

Excessive exposure to social media platforms are detrimental to social development, and can lead to anti-social behavior. To create awareness of this negative social impact, a conceptual installation will be created that will utilize live social-media interaction and allegorical imagery.

# Studio Two: Thesis Draft

ITGM 765-OL

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# Introduction:

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## Thesis Statement

Excessive exposure to social media platforms are detrimental to social development, and can lead to anti-social behavior. To create awareness of this negative social impact, a conceptual installation will be created that will utilize live social-media interaction and allegorical imagery.

## Abstract:

The contemporary bombardment of social media has been viewed to have many socially experiential benefits. Social media platforms, like Twitter, have been shown to enhance our social lives and make our interaction with one another easier. However, many researchers have pointed to the fact that the development of social media meant to enhance our lives is proving to be detrimental to our social development. Communication with each other is not enhanced but hindered. How often have we seen a colleague stop mid-sentence to look at their text message, or witnessed the growing popularity of cyber bullying among teens. This thesis will create awareness of the negative effects of social media by the creation of an interactive installation art piece that will address these negative impacts.

The installation will be a single large screen with projected imagery and instructions that will face the audience. The audience will be prompted to 'sign up' or tweet with the sculpture. The sculpture will then tweet a message back. This is where the initial image will begin. The user's tweets will initiate a game or 'play thing.' Continued tweets generate a response or movement from the graphics on the

screen (session 1). The graphic response will suggest progression of some sort to initiate further responses from the user to continue tweeting or to continue interaction. At a predetermined number of tweets a second interactive ‘play thing’ will initiate (session 2) overlapping the previous session and ask the user to sign up and ‘tweet with me.’

This means that the user will be maintaining two tweet sessions at once. The user’s decisions and actions will affect the outcome of each session. Session one is meant to represent the real social identity of the user and session two is meant to represent the virtual, twitter-verse identity of the user. Completed interaction with the sculpture occurs when session one completes its goals or when session two commands enough attention to destroy session one.

### **Problem statement:**

Research has shown that social media platforms such as Twitter can lead to an introverted and distorted view of reality.

“[The]... internet supports communication at a distance, it allows for a degree of anonymity which, while it removes the barriers to engagement, can lead to destructive or reckless behavior.” (St.Clair)

### **The Social Impact:**

“We expect more from technology and less from one another and seem increasingly drawn to technologies that provide the illusion of companionship without the demands of relationship. Always-on/always-on- you devices provide three powerful fantasies: that we will always be heard; that we can put our attention wherever we want it to be; and that we never have to be alone. Indeed our new devices

have turned being alone into a problem that can be solved. When people are alone, even for a few moments, they fidget and reach for a device. Here connection works like a symptom, not a cure, and our constant, reflexive impulse to connect shapes a new way of being. Think of it as “I share, therefore I am.” We use technology to define ourselves by sharing our thoughts and feelings as we’re having them. We used to think, “I have a feeling; I want to make a call.” Now our impulse is, “I want to have a feeling; I need to send a text.” So, in order to feel more, and to feel more like ourselves, we connect. But in our rush to connect, we flee from solitude, our ability to be separate and gather ourselves. Lacking the capacity for solitude, we turn to other people but don’t experience them as they are. It is as though we use them; need them as spare parts to support our increasingly fragile selves. We think constant connection will make us feel less lonely. The opposite is true. If we are unable to be alone, we are far more likely to be lonely. If we don’t teach our children to be alone, they will know only how to be lonely.” (Turkle, *The Flight From Conversation*)

“...those little devices in our pockets are so psychologically powerful, that they don’t only change what we do, but change who we are...” (Turkle, *Connected, but alone?*)

Why does this matter? “It sets us up for trouble; trouble on how we relate to each other and trouble on how we relate to ourselves and our capacity for self-reflection. (Turkle, *Connected, but alone?*)

People want to control of where they put their attention. This results in hiding from each other. (Turkle, *Connected, but alone?*)

“Technology is seductive when what it offers meets our human vulnerabilities. And as it turns out, we are very vulnerable indeed. We are lonely but fearful of intimacy. Digital connections and the sociable robot may offer the illusion of companionship without the demands of friendship. Our networked life allows us to hide from each other, even as we are tethered to each other. We’d rather text than talk.” (Turkle, *Alone Together*)

“For centuries, the rich and the powerful documented their existence and their status through painted portraits. A marker of wealth and a bid for immortality, portraits of intriguing hints about the daily life

of their subjects—professions, ambitions, attitudes, and, most important, social standing.” (Rosen)

