

v) Propose an artwork that draws inspiration from Graphic, Product, and Interactive Design history. Explain how the works and/or art movements within each history shape your concept. Describe the significance of the artwork—is it an homage, a reflection of the present, or a speculative future work. Provide sketches for your proposal. If necessary, provide historic visual references.

Catch

In short, the artwork I am about to propose is a vivarium in a claw machine (Fig.1).

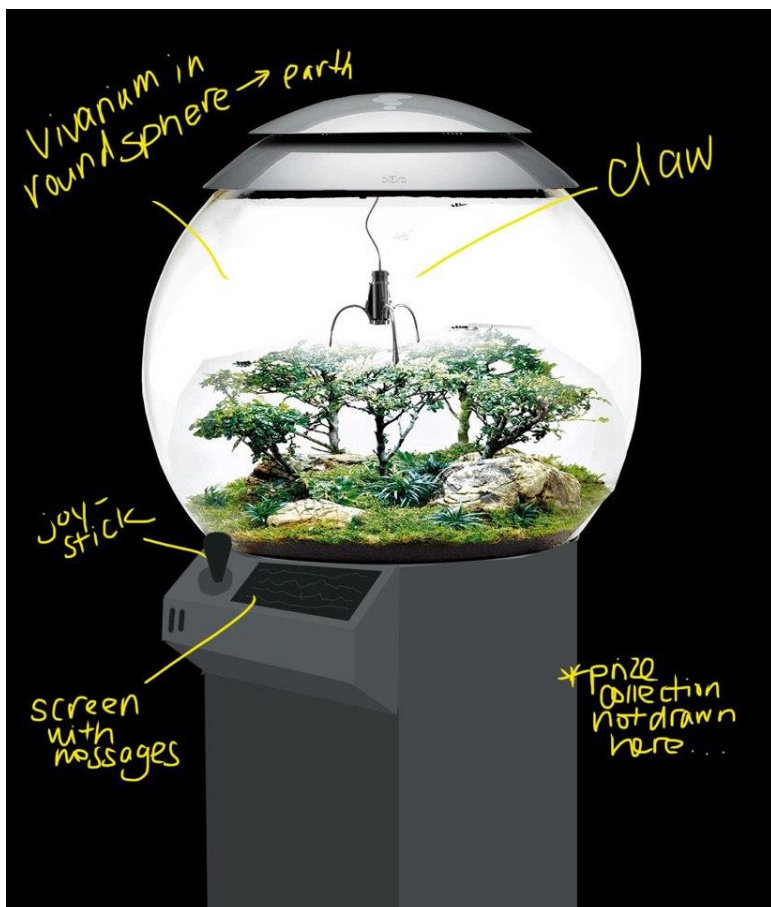
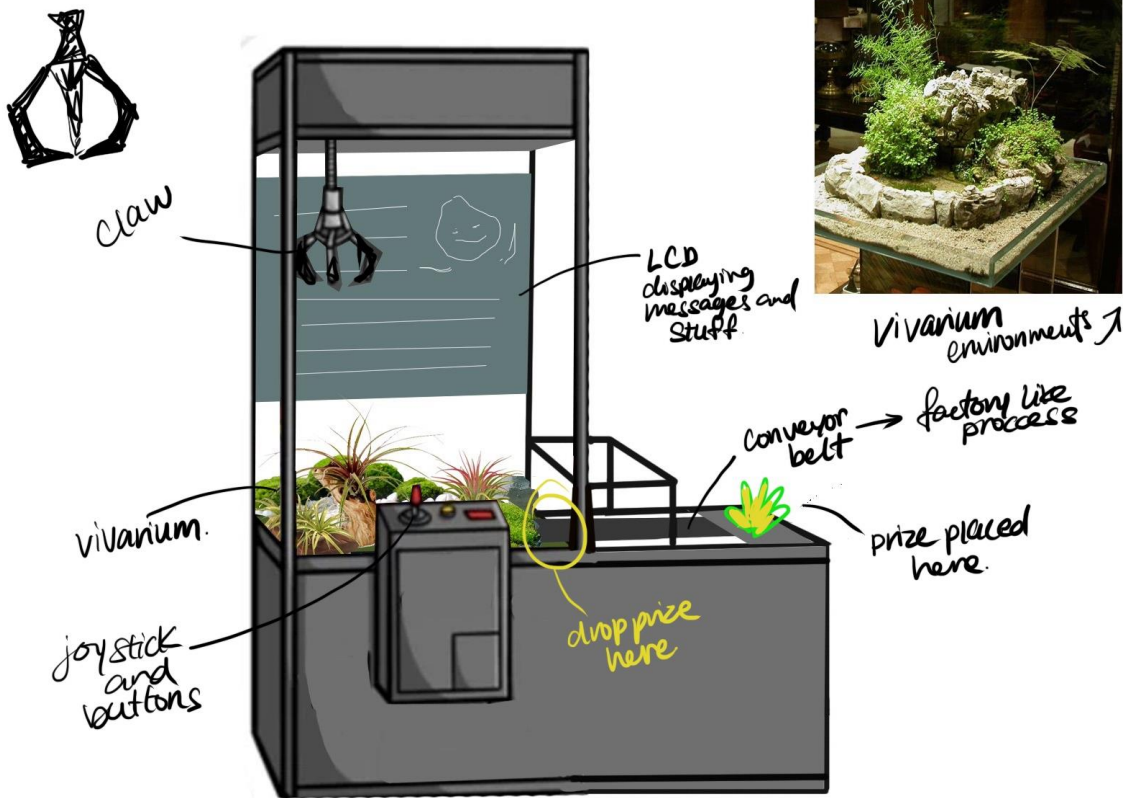
There will be 4 ways viewers can interact with the machine and all proceeds will be donated to an environmental NGO.

