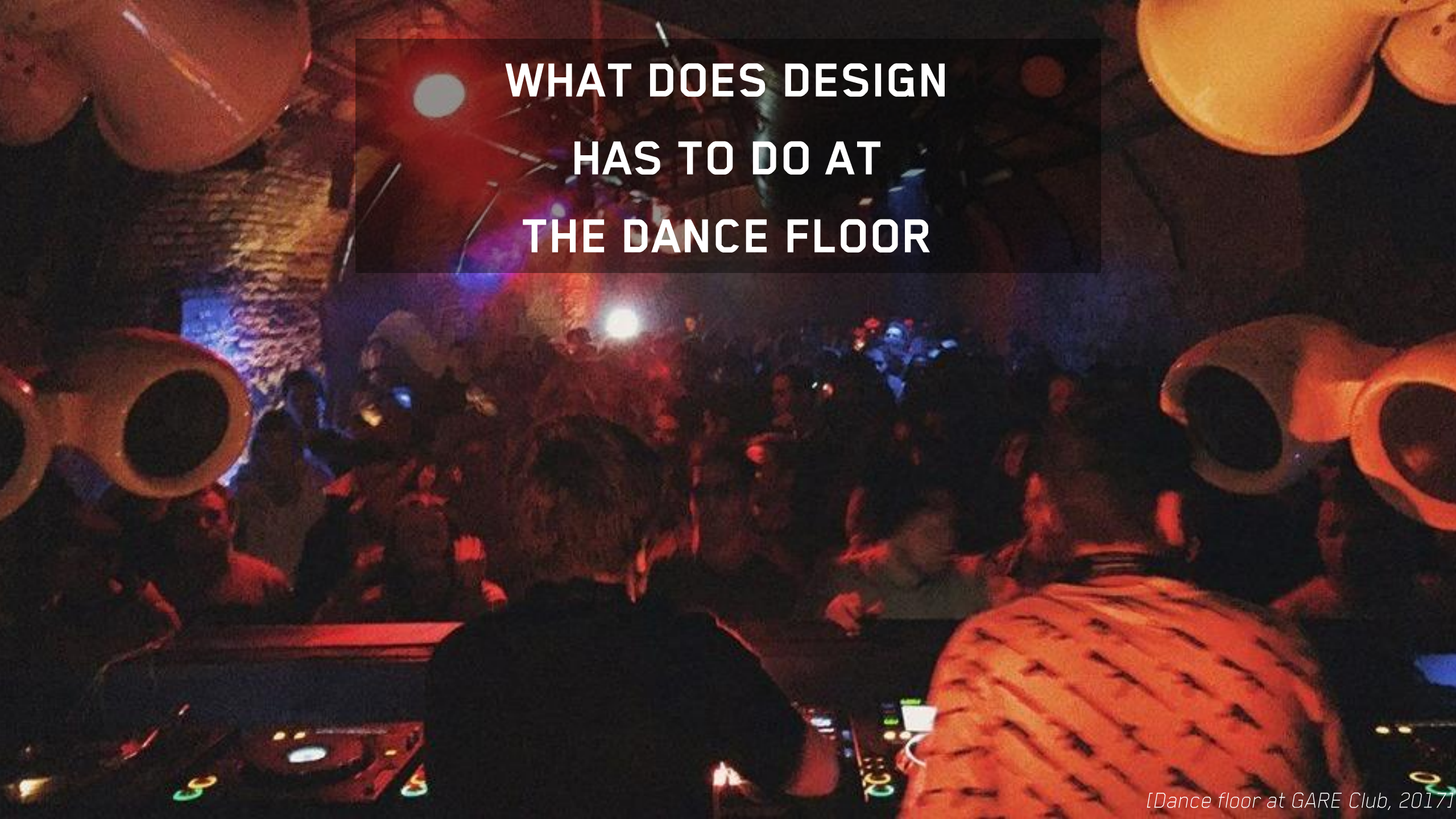


[Dance floor at Lottus After-Hours, 2017]



THE PROBLEM

[Dance floor at Lottus After-Hours, 2018]



**WHAT DOES DESIGN
HAS TO DO AT
THE DANCE FLOOR**

[Dance floor at GARE Club, 2017]

THE DANCE FLOOR EXPERIENCE

SOCIOLOGICAL

DESIGN

TECHNOLOGICAL



**ONGOING DEBATE ABOUT THE
ARTISTRY, MUSICIANSHIP AND
AUTHENTICITY OF THE DJ
PERFORMANCE**

[Dance floor at Lottus After-Hours, 2017]

A close-up photograph of a DJ's hands operating a Traktor Alien8 mixer. The mixer is black with numerous knobs, buttons, and illuminated faders. The brand name "TRAKTOR" and "ALIEN8" are visible on the device. The scene is dimly lit, with the primary light source being the colorful LEDs (green, blue, red, yellow) on the mixer. A white laptop keyboard is partially visible in the bottom left corner. The overall atmosphere is that of a nightclub or dance floor.

HUMAN

OR

MACHINE

[Dance floor at Lottus After-Hours, 2018]

What is the meaning of attributing causality to DJs or audience, humans or machines, sound or movement, when they are all different manifestations of one common machinic reality of mutual implication?
(Ferreira, 2008, p. 19)



[Dance floor at Lottus After-Hours, 2016]



Does it still make sense to attribute agency to the DJ selecting the sounds or to the audience moving on the dance floor when they are both only mediators, alongside sound-reproducing machines, of the sound-movement relation?

(Ferreira, 2008, p. 19)



SOCIAL OR MATERIAL OR TECHNOLOGICAL

[Dance floor at Lottus After-Hours, 2018]

A close-up photograph of a DJ's hands operating a Pioneer DJ mixer. The scene is illuminated with vibrant blue and red stage lights. The DJ's right hand is positioned on the right side of the mixer, near the crossfader and various knobs. The left hand is partially visible at the top, near the turntable. The Pioneer logo is clearly visible in the bottom left corner. The overall atmosphere is that of a nightclub or dance floor.

SOCIAL + MATERIAL + TECHNOLOGICAL

Pioneer

BACKGROUND

I am a Designer.



BACKGROUND

I am a Designer.
I love clubbing.

[Backstage at Lottus After-Hours, 2018]

A nighttime photograph of a dense urban street. The buildings are multi-storied and feature balconies. The left side of the image shows a building under renovation, with scaffolding and a protective netting covering the facade. The sky is dark, and a comet is visible in the upper right quadrant. The text 'ETHNOGRAPHIC ENDEAVOUR' is overlaid in white, bold, sans-serif font on the right side of the image.

ETHNOGRAPHIC ENDEAVOUR

[Rua da Madeira by the GARE Club, Oporto, 2017]

DOORMAN

[Door entrance at the GARE Club, Oporto, 2016]

PARTICIPANT

A large, diverse crowd of people is gathered outdoors for an event. Many individuals are wearing white t-shirts, blue caps, and sunglasses, suggesting a nautical or summer theme. The background shows a town with buildings and a clear blue sky. The word "PARTICIPANT" is prominently displayed in large, bold, black capital letters across the upper portion of the image.

[Event organised by the Lottus After

PARTICIPANT



PARTICIPANT



A DJ with a beard and headphones is performing at a night event. The DJ is wearing a black t-shirt and has a microphone in front of him. He is surrounded by a crowd of people, some of whom are holding red poinsettias. The scene is lit with warm, orange and red lights, creating a festive atmosphere. The DJ's headphones have the 'Pioneer' logo on them. The overall mood is energetic and social.

LISTENER

[Dance floor at Lottus After-Hours, NYE 20

NOVICE



[Dance floor at Lottus After-Hours, 2018]

DJ



[Dance floor at Lottus After-Hours, 2018]



INTERVIEWS

DJ1

DJ2

DJ3

DJ4

DJ5

DJ6

DJ7

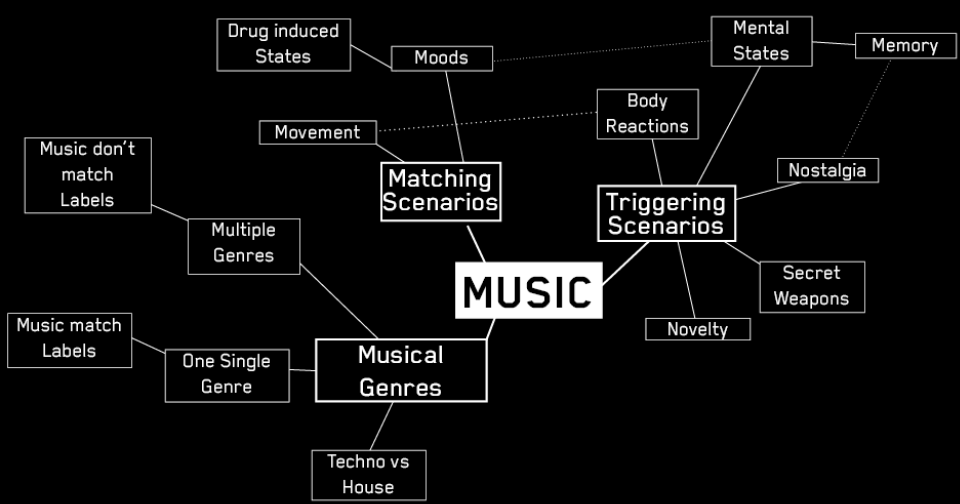
DJ8

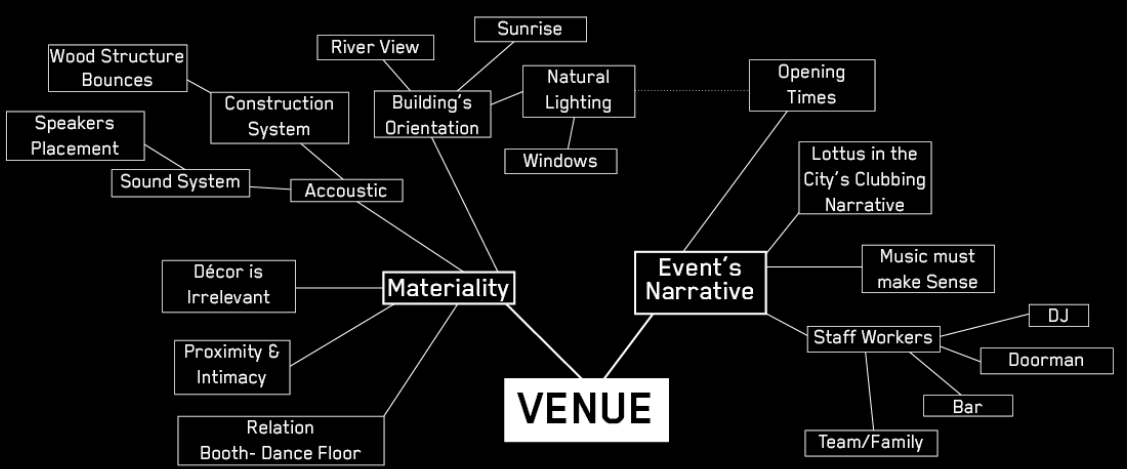
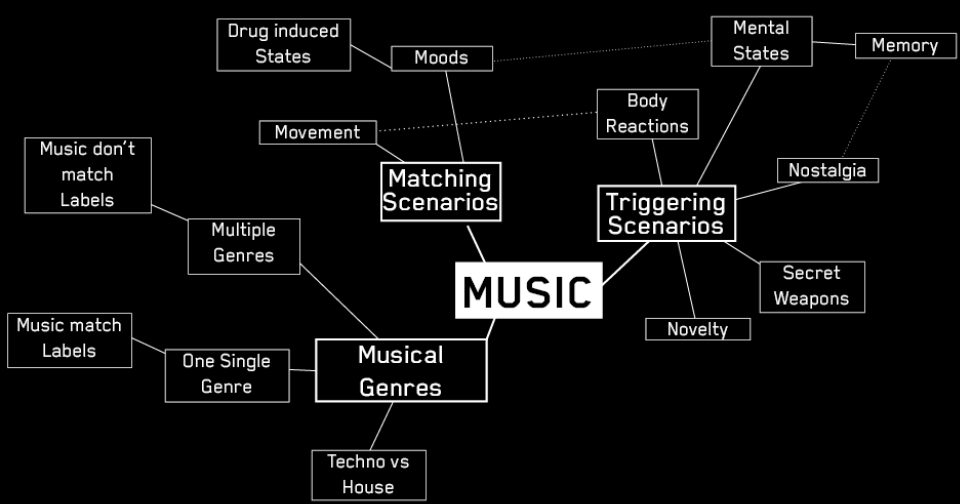
DJ9

