

THE LABAN
ART OF MOVEMENT
GUILD
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EDITORIAL

Brooding darkly over the contents of this page, seeking in vain for inspiration, we decide to look back at previous editorials.

In the January, 1951, issue we read a touching *cri de coeur* imploring our invisible and inaudible readers to express their criticisms and desires in words, so that we may know whether they are satisfied with what is offered them, and what their future wishes may be. In the following issue (October, 1951) a reference is made to the "total lack of response" to this heart cry.

What, we wonder, is the cause of this silence in our readers? True, we occasionally meet someone who says that he or she enjoyed a certain item in the previous issue: seldom, if ever, does anyone suggest a particular topic for a future issue. But never—we repeat, NEVER—we have a member put pen to paper and expressed his views in a letter to us.

Speculating on the cause of this deplorable state of affairs, we wonder whether Guild members are (a) unable to read, (b) unable to write, (c) uninterested in their own publications, or (more charitably) whether their ability to express themselves in movement renders them incapable of expression in any other medium. It is fortunate for the inarticulate many that the valiant few exist whose contributions make the publication of the *News Sheet* possible.

So, once again, we launch into the void this humble offering to Our Dumb Friends.

PERSONALIA

Details of Membership

We welcome to the Guild the following new members:

Full Member, Art and Education

Dr. Juana de Laban - - - - - New York

Graduate Member

Miss M. Elding - - - - - Manchester

Associate Members

Miss I. Cabot - - - - - Devonshire

Miss M. Daniels - - - - - Glamorganshire

Miss D. Denman - - - - - - Cheshire

Miss N. Edwards - - - - - Hertfordshire

Miss M. Feaver - - - - - Somerset

Miss B. Gray - - - - - Wiltshire

Miss J. Howard - - - - - Hampshire

Miss P. Kay - - - - - Worcestershire

Miss E. Keywood - - - - - Kent

Miss J. Leedham-Green - - - - - London

Miss B. Maclean - - - - - Lancashire

Miss S. Macdonald - - - - - Staffordshire

Miss S. More - - - - - Yorkshire

Miss B. Wills - - - - - Hampshire

NEWS FROM THE REGIONS

Bristol

The Bristol Group, now two years old, continues to thrive. Last term it combined with a training class taken by Veronica Tyndale-Biscoe, and it seems that a good time was had by all. Meetings begin again in September, and anyone interested should get in touch with Miss E. Glide, 26 Glens Avenue, Knowle, Bristol, 4.

London

From October, 1951, to July, 1952, we have held ten meetings, each on the first Wednesday of the month, and have again enjoyed a most varied and stimulating programme.

This has consisted of practical movement sessions, talks and lecture-demonstrations, given sometimes by our own members, and sometimes by invited speakers or leaders, including Miss Maria Fedro, Miss Lisa Ullmann, and Dr. Philip Gbeho.

Topics have been of a great variety, such as West African music and dancing, Indian village life and dancing, Architecture and Dance, and Movement in Opera.

This year our membership has increased, and with it our financial stability. In this connection, we should like to express our very warm thanks to all those, member and non-members alike, who have so kindly given us their services.

Our greatest difficulty is still the lack of a regular meeting place, but we are hoping to find a more permanent home shortly, so that time for refreshment and discussion will be available, and so add to the enjoyment of the meetings.

New members and visitors are heartily welcomed. For particulars of the meetings please apply to the secretary, Miss Hilda Brumof, 37, Adamson Road, London, N.W.9.

Midland Group

Meetings in the Midlands have now been held in Birmingham regularly for the past three years. In addition to the sessions led by Guild members in the area, we have also been able to invite visitors to take us. Lilla Bauer took a space-study, which was most interesting in its build-up, and delightful to do: Betty Meredith-Jones has given us a session on period dances: Geraldine Stephenson worked on two contrasting studies, one dynamic and the other more lyrical in character; and Sylvia Bodmer did a rather more formal group dance to set music. All these classes were much appreciated, and we hope to have equally interesting and successful ones during the coming year.

We welcome new members, so if you are not on the mailing list, please write to Miss K. N. Tansley, Shenstone Training College, near Kidderminster, Worcs.

Merseyside Area

The Merseyside Group started with a discussion meeting in November, 1951, at which the organisation and programme of the Group were provisionally drawn up. From the end of January to June, 1952, monthly meetings have been held, led alternately by Clare Sumner and Margaret Shaw. All our work has been of a practical nature, ranging from individual and group improvisation to simple dance-mime. During the 1952-53 session, meetings will be held on the last Friday of each month, and we are hoping to invite two or three outside lecturers to take practical classes with us. Our numbers are very small, and we should welcome any new members from the Merseyside, Lancashire and Cheshire areas to join us during this next session. All particulars may be obtained, on receipt of a stamped, addressed envelope, from the secretary, Miss Margaret Shaw, 42E, Croxteth Road, Liverpool, 8.

Yorkshire Region

It was decided at a regional meeting held in Leeds, that as most of the local members of the L.A.M.G. were also members of the West Riding Movement Study Group, the two should be combined for practical sessions.

Two one-day meetings were held at the Leeds Occupation Centre. At the first one Miss Geraldine Stephenson took most enjoyable sessions on two different types of dance. At the second meeting, Miss Margaret Dunn led us into dance-drama through dramatic movement.

The third meeting was a weekend course at Woolley Hall. Here sessions were taken by Miss Jordan and Mr. Stone, and members visited a school in the area, and saw movement taken for infants, and a class in movement and drama for juniors. On the Sunday we worked with Miss Stephenson who took dance ritual as her theme.

A progressive and comprehensive programme has been arranged for 1952-53. Particulars may be obtained from Miss Patricia Albone, 8, Ivy Road, Moorhead, Shipley, Yorkshire.

AFFILIATED GROUPS

Manchester Dance Circle

The Manchester Dance Circle, under its Artistic Directors Miss Lisa Ullmann and Mrs. Sylvia Bodmer, has just completed its ninth year, and has recently become affiliated to the L.A.M.G.

During the year 1951-52, weekly meetings led by Mrs. Sylvia Bodmer and Miss Geraldine Stephenson have been greatly enjoyed by enthusiastic members. The sessions have included a great variety of individual studies and group dances.

Perhaps the most exciting event of the year was the Open Day of

Dance to which members of other Movement Groups were invited. The M.D.C. was delighted that so many people, some of whom had travelled quite long distances, were able to join them in a movement choir "Dance of the Sun", for which part of the music had been especially written for the occasion. Altogether about seventy people danced together, and the day was so successful that it is hoped to repeat the venture in the near future.

The annual Christmas party was held in December. In addition to the "Bring and Buy" sale, and the very welcome refreshments, a group work, "The Spirit of Christmas" was danced by all those present, and community carol singing led by students of the Art of Movement Studio concluded what was felt to be one of the happiest Christmas meetings that the Circle had ever held.

In addition to the many active sessions of the Circle, Mrs. Bodmer once again very kindly invited members and friends to an "At Home", when all were able to talk, over a pleasant cup of tea, of those things which there is never time to discuss during the usual busy meetings each week, and our warm thanks are again due to Mrs. Bodmer for her ever-generous hospitality.

In conclusion may we say how much we look forward to the autumn term, and how pleased we shall be to welcome any new members to our meetings, which begin on September 29th. Particulars are available from the Secretary, Manchester Dance Circle, 6, Ladybarn Crescent, Manchester, 14.

BRITISH DANCE THEATRE

This is the only professional group connected with the Guild. Its headquarters is in London, but engagements have been successfully undertaken in many parts of the country. A dance school attached to the company has been formed, and recitals in schools and colleges are being planned.

MODERN DANCE HOLIDAY COURSE, 1952

The summer holiday Modern Dance course from August 12th to 26th, was again held at Foxhole School, Dartington, and once more proved both enjoyable and stimulating.

