

**Nathan J. Gilbert**

**‘The Virtual and the Disconnected’**

**An analysis of our 21st century perceptive behaviors and  
their effects on communication and Visual Culture**



**Nathan J Gilbert**

**‘The Virtual and the Disconnected’**

Dissertação apresentada ao IADE-U Instituto de Arte, Design e Empresa – Universitário, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual (MDCV), realizada sob a orientação científica do Doutor Pirjo Haikola, Professor (*categoria do professor*) da IADE-U Instituto de Arte, Design e Empresa.



## **o júri**

presidente

Prof. Doutor Xxxxx Xxxxx

professor associado da Escola Superior de ... do IADE

Especialista Xxxxx Xxxxx

professor associado da Escola Superior de ... do IADE

Prof. Doutor Xxxxx Xxxxx

professor associado da Escola Superior de ... do IADE

Especialista Xxxxx Xxxxx

professor associado da Escola Superior de ... do IADE

Prof. Doutor Xxxxx Xxxxx

professor associado da Escola Superior de ... do IADE



**Keywords**

perception (immediate, psychological), postmodernism, individualism vs homogeneity, communication, self-reflexivity,

**abstract**

‘How do we perceive the world?’ Through research and literary review, as well as reflection on personal experience and culture, I have come to develop temporary notions that will be tested and analyzed through further methodology and experimentation. I am supporting the notion that we live in a highly post-modernist society, living liquid lives and experiencing entirely interconnected relationships with our social and technological milieus. Hence the way we perceive the world is highly different to societies preceding our exponential development. First of all our immediate perception of our surroundings is altered by the changing visual environment of our lives in design, technology, and social developments. Secondly, our psychological perception of the rest of the world is strongly influenced by the nature of our current 21st century endeavors. We continue to develop a deep knowledge and understanding of our co-existence with images and technology. More and more, these entities are proving themselves to be omnipresent in our culture and are gravitating away from our complete control of them. The development of the notion of ‘others’ in our mind has evolved from previous societies, aided as well by the intricately wired and connected social network we have created for ourselves. This, as well as all aforementioned developments, has engendered a visibly strengthened and diverse individualism that contrasts with our flourishing homogenization. Conversation with the others and with the self has become a virtual construct. All these happenings have occurred due to the accelerated development of a technologically and socially fragmented, postmodernist environment. My intent is to ultimately represent visually the altered perceptive behaviors and understandings of our current society in a visual composition that comprises all notions developed during the thesis.





# INDEX

## I. *Introduction: How do we perceive the world?*

## II. *Research Question and Objectives*

## III. *Methodology and Methods*

- A. Epistemology of Research
  - A.1. Methodology & Methods
  - A.2. Research Structure
- B. Visual Output

## IV. *Literature Review*

- A. You and Me: The Postmodernist Condition
  - A.1. Postmodernism and Individuality
    - A.1.a. *Postmodernism in Person*
    - A.1.b. *Individuality vs Homogeneity*
  - A.2. Them: Speaking the Postmodern Language
- B. It: Persuasion by Technology and Simulation
  - B.1. The Arguments of Technology
  - B.2. Simulated Reality

## V. *Observation*

- A. Objectives
- B. Questions and Briefs
  - B.1. Immediate Perception Observation: Surveys
    - B.1.a. *Idle Activities Survey*

*B.1.b. Waiting Survey*

B.2. Psychological Perception Observation: Interviews

*B.2.a. General Perception Interview*

*B.2.b. Futures Interview*

C. Results and Analysis

C.1. Survey Results and Analysis

C.2. Interview Results and Analysis

*C.2.a. General Perception Interview*

*C.2.b. Futures Interview*

D. Conclusions

## VI. *Visual Output Project*

A. Project Brief

B. Translation of Data into Visuals

C. Final Product and Description

## VII. *Conclusion*

## VIII. *Bibliography*

## IX. *Annex*

# **I. Introduction: How do we perceive the world?**

‘How do we perceive the world?’ Obviously there are millions of answers to this question depending on who you are, and where you are from. This is mostly due to the ambiguity of the word ‘perceive’. Some will delve into their political and cultural opinion; others might concentrate on aesthetics, technology or current trends. However, I will be taking a step further towards understanding the meanings and effects of this perception. What I would like to know is tied to a very different concept than just the ‘viewing’ and ‘acknowledgement’ of the world. Disregarding our origins and backgrounds, I want to explore a more existential facet of our behaviors, one that defines us individually and collectively within our society.

The way we ‘perceive’ the world cannot just be a one dimensional experience; underlying, subconscious factors impact greatly on how we consider ourselves and our surroundings. It is important though to not just see our role within this matter, but the role of the ‘world’ as well. Granted we perceive our surroundings within the framework of our own existential identity, but that is only part of the experience. The actual shape and constituent elements of the world have a direct cause and effect relationship with our perception. To answer the initial inquiry it is therefore necessary to understand not only our perception of the world, but its current meanings, values, and our relationships with them.

Deconstructing further for all intents and purposes, this world that we experience is not to be considered just as the earth we walk on or the cities we live in. You and I are also part of the world, as well as everyone else. Thusly, how we behave in life is influenced by how we perceive ourselves, others and our surroundings. Yet we are still left with the ambiguity as to the nature and meanings of these perceptions. When trying to understand them a bit further, two distinctive contexts arise. In a more situational point of view, we are able to perceive people and surroundings directly next to us. However, when going beyond

our surroundings we are still able to perceive what or who we do not see, indicating the use of another form of perception. It is clearly identifiable when separating both contexts that one stays mostly physical while the other is more psychological in nature. While our immediate surroundings are physically available to us, anything beyond our line of sight requires psychological meaning for us to perceive it.

The meanings we give to ourselves, others and the world are indeed a necessity for the shaping of our psychological perception. To continue along our line of questioning, it is necessary to understand how we give those meanings to things, and more importantly, what those meanings are. Our main formulation of meaning is mostly done through our experiences, connections and developments within our society. This assertion underlines the direct influence of our surroundings and others on our notions of reality and its meanings.

However, the built environment we live in today is drastically different to that of previous generations. We live in a technologically driven and socially wired environment, enduring changes to our lifestyles and experiences at a much faster rate. New designs and imagery are constantly flowing in and out of our lives. It is therefore understandable that our acquisition and distribution of meaning is done in different and new ways. Our initial intake of information is executed physically and implacably, yet the way we sift and attach meaning to said information is being continuously altered. As a consequence, our psychological perception is being re-shaped to allow us to adapt to these alterations. Coming full circle, an unfamiliar way of perceiving things causes us to change our designs and built environment to suit our new outlooks. As psychologist Jean Piaget puts it, “What we see changes what we know. What we know changes what we see.”

The unison of our current trends in perception and re-shaping of society sheds light on interesting relationships between us and our created environment. If we change the way we consider the world and give meaning to it, obviously our interactions with it will follow. Firstly, we have put into motion a never ending cycle of communication and transmission of information for ourselves. This cycle, facilitated through our dedicated technologies, gives the wherewithal for people to experience life in ways unparalleled by previous generations. Despite the suggested positivity of this last assertion, we are starting to exhibit noticeable, somewhat negative behaviors due to this new way of experiencing life.

Firstly, an important factor that underlines how differently we function is the development of our various creations. With the level of progress and development we have achieved in the past years, the possibilities for creating technologies and imagery that suit us seem endless. The unlimited nature of these domains is of course a relatively new context in our society. Our associations with these technologies and imagery are changing and evolving towards a more symbiotic relationship.

Secondly, many changes have been made to our notions of individuality. Previously, individuality was somewhat a more reserved and controlled construct. In this new age of social connectivity and high rates of information, we have given much more freedom to who we are and who we can be. A noticeable result of this is the ever increasing colorful array of personalities as well as their acceptance in society. The main positive conclusion to take from all this is that we are free to individualize ourselves whichever way we want. In fact, we are encouraged from the earliest ages to identify ourselves individually rather than in relation to others. Unfortunately, one effect of this encouraged freedom, accompanied by a loss of empathy (Turkle, 2015) is in fact the progressive dismantling of true individuality. A constant homogenous promotion of free individuality and the weakening of self-identity enhancing experiences lead to a continuous but ultimately unsuccessful search for self-meaning. For those of us who seem to understand our individuality, the focus of it is so great that we begin to gravitate away from the individuality of others. This creates a paradoxical and fragmented framework for personal development in life.

In summation, many of the constructs of our lives that are key components for experiencing it and functioning in society have taken a considerable departure from their previously understood aspects. The aim here is to understand the origin and reasons for this departure, the effects it has had on our behavior and where it may bring us in the distant future.

## **II. Research Question and Objectives**

From the initial root question asked in the introduction, ‘How do we perceive the world’, it is necessary to formulate a new inquiry that comprises the constituent themes of the introductory section. Therefore, the main research question is as follows:

**RQ: How is the perception of ourselves, others, and our surroundings evolving in the context of a technologically driven and socially connect 21<sup>st</sup> century society? What are its effects on the shaping of our behaviors, our built environment, and how can they be observed visually?**

From this main research question three main research objectives can be introduced to create a basis for the thesis development. The research objectives, in relation to the research question, are as follows:

**RO1: Based on analyses of perceptive behaviors, studies of our current society in technology, image and intellectual thought, as well as experimental observation, formulate a set of constructed notions that illustrate and catalog the aspects of an altered 21<sup>st</sup> century perceptive behavior.**

**RO2: Correlate the previously constructed notions from RO1 with the current or future shaping or re-shaping of our built environment in image, technology and communication, as well as describe the effects and consequences this has on us.**

**RO3: Produce a visual output that clearly demonstrates all aspects researched during the thesis content. This should include visual representations of our altered perceptive behavior and societal issues comprised in a visual composition depicting our built environment as a whole.**

### **III. Methodology and Methods**

#### **A. Epistemology of Research**

##### **A.1. Methodology and Methods**

Considering the abstract and subjective nature of my themes, it is important to determine the correct methodologies I need to conduct, but also the intellectual frameworks within which I need to research. For these reasons, consideration must be given to the epistemology of research, its theoretical perspective(s) and the methodologies and methods they can be applied to. As Crotty describes in his introduction to the research process, the determining of the succession of research elements can be conducted in a variety of manners. “We typically start with a real -life issue that needs to be addressed, a problem that needs to be solved, a question that needs to be answered. We plan our research in terms of that issue or problem or question.” Once determined, it is then that we consider incremental issues and questions that lead us to a plan: “In this way our research question, incorporating the purposes of our research, leads us to methodology and methods.” (Crotty, 1998, p.13)

The information desired in the context of my question is intrinsically linked, as described in the introductory section, with the shape of our surroundings and society, but also rooted in our behavioral and psychological perception of things. The ambiguity implicated in such a study requires the information to be subjective in nature. Therefore, it goes without saying that there will be a minimum of objectivity in the testimony and information obtained. Hence I will be staying consistently constructivist in my line of reasoning; I will construct the meaning and answers to my theories based on the information or ‘truths’ obtained from the experimentation.

Crotty argues the constructivist view entails that “Truth [...] comes into existence in and out of our engagement with the realities in the world.” (Crotty, 1998, p.9)

According to the reasoning of my research that suggests that our collective realities are highly individualized and depend greatly on our perception of them, the choice of epistemology is adequate. The varying degree of information to obtain leads me to consider the theoretical perspectives I will use as the framework for my thesis. It being more subjective and diverse in nature, I will be abiding by a strictly interpretivist perspective. From the constructed notions produced through experimentation and observation, I will analyze the sets of information acquired and create conclusions by interpreting them through various techniques.

Finally, since my subject matter is related to the postmodernist themes of our current society and their influences on our perception, I will be relying on the corresponding postmodernist theoretical perspective to further relate my research to my outputs. Of course, all the information to be sifted through these determined frames of thought are to be obtained through social experimentation and literature review. Observation of said experimentation will be crucial to the formulation of conclusions, and various coding techniques will be applied to this aim.

As previously stated, my subject matter has a very socially inclusive character. As the 'human' is my primary leitmotiv for consideration in perception and the reality of our society, my research will be highly contextualized to this aim. Though I am aiming at understanding the psychological and sociological behaviors in our thought, the visual representation of current (and perhaps future) societal values and perceptions are my underlying ultimate goal. By exposing our perceptive mechanics I want to shed light visually on the current shaping of our world, which entails the full inclusion of design.

As we know, design surrounds us in every aspect of our daily lives and can often be considered as the very framework for the development of our kind. It encompasses all the things we use and depend on to function. The shape of our world and the face of design depend highly on who we consider ourselves to be as humans in the context of our 21 century society. Therefore, I have gravitated towards the methodological perspective that for me contributes best to these realms of inquiry. Horváth's description of Research in Design Context best describes the frame of methodology I will apply. Though my question is broad, I will be approaching it in a very focused and empirical matter. The knowledge of the concerned background disciplines, in my case psychology, social studies, cultural studies, etc., are accepted as the basis of research in Research in Design Context. With aid



from these disciplines and further research, “[...] empirical and experimental inquiries are conducted purposefully to get insights, or to achieve enhancement of various contexts, such as human behaviors and reflections, artefact qualities, and interactions and impacts on natural/artificial surroundings.” (Horváth, 2007)

## A.2. Research Structure

According to the stipulations of research in design context and the aforementioned aspects of the chosen frames of thought for my thesis, the structure for my research will follow a linear, incremental form. I will explore, induct, deduct, verify, validate and consolidate my research, in that order.

Firstly, I will conduct literature reviews. I will choose and explore different literatures based on the constituent scientific and theoretical subject matters of my thesis. I have collected a number of works ranging through psychology to technological and anthropological studies, some keeping a concern for design while others stay relatively abstract. The outlining of their use in my research and their constituent themes and subjects will be addressed in the Preface to the Literature Review. This will serve as the **exploration** of my research.

I will then focus on the observation stage of research, validating my literature review in the process. In a constructivist research context we need to build on constructed notions and extract meaning and theory through more directed experimentation and methods. I will use the bulk of my literature review to formulate surveys, interviews and experiments to further my research. These methods, mostly socially oriented, will direct my research in a certain informational path. The types of information acquired will most likely be qualitative. To this aim, Huberman and Miles’s *The Qualitative Researcher’s Companion* (2002) stipulates the correct manners in which to encounter qualitative research and the correct preservation of information obtained from case studies, ethnography, etc. This will serve as the **induction** of my research.

Once a proper set of information has been developed and supported through literary review and experimentation, I will produce structured analyses and conclusions from the observation stage of research. These will be created through a process of coding the

information acquired. Johnny Saldaña's *The Coding Manual for Qualitative Researchers* (2009) describes in detail most of the coding methods I will be using during this process such as In Vivo Coding, Process Coding, Emotion Coding, Values Coding, etc. This coding process will allow me to fulfill in part my initial research objective. The various descriptions of the coding techniques are observable and discernable in the Results and Analysis section. This will be the **deduction, verification** and **validation** of my research.

Finally I will need to generalize. This will consist of the main visual output of my research process. All previous conclusions obtained, as well as a large portion of the notions developed throughout the research, need to be translated into visual information. I will be able to shed light visually through different techniques on my original research question, and the final conclusion I have taken to answer it. Finally, I will be able to construct the visual output desired, consisting of a visual composition unifying all conclusions on our perceptive behaviors and the shaping of our built environment. This will serve as the **consolidation** of my research.

## B. Visual Output

During the consolidation section of my research, it is important to explain the methodology used to produce a visual product that encapsulates the notions discussed. As mentioned above, a process of coding techniques will be applied during the verification and validation of the experimentation results. These coding techniques may or may not give explicit content for the composition of the Visual Output. The main task though is to recount each theme discovered individually throughout the research and associate visual meanings and representations to them. Not only will the content be affected, but the overall style and design choices as well. The Visual Output needs to clearly speak the themes discovered during research. Further methodology concerning the Visual Output can be found in the brief in the Visual Output section.

## **IV. Literature Review**

### **Preface to Literature Review**

In order to address the research question properly and delve into literary content that is pertinent to my research, a brief outline of the potential themes is made and researched. To construct the outline, I delve back into the root question behind my idea of research and all subsequent developments: “How do we perceive the world”. Initially it came to me from my constant need to observe the modern world and the people in it. I have always wondered about the divide that exists between us and our ancestors, even between us and our parents. How is it that our generations are so different from one another?

The world is changing in shape quite rapidly compared to our parent’s generation and even more so our grandparent’s. I feel it is more and more noticeable that the 21<sup>st</sup> century has brought with it a whole new type of society. We are getting used to the constant developments around us and the new ways we have to live our lives. Obviously this leads to the assumption that we as humans have changed, not just in the shape of our stuff or the look of our clothes, but in our ways of ‘being’. The ways we communicate with one another, the decisions we make for our lives, etc.; are these being altered as well? Obviously a major noticeable change is the exponential rate at which technology seems to be developing, and therefore our physical ways of communicating and the way we shape our surroundings are changing, granted. But are we actually communicating with ourselves, our emotions and our self-identities? Are we connecting on that level with other people? Are these technologies any good for us?

This line of questioning has indeed always intrigued me, though matters of existence, perception and questions about whom, how and where we are always have. My academic background is in architecture, a discipline where I had always put the human, us,

at the center of my creativity. The projects were built around the human; the styles and architectural movements evolved with the human. Still today, our built environment is constantly being re-shaped to adhere to our changing technological society, but also to our changes in self-definition. When I started further study in Design and was introduced to marketing, branding and other communication domains, it became clear to me that all fabricated elements of life, be it architecture or products as well as services, are intricately tied to who we are as humans and the understanding of our bodies and minds. Nothing we produce is without reason or intention. I revert back to a previous inquiry: Why are we so different today? If there is such a noticeable difference in the shape of our world and our possessions, what does that say about us? Eventually, I cannot help but wonder what the distant future holds for our society. If we are still changing so rapidly today, and additionally have the wherewithal to produce anything we desire, what will the shape of our future look like? How will we perceive the world then?

From that entire line of questioning, a few main research directions become apparent. Through my time in architecture, I was able to study in detail a wide range of architectural and artistic movements and their meanings in time. Impressionism, cubism, Mondrian, Bauhaus, at each step of my research I was focused on the reasons such changes in artistic and psychological direction were needed. Most of the time, they were responses to worldly happenings and changes in the course of history, calling for a renewal of values and practices, but for anyone familiar with history this is nothing new. This leads me though in this particular line of research to consider the current artistic and cultural movements of our society. From the recent modernist epoch at the end of the 20<sup>th</sup> century, we have entered into the all contested and highly ambiguous 'postmodernism'. I choose therefore to research authors and subjects related to postmodernism and select a few works that seem most pertinent to my line of questioning.

Amongst the greats of postmodernism is of course the French philosopher Jean Baudrillard, who speaks at length about the postmodernist trends of our society and our changing psychological values and meanings. One of his most prominent works that seemed appropriate for my research is *Simulacra and Simulation* (1981). After further research, I find Zygmunt Bauman who has worked closely with postmodernist themes and has proposed a deep explanation of the flowing of societal norms and individuality in

*Liquid Modernity* (2000). As I research, it is apparent what the main themes of the movement are and I research more into each one.

Sherry Turkle recently published *Reclaiming Conversation: The Power of Talk in a Digital Age* (2015) that outlines all the foibles and problems we have today with communication, in which I could distinguish a reasonable amount of validation of the postmodernist themes in her writing. Throughout the entire research, two predominant giant themes are clear: technology and image. Be it communication technologies, creation technologies, imagery as advertisement, imagery as simulation, etc. those two themes seem to be at the root of all our developments. Therefore I research into those domains to seek background and coherence between my bodies of study. An excellent portrayal of technology and our relationships with it is *What Technology Wants* (2010) by Kevin Kelly. Though more philosophical and abstract, an additional work with a similar title attempts to explain the relationships we have with images: *What do Pictures Really Want* (1996) by W.J.T Mitchell.