“Today, our self-portraits are democratic and digital; they are crafted from pixels rather than paints. On social networking web-sites like MySpace and Facebook, our modern self-portraits feature background music, carefully manipulated photographs, stream-of-consciousness musings, and lists of our hobbies and friends. They are interactive, inviting viewers not merely to look at, but also to respond to, the life portrayed online. We create them to find friendship, love, and that ambiguous modern thing called connection. Like painters constantly retouching their work, we alter, update, and tweak our online self-portraits; but as digital objects they are far more ephemeral than oil on canvas. Vital statistics, glimpses of bare flesh, lists of favorite bands and favorite poems all clamor for our attention—and it is the timeless human desire for attention that emerges as the dominant theme of these vast virtual galleries.” (Rosen)

Does this technology, with its constant demands to collect (friends and status) and perform (by marketing virtual friendship and the new narcissism ourselves), in some ways undermine our ability to attain what it promises—a surer sense of who we are and where we belong? The Delphic oracle’s guidance was know thyself. Today, in the world of online social networks, the oracle’s advice might be show thyself.” (Rosen)

Excessive online social media users display and are exposed to obsessive behavior, virtual bullying, online prey/predatory behaviors and addiction, to name just a few examples.

“...there is also clear and well-documented evidence of problematic over-use of the internet, which impacts negatively on wellbeing.” (Dr. Patti M. Valkenburg)

Obsessive use distorts the users own interpretation of reality. Their world exists in the virtual world and not the physical world. Their perception of themselves and their identity is determined and influenced more by their virtual social media platform and virtual contacts than the physical contacts and relationships in their real world.

“This includes participating in cyber-bullying, harassing or persuading others into harmful activity, anti-social behavior such as posting offensive messages, and engaging in illegal activity such as unauthorized file sharing or downloading copyright protected material.” (McLean)

This very easily leads a social-media addict to make decisions in their life that negatively impact their social welfare and mental development. This is particularly true in young or novice digital media users. McLean notes that this is because it distorts one’s sense of socially responsible decision making.

“Motivation, incentive, risk and reward are deeply entwined. For the ballet dancer that finished the performance on broken toes, the risks of stopping (damage to her immediate career) outweighed the risk of longer term damage. The danger of course is that, without proper reflection, in the heat of the moment the ‘available’ immediate risks dominate. This way of thinking has become increasingly popular with the success of books such as ‘Freakonomics.’ The essential idea is that what can from the outside appear as irrational behavior becomes completely rational once motivations and incentives are properly understood. Many young people’s motivations relate to notions of identity, how they are perceived within their community, how they wish to be, and the relationship between the two. The pursuit of authenticity is a powerful driver, of being true to yourself, not ‘selling out’, ‘keeping it real’, and not being a ‘poseur’ or ‘fake’, to use phrases from the past 40 years. Of course this sits badly with a period in young people’s development when they most need to experiment, to explore who they are, to develop their private sense of self while living highly public online lives.

## Historical Psychological Social Communication:

-Carl Jung (pioneer in psycho-analytical development of humans) coined the phrase ego and the id.

-The ego is the development of the self-realization component of our psyche and our projected self-image;  
The Id is the inner-self. (Jung)

-An unbalance of the ego and id, according to Jung, can lead to many social and psychological disorders. A common one termed by Jung was the 'mid-life crisis.' (Jung)

“According to Jung, the individuation process involves the separation of the ego from the self and the eventual return or reunion of the ego and the self in later life. In the first stage of development, the ego and the self are one. The child below the age of two cannot usually distinguish between self and other. In psychiatric terminology, this is referred to as a stage of inflation, but symbolically it represents an original wholeness in which all is unconsciousness. In literature, this original age of mankind is characterized by the legend of the Golden Age or by the story of the Garden of Eden before the apple of consciousness was eaten from the Tree of Knowledge. At this stage, Jung argues, the self is experienced as a deity.” (St.Clair) The ego and id balance is crucial for informed and balanced decision making. The ego will make decisions based on itself, while the id will construct decisions based on how it will affect others. A continued imbalance of ego and id, according to Jung, will lead to a social developmental imbalance and possible anti-social behavior. This is especially true if the ego is the psychological component of the psyche in charge.

Many researchers into the mental health of excessive social-media users have warned of the dangers of the user's virtual social universe being 'ego' driven.