Course B: Introductory Course for Physical Education Specialists

This course, led by Elma Casson and Margaret Dunn, was a new venture this year. It showed its success not only by the large number of people who attended but by the students' obvious appreciation of the work with which they were presented.

Though perhaps only the fringe of the vast subject of education through movement was touched upon, much ground was covered in

elementary basic movement. This branched out into agilities with and without apparatus, games and dance. Some time was spent on observation of the quality of movement which proved most valuable, and also on discussion which clarified many points about which members of the course were doubtful.

Course A: Dance Course

This was divided into two parts. Part I comprised either an elementary course in basic movement training and movement observation, or a more advanced course in dance training and harmony in composition.

Students in the elementary course, taken by Veronica Tyndale-Biscoe, were helped to become aware of new possibilities of bodily movement into the space around them, to experience the expressive qualities of movement and to adapt themselves to others within the group. Dance training for the more advanced students was taken by Geraldine Stephenson who built up a lively study contrasting simultaneous and successive movement. Lisa Ullmann in her classes in harmony in composition took as examples two main types of harmonious movement. Evenly balanced movements in which the body forms a star-like pattern radiating from a centre with limbs spread out into certain zones of space were contrasted with others which, stressing one particular direction are not evenly balanced, but are nevertheless harmonious. The difference between balance and harmony, so difficult to explain in words, was thus clearly felt in movement.

Part II of the course was also sub-divided, one group devoting itself to exploring different aspects of the work, while the other made a detailed study of a mime and dance composition.

The "exploratory" group considered mime and the relationship of movement to acting in classes taken by Geraldine Stephenson; with Veronica Tyndale-Biscoe they experimented with percussion instruments and the use of voice, both as accompaniment to and stimulus for movement; and the effects of free and bound flow movement together with the importance of group interplay were brought out in a group dance composed by Sylvia Bodmer.

On the last days of the course classes were "open" to enable everyone to see what other groups had been doing. The "production" group presented the dance-drama on which they had been working. This was entitled "The Way Through the Desert" and was in five consecutive scenes: "Procession of Uncertainty", "Vision of Fear", "The Desert", "The Coming of the Rain", and "Vision of Freedom". Produced by Sylvia Bodmer and Geraldine Stephenson, it led us from the realms of horror and nightmare fantasy to calm and beauty, from the grotesque to the ethereal. Effective and appropriate use was made of a variety of accompaniment including piano music from Gluck's "Orpheus", most sensitively played by Phyllis Holder.

The course concluded with choral dancing led by Lisa Ullmann and

Rudolf Laban, assisted by Doreen Pallett. Into this large movement choir everyone joined to re-create one of Mr. Laban's compositions, "The Swinging Cathedral". In earlier classes the idea behind the work had been explained, and the various movement themes rehearsed, but in this final class the unity of the whole was experienced. Adda Heynssen, as always, proved a most able and versatile accompanist.

Other features of this year's course included some energetic and highly exhilarating classes for men taken by Mr. Laban, and a dance recital given by Geraldine Stephenson, who once again delighted with her versatility and expressiveness.

Thus ended one of the most successful and satisfying Modern Dance holiday courses yet held.

DANCE CONGRESS IN GERMANY

The Second German Dance Congress, held in Recklinghausen (Ruhr) from 12th-15th July, 1952, was a meeting of two generations of dancers and of two schools of thought.

The older generation was represented by Mary Wigman (Modern Dance School, Berlin), Kurt Jooss (Folkwang Dance Theatre, Essen), Tatjana Gsovsky (Ballet Mistress, Statesopera, Berlin), Professor Rosalia Chladek (Academy, Vienna) and Albrecht Knust (Folkwang School, Essen). Rudolf Laban was very much missed by all those who have worked with him.

The exponents of classical ballet and those of modern dance hotly discussed their differing principles at great length. The majority came to the conclusion that classical ballet and modern dance should each continue along its own line, while Kurt Jooss presented the view that both styles should amalgamate in order to create something new. This was also to a certain extent Tatjana Gsovsky's idea, who uses both in her choreographic creations. The younger generation is puzzled. Although they see performances of both kinds applied, many of them don't know which way to turn.

There was an excellent demonstration of classical ballet exercises, explained by H. Lander (Copenhagen) and executed by his wife, Toni Lander, who filled them with her natural grace. The two leading exponents of Modern Dance Schools, Mary Wigman and Rosalia Chladek both demonstrated with some young dancers present at the congress. The former introduced this by going back to the fundamental idea of the dancer's necessity to know and to shape his instrument, the body. Starting from posture, she led into slow, solemn walking, into precipitating running, and finally into individual improvisations, which started from pulsing vibrations of the feet. It was most interesting to see individual movements developing out of a common fundamental basis.

Rosalia Chladek, too, went back to the very beginning, developing from an active carriage of the body over a deflating of strength to a passive fall. She made a point of the necessity for every person to find

his own way and not to imitate anyone else. Her main principle is the mastery of energy : her final goal the development of personality. Her technique is built upon the physical laws of the body, which, mastered, will lead us to harmony, which is so much more difficult to achieve in movement than disharmony.

All these demonstrations were greatly enjoyed by everybody. An astonishing controversy was caused by a demonstration of a small movement choir of amateurs by Albrecht Knust. This choir was greatly handicapped by the difficulty of having to be brought together from three different areas and by the fact that the space available for the demonstration was anything but suitable. Only the great enthusiasm of all the participants and Albrecht Knust made the performance possible. In his introduction, Knust explained how the movement choir provides a social training in the relationship of individuals and the group. It was strange to hear discussions still going on about the need for amateur choirs as such, for this was shown more than forty years ago by the existence of such groups, who found it a necessary recreational outlet in contrast to the strain of daily life. The very simple dances shown were first a canon, secondly one in which the group movement was directed alternately from the centre and from the outside, and lastly a festival dance, which could easily be put on at any communal festival. He also gave an interesting introduction to Laban's Kinetographie, and some of the audience tried it out straight away.

Hans Werner Henze developed his theory on "Music and Dance" in a lecture demonstration. He is an ardent disciple of Schoenberg's "Twelve Tone" theory, but was hardly able to convince his audience.

There were three solo dance recitals. The first, which was entirely devoted to modern dance, included the well-known Dore Hoyer, Marianne Vogelsang and Harald Kreutzberg. Dore Hoyer and Marianne Vogelsang, both very expressive abstract dancers, whose compositions were presented in cycle form, dealt with elements of inner life. While Marianne Vogelsang danced "The Seven Cardinal Sins", Dore Hoyer treated a similar subject in a more personal way. The programme was concluded by the famous Harald Kreutzberg with old and new dances. He delighted his audience with his charm and great mimetic expression, which mix so well with an unailing technique. Outstanding and of deep revelation was his "Requiem for the Living", a challenge to our time, in which the spoken word was used as well as music by Wickens.

The second dance recital showed young dancers, many of them unknown. It is typical that a great number danced the problems of our difficult times. On the whole not much originality was shown, though a young male dancer (Weiss) impressed with a dance "The Doubter". The third recital gave us a mixture of classical and modern. The former was represented by Toni Lander, Denise Latimer and Wolfgang Leistner, the latter, amongst others, by some members of the Ballet Jooss, of which the most outstanding performances came from Kurt Poudler and Roger Georges. The "Grand Finale" was a performance of the Ballet

Jooss with old and new items on the programme. Here we saw how the technique of classical ballet can, in an altered form, serve to accomplish modern stage dance. This, however, did not unite so well in his new ballet "Weg im Nebel" (Path in the Fog), the story of which was based on deep problems of our time. Here the expression suffered sometimes because of the difference in classical and modern training. The first item, "Dithyrambus", was a brilliant feast for ear and eye to music by Handel, in which the use of the recitative was exquisitely solved. Grouping, costumes and the vitality of the music gave us an unforgettable spectacle.