Eventually, those works get me pondering about the effects of technology and images on our perception and lead me to the rest of my core literature. *The Dynamics of Persuasion* (2003) by Richard M. Perloff offers an ample explanation of the roots of human persuasion, the realities of our current societal and technological persuasion techniques and their effects. *The Language of New Media* (2001) by Lev Manovich recounts how communication design, media and general creative technologies have evolved and the effects they have on the shape and visuals of our world. Finally, my research brings me once again to the inquiry about the future of things. Though many of the works speculate as to the eventual directions postmodernist theory, technology and imagery may go, *Speculative Everything* by Anthony Dunne and Fiona Raby delves into how these things *could* be, and applies analysis to possible futures in design. Their work is solely used as inspiration and potential guidelines for thinking about future outcomes relevant for the Visual Output.

All the core literature components start to speak to one another. The themes of postmodernism seem to trickle into every explanation and depiction of our current society. Therefore I decide to organize them in an order that best relates to the roots, process and individual factors of my research question. Many of the works chosen speak of postmodernism, technology and other bodies of study in terms of their origins, values and

effects on us as humans. I want to focus however on our perceptive behaviors and creating a literary observation that accurately depicts them, both psychologically and sociologically. To this aim, the literary information is sifted and organized to successfully observe our perceptive tendencies, as a basis for the experimental observation that comes later on during the research.

## Literature Review

### A. You and Me: The Postmodernist Condition

#### A.1. Postmodernism and individuality

##### *A.1.a. Postmodernism in person.*

A first step to understanding the reasons for why we may have drastically changed as humans in the past decades is understanding just exactly what happens when moving from one cultural movement to another. The ideology and creativity that are at the starting point of all our products and built environments are rooted in these movements. Without them, and their values and concepts, our society's shape would have no meaning in time. Our designs and creations always reflect the aspects of our current societal trends, which in turn are dictated by the way we think, and the way we 'are'. Often, a drastic change in the shape of our surroundings does not occur due to a simple development in our technology or research, but due to a modification of our way of seeing the world and our culture (Knox, 1982). As our values change, so do our lives' necessities. Direct outputs of this relationship are all the products and visuals, the designs and visual cultures, we create for ourselves to make our lives more comfortable but more importantly, more suitable.

As mentioned previously, the evolution from one cultural movement to another does not come without its causes or reasons. Two predominant movements that come to mind and that I am familiar with due to previous architectural and design studies, are the Bauhaus and Dada movements. I choose these two to explain my current point only because they are drastically different in nature and direction, yet share a similar birth from change. The Dada movement, rife with mayhem in art and typography and the rejection of normal artistic standards, was primarily a reaction to the First World War. A call for revolt was needed and was translated into a change in communications and visuals in order to convey the outrage and renunciation from previous norms. The Bauhaus movement on the other hand feared the outdating of art and its implications in intellectual domains like manufacturing, architecture and design. The response to this fear was a new marriage between arts and applied design, ushering in a new wave of academic study and structure which led to innovations that changed the face of society.

While one movement was born from a negative response to a worldly happening, the other was built upon the necessity for positive change in order to safeguard artistic values. Other movements such as the Futurist or Constructivist movements created their changes parallel to the developing technologies of the time and the new ways of designing and fabricating. Both celebrated speed, machinery, manufacturing and new approaches to the actual shaping of society.

Both Bauhaus and Dada movements were created from the need for change, and Futurism and Constructivism from the changing state of technology and production. Modernism, which is the focal point here for understanding the origins and reasons for our shift to the Postmodern, can be considered as an amalgamation of all the movements and developments brought forth from the late 19<sup>th</sup> and 20<sup>th</sup> century changes. It seems the human condition eternally prompts us to be self-reflexive and constantly question our values. Unlike previous movements, modernism does not seem to have any clear cut guidelines as to the values and norms it employs. A main impression of modernism was that life was becoming more and more fragmented and dispersed. Art and literature were domains used as support and positive response to a growing defragmentation of society. A strong self-reflexivity is consequently present in most movements and creates a blurring of the lines in the norms of literature, art and most creative study. It seems almost encouraged to go against any notion of distinction between ‘high’ and ‘low’ forms of pop culture and

art, and therefore new creativities emerge. It is all about self-consciousness, and exploring the personal endeavors of creativity and art forms without abiding to any rules or cultural norms. Narratives are broken down, start, middle and end points are mixed together, and new media and visual representation come into fruition.

This 'defragmentation' of values and norms is indeed a primary theme of Modernism. Postmodernism is in sorts an extension of Modernism, but brings its themes even further. Hence it is hard to distinguish when exactly Postmodernism began yet it is clear today what the differences are and why they may have occurred. The defragmentation of the 19<sup>th</sup> century societies and most of modernism is still present today, but regarded under a different light. "The crucial point is that our understandings of the world are always filtered through particular theoretical perspectives" (Knox, 1982). Whereas previously society lamented a discontinuous and fragmented nature, postmodernism glorifies it. Our current era's perspective focuses on disconnection as a commodity and the ability to go against all previous knowledge and rules is an advantage. This change in opinion resulted from a gradual movement towards the end of the 20<sup>th</sup> century that occurred over the course of a decade or two.

Let us return though to the notion of change and its role in the apparition of new cultural movements. The reason why the beginning of the postmodernist movement is so contested is because it seems to have been a gradual evolution. The birth of new technologies and societal developments ushered in enhanced and diverse ways of communicating and living. These changes in our lives, most notably for example the internet and the mobile phone, only enabled the existing themes of modernism to flourish exponentially towards extremes. The diversity in life and technology only permitted society to diverge even further from any predetermined norms and create an environment rich in self-reflexivity, simultaneity and hybridity, as well as a destructured and dehumanized atmosphere.

The previous movements as well as the current postmodernist trends present a remarkable amount of self-reflexivity. This means that whereas previously practices and creative domains would have a certain degree of truth and validity in their habitual mode of application, more and more of them started to question the effectiveness of their process. Accompanied by a general disillusionment of society (increased social and ecological costs, political repression, etc.), popular opinion began to doubt the utility of rational



thought as a means of progress. Many departures from normal manners of proceeding in life where more and more noticeable, and sparked the onset of a constant re-questioning and self-evaluation of practice and creative domain. We begin to see products in art and pop culture that seem to point back at themselves in their content, providing not only creative meaning but inquiry as to their makeup and effectiveness. A lot of satire and irony are present in the process and emerge as constant themes in our culture.

While all of this was happening, another characteristic of society's atmosphere began to change. While previously everything seemed to have a time and place, now technologies and new creative thought were proliferating a sense of simultaneity and disorientation. Easy examples are outlandish elements in media like MTV, whose main art form and creative intent was to disorient the viewer and bombard them with a multitude of images and information. The film industry begins to apply grand disorienting plotlines and narratives to its productions: merging timelines, parallel composition, etc. The internet giant starts to gradually mature into the platform of social and media disorientation we know today. All these happenings are simultaneous: whereas the previous century would show gradual, consolidated change with a directed and very intentional focus, now everything is occurring at once. Technologies are flying out of the product lines, new art forms and ways of expressing oneself are being developed. The general population is becoming more and more diversified and segmented into groups of individualities, all living under the same roof. The simultaneity of all things worldly seems to become habitual and we grow used to constant change, either gradual, overnight, or all at once.

One may think that self-reflexivity and simultaneity are both possible signs of a strengthening of society's potential and values. Re-questioning may lead to self-understanding and self-understanding may lead to a more diverse and prosperous future. Unfortunately, the next big noteworthy theme of postmodernism, which is strongly influenced by self-reflexivity and simultaneity, is the destructured and dehumanized nature of society. Modernism as previously described gave great importance to the body of truth, as behind it are all forms of rationalization and developing knowledge. With the high degree of skepticism regarding truth present in Postmodernism, rationality is also being put to the test. Aided by the bombardment of new media and technologies, information seems to lose its validity as it begins to be readily available on all platforms and with innumerable opinions and reflections from the population. News reports need to be checked twice in

order to see if they are actually valid and non-biased, the internet provides a panoply of opinions and intellectual thoughts about previously one directional subjects, and the general informational makeup of society begins to diversify to the point of no return. What may have been seen as positive development instead enhances the defragmentation of society and creates a de-structured atmosphere, with pieces of cultural and technological developments dispersed throughout life. The onset of such de-structuring brings with it the additional dehumanization of creative and social fields. Just like the truths of worldly matters being questioned, so are the notions of individuality and being human. The new media languages and technologies in conjunction with the continuously evolving art forms and cultural thoughts are creating a new 'image' of the human. Advertisements and omnipresent social imagery put the human at the center of their practice, but is persuasive in nature. False images of beauty and prosperity are diffused constantly on all types of platforms. Technology begins to take effect in areas of life that were previously solely human constructs: physically enhancing or therapeutic technologies, virtual communication platforms, etc. We begin to lose the notions of the reality of our human nature and are in sorts confused by a virtual and simulated reality that dehumanizes us.

But what is to say about the effects that these postmodern themes have on our daily lives and behaviors? It is clear that we no longer think or act in the same way as previous generations, and this may be for all aforementioned reasons. Though it is important to view the postmodernist themes in the general light of society's constructs (art, literature, culture, etc.), we must also reflect on what they mean within our human nature. As stated before, passage between cultural movements not only happens due to worldly happenings (although is greatly aided by them) but also by the changing theoretical and perceptive tendencies of humans. Eventually these trickle down into our subconscious way of acting in life, altering our decisions paths, morphing our personal opinions and generally influencing us to 'be' different individuals.

#### *A.1.b. Individuality vs Homogeneity*

What does it mean to be an individual in the 21<sup>st</sup> century? We have seen that we may be more dehumanized and diverse than ever due to our shifting perspectives. What are

the consequences that this has on who we consider ourselves to be? The first key to understanding our current trends in individuality is to look at the contradictory homogeneity present in our society. Bauman speaks of a previously 'solid' modernity, marked by a continuous structuring of political and social platforms producing constants and integrity. Many believe that our current societal trends are only strengthening the homogenous aspects of our lives.

New social media platform giants have been created during the beginning of this 21<sup>st</sup> century, and most think they are necessary innovations marking a new age of human connection. The main example is of course Facebook. The platform was designed to enable anyone, anywhere to consolidate information and content about themselves in a virtual setting for the eyes of everyone to see. Following the path set by postmodernist theory, this seems to coincide with the self-reflexive populous set on diversifying themselves as much as possible. Yet many sociologists and philosophers argue that these sorts of platforms are paradoxically worse for our homogeneity than we think. Rather than the absolute knowledge of who we are as a society as a whole, we begin to observe our social constructs in a virtual, segmented manner. The base platform is the same, and everyone is subject to the same rules and regulations. Yet each profile is different, each person's intents and online decisions are of their own accord. Bauman describes the movement into a liquid modernity as a general wave of segmented societal trends in political and social areas that flows around solid constructs and knowledge. In terms of our individualities, the same phenomenon is happening.

Our manners of self-identification have drastically changed. Who we are and how we act in society are dictated by our understanding of ourselves. Yet these constructed notions that we develop (often early in life) are moving further and further away from a solidified understanding. Turkle's *Reclaiming Conversation* touches on many aspects of our communication with others, be it family or friends, or the general population, but takes the time firstly to talk about the communication with oneself. She argues, along the line of most child psychology opinion, that the creation of the self is a very intricate and volatile process. A few key components to understanding who we are come not just from communicating with our surroundings but with ourselves and our own minds. Unfortunately, Turkle observes that we no longer seek personal validation in solitary reflection but do so online, or virtually. Boredom and disconnected anxiety are elements in

life that have always existed but today we have technologies and social platforms that enable us to do away with them, with unfortunate consequences to our self-definition. Self-reflexivity has morphed into the constant questioning and seeking of performance and personal potential. In a sense we are all showing homogeneity of false connections with the self, taking a toll on the definition of our individualities.

Turkle touches on solitude not as negative occurrence but as time in life that is crucial to the formation of self-identity. We practice being alone with the self, observing it and understanding it. As we progress in life, solitude brings moments of disconnection from the rest of the world. We are left with ourselves and our thoughts. Unfortunately, our constant and proliferated connections through virtual and social platforms are detracting from the will to be alone with one's thoughts. The readymade technologies that we have in our pockets do not let the decision to sit quietly and reflect take place. Instead, devices like our smartphones become extensions of our self; we turn to them to delve into the intricacies of our individualities instead of experiencing the reality of the self. This coincides with Baudrillard's argument that we are so used to simulated realities that being confronted with the real has become undermined, and instead we live in the hyperreal, or the synthetic and more suitable reality we have created for ourselves.

Another element that occurs commonly when confronted with time alone is boredom. "[...] Childhood boredom is a driver. It sparks imagination. It builds up inner emotional resources" (Turkle, p.48, 2015) Indeed, time alone without any particular drive or intention may lead to decisive developments on one's identity. Instead of experiencing our surroundings and being influenced by them, we have a moment of self-reflection where decisions and opinions can be made within the given situation and which are entirely independent from the exterior. Instead, today we have gotten used to having particular tasks and verifications we can perform on the go at every moment of our spare time, concerning a multitude of informational elements of our lives. We readily have email, Facebook, internet services and entertainment like video games and media, all within the confines of our personal space. It goes without saying that most people will not turn to their thoughts and confront boredom with interest and focus but instead take out their phone or tablet in order to pass the time until the next daily task.

This relates to another unfortunate effect on our individuality: disconnected anxiety. The constant connected feeling we get from our technologies, which for some

people has become a drug like dependence in their lives, has also taken a toll on our capacity to be disconnected. As described before with boredom, time alone gives us the chance to practice independent decision making. In the case of creativity development, moments of solitude where we remain disconnected from our peers allows for self-criticism and greater creative independence. Disconnected anxiety occurs when we are so used to seeking validation and virtual connection to others that we lose the drive to self-develop, to seek creative knowledge. Instead, once again, we turn to our virtual platforms in order to find enlightenment.

This disconnected anxiety touches on a last noteworthy theme for this section of research: performance. We seek social support in many of our life situations, only because we are unsatisfied with the sole considerations that we can give to ourselves. Many of the social networks have become a place where the self is not just described, but embellished. We do not see the utility of creating a representation of ourselves that is reduced to the basic truths, both positive and negative, of our identities. Facebook and other social platforms have sparked the desire to record who we are, but also perform well in the eyes of others. Unfortunately, given the facility and flexibility of creating the virtual self, we tend to form a separate identity online than our real one. This performance oriented self gets in the way of how truthful we begin to be when connecting to online networks. In sorts we are creating *simulacra* of ourselves to adhere to the already simulated social platforms with which we communicate (Baudrillard, 1982) Unfortunately, this is detrimental to our understanding of ourselves as eventually habitude and being accustomed to lying or deterring from personal truth start to blur the lines between what is real and what is performed.

## A.2. Them: Speaking the Postmodernist Language

Problematic issues with creating self-identity and notions of false homogeneity: we have seen that postmodernism is indeed visible not only in the cultural movement as a whole but in our way of life and our understanding of ourselves. It goes without saying that there is a substantial portion of these issues that are influenced not just by our comprehension of the self and our position in society but by our communication with

others. Unfortunately, as Baudrillard argues, simulation and simulacra has seeped into almost every domain in life, including communication. We see virtual images, we live virtual experiences and thusly we also communicate on a virtual level. To the detriment of our capacity to connect and communicate properly with one another, these interactions are undermining our social integrity. We are gradually losing the art of conversation, favoring an unoriginal sharing of synthetic ideas and connecting on a superficial and disengaged level with one another.

In 'The Empathy Diaries', Turkle introduces the notion that we are gradually moving away from empathy, the ability to understand and share the feelings of another. She touches on the same points described later in her work about the need for solitude and self-reflection to develop these capacities of empathy. If solitude and boredom do not take place today because of our technologies, neither will observation and understanding of the human condition. Instead we are enthralled with virtual representations of this condition, without really encountering or experiencing it for real. She then turns to conversation, which today is also at stake. People are so engrained into communicating over the internet and through texting devices that picking up the increasingly archaic telephone or seeing someone face to face has become a last resort. She speaks primarily of children and the mistakes parents make in giving them communication technology like smartphones and other devices too early, and that it is more their fault than the children's. On the other hand, there is opposite recounting of parents that are overly engaged in technology and are not available for their children in times of self-discovery. Instead the children turn to technology to find their answers, perhaps from the example their parents are setting for them or perhaps because they have nowhere else to look and the information is readily available. There exists a 'Virtuous Cycle': solitude sparks comfortability with oneself and the capacity to listen, listening and conversing with others teaches us to understand thought and feeling (empathy), and gaining such information sheds more light on the inner functioning of ourselves as humans. (Turkle, 2015) Current communication technologies disrupt that cycle and create a network of false communication in the sense that they are void of truthful and meaningful content.

Communication has a key role in the sharing of ideas. Not just ideas obtained from external entities but original, personal ideas. When we are children, we pride ourselves in divulging our minds and thoughts to our parents either to seek validation or just because it

feels good to have someone you love listen to you. More and more though, children and adolescents are positioned under a cascade of images. Media and technologies may be useful in the development of intellect, as described by Kelly in *What Technology Wants*, but in the long run they occupy too much space in their cultural knowledge. The ideas shared in the playground are no longer ideas for games and stories, or ideas about their young and intriguing lives, but ideas they have gotten from their phones, or their friends' phones, or their parents' phones. Originality in communication has become increasingly sparse amongst adolescents. A strong need to 'share' ideas is only a superficial need to pass along yet another idea or media entity they did not come up with and that they may or may not entirely understand.

## B. It: Persuasion by Technology and Simulation.

### B1. The Arguments of Technology

One of the main reasons for our entry into the realm of the postmodern as we have observed previously is the rapid rate at which our technologies and visual representations are evolving. A more diversified technological milieu allows for improved ways of creation and creative thought. However it is important to distinguish that technology and image have two distinct facets: on one hand we see their intrinsic nature as useful devices for the proliferation of ideas and media, and on the other we see the *ways* that they proliferate and the effects that they have on us. Many social scientists and researchers have delved into the origins of both domains in order to understand our relationships with them and depict their current nature, and in some scenarios, their future nature. In the context of the current core literature, while Kelly and Manovich extrapolate technology and image and their various intentions, Baudrillard depicts the effects and simulated realities that they engender. For the purposes of this section, I intend to expose 'the arguments of technology'. By this I imply that we are having a constant conversation with it: learning from it, speaking though it and letting it influence us in many aspects of our lives. The main question here is: why do we let it take such a dominant position? What are its

convincing attributes, or in other words, the arguments that persuade us into letting it change who we are?

Kevin Kelly consecrates a great amount of his time to studying the origins of technology going way back to primal times, when the summation of all technology at that point were the tools the Homo Sapiens had at their disposal to hunt and provide warmth for survival. Quickly, the human began to rely on ‘technology’ to provide the sustainability of life, as well as development towards greater intellect and understanding. The access to lengthened life spans and better health permitted the transmission of information and thus structured knowledge thanks to newly coinciding generations. Previously the older generation would die off before they had the opportunity to pass on their knowledge and technologies to the younger generation, stunting development.