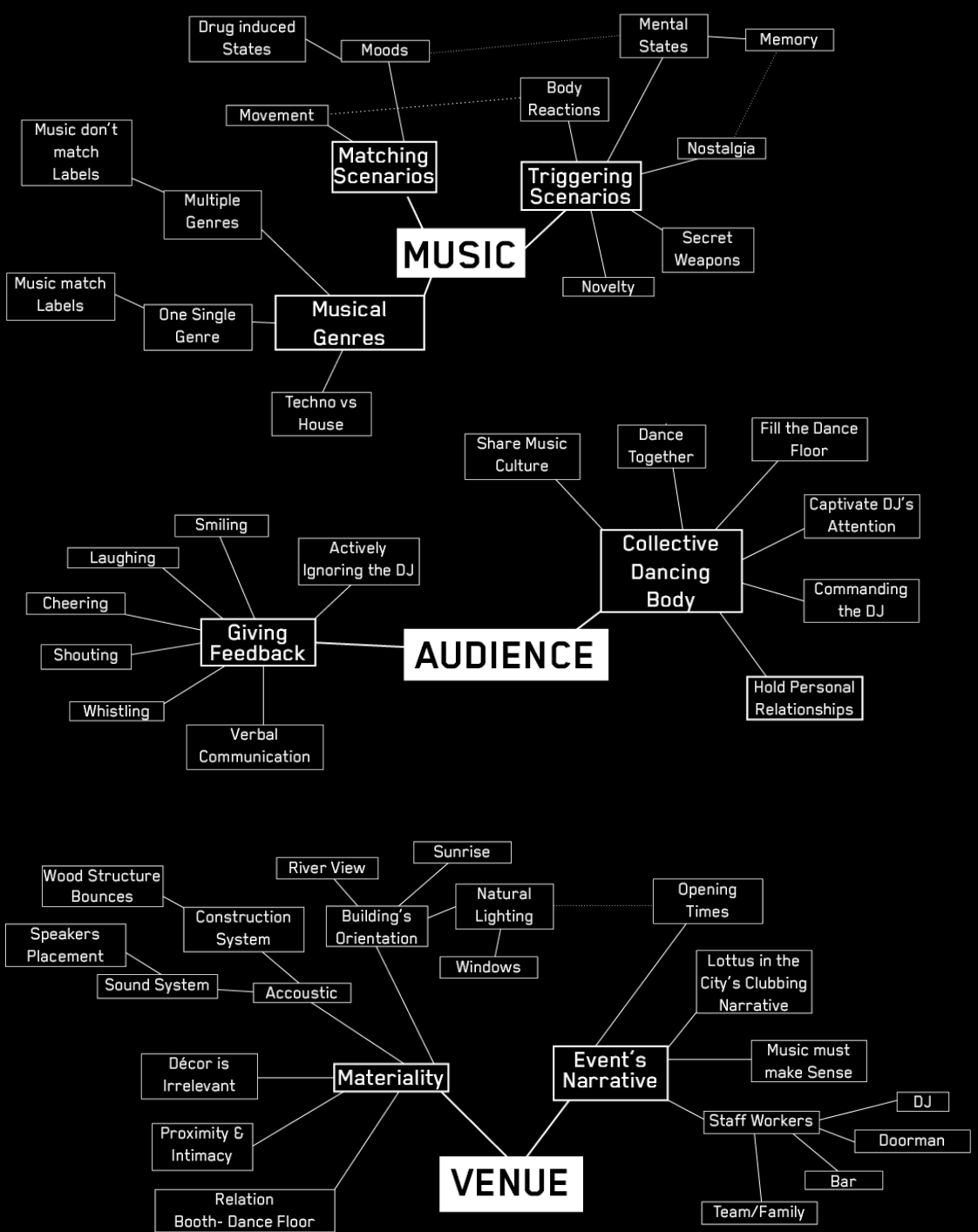
DJ10

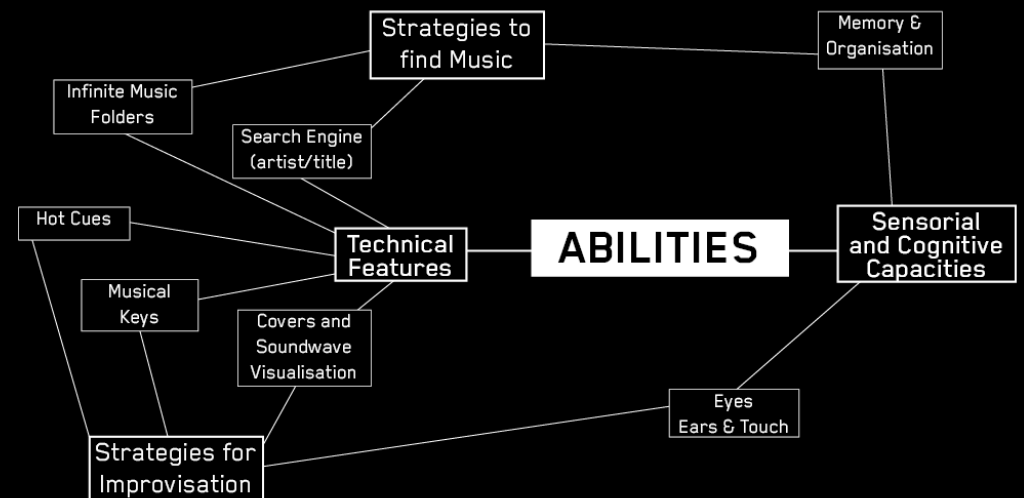
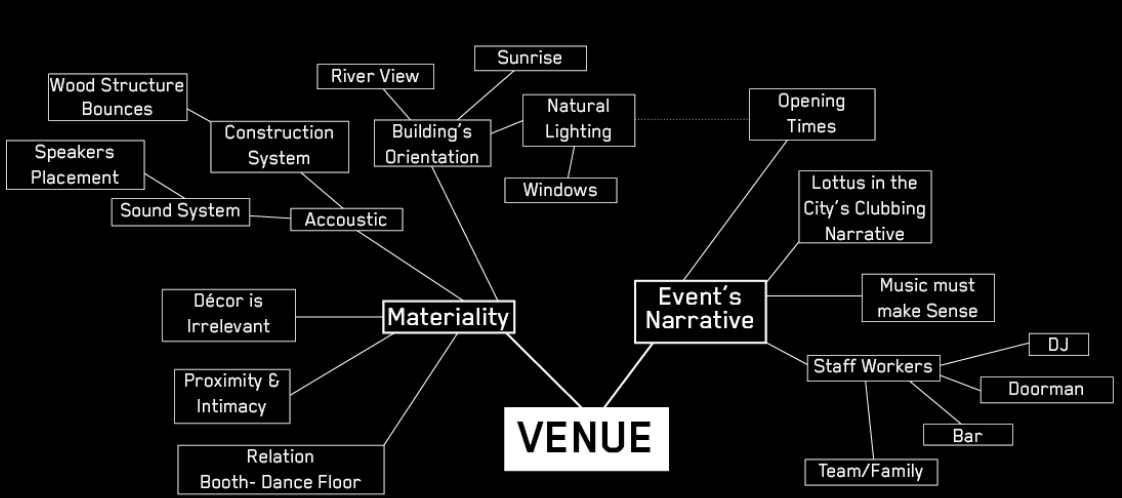
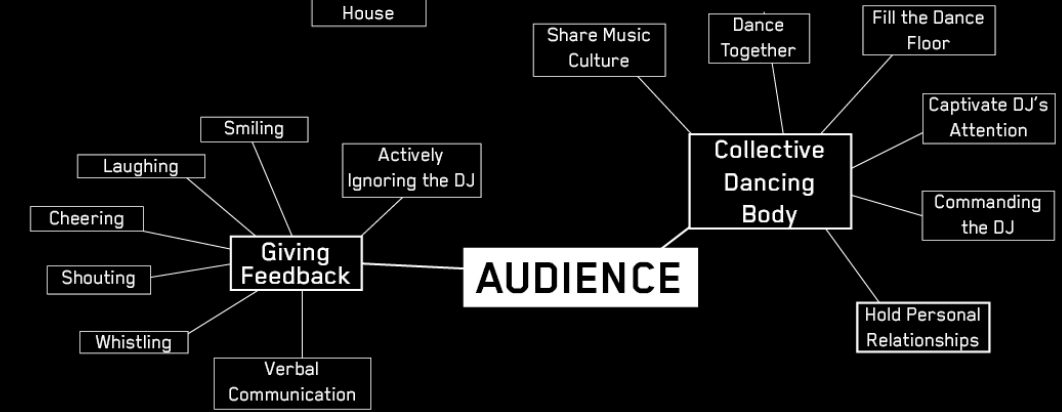
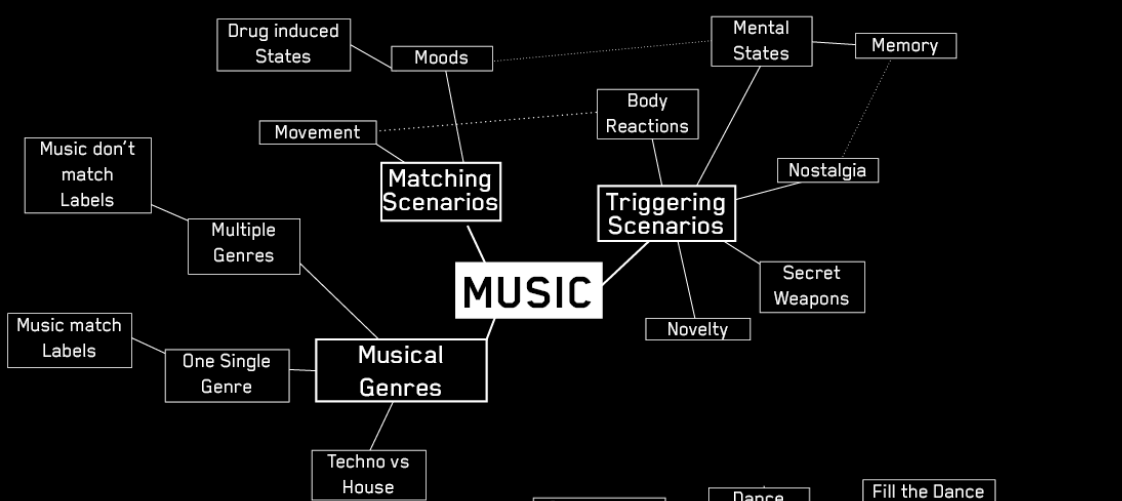
DISENTANGLING

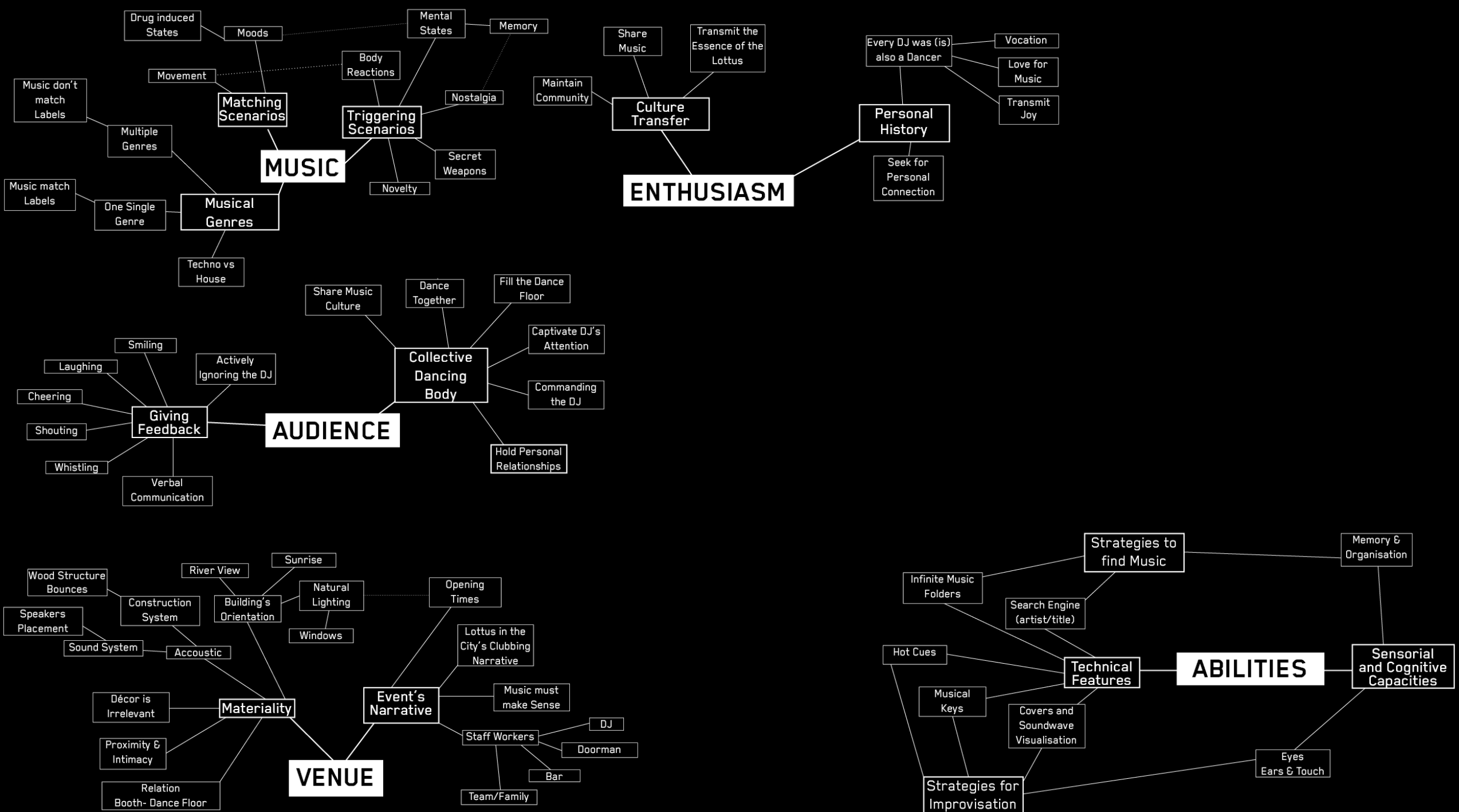
7 THEMES











MUSIC

ENTHUSIASM

AUDIENCE

VENUE

ABILITIES

MUSIC

- Matching Scenarios
 - Moods
 - Drug induced States
 - Movement
- Musical Genres
 - One Single Genre
 - Music match Labels
 - Multiple Genres
 - Music don't match Labels
 - Techno vs House
- Triggering Scenarios
 - Body Reactions
 - Mental States
 - Memory
 - Nostalgia
 - Novelty
 - Secret Weapons

ENTHUSIASM

- Culture Transfer
 - Share Music
 - Transmit the Essence of the Lottus
- Personal History
 - Every DJ was (is) also a Dancer
 - Vocation
 - Love for Music
 - Transmit Joy
 - Seek for Personal Connection

AUDIENCE

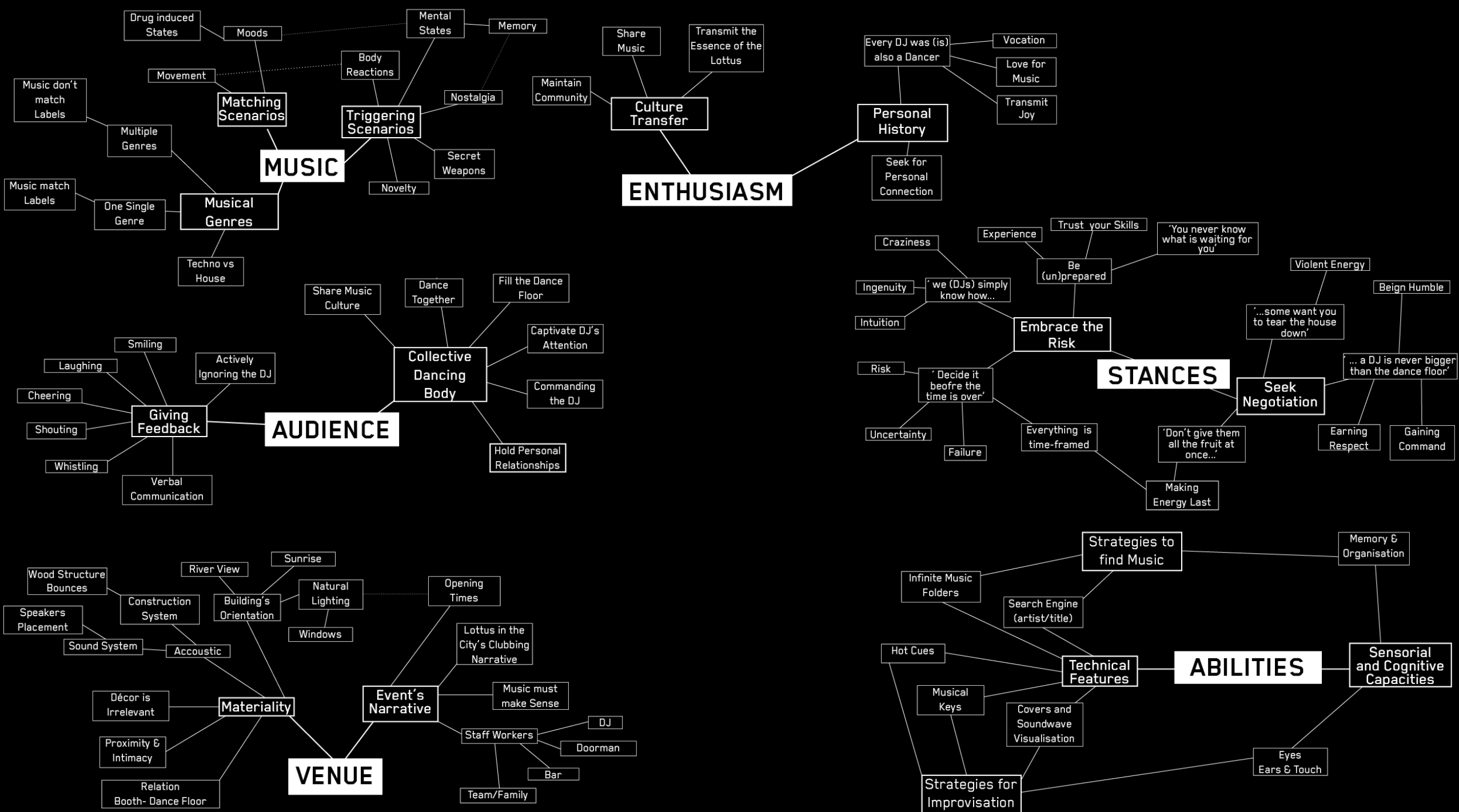
- Giving Feedback
 - Verbal Communication
 - Whistling
 - Shouting
 - Cheering
 - Laughing
 - Smiling
 - Actively Ignoring the DJ
- Collective Dancing Body
 - Share Music Culture
 - Dance Together
 - Fill the Dance Floor
 - Captivate DJ's Attention
 - Commanding the DJ
 - Hold Personal Relationships