In the final "summing-up" the congress felt that dance on the stage and in education is one of our most powerful means of driving away the "demons" of our time and building up of constructive communities. It was decided to hold the next congress in 1953 in Essen.

Adda Heynssen.

SOME ASPECTS OF MUSIC AND MOVEMENT

In 1596, Sir John Davies published a long poem called "The Orchestra, or a Poem on Dancing". He believed that all natural phenomena were subject to a regulated movement known as dancing, and his inspiration found its source in a sudden "rash, half-capreol of his wit", so that (in seven-line stanzas) he illustrated the origin and importance of dancing, tracing in it all the motions of nature:

"For what are breath, speech, echoes, music, winds,
But dancing of the ayre in sundry kinds."

Thus, over three hundred years ago, it was given to one man, at least, to perceive the connection between music, poetry and the dance. To-day, in spite of brave words and still braver music, the dance has become a mere frivolous amusement, with no higher significance whatsoever. The age of vulgar musical accompaniment persists—the shufflers listen anxiously for the strong beat and are never disappointed. "ONE, two, three", or "ONE, two" is thumped out obligingly by the band with dreary purpose. Perspiration seeps through the clasped hands of the performers and a good-natured tolerance may be observed throughout the proceedings; but the prevailing mood can be contained in a glass of sherbet and there is no magic within.

The year 1600 saw the fight commencing in earnest for nothing less than the complete secularization of music, and, throughout the following centuries, came the growing appreciation of rhythm, melody and harmony, vehicles for the spontaneous expression of the composer's emotions and thoughts, which he put to good purpose and for which, no doubt, the times were ripe.

It is a far cry from the orchestra employed by Monteverde for his production of "Orfeo", to the highly trained and sensitive (if almost completely commercialized) orchestra of to-day. Yet, how sadly, on

the whole, does an audience attend most concerts! The average listener is so ignorant of elementary musical grammar, and so badly equipped to appreciate any form of serious music-making at all, that, by the time he has reached middle age, he will be just beginning to understand that something rather ingenious and provocative is happening in the second movement of What's-his-Name's Symphony, which makes it worth nearing the work for the fifty-first time. And thus he sits and sits, with his own powers of expression and his own innate and natural rhythms stultified and dying within him, while the music goes on and on.

The answer, here, is education through music and movement; why not? But there will have to be a good many music courses for movement specialists and a good many educational dance courses for music specialists first, not to speak of courses devised for those who know nothing of music and whose movement is reminiscent of nothing so much as that of Atlas, with the cares of the world on his back and the road winding uphill all the way.

As a music teacher of twenty-seven years' experience in all types of schools, I regret that, five years ago, I had never heard the name "Laban" mentioned; but, as a music lecturer in a women's college for the last three years, I rejoice that I have had ample opportunity to experience (mostly through the help and enthusiasm of a colleague) the effect of educational dance upon my whole body. I have been encouraged, too, to experiment with both music and movement (with the co-operation of the students) for the purpose of discovering the *link* which seems so obvious at first, and yet, in practice, would seem to need for its manifestation, much preparation, much knowledge and a good deal of faith.

The average training college student is, of course, self-conscious, probably well-versed in the mechanical patter of ballroom dancing and prejudiced, therefore, in favour of stylized movement. The student may, or may not, have had any musical training. She may be competent to play a movement from a Beethoven sonata, but she will find it quite impossible to extemporize at the pianoforte. She may be able to read a rhythm written in notation, by making some tentative dabs on a desk-lid or table, but she will be quite unused to thinking in terms of rhythm and may, at first, be inclined to think that there is something "not quite nice" about being asked to express a body rhythm. Moreover, students are apt to think of "music and movement" in a passive sense: they have a vague idea that it will involve much listening to gramophone records, with an occasional folk-dance flung in to vary the monotony.

There are many ways of combating this deplorable attitude. There must be some basic movement, and there must be a speedy introduction to musical notation. If a training college can manage to find time to give, say, one period a week to both basic movement and music, much may be attempted in the music and movement course proper. The realization of time and accent may be sought in a "signature" move-

ment lasting for two or three beats only, and recurring (at the student's pleasure) in a free movement study. This exercise develops movement memory and gives practice in the appreciation of regular and irregular time signatures. Movement rhythms may be invented by the students and taken down in musical notation. These may be clapped, tapped and scored for percussion. Similarly, domestic rhythms may be thought out (by students in pairs), guessed by other watching pairs and then set to music, starting with "doh" and "me" and progressing to further sounds as the students become more proficient. A short piece of music may be taken for study by the group. It should be played through and a simple analysis worked out. Here, the principles of musical form may be thoroughly grasped by insisting upon creative movement to each separate, varying phrase and section. This working out gives very great enjoyment and encourages the student to listen to music with a new purpose, and the style of the composer will become quickly apparent in the appropriate movement chosen.

Nor need this work be limited to schools and training colleges. There is no age limit to the enjoyment of the body and the stimulation of the mind which must be the outcome of daily immersions into the "sea of movement". There is no age limit to the spontaneity with which rhythm and melody must be released through attention to sound through movement; but there must be an attitude that expects recreation and a determination to become aware of one's body and the space that surrounds it. Rhythm is the link and, through the body's wonderful potential, a new world may be experienced by all those who are inquisitive and eager, both to increase their understanding of the language of music and to dedicate themselves to that creative movement which is the true source of all life.

Philip L. Baylis.

REPORT OF LECTURE-DEMONSTRATION GIVEN IN LONDON BY MISS JOAN CARRINGTON AND MR. WARREN LAMB TO A GROUP OF PSYCHIATRISTS

Personal Effort Assessment and Movement Training for Personal Efficiency

INTRODUCTION

We are here because we have undertaken psycho therapy work, although we are not psychologists, and have been invited to demonstrate our methods to you. They are different from your own and we approach you therefore with something of the attitude of the pioneer—but not of the revolutionary. We seek to serve established therapeutical methods.

There is really nothing new or strange in the principle that movement of the body will influence the mind and the personality. The man who feels that he must have his golf at the weekend demonstrates this principle just as much as the mystic who indulges in ritualistic exercise

with religious fervour. You yourselves might well recommend movement exercises to a patient.

What we do is to discover the precise sort of exercise needed for a particular individual, and teach it in such a way that the sense of awareness of the movement is developed. The physical exercise factor is negligible. The way we conduct the movement training, plus the fact that it is specially devised for individual needs, means that we recognise *in actual practice*, the fact that the body and mind are one and indivisible.

These methods could be described as psycho somatism. Only there is no apparent psycho technique in our methods. They are based upon discoveries in human effort expressed solely in terms of movement.

Any sort of movement is related to the effort which creates it. Human effort, *en masse*, is one thing; an effort of one person something else. An effort can be defined as the inner impulse which originates movement. The completion of a simple task demands not one effort, but several, and they become visible in actions of some part of the body.

(The several efforts of approaching, grasping, lifting, carrying and throwing a small object were demonstrated by Mr. Lamb and commented upon.)

The purpose of the effort here is a purely functional one. Everyone will do this simple task in a different way. The differences are visible in the qualitative composition of the efforts.

(Different ways of combining similar efforts were shown.)

They are also visible in the quantitative creation of efforts.

(Throwing an object using three efforts was contrasted with a method using fifteen efforts.)

What is significant for us is that all the actions visible in parts of the body, and not connected to a functional task, have also originated from some sort of effort. A twitch of the mouth, or a convulsion of the whole body, show quantitative composition of efforts which can, remarkably, be described in the same terms.

(This was briefly demonstrated.)

We are mostly interested, therefore, in the *composition* of efforts and movements, and have a technique of observing and recording them.