1. Pay \$2 to play the machine with unknown odds
2. Pay \$4 to play the machine with a guaranteed win
3. Pay \$1 without playing the machine, just a donation
4. Donate any amount (only available after playing)

In the vivarium, there will be live plants, flowers, seeds, stones, wood, water, et cetera (Fig.1) that one can attempt to pick up. The different outcomes of the game will result in different messages being shown on an LCD screen in the end (Fig.1). Additionally, behind each of the messages displayed, there will be QR code to scan more to learn more about the project and the environmental NGO the funds will be donated to.

Outcomes of interaction with machine	Message displayed
1. Win a prize	a. Thank you for contributing to a tiny bit of destruction. Donate more?
2. Don't win anything	a. Thank you for contributing to a tiny bit of destruction. Donate more?
3. \$1 donation	b. Thank you for contributing without wanting anything in return.
4. Donation after playing	c. Thank you for your contribution.

The overall aesthetic of the claw machine would be minimalistic, with a spherical casing instead of a rectangle display to signify the Earth. The claws of the machine would be repurposed kitchen tongs (Fig.3) so that items in the claw machine can be picked up more easily.



(Above) **Figure 1.** Rough draft of artwork, with labelled parts of the machine. And Zen Garden references for the vivarium style

(Left) **Figure 2.** Mockup of vivarium inside the claw machine with more accurate spherical display. Although prize collection not drawn, will be a similar process to that in Figure.1, with a conveyor belt to bring the prize out

(Below) **Figure 3.** Repurposed kitchen tongs to claw



This artwork would be a social commentary on human's actions and consequences, thus reflecting our current (degrading) environmental state. Through the use of irony, I would like to comment on how humans are all complicit, and there is no ethical consumption under capitalism¹ - One may have paid to help donate to help save the environment (good intentions), but if they played the claw machine, then they are essentially destroying the nature in there (negative actions). This exemplifies that even though we might have good intentions, our actions are contributing to the bigger problem we are trying to solve, though we often do not realise it. It is also ironic and controversial that my work aims to advocate an environmental message, yet the very use of live plants is putting them at harm, contributing to the problem.

Numerous works and ideas from Graphic, Product and Interactive Design history shape the concepts, such as mechanics, message and presentation of my work respectively. However, due to word constraints, I will be focusing on the main few while the rest can be found in the Appendix.

Interactive Media -

Interactivity is defined as the ability of the user to manipulate and affect experience of media directly, and to communicate with others through media². It allows for a direct manipulation through the looking glass and into the digital world, as exemplified by Sutherland's "Sketchpad"³. This gave me the idea of having a device where people can affect the artwork within to parallel how our actions can directly impact the environment. However, instead of having a black mirror as a looking glass to reveal an extension of reality within a virtual space; I decided that my alternate world would take up real-world physical depth in the form of a vivarium ecosystem and the glass case of the claw machine would act as the looking glass. Through the use of cybernetics⁴ (the cybernetic object would be the joystick and buttons, and the cybernetic action would be the user playing), the user would be able to alter the mini-world within the claw machine.