An ego-driven psyche, as claimed by researchers, will make decisions for their own personal gain and not consider the impact of their decisions on others. (Dr. Patti M. Valkenburg)

## Psychological Influences:

Helping young people to adopt effective strategies around managing their online identities might be a significant step towards ensuring they protect both their current and future selves as they grow up in public.”

(McLean) This is where the danger lies. If a social-media user is not aware of these dangers than they could also fall into this obsessive behavior that will result in decision making that is detrimental to their social development and their lives.

“Emotional intelligence is the ability to not only recognize and react to one’s own emotions in an appropriate and healthy manner but also to be able to recognize and react appropriately to the emotions of others. “Those who have a natural attunement to their own heart’s voice are sure to be more adept at articulating its messages.” Through honest self-investigation, we recognize our own emotions and come to a fuller understanding about our reactions to them. This allows us to truly engage with our feelings, see them for what they are, and allow for appropriate responses to them.” (Blevins)

““The idea of emotional intelligence does not discount the power of our rational thought. While rationality plays an important role in our decision-making, the emotions cannot be ignored. “In a sense we have two brains, two minds—and two different kinds of intelligence: rational and emotional. How we do in life is determined by both. Intellect cannot work at its best without emotional intelligence.” Further, Nobel Prize winner, Daniel Kahneman, illustrates a similar idea in his work, *Thinking, Fast and Slow*. Kahneman puts forth his theory that the brain operates as two different systems, as he defines them: System 1 and System 2. System 1 is the more active and emotional side of the mind; System 2 is the more rational, critical, and less frequently utilized side of the mind. The theory of these “systems” of

our minds follows very closely Goleman's Emotional Intelligence Theory. Emotions and preconceived notions that we, at many times, blindly accept as fact, frequently override our ability to truly think as rationally as we would like. It takes courage and acceptance to be able to truly become more self-aware, however this is not an easy task as "...activities that impose high demands on System 2 requires self-control, and the exertion of self-control is depleting and unpleasant."

The cognizance required for emotional intelligence is identical to recognizing when our System 2 becomes placated by the ease of a generally-understood notion from System 1, regardless of its validity. Our decisions, according to both theories, are heavily dependent upon our emotions. """ (Blevins)

"True human interaction is commonly defined as a relationship between two or more individuals who share common goals. In this relationship, mutual trust, honesty, and open disclosure allow for a more complete communication. These relationships involve some level of interdependence and help to shape our perceptions. The value of these relationships is undeniable in our personal development." (Blevins)

-Both Twitter and Facebook lead to severe confusion as to the nature of our relationships online.

"In SNSs the technical necessity of labeling connections enhances this ambiguity...(this) ambiguity can lead to conflict." Are we friends or "friends"? Are we acquaintances or "followers"? Are we communicating to share something about ourselves or just to present ourselves in the most positive light? This is what provides an arena for research and exploration as to why these means are becoming the predominant usage for human dialogue." (Blevins)

"These digital means provide a comfortable barrier, allowing us to transmit whatever message we

choose, without having to deal in real-time, in-person with any kind of consequences to what we communicate. Further, we can choose to communicate with one, one million, or more, all with a few clicks on the keyboard. It seems that through the digital communications we use, we look for someone, anyone, and everyone to listen. Have we forgotten the person right next to us?” (Blevins)

“...time spent online robs time from important face-to-face relationships; the internet fosters mostly shallow relationships; the internet allows people to silo themselves, limiting their exposure to new ideas.” (Anderson)

“Mediated interpersonal communications allow additional time to respond. This is a double-edged sword. On one hand, one has time to reflect and respond thoughtfully. On the other hand, one has the option of not responding at all or only responding to portions of the messages sent. This additional time does not exist within the realm of face-to-face communications. I suggest that while this may be beneficial for certain interactions, consistent adherence to such communicative styles will indelibly reduce our understanding of the emotions of others. We will no longer be able to decipher and react to the person standing before us. This electronically mediated communication further leads to mediated communication. Each communication we have through mediated forms provides a window for manipulation. If this remains the status quo of interpersonal communication, we lose the chance for serendipitous encounters. Serendipity opens us up to the possibilities of providence, and positive benefits that can accompany a chance encounter.” (Blevins)

“During the unrest, social media tools were utilized as a means of information transfer to mobilize protestors and provide an outlet for open discourse and free speech on a level that had not been previously available to those citizens. These individuals used electronic communication tools successfully because they had already developed an emotional intelligence that allowed them to be critical thinkers and creative problem solvers. They saw the ability for these tools to mobilize and inform mass amounts of peoples. When employed correctly, these tools can be extremely beneficial for social and cultural change.” (Blevins)