We stress this factor of composition because no one movement ever gives one particular conclusion. Would-be character readers often make this mistake. A man who holds his lapels so . . . might be thought pompous, but the mere fact of holding one's lapels does not necessarily indicate pomposity. There are thousands of different ways of composing the efforts required for this performance; one of them might indicate, for example, extreme shyness . . . Similarly the fact that a person bites his nails or scratches his head does not suggest one particular conclusion about his personality.

Everyone is composing, as it were, a symphony of movement, all of it originating from a few efforts (they have been codified into eight basic

ones) all of which anyone is capable of producing. These "symphonies" are, in the complete sense, expressions of individuality. Dominant features will be obvious to most people.

The efforts which are most often selected by an individual, where they become visible as movements, and the way in which they are composed, reveal the inner, body/mind activity, which, in the case of a mental patient, is disturbed. We aim to give *form* to the composition of efforts.

Making such stress, as we do, upon composition, implies a creative and artistic more than a physical approach. Our training comprises balanced movement activity for the benefit of the participant and the "patient" himself is made to enjoy the work and is himself stimulated to contribute his own ideas. The disciplining devolves from our combined approach as teachers and movement investigators. We "take" the efforts which a patient exhibits to us in the same way that a sculptor might take the materials of his art, and rhythmically build them up towards more harmony, pattern and form in the composition.

A good teacher will know intuitively the efforts, or materials, with which he is dealing and can give movement training as a sort of first aid, but in most cases we like to observe them, independently, objectively, scientifically, and this we call the Personal Effort Assessment.

(An example was exhibited.)

The Movement Training is devised, also scientifically, from the Personal Effort Assessment, and given to the patient in the form of private tuition.

(Here Miss Carrington demonstrated with Mr. Lamb the manner in which the training is given:

- (a) With an elderly person, incapable of strenuous activity;*
- (b) With a young vigorous person.*

The purpose, which we call Personal Efficiency, is evidenced by what the patient gets out of the Movement Training. In the most direct way possible his capacity for composing his efforts—you could just as well say composing himself, for work or for pleasure—has been developed and expanded. In this way we have undoubtedly improved, therapeutically, a number of mental patients. We have also applied exactly the same techniques to quite normal people (for mental balance is all a matter of degree) who would not be thought to need therapy. And so we use the term Personal Efficiency rather than Movement Therapy.

Thus broadly we have attempted to introduce the basis of our work. Details of the researches upon which it is founded and the development of the techniques, are matters we may have time for in discussion. At the moment we are keen only to assure you that there does exist a wealth of research, from the life work of Rudolf Laban, that has made our techniques possible.

EXPLANATION

Assessment is to training as diagnosis is to treatment. Assessment and training belong more to the spheres of education and industry, and diagnosis and treatment to therapy. We use the former, but in effect, we do make a diagnosis and give treatment as you do, only using, of course, different techniques.

The assessment is made in this way:

(As this point, a lady from the audience was asked to be the "patient". She was interviewed by Miss Carrington while Mr. Lamb made effort observations, some of which were explained to the audience. The process was repeated with a man as "patient" and the two sets of observations were briefly contrasted.)

This has, of course, been a much condensed version of the procedure. In practice it takes about twenty minutes to half an hour to make the observations and four hours, or longer, to work out the assessment. The conclusions can be expressed in words and a copy may be given and explained to the "patient", depending on the circumstances.

The translation of assessment into training is a procedure begun by the assessor who extracts features about the use of effort from the observations. Upon completion of the assessment both partners discuss it, then examine the extracts, and invent a scheme of training. The scheme aims broadly to cultivate a greater sense of awareness of the composition of effort and thereby pave the way to greater mastery. It compensates the lopsided, unbalanced factors, brings them into harmony simultaneously toning down exaggerated tendencies and building up neglected essentials.

We cannot show you the whole process but will try to give you a very condensed version from the observations we have just made.

An extract from the example we have just had would probably be . . . We discuss it, in relation with others and the assessment as a whole then conclude that he needs . . . The trainer will then apply this.

(Here Miss Carrington gave some training to the man who had just been observed, and it was mentioned that during a series of sessions different approaches and methods would be used to aim for one sort of effort composition which had been demonstrated as a necessary aim in the scheme of training.)

The application through training is not, of course, imposing predetermined exercises upon a patient. The exercises are construed specially for the individual, that they may be given in a variety of ways. This is the skill of the teacher—to know exactly what he wants and to be able, subtly (a) to create the right movements and (b) to get the patient to do them.

Throughout the course, or treatment, reference is made to the assessment and progress is recorded. The original scheme of training is

adapted as appropriate, and more ambitious movement compositions construed as soon as possible.

COMPARISON

You will have noticed that all this has taken place without any reference to the patient's emotions or dreams and without extracting any personal details whatsoever. In fact, we deliberately avoid, if possible, any discussion of private life and would not presume to advise our clients on the conduct of their affairs.

But we do think we give them greater mastery over themselves to conduct their own affairs. Contrary to at least some forms of psycho-analysis, we accept solely the situation of the present and are not interested in causes.

This represents the main difference between psycho-analysis and our work; it is the reason why the techniques cannot be merged, and at the same time suggests a possibility of each independently serving the other.

Several examples from our clients will best illustrate the differences of approach.

Mrs. X was consulting a psychiatrist who advised her to come to us. She had lost any joy in living and was determined to avoid pleasurable activity—you probably have some term to describe her case. We observed her efforts and could see instantly some terrific force was distorting her rhythm of efforts in this way . . . Over a period of ten months she was given an average of two one-hour classes per week, during which time she continued to consult the psychiatrist. Her behaviour was often . . . and the trainer would have to adjust the class to the needs of the moment.

(Mr. Lamb demonstrated the manner in which her co-operation was secured.)

Ultimately she was able to join an amateur drama society, something she could not possibly have done a year previously: she threw herself into this activity, and is now recognised as normal.

(Miss Carrington then demonstrated the approach that had been found effective with another patient and mentioned that in this case accompanying music was often used.)

Mrs. Y made only two or three visits to a psychiatrist who also advised a visit to us. We made observations and developed for her certain exercises which should would be capable of doing on her own.

They were written down in words in her presence and she seemed very pleased to have something specially devised for her which she was sure would do her good.

Mr. A. was (and still is) a high executive of a large firm and was obsessed with a sense of inadequacy in his job. A full assessment was made and discussed with him.

(Extracts were illustrated.)

He asked immediately for training and he took a great interest in the classes, enquiring always about the methods, and relating the exercises to everyday behaviour; also practising observations himself.

After six months a further assessment was made, which showed a considerable improvement, and one which he claimed was evident in his business relationships.

In each case you will see that the treatment is specially devised for the individual, and in application leads people towards greater mastery of themselves by exploiting their individual propensities. It can be adapted to particular circumstances but in principle is always based upon basic laws of effort.

PERSONAL

In conclusion you may like to know about why we work in a partnership.

Each of us has carried through the whole process of assessment and training alone but we prefer to work together. One has made a special study of assessment and the other of training. Especially in the translation of the assessment into a scheme of training, discussion and practical experiment together are essential.

Administratively we are able to provide a more adequate service as a partnership, and it is a great advantage to be able to offer a man or a woman, or both, as the situation demands.

Also we bring varied experience, drawn notably from years of practice in teaching at many types of schools and colleges, and selection and training work in industry.

Warren Lamb.

THE DIMENSIONAL SCALE

Often I am asked about the "Dimensional Scale". I do not know why people are particularly interested in this, but I suppose it is because components of this scale can be so easily distinguished in the almost frightening vastness of movement possibilities.

Dimensions are a generally known conception of space extension. We learn early about a body having a height, a width and a depth. In childhood we have no difficulty in folding a piece of paper so as to make a house, a hat, a bird, a boat, etc., until we are asked to draw these things on our paper. Later when we have reached the stage of intellectual development where we understand the problems of giving a visual image of three-dimensional bodies on a two-dimensional canvas, we learn to struggle with a technique called "perspective" which aids in attaining an optical illusion.