Cycling through epochs of history and cultural periods, Kelly depicts with accuracy our intrinsic relationship with the core essence of technology and how it came to be the grandiose construct we know today. In fact, the coexistence shared with it and which he underlines in his text becomes more and more metaphysical the deeper he dives into the subject. A defining term of his study is the ‘technium’. He uses this to describe technology not just as the devices and tools we create, but as a metaphysical force of the universe that exists separate to our reality. Though this may seem ambiguous at first, Kelly’s following chapters touch on the subject of ordering information, referring to physical and metaphysical systems such as common DNA and extropy. The latter refers to the pseudoscientific principle that says the life will expand eternally and in an orderly, structural fashion. The reason these are present in his arguments is to compare them with the evolution of technology alongside our human developments. Technology is increasingly similar to biological organisms that morph and adapt themselves to their surroundings, ordering information in their ‘genetics’ and strengthening their capacity to thrive in our world (I.e. DNA). Extropy says that order always rises from chaos in the universe, that matter will eventually flatten out, temperatures will equalize, and eventually all information of the universe will be at an equilibrium. Technology seems to be playing a huge role in applying those laws of extropy to our world, as our lives and society are being more and more ordered and converted to virtual and digital information.

The emphasis here is that our considerations for technology may often follow along the lines of what Kelly is describing. Much like religious beliefs, the notion of spirit or



identity, technology seems to become a disembodied construct that is omnipresent in our lives. What better argument is there for believing in it? The validity we give to technology and its presence in our built environments plays a strong role on whether we respond to it or not. It is described here as a somewhat metaphysical omnipresence and as a general force separate from our existence whose sole determination is to order life and information. With description in mind, it would be hard to be skeptical about its importance and validity in our lives.

In summation, one of technology's main arguments, as I put it, is not something it does or creates, but its intrinsic nature. Just like people who have a devoted faith in God, the general population, though they may not consciously qualify it that way, sees technology as the all-powerful and omnipresent construct that drives our current lives. However, it is important to note that we did not always just accept technology under the impression that we have to. It employs many manoeuvres and techniques to find its place in our lives. This touches on the theme of persuasion, a concept explained in detail by Richard M. Perloff.

Perloff argues that persuasion is one of the strongest forces employed by technology and imagery in our time. Persuasion means the capacity for one party to influence the decisions and values of another, not through coercion, but through a set of notions and ideas that can either shape attitudes, reinforce existing attitudes or change those attitudes completely. Perloff defines persuasion as "[...] a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of a message, in an atmosphere of free choice." (Perloff, p. 8, 2003) The advances in technology and communication techniques have ensured a healthy development for persuasion in our society. The degree of persuasion has grown exponentially as messages are able to travel faster through our technological mediums. Persuasive fields such as advertisement have become institutionalized and the practice of persuasion has become a studied domain like any other. For these reasons it has developed into a subtle and devious element of life, and is more complex than ever.

In the process of persuasion, we see two clear actors. On one side we have the persuader and on the other we have the receiver. What is important to underline here is Manovich's description of the capacities the receiver needs to have in order to acknowledge the persuasive intents and be influenced by them. The persuasive process

requires awareness of the receiver as to the situation and an emphasis on the capacity for free will: they can either accept it or reject it. The problem today is that the lines become blurred between people who are successfully persuaded, and people who are coerced. Someone with strong individuality is easily prone to respond against persuasion while people lacking confidence or strengthened values will take any type of persuasion as being unwillingly coerced. Persuasion and coercion become overlapping concepts.

Returning back to the subject of technology, Kelly's descriptions as well as Manovich's definitions of persuasion lead us to ponder the extent to which we are persuaded by technology today. Social based platforms are the most appealing of persuasive virtual constructs and are technology based. Technological products are endlessly promoted and viewed to be necessities in life through persuasive attire and communication. A separate iPhone has come out every year or every other year for the past decade, yet has never lost sales. Our usage of Facebook and other social platforms has never been higher, and we seem persuaded that conversing through them is a sign of performance and connection. Not only does technology have an intrinsic dominance in our lives, impossible to avoid, another argument it has at its disposal are its particular persuasive techniques.

However, we would be unable to view these persuasions and communications of technology without understanding our coexistence with another important implacable theme of Postmodernism: simulation. Most messages and persuasive techniques produced through technological mediums take place not physically in the real world, but on our screens and over our social and media platforms. This, according to most postmodern theorists, only contributes to the creation of a strengthened simulated reality.

## B.2. Simulation and Reality

In our current society bombarded by images, technology and communications, it is important to recognize the inherent truths that we attribute to things. As described in the theoretical constructs of Modernism and Postmodernism, the truth is eternally questioned. Be it now or thousands of years ago, we always consider what is true and what is false, what is real and what is imaginary or simulated. However, only recently have we come

into an age where types of wildly colorful media and simulations go way beyond anything our ancestors could have possibly imagined. In *The Language of New Media*, we get a sense of how far it has come in the past few decades.

Previous computational data processing was a lengthy task and therefore producing computer based imagery was a difficult process to undertake. It required learning many coding languages and living through the impracticality of the distinctly separate processes of creating the code and then generating the image. Whereas media at that point was a trial and error type of situation, today we see something completely different. Manovich describes his beginnings with computational languages and his experiences with their developments over the years. Soon three dimensional rendering was made readily possible and grew to the point where real time rendering could enable designers to edit their creations in real time, almost like painting a picture. The computer was no longer a lumpy machine that would take long periods of time to compute your demands, but a universal tool of media production. Just as cultural movements responded to the Industrial Revolution in the 19<sup>th</sup> century, our current society began to respond in its own way to these new forms of media.

New computerized cultures emerged like the video gaming community, while other existing cultural art forms such as photography and cinema were only enhanced. They were enabled to spread their creative wings and produce drastically different content to previous artistic and cultural movements. However, like any other period of extreme development in our history, our cultural forms began to change. Culture started to become 'e-culture' while computers became universal culture carriers for our new age in technology. With these developments came new ways of communicating media and improved transmitting of mediatized information; a new media language. The very nature of our visual culture began to shift and representation of notions and ideas followed different guidelines. Emphasis was put on the control of media production, its manner of communication but most importantly its simulation and illusionism.

On this note it is necessary to turn to Baudrillard to understand what is meant exactly by simulation. Baudrillard describes simulation as the active process of replacement of the real. Simulacrum is the amalgamation of simulated entities that we may observe during our lives. He defends the view that our current realities are being gradually replaced with simulated realities. Our current state of imagery and media are not helping

with the issue. We are constantly subject to images and media whose focus is something that is represented, but not real.

An easy example I have often observed are the pictures we see on the covers of cereal boxes or the publicities we see on TV for food and drink products. If you look closely at the perfectly composed bowl of cereal printed on the packaging, you will realize that no bowl of cereal you have ever eaten in your life even remotely resembles that image. The cereal flakes are strategically positioned; the overall composition is set hours in advance and photographed hundreds of times before the final product is sent to Photoshop to be made appealing and tasty looking. The milk is not even milk most of the time, but a mixture of milk, water and PVA glue, in order to make it look like an opaque, voluptuous liquid on the packaging.

This is just one example amongst many of the simulation of products. However these notions of false or warped representation trickle into our understanding of life. Mass media has altered cultural values to the point where simulated media is changing our perceptions of beauty and nature. Instead of seeing elements in life as they really are, everything is embellished and directed in some way towards an ideal or a false representation. Baudrillard mentions the hyperreal: the simulacrum in life has become so large and dispersed that we are no longer able to distinguish between what is real or not. Instead of falling back on real experiences and knowledge, we use our acquired simulated knowledge to pass on information, only furthering the cycle of simulation until the real has disappeared completely.

Not only is the information transmitted a simulation, but our ways of transmitting them as well. As mentioned in the section about conversation, we now prefer to turn to our social media platforms to converse and acquire knowledge. The virtual world is a dangerous one as we now have it readily available in our pocket. At any time, we can perform virtual tasks, have virtual conversations and in the end, create our virtual self. Simulation has eventually trickled down into our individualities. We can no longer even be certain about the reality of our individual aspects. As a consequence of this, who can be absolutely certain of their integrity? How we behave and who we are is dictated by our experiences and our cultural values, as well as discussion with ourselves and others to form identity. If more and more of these elements in life become simulated, to what degree can we be sure about our understanding of ourselves and the others? Our psychological

perception is being persuaded to drastically alter itself in order to adapt to our new age. This may be at the root of all the convoluted and fragmented behaviors observable today. We risk losing our grounding with reality and floating away into a cloud of virtual experiences. How can we perceive the world if there is no real world to perceive?

## **V. Observation**

### **A. Observation Objectives**

After conducting literature review and outlining the main themes that are dominant in our society, and keeping the main research objectives in mind, it is important at this stage of research to observe these themes first hand. To recall them specifically: we have a heightened sense of individualism enhanced not only by the products of our time but also by the underlying ideologies behind our cultural perspective. Postmodernism has influenced not only our cultural domains, but has leaked into our way of being as humans. Unfortunately, important self-defining occurrences such as conversation and contact with other human beings is becoming more and more sparse and fragmented in nature. Technology and simulation play an important role in this and have evolved to the point that they have taken on existences and realities of their own, blurring the lines of distinction for us. Throughout the main themes two different situational contexts remain clear and relate to notions mentioned in the introduction: the context in which we are physically confronted and perceive our surroundings, and the context in which we rely on previously experienced values and knowledge in order to perceive the rest of the world that is not physically available.

Returning to the intent of observation, the aforementioned stipulations of Research in Design Context state that the stage of experimental inquiry holds great purpose in obtaining insights into human behaviors and the effect of their surroundings on them. For these reasons, and keeping a constructivist attitude, I intend to use the realities and notions discovered during my initial research and confront their truths in the real world. To this aim, a set of experiments where engagements are made directly or indirectly with a set of individuals that are unfamiliar with my research is required. In order to delimitate the types of experimentations to use and their respective foci, I will use the situational contexts discussed previously. While one set of experimentation needs to focus on the perception and values of an individual's immediate surroundings, a separate set needs to underline the

overall individual's perception of the world. An obvious note to be made is that one context remains highly situational and physical in nature, while the other seems more abstract and psychological. For these reasons, the experimentation methods and techniques need to be designed specifically to suit the contexts.

For the first context, inquiring about individuals' perception of their surroundings requires experimentation that enables the respondent to reflect upon their surroundings. An immediate response in real time may detract from the quality of answers, depending on location, current tasks at hand, and general attitudes of the respondents. As previously stated, the second context remains highly psychological in nature, suggesting an experimentation that is more connected and personally observable in real-time. To these aims, the modes of experimentation to be used are the survey for the physical context and the interview for the psychological context.

Obviously I do not intend to listen to random street or online individuals' answers to questions about my thesis, only to obtain direct validation of research. The interviews and surveys performed have three separate objectives. Firstly it is in fact important to record individuals' honest responses about the subjects of inquiry. But secondly, and most importantly, the first Research Objective (RO1) calls for the observation of behavior. When prompted we respond to questions with our words, but depending on whom we are and the meanings we attribute to things, those words will change. We imbue in a sense our answers with our own personalities, our knowledge and our emotions. These are primordial to the observation of behavior in individuals, and calls for a strong analysis of interview and survey transcripts. This way I am able to sift through the acquired information and hopefully outline the same themes and concepts divulged through the literature review.

The third objective for the interviews and surveys is to obtain potential information for the Visual Output of my research. Eventually the themes and concepts need to be compressed down and translated visually into a composition. Until now the main leitmotiv of research has been us, as humans. We have talked about technology and postmodernism, but in the end it all boils down to their effects on us, and our relationships with them. The Visual Output's leitmotiv is obviously also us, as humans, and experiencing real time reactions to said subjects can contribute to how we will be portrayed. The coding process may additionally reveal direct content for other areas of the Visual Output, such as the future's content.

Observation Objectives:

**OO.1:** Record explicit experimentation results from individuals.

**OO.2:** Observe behavioral patterns within the experimentation results.

**OO.3:** Obtain information and content useful to the Visual Output.



## B. Questions and Briefs

### B.1. Immediate Perception Observation: Surveys

Before proceeding to the experimentation of our psychological perceptive attitudes and behaviors, some experimental consideration needs to be given to immediacy in perception and behavior. As understood through preliminary research, our physical lives and settings have drastically changed over the past few years, and are still constantly being altered today. We have new possessions, new ways of checking our respective social platforms, and an altered way of creating self-identity in relation to our surroundings. Our immediate conversations are changing and our responses to worldly happenings around us are being altered. As a consequence, we show signs of a changing perceptive attitude towards our social and built environment and more and more observable behaviors can be seen. We avoid contact with other human beings, shying away from conversations with strangers, constantly checking one's phone in order to content our disconnection anxiety or just out of boredom.

Though we are accustomed to these types of behaviors, we also seem to be highly self-conscious of them. Perhaps our heightened sense of individuality pushes us to convince ourselves that we are sharing and being connected, and thusly we are performing (Turkle, 2015), or perhaps we have given in to the fact the technology has become so great, we need not fight it but join it and continuously attempt to understand it (Kelly, 2010). Regardless, we know about our addictions to technology and to our growing usage and dependence on it to go about our daily lives. The more disputed issue that not all individuals are self-conscious of or that they have never really considered is that of avoiding contact and conversation. In order to collect accurate responses that include these concepts, the survey has been chosen. The free will for length of time for responses and the nature of the disconnected inquiry are more suitable for this context.

Though interviews are useful in that we connect on a personal and emotional level with the respondent, with survey based inquiry we seek a more descriptive set of information from individuals. Giving them time to think about their responses and produce and accurate recounting of an immediate situation is much more effective than asking for

answers rapidly in a short-lived situation. It also gives them the freedom to answer whenever it pleases them, and with as much energy as they can afford to give.

In order to successfully obtain the information required to fulfill the three observation objectives, the following survey briefs are designed. They are to act as insight into the reasons for questioning, and guidelines for prompting the survey respondents. The mode of Interviewing will be online surveys (via SurveyMonkey.com) diffused through social media and personal virtual connections (via Facebook and Email).

### Survey Research: Idle Activities

The literature review pointed to a multitude of themes that are present throughout our lives and our common, daily activities. As described in the preface to the Observation section, the context for the survey touches on our immediate perceptions of our surroundings. With this in mind, the focus of the surveys will be about common situations that we encounter and that put the underlying themes discussed to the task. In order to determine the subject matter of each survey, a quick overview of daily activities that bring us to confront ourselves and our surroundings is made.

The theme of boredom in the description of our constant need to connect, described by Turkle, suggests a certain category of situations where we are confronted with boredom. For most people, every day is a process that starts within the home and passes through a multitude of other locations, only to end up back where we started at the end of the day. This routine-like lifestyle calls for many activities that are repeated over and over, but do not require intellectual thought. Brushing your teeth in the morning and taking your shower, commuting to work, waiting in line at lunch service, going to the doctor's office or the post office, and waiting in more lines there, eventually commuting back home in the evening, etc. While we conduct these movements and tasks, we are confronted with ourselves and our thoughts and in the most ideal of situations we take that time to converse with ourselves and our thoughts. Though as researched, today's cultural and technological aspects are disrupting those processes. Instead, we are uncomfortable with the sole presence of our individuality, and become bored as a result of not confronting it. More and more I notice people on the subway with their phones out and heads down, enthralled in

whatever they are doing on their virtual platforms. They are idle: not moving, not thinking, they are stuck in time and space for a moment while they wait for the situation around them to change. I can feel a constant sense of rapidity and impatience in movement and motions whenever the time comes to finally disconnect from these platforms and confront the reality of the bustle of life. A general negative physical response to people's surroundings is more and more present and calls for a questioning and comparison of their perceptive tendencies to those outlined in the Literature review.

In order to highlight the themes from my research to date and attempt to describe our physical perceptive behaviors, the surveys need to be designed to prompt respondents to reply and describe such situations while alluding as much as possible to their actions and thought processes. The surveys will therefore not have questions but descriptive sections where the respondent is asked to illustrate the succession of events in these situations of idle activity and whatever they do or think during this time.

The first common situation delimited and validated for experimentation is the act of commuting. Whether we are going to work like every other day of the year, or travelling on a particular occasion to a faraway location, our time in the transport services is either spent with companions if we have them, or alone. Being alone on transports is a particular form of solitude as it is paradoxically a situation where we are surrounded by people. Yet this does not stop individuals from taking out whatever technologies they have in order to isolate themselves from the people around them or occupy their time as best they can. In addition to this, though we remain idle in our activity we still have to keep track of our destination and the time at which we will arrive. The positioning of ourselves within the transport and in relation to the other commuters for our little moment of solitude also plays an important role in how we react physically and psychologically to those situations. Be it preferences of seating, being near the doors, or the speed at which one gets on in order to gain refuge in solitude, they are all indications of our perceptive behaviors at work. The second common situation to consider is another context in which we are required to wait but still connect a certain level with our surroundings and the other individuals: waiting in line. Whether it is at the doctor's office, in line at the supermarket, or waiting for a cash machine to become available at the bank, these situations require us to wait idly while individuals ahead of us perform the same task that we set out to do. Though this is similar to the context of public transportation, in this context we not only keep track of our

position in line and the speed at which it is moving, but also the performances and attitudes of the other people in line, or the individuals providing the service (cashier, banker, etc.) This provides for another facet of these idle activities where not only personal reflection can be offered, but reflection about others as well.

A brief introduction to the theme of my thesis will be included at the start of each survey, without divulging too much information about the intents and purposes of my research. In this manner, the subject's answers may stay clear of any preconceived notions of what I am asking, offering a more authentic and honest response.

### Surveys and Questions

#### Idle Activities Survey: Commuting and Transportation

Greetings! This questionnaire is conducted in the context of thesis research for a Master's degree in Design and Visual Culture.

#### Thesis Theme:

Our perception of the world is changing. In the context of our technologically flourishing and socially connected society, noticeable new behaviors are emerging in our way of perceiving the world. The main goal of the thesis is to correlate the re-shaping of our designs and built environment with these demonstrated perceptions.

#### Questionnaire(s):

Each version will relate to a situation of 'idle activity' that we encounter in our daily activities: situations where tasks requires us to wait, or go 'idle' while the situation sorts itself out: waiting rooms, transportation, waiting in line, walking daily routes, etc. The intent is to gain information on experiences, behaviors and choices made during the steps taken to fulfill these tasks.

Q1: Please provide your gender/age (ex: Male, 25) and background \*optional\*(Place: birth, current, Origin: nationality, ethnicity)

This questionnaire's subject is taking transportation. For the purposes of this research, we will only be considering large and rapid flux transportation: buses, shuttles, trains, and metro systems.

Q2: Think of one mode of transportation you take sometimes/often/frequently (now or previously).

Describe (words/sentences) the mode of transportation:

Type (bus, train, metro system, ferry, etc.), Location (city, country), Context (urban, rural), Flux of people (crowded, empty, varying)

Q3: Describe your relationship with the mode of transportation:

Frequency of usage (daily, often, rarely, etc.), Utility (commuting to work, seeing family, etc.), Time of day (morning, daytime, at night), Length of usage (whole life, recently, certain period)

Each 'question' will refer to one step of the journey. Answer lengths are up to you. Be as descriptive as possible: series of actions you take / reasons / habits / opinions or impressions you feel are relevant. Answer honestly, even if it is nothing special.

Q4: *You arrive at bus stop, train/metro station, etc.* Describe everything you do/think from: arriving to positioning yourself to wait.

(assessment of people/space, positioning choices, Habits: movement/sitting/standing/etc.)