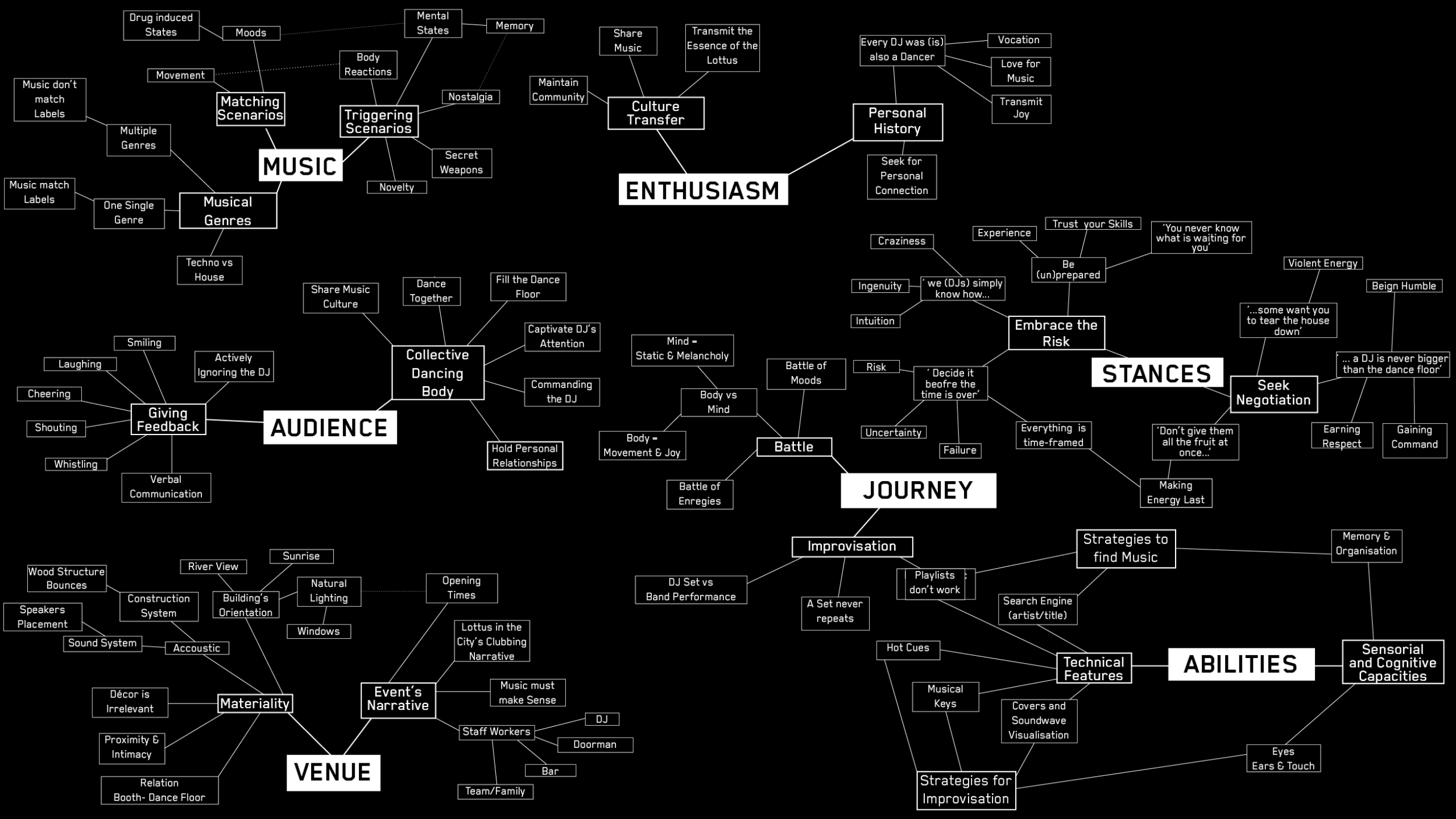
VENUE

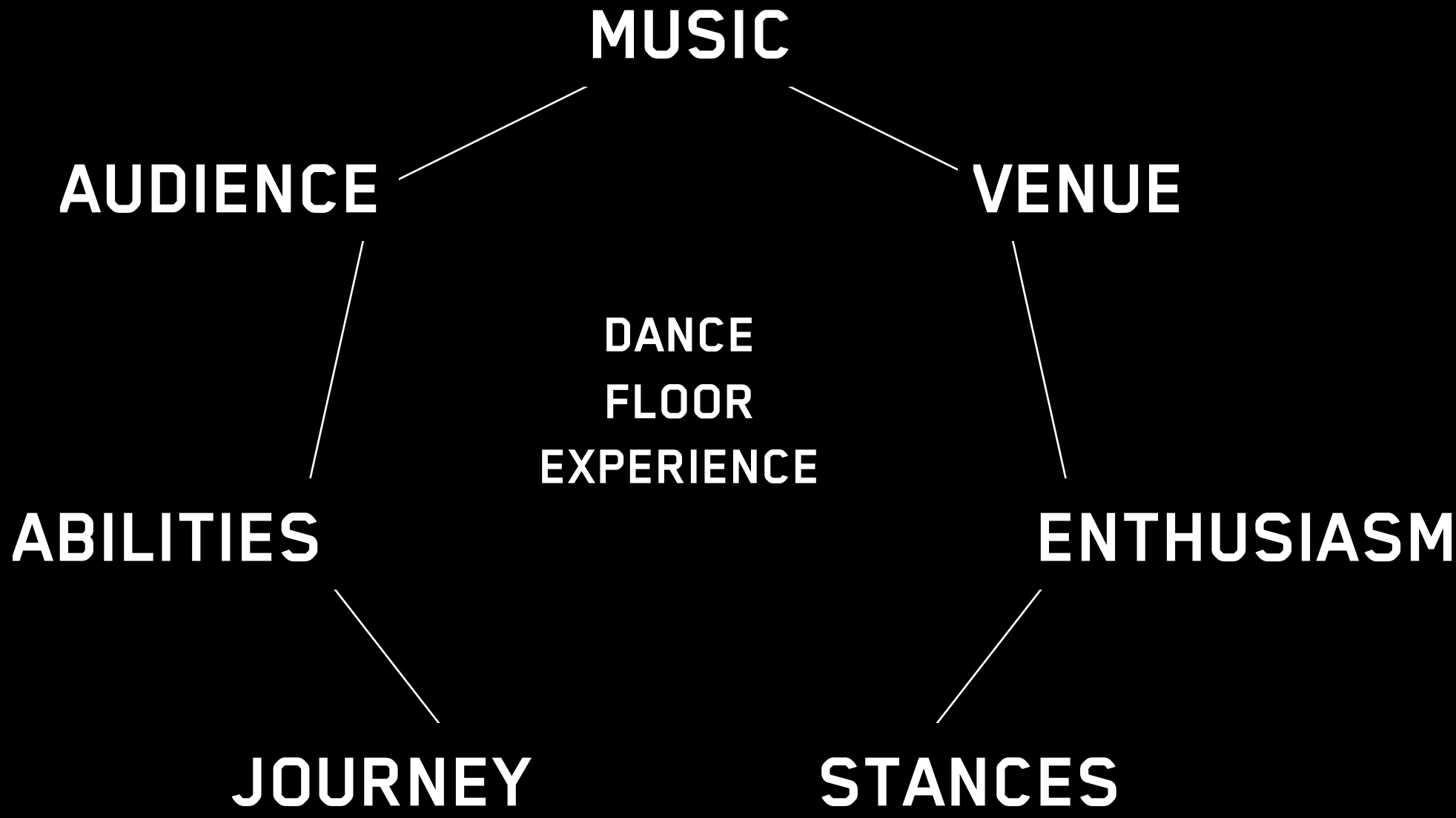
- Materiality
 - Décor is Irrelevant
 - Proximity & Intimacy
 - Relation Booth- Dance Floor
 - Construction System
 - Wood Structure Bounces
 - Speakers Placement
 - Sound System
 - Accoustic
 - Building's Orientation
 - River View
 - Sunrise
 - Natural Lighting
 - Windows
- Event's Narrative
 - Opening Times
 - Lottus in the City's Clubbing Narrative
 - Music must make Sense
 - Staff Workers
 - DJ
 - Doorman
 - Bar
 - Team/Family
 - Windows
 - Natural Lighting
 - Sunrise
 - River View

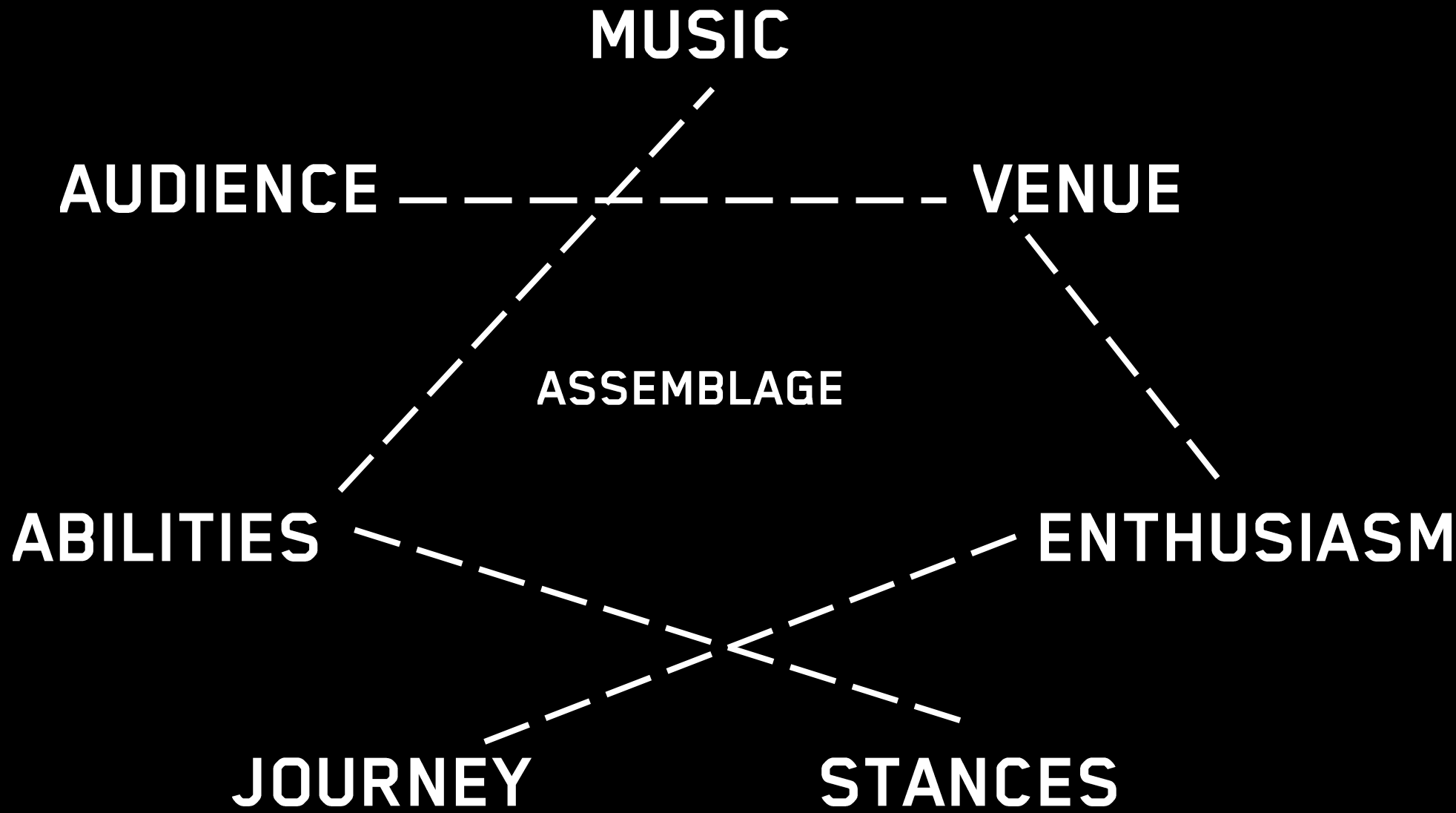
ABILITIES

- Sensorial and Cognitive Capacities
 - Eyes Ears & Touch
 - Memory & Organisation
- Strategies to find Music
 - Infinite Music Folders
 - Search Engine (artist/title)
- Technical Features
 - Hot Cues
 - Musical Keys
 - Covers and Soundwave Visualisation
- Strategies for Improvisation