I think the fact that we become acquainted early with some problems of space extension wherein the word "dimension" is mentioned, makes for an immediate response of people in a movement class to the dimensional scale. As a teacher your heart leaps up in the thought that

here at last your class understands what you are after. Just because they understand intellectually, you must be on your guard, or you may never give them a real movement experience. Certainly everyone knows that the body is constructed three-dimensionally as a plastic shape. We also know that the human being—in contrast to other animals—holds himself upright against the force of gravity. But we easily forget what enormous energy and patient practice has gone into achieving this miracle. Not only is this seen throughout the period of evolution, but every baby that is born needs at least two years of continuous exercise before he can carry himself upright.

In the art of movement and dance we are mainly concerned with the mental/spiritual background from which actions spring, and with the effect that these actions have on the inner man. Therefore we have to go back to primitive experiences and down to fundamental sources if we wish to touch anything vital at all when working with the dimensional scale.

The six movements of this scale are not arbitrary, but evolve naturally from the study of the physical and mental functions of the human being. It is not only our upright carriage which gives us a lead, but also the necessity to feed, to take and put away objects—which is made possible by the opening and closing function of our arms—and to move about—made possible by our legs functioning mainly in a forward/backward direction.

Physically there is this wonderful collaboration of trunk and upper and lower limbs in our body. While none can easily act alone effectively, each has its special directional stress in space: hence, feel the up-downward pull of gravity and your struggle against it in your trunk, become aware of the inward and outward movements in gathering and scattering with your arms, and notice that your legs will carry you mainly forwards but sometimes also backwards; they will, if a change of direction becomes necessary, rather turn your body round than step away obliquely or sideways.

Mentally, the selection of movements leading into the six directions of the dimensional scale gives wide scope for inner experience. Here, I should like to mention only one or two of these experiences. Man has developed together with his upright gait higher aspirations and mental capacities. Experiment with walking on all fours: try to think and to talk clearly when doing so, or do the same when in an upright position, and you will notice the difference. You can become more receptive of such thoughts and aspirations by experiencing the lightness and delicacy of your earthly support—both physical and mental—when reaching upwards into the vast space above you, where there is no concrete hold, but dream and phantasy. Then in turn, feel the steadfastness and security you obtain when you anchor or root yourself into the ground, legs somewhat apart and centre of gravity firmly pressed downward, while your body remains vertically above it. Here you will notice in yourself a readiness for attack arising, not necessarily directed towards

an opponent, but also towards obstacles or tasks. Your ability to make decisions has become strengthened.

So much for the up-down direction. Now, inward-outward. Cross your arms over your chest: you will feel that you have shut yourself away from the outside world, as if these arms had formed a fence around you. Open them out: immediately the gates seem to be thrown open, and the flow of communication is established.

Should something give you a shock you will quickly retire, like a snail, backwards into your shell, and only slowly will you venture out again, advancing forwards to meet your fellow beings.

It is interesting to discover that the six movements of the dimensional scale are an age-old sequence used in fighting games, e.g., fencing and boxing. It is the necessity to protect your vulnerable parts which brings about the different positions. Try it with a partner facing you. He attacks with his right side, and you defend also with your right. When he hits you from above aiming at your head you will tear your arm upwards to ward off his blow. You will defend your right flank by brushing your arm downward on your right. Your left and right jugular veins are protected by moving your arm across and outward respectively. Attack on your left flank you parry as you reach over towards your left thus curling your body and retreating backwards, while your abdomen is protected by a forward move, driving your opponent's attack off.

In his research into the nature of human movement, Mr. Laban discovered many fascinating factors about the sequence of movements which he then named the "dimensional scale" in order to distinguish it from those which avoid the stability of the dimensional cross up-down, in-out, backward-forward. So when he once, many years ago, talked to a Red Indian Chief in an American reservation, he discovered that these Red Indians had a sequence of ritualistic movements which was the exact counterpart of our exercise in dimensions, except that they employed, instead of our abstract naming of the directions, more imaginative designations which indicated the movements' deeper symbolic meaning.

In this connection it may be worth while to remember that the articulation of the body allows an easy bending down and stretching up over forwards. These movements have become the significant expression of bowing in submission and of pride in command respectively.

The opening of the arms sideways signifies a welcome, may it be solemn or enthusiastic, while the closing in sideways across the chest indicates the desire to "take something to one's heart", or to withdraw into solitude. The great half-circular movement of the arms from down over sideways to high is an obvious sign of admiration, or in the reverse direction from high over sideways to down it gives the feel of disappointment and resignation. In all these movements these directions of the dimensional scale are of paramount importance.

Practice in the art of movement aims not only at the attainment of

physical agility in making the body able to reach into all directions around, and in particular into those of the dimensional scale, but also at training and giving experience of the inner faculties of man. The selection of movements of a certain type, such as those of the dimensional scale, emphasises a restricted field of experience. In doing so it enhances and strengthens the clearness of quality, thus furthering the inner poise and power of selection together with the outer physical attainment.

Lisa Ullmann.

"THE WORKING MOVEMENTS OF THE PHYSICAL THERAPIST" AN ATTEMPT TO ANALYSE SKILL IN PHYSICAL THERAPY

Notes from a lecture-demonstration given in December, 1951, at the New York Chapter of the American Physical Therapy Association

When one works with physical therapists in a hospital, or when one teaches "techniques" to therapists or therapy students, one is faced again and again with the fact that different results appear in their work while they seem to apply the same technique. One is liable to dismiss the varying results by saying that one therapist has "better kinesthetics" or "better co-ordination" than another, in the same way that we remark "So-and-so has a better ear for language", or "Miss B. has a better brain for mathematics". Even the questionnaires sent out by hospitals and testing centres do not go beyond such generalities as asking "Does she have good techniques?", or "Does she learn a new technique quickly?" However, I feel with increasing certainty that this is for our purposes too general and too vague.

What we therapists are supposedly doing is "scientific application of various manipulative and exercise treatments"—and "scientific" denotes exactness in the sense of measurable quantity. We are far from it at the present time. We actually understand the nature of body movement only in a very vague way. Consequently we also do not understand clearly what specifically in a given technique causes the beneficial or damaging effect.

What constitutes "skill" is, therefore, a very interesting and challenging question to the serious therapist and student. Though I cannot give you by any means a complete answer to the many problems involved in it, I should like to stimulate you along lines that may lead to a more clearly defined understanding of body movement. It will take you away for the moment from the concept of movement in anatomical, physiological and neurological terms in which you are taught to conceive and apply movement in therapy. And so that you can follow a little more easily, we will have a session of both theory and practice.

There is a great deal of motion and efficiency study being done in industry. Since it is mainly concerned with speed and quantity it is of little value for the evaluation of a physical therapist's work, which needs a qualitative approach. There is, however, one type of motion study

recently developed in English industry—the Laban-Lawrence “Effort” or “Industrial Rhythm”—which is mainly interested in investigating the dynamic properties of movement as they occur in the worker’s performance of a job. Their concepts will form the basis of our talk. As we go along, you will gradually see some differences between “dynamic properties”—which are essentially co-ordination factors—and the “mechanics” of movement which you are taught in anatomy. Whether we speak of body movement or kinetics in physics always we deal with three factors: Weight—Time—Path.

In human movement we define these three elements as follows:

- Weight:** Weight of the body or body-parts plus the energies created by our neuro-muscular system.
- Time:** The suddenness or slow deliberateness with which these kinetic energies are dispensed.
- Path:** The visible path along which the kinetic forces act upon the environment—an arm flying up into the air, a foot stamping the ground, a knee being pulled tightly towards the body.