## **History of Communication:**

### **Technological Evolution of Human Communication:**

Cave Paintings – Hieroglyphs – Ancient Greek Pottery – Written Word – Printing Press –  
Typewriter – Telegraph – Telephone – Radio – Television – Computer – Cell Phone – Internet –  
Social Media

### **Recent Historical Trends in Digital Communication:**

“On Tuesday, January 20, 2009, President Obama was inaugurated as the United State’s 44th President after he defeating Republican nominee, Senator John McCain<sup>6</sup>. This victory serves as a landmark in the history of the United States for several reasons, but most notably for the prominent use of technology in each candidate’s political campaigns<sup>7</sup>. The 2008 election ignited media buzz around the innovative techniques the political underdog’s campaign employed in order to defeat McCain.

According to demographic research, supporters of John McCain were more likely to discuss politics on the Internet; however, Obama supporters were much more engaged in political social media<sup>8</sup>. Through the use of the Obama campaign's very own social network, MyBo, supporters were able to share personal stories with the campaign staff as well as with their own family and friends. The Obama campaign used social media to mobilize supporters, raise money, and most memorably, sell the idea of change—which created an emotional connection with voters. The aggressive use of social media during the 2008 election can be considered the most strategic and influential use of media in campaign history.” (Khan)

Generation Y has also marked a large shift away from focusing on “The World” at large to an emphasis on the idea of “My World” (Ellis)

## Proposed Solution & Project Overview:

I will create an interactive sculptural installation that will demonstrate the negative impact of social media on a user's social and mental development.

A large screen will face the audience. Viewers will be prompted to ‘sign up’ or tweet with the sculpture. The sculpture will then tweet a message back. This is where the initial image will begin. The user's tweets will initiate a game or ‘play thing.’ Continued tweets generate a response or movement from the graphics on the screen. The graphic response will suggest progression of some sort to initiate further responses from the user to continue tweeting or to continue interaction. At a predetermined number of tweets a second interactive ‘play thing’ will initiate partially on top of the previous ‘play thing’ and ask the user to sign up and ‘tweet with me.’

This means that the user will be maintaining two tweet sessions at once. The newer session, however, will compete for the user's attention. The 'newer' session will appear more playful and rewarding than the original session. But, continued tweeting with the newer session will be detrimental to the original session. Gravitating back to the original session will help progress the play of session one, but session two will start to tweet negative and manipulative comments to you. The user's decisions and actions will affect the outcome of each session. Session one is meant to represent the real social identity of the user and session two is meant to represent the virtual, twitter-verse identity of the user. Completed interaction with the sculpture occurs when session one completes its goals or when session two commands enough attention to destroy session one.

-Carl Jung (pioneer in psychological development of humans) coined the phrase ego and the id.

-The ego is the development of the self-realization component of our psyche and our projected self-image; The Id is the inner-self.

-An unbalance of the ego and id, according to Jung, can lead to many social and psychological disorders. A common one termed by Jung was the 'mid-life crisis.'

"According to Jung, the individuation process involves the separation of the ego from the self and the eventual return or reunion of the ego and the self in later life. In the first stage of development, the ego and the self are one. The child below the age of two cannot usually distinguish between self and other. In psychiatric terminology, this is referred to as a stage of inflation, but symbolically it represents an original wholeness in which all is unconsciousness. In literature, this original age of mankind is

characterized by the legend of the Golden Age or by the story of the Garden of Eden before the apple of consciousness was eaten from the Tree of Knowledge. At this stage, Jung argues, the self is experienced as a deity.” (St.Clair)

- The ego and id balance is crucial for informed and balanced decision making. The ego will make decisions based on itself, while the id will construct decisions based on how it will affect others. A continued imbalance of ego and id, according to Jung, will lead to a social developmental imbalance and possible anti-social behavior. This is especially true if the ego is the psychological component of the psyche in charge.

-Many researchers into the mental health of excessive social-media users have warned of the dangers of the user’s virtual social universe being ‘ego’ driven.

-An ego-driven psyche, as claimed by researchers, will make decisions for their own personal gain and not consider the impact of their decisions on others. (Dr. Patti M. Valkenburg)

### **Contemporary Digital Interactive Artistic Influences:**

<http://jeremybailey.net/>

-Jeremy Bailey was discovered during my research into early eighties installation artists, General Idea. His work crosses over between software programming, live interaction and the fine arts, something that is very akin to my thesis project. I will contact him to exchange ideas of process and best practices.