Product Design -

The Great Exhibition (1851) showcased numerous technological advancements, prompting people to strive for more development⁵. This confounded goal alongside the Industrial Revolution (1760 - 1840s) set in motion the beginnings of man's increasing negative impact on the environment. However, products in The Great Exhibition targeted the rich, so a consensus began emerging- to create products for the masses instead. Thus in

¹ Devinney, Eckhardt and Augur. "The Myth of the Ethical Consumer" Cambridge University Press, 2010. http://plataforma.responsable.net/sites/default/files/myth_ethical_consumer.pdf

² Liu, Yuping, and L. J. Shrum. "What Is Interactivity and Is It Always Such a Good Thing? Implications of Definition, Person, and Situation for the Influence of Interactivity on Advertising Effectiveness." *Journal of Advertising*, vol. 31, no. 4, 2002, pp. 53–64. JSTOR, www.jstor.org/stable/4189237.

³ Sutherland, Ivan. "Sketchpad: A man-machine graphical communication system." University of Cambridge Computer Laboratory, 2003. <https://www.cl.cam.ac.uk/techreports/UCAM-CL-TR-574.pdf>

⁴ Wiener, Norbert. "Cybernetics." *Bulletin of the American Academy of Arts and Sciences*, vol. 3, no. 7, 1950, pp. 2–4. JSTOR, www.jstor.org/stable/3822945.

⁵ Luckhurst, K.W. "THE GREAT EXHIBITION OF 1851." *Journal of the Royal Society of Arts*, vol. 99, no. 4845, 1951, pp. 413–456. JSTOR, www.jstor.org/stable/41365158.

Bauhaus (1919-1933), designs started to become more reductionist and rationalist, for mass production at factories⁶. Significant spikes in CO₂ emissions corresponds to the years mentioned above (Fig.4), demonstrating how this rise in mass consumption and production of goods expounded the harm caused on the environment. As designers being the source of such designs that fuel consumption and production, do we realise that our creations might also be contributing to the environmental issue as such? This further accentuates the message of my work- that we do not realise our indirect contributions to the environmental problem on a much larger scale, rendering us all complicit.

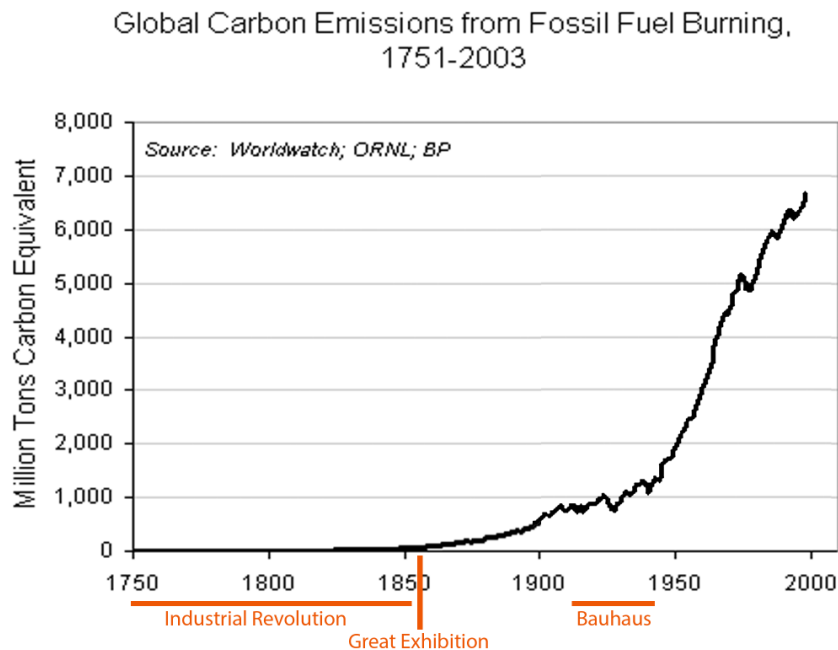


Figure 4. Global Carbon Emissions from Fossil Fuel Burning, 1751-2003 ⁷
First significant increase trend coincides with Industrial Revolution and Great Exhibition, while second one coincides with late Bauhaus years and after.