All our everyday movements by which we affect our environment in various ways such as shaping materials or getting in touch with people are specific Time—Weight—Path combinations. Let us look for a moment at a worker working on materials. In shaping various materials the “feel” of its texture, its thinness or thickness, its coarseness or smoothness, the degree of its solidity or fluidity will modify the particular working movements of the hands, arms and the whole body. Even one tool like a drill, for instance, requires definitely different movement according to the material on which it is used. On a smooth highly polished surface the worker has to use small deliberate motions using hardly any weight pressure but a finely shaded sustained tension: while drilling a hole into a piece of wood would require a quick, strong punch followed by strong, even grinding motions.

In all skills the sense of touch does not only provide us with information about texture but also about shape, size, weight and temperature. Each shaping or changing of material is preceded by an “exploratory” phase where the “feel” of the material is acquired. In physical therapy “exploratory” massage is often used by the doctor as a diagnostic aid which enables him to give a specific prescription of the massage strokes to be used in a given case. Massage, incidentally, is the only physical therapy technique where each working movement is a clearly defined weight—time—path pattern with a specific effect. What can also not be left out in physical therapy is the patient as a person. Though a therapist needs the sensitive experienced hands of a craftsman, he is faced with a living human being who may react in many ways to his treatment. Local treatment of a hand or a knee does not only produce local effects: the working movements of the therapist elicit quite often motor reactions all over in a patient. The therapist has to

be able to observe these reactions, and to adapt his working movements to avoid undesirable secondary tensions. Verbally telling the patient to “relax”, or just going more gently or strongly is most often not enough.

To illustrate this we will give you a simple example: the manipulation of an injured elbow. Very often this is done with poor results and we will show you how, with the help of finer movement observation you will notice details formerly overlooked or neglected as insignificant. Hold or Grip: Whether just examining the limb or applying any procedure the part of the body in question has to be positioned. We usually use one hand as the holding or fixable hand while the other does the manipulation. However, this fixating hand should never be just a static clamp of some sort; in fact, when just using sandbags, pillows, etc., to position a limb, one very quickly realises that the fixating hand is very active indeed, producing all kinds of movement patterns, at one moment supplementing, at another counteracting the manipulating hand. Or it will just provide some elastic give which can be stepped up to rigid stabilisation. Even the speed factor is variable in the fixating hand, e.g., steadily sustained pressure, intermittent elastic give or quick oscillations. Stabilising the weight of the treated part may vary from just balancing the weight to holding down the weight of that part with an overflow of weight, or producing definite active counter-patterns to the ones of the manipulating hand.

Demonstration of Elbow Joint Manipulation

The procedure is started with light, small-range flexion-extension movements alternating with pure pronation-supination movements. The latter ones are tried at varying angles of flexion within the pain-free range of elbow extension. As we increase our range of extension we may meet with resistance caused by the injury or secondary pain spasm. We observe the patient more carefully for his all-over reactions: does he cramp or pull up his shoulder and upper chest on the side of the treated arm, or does he clutch the fingers and wrist in felt or anticipated pain? Can one, for instance, work around the pain by changing from direct pull or pressure in the manipulating hand to a flexible elbow-hand-finger pattern that distributes the weight force over several joints instead of just hitting the elbow joint full force? Should the weight pull in either the fixating or the manipulating hand be heavier or lighter? May a change of rhythm from slow sustainment to quickness make better use of gravity?

As you repeat our demonstration we will gather further observations:

Path: Some of you have trouble in keeping elbow flexion-extension in pronation a pure direct movement: it is a movement that stays in one plane all through the range of the joint. You should feel it as a gliding along an even surface. Any deviation from this plane would involve

rotary forces from the wrist which at this moment should be strictly avoided. To achieve ease and precision in this movement the therapist should let it flow freely from the shoulder. Watch, therefore, your sitting position. When standing, the whole body can be easily included. On extension shift your weight on to the back leg. Trying to perform this movement just from the lower arm and wrist all too easily results in a cramped pulling at the wrist and fingers of the patient with little direct effect on the elbow. And thinking of the two movements or flexion-extension together, you are locking yourself up into your elbow when extending the arm of the patient, and the opposite movement can then only be started with some jerking which may cause pain to the patient, or just prevent him from relaxing. Either may be equally harmful.

Speed: The use of speed depends, of course, partly on the nature of the injury. In a dislocation, for instance, you would avoid any too sudden contrasts of speed, while in a simple contracture variations of speed such as quick, small-range reversal of flexion-extension repeated several times and followed by a slow sustained pull into extension may release tension. Too slow a stretching movement on the other hand may encourage undesirable secondary tensions in and around the joint.

Weight: We are inclined to approach shortened muscles around a joint with the idea of applying weight pulls in the direction of stretch. So we apply prolonged direct pressure, and after a little while we find new tension developing in the wrist and finger flexors. This can often be avoided by using two contrasting movements, a weightless gliding from flexion in pronation into extension in pronation, and pressing slowly along the same direction. The same gliding movement along one plane may be varied by changing a quick rotary pull into extension (changing gradually from pronation into supination), instead of exerting sustained weight pull in one direction only. As you can see, even in a simple hinge joint weight forces acting upon it can be applied in many subtle changes and shades.

(Further examples concerning ball and socket joints omitted here owing to lack of space.)

It is easy to see from the foregoing that the motor responsiveness of the therapist is the key to this working approach. This does not only apply to such subtle, specific techniques as the ones just described, but to all aspects of our work. For instance, we do a lot of lifting of patients out of bed, from stretchers, from the exercise mat, etc. Have you ever noticed how cramped you feel *and* look when approaching the bed of a patient facing the length side of the bed attempting to lift him straight upwards towards you? When you start to walk, you have to walk backwards with your burden, which often leads to stumbling and fumbling with your patient. Then when depositing him straight forward in front of yourself you may find it quite difficult to control the weight

of the patient's body in this way—he sort of rolls away from you or you get closely huddled over him—both very unpleasant experiences for a helpless patient in pain. It will be much easier, in such a case, to approach the bed diagonally (left shoulder towards the patient lying in bed), then your lifting and carrying will be done on a path diagonally sideways, which makes gentle, deliberate deposition of the patient on to a stretcher or new bed much smoother.

The straight, short line of pull is often not the most adequate pathway on which to exert weight forces. Many times I see attendants and therapists struggle in the attempt to pull a rolled-up sheet from under a helpless patient in pain by pulling full force upwards and away from the patient, the dead weight of a motionless person resisting the procedure. Small gathering movements of the hands crumpling up the sheet in small portions and removing those from under one limb then from another will be more adequate, lessening all strains on the patient.

Tension, unresponsiveness, unpleasant body feelings in a patient are not only caused by touch. The first time you enter his room and approach his bed may make the difference between building a contact or establishing a defensive attitude. A therapist or a nurse storming into the room just bursting with strength can be as repulsive to a sick person as somebody too noiseless, too meek. A person uncontrolled in most of his body movements may give the idea "He will drop me when he lifts me", or "He will hurt me". Confidence of a patient in a person who is to help him physically is built on a number of impressions. What he sees in his carriage, in his way of walking and using his hands will tell him more than the actual exchange of words. Thus one could say that your body rhythm (the sum total of your emotional, mental, muscle and organ tensions) is written all over you!

This body rhythm kept in harmonious balance is important in technical skill as well as in psychological contact with a patient. While body rhythm and fine kinesthetics are partly a gift they can be greatly refined and improved by conscientious, absorbed work and by recreational activities as well. Taking active part in music, drama, dance, arts and crafts tends to replenish and stimulate all the senses, and refines motor responsiveness as well as psychological understanding. The experiences which you gain from such activities are powerful antidotes to fatigue and boredom in your work, and make you a happier person all round. They also lift us from the level of the technician who can do work only with prescribed, strictly circumscribed techniques to that of the professional who applies skills with discrimination, and who is able to observe changes in the patient's condition and his attitudes towards his disease and towards his environment. In other words, finer movement observation is an enriching experience all round, and that is the best thing one can say about one's work.