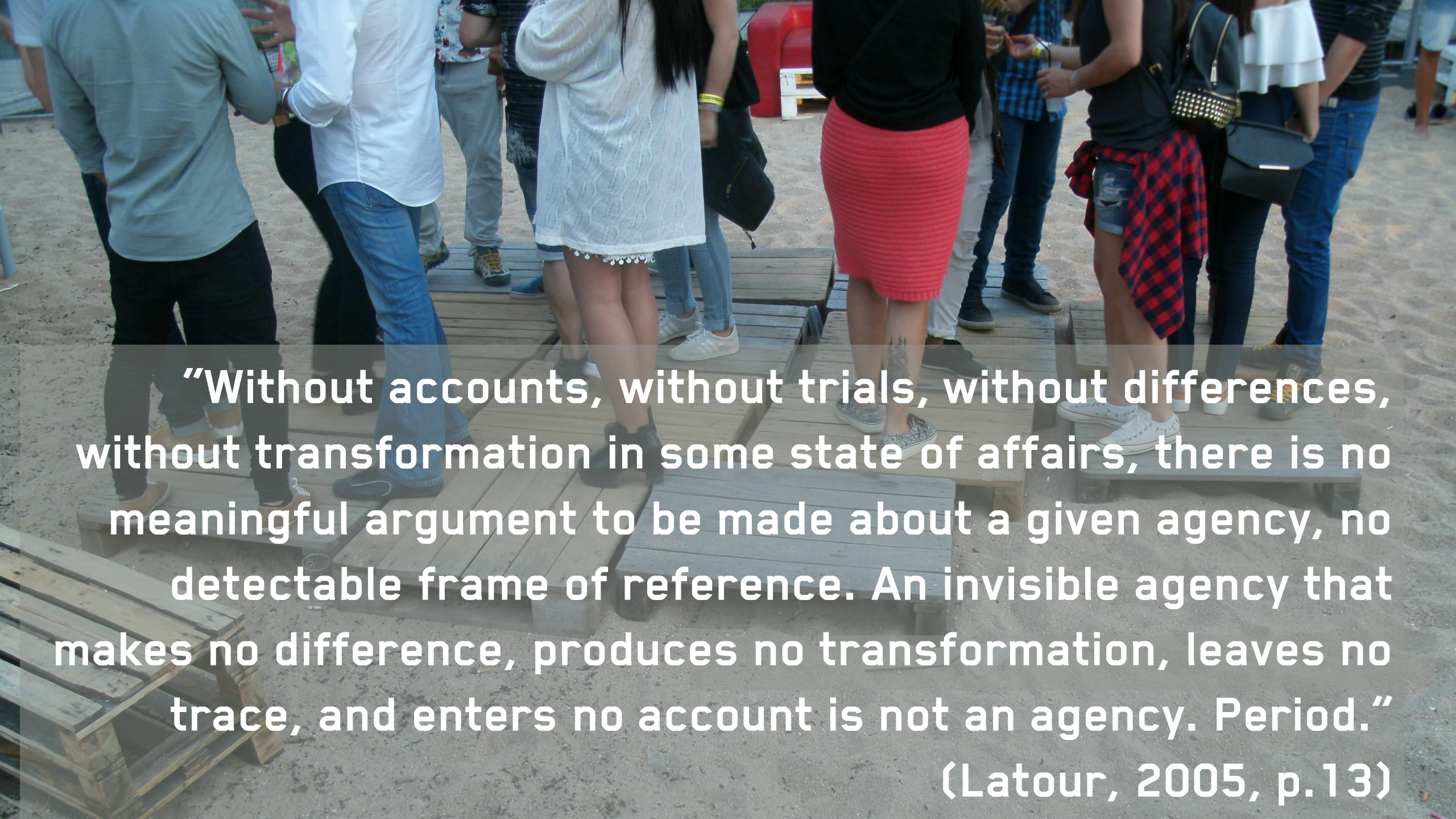






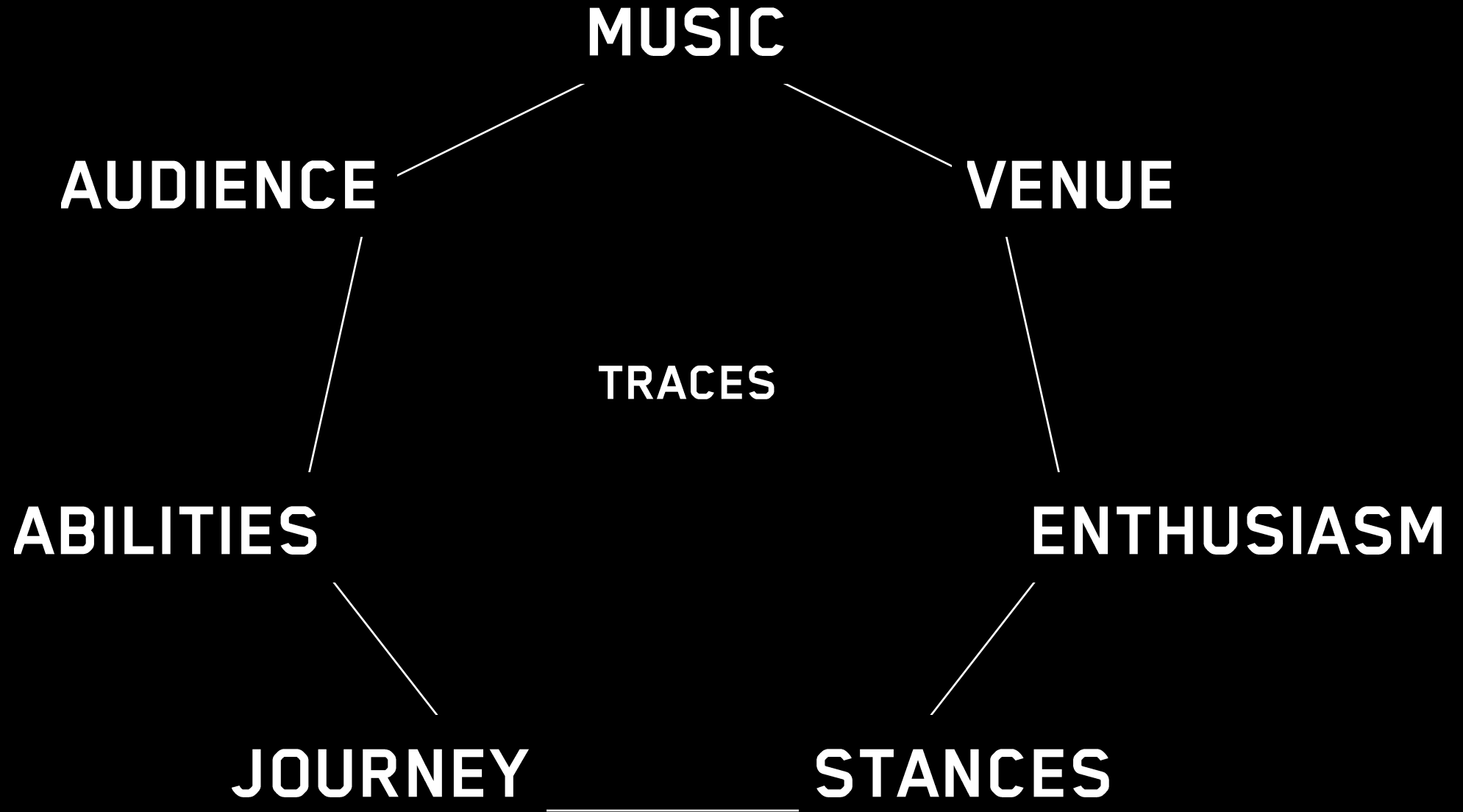




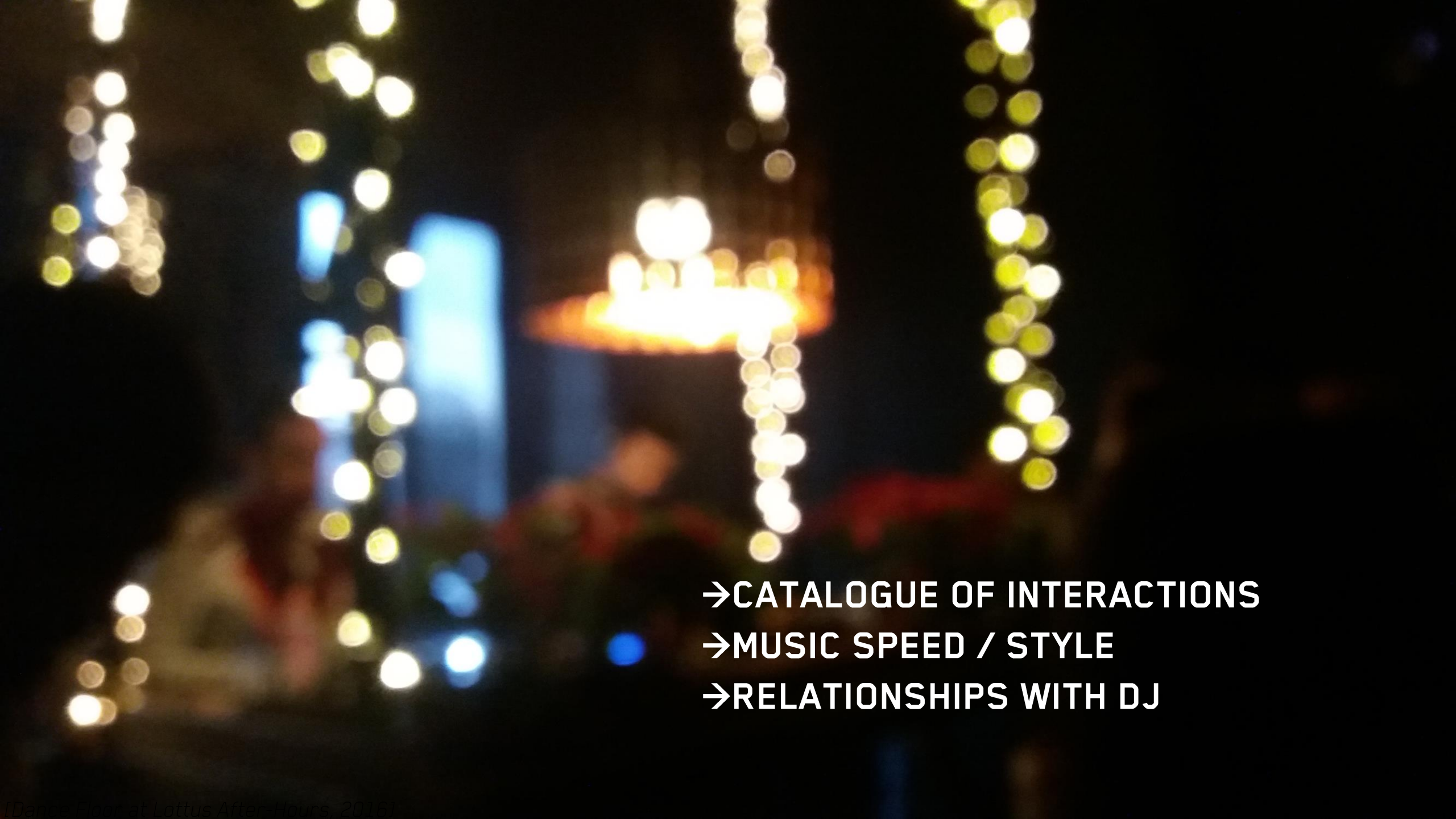
A group of people is standing on a wooden platform outdoors. The platform is made of several wooden pallets stacked together. The people are dressed in casual to semi-formal attire, including jeans, blouses, and skirts. The background shows a sandy ground and some other people, suggesting an outdoor event or gathering.


“Without accounts, without trials, without differences, without transformation in some state of affairs, there is no meaningful argument to be made about a given agency, no detectable frame of reference. An invisible agency that makes no difference, produces no transformation, leaves no trace, and enters no account is not an agency. Period.”

(Latour, 2005, p.13)



**Here *agency* is understood
as the capacity that any
element present on the
dance floor has to influence
any other aspects or
element.**

- 
- CATALOGUE OF INTERACTIONS
 - MUSIC SPEED / STYLE
 - RELATIONSHIPS WITH DJ

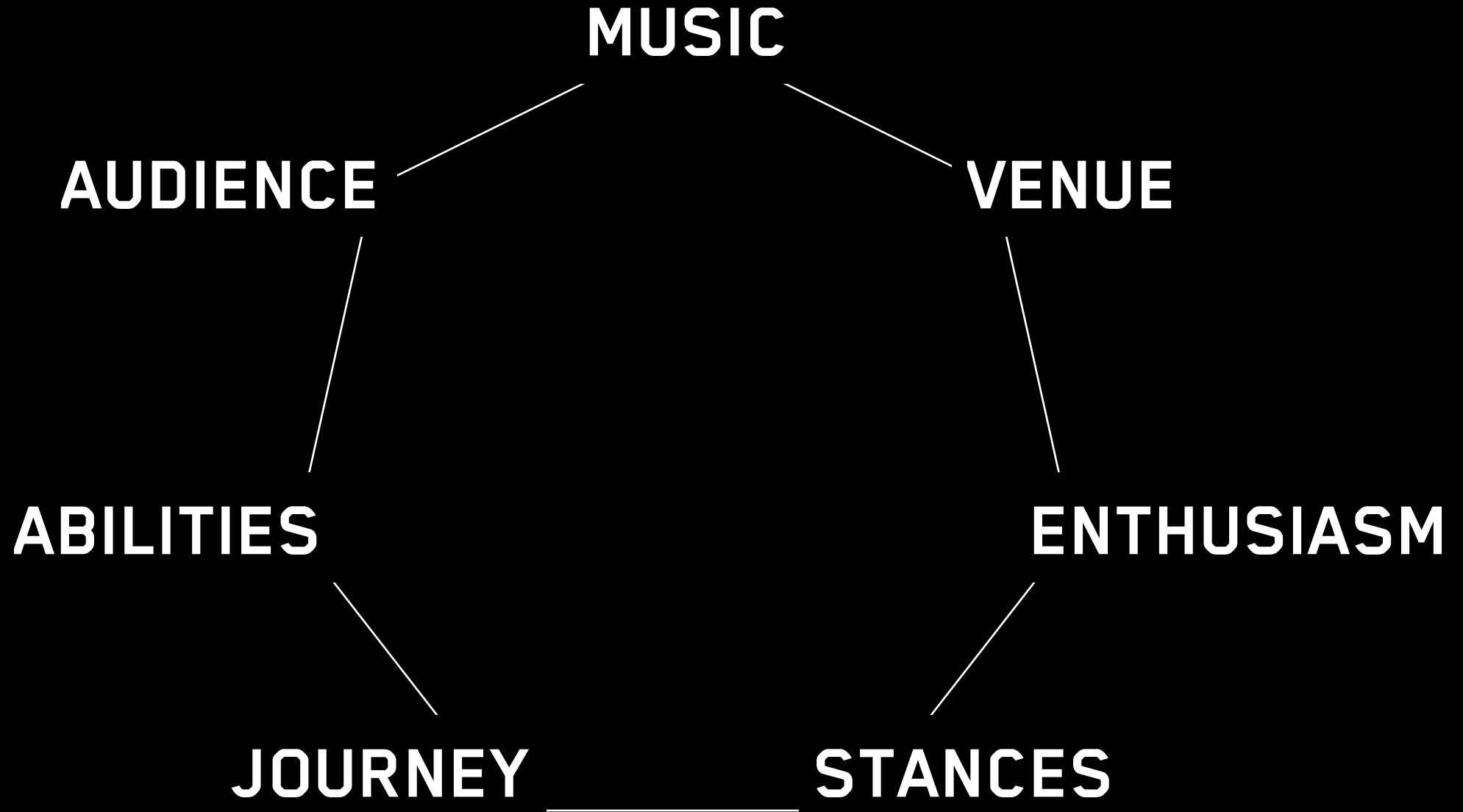
- 
- A photograph of a DJ performing at a nightclub. The DJ is seen from the back, wearing a white t-shirt, positioned behind a DJ booth with various controls and a turntable. The background is filled with a crowd of people dancing, illuminated by warm, golden lights. A large, cylindrical, perforated light fixture hangs from the ceiling, casting a glow. The scene is decorated with red poinsettias and strings of warm white lights. Overlaid on the center of the image is a list of sensory elements, each preceded by a right-pointing arrow.
- HAPTIC
 - REVERBERATION
 - PHYSICAL ORIENTATION
 - TEMPERATURE
 - WEATHER
 - DATE
 - SUBJECTIVE ENERGY OF THE MUSIC