Q5: *You are waiting for your bus/train/metro to arrive.* Describe everything you do/think while waiting for the bus/train/metro.

(Actions: take out your phone/book, talk to people, etc. Attitude: annoyed/patient/etc.

Habits: smoking/moving around/etc.)

Q6: *It arrives.* What is your reaction? Describe everything you do/think from its arrival to sitting/standing inside.

(assessment of people/seating, choice of positioning, etc. Attitude: calm/hasty/etc., Habits: avoiding contact, movement, etc.)

Q7: *You are now inside.* Describe everything you do/think while waiting to arrive.  
(Actions: take out your phone/book, talk to people, etc., Attitude: annoyed/patient/etc., Habits: change seats, check stops, etc.)

Q8: *Your bus/train/metro is arriving at destination.* What is your reaction? Describe everything you do/think from: sitting/standing to getting off.  
(choice of positioning, Attitude: calm/hasty/etc., Habits: verify possessions, check phone, etc.)

#### Idle Activities Survey: Waiting in Line

Greetings! This questionnaire is conducted in the context of thesis research for a Master's degree in Design and Visual Culture.

#### Thesis Theme:

Our perception of the world is changing. In the context of our technologically flourishing and socially connected society, noticeable new behaviors are emerging in our way of perceiving the world. The main goal of the thesis is to correlate the re-shaping of our designs and built environment with these demonstrated perceptions.

#### Questionnaire(s):

Each version will relate to a situation of 'idle activity' that we encounter in our daily activities: situations where tasks requires us to wait, or go 'idle' while the situation sorts itself out: waiting rooms, transportation, waiting in line, walking daily routes, etc. The intent is to gain information on experiences, behaviors and choices made during the steps taken to fulfill these tasks.

Q1: Please provide your gender/age (ex: Male, 25) and background \*optional\*(Place: birth, current, Origin: nationality, ethnicity)

This questionnaire's subject is waiting in line or waiting rooms:  
supermarket/post office/bank/etc. lines, dentist/doctor/other waiting rooms, etc.

Think of one location where you wait in line or in the waiting room  
sometimes/often/frequently (now or previously).

Q2: Describe the location (words/sentences):

Type, Location & Flux of people (ex: Supermarket line, Paris, often crowded)

Q3: Describe your relationship with the location:

Frequency of usage & Utility (ex: Everyday, buying groceries / Every week, deposit money)

Questions: Answer lengths are up to you, the text boxes are endless.

Be as descriptive as possible: series of actions you take / reasons / habits / opinions or impressions you feel are relevant. Answer honestly, even if it is nothing special.

Q4: *You enter the waiting area (line, waiting room, etc.)*

Describe everything you do/think from: arriving to positioning yourself to wait.

(assessment of people/space, choice of line or seating, Habits:

movement/sitting/standing/etc., avoiding others or sitting/standing close to them, etc.)

Q5: *You are waiting..*

Describe everything you do/think while waiting for your turn (to pay, to see the doctor/dentist, or other services).

(Actions: take out your phone, talk to people, etc. Attitude: annoyed/patient/etc. Habits: fidgeting, counting people ahead of you, etc.)

*It is your turn.*

What is your reaction? Describe everything you do/think from waiting to using the service.

(Attitude: calm/hasty/etc., Habits: avoiding contact, movement, etc.).

## B.2. Psychological Perception Observation: Interviews

The perceptive attitudes and behaviors of our immediate physical surroundings were addressed in the survey section through online questionnaires. However, when considering the implications of the psychological perceptive attitudes and behaviors, the second type of experimentation is required: the interview. Instead of information obtained through informal and detached questioning (through the online questionnaires), a more engaged and direct set of information is required.

I am shifting the focus of inquiry to our psychological perceptive behavior, related to how we perceive ourselves, others and the world that are not readily available to us. Though mountains of knowledge and literature can give us insight into these perceptive behaviors, they are predominantly elements of our lives that are better understood face to face. Our current perception of the world and ourselves is closely tied with the trends of our 21<sup>st</sup> century and its effects have leaked into our ways of communicating and thinking. People have new habits; new technologies in their pocket that let them perform an enormous amount of tasks; they walk, talk and act differently than previous generations. Some think we are losing the art of conversation, others see the problem as rooted in our evolving technologies, but not necessarily ourselves. These researched observations I have made do have validity in my research, but a field test feels required. A physical, personal encounter needs to be made and responses to this encounter need to be collected in a direct and controlled manner in real time. Therefore I take the art of conversation directly to the streets and inquire into the general population's opinions on the subject.

The reasons for this are the following. When answering in writing to virtually presented questioning, we tend to detach ourselves in a sense from the answers given. When considering the need for descriptive information about a practical based context (like the surveys for 'idle activities'), this mode of inquiry is suitable. However, asking someone in the same fashion to describe personal thoughts about a matter more complex and deep than trivial, everyday situations confuses the issue. Instead of a direct and more honest approach to the response, we observe more constructed responses void of immediate emotion or character.

An additional use for this mode of inquiry concerns the third Observation Objective (OO.3): obtaining information and content useful towards the Visual Output. What is



sought out for primarily within this experimentation is not validation for where our world might be headed, supporting at the same time the themes previously discussed. What are more interesting are surprises. Our constructed responses over the web may be well worded and evocative with meaning, but discussion about something as abstract as the future is better observed in person. An immediate prompt about a subject as abstract and contested as the future may reveal certain surprises in content. Instead of constructed notions of worldly happenings and political situations as well as technological and social developments, all consolidated into a few lines of text on screen, free form description and imagination may occur, though still based on personal impressions and opinions about the future.

In order to successfully obtain the information required to fulfill the three observation objectives, the following interview briefs are designed. They are to act as insight into the reasons for questioning, and guidelines for prompting the interview subjects. The mode of Interviewing will be 'Man on the Street' interviews, conducted on the go to as many individuals as possible and with a recording, either audio or video, of the responses for transcript purposes.

#### *B.2.a. General Perception Interview*

Sections A and B of the literature review revealed to us some of the predominant themes that exist in our current perception of the world and ourselves: a heightened individualism, an altered way of communicating and seeing others, and a strong influence from technology and images. In order to seek validation of these themes in the general public, the interview needs to be designed in a way to evoke such subjects without becoming too scientific and research oriented. The behaviors we exhibit are rooted in the meanings we attribute to things, therefore inquiring directly about my research question and its purposes would undermine the behavioral content we seek. Therefore, a set of cleverly formulated questions needs to be devised in order to spark behavioral content, without necessarily alluding to any of my research content. In other words, it would be unwise to give any indication as to the particular subject of my thesis, as that may alter the answers' content.

### *Questions Research:*

“When interviewing a respondent, you, as a researcher, have the freedom to decide the format and content of questions to be asked of your respondents, select the wording of you questions, decide the way you want to ask them and choose the order in which they are to be asked.” – Kumar (1999)

The questions are formulated around the three main themes mentioned in the Interview Intro and researched during the Literature Review: individualism, communication and others, and technology. The mode of experimentation requires the interviews to be direct, concise and short-lived in order to maximize the amount of information acquired. For these reasons, accurate question formulations need to be made to ascertain a comfortable and comprehensive interview for the subject:

In order to formulate a question about individuality, I go back to the paradoxical condition of our individualism in the 21<sup>st</sup> century. Today we have the freedom to be anyone we want but paradoxically spend our time wading through a myriad of individualities, never really diving in and being a strong individual of sorts. Somehow we get caught up or persuaded, as Perloff puts it (2003), by what is proposed and advertised to us. With this and Bauman’s proposed liquidity of life in mind, the terms ‘with the flow’ and ‘against the flow’ come to mind. Do we feel like part of a construct that is separate from us or do we feel unaffected by it and use it accessorially? A large percentage of people today seem to be following the current trends in technology and image. The circumstances of their current generation and their society’s relationship with both domains are the cause. For many people, their individuality is influenced by whether they choose to be part of the crowd following society’s trends or separate from it. Eventually these considerations lead individuals to consider everyone around them, whether they know them or not, either as the crowd they are a part of or the crowd that simply surrounds them, leaving them to feel alone. This is the basis for my first question.

The immediate consideration when looking at communication is the effects it has on our individuality. *Reclaiming Conversation* states on many accounts that our self-validation and capacity to communicate emotion and knowledge relies on our willingness to communicate and connect with the others around us. In a way, the reality of the surrounding human beings is enhanced by these communications. Yet as Turkle explains,

today we are seeing people shy away from these communications and we are beginning to see a shift in individuals' behaviors and self-esteem. The second question will therefore regard whether people feel influenced by the others around them or if they stay true to themselves.

Turkle's main focus though is on the predominance of technological communication, which is detracting from the rest. The theme of technology is predominant throughout all research to date, and merits its own section or two. We are constantly resorting to our technological devices to aid us in every-day tasks, and according to Baudrillard, our notions of reality and what is simulated or not are at risk. Though in order to inquire about these vague notions to individuals on the go, the thematic approach is too broad and daunting for the formulation of a question. It is like asking someone "What is the meaning of life?" Instead, I need to formulate a line of questioning that puts the individual's notions and opinions of tech and reality to the task in order to answer. Comparing a hypothetical situation where tech and image have disappeared to real life should surely spark reactions from individuals, seeing how omnipresent these elements are in our lives.

Finally, in order to provide additional feedback that may be useful to the Visual Output and the overall body of research, an additional section regarding temporal factors is considered. Previous interest has focused on the recent and unfamiliar nature of our perceptive behaviors (as well as technology and image). The second and third research objectives (RO.2 & RO.3) also require input as to the future of our perceptive behaviors. To this aim, I will interrogate the subjects quickly about their assumption of what their grandparents' answers to these questions might have been, and what they think they might be like in the distant future.

#### *Interview Questions:*

1. When going about your daily life, do you feel like part of a crowd or do you feel alone within a crowd?
  - **Others:** Does everyone else seem like just one big crowd to you, or do you see a mass of separate individuals?

2. Would you say the people around you, besides your family, influence who you are and your way of thinking or do you stay true to yourself? Why? (or: Explain...)
3. Imagine you are travelling somewhere very far away. On the way there you have media and technology with you (phones, music, etc.). Imagine the same voyage without those things. How would the two experiences differ for you?  
**Others:** Would you say media, publicity, and technology influences peoples' identities and their way of thinking? Or is it just accessory? Why? (or: Explain...)
4. Based on your answers, do you think your parents, or your parents' parents, would respond the same? Why? (or: Explain...)  
**If positive:** Do you think responses to these questions might keep changing in the future? If so, what do you think they might be like? How would you prefer to see them?

French Version:

1. Pendant votre vie quotidienne, sentez-vous comme faisant partie d'une foule ou sentez-vous seul(e) parmi une foule?  
- **Autres :** Considérez-vous tous les autres personnes comme une grande foule ou une masse d'individus distincts les uns des autres?
2. Diriez-vous que les personnes qui vous entourent, à part votre famille, influencent qui vous êtes et votre manière de penser ou restez-vous fidèle à qui vous êtes ? Pourquoi ? (ou : Expliquez...)
3. Imaginez un très long voyage. Sur le chemin vous avez avec vous vos médias et technologies (téléphones, musique, etc.). Imaginez maintenant le même voyage mais sans ces choses. Comment diffèrent les deux expériences pour vous ?

**Autres :** Diriez-vous que les medias, la publicité et la technologie influencent l'identité et la manière de penser des personnes ? Ou restent-ils accessoires a la vie ? Pourquoi ? (ou : Expliquez...)

4. En vous basant sur vos réponses, pensez-vous que vos parents, ou les parents de vos parents, répondraient de la même façon ? Pourquoi ? (ou : Expliquez...)

**Si positif :** Pensez-vous que les réponses à ces questions vont continuer à changer dans le future ? Comment seront-ils d'après vous ? Comment préféreriez-vous qu'ils soient ?

#### *B.2.b. Futures Interview*

The literature review has shown us that the current shape of our society is evolving at a very rapid rate, and technologies and image are beginning to show signs of abstraction from our understood physical notions of them. Additionally our ever growing social platforms and virtual based information is creating a strong illusion of reality, favoring the simulation of what is real rather than facing and exposing life as it is. A predominant issue when understanding these concepts is what will happen to the future shape and ideologies of our society. The rapidity at which we have developed these aforementioned concepts only indicates that our future is a very unknown and contested entity. In order to discuss this with interview respondents, less emphasis needs to be given to the abstraction of my subject from the experimentation. Today we are used to changes in technology and image, and the values they represent. We are also accustomed to the new language media present in all our communications and entertainment. Science fiction for example is a strongly developed domain in the 21<sup>st</sup> century, with countless references to dystopian societies and potential (yet mostly fictitious) future scenarios for our world. Therefore the questions need not be cleverly devised in order to hide my intentions, but prompt the respondents to delve into this interesting subject in a simple and direct fashion.

## *Questions Research*

As mentioned above, there is no need to devise intricate questions alluding to the themes previously focused on in the surveys and first interview. Yet the intent is not to jump right in and ask people the direct question, ‘What do you think our future will be like?’ To this aim, I will fall back on the first question of the first interview concerning feeling part of the crowd or alone within the crowd. Initially the respondent has no idea about the content of the experimentation at hand, and needs to be ‘put in the mood’. That question from the first interview was generally accepted as a good question, and on many accounts set a successful mood for the rest of the questions. My research about the future, although inquisitive about technology and image, stays highly social in nature. An introductory socially themed question is therefore adequate as a basis for the second question regarding futures. Furthermore, continuing with my social endeavor, I am not only attempting to make the subjects depict their opinions of future technology and social platforms but also the relationships and communication between people, as well as the simulated reality we are more and more headed towards. Putting the respondent at the center point of the first question, asking whether they feel part of a crowd or not, introduces them to the social aspects of the question, and therefore when prompted about the future they will keep this social theme in mind.

### *Interview Questions:*

1. When going about your daily life, do you feel like part of a crowd or do you feel alone within a crowd?
  - **Others:** Does everyone else seem like just one big crowd to you, or do you see a mass of separate individuals?
2. [Prompt] Now, think about the current state of our technology, images (advertisements) and communication that we are all familiar with today. We have already come a long way in a short time, don’t you think?

[Question] What do you think it might be like in 10-15 years' time (in the distant future)?

French Version:

1. Pendant votre vie quotidienne, sentez-vous comme faisant partie d'une foule ou sentez-vous seul(e) parmi une foule?

**Autres :** Considérez-vous tous les autres personnes comme une grande foule ou une masse d'individus distincts les uns des autres?

2. [Mise en tête] Maintenant, pensez à la situation actuelle de notre technologie, de nos images et de la communication dont nous avons l'habitude d'avoir. Nous avons progressé beaucoup en peu de temps, ne pensez-vous pas ?

[Question] Comment pensez que cela va être d'ici 10-15 ans (ou dans le future proche) ?

## C. Results and Analysis

### C1. Survey Results and Analysis

#### *Coding*

The online nature of the surveys permitted the respondents to respond in their own time and with the lengths of answers they desired. As a consequence, some of the interview transcripts are highly descriptive as intended and in some cases are very colorful and strife with idioms, personal humor and emotion imbued into their writing. For this reason the initial Coding method, and the one Saldana describes best as a starting point for any qualitative researcher, is In Vivo Coding. ‘AVOID THE MIND NUMBING CHATTER OF THE COMMUTERS’, ‘GO BACK TO FEELING HUMAN? NOT LIKE CATTLE’, and ‘AVOID THE CRAZIES’ are just a few of many example of highly descriptive content that also provided indication as to the other coding processes to employ.

As the surveys themselves called for a description of their actions and thought processes involved in their commute to work or their line at the supermarket, the natural course of action was to apply Process and Emotional coding to categorize and understand the survey transcripts more clearly and in order to extract meaning for analysis. These coding methods also contributed to the distinction of patterns amongst the respondents’ answers, since a certain degree of repetition is implied in the nature of this experimentation.

Finally, though a large portion of the respondents answered in a concise manner to describing their actions and thoughts (some focusing solely on the actions and nothing else), a handful of subjects infused their descriptions with notions of value and societal belief. As a consequence, the last Coding Method to be used towards the analysis of the transcript was Value Coding.

#### *Analysis*

Many major themes are common to both survey transcripts and the various coding techniques enabled me to relate them to each other and follow their frequency. The first notable theme is that of impatience. In Vivo: ‘WISH I COULD GET THERE SOONER’,



Process: 'CHECKING TIME', 'OVERCOMING SLOWER PEOPLE', Emotional: 'FRUSTRATION', 'IMPATIENCE', 'ANGER'. These are some of the predominant codes that indicate a heightened impatience of commuters and people waiting in line. Though most of the commuters are impatient about the state of the transport and the time it may take to get to destination, some of them demonstrated impatience towards other people. 'Attitude: PEOPLE ARE LAZY', 'Value: RAPIDITY OF OTHERS' are some value codes discovered early in the transcripts of the first survey and which I continued to use alongside the rest of the survey answers.

A second major theme, and one that I predicted would dominate the surveys, is that of avoiding contact with others. 'Value: PERSONAL SPACE', (In Vivo) 'AVOID TALKING TO PEOPLE' (a code repeated a surprisingly large number of times), (Process) 'MOVING AWAY FROM OTHERS', 'AVOIDING OTHERS': once I read through the transcripts a few times it was clear that a majority of the people exhibit a certain degree of austerity towards other people. The reason and motivations however are different from one person to the next. While some avoid others due to their preconceived notions that the other commuters might impede on their personal space, others confront the issue as them giving other people their space while they keep to themselves, creating a harmonious situation of solitude. On one side we have a predominantly negative reaction while on the other we can see that consideration is given to the wants and need of others.

Perhaps the most noteworthy of all themes is the presence of technology, and more specifically the mobile phone. There was an absurd amount of In Vivo codes where I simply recounted the process or mentioning of taking out their phone. Around 90 % of all respondents referred to their phone during the description of their idle activities. Facebook, Kindle Apps, checking the time, texting friends, playing games, browsing the internet, etc.; every possible function that the smartphone can have is observable in the survey transcripts. Again the motivations and reasons are different, and the magnitude of importance each of the respondents would give to this technology was not necessarily the same. For some it is used out of pure boredom, while for others it is used out of necessity. This relates back to the themes discussed in the literature review around the disconnected anxiety and easy decisions we take to turn to our phone in moments of boredom or self-questioning. However, it is important to distinguish the small percentage of respondents

that indicated importance given to staying clear of such technologies and focusing on observing people and their surroundings.

Furthermore many respondents indicated the necessity for preparation. They prepare the actions and positioning choices they will make on the transport or in the lines ahead of time. (In Vivo) 'MOST CONVENIENT SEAT', (Values) 'Value: COMFORT', (Process) 'OBSERVING QUANTITY OF SEATING': most of the coding processes indicate at some point or another the need to feel comfortable in the process of commuting or waiting in line. Paradoxically this concept clashes with all the other predetermined notions the respondents have of transport and waiting in line. They know there are too many people, most respondents are self-conscious of their impatience and a majority end up looking down at their phone anyway, though for the most part they still seek comfort. The notions of comfort describe either the seating arrangements or the general physical positioning they adopt during the process of idle activity, or the positioning of themselves in relation to the doors and other people. Some respondents feel more comfortable next to the doors in case of 'Attitude: IMPENDING DANGER' (a code that surprisingly occurred on a few accounts), or the need to exit and enter rapidly and efficiently without any hassle.