Graphic Design -

The visual language and style for branding (User-interface, artwork logo) and advertising (posters, infographics) are influenced by a Minimalistic style. Like Gustav Klimt's "Vienna Secession Exhibition" poster (Fig.5), the use of a huge white space would bring focus to the elements/imagery within the poster; additionally cutting down on the content, so that the very essence of the message can be brought out⁸. Such reduction also parallels how we should be trying to cut down on man's impact on the environment, and let the earth retain its natural essence. The smart play of imagery through photo montage like John J Heartfield's "Adolf The Superman: Swallows Gold And Spouts Junk" (Fig.6) can also be used to contrast elements of man's action and its environmental impact in my work (Fig.7).

⁶ Bredendieck, Hin. "The Legacy of the Bauhaus." *Art Journal*, vol. 22, no. 1, 1962, pp. 15–21. [JSTOR, www.jstor.org/stable/774604](http://www.jstor.org/stable/774604).

⁷ Buckley, Lila. "Carbon Emissions Reach Record High." Earth Policy Institute, 2004. http://www.earth-policy.org/indicators/C52/carbon_emissions_2004

⁸ "Minimalism Movement Overview." The Art Story, <https://www.theartstory.org/movement/minimalism/>.



(Left) **Figure 5.** Poster for the First Secession Exhibition (1898) by Gustav Klimt ⁹
(Right) **Figure 6.** Adolf The Superman: Swallows Gold And Spouts Junk (1932) by John Heartfield ¹⁰

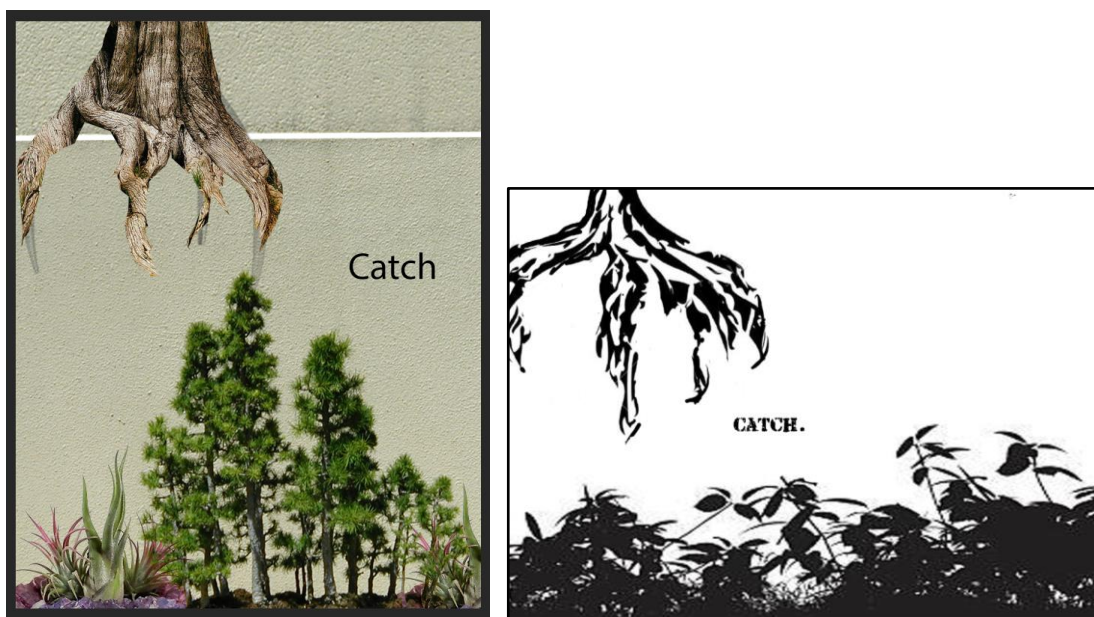


Figure 7. Draft mock up poster

Tree roots turned into the visuals of a crane machine at the top left, while bottom is minimal vivarium deco. Boundaries of poster seems like the display of the claw machine itself

⁹ "Poster for the First Secession Exhibition (censored version) (1. Kunstausstellung Secession)" MOMA.
<https://www.moma.org/collection/works/5684>