ASSEMBLAGES



1st

ASSEMBLAGE



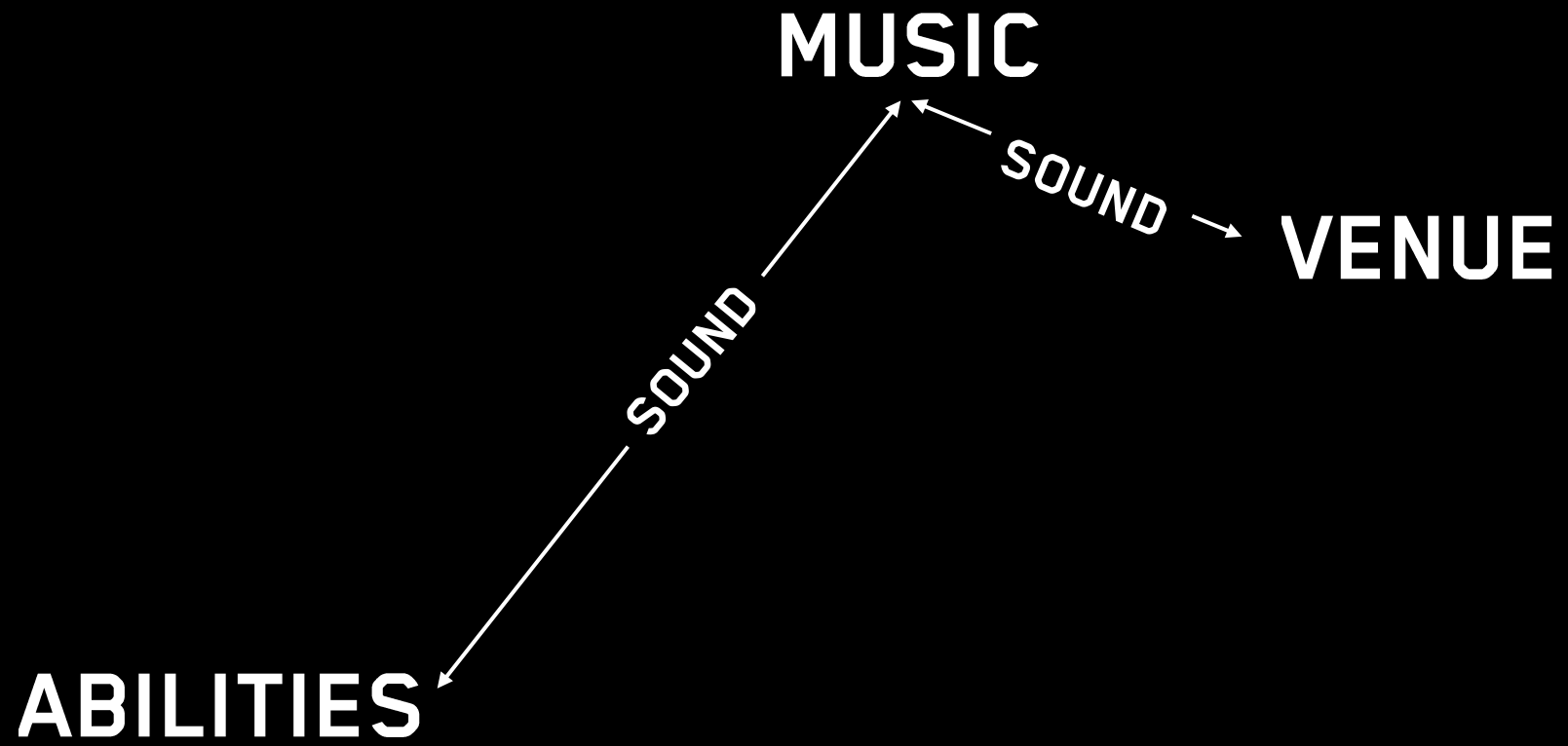
ABILITIES

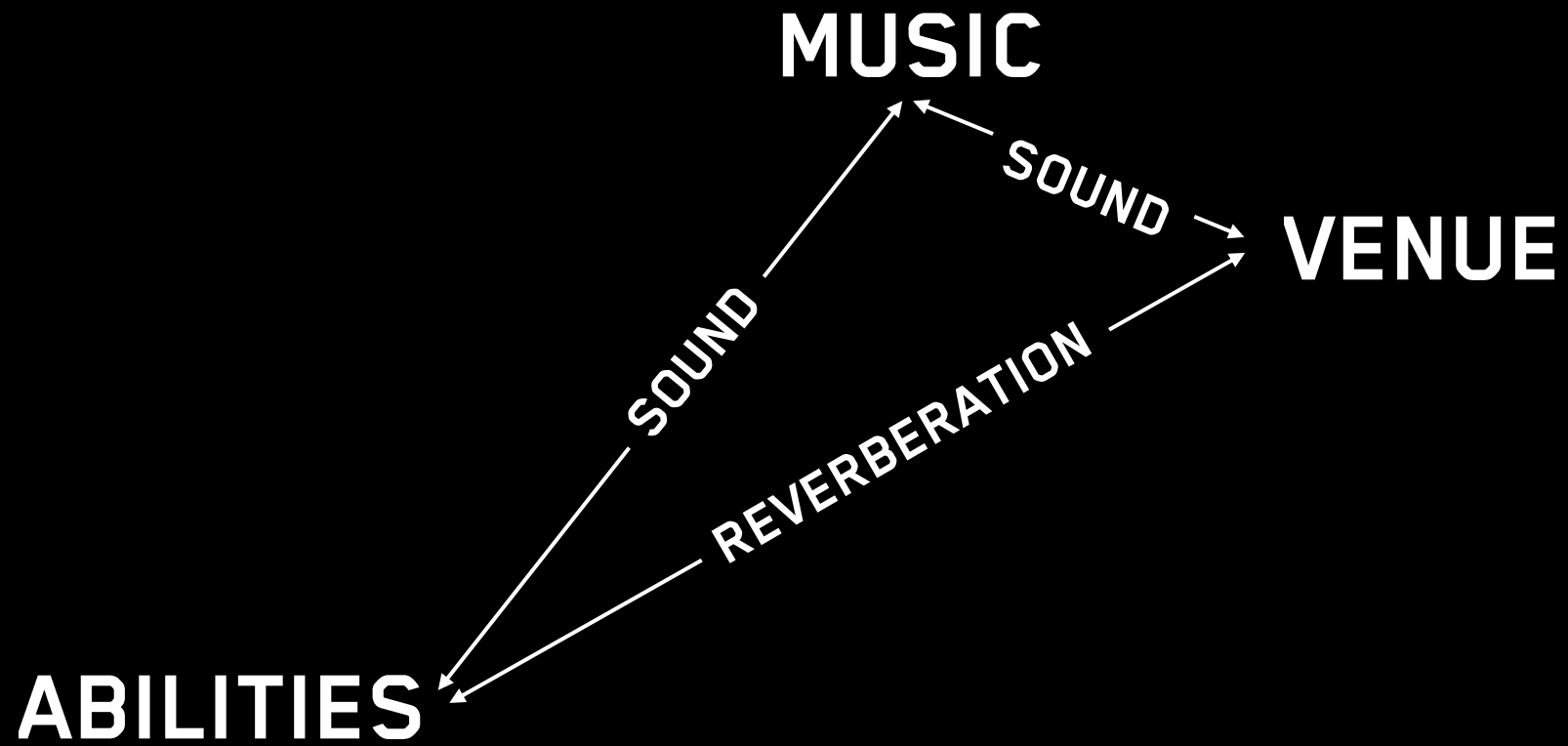
MUSIC

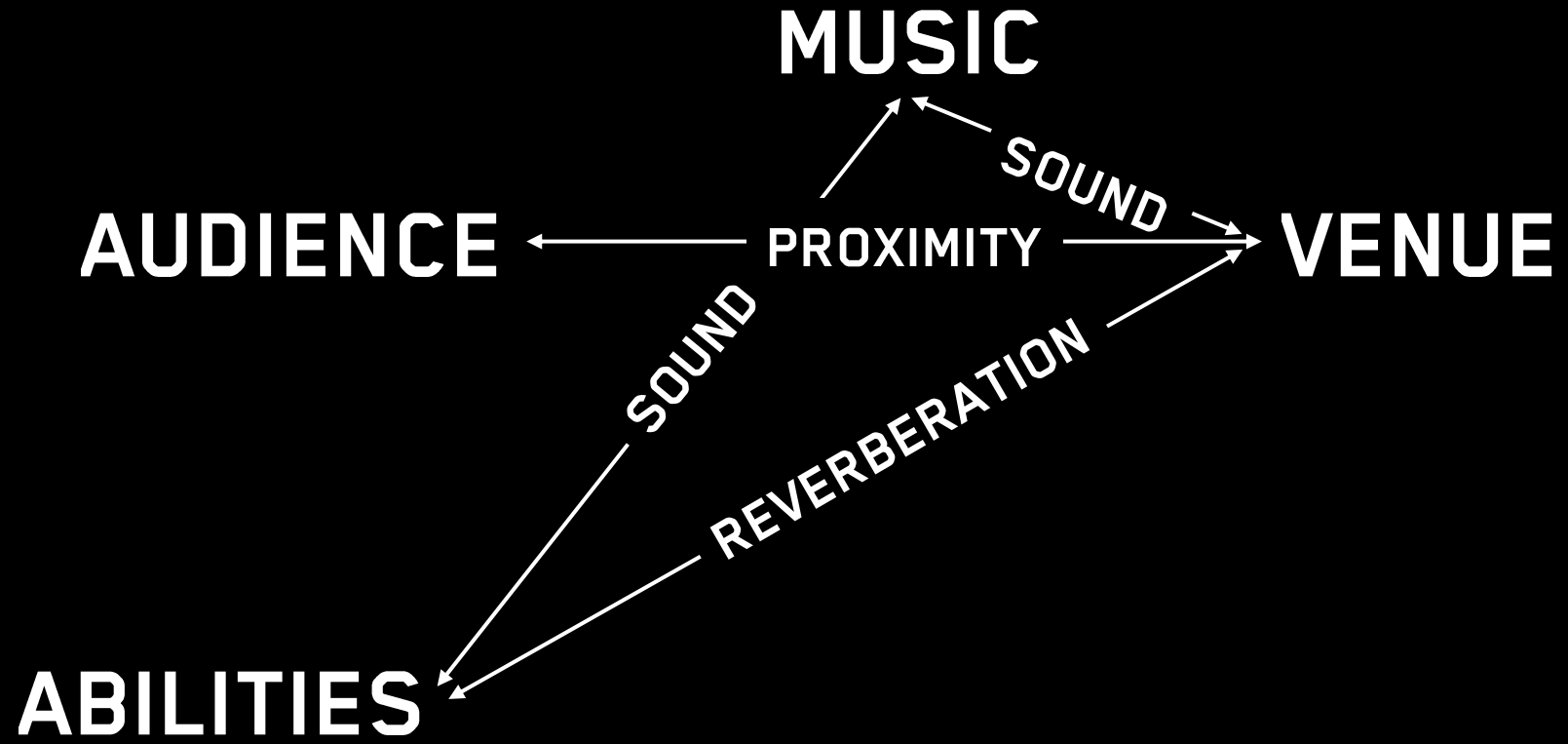
SOUND

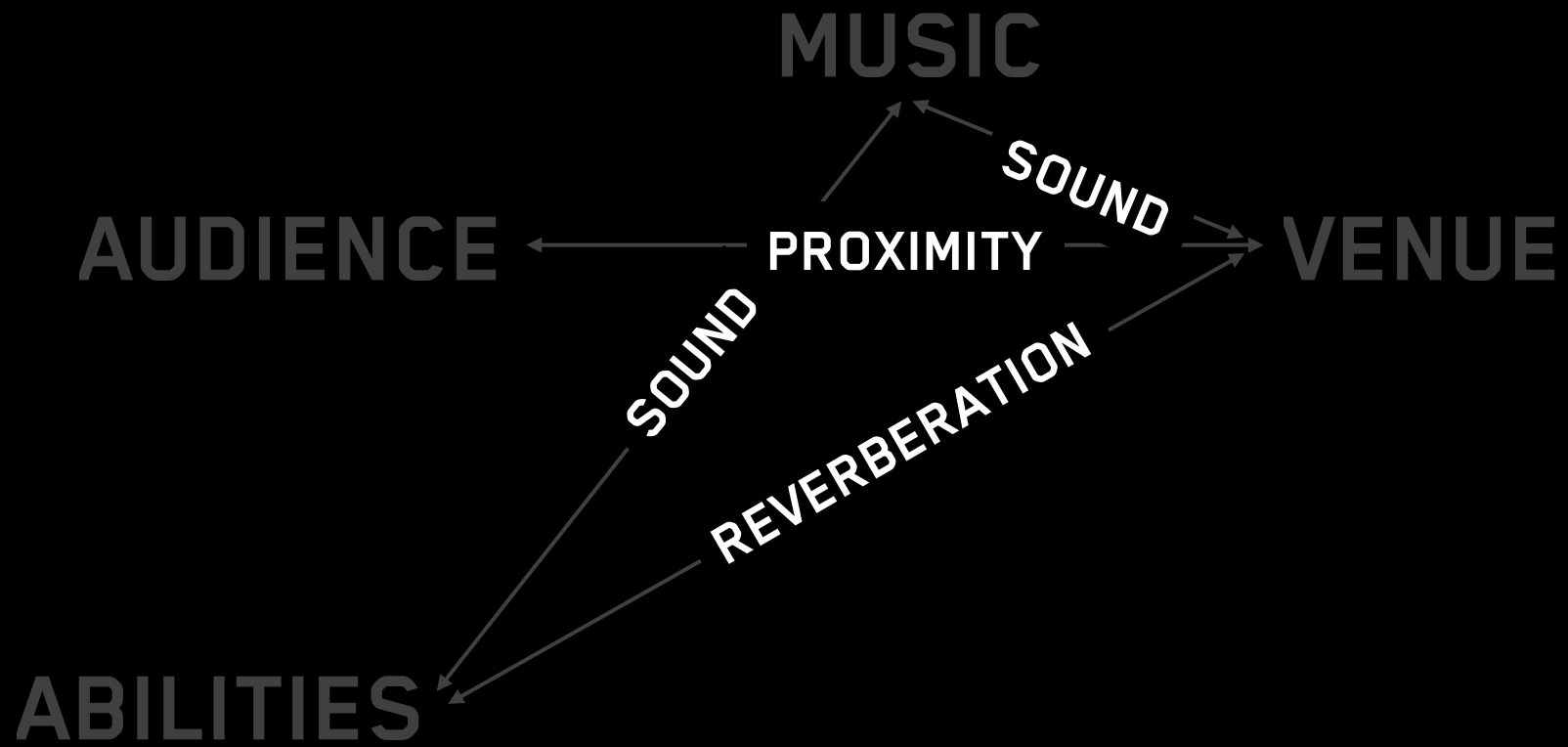
```
graph TD; A[ABILITIES] -- SOUND --> B[MUSIC]; B -- SOUND --> A;
```

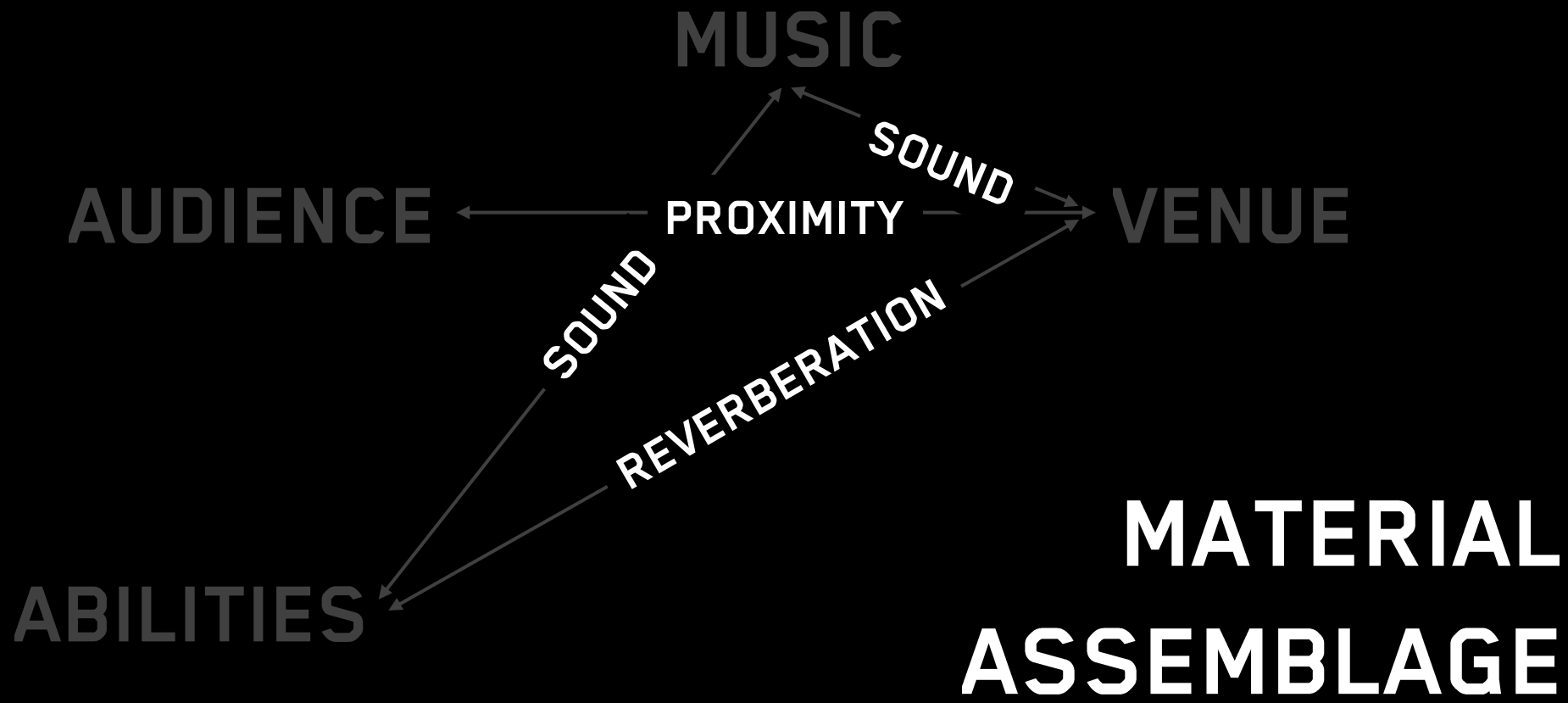
The diagram consists of three white text elements on a black background. 'ABILITIES' is located at the bottom left, 'MUSIC' is at the top right, and 'SOUND' is positioned in the center between them. Two white arrows originate from the 'SOUND' text: one points down and to the left towards 'ABILITIES', and the other points up and to the right towards 'MUSIC', indicating a reciprocal relationship between the two concepts.