The last section of analysis is devoted to the small portion of individuals who are in direct opposition to the majority. (Process) 'GIVING WAY', 'STAYING CALM' or (Emotional) 'TRANQUILITY', 'PATIENT', 'AFFECTIONATE' are codes indicating strong consideration for a respondent's surroundings. They show a more strengthened understanding for the diversity and need of certain people: elderly individuals or individuals with mental impairments are considered carefully and an emotional and affective response is shown towards them from the respondent. (Emotional) 'THANKFUL', 'UNDERSTANDING' or (Process) 'THANKING THE BUS DRIVE/CASHIER' Currently we are shying away from conversation in many ways and in some cases to the detriment of our manners and common courtesy. A certain portion of the people waiting in line mentioned the plight of work that the cashiers or service providers must experience every day and their understanding of that person. Their intentions and considerations are seemingly different from those respondents that had only negative things to say about annoyances, time consumption and the encumbrance of other humans.

## C.2. Interview Results and Analysis

### *C.1.a. General Perception Interview*

#### Experimentation Field Notes and Preliminary Results

The interviews were conducted in two main tourist locations in Lisbon, the city where I am conducting my studies in Design. The Praça do Comércio and Praça de Figueira are two prime locations for touristic passage in the city center as they are both close to points of interest like the river and Baixa-Chiado. The reason for these choices were that the spaces allow for a constant flow of people in all directions through the public square. Catching people on the go was much easier and I was able to spot tourists from a far and approach them casually with distance in order to give them the space they need to either avoid or confront me.

My choices of subjects were primarily tourists, visible by their attitude and appearance, either due to their background (Americans in particular are easy to spot) or due to the devices and activities they were performing (taking pictures, selfies, pointing and looking, etc.). My motivation for targeting tourists was because locals are usually quite used to their surroundings and comfortable in their setting. The intentions of my research are to point out perceptive behaviors and attitudes of people confronted with the population and usually using a certain degree of technology in their daily tasks. People visiting other countries on vacation find themselves in new populations, new cultures and new locations. As a reminder, my key points of interest were the individuality of people vs homogeneity, the communications they perform and the technology and images they are prone to and that have an effect on their lives. I feel the circumstances of the common tourist's day bring him or her to act in and around these concepts in a multitude of situations. Conversing with the local populous, getting to where they want to go, feeling comfortable in an unfamiliar crowd, using a high degree of technology to communicate with loved ones or record their journey. In the context of this interview's question formulations, using tourists as subjects was therefore deemed appropriate.

Using common 'Man on the Street' media (easily available these days on media platforms such as Youtube) as a base format for my interviews, as well as Kumar's

*Research Methodology* in hand, I devised the set of questions relating to my themes and set out with a Dictaphone app on my iPad to record the respondents answers. Placing myself in the center of each square, alternating squares every hour and interviewing a few people on the way, I conducted the interviews while paying close attention to the willingness of each individual to answer my queries.

The first few questions would indicate as to the interest or capacity to connect with me from the respondents, and for those that showed a clear lack of interest from the get go, I would either skip a question or end the interview prematurely to conserve time and energy. The terminology for my interviews would also be influenced by the respondent's demeanor, whether they are young or elderly, socially open or austere, in order to ascertain the maximum amount of responses from them. With a smile and a connected attitude, I would engage from a few meter's distance with them by greeting them and asking if they spoke English or French. A great number of individuals responded in ways that made me think back to issues discussed in the literature review. While some showed utter disdain for my presence and inquiry, others took it almost as an encumbrance on their situation, going out of their way to avoid me. Fortunately enough, when others would respond to my initial query, I would engage them further by explaining my situation. "I am a Design student living abroad here in Lisbon, would you have a couple minutes to answer a few questions for my research?" Usually at that point they would either nod or respond positively, and I would initiate the recording on the iPad and conduct my interview.

I managed to encounter a surprising variety of backgrounds, ages and nationalities during my interviews. While English was the main language used, in some cases with great difficulty, I cycled through French and Spanish as well to get my queries across. The easiest individuals to approach were young couples, maybe because they had more time on their hands or because they were more comfortable with communicating than larger groups or individuals that are alone. As the respondents began to pile up, I was beginning to see patterns and certain types of answers that were either leaning towards or away from my main themes. The first question regarding whether they felt like part of a crowd or alone within a crowd sparked an interesting amount of confusion in the respondents, to the point where I had to add in a specification at the beginning of the question. Instead of considering that I was talking about all crowds in general, they would assume I was talking

about the crowds in Lisbon, unfamiliar to them. I would then specify for my next interviews that I am referring to all crowds and people around them. Interestingly enough, in some cases their answers would change.

A last noteworthy field note is the dissimilarity between respondents. As mentioned above, certain patterns were beginning to form clearly indicating two or three typologies of people. Most of the time, these typologies were common to all members of one group of respondents. However in some cases two or more respondents would disagree with each other, either instantly or after pondering a while. Even more interestingly, when one respondent would answer immediately while the other thought for a moment and then disagreed with them, the first respondent in some cases would change their opinion because of their companion's statements. However, while there was dissimilarity between the answers, overall the coding and analysis of the interview transcripts revealed majorities in opinion that coincided appropriately with the themes observed during the first stage of research.

### Coding and Analysis

#### *Coding*

Reading and re-reading the transcripts as well as going over Saldana's Coding Manual gave me great insight into the type of coding processes to use. The simplicity and honesty of the answers was enough that only preliminary first cycle coding methods were necessary to divulge the underlying themes of the interviews and provide content for analysis.

My first particular interest was with certain of the terminologies used by the respondents to explain their points. A lot of idioms and jokingly humorous sentences were present, but in some cases felt necessary to outline. For this reason, In Vivo Coding seemed necessary to record all statements and interesting notions spoken explicitly. In this manner, firstly I was able to easily recount quantitatively how many people said similar statements and secondly I was able to gain further insight into the themes and categories present in their speech. "In Vivo Codes can provide imagery, symbols, and metaphors for rich category, theme and concept development." (Saldana, 2009) I take this last statement quite literally as some of the content acquired gave a few insights and explicit content for the concept development for my Visual Output.

Secondly, the answers for some of the respondents were quite short and concise in nature. Though In Vivo provided patterns and explicit meaning, I needed more descriptive coding methods to portray both the actions and emotions contained in their responses. For these reasons I chose Process Coding and Emotional Coding to further analyze the transcripts. Every action the respondents would mention, be it physical or intellectual (like 'BEING LOST', 'SEEING NATURE' or 'INFLUENCING SELF'), is recorded next to the text and provides a clear description of their responses in terms of process. Many patterns and similarities were then discernable in the coding content. The interview questions also called for a certain degree of emotional input (How would they experience a voyage without technology, do they feel part of a crowd, etc.) and correspondingly used emotional values in their responses, either explicitly or implicitly. While some would use words describing emotions like 'HATE' or 'LOVE', many others would only allude to them. Saldana argues that it is the job of the researcher to apply emotional values and codes to the texts, even when emotional values are not mentioned explicitly. Coding the transcripts emotional gave me even more patterns and similarities between respondents and strengthened my analysis.

Finally, not all the respondents but a substantial portion would respond not just with a positive or negative response to the question but would add in a notion that describes their thoughts on society and technology. The In Vivo, Process and Emotional Coding methods previously employed did contain portions of those statements, but an additional Values Coding method was necessary to pinpoint people's views and consolidate or compare them. This method gave insight into values, beliefs and attitudes of people that surprisingly connected on many levels to the research performed during the literary review. Obviously I did not doubt that I would observe certain patterns and responses similar to my findings, but reading about it is one thing, and experiencing it up close is another. 'Attitude: PEOPLE ARE SELFISH', 'Belief: WE ARE INFLUENCE BY WHAT WE SEE', and the giant value that was discernable throughout the interview transcripts, 'Value: SELF IDENTITY', are prominent examples.

### *Analysis*

Firstly, it is interesting to look at the general percentages of In Vivo answers given in this particular interview, as it relates more than the other experimentation to the main

themes in focus. When prompted about people's position within a crowd, the two main simplified outcomes were of course that they either feel part of a crowd, or they feel separate from a crowd. Many however stated that it depends on who they are with, and what the setting is like. In some cases they may feel like they are connected to the others around them, while in others the crowd seems unnecessary. Out of these three outcomes, the following rounded percentages show the weight of each one:

- Feeling alone within a crowd : 25 %
- Feeling like part of the crowd: 60 %
- It depends on the people and place: 15 %

When asked about whether the people surrounding them influence who they are or if they stay true to themselves, only two respondents were unsure while the rest were quite clear on their answer:

- Being influenced by others: 35%
- Staying true to oneself: 55%
- Unsure: 5%

The last question I deemed important to quantify was the question about losing all technology for the space of a long voyage, and how the experience would differ. Here there were no unsure answers, either people were delighted at the idea and aspects of such a voyage, while the others considered it an impossibility (In Vivo: 'TERRIBLE!', 'NO NOT POSSIBLE'):

- Delightful voyage: 60%
- Impossible voyage: 40%

Those are a set of numbers that I feel already portray and validate a few general themes discussed earlier: individuality vs homogeneity, and technology. A majority of the respondents said that they feel part of the crowd, an outcome that I was initially skeptical of. However this coincides with the notions that we mostly all believe we are part of a social construct, with technologies and social platforms that are bringing us closer and closer together. However this contrasts instantly with the heightened sense of individualism observed in the second question, and which confirms the intricate relationship between being an individual and being homogenous with the crowd. As for technology, we seem to still be very unclear as to whether it is a good thing or not. It is

quite visible that most people are aware of the existence of Kelly's *technium* and do not hide their dependence on it. They believe that technology is something that helps them connect more to their loved ones and gets them where they need to go in life. However, as observed in Turkle's work, the majority of people are in fact self-conscious about the negativity these technologies have on their daily lives but apparently do not seem to alter anything. Though they may consider the possible beauty and self-discovery that would be a sudden lack of technology, they are too engrained in it to let go.

While the In Vivo coding method helped to distinguish categories and organize more Coding methods, the real analysis lies in the Process, Emotional and Value Coding. The Process Coding revealed yet again a few paradoxical aspects of our nature. 'BEING DISCONNECTED', 'KEEPING TO ONESELF', 'STAYING SEPARATE' are repeated a lot as well as processes such as 'STAYING TRUE TO ONESELF' and 'DISCOVERING ONESELF'. As a general analysis, this proves that we do indeed have the notions of importance of the self and the development of one's identity, unaltered by anyone else's. However, this contrasts with other repeated processes such as 'LEARNING FROM OTHERS', 'BEING INFLUENCED' and 'STAYING CONNECTED'. The paradoxical nature of these answers can be linked to the literature review content about modernism and postmodernism: the truth of self-identity and who we really are is highly contested and fragmented. While some seem to know who they are yet are influenced by others, others say they are a construct of their experiences and influences yet believe they need to stay true to themselves.

The emotional coding gave insight into the degree at which people are either displeased or contented with their relationships with other people and technology. 'PROUD', 'INDEPENDENT' and 'APPRECIATIVE' are common positive codes that relate to people's responses about their self-identity. Though it may seem that there is much confusion as to the actual makeup and origins of our identities, either negative or positive, the emotional coding in this context reveals on a general level that people are proud of who they are and seek independence from technology and others. 'APPRECIATIVE' alludes to the situations in which technology is absent, at which point respondents described their consequent will and availability to observe their surroundings, take them in and experience self-discovery. Unfortunately, on the negative side, 'CONFUSED', 'LOST', 'IRRITATED', 'UNCOMFORTABLE' are some of the



emotional codes revealed that once again contrast with previous analysis. These also refer to the situations experienced without technology, and prove that though there may be positive consideration for technology free lifestyles or experiences, a majority seem to view them as uncomfortable, problematic instances.

Finally, the Values Coding brought forth a few noteworthy statements that relate explicitly and implicitly to the themes discussed. ‘Attitude: PEOPLE ARE SELFISH AND SELF-CENTERED’, ‘Belief: COMMERCIALS AND PUBLICITY CONFUSE YOU’, ‘Belief: MEDIA IS EVERYWHERE’: these are some of the negative values that people are aware of and that we know are substantially clear through previous research. However, just like every coding process up to now, there are dissimilarities within the attitudes, beliefs, and values. ‘Value: SELF-IDENTITY’, ‘Value: FINDING YOURSELF’, and ‘Value: SELF-REFLECTION’ are predominant amongst the answers. In some way, we could say that people generally believe and have attitudes towards worldly constructs in a mostly negative light, unfortunately. However, when it comes to their values, they themselves reside above all the rest. Self-identity is the most important factor in discovering oneself, yet only some people realize that it may be highly influenced by the surrounding technology and media.

### *C.2.b. Futures Interview*

#### Experimentation Field Notes and Preliminary Results

The futures interviews were conducted in the same places as the general perception interviews as the results and feedback obtained from the first set were very much useful and successfully offered ample content for analysis. The same process of targeting tourists was used and the same manner of interviewing was employed. The outcome the same overall in terms of experimentation, with the odd group of individuals that would engage with my initial prompts and then either contribute at length or in brevity to answering the questions.

These interviews were obviously shorter in length and more abstract as to the information desired. For these reasons I obtained a wide variety of responses, ranging from

banal considerations for the future to out of the box and surprising ideas. One couple in particular was enthralled with my subject of study and we had a long conversation after the initial interview about my main themes and how they applied to the world. It was interesting to see how people unfamiliar to my line of study considered these notions and observed them for themselves in their lives.

### Coding and Analysis

#### *Coding*

The context of the futures interview being different to that of the general perception interviews, so was the combination of Coding Methods. Going over the interview transcripts a few times made something abundantly clear: Process and Emotional Coding would not be of much use here. Most of the answers regard future scenarios and hypothetical situations based not on their emotional values or actions, but on their beliefs of the present and future, as well as their values and attitudes towards certain worldly subjects. For this reason, a preliminary In Vivo Coding was employed in order to categorize and highlight important messages and noteworthy statements from the respondents: 'LESS COMMUNICATION', 'ALONENESS IN TECHNOLOGY' or even 'CHIP IN THE HEAD' are prominent In Vivo codes present in the transcripts. Furthermore, in a similar fashion to the previous interview, Values Coding was used to ascertain a maximum amount of useful information for the future Visual Output. These Value codes will be the focus of analysis for this interview

#### *Analysis*

In the mediatized information and news that we see today, we seem to portray a bleak vision of the future. We only do so because of the unfortunate happenings that are present today, and the worsening of said situations. We are also quite self-conscious of our addiction and dependence on technology and all commonly agree that they are only going to develop further. Manovich speaks on many accounts of our new media language gradually evolving towards a constant virtual reality rendered in real time around us. Baudrillard also emphasizes the future omnipresence of the hyperreal and our future existence contained solely in a simulated construct of reality. 'Belief: CROWDS WILL BE MORE DIGITAL AND VIRTUAL', 'Belief: SOCIAL INTERACTION WILL BECOME NICHE', and 'Belief: EVERYTHING WILL HAVE A DIGITAL SCREEN': interestingly

enough, the respondents to the interview show multiple beliefs that all coincide with these notions, to the point where I would add an additional question: “What about yourself? You say dependence is going to get worse, that social interaction will be a niche. Will you be as dependent? Will you be part of that niche?”

Some of the respondents would shrug and admit that they too are dependent on technology. ‘Attitude: JE SUIS EXCISSEVEMENT DEPENDENTE A LA TECHNOLOGIE’ or ‘Value: STAYING SOCIALLY CONNECTED’ amongst many others are Value codes that were present outside the considerations for the future, and were more a reflection on their present state. This theme of dependence is widely considered but mostly present within the youths: ‘THEY WALK AROUND THE SCHOOL YARD LIKE ZOMBIES’ and ‘Belief: YOUNG CHILDREN KNOW HOW TO USE SMARTPHONES’ That second value code touches on an interesting interview anecdote. The couple with whom I conversed a while had an interesting recounting of a trip they took to the Himalayas. A small child in a town without electricity knew the swipe motion for browsing through images on the traveler’s digital camera. ‘Attitude: TECHNOLOGY IS SCARY’ is one of the attitude codes recorded from my conversation with them. Indeed, though that little Himalayan girl is not dependent on technology, the fact that she knew the interactivity of such a device only suggests her availability to such technology and perhaps the future may bring dependence to such technologies to the most remote corners of the earth.

Other than dependence, another major theme found was the abstraction of all our current technologies and their consolidation into a universal, totally accessible system of technology: ‘Belief: MONEY WILL NO LONGER EXIST’, ‘Belief: YOU WILL BE ETERNALLY ACCESSIBLE’ and ‘Value: DIGITAL TECHNOLOGY’. The last value mentioned is omnipresent throughout the interview transcripts. It seems that Kelly seems to be heading in the right direction as most people assume that we will no longer have to physically connect or use technologies in the future. Technology will be omnipresent and all around us, or even part of us. Phones will eventually disappear, replaced by personalized chips or a worldwide system of connected digital screens. These deductions are highly useful for the Visual Output, providing explicit material for the futures component of the composition.

A last noteworthy analysis to retain from this interview's transcript is that not all information acquired had a negative character. 'Attitude: HOPEFULLY WE WILL GO FULL CIRCLE', 'Value: COMMUNICATION TECHNOLOGY FOR DISTANCED INDIVIDUALS'. Though there was a minimum of positive feedback, it was only in the forms of hope and a desire to move away from such technologies in the future in order to find ourselves again and start communicate with another more. An interesting statistical observation is that most of the individuals promoting such a departure from technology pertain to my generation or older generations. A small amount of young adults from the 90s and most elderly people did have the same bleak opinion about our future but primarily were the ones that felt it is possible to disconnect ourselves. Unfortunately it was only a small percentage of the respondents that responded in that manner.

#### D. Conclusions

The two types of experimentation helped me categorize almost all respondents of both contexts into two separate groups.

On the one hand, we have the individuals who are generally discontent with life and society. Their main focus during the day is to get as quickly as possible to their destinations and back, avoiding all possible contact with other individuals. Validating the 'flight from conversation' that Turkle describes and the notions discussed about our current technologies, these individuals prefer the warmth of their smartphone and the boredom they experience with themselves rather than engaging with their surroundings. A certain degree of utter disdain for other human beings is strongly felt in their responses. They know of the volatile and austere futures we are headed towards, and are easily ready to criticize our dependence and addiction to technology. However, these same individuals describe their necessity to connect virtually in times of boredom or stress in a frighteningly paradoxical manner. They seem to be consciously self-reflexive about the negative effects technology may have on them and their peers, yet contradictorily do not resolve themselves to change.

On the other hand, we see other individuals in a brighter light. They have a deeper understanding and connection to their surroundings. These individuals often describe

themselves as calm, patient people and do not fail to describe their understanding of other people's misfortunes. These same people, in a more statistical observation, are usually the ones that mention and use technology much less than the other negative respondents. They favor the observation of reality and the beauty of life, as well as the possibility for self-discovery and understanding of the self through a disconnection from technology.

Unfortunately, one group of individuals is much more populated than the other. It seems a majority of people respond negatively and exhibit the same themes discussed in the previous sections of research: a heightened and sometimes obsessive concern for one's individuality, a paradoxical notion that they are part of a homogenous social construct yet have to keep themselves distanced from other people, and a strong interrelationship with technology and image that leads them to develop certain tendencies and behaviors.