<http://dailyartmuse.com/2011/04/29/suzanne-stumpf-interactive-sculpture/>

-A link to an interesting interactive installation artist that reminds us that 'interactivity' does not always mean a digital interaction.

<http://www.youtube.com/watch?v=OOT6jQko-bQ>

-A very nice example of how physical interactivity with you audience can be fun (judging by the audiences reaction).

<http://www.youtube.com/watch?feature=endscreen&NR=1&v=OGozktCzMS4>

-A great example of how live interactivity with the audience can work graphically with more than one person. -A great digital plaything, but not much depth to the concept.

### **Technical Influences:**

<http://www.youtube.com/watch?v=-wVq41Bi2yE&feature=related>

-Amazing example of great programming and mathematics combining with performance art, I would aspire to my piece being this engrossing to the audience.

<http://www.instructables.com/id/Temperature-Sensor-Tutorial/>

-A mechanical 'how to' chat room. I was/still thinking about using touch and heat sensitivity from touch to control and initiate animations and graphic birth through arduino boards.

[www.zenbullets.com](http://www.zenbullets.com)

-I discovered Matthew Pearson through my online twitter Api research and I feel like I have found an artist and community that definitely fits my artistic goals and passions. His site can be found at the above link; his work is ingenious, experimental, and fun.

<http://vimeo.com/27306149>

<http://vimeo.com/32719778>

-Matt Pearson digital installation examples

### **Social Aspects:**

<http://www.jhwd.com/home.html>

-This link is a great addendum to Jessica Helfund's book, 'Screen.' I visit this site often for any updates to her research in electronic media and social implications.

<http://www.mymodernmet.com/profiles/blogs/interactive-sculpture-i-m-engaged-to-prince-william>

-Non-digital interactivity can create an environment of social commentary and reflection.

<http://www.nytimes.com/2007/03/04/arts/design/04hart.html?pagewanted=all>

-Interactive sculpture that deals with the negative aspects of social and cultural freedoms within modern society. A great example of how art and science can be used to raise issues of social awareness. Not

unlike the motives of previous works of art from socially conscience artists from centuries past.

## **Interactive Digital Sculpture (recent historic examples)**

**Scott Sonna Snibbe**

<http://www.snibbe.com/projects/interactive/boundaryfunctions>

“The title, *Boundary Functions*, refers to Theodore Kaczynski's 1967 University of Michigan PhD thesis. Better known as the Unabomber, Kaczynski is a pathological example of the conflict between the individual and society: engaging with an imperfect world versus an individual solitude uncompromised by the presence of others. The thesis itself is an example of the implicit antisocial quality of some scientific discourse, mired in language and symbols that are impenetrable to the vast majority of society. In this installation, a mathematical abstraction is made instantly knowable by dynamic visual representation.”(snibbe.com)

**Nancy Patterson, Stock Market Skirt:**

<http://www.vacuumwoman.com/MediaWorks/Stock/stock.html>

“A blue taffeta and black velvet party dress is displayed on a dressmaker's mannequin or 'Judy,' located next to a computer and several monitors of varying sizes. In large type, the stock ticker symbol and price which is being tracked, marches from right to left across the monitor screens as the stock price is continuously updated. Large white numbers and letters on a blue background (matching the blue of the taffeta skirt) scroll in simulation of the pixel board displays used to track stock values on traditional exchange room floor.

PERL scripts (running under Linux) extract and analyze stock prices from online stock market quote pages on the internet. These values are sent to a program which determines whether to raise or lower the hemline via a stepper motor and a system of cables, weights and pulleys attached to the underside of the skirt. When the stock price rises, the hemline is raised; when the stock price falls, the hemline is lowered.”(vacuumwoman.com)