¹⁰ "Adolf The Superman. Famous Adolf Hitler Portrait. John Heartfield AIZ." John Heartfield Exhibition.
<https://www.johnheartfield.com/John-Heartfield-Exhibition/john-heartfield-art/famous-anti-fascist-art/heartfield-posters-aiz/adolf-the-superman-hitler-portrait>

APPENDIX

Notes:

- Artwork titled "Catch" to signify a few things
 - What the players can *catch* (grab) with the claw
 - The *catch* (a hidden problem or disadvantage in an apparently ideal situation) of playing the game
 - If players can *catch* on (understand) the message
 - *Catch 22* (paradoxical situation from which an individual cannot escape because of contradictory rules or limitations) of how we will always be complicit despite all our efforts to be green or have ethical/moral consumption etc
- Cost of each game not finalized, but amount with confirmed win would always be twice that of no guarantee play.
- Pure donations are \$1 so more people would be willing to donate, or perhaps it could be an open amount, people donate whatever they want.
- Another meaning behind the artwork: Every small action stacks up -> maybe each person might only grab something small like a pebble with the claw, but then if everyone grabs something, then the whole vivarium will be destroyed eventually
- Style of vivarium inside could be influenced by Japanese Zen Garden aesthetics and their teachings
- Perhaps if whole vivarium was made of out recycled ready-made materials → advocate recycling and environmental sustainability?
- Environmental problems not clearly defined in my writeup, but examples would include forest burnings (due to man, not the natural ones), plastic pollution buildup in the ocean, increased greenhouse gases→ global warming, destruction of forests, etc.

Table of influences:

(includes some that I missed out in the write up above)

	Influence	Concept
IM	(Mechanics) Interactivity <ul style="list-style-type: none"> - Ability of user to manipulate and affect experience of media directly, and to communicate with others through media - Same same but diff exp for people - Same mechanics, diff exp Looking glass Black Mirror <ul style="list-style-type: none"> - Extension of reality in a virtual space - Of another world (a smaller world that will eventually be destroyed?) - But mine extension takes up physical 3d 	(Mechanics) The idea of having a device where people can affect the artwork within it, like how our actions can directly impact the environment. Everyone goes through similar action (playing the claw machine), but have the same and yet diff experience at the same time (the message received from the artwork and the outcome of their game, win or lose) Idea of looking glass is to serve as a portal to an extension of reality within a virtual space. But what if my alternate world within the black mirror actually took up real world physical/3D depth (instead of depth within the screen). Claw machines have the glass enclosure -> Looking glass. Within the display

	<p>depth (instead of vr in the screen)</p> <ul style="list-style-type: none"> - Simulation of vr but with dimensionality/physicality <p>Ivan Sutherland, Sketchpad</p> <ul style="list-style-type: none"> - Direct manipulation within black mirror <p>Cybernetics</p> <ul style="list-style-type: none"> - Norbert Weiner - Ability of user to alter media - Cybernetic object: Crane and buttons - Cybernetic action: Playing <p>Marshall McLuhan</p> <ul style="list-style-type: none"> - Medium is the msg - He identified the light bulb as a clear demonstration of the concept of "the medium is the message". A light bulb does not have content in the way that a newspaper has articles or a television has programs, yet it is a medium that has a social effect- bring light - This means that people tend to focus on the obvious, which is the content, to provide us valuable information, but in the process, we largely miss the structural changes in our affairs that are introduced subtly, or over long periods of time.^[7] As society's values, norms, and ways of doing things change because of the technology, it is then we realize the social implications of the medium. These range from cultural or religious issues and historical precedents, through interplay with existing conditions, to the secondary or tertiary effects in a cascade of interactions that we are not aware of. 	<p>would be the vivarium ecosystem -> Alternate reality world, the "digital: media. So it's like a VR simulation but with physicality (not digital)</p> <p>Through the use of cybernetics (Cybernetic action: playing the game. Cybernetic objects: joystick + crane), you would be able to alter the media (the vivarium). The joystick, buttons and crane controlled by the players would move exactly how they want it to/ along with the movements of their own hands, and allow for direct manipulation within the black mirror (picking up of items within the vivarium)</p> <p>"Medium is the message". The use of ready made objects (plants, claw machine) themselves do not have content? But when put together, they try to piece together a content through the specific use of materials-> their medium as a social message and thus effect? The use of live plants itself as a medium is a strong message (like damien hirst's use of animals in his natural history series/ a thousand years)</p> <p>People tend to focus on the content, we miss the structural changes -> kind of parallel to the message behind the whole artwork as well. How people focus so much on our good intentions (content), that they do not realise the impact of their actions (structural changes).</p>
<p>PD</p>	<p>(Message)</p> <p>1760 - 1840s Industrial Revolution</p> <ul style="list-style-type: none"> - Burning of fossil fuels etc - 1830s start of significant rise in CO2 emissions <p>1851 The Great Exhibition</p> <ul style="list-style-type: none"> - Demonstrations of cutting-edge technology of the day - Promote technology to the masses - Prince Albert decreed they were to be used to "increase the means of industrial education and extend the influence of science and art upon productive industry" - The Great Exhibition aimed to show that 	<p>(Concept) Environmental issues begin due to design, accelerated by beliefs/practices in art movements</p> <p>Great Exhibition showcased the diff technological advancements, prompting people to strive more of such developments in the future -> Goal of a technologically advanced future is set, the beginnings of mans increasing negative impact on the environment</p> <p>But products in Great Exhibition targeted for the rich, so consensus started to emerge, to create products for the masses instead. Influenced by Russian constructivism communism beliefs. With Bauhaus,</p>