For the purposes of validating the content observed in the Literature Review, the content acquired and analysis performed were successful. The themes and postmodernist theories studied are indeed a strong facet of our current demeanor as humans. Additionally, ample information was provided to be put to use for the Visual Output. The descriptions and In Vivo statements given, the analysis and quantification of major themes into majorities, and the connections made from real life observations back to researched theory: these all give clear and very evocative visual and psychological attributes to who we are and how we perceive the world in the 21<sup>st</sup> century. Now the intent of the Visual Output is to put all these attributes in visual form and attempt an illustration of the themes discussed, and the overall conclusions as to who we are and how we act according to our perception.

## V. Visual Output

### A. Project Brief and Methodology

#### **Introduction**

I have explored in the previous sections of my research many different areas of interest that relate back to the main root question: how to we perceive the world. Through extensive literature review and observation through experimentation, much information has been gathered concerning the intricacies of our perceptive experiences and behaviors. Particular attitudes inherent to our 21<sup>st</sup> Century have been delimited, explored and validated by said efforts. Though the main research question has been investigated and analyzed, further representation of the resulting theories and notions is desired.

According the very well-known English idiom, “A picture is worth a thousand words.” For all intents and purposes for the following project, I am going to take that statement quite literally. Often a few thousand words, or even stacks of writing, are only able to spark as much information as the reader’s mind can process visually and mentally along the full length of the reading. However, stimulating a viewer with visual representations and intents leaves their mind open to process information in a wild, free form manner and often causes different realizations to those had when reading text. While the inherent meaning may or may not be successfully conveyed to the viewer, it can easily act as a summation of all notions, theories and thought processes the artist or creator has during the development of the idea. No longer needing a full length transcript of their thoughts and processes, the designer lets the visual communication act by itself.

The notions and concepts explored in this thesis are indeed qualitative and complex in nature. It would therefore be interesting to explore the visual potential of the content and produce a visual communication that summarizes and exposes the constructed answer to the main research question: how to we perceive the world.

## **Main Design Statement**

The design output will summarize and represent visually the intents of the main thesis question and the contents (notions, observations, etc.) of its resulting research. The general main themes discussed previously (individuality vs homogeneity, communication and technology) are to be main leitmotifs of the piece and a distinctive potential answer to the root question “How do we perceive the world” (as observed through literature review and experimentation) must be conveyed somehow.

## **Main Objectives and Goals**

- Develop procedures that translate previously obtained data into visual content for the final design output.
- Consolidate the visual contents into a clear and structured visual language that can be applied to a large scale visual composition.
- Analyze effectiveness and enhance visual experience of said visual language through experimentation and validation.
- Produce a final visual output(s) that successfully conveys the leitmotif (main research question) and its subsequent families of thought (perceptive experiences, postmodernist aspects, etc.).

## **Target Audience and Intent**

The target audience is intended to go beyond the individuals responsible for evaluating the contents of this dissertation. The nature of this subject stays primarily social in nature and is axed on exposing the shaping and re-shaping of our current society. Therefore, the visual should not be solely devised with the intents of submission for academic purposes, but directly intended for the general public as well. The attitudes and behaviors researched through this thesis are indeed our own and the intent is to expose

them, just as the statements made by common modern artists with provocative or highly suggestive communication methods. Here, the visuals shall stay relatively 'safe' for all types of individuals of all ages and only provoke the intended realizations of our 21<sup>st</sup> century attitude and behaviors.

Another main purpose of the composition is not just to divulge the theme and concepts developed but to strike reflection upon the viewer. My initial root question was created from the desire to understand our inner perceptive makings and expose the truth behind our changing character as humans. As an extension of this comprehension, I would want all other individuals to understand these intricacies as well and respond not only in a visual manner to my composition, but intellectually as well. Perhaps it may come as a soft warning of our current foibles and where they may headed. Without connoting anything too drastic, my intent is to reflect on the negative aspects of our current social and technological tendencies create.

If I were to imagine the location in which my large scale image would be exposed, it would depart from the common viewing ground of normal art exhibition. Art galleries, billboards, or even over our social networks, these locations seem highly inadequate for my intent. The setting cannot detract from the meaning of the composition. It is a composition of self-reflection, of quiet discovery and realization. For this reason, my prime location for such a design project would be away from the prying eyes of passers-by. A common reference to this style of art exhibition is of course the infamous Banksy. He does not bother with trying to make his art seen, and hides it in plain sight. Perhaps he is making a statement that our foibles and society's detrimental character to our existence is also just in front of our eyes, but we have a hard time realizing it.

Along the same motivations, I would therefore place the composition in location evocative of the setting I depict. For example if a section focuses on a commuting setting of public transport, perhaps it would be interesting to encounter my project around the corner of a trivially chosen metro tunnel, in a spot that thousands of people may pass by in a day but without ever paying attention to it. Any and all viewers might see it out of the corner of their eye, and walk over only to find a grandiose composition that speaks instantly of intent and underlying meaning. I would like them to take time out of their day to observe it, to experience it, to take a moment to disconnect from their simulated realities and be self-reflexive for a moment.



## **Methodology**

The initial task for the creation of the visual output is the reprocessing of the coding and data acquired during the observation process (as well as the literature review). To a certain extent, the visual products that are to be produced can be suggested at or even exclusively provided in some of the information produced through observation (notably the second interview on futures). Therefore a careful reviewing of the coding and analysis process is the first step for any direct influences on visual outcomes. A more thorough analysis of interrelationships between codes and information, coupled with memo writing exploring these relationships, can reveal other visual components for the output.

Once a list of visual components has been ‘sketched’ out, a coherent adhesive needs to be applied to them: the visual language. The general atmosphere and composition need to be delimited here in order to successfully capture the components and their meanings. Techniques as well as the key visual decisions need to be evaluated in terms of effectiveness and relevance to the subject. Once the visual language has been more or less created, experimentation and creation of the final product can be done.

At this point the remaining decisions to be made regard the effectiveness of the visual produced during experimentation. Once the overall ideas and foci of the image have been squared away and validated as effective, the final output can be produced.

## **Required Materials**

- After preliminary research and data translation: concept art and sketching out of main visual ideas and language.
- A collection of researched imagery and content relating to the contents of the thesis that can be categorized and organized for easy editing into the composition.
- **Adobe Photoshop CS6** as well as a dedicated digital drawing pad (A3)
- Preliminary prints to verify the integrity of composition and visual success.

### **Final Product:**

- A large scale print out of final composition to submit for evaluation. (A0 size)

### **B. Translation of Data into Visuals**

In this section I will go back to the general themes described in the literature review and those discovered and validated in the experimentation, and attempt to translate them into visual ideas and representations for the Visual Output.

Main themes observed during Literature Review:

The three main themes brought forth in the literature review were the notion of individuality vs homogeneity, a lack of communication leading to the loss of self and the Postmodernism condition of simulation and departure from reality.

Individuality vs Homogeneity:

- Subsequent independent visuals will obviously be created to depict a multitude of situations regarding our individualities versus the rest of homogenous society. The job of the visual language will be to successfully distinguish these visuals from the rest of the composition. An overall omnipresent style needs to contrast with smaller styles that differ perhaps in color and representation techniques. The intent here is to create a set of visuals that indicate mass movement by many, but independent and individual focus for some. The homogeneity theme can be represented in the crowd masses, the people perhaps stylized to morph or blur in and out of each other, while the independent visuals made to convey other themes stand out amongst them.

Lack of communication and fragmentation of the self:

- A strong presence of austerity needs to be transmitted through the style of the composition. Darker areas in sections where people are separate from each other, lighter sections where people are talking.
- Regarding the fragmentation of the self and of our postmodern society as whole, the main and perhaps most important design proposition is to have the overall style be pixelated. Pixel art uses individual large scale squares of color or greyscale to make up a rudimentary representation of something. The result, though the pixels do manage to convey an image as a whole, seem very dispersed and crude in nature. In a sense they are like fragmented visualizations of a whole, only using a few parts of a large scale image to reduce it down to the size of blocks and assembled together to form a new image.

#### Postmodernist condition, simulation and reality:

- A strong presence of screens and digital lights needs to be present throughout the composition. As explained for individuality vs homogeneity, there will be a contrast between sizes and magnitudes of visual representation for both themes. The same type of contrast needs to be made between simulated reality and actual reality. Firstly, the pixelating process does not need to cover the entire image and can in fact be used to contrast. The individual sections of the image may have focal points in which they depart from the pixelated style and are beautifully rendered to resemble reality. In this sense, we are moving the simulated crowd reality we are all used to and move into a situation marked by particular meaning and individuality.
- Secondly a strong presence of imagery and dedicated advertisement may affect the individuals and the overall color and light of the composition. As described by one of my respondents, and coinciding with the notions of persuasive imagery studied previously, maybe the future holds omnipresent technology that can determine who you are and your particular tastes and directly advertise specific content for you. Another respondent observed that this is happening already today when our searches over the web or location services enable external entities to target us with messages and advertisements without our implication in the matter. Thinking of visuals, perhaps a new form of technology can follow users or respond directly to their passage in and around it with targeted advertisement depending on who they

are. For example a horizontal screen billboard that targets a gothic or metal looking individual with obvious publicity in their style while further ahead a girl with a long flowing dress and a flower in her hair is surrounded by targeted images of nature. A strong presence of these screens would enable me to contrast in general exposure and brightness of both present and future situations and play with meaning: the future section may 'glow' with digital light, almost alluding to the term 'hyperreal' from Baudrillard. Placed next to a composition low on light and exposure depicting our current state might emphasize the growing simulation of our settings into a totally simulated society.

Main themes discovered through observation and experimentation:

(Negative) A lot of the subjects expressed a lot of impatience and expectations when it comes to speed and time. Most people want things to be done quickly and have a speedy return to their daily affairs.

(Positive) However, a handful stays calm and takes their time. They do not feel pressed by the situation. These opposing respondents tend to be in the age group that is above 30 years old. Most indicate the importance of staying calm and giving way to people who need help or more time than them.

Visuals:

- A strong emotional value can be present in the human components of my composition. As I am using pixilation as an overall style contrasted with realistic looking imagery, some of the faces of the individuals can convey anger and frustration with the situation that is near to them.
- A strong presence of time must be dominant. The first idea that comes to mind is to have a giant digital clock that sheds a fair amount of light over a crowd. Perhaps members of that crowd will be looking up at it, pointing or showing frustrated gestures.
- On the positive side, the theme of giving way and caring for others can relate back to explicit content from the experimentation. Many respondents say they help the elderly when needed, or give their seat and comfort to someone more in need. The common instance we think of for these types of situations are helping an old lady

with her groceries or helping her get on and off a train. Maybe as a negative testimony of such an instance, other people are visibly frustrated by the time and space taken to help her.

- On another positive side, people taking their time could be present. Perhaps two individuals striking a conversation in the middle of a crowd, perhaps someone meandering slowly through a busy, blurry crowd.

(Negative) Many subjects expressed that they stay clear of other people in terms of communication and physical contact. This is shown by recounting analysis of space: keeping a personal space around them but also acknowledging the fact that others have their space as well and that they do not want to 'tread' into that space.

(Positive) Though a majority expressed the above, a few of them expressed the need or the pleasure of engaging with the people around them. Most of these subjects though pertain to the age group above 30 years old. Most young subjects keep to themselves.

Visuals:

- There will be a strong presence of crowds and concentration of people. Artistic direction and choices need to be made in order to show the distance that remains between them. This may come down placing individual people in and around each other and making tactical decision with the pixilation in order to differentiate them.
- A same idea from the first them seem more valid in this theme: two or more individuals clearly engaging with each other amidst a group of oblivious individuals

Future Visuals:

- The need to avoid contact and close oneself off from others evokes science fiction technologies of virtual reality to block out the real world. Perhaps some sort of digital hologram technology that may be chosen to appear floating in front and around our heads. Perhaps representation of current virtual technologies embellished for future representation.

(Negative) Impatience was a huge theme throughout the experimentation process. Many subjects expressed explicitly that they are impatient people and do not have time for others not doing their job right or people generally taking their time, ultimately impeding on

theirs. Without relating this impatience to time and speed, they show impatience in general to the human activities around them, suggested a heightened sense of the self and their own priorities despite the 'crowd' nature of the situation.

Visuals:

- The idea from above of people being frustrated with someone helping out and elderly person and taking space and valuable time seems applicable here as well. Other situations mentioned in the experimentation such as waiting in line get people easily irritated without even being confronted with a problem. Perhaps a set of ATM lines or for metro machine lines can be present with not one but a few disgruntled people.

(Negative) In terms of technology, mostly all subjects expressed that the state of today's technology would develop greatly in the years to come and in some cases admitted it will detract more and more from our experience of reality. The supporting main component to this regarding technology was the presence of the mobile phone and staying connected in almost every response from the respondents.

Visuals:

- A repetition people using their phone throughout the image. Not just lone individuals, but entire groups of people perhaps walking and using their phones at the same time, like the adolescent zombies described by of the elderly respondents. In order to convey the importance and focus we give to these technologies, the light given off by them needs to encapsulate the attention of their users. Perhaps a blue screen aura and bright contrast of light on the face versus the body.

Future Visuals:

- A lot of explicit content was given during the experimentation as to potential technologies for the future. One in particular sparked my imagination and would be good contribution to the futures section of the image. Instead of phones and handheld technologies, every surface could become a digital interface, with which we can perform all the tasks we need from our phones, without hassle and readily available everywhere. I imagine an explicit representation of this idea would be sole skypping in the window of a train or texting on the side of an escalator.

- On a positive note, and regarding the few respondents who feel the need to disconnect from this procession into technological dominance, maybe one single person in the futures section is obvious void of all technology and media targeting.

(Positive) A handful of subjects expressed the need however to view their surroundings, either their built environment and scenery, or other people.

Visuals:

- Just like the two individuals who may be conversing, contrasted with a bustling crowd around them, the same representation could be applied to one or two individuals who are intentionally watching others or looking up and around in admiration of the surroundings.

In terms of population, many alluded to the fact that in the next generation there will be many more crowds and people surrounding them. This is important for the visual output as it indicates as to the human presence that needs to be included in the composition.

Visuals:

- A strong overall presence of people, but maybe more so in the futures section. The futures crowds can be packed like sardines together.

(Negative) Aloneness. Despite the underlying theme of more crowds, people and communications, many subject alluded to the fact that they still feel alone within the crowds and also with today's technologies, that there is a false sense of community.

Visuals:

- A piece of clothing commonly used by youths and other individuals generally seeking solitude and disconnection is the hoodie. In a quick motion we can put our hood up and obstruct all view of our left and right sides, and depending on the side of hood, possible everything above what is directly in front of us. For me this characterizes aloneness, usually depicted by misunderstood teens with their hands in their front pockets and their hoods up, looking down at the ground. Have one such individual with the composition.

- The crowds will obviously be everywhere, and most of them will be in movement. The flows of people can maybe occur in and around the lone hoodie individual, emphasizing the feeling of aloneness within the crowd.

### C. Final Product and Description

In this section I will go over the main focal points of my composition as well as their meaning and validity in relation to the themes discussed throughout my thesis.

Firstly, an image of the current final product (Fig.1.)



**Figure 1**



Next is a portion of the image that encapsulates a few focal points:  
(Fig.2.)



Figure 2

In the previous image, the eye is drawn to different areas using lighting techniques and contrast. The first main focal point is the crowd on the train platform that has four separate groupings of people. The individuals using their phones, enthralled by whatever they are doing, are visualized as explained in the data translation: their screens are so bright that they create an aura of technology around the individuals, encapsulating them within it.

Next are the ghost-like individuals that are visibly upset with the train arriving - maybe it was late. The focus here is to make them void of any color while trying to assimilate their style with notions of frustration and anger.

The next large group to observe is the people that seem to be bathed in yellow light. This is an important theme throughout the composition: the time and timetable shed their light over the crowd. They are looking up at it, pointing at it and generally engaging with it almost like looking upon a deity. The meaning here is that time is omnipresent and all powerful in our perception. We have a constant need to situate ourselves in time and for this reason, all the other elements of the composition that suggest a concern for time are also bathed in a yellow light, even though they may not be close to the timetable area.

At the intersection of all three groups are two individuals that seem to be taking their time and conversing with one another. This is a positive input for the composition: not everyone is constantly stressed and pressed for time. Some individuals take things slow and enjoy connections with other individuals. If anything those conversations are more real to them than anything else in their daily lives. Hence the choice of style of the image is chosen carefully: while all other people are pixelated and outlined by a white pixel contour which 'cuts' them out of their surroundings in a clear fashion, other individuals exhibiting positive signs of reality and engagement are made to look realistic. This creates a clash in style and a contrast meant to evoke these notions.

Another example of this is the family having a merry time up on the balcony section of the image. In the middle of 'zombie like' individuals, with their heads down and that bright blue lights shining in their faces, this family has stopped to have a little dance or a playful situation amongst each other. Like the two conversing individuals, these people are bathed in a whitish, heavenly-like light in order to emphasize the positivity of their situation. They are set directly in the middle of a section of phone users to contrast and

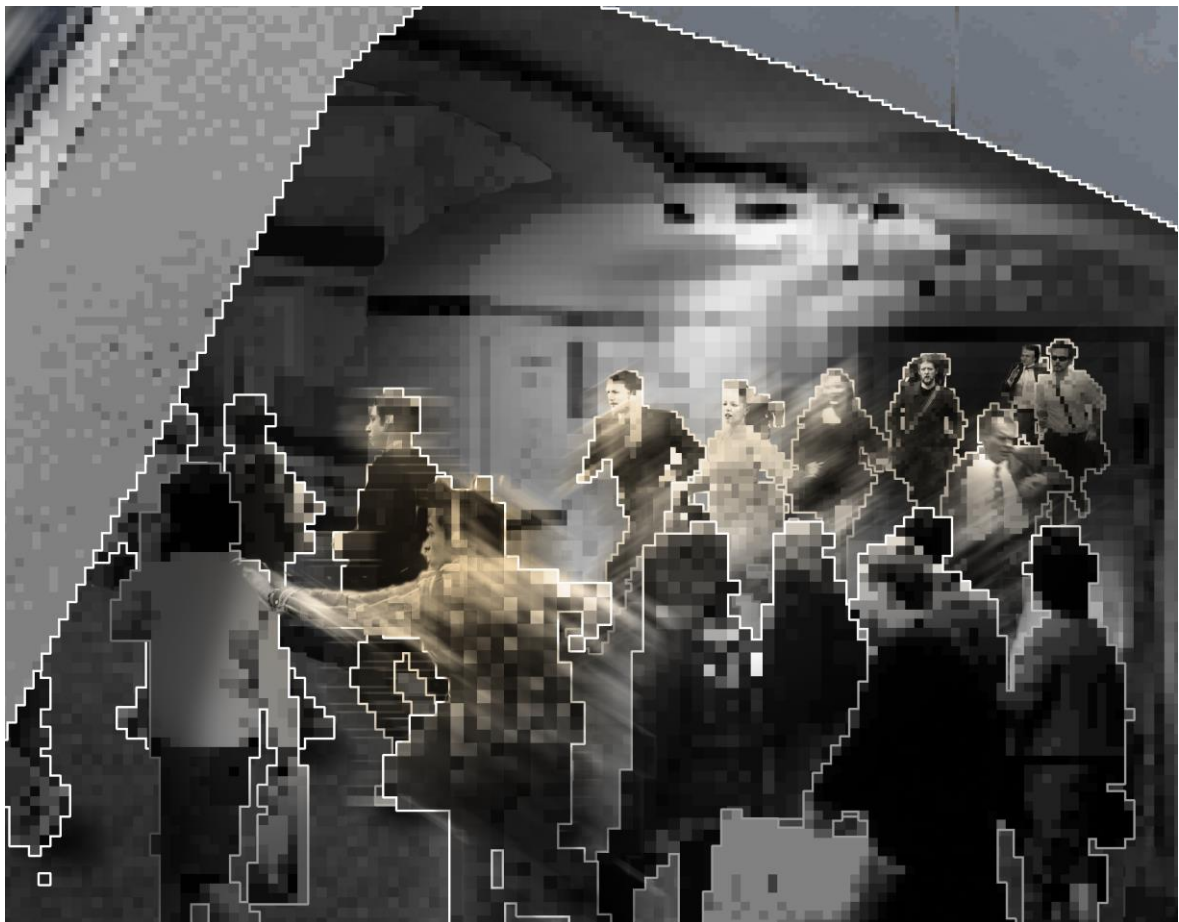
create meaning. While everyone around them is oblivious to their presence, this family is taking up as much space and time as they desire.