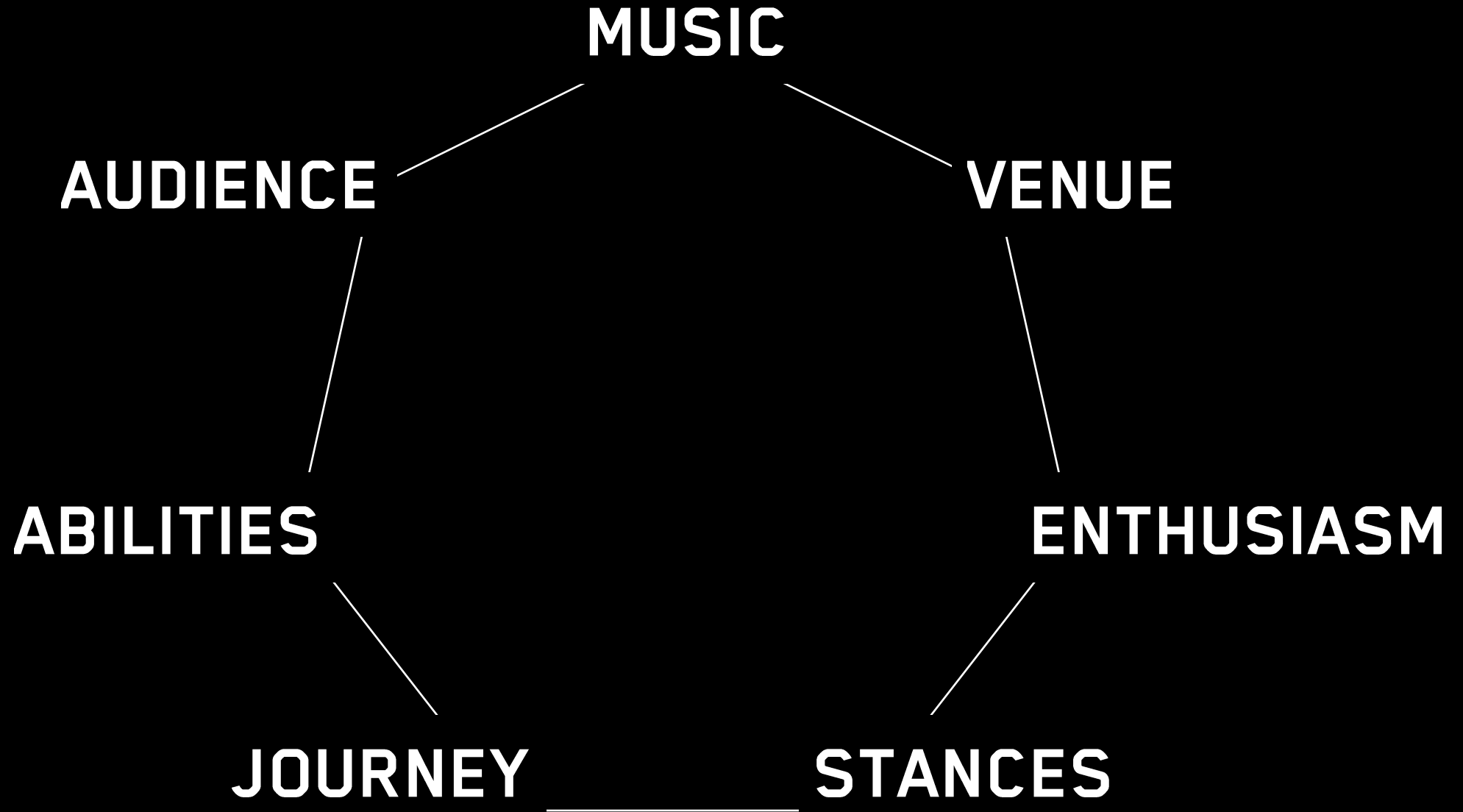






2nd ASSEMBLAGE

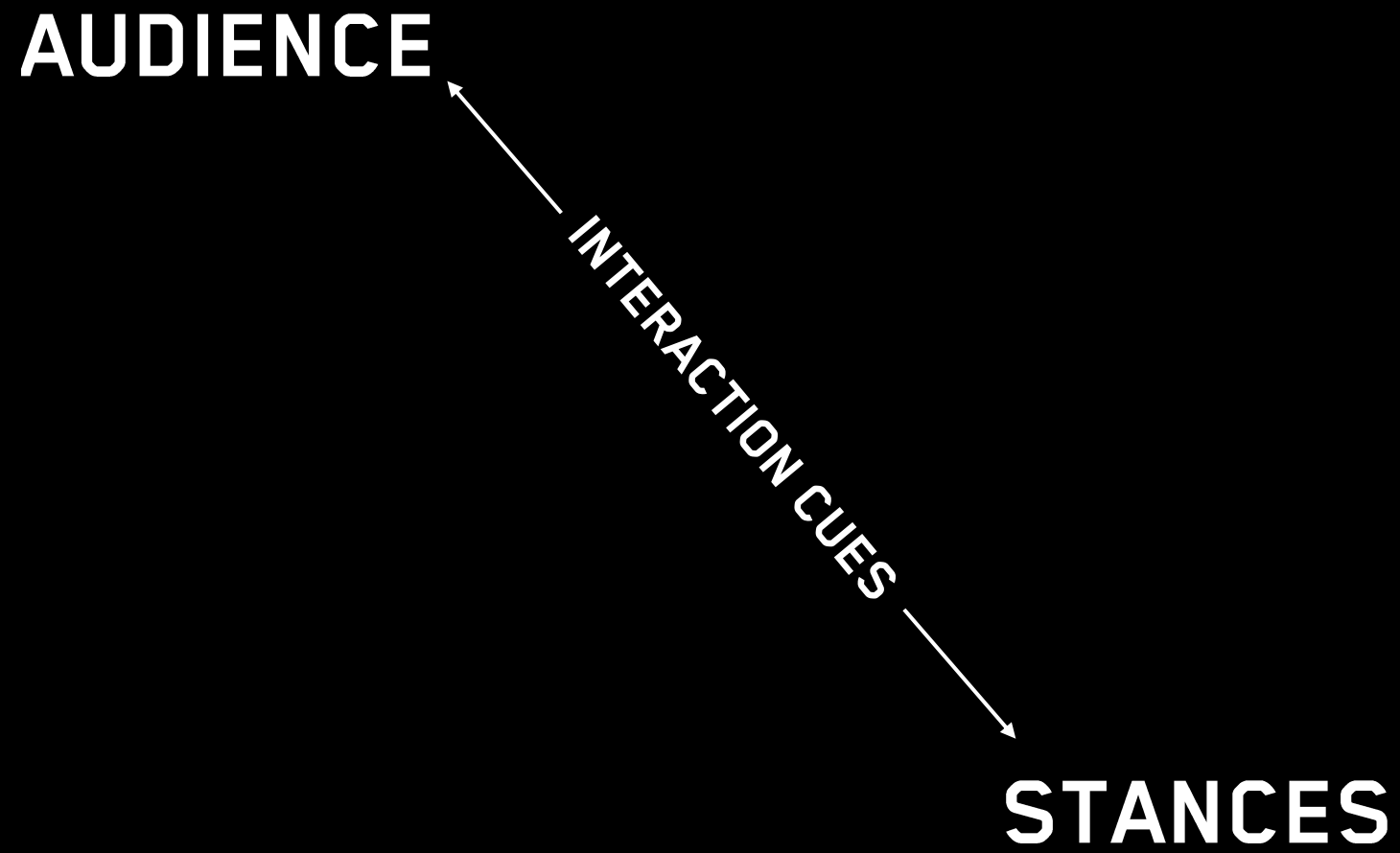
[Dance Floor at Lottus After-Hours, 2018]