Irmgard Dombois-Bartenieff.

ARCHITECTURE AND DANCE — Part Two

Already outlined has been the development of man within the changing form of his society, culminating in industrial revolution with new ways and means of existence. The destruction of family and social patterns and the constant threat of war have resulted in mental conflict and disorder. We have become increasingly aware of the unbalanced, the abnormal and the delinquent, and it is only through the study of them and of their problems that man has realised all that lies behind and within normality. This new knowledge of the inner nature of man has resulted in the re-shaping of ideas in many fields in which the concern is human feeling, life and activity.

At the beginning of this century there arose the modern movement in architecture which had a profound distaste for the styles of the time, and proceeded to purge itself of all the current pseudo Egyptian, Greek and Gothic cultural finery. There was an admiration for architecture which was direct, simple and without conscious trimmings, the architecture of the English village, peasant dwellings, barns and wind-mills. They had a rightness and an inevitability which these pioneers of the new architecture explained with their "functional aesthetic". If an object was fitted to its purpose and fulfilled its functions satisfactorily (and it usually did this with a minimum of material), then it must necessarily be beautiful. This was almost a physical law which could be seen at work in objects as remote as a yacht, a kettle or a guillotine. Just as the function of a kettle was to hold water, so that of a building was to contain human beings, keeping out wind and rain, adjusted to changing temperatures and admitting a prescribed amount of light. The functionalists could see human needs only in terms of requirements which could be weighed, measured or tabulated, and their aesthetic was based on structural expression and economy. Here was the danger of verbalism—enchained in their own logic they were unable to see man's deeper needs, and in any situation they were only able to see those aspects of it which fitted in with their formulae.

The first and most fundamental building is the home, the family originally providing its own dwelling—as many peasant and primitive people still do to-day. The evolution of more complicated structures and techniques necessitated more specialised craftsmen knowing the nature and limitation of their materials. To-day there are needed new kinds of building—universities, hospitals, blocks of flats, factories, labour exchanges, asylums—in themselves all a reflection on the nature and peculiarities of our time. The artist-craftsman has been replaced by the architect who co-ordinates and guides a whole team of specialists in heating, lighting, acoustics, sanitation and engineering. Buildings are prefabricated in whole or in their elements, so that a large part of site work is more conveniently accomplished in the factory. The architect spends his day in thought: problems arise and are solved on the drawing board. His life is restricted to the head and the fingers. On the site

the workman in tasks like hammering and sawing may experience swinging, thrusting and punching. He has a greater freedom of movement and yet is unable to extend himself creatively into his work. In the change from the artist-craftsman to the architect and workman life for each has become incomplete, for the division of creation and labour is a division in the nature of man, these being complementary activities. Where man has lived organically and completely he has had an inner harmony which has expressed itself in all his activities, and in all the things with which he surrounds himself—in his architecture, his dress and his ornament, even in utilitarian objects like pots and pans. These things were not consciously produced nor were they the product of some mathematical law. Life flowed into them and in their harmony was something of the inner nature of man externalised. The scythe and the reaping machine are both objects which the functionalist might have admired and yet in them failed to have seen a significant difference. The scythe is the outcome of a human sense of form, a human way of movement, and it is this that has suffered in the cause of efficiency, the characteristic soft swinging curves of the scythe being concentrated into the wheels and gears of its mechanical counterpart. To-day man's attitude and beliefs, his way of living and working leave him disjointed and devitalised. Dance has gone from his daily life and the dance quality from his other activities.

In dance, moods and emotions, a feeling for pattern and form in space were directly expressed through the body. Within the community man was much less an individual and in dance he had a group sense, an attunement—an intuitive sense of reaction and response. He was more aware of the space in which he moved, able to relate himself to suggestions from the music and to ideas developed within the group.

Architecture cannot be held up on a postcard. It is not a façade, nor is it the result of an intellectual formulation. The reality of a building is the life lived within—in a human to and fro, an experience of movement in space. In the past architecture was not predetermined by any paper conception, for the builders had an initial idea which they developed and adapted as the work progressed. The building grew up from the ground as the result of spontaneous group co-operation. They reacted to space through eye and body with a kinesthetic sense. Architecture was determined from within, cast as it were round a human mould—a characteristically human experience and expression of movement in space. Similarly the building itself was related to the shape of the site, and in the nearness or distance of surrounding buildings, roads and pathways to existing patterns of space and movement. In setting the building on the ground shapes might be created which moved with or against those of the site—the existing flow of space might be checked or extended. Architecture was evolved in a similar way to dance, and in its evolution man drew upon the same elements of his nature.

The effect of the changed process in building is twofold: firstly the architect himself living incompletely is less bodily aware of space, and

secondly as architecture is now created in a vacuum he is unable to react directly to it. As a result, buildings born on the drawing board often come to the site rigid and rectangular.

In all creative activity there are two elements—experience and Form. Painting exists in two dimensions and in conceiving it the eye may be drawn by the composition along certain paths. In sculpture, shapes are in three dimensions and before the relationships in a particular object can be appreciated it must be moved round—seen as a series of moving images. Both in painting and in sculpture the importance lies in Form, in the actual relationships within the whole and the incidental experience—the way in which this is arrived at is relatively unimportant. Opposed to this is music which extends in time, and its essence, its Form lies in experience. Architecture has something of painting and sculpture: it has pattern and a sculpture both of mass and of space. A great deal of modern architecture fails because it is sculpture and no more. It may seem cold, conscious and intellectual, lacking any human quality, and this is because the space within has no relationship to human experience and movement. The change from intuitive architecture developed and determined by the life within, to an architecture which is superficial, only aware of and concerned with surface effects is paralleled by the change from group dance which was an integral part of the community life to dance for the stage.

In certain parts of a building, movement may be unrestricted, while in others such as corridors through or paths around, it is more determined. There may be the choice of right or left, up or down, so that there are linked together in an infinite number of ways short phrases of movement in space. In industry “efficiency experts” may be concerned not only with movements of hands or feet in individual operations, but also in sequences of movement perhaps on a production line which extends through a building in a more architectural sense where the concern is not only directly in terms of ease and efficiency, but the psychological effect they may have upon the worker. Wherever there is the alternative of one path rather than another, there is the possibility of subconscious creative expression shown, for example, by the housewife ordering the sequence of her day’s activity, deciding to go into one room rather than another, or the person walking in the country choosing to go through the wood rather than across the hill.

Experience in architecture, unlike that of music, does not have a fixed direction—a precise beginning and ending—nor does its significance like that of sculpture exist complete and detached as seen in Form. But in a particular relationship of Form and experience is the underlying basis of architecture. In certain relationships of shape, in a tree or a flower, a sea-shell or a skeleton there is a satisfying Form. Like man himself they are the product of natural law and he finds something of himself in harmony with them. Besides having this organic quality—in the abstract a balance and harmony—architectural Form has a relationship to a human way of moving and thinking. In the ordering

of experience the human mind has its own way of working, of breaking down, grouping, relating, and remembering, and there are certain relationships of sound and shape which a human mind can more readily grasp. A building which is shapeless and straggling may not be easy to picture as a whole, and moving within it the individual may easily become lost. In another, the elements are clearly articulated: there is a relationship of the part to the whole and of the whole to the part, so that the total experience of the building seen from above and below, from inside and out can be held within one image.

The first form of man’s beliefs, his attitude of ritual, clearly shows his basic psychology. In the interaction of man and nature we see him at the centre, feeling and re-acting to forces which help, hinder or in any way influence and affect him. In finding certain necessary relationships in ritual between himself and the world, in the colouring and shaping of his experience into a whole which he could easily grasp, he provided a centre to which he might refer his activities, and without which these activities might have little purpose or direction. Any new idea or situation was unsettling, and, until he had assimilated and related himself to it, a challenge to his inner equilibrium. So in architecture the significance of Form is that it not only holds together what is often the arbitrary pattern of daily movement and experience, but it is also something to which man can easily relate himself, thus fulfilling a psychological need.