Two other small examples of these types of visuals are noticed in the background of the balcony and next to the column on the platform. Analytically I discovered through experimentation that most of the elderly respondents gave insight into their disconnection from technology and the values of time alone or with loved ones dedicated to observation. To this aim, an elderly couple are sitting calmly, observing the crowd, and having a laugh. Another observing set of individuals are the two men present at the back of the platform, silently observing the crowd. I decided to include these last set of 'realities' in my composition to contrast the sparsity of individuals who care about experiencing and observing life with the general population that seem to form a mass of repetition, stress and concern.



**Figure 3**

On the bottom left corner of the composition is a passing train (Fig. 3.) in which I attempted to depict on a very small scale a description of my results obtained from the surveys about transportation. Every single person in the train is using their phone, to the point that the blue aura accompanying technology has leaked out and is making the outside of the train glow as well. Amongst these individuals is one lone woman, contrasted by realism and white light, like the other positive focal points. She is looking out the window in an inquisitive manner, almost as if lost in her thoughts while surrounded by these people. This reflects on the notions of self-development and discovery when confronted with time 'alone'. The circumstances of her situation do not let her speak with anyone, even if she wanted to. Therefore she looks out the windows and thinks. She is having a silent conversation with herself.



**Figure 4**

Returning to the concept of time, the bottom right corner is dedicated to a bunch of commuters rushing to the platform in order to catch their train. (Fig. 4.) The back of the



tunnel is intentionally darker than the rest of the image suggesting a more negative connotation to the aspect of rushing. As observed throughout the research, the issue of time puts a lot of pressure on us and we become obsessive about it. Not only does postmodernism promote speed and rapidity in motion and development, are modern times are afflicted by many situations that create the need for speed but also survival of the fittest, relating to the theme of individuality. Here we see the largest individual ‘run into’ the composition while pushing past others and attempted to pass by another woman by placing his hand on her shoulder in order to pass by. Another man in the tunnel is simultaneously running and looking at his watch, although he is about to enter the platform where the train has already arrived. Why does he need to check the time?



Figure 5

In the above image (Fig. 5.) we are once again confronted with the notion of time, but in this situation it relates to the theme of irritation. A Muslim man is helping an older lady and her dog with her bags before entering the escalator to go down to the train platform. By now it is understandable that the train has just arrived and that it is the moment for embarking. A yellow tinted individual is accordingly running down the escalator as he probably got on just before the man started helping the old woman. We can deduce this from the fact that a grouping of people have started to surround the situation, all bathed in yellow light apart from one woman who could not care less because she is on her phone. The man furthest back is checking his watch while the other two men nearest to him are exhibiting facial expressions of frustration. This whole situation touches on the theme discovered in the experimentation regarding giving way but also understanding the differences of other individuals, in nature and in culture. The other individuals however see this as an encumbrance to their own situation, connoting the negativity of our self-centered nature.

In the background is another scene of frustration. Banking or ticket machines are arranged along a wall and two of them have 'OUT OF ORDER' signs taped to them (very small scale). Three distinguishable lines of people have formed. Two men have their hands on the back of their heads, the universal sign of being fed up with the situation, while one man closer to the front of the line is gesticulating at the woman using the machine. This situation touches on the irritation not only caused by time, but by general human activities. These men have no reason to be as fed up as they are and are just bothered and irritated by the lack of maintenance and the casual nature of the people using the machines.



**Figure 6**

Towards the center of the image is another combined composition (Fig. 6.) that exposes a few themes discussed previously. Using the data translation quite literally, I decided to place a man wearing a hoodie with his hand in his front pockets walking through the space. He is very distinguishable since all the movements of pixelated crowds around him are placed at least two meters away from him. This is a literal representation of being ‘alone within a crowd’.

This concept is put in close proximity with another ‘reality’ composition. A family or what seems like one at least, is gathered close to the balcony bannister in order to look down at the trains and people on the platform. They too are ‘alone’ in the crowd but have each other for support and experiencing the moment in a fashion that is more real than the hoodie man for example. The three individuals on the right seem to be observing the train station, however the little boy and presumably his mother are looking out in drastically different directions. This is promoting once again the observation of our surroundings and the importance to stop at some point during our day just to observe and watch life and reality happen before our eyes.



**Figure 7**

Here (Fig. 7.) we can see individuals using newer technologies that indicate as to the futures part of the image. Three men have what seem like floating screens of light, two with the screens in front of them and the last one with a screen encapsulating his head while he is also looking down at his phone. This represents the departure from normal technologies we habitually use to connect like the smartphone to devices that have fused with our personal space. Instead of still having the separation between individual and device, the virtual technology here is inherently part of the individual's field of view as the screens may float in front of them are cut off all outside realities but forming itself around the head like a bubble of virtual reality.

The intent here and in other developments of the futures imagery is to underline the passage into a virtual world that we are experiencing, as divulged at great length during the research.



## VI. Conclusion

In concluding my research, I have come to certain general understandings of our perception of the world. Rather than summarizing the already repeated themes present throughout my research, this conclusion will serve as personal thought and constructed notions obtained and developed throughout my research (while using the themes discussed).

No one is born into this world without being confronted with it. The nature of our lives and the human condition put us at the epicenter of perceptive experiences: from birth to death we are eternally subject to the influences and consequences of the happenings around us, but also within us. Additionally, the human being is a very flexible entity. The shape of our personality, intellect and behavior is an element we have come to understand as intensely complex and volatile in nature. For these two reasons, it is impossible to deduce or predict in a quantitative manner the way we will experience our lives, and the way each individual will perceive the world.

It is however possible to study the underlying periods and ideologies in human history to attempt an understanding of the intricacies of our nature and the reasons for such a diverse history, rich in constant change. Our human condition, above all other things, is a self-reflexive framework. We are doomed to eternally question ourselves and our history to discover improvements and new ways of living and expression. Going back to the root question, 'How do we perceive the world?', it is important to stipulate that our perception is not a constant entity in our lives but has highly temporal qualities.

Our entry into the modern era sparked a largescale change in our notions of truth and reality. The human being, flexible and ready to adapt to shifting cultural opinions, was subject to enumerable changes in thought, meaning and behavior. The gradual evolution into the postmodern era only strengthened these alterations. Unfortunately, my assumption which is supported by my literature and experimentation is that the human was not ready to change as fast as it did.

As discussed in many of the works researched, the development of our societies and technologies has recently gained such a momentum that it seems as though we are already high up the exponential curve of progress, with no turning back. This curve only began within the last two decades, creating a divide between us and our previous generations. This divide is characterized not only by a different way of life, but a different way of thinking as well. Postmodernism walks hand in hand with our current social and technological developments. One only needs to set out and observe a day's worth of crowds and people to begin to see apparent signs of our postmodern fragmented culture.

Though one of my intents was to study the effects of self-reflexivity on our behaviors, the intrinsic nature of my question is self-reflexive itself. Initially prompted by the need to understand our new 21<sup>st</sup> century perceptive behaviors, I soon began to discover alongside my themes and research content that my dissertation and project seemed to fit perfectly amongst the postmodern values I was describing. Unintentionally I found myself agreeing whole heartedly with the authors I was reading and engrained in my research, began to be self-reflexive myself. I did not want to solely content myself with providing a list of reasons for why we are the way we are today. Eventually my intentions shifted towards exposing the inner functioning of our perceptive behaviors, not just for realization, but maybe for change.

We are mostly discontent with life. As we go about our daily routines, we are constantly confronted with irritations and issues that cloud our minds. For me, the irritation lies in the failure for common individuals to realize the futility of such situations. More so I lament the current state of our society and social constructs that push us to behave in selfish, individualized manners. The flight from conversation is real, and the blurring of the lines of our identity is starting to take its toll on our behavior. The hope for a new self-realization within the community, pushing the general population to reach out from their virtual realities and touch life again, is moving increasingly further and further away from potential futures.

If there is one thing Kelly, Manovich and Perloff have taught me, it is that there is no escaping the influences of technology. We have created a construct of omnipresent knowledge that we use more and more as a cultural summation of our history, art and designs. Without it, we probably would not know where to begin in order to transmit our collective knowledge to the next generation. Unfortunately, this extension of our cultural

makeup to the realm of technology has many undesirable effects on our society. Mainly we have lost touch with who we are, individually and within reality.

Our virtual world is there to help, or so we think. Whilst it aids in this summation of culture and representation of knowledge on an endless and accessible platform, it is not real. Nothing virtual is real. Representation and simulation play an increasingly important role in our lives. As we depart from conversation only to favor communication with our technologies, we feel the need to be able to turn to those technologies and regard them as welcoming partners in life. Technology does not decide whether it likes you or not. It stays as a general presence of our reality and the choices of relationships with it are up to us. Kelly has made that abundantly clear. Unfortunately, the persuasive dynamics of our current media and image, coupled with our loss of empathy, only create a vicious cycle that pushes to overindulge in technology. This is detrimental to the ‘realness’ of life.

What is then to say about our perceptive behaviors? We have a clearly altered set of notions of self-identity and our regard for others’ identities. If we perceive something to be foreign, we will act towards it in a foreign manner. This is what can be observed primarily in our altered behaviors: an ever growing impression that conversation and connection to other human beings is foreign. As such, we are acting towards each other with more disdain and incomprehension than ever. The situation seems helpless.

However there still exist groups of individuals that act as exceptions to the rule. Not all people born into this age of technology and social platforms are automatically caught up in the cycle. This provides proof that we are not within a totally implacable situation as we do still have the capacity in us to distinguish what is important and what is not, being virtual or being disconnected. The intents of my Visual Output were to not only to help viewers realize their foibles, but also maybe to provide hope. Nothing is ever too late when it comes to defining ourselves, in my opinion. As a few of my experiment respondents suggested, eventually we may go full circle and realize we can no longer see the horizon of reality anymore and need to find our way back.

We may perceive our disconnection from reality as a new age of potential and virtually enhanced life. However it is clear that without making any changes to the importance we attribute to our technologies and the roles we give it in self-definition, we may very well lose all notions of real, physical community and live the rest of our lives hiding behind our screens.

Or maybe, just maybe, losing sight of the real and our identities will become too much of an abstraction for us and ultimately we will seek comfort and refuge in nature and connection between human beings. I hope in the end we favor disconnection over the virtual, a disconnection that may bring our creative minds and personalities back to the forefront of reality. Maybe then we will begin to perceive the world as it is, at it should be and make it a better place.

## VIII. Bibliography

### Core Literature: Methodological

- Crotty, Michael, 2003, *The Foundations of Social Research*, Sage Publications, London.
- Horváth, Imre, Aug 2013, *Comparison of Three Methodological Approaches of Design Research*, Cité des Sciences et de l'Industrie, Paris.
- Huberman, Michael A., and Miles, Matthew B., 2002, *The Qualitative Researcher's Companion*, Sage Publications, London.
- Kumar, Ranjit, 1999, *Research Methodology: A step by step Guide for Beginners*, Sage Publications, London.
- Saldaña, Johnny, 2009, *The Coding Manual for Qualitative Researchers*, Sage Publications, London.

### Core Literature: Conceptual and Theoretical

- Kelly, Kevin, 2010, *What Technology Wants*, Penguin Group, New York.
- Mitchell, W.J.T, 1996, *What Do Pictures "Really" Want?*, MIT Press, Cambridge.
- Bauman, Zygmunt, 2000, *Liquid Modernity*, Polity Press, Malden.
- Baudrillard, Jean, 1994, *Simulacra and Simulation*, The University of Michigan
- Turkle, Sherry, 2015, *Reclaiming Conversation: The Power of Talk in a Digital Age*, Penguin Press, New York
- Manovich, Lev, 2001, *The Language of New Media*, The MIT Press, London.

### Other Literature

- Baudrillard, Jean, 1996, *Le Systeme des Objets (The System of Objects)*, Verso, London.
- Knox, Paul, *Urban Social Geography*, 1982, Pearson Education Limited, Harlow (England).
- Dunne, Anthony, and Raby, *Fiona, Speculative Everything: Design, Fiction, and Social Dreaming*, 2013, The MIT Press, London.

- Zeisel, John, 1984, *Inquiry by Design: Tools for Environment-Behavior Research*, The Cambridge University Press, Cambridge.

## IX. Annex

### Transportation Survey transcripts:

Greetings! This questionnaire is conducted in the context of thesis research for a Master's degree in Design and Visual Culture.

#### Thesis Theme:

Our perception of the world is changing. In the context of our technologically flourishing and socially connected society, noticeable new behaviors are emerging in our way of perceiving the world. The main goal of the thesis is to correlate the re-shaping of our designs and built environment with these demonstrated perceptions.

#### Questionnaire(s):

Each version will relate to a situation of 'idle activity' that we encounter in our daily activities: situations where tasks requires us to wait, or go 'idle' while the situation sorts itself out: waiting rooms, transportation, waiting in line, walking daily routes, etc. The intent is to gain information on experiences, behaviors and choices made during the steps taken to fulfill these tasks.

**Q1:** Please provide your gender/age (ex: Male, 25) and background \*optional\*(Place: birth, current, Origin: nationality, ethnicity)

This questionnaire's subject is taking transportation. For the purposes of this research, we will only be considering large and rapid flux transportation: buses, shuttles, trains, and metro systems.

**Q2:** Think of one mode of transportation you take sometimes/often/frequently (now or previously). Describe (words/sentences) the mode of transportation:

Type (bus, train, metro system, ferry, etc.), Location (city, country), Context (urban, rural), Flux of people (crowded, empty, varying)

**Q3:** Describe your relationship with the mode of transportation:

Frequency of usage (daily, often, rarely, etc.), Utility (commuting to work, seeing family, etc.), Time of day (morning, daytime, at night), Length of usage (whole life, recently, certain period)

Each 'question' will refer to one step of the journey. Answer lengths are up to you. Be as descriptive as possible: series of actions you take / reasons / habits / opinions or impressions you feel are relevant. Answer honestly, even if it is nothing special.

**Q4: You arrive at bus stop, train/metro station, etc.** Describe everything you do/think from: arriving to positioning yourself to wait.

(assessment of people/space, positioning choices, Habits: movement/sitting/standing/etc.)

**Q5: You are waiting for your bus/train/metro to arrive.** Describe everything you do/think while waiting for the bus/train/metro.

(Actions: take out your phone/book, talk to people, etc. Attitude: annoyed/patient/etc. Habits: smoking/moving around/etc.)

**Q6: It arrives.** What is your reaction? Describe everything you do/think from its arrival to sitting/standing inside.

(assessment of people/seating, choice of positioning, etc. Attitude: calm/hasty/etc., Habits: avoiding contact, movement, etc.)

**Q7: You are now inside.** Describe everything you do/think while waiting to arrive.

(Actions: take out your phone/book, talk to people, etc., Attitude: annoyed/patient/etc., Habits: change seats, check stops, etc.)

**Q8: Your bus/train/metro is arriving at destination.** What is your reaction? Describe everything you do/think from: sitting/standing to getting off.

(choice of positioning, Attitude: calm/hasty/etc., Habits: verify possessions, check phone, etc.)

**Q1:** Female, 68 british born london, living FRANCE

**Q2:** train

**Q3:** rarely , going to city centre, during day, whole life

Q4: go to front end of train position on platform  
Q5: reading newspaper or phone messages  
Q6: sitting by window if possible  
Q7: look at scenery  
Q8: get ready to get off early

Q1: Male, 25, Crimea - Bahrain - UK, Slavic, Caucasian, Cynical Nihilist  
Q2: Buses and Trains in urban London, usually packed during rush hour (which happens to be my time of travel, unfortunately). Absolute proof that humans lose all track of common sense when we crowd in large numbers.  
Q3: Absolutely hate it. I prefer to do things at the pace I set rather than what's set for me. Used to use the underground for 2 years to commute to work, but since moving closer to the office I prefer to walk the 3 miles, twice a day.  
Q4: I usually have a cigarette on the way, otherwise my sanity would be at risk. On the underground, I memorised the exact spaces where the doors open (using the posters on the walls as references) so that I could beat the crowd and get on as fast as possible. I try to go as far away from the crowd as possible and then laugh at the idiots who crowd around a single spot. Mostly stay standing for quick mobility.  
Q5: Listen to loud music to avoid the mind-numbing chatter of the commuters, roll a cigarette, read on my phone, rant to a friend or family member via social media about how my taxes are going to waste, give up hope on humanity  
Q6: "Look at that, someone's actually doing their job for once." When it arrives, I let the other people get off first. Funny how so many people treat the simple act of disembarking a train like rocket science.  
Q7: I never sit down for journeys shorter than 30 minutes, because I'm not lazy. Usually position myself as close as possible to the doors - it will take Hell and high water to get me to move. If you gotta get out, go around, not my problem, I was here first.  
Q8: "Thank you Jesus, Buddha, Vishnu and Mohammed. I can go back to feeling human, and not like cattle." I take any staircase 2 at a time, usually because I have to overcome someone staring at their phone or lifting their obnoxiously large baby carriage. Maybe think before breeding next time? Might be my semitic blood, but being herded onto trains in large numbers just never seemed right to me. I'll stick to walking, please and thank you.

Q1: female, 25 London  
Q2: Bicycle, Oxford, Rural, Stand still traffic  
Q3: Daily, to University, Morning and night, in the last 2 years  
Q4: I store my bike in my house, I leave the house alone and cycle in the road to university. I use cycle lanes but try to stay in the road as much as possible. 8/10 I cycle alone.  
Q5: I do not wait for my transport. But it is the only time that I think about nothing except the road, safety aspects and the type of weather/ day it is  
Q6: My reaction to my mode of transport is mostly based on the weather. However it is based on the amount of car traffic too. I think the bike is great, it allows me to let off some steam  
Q7: n/a  
Q8: I glide into uni and lock up my bike. I lock it at the back and away from bikes that may have a similar brand of lock

Q1: Female, 63. Birth: Co Monaghan. Current: Dublin. Irish.  
Q2: Bus. City (Dublin) urban varying  
Q3: often/shopping, appointments, leisure. Daytime. Recently.  
Q4: Use Dublin Bus App to inform me of time bus due to minimise waiting time. I position myself under shelter to avoid wind and rain. Prefer to stand while waiting.  
Q5: While waiting, depending on reason for travelling, I will mentally go over shopping list or reflect or sometimes check facebook on phone. Will engage in conversation with others occasionally.  
Q6: Attitude calm. I very quickly scan bus for available seating and will choose most convenient seat. I am aware of personal space, mine and others so generally avoid contact.  
Q7: Once inside I enjoy view if there is one or just relax. Sometimes I will browse internet on phone.  
Q8: I check possessions, press bell if appropriate and get up from seat walking towards door to be ready to alight when bus stops.