AUDIENCE

INTERACTION CUES

STANCES



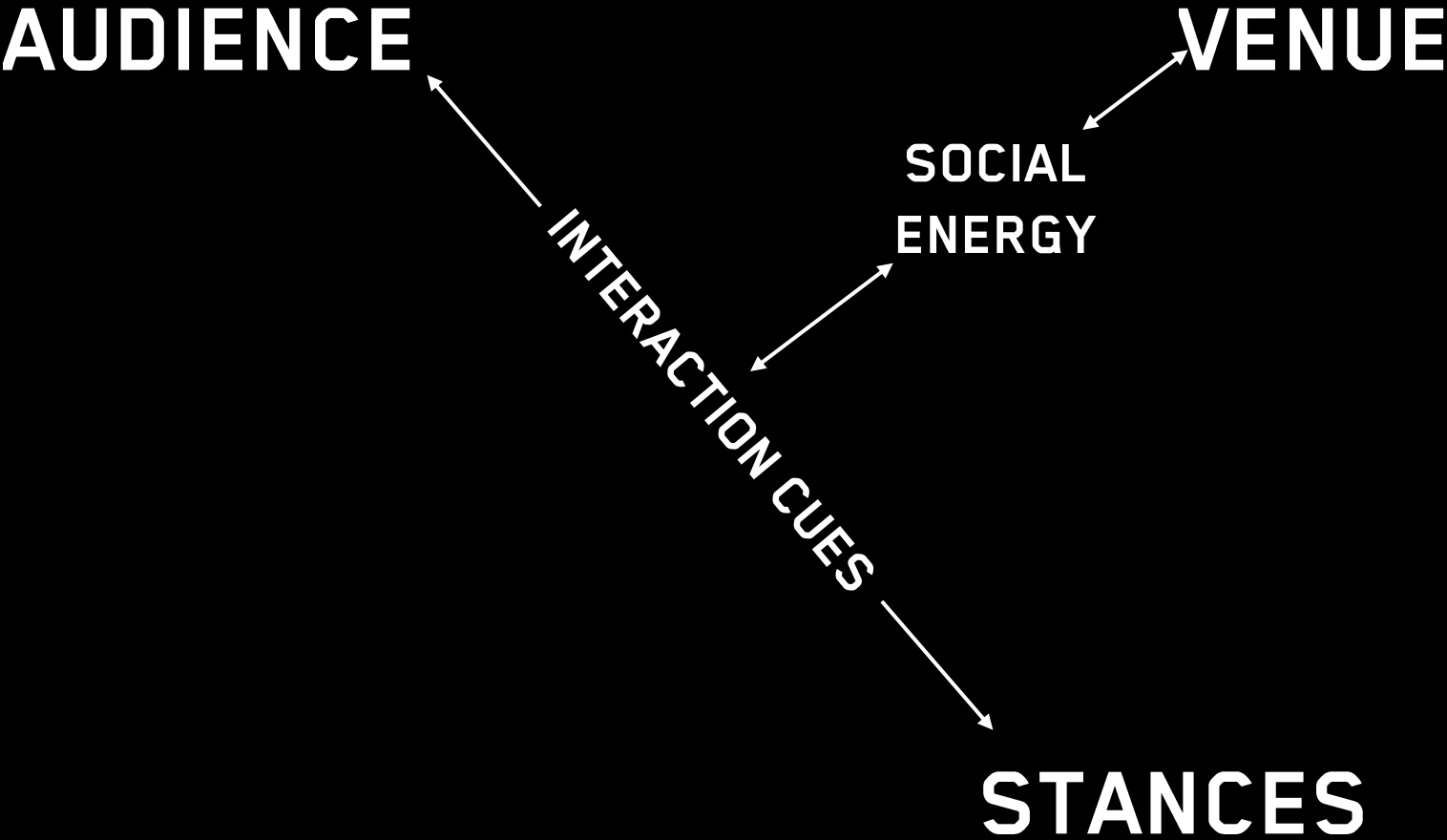
AUDIENCE

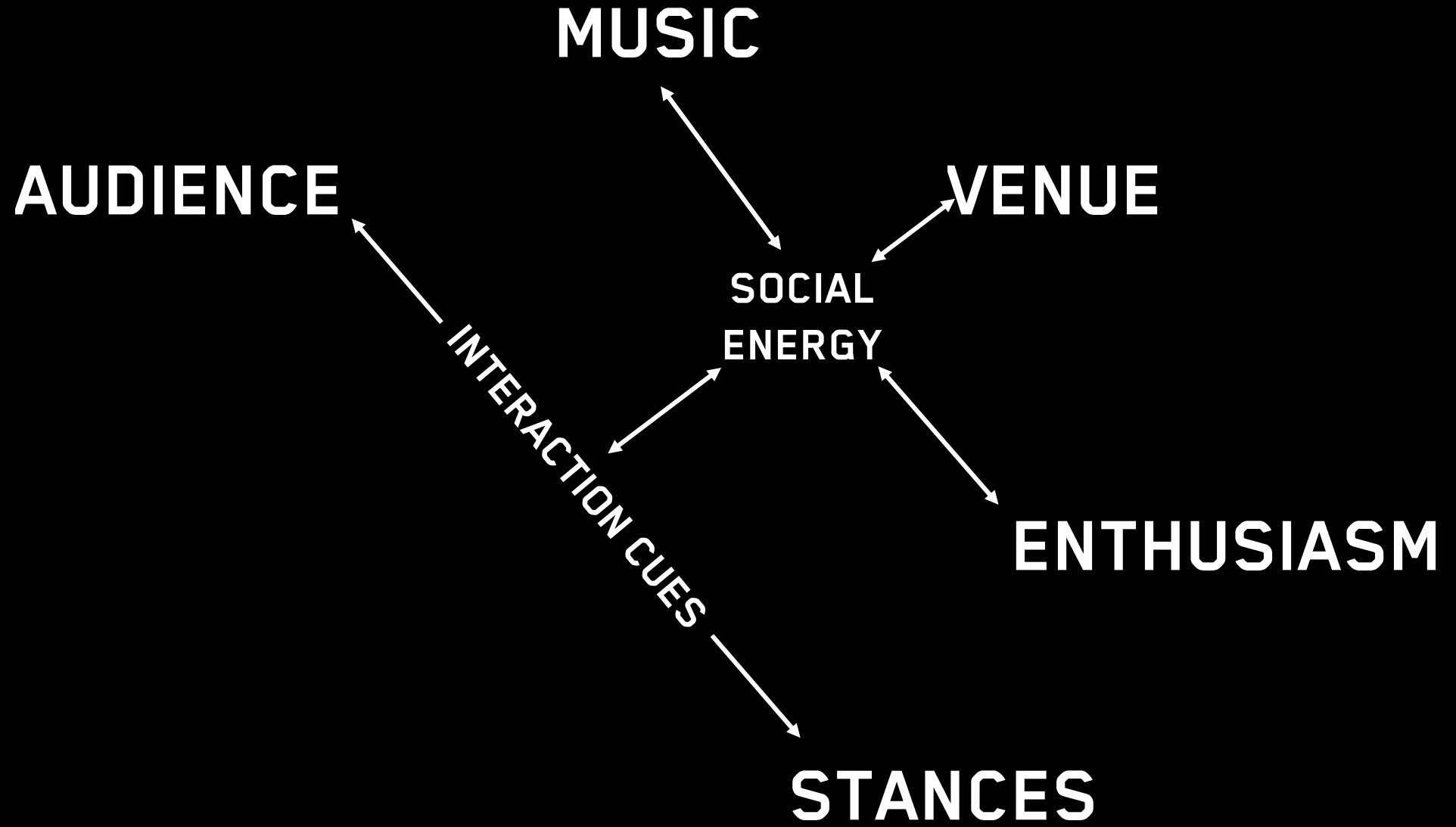
VENUE

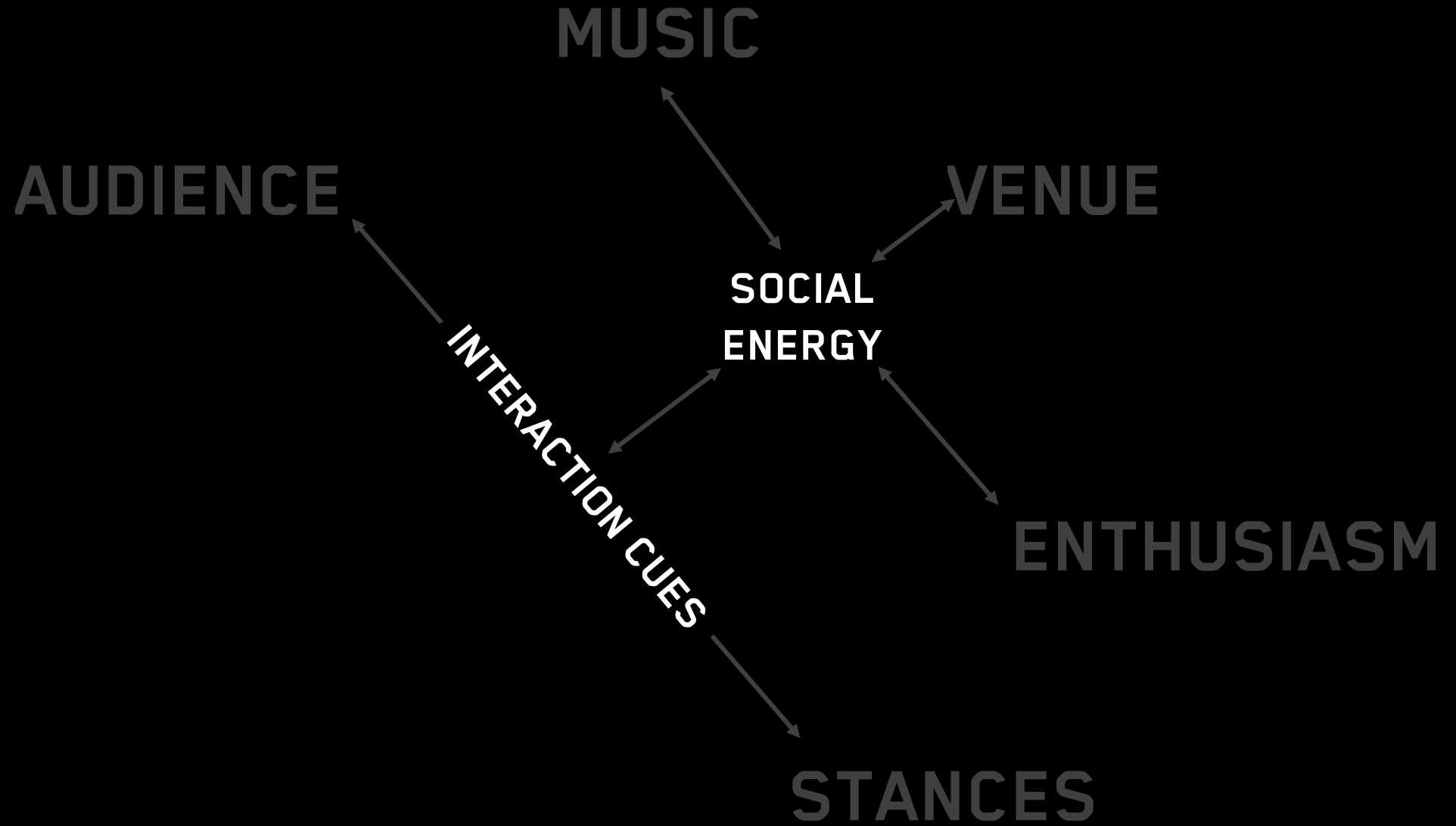
**SOCIAL
ENERGY**

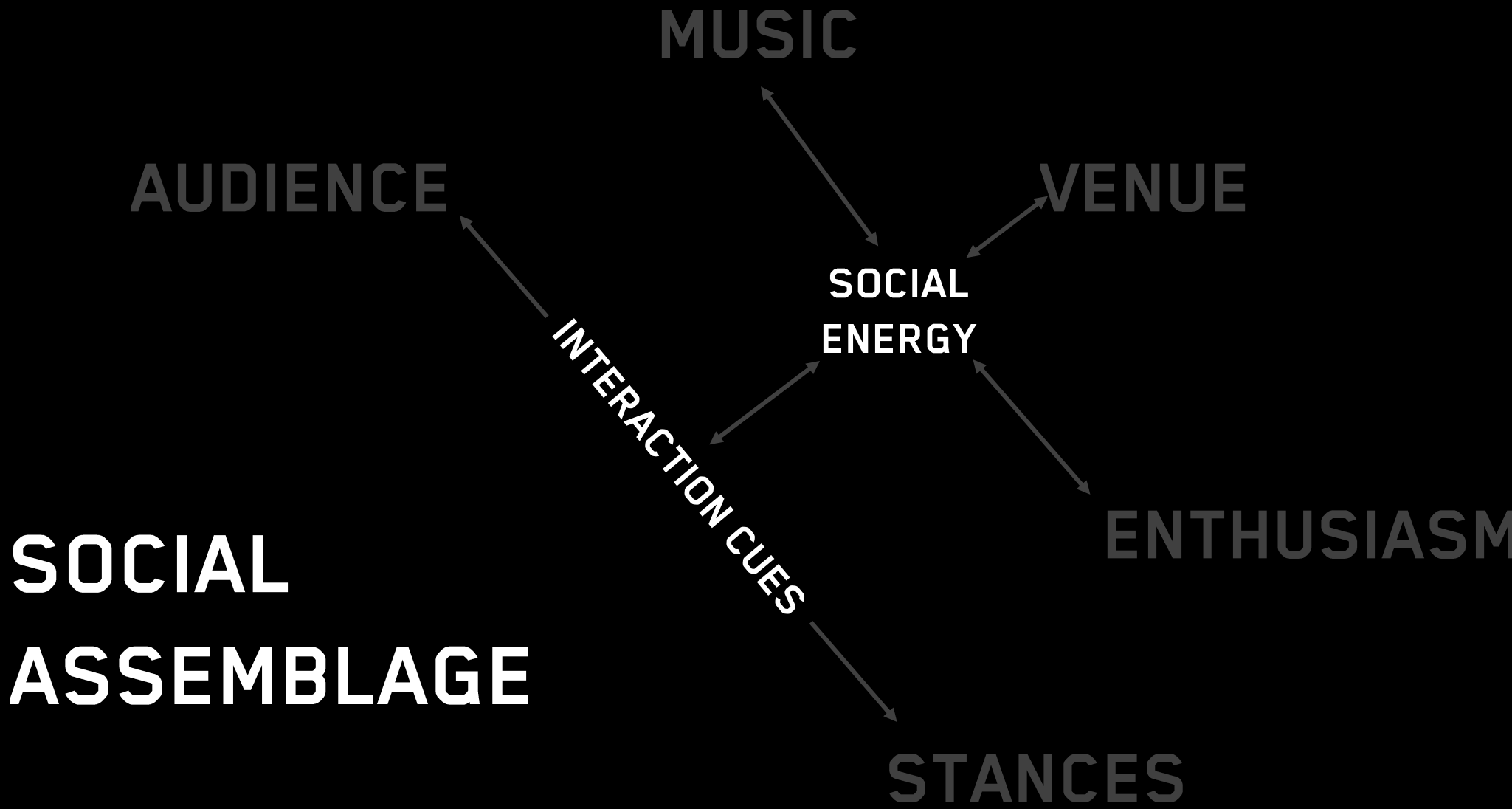
INTERACTION CUES

STANCES



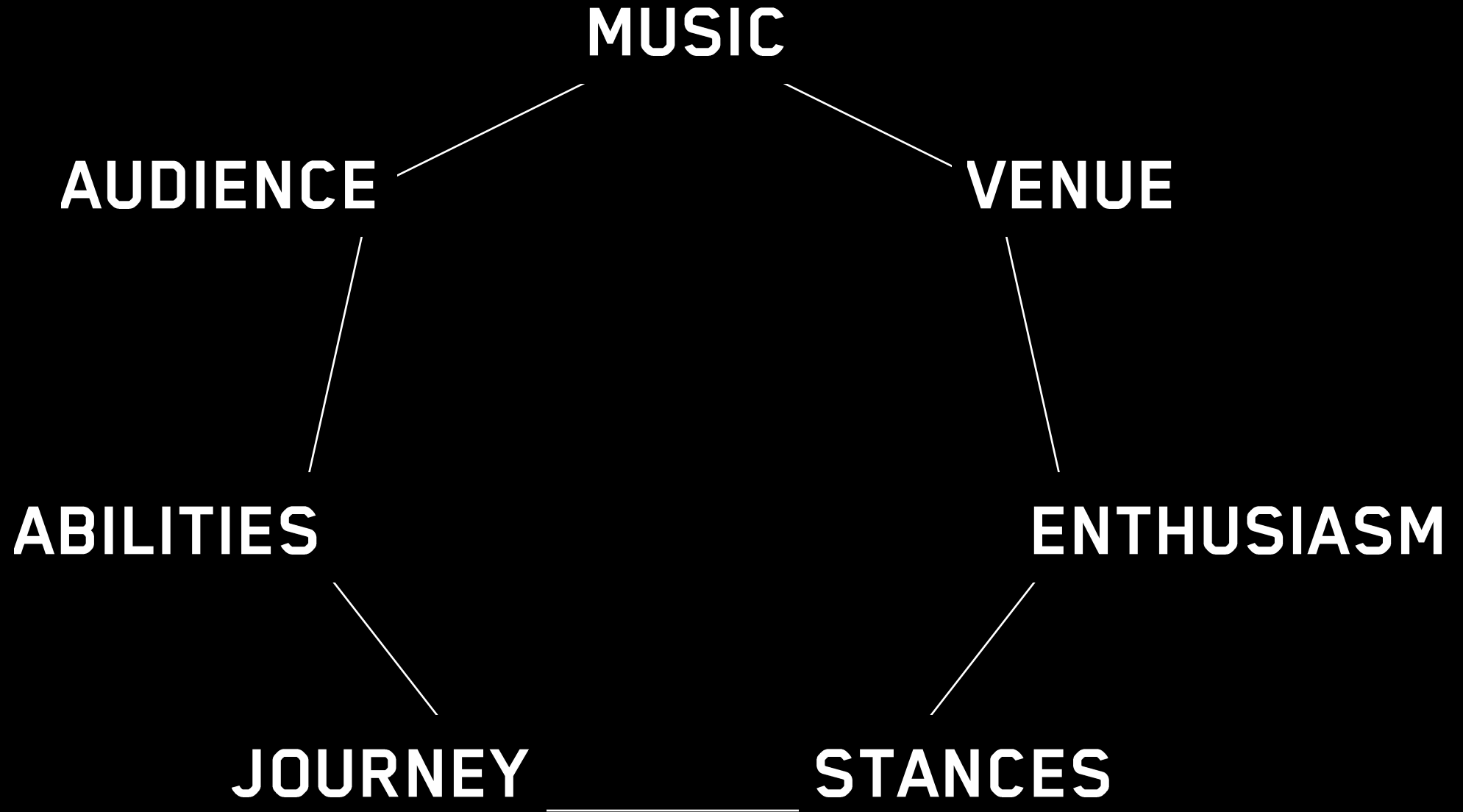






3rd ASSEMBLAGE

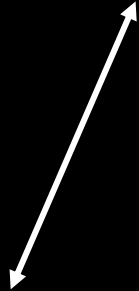
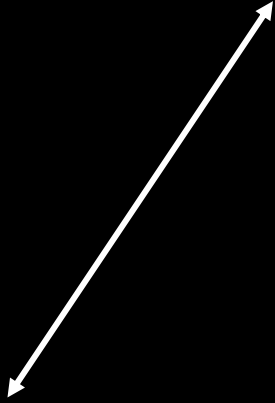
[Dance Floor at Lottus After-Hours, 2018]