Familiarity with Form shades, tempers or intensifies the immediate experience. Thus in a dance, knowing that the slow sustained movement is followed by vigorous stamping, or in architecture that the dark narrow street opens into a broad sunlit square, there is created, in anticipation, a certain tension. The first experience of a town or a building may be one of shocks or surprises and where a thing may be seen only once—perhaps a display in a museum, or often in the architecture of an exhibition—its Form is much more dependent on this initial impact. Where circulation is determined, as sometimes in the exhibition, the park or the garden, sequences of movement in space are more extended, and they have Form within experience in a more dance-like composition.

Dance centres on human feeling, moods and emotions, and Form may be created by the contrast of these emotions, by a gradation from the intense to the trivial, or by the opposition of emotions visibly expressed with those seen only in small “shadow” moves. Each emotion has its own characteristic movement and extension into space, and in the abstract, in this visible expression the dancer makes an architecture. Buildings in their stone, glass and concrete, in domes and spires have been called “frozen music” and this architecture of dance is a music which rises and falls, expands and contracts, opens up like the dome or soars like the spire.

Composition may be seen as a sculpture of mass or a sculpture of lines and twisting planes extending into or enveloping space. These may

not be just an outcome of the emotions themselves, for the dancer may be concerned with shapes and patterns in the abstract. He may move more consciously within space, exploring and re-acting to his surroundings, perhaps a room, a stage, a landscape, or perhaps to cave and rock-like forms created within the dance by the dancers themselves. In dance there is an interplay of the individual and the group, in varying moods within space. The individual and the group may be seen with an emphasis on any one of these elements. The feeling of being isolated from, or united with the group, may be developed by meeting and parting, joining and breaking away, or by moving independently and then sharing a common movement.

It was inevitable, as in the Greek theatre, that with the rise in population, rites and ceremonies were carried out by a more manageable group and were looked upon by the rest of the community. There was still a vitality and life in the audience but this "remainder" has slowly become a "residue". Similarly there is a limit, architecturally, to the size of a community determined by its life and the pattern of its activity. Our great cities instead of following a biological process of growth, of sub-division, creating new and manageable centres in satellite communities, have overgrown: they are no longer on a human scale. The masses spend hours of their lives pouring into or out of the great centres. A greater part of the people are locked off from the country, nor are they within walking distance of parks, of trees, grass and the open air. Where there are parks they themselves are overgrown, a great distance apart, like oases among dark and dismal streets.

The change from spontaneous group dance to dance on the stage has been the change from dance felt and developed from within—an expression of human feeling and relationships—to something more superficial. Classical ballet feigns emotions: there is movement of arms and legs and yet the body is withheld. The body is man's emotional centre, and yet the most significant movements of opening and closing are rarely made. Within its picture-frame stage this restricted movement tends to become a series of sentimental pictures.

From ritual to religion, and from group dance to dance as a spectacle, with man's changing outlook and way of life, is a change from the more intuitive and emotional to the conscious and intellectual. Art, music, poetry, dance and drama are no longer integrated as one with man's beliefs, for they are now to be appreciated aesthetically in themselves. Between the two extremes of basic dance and the ballet is folk dance. In India, where cultures exist at all three levels, there may be seen basic dance as performed by the aboriginal peoples of India, as well as folk and classical dance. Basic dance is the beginning of dance and is often extremely simple, if not limited, but a broader conception may be obtained when it is seen in all its aspects, affected by variations in climate or racial temperament.

In folk dance as an experience something has already been lost. It provides a healthy enjoyment but does not reach more deeply than

this. The general direction of dance is with that of society. While in certain dances of Spain or Yugoslavia there is participation of the body, it is often only very subtle, and the English Morris dances which may on the one hand be healthy and boisterous are also wooden, for there is no emotional participation through the body. Irish dances which can be more delicate and precise are unmoving in the body too, with arms held against the sides, and need an intellectual concentration to master their intricate footwork and group pattern. However, there is still a life and vitality in folk dance for it comes up from the people. It has no stage: the dancers may wind through the streets, and dance across the green, and all who see them pass by are caught up in the excitement of the moment. In the flamenco dancing of Spain, the audience take part by rhythmic clapping and stamping, and by cries which encourage or applaud the dancers. With the finish of the dance there is no applause for the relation of artist and audience as we know it does not exist. The impassive audience is a symbol of our time, and even the way in which group dance of primitive communities is seen reflects a modern way of thought. The basic relationships of man to himself, of man to man, and of man to the world about him may be seen in the effect of dance as the integration of the individual, the creation of a group awareness and solidarity, the community moving and living in harmony with the surroundings. This is pronounced "good". The relationships may be seen as individual or group pattern, as movement in relation to surrounding form and space, or to the ground, in giving way to or fighting against it. This is pronounced "beautiful". The concepts of the aesthetic and the moral show the division in the nature of man and his thought. With our new knowledge of this inner nature of man we see once again not the "beautiful" and the "good", but in their place the "necessary"—necessary relationships if man is to live harmoniously.

In dance, sounds made by the stamping of feet, the clapping of hands on thighs and buttocks and the clicking of fingers were later supplemented, and the dance intensified by rhythm instruments—in rattles, drums or sticks beaten together. Like Negro music to-day, primitive music has its basis in rhythm—it is a music to which one must move. Symphonic music which is emotionally uplifting has no primitive equivalent, and in the emotional experience of it the individual may feel a sense of floating, of dissolving, and be less conscious of his body. The cinema has an attraction, for besides providing an absorption for the onlooker, it, too, takes him out of himself. Both in different ways satisfy a need for transcendence, and are a diversion of a human tendency which first found expression in group dance. Less conscious of himself as an individual the primitive in his group relationships in dance, experiences a transcendence of his physical body, and a sense of oneness with the group which to-day is relatively unknown to us as such.

Education which assisted in the process of man's disintegration

through its conception of the child as "mind", "body" and "spirit" and trained these separate elements in rigid isolation now sees man much more as a unity, and realises a need for re-integration.

In dance is a direct union of the creative powers with the purely physical working of the body—elements which had previously been provided for separately in art and in gymnastics. Only in the movement class can this union be fully experienced, and only here can there be brought out the full sense of the individual within the group.

Because of the relationship of architecture and dance, movement has for the architect a special significance, not only as a subject for study but also—especially for the student—for participation. The third and last of these articles will endeavour to show in more detail their common basis.

Michael Leonard.

FORTHCOMING ACTIVITIES

ANNUAL CONFERENCE, 1953

As the residential weekend conference held in February, 1952, was such a great success, it is proposed to repeat the experiment in 1953. The 1953 Annual Conference will therefore take place from Friday evening, February 20th, to Sunday evening, February 22nd, 1953, at Brighton. Details will be circulated later.

COURSES TO BE HELD IN LONDON, 1952-53

Under the auspices of the Art of Movement Studio.

Group Dance Composition

Courses conducted by Lisa Ullmann and Rudolf Laban on Saturdays, 15th November and 6th December, 1952, and 31st January and 28th February, 1953.

Christmas Holiday Course

29th December, 1952, to 3rd January, 1953.

Easter Holiday Course

Dates to be arranged.

For details of the above courses write to The Secretary, Art of Movement Studio, 183-5 Oxford Road, Manchester, 13.

NEW BOOKS

The following are now available:

“ Effort and Recovery ”, by Rudolf Laban (Macdonald and Evans).

“ The Art of Movement in Education, Work and Recreation ”

L.A.M.G. publication, available from the Secretary, price 1s. 6d.