	<p>technology was the key to a better future, a belief that proved a motivating force behind the Industrial Revolution</p> <p>1919 - 1933 Bauhaus</p> <ul style="list-style-type: none"> - Unlike great exhibition, which was for the rich; aimed to create items for the masses - Factories mass production - Designers design for mass production -> we and our designs are contributing to the environmental problems - 1950 even more significant rise in CO2 emissions - Quasi factory of students <p>Dadaism</p> <ul style="list-style-type: none"> - ready-made objects (claw machine and the plants/objects in vivarium are not newly designed items, but found ones) 	<p>design started to become more reductionist and rationalist, for streamlining and (fast) reproducibility purposes. Designs meant for mass production at factories. Rise in consumption and production of goods-> More harm on the environment</p> <p>Ash asked us: did we realise that as designers, our creations is also contributing to the environmental issue as such. ---> We do not realise our indirect contribution on a much larger scale. Additionally, everything we do would end up contributing to the problem? We are all complicit...</p> <p>Quasi factory of students -> Bauhaus remained an idea and not a solution, like how we have so many intentions to help the environment, but goodwill alone are not proper solutions</p> <p>Ready made objects: Kitchen tongs as claw machine claw. Using claw machine and live plants</p>
VC	<p>(Visual representation)</p> <p>Gustav Klimt</p> <ul style="list-style-type: none"> - Huge use of white space - Vienna secession exhibition <p>Ikko Tanaka</p> <ul style="list-style-type: none"> - Simple, minimalistic - Pop of colors - Osaka aquarium - Music today 85 <p>EI Lisitzsky</p> <ul style="list-style-type: none"> - Photomontages - Photomontage with A.sheikhet's photograph Mounting the Globe at the Moscow Telegraph Exchange in 1927 <p>John J Heartfield</p> <ul style="list-style-type: none"> - Adolf The Superman: Swallows Gold And Spouts Junk 	<p>Visual language and style influence for advertising (posters) or branding (UI, logo)</p> <p>Minimalist poster with environmental issues</p> <ul style="list-style-type: none"> - "Cut a Tree, Kill a Life" by Law Kok Yew and Gigi Lee (Y&R Malaysia) - https://basiertolemuel.wordpress.com/2014/11/28/deal-live-or-die/ - Lots of white space to bring focus to the elements/imagery within the poster. To cut down on the content, so that the very essence can be brought out - Like how we should be trying to cut down on mans impact on the environment, and let it just be itself - Colourful posters: Attract attention to the artwork? Reflect the "fun" interactive quality of the artwork. Entice ppl in, makes it look more like something wholesome and good intentioned, but then audience tricked when they play it (negative impact in the vivarium) <p>Double exposure/ Masking effects to create photo montage poster. Tree roots can be turned into the visuals of a crane machine at the top left of poster, then bottom is minimal vivarium deco. Boundaries of poster seems like the display of the claw machine itself</p> <ul style="list-style-type: none"> - https://www.adsoftheworld.com/media/print/le_go_dino