Nancy Patterson, Stock Market Skirt, 1996

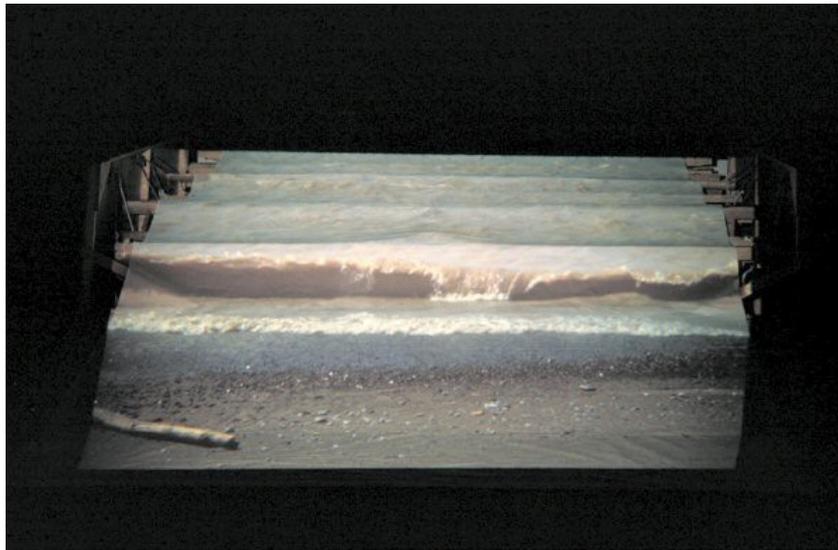
### **Interactive Sculpture: Non-digital historical Influences:**

#### **Murray Favro:**

Favro was a Canadian installation artist concerned with Media and how it affects our views on our surroundings. His work, Synthetic Lake, 1972 (Figure 7) was an early representation of mixed media.

This work was a large mechanized piece (8' x 12') that had a large canvas draped on top. The mechanics of the piece rolled the canvas back and forth like waves along the shore of a lake. A video of lake waves was projected onto the canvas. It would take another essay to go into further detail on any of these artists works, but Favro's, Synthetic Lake dealt with the sensory bombardment of media and the projected image (television) and how it actually isolated the audience from reality. It's a synthetic lake, not a real one.

[Murray Favro](#)



-Synthetic Lake, Murray Favro, 1973. Early electronic media works.

**General Idea:**

My interest in General Idea and installation art works carried over into my Post-Secondary studies. In my senior years I focused on sculpture. During the early nineties the Art Community, in Canada, had continued the tradition of installation work and my Professor was an advocate of this movement. I spent several hours researching and attending exhibits in order to learn as much as possible.

What struck me the most about conceptual installation work was the attempt by artists to investigate or interpret how the emerging influx of various media and the emergence of the internet affected society's view of what was the reality being reported? What was true and what was fantasy? In the new MTV generation of media bombardment, the first Gulf War, and OJ Simpson, how do we as a society dissect the facts or how do we interpret the truth, and how do we interpret our own reality? What is our relationship as human beings to our environment? This concept of man verse environment has been a prevalent theme in Canadian Art for centuries. The environment now, however, was rapidly changing and survival in the wilderness was no longer our concern, it was survival against media bombardment. (Wikipedia/wiki/GeneralIdea)

[General Idea, Test Tube/ TV Dinner Plate, 1979](#)



## Project Description:

### Design goals

-To demonstrate this social-media psychological pit-fall in the installation piece I will expose the individual viewer to two live twitter interactions; each session will have its own unique graphic imagery that will further support this claim through visual metaphor.

- Visual metaphors – The Journey

-The study of visual metaphors used throughout history by various western cultures has created a library of images and language that has evolved into a common collection of meaning that is continued to be used today in various forms of visual communication.

-Carl Jung was particularly fascinated by man's use of symbols and notes in his watershed book, *Man and His Symbols*, that the continued social and psychological development of man throughout his life time had often been graphically and linguistically symbolized in art by the metaphor of, 'the journey.'

-The journey metaphor was also initiated by the writings of the Greek philosopher, Aristotle. He notes that the mental and physical progression of man throughout their life could be symbolized as a journey or personal growth.

“When Aristotle presented his answer to the problematic nature of *physis* in Greek culture, he used the natural metaphor of growth as his way of explaining why and how change occurs (see Figure 4). The material cause is where growth begins, and the final cause (*telos*) is where it ends. In the transition from the beginning to the end is the alteration of forms, the formal cause. But change has to be connected for a

purpose and underlying reason.” (St.Clair)

-Our maturation and continued life experiences are often thought of today as a journey - The journey of birth, life, and death.

-Session 1 of the interactive piece, which as stated, will represent the real social identity of the user, thus will visually demonstrate the journey metaphor.

-It should be noted here, that traditionally the journey in art and literature contains three main narrative sections. One, you are given a task and the journey begins. Two, your path towards your goal is wrought with obstacles. Three, you reach your goal, or the end of your journey.