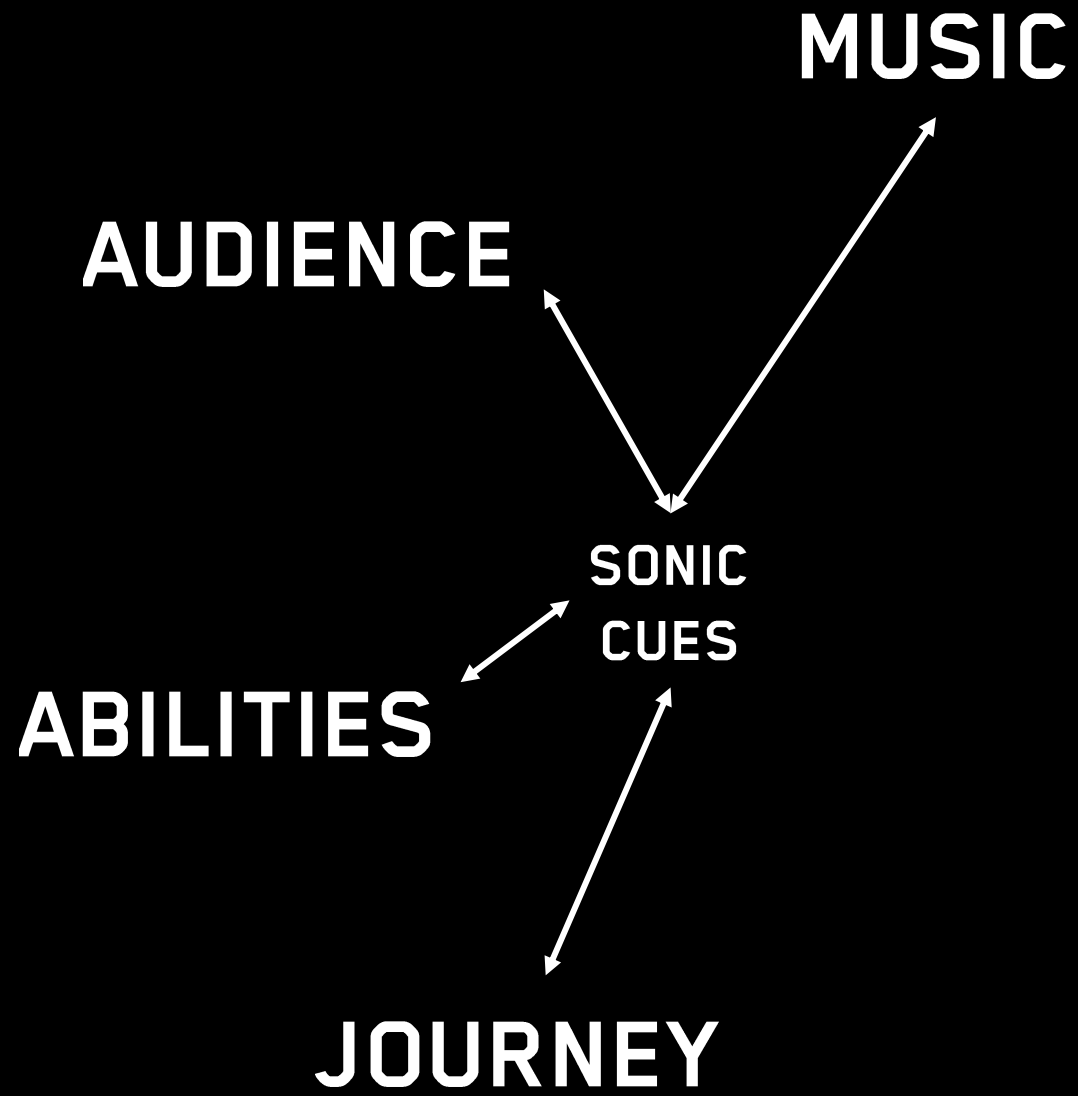


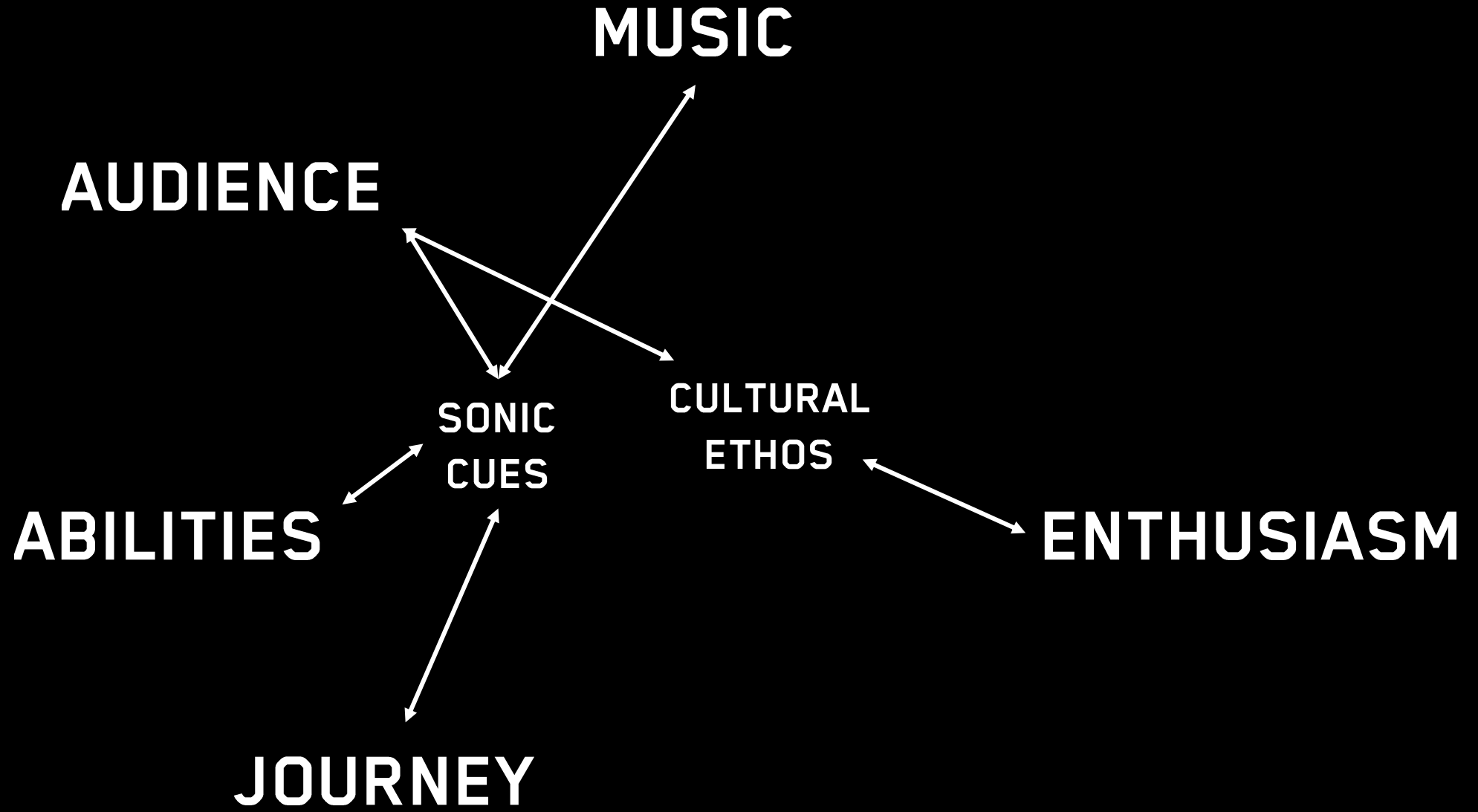
MUSIC

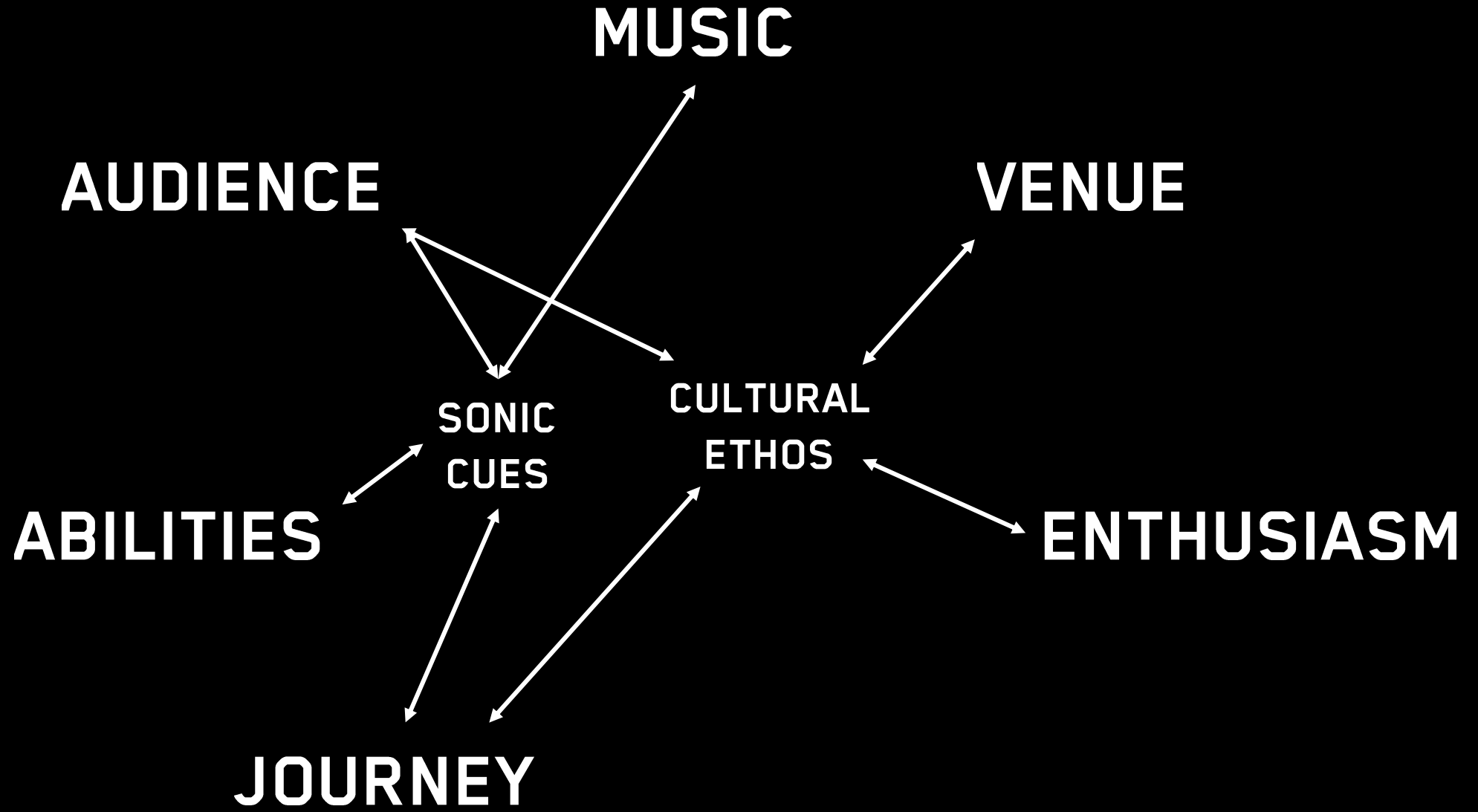
**SONIC
CUES**

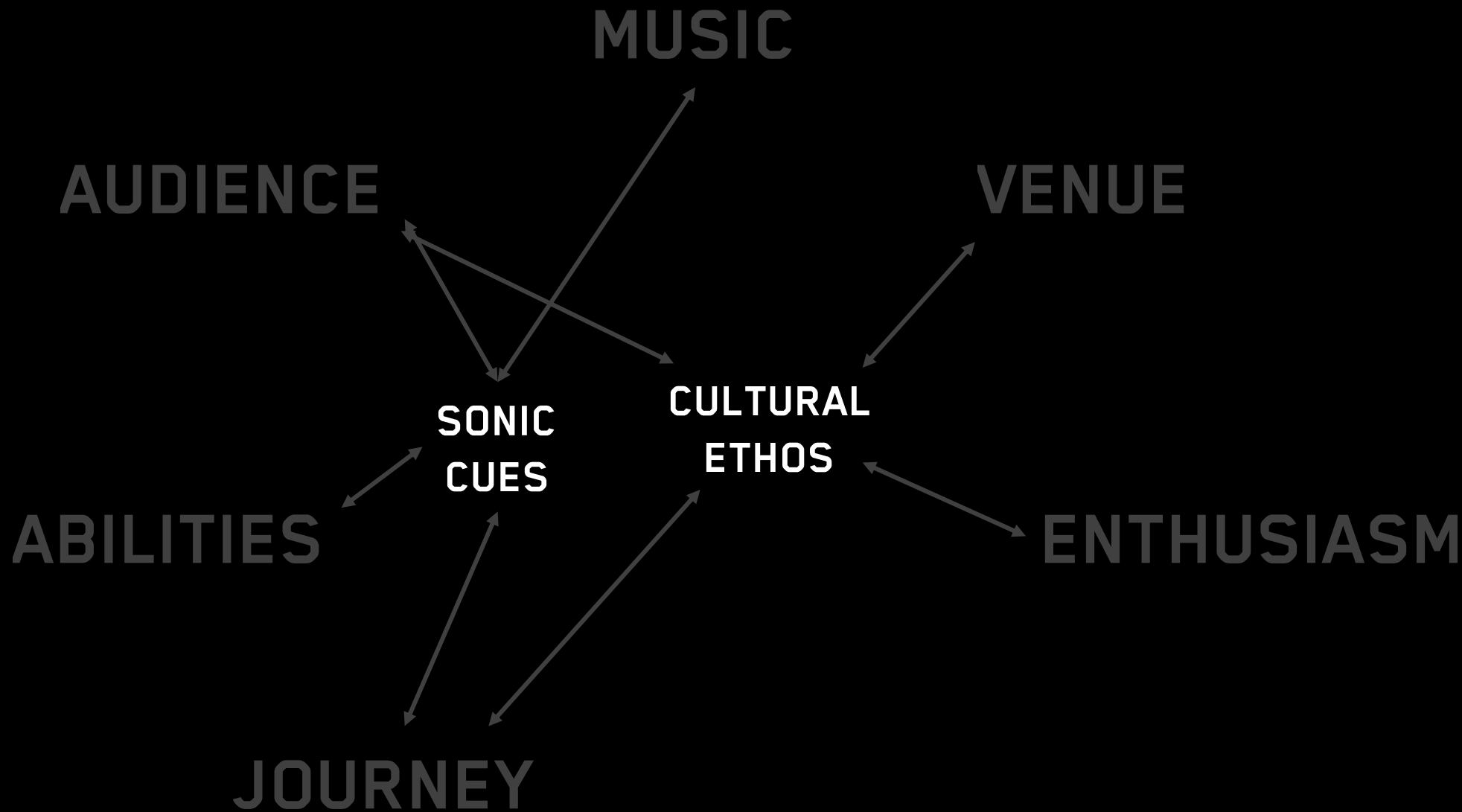
JOURNEY

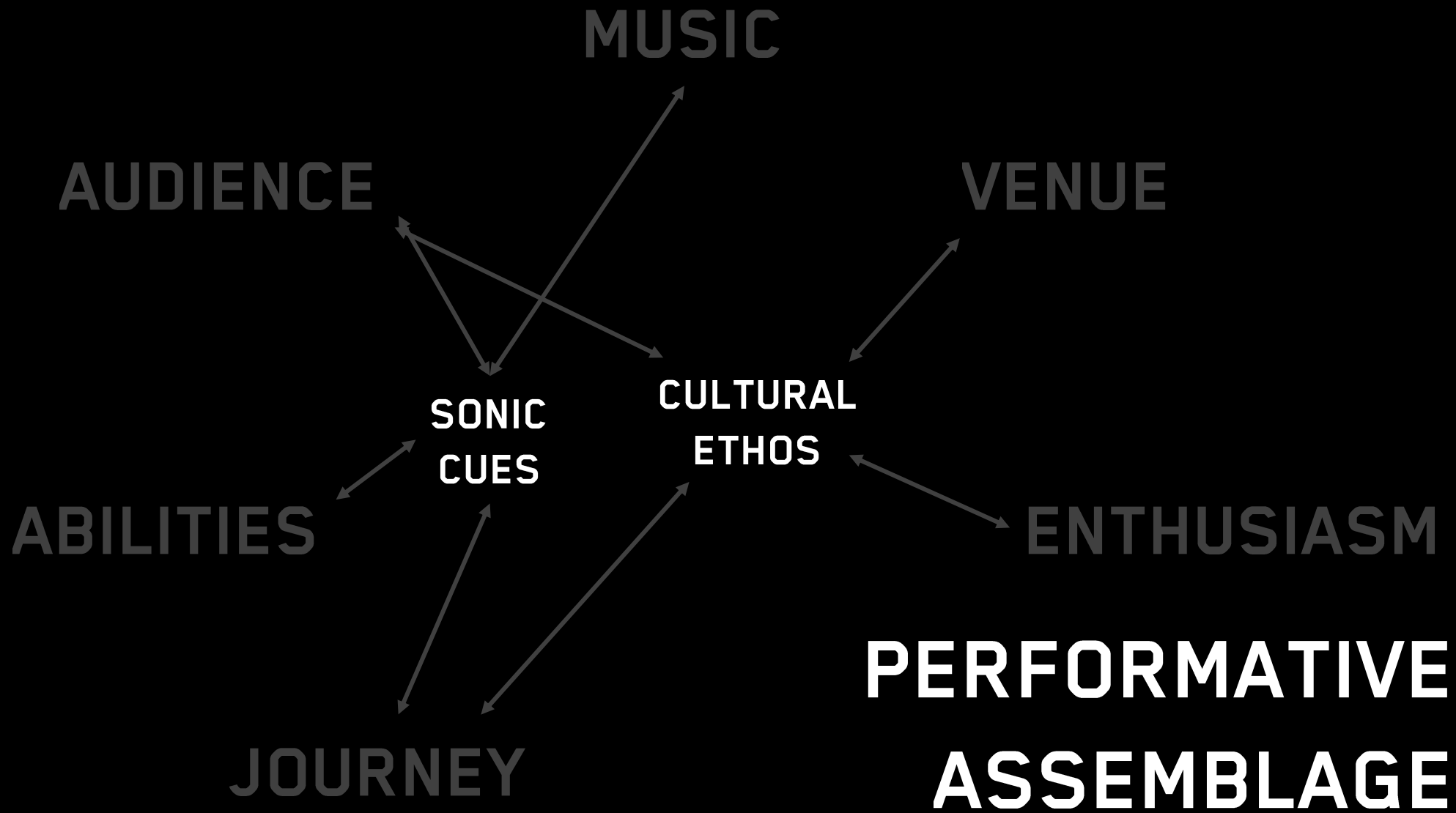








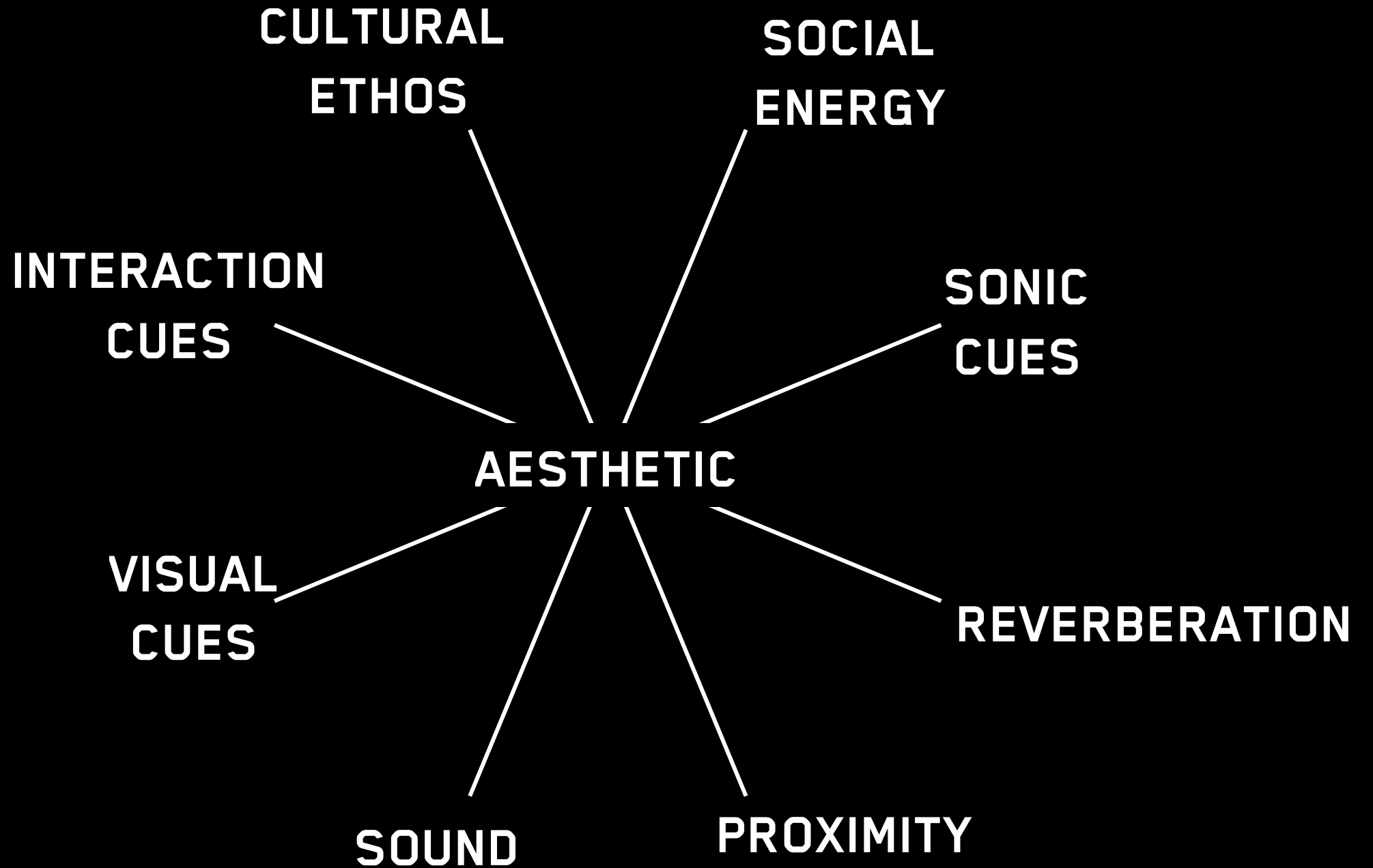


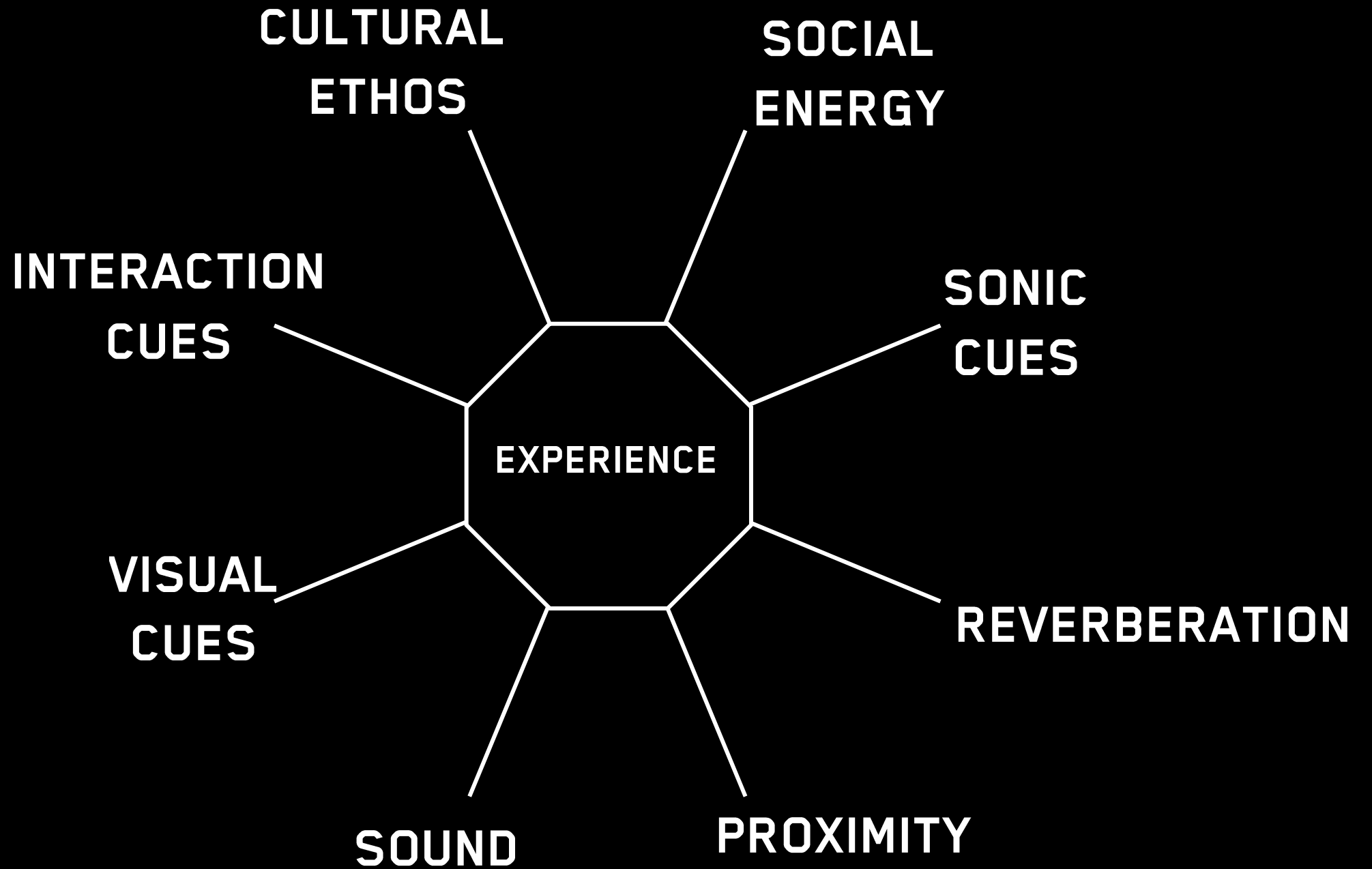




EXPERIENTIAL ASSEMBLAGE

THE GESTALT
THE SUM OF THE AESTHETIC KNOWLEDGE
FROM ALL SOURCES





DISCUSSION



(self)DISCOVERY

[Dance floor at GARE Club, 2016]

**Agency +
Functionality**

Agency + Affordance

Affordance is what the environment offers the individual, referring to the possibility of an action on an object. (Gibson, 1966)

An affordance is a relationship between the properties of an object and the capabilities of the agent that determinate just how the object could possibly be used. (Don Norman, The design of everyday things.)

The dance floor experience is an excellent example that Design does not only depends and/or affects “users”.

Design is not only dependant of human agency, and not only affects humans. Design is assisted by other agencies such as technology, improvisation, environment, culture.

This represents two major anxieties that the designers muss face:

1_ The presence of other agencies does not represent the loss of human agency, but its complementation. And we must allow it!

2_ Design affects aspects beyond the object, the industry, the profit and the user, therefore responsibility muss be then taken.

From a perspective of eco-social design, agency will help us to understand the role of our actions within greater ecological systems, as well as to foreseen the consequences of our Discipline.

Gracias!
Kiitos!

ACIDNOUS