Draft 2

Using Adhocism: The Case for Improvisation as a lens to view my practice - "Because of its "accidental" nature, new and striking associations may appear which would have been overlooked in a planned creation. We search to find meanings where none is intended, simply because the usual meanings are avoided, and the mind is led beyond the cliché of its context." (Jencks, 1972, p. 43). - I started to approach my project and analyse my tool, which is a photocopier.

We use photocopiers as a fast way to reproduce documents, which is known for their fidelity and reliability, so a copier's role is often associated with office or organisation-related work. But what would happen if we completely overlook the word "copy" in its name and make a unique piece of work that looks different from its original form?

From last week's iteration, the "accidental" nature I found after looking at the photocopier from the microscopic lens was the use of subsystems within the tool itself - a scanner glass as a frame, a line light as a time and the interaction with a paper as a way to produce effects. The recombination of those things provides new possibilities for using a photocopier as a motion maker rather than its original purpose.

By keeping the first question in mind but adding up the new approach of using the tool, the new question arises - could we compose a movement to expand and manipulate a single image and use it to create visual narratives? To further develop this enquiry, I experimented with each subsystem separately and correspondingly by using a single dot as a starting context as it is the simplest form which provides the focus only on the movement. Next, I used my hand movement to develop various effects on an image, experimented with the possibility within a time to create visual narratives by following the journey of a simple dot and also explored a way to present the moving images. This iteration process has allowed me to understand the relationship between movement and time that affects the resulting image, how a form as simple as a dot can be manipulated and animated and not only pushing boundaries within a tool but also the image itself.

Jencks, C. and Silver N. (1972) Adhocism: The Case for Improvisation. New York: Doubleday & Company, Inc.