### **Solutions to immediate problem:**

-The initial visual metaphor will be the garden (Eden) or forest environment. The forest path imagery will be projected and a trail sign will indicate where to begin on the screen.

-The installation will consist of initially one large horizontal projection area, approximately 9 feet by 16 feet. This will represent our forest environment, and only a portion of the screen will be revealed in the far right side.

-insects and other fauna will interact with the audience member via motion and shape recognition.

-this will occur whether the audience member wants to tweet with the piece or not.

- at this point I will talk about a few technical issues. The Microsoft Kinects camera will be used that can distinguish movement, shape of object in front of it (viewer) and proximity to the screen.
- The far right side is where the piece will begin and traffic will flow from right to left.
- Motion detectors will trigger events. The first event will be a “tweet me at # to begin!”
- This intimates “Session 1” twitter interaction. The more the user tweets with session one, the further the path is revealed further down the screen.
- Session 1 will have uplifting or positive graphic reinforcement. “Happy Graphics.”
- After a certain two or three tweets, session 2 appears, on the screen and on top of session 1.
- Session 2 will demand more of your attention and will have darker and more ominous tones to its visuals.
- Each time the user interacts with session two, session will automatically start asking the user to come back and tweet with it
- Session two, if you recall, is meant to represent the ego-centric and virtual, twitter-verse identity of the user. Thus, if the user is involved in session one, session two’s ego may indicate a darker form by visually changing metaphorically representing evil or the devil.
- Animated graphics from session 1 or session 2 will appear to be connected to or emanate from the viewer’s silhouette.

- The tweeted messages received from session two will also become more and more dark, manipulative, and self-identify delusional to reflect the dangers and negative impact of the ego- driven twitter-verse.
- The decision to interact with session one or session two will reflect the current social development of the user.
- Interaction with session one will successfully lead the viewer to the end of the path, but will require an acknowledgement of the ego-centric self and ego-centric twitter universe. The user decision to focus interaction with session two will have repercussions in the destruction of session one and the metaphoric destruction of the balanced self. Ignoring session 2 will not reveal the path ahead of you either.
- There must be a balance.
- Interaction with the installation should help the user be more aware of the negative impact of excessive social-media exposure on the social-development of the self.

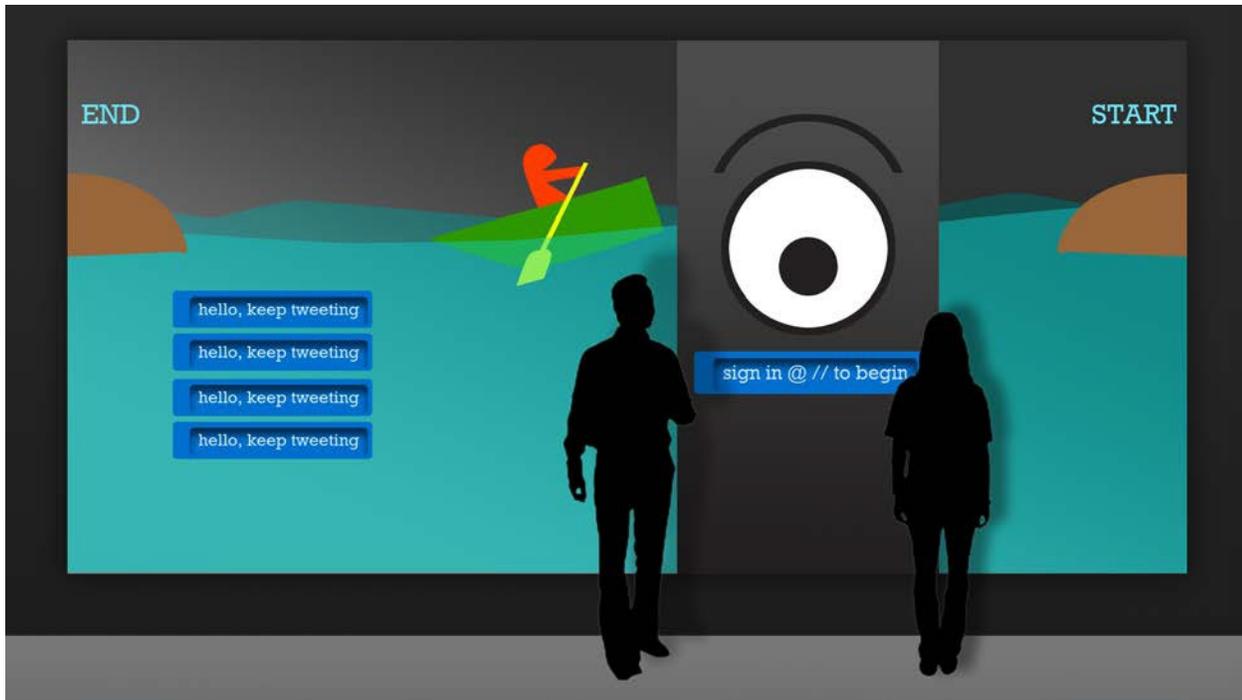
### Technical Solutions:

- Visual implementation (design and animation) will occur via Adobe Flash
- Twitter interaction will occur with a twitter to flash API
- Text message return from installation will be created via a simple job solution.
- The flash project will be rear projected onto a large screen
- Microsoft Kinect Camera will capture motion detection and shape data and communicate that to Adobe Flash.
- Flash will create a movie clip from the shape data to create trigger events in correlation

with twitter connections.

- All will happen live.

## Visual Prototypes:



## Feedback

- Early Stages: positive, but technical concerns must be addressed
- Visual imagery needs further exploration

## Conclusion:

-The decision to interact with session one or session two will reflect the current social development of

the user. Interaction with session one will successfully complete the game but will require an acknowledgement of the ego-centric self and ego-centric twitter universe. The user decision to focus interaction with session two will have repercussions in the destruction of session one and the metaphoric destruction of the balanced self.

-Interaction with the installation should help the user be more aware of the negative impact of excessive social-media exposure on the social-development of the self.

## **Addendum:**

### **Other Research:**

“...The qualitative difference between hyperspace and more passive screen environments (television and film, for example) lies in the celebration of the journey itself. In the interactive environments, the promenades – and its implicit digressions – are as important as the destination.<sup>12</sup>

“...If the viewer moves through the information, and the information itself is moving, it is this kinetic activity – this act of moving – that circumscribes our perception, dominates our senses, and becomes, in a very noticeable sense, the new prevailing aesthetic.”<sup>13</sup>

“What could possibly be said to be homey (Home Page link) about the web-or even about TV, for that matter? Do we find shelter, permanence, or comfort there? Does it smell good? Is it warm, familiar, personal? What domestic truths are mirrored in the space of the screen, projected back to us, and beamed

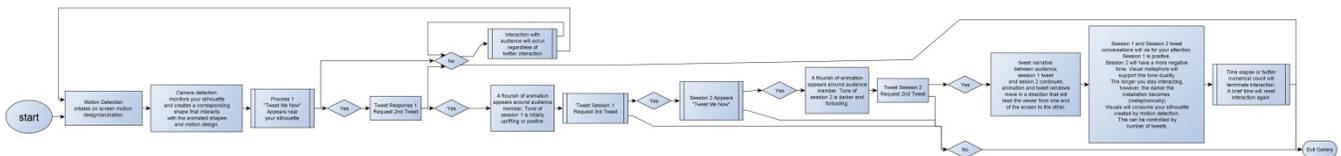
elsewhere? This is one of the more irritating myths about the electronic age, yet one that perpetually seems to reinstate itself with each new technological advance. Space on the screen is just that: on the screen. Not in it. Not of it. Design tools are mere control mechanisms perpetuating the illusion that Internet space is made up of pages, of words, of flat screens. Why is it that design thinking remains so brainwashed by this notion? The world of the Internet is its own peculiar galaxy...and it is by no means flat." (Helfand)

"What has not been recognized is the extent to which the viewer is a moving target. Are our conceptions of electronic space lodged in geometric exactitude in an effort to harness the dynamic of an unruly **audience**? "...In an effort to secure and sustain audience loyalty, the goal now is to engage the viewer by piercing the psychological veil separating personal and public, time and space, me and you." (Helfand)

### Aristotelian parallels of growth and rhetoric:

The Enfoldment	The Growth Stages	Rhetorical Stages
Prime Matter	This is the beginning of the process of growth.	This is the introduction to the essay where the thesis statement is given.
The Form (Morphology of Growth)	The various forms which growth undergoes.	The body of the essay where the ideas grow, expand, take on different forms, and are discussed.
The Final State of Growth	The telos, conclusion of the growth process.	The conclusion of the essay, a summation of the thesis statement.
Motor Cause or Thematic Connection	The common thread, the unifying fact, the underlying plan.	The thesis, the theme, the rationale for the essay.

### Interactive Installation Solution Flowchart:



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