Q1: Female, 22, Place: born in MA, currently in Portland, OR, white  
Q2: I take the Portland, OR streetcar  
Q3: About once every other day, or daily. Commuting to school or to fun places in Portland. Started using it in August when I moved here. I've taken it as early as 7:45 am and as late as 11 pm, and any time in between.  
Q4: Look at the ticker to see when the streetcar is arriving. Stand, mostly, or sit if the little bench is free and it's raining. Avoid all contact with human beings.  
Q5: Listen to comedy podcasts or put headphones in with nothing playing to avoid talking to people. Text or check email. I'm usually pretty patient because I'm never dependent on the streetcar to get anywhere in a timely manner- i'm



close enough to school/work that i can walk if i have to. If it's raining or cold I usually wish it would get here sooner though. I'm probably thinking about some aspect of school or personal relationships.

Q6: Scan the car to see if there are people who might be smelly-- sad, but priority. Usually stand unless like 90% of the streetcar is empty, or if I'm going really far (more than a 10 min ride)

Q7: If I'm sitting and someone comes in who needs to sit, I'll obviously move. I'm usually calm unless something unexpected happens, like the streetcar being stuck on the rails because of some obscured event on the road happening beyond my line of vision-- in that case, I will become pretty panicked and focus all my attention on not crying...it's not because i'll be late or anything, because like I said I never go anywhere "important", but it just happens because i'm anxious a lot. I basically try to avoid everyone unless i'm riding with a friend, in which case we will sit or stand and talk. If i'm by myself i'll either listen to my podcasts or put in silent headphones. I probably have headphones in 99% of the time while riding the streetcar. it's like a safety net. I will ding the little buzzer at the stop before the stop i need to get off at, unless someone else has already done it.

Q8: dread at facing another day of life-draining school, happiness that i'm on time or anxiety that i might be late (if i'm taking it school and timed it off). I get off and walk a bit to school. Not much to report here.

Q1: Female, 59; USA,CT white Polish

Q2: metro; boston, ma; urban; varying

Q3: rarely; daytime; certain periods

Q4: Check the station to make sure I am in the correct one

Q5: look at the advertisements in the station;watch the other waiting passengers

Q6: question whether it is a full train;is this particular car full or should I go for a different door

Q7: Check the line to see how much further it is til my destination; check out the other passengers;look out the window to see where we are and if I recognize where i am in my journey

Q8: happy i made it to where i wanted to be goingbecause i don't do this very often; get off the train with ease;

Q1: Female, 27 (birth place: boston, ma, usa, current place: boston, ma, usa)

Q2: Metro system, boston, urban, varying depending on time and day

Q3: Often, seeing friends, day time and night time, whole life

Q4: Plenty of space, typically waiting outside on the platform, not many places to sit while waiting for the train, but the platform is big enough to accommodate most crowds

Q5: Usually look at my phone if I'm alone or talk to the people I am with, not generally annoyed the trains come pretty regularly and the app will give you the wait time until the next train

Q6: I don't talk to other people generally, I have a frequent card so I can swipe it when I get on the train, usually enough seating so it's fairly low stress

Q7: Look at my phone or talk to the people I am with, don't generally move seats unless someone gets on who needs that seat more

Q8: Usually focused on getting off, not on my phone, check to make sure I have everything and exit to the platform

Q1: Female, 23

Q2: metro system, city (Lisbon), urban, varying

Q3: daily; to work, to see friends and family; daytime and evening, rarely at night; whole life

Q4: I arrive at the subway, I see the time and how many minutes to the next train; after that I usually look around to see how many people are in the platform and check if everything looks "normal"; next I position myself near the end of the platform and I wait for the train

Q5: Normally I text my best friend or check my email and I put my earphones on to listen to some music; I'm usually a bit impatient because I don't like to wait so I tend to move around a lot and distract myself either with my phone or looking at my surroundings

Q6: as soon as the train arrives I sit down, if there are any seats available, if not I just stand near the entrance or in the corridor; I'm normally calm even if there are a lot of people; I tend to avoid contact or movement so not to disturb other people and they disturb me

Q7: I either browse the internet and some apps or play an app game or read a book and enjoy the rest of the ride; I'm not a patient person so I get a little annoyed at times and I frequently check where I am

Q8: I stand and position myself near the door, I'm usually calm unless someone starts pushing me around; I normally check my phone to see the time and see if my bags are all closed and if I have all my possessions.

Q1: Female 71 retired journalist

Q2: DART Dublin area rapid train

Q3: Often, night or day, socially.

Q4: Check times beforehand, so not much waiting time. Coffee sometimes. Newspaper. Practice Duolingo (French on iPhone.

Q5: Patient.

Q6: Position myself to nab middle section , seat facing front of train, right hand side in outward journey going towards Dublin.best view of bay.

Q7: Prepare to disembark the station ahead.

Q8: Head for lift, rarely use steps due to arthritic knees.

Q1: Female, 37, Dublin born & living, Irish

Q2: Bus, Dublin Ireland, urban, varying

Q3: Rarely, when socialising, night, since adulthood

Q4: Assess others waiting at bus stop. Position myself away from smokers, stand.

Q5: Take out phone to read up on Facebook or news. Stand against wall

Q6: Sit on lower deck in a safe and comfortable seat having assessed other bus users. calm. Avoid talking to crazies.

Q7: Read thru phone or a book. Relaxed. Check stops. Look out window.

Q8: Press stop button. Wait until bus stops and get up from seat. Thank driver as I get off the bus

Q1: Carina Guelfi Young

Q2: Bus, montevideo, uruguAy, urban, varying

Q3: Often, daytime, certain period

Q4: Amount people, length waiting, awereness of danger

Q5: Same as above

Q6: Same as above

Q7: Phone, check stops

Q8: Same as above

Q1: Female, 30, b. HI, currently Boston/Hilo, American, white/Hispanic

Q2: Bus, Boston USA, urban, varying

Q3: 4-8x/week, commuting to volunteer and run errands, usually between noon and 6pm, past 7 years

Q4: Arrive at bus station, check time on phone or clock in attendants' booth, if I have my phone, check when bus is arriving, add value to my Charlie card if necessary/ have time, sit if it's warm and there's space on one of the raised platforms that hold the poles that support the structure's roof, note older people or people who may need extra time getting on board (visible disability, kids, big/heavy packages) to make sure they can get to the bus ahead of me

Q5: Have my phone 1/2 the time, so I read on Kindle app, check Facebook, OR listen to a podcast (can't listen and read); usually look down the road for the bus if I don't have my phone and the "where's my bus" (or whatever it's called) app is working. Mostly just enjoy not running for the bus and not having any demands on my time.

Q6: /

Q7: read a book or article (hard copy or digital) or make menus/grocery lists/to do lists; feel bored or neutral, usually day dream (often nearly miss stops when day dreaming), don't change seats unless I'm sitting next to someone coughing or sneezing and a more distant seat is open

Q8: Push stop request button ahead of stop, person next to me notices or sees me gathering my things usually, if not, tap them on the shoulder after I've gathered my stuff (before my stop) and point at the aisle, slide out before the stop if there's someone next to me, or at the stop if I'm alone, exit through the back door, calling out thanks to the bus driver

Q1: Male, 52, born Dublin, live in Co. Wexford, Irish, Caucasian

Q2: Bus, Dublin, urban, varying

Q3: Weekly, social activities only, night, recently

Q4: Standing, usually alone - seldom a queue

Q5: Check my phone, including app that tells when bus will arrive, and social media. Take out my Leap (payment) card to have it ready.

Q6: I always go upstairs and look for a seat that has no one else on it. I avoid anyone with headphones that leak sound.

Q7: THere's free wifi on the bus so I read newspapers on the internet. I'm always calm, unless others are making unnecessary noise.

Q8: I leave my seat the moment the buss departs the stop previous to the one I want to get off at. This is the only part of the journey that makes me anxious. Even though I've rung the bell, I'm always nervous the driver won't stop, so I like to make my presence known to him or her physically by standing next to them. I always check the seat; I have a long history of leaving hats, scarves, gloves, umbrellas etc on buses.

Q1: Female, 32; Currently live: San Francisco

Q2: metro system; San Francisco; urban; varying

Q3: Use daily; getting around the city; middle of the day; past 10 years

Q4: The schedule is variable, so I usually check when the next train/bus/metro is arriving at the stop. I give myself plenty of time to get there because I have a toddler and everything takes longer with a toddler.

Q5: While waiting, I spend most of time doing stuff with her while we wait at the stop (talk with her, give her snacks, look around with her, etc.). I usually will check random stuff on my phone if she's sleeping or I'll read my book on my Kindle App (book in my pocket!)

Q6: My baby claps whenever the train/bus arrives, so it's a very exciting event! Much more exciting than when it used to just be me. We get ourselves together and climb up the steps. We try to time our trips for less-crowded middle-of-the-day rides, but if it's crowded people usually give us a seat. We sit near the door so it's easy to get in and out.

Q7: I usually go places I know well, so I don't need to check stops. If I'm going somewhere new, I'll look at a map on my phone. Most of the time on the bus/train is spent trying to keep my kid from leaping off my lap. She really likes to make friends on the train, so I talk with people a lot more than I used to when I was alone.

Q8: I'm usually pretty calm, but the stops are relatively short, so I need to be efficient. I gather all our stuff (stroller, kid, diaper bag) and we get up and get off the bus/train. Once we're off we take a moment on the sidewalk to pull ourselves together. (set up the stroller, strap kid in, etc.)

Q1: Female, 60

Q2: train, London, urban, crowded

Q3: daily, commuting to work, morning and evening, 6 year

Q4: join queue, standing

Q5: listen to iPOD

Q6: stand to side of door, remove backpack and get ready to board

Q7: read kindle, read headlines and then do sudoku in newspaper

Q8: Put away kindle/newspaper in backpack, stand up and get ready to get off, check ticket is in pocket

Q1: Female, 30, Seattle WA, American, Caucasian

Q2: Urban bus, variable crowds Portland, OR, USA

Q3: Infrequently commute to school, or shop downtown mornings and afternoons, recently since moving

Q4: Look for bus down the street, see if there is an available seat / a spot in the sun or shade to stand, look at others waiting and give space

Q5: Look at phone (facebook, email, tumblr, maybe call) or flash cards, slightly impatient depending on the length of the wait/how late the bus is/weather

Q6: With haste put away phone/flash cards, get out money, send up if seated, approach spot bus will stop at

Q7: Pay, look for an open seat alone or next to someone who isn't taking up a lot of space. More frequently sit next to other women. Take out phone or flash cards. No phone calls, text or Facebook or tumblr, etc. Usually pretty patiently unless traffic is bad or the bus was late.

Q8: Put away phone, stand up and move to exit with haste. Try to avoid hitting other people with bags, etc.

Q1: female 60+ french/australian

Q2: train

Q3: often

Q4: have pre paid tivket mostly, stand in the middle of platform

Q5: check time of train arrival

Q6: check wagon with available seats, fewest people

Q7: check seat is not next to lunatic etc crazy person, enjoy scenery, book if have one

Q8: get up early not to be stuck in door, zip up bag,

Q1: /

Q2: /

Q3: /

Q4: Position myself in relation to which dart station is my destination ie front or rear of train.

Q5: Check phone. Maybe buy coffee. Don't talk to anyone. My time

Q6: Check each carriage before embarking. Try to get seat. Wonder if I will meet someone I know. Relaxed.

Q7: Take out kindle and enjoy time to read. Change seat only if window seat becomes available. Hope to arrive on time

Q8: Ensure I have everything in my bag ie phone, kindle. Check time arrival.

Q1: Female 64 White British

Q2: Train - London - Urban - Varying

Q3: Often - Seeing family and work - daytime and evening - currently

Q4: How many other people, get near to where doors open at destination, sitting or standing prefer sittinhg

Q5: take out phone - if train is late: annoyed - stay on the platform  
Q6: Relief - find least crowded carriage, "quiet" if possible  
Q7: Look at other passengers, take out Kindle, change seats if annoyed by others  
Q8: Calm and relieved, check travel card is there

Q1: Male, 32, Birth: Margate Current: Portugal. British, White.  
Q2: Metro, London, urban, crowded.  
Q3: often, commuting to work, daytime, certain period (2005-07)  
Q4: arrive, look around, sit if there is an empty space available. Read a book or sit in contemplation/meditation  
Q5: take out a book (if I have one with me), possibly start a conversation with the person next to me, wait patiently and use the time to reflect on the days tasks. Chill  
Q6: Calmly wait for everyone to do their rushing around, whilst ready to go. Get onto the train/etc  
Q7: find somewhere to sit, make some quick eye contact, maybe stand if no seating. Make sure I know how many stops there are on the tube map before chilling out and waiting. Read book or listen to music whilst waiting for the journey to end.  
Q8: Pause music, wait for train to get to destination, calmly exit the subway with all belongings intact.

Q1: Female, 24  
Q2: Metro, Paris, crowded  
Q3: Daily, work, morning, whole life  
Q4: Me mettre à la tête/queue du train pour être proche de la sortie, avoid standing next to strange people, move/walk when someone talks/looks at me in an insisting way  
Q5: Listen to music, check out my emails, think about my schedule of the day  
Q6: Not sit in an empty wagon, avoid sitting next to people who speak too loudly  
Q7: Read a book, check stops. Change seat when talked to or approached in an oppressive wa  
Q8: Put phone un bag, get up before train stops

Q1:  
Q2: metro,Paris France, urban, crowded  
Q3: often, commuting to work, morning/evening,1980s  
Q4: check time-table, look at people, check smart phone, get in position to mount metro  
Q5: hope metro running/not late, hope I get seat, check phone, impatient, stressed, think about work of day  
Q6: make sure I get on metro, rush ahead, force my way to seat, check out other people terabytes to relax, watch others,  
Q7: observe other travellers, read kindle, check remaining stops, calculate time to arrive office  
Q8: get close to door to get off, check belongings, hold pole,

Q1: male/70 - born Hollywood/USA, live Paris/France, white American  
Q2: airplane, western Europe, urban, crowded  
Q3: often, business travel, normally daytime, 1977-2009  
Q4: airport: check bagage, get seat  
Q5: go to lounge, have a drink/snack, read newspaper/magazine  
Q6: once seated I just hope that the seat next to will remain empty  
Q7: short flight: read/drink - long flight: eat, watch movie, read, listen to music on my iPod with headphones (usually classical) - I never worked during the flight  
Q8: hope that the plane will stop at a jetway and not use a bus to the terminal. get my stuff from the overhead locker and stand in the aisle. outbound flight: think about the meeting/project that I am going to. homeward flight: think about getting home and seeing my family.

Q1: female, 22, february, portugal, caucasian  
Q2: metro, lisbon, urban, crowded/varying  
Q3: daily, university, all day, from 2011-2015  
Q4: watch the time, is metro is close i wait near the line if notsearch for a place to sit  
Q5: check mobile, listen music, observe other people  
Q6: sittong, alone if possible  
Q7: check stops ans time  
Q8: get up to go out

Q1: Male 25 born in France, irish/american nationality

Q2: Metro, Paris, Central urban, very crowded

Q3: daily, getting to work, morning and afternoons, used it for like 2 years

Q4: the metro station is usually packed full of people, so i position myself in the vicinity of the first door at the end of the platform. i usually have to weave in and out of the people waiting

Q5: usually i'm listening to my music. I look around at the other people on the quai, and then often at the time remaining before the metro gets there.

Q6: usually at the times I take the metro, its packe full of people. So I usually know I'll be standing and stand basically anywhere there's space. If there's a seat near the doors (retractable) ill take it.

Q7: Ill still look around at the people on the metro, and once that's done, just listen to my music and look out the windows if im next to them. Maybe i'll use my phone from time to time but i'm not a big user. It's very routine to me so I don't check stops or anything, i'm just in my little bubble.

Q8: I usually get up before it arrives if im sitting down and then get off pretty quickly cus I hate being pushed out.

Q1: Male, 48 Born San Francisco, Current Piedmont, CA, American White/Jewish

Q2: BART (regional train), Oakland to San Francisco, Urban, Varies with day, time.

Q3: Rarely, typically for special events where driving or parking would be difficult

Q4: Usually in a slight hurry, haven't consulted time table, so have to buy ticket and get to platform and not miss a train. Usually a place to sit down when waiting, except in downtown San Francisco stops.

Q5: Depends on whether I get a place to sit down, and also how soon train will arrive. This is announced via PA system and signs. If comfy and train soon, patient, people watching. If standing or a long wait, then bored or irritated.

Q6: Just before it arrives, people line up at yellow mats on floor that indicate where doors will be in relation to platform. Optimally, a line that is not too long, AND one that leads to a car which is not too crowded. No control over the latter. Everyone hurries to find a (good) seat - facing forwards, not packed in with strangers. Not always possible - either must sit facing backwards or sideways, or with strangers, or must stand. Not the end of the world.

Q7: Eventually seated, stare out window. When train above ground, kind of interesting. When train is below ground, not much to see, except when pulling into stations. Long tunnel between San Francisco and Oakland (under bay), so look around train or sleep.

Q8: Anticipate arrival at station. Try to remember which side of train doors open on (different at different locales), stand up early enough to get off without racing, but not TOO early so that you have to stand longer than necessary. Fish around in pockets for ticket - BART requires ticket to exit station as well as to enter. Moderate sense of dread of this is a return trip, and the next step is get into car and drive in traffic.

Q1: Femme 24 france

Q2: bus tramway strasbourg france urbain variant

Q3: souvent courses voir les amis journée vie entière

Q4: evaluation des personnes, au milieu, assise

Q5: regarder l'heure, sort mon téléphone, fumer une cigarette, ennui

Q6: j'essaie de trouver une place, calme

Q7: sort mon téléphone, vérifie les arrêts, patiente et ennuyée

Q8: vérifie mes biens, que j'ai rien oublié, je me lève au dernier moment si il y a personne, je me lève plus tôt si c'est bondé

Q1: Male, 69, Suisse ;-)

Q2: train, to London, urbain, variant

Q3: 1...2 x par mois, journée

Q4: debout sur le quai, en tete du futur train

Q5: patient mais ennuyé si il y a un retard

Q6: civilisé :D

Q7: lire un livre ou un journal

Q8: pret a sortir

Q1: Male, 28, Paris, French

Q2: Je prends souvent le bus et le tram, à Paris, en milieu urbain. Le flux varie.

Q3: La fréquence est quasi quotidienne, à n'importe quelle heure du jour ou du soir. J'utilise beaucoup les transports depuis mon arrivée à Paris il y a maintenant quelques années.

Q4: J'arrive à l'arrêt de bus, regarde simplement le temps d'attente et me place sur le côté.

Q5: J'attends ensuite debout en écoutant de la musique ou en lisant

Q6: J'ai l'habitude de ne pas m'asseoir dans les transports à part pour les longs trajets. Je me trouve donc un coin pour ne pas gêner les autres et ne pas être dérangé dans mes activités le long du trajet.

Q7: Je continue à m'occuper en écoutant la musique et lis parfois des articles sur mon téléphone

Q8: J'essaie d'être l'un des premiers à sortir du transport en me mettant près de la porte

Q1: Male, 28, Paris, French

Q2: Je prends souvent le bus et le tram, à Paris, en milieu urbain. Le flux varie.

Q3: La fréquence est quasi quotidienne, à n'importe quelle heure du jour ou du soir. J'utilise beaucoup les transports depuis mon arrivée à Paris il y a maintenant quelques années.

Q4: J'arrive à l'arrêt de bus, regarde simplement le temps d'attente et me place sur le côté.

Q5: J'attends ensuite debout en écoutant de la musique ou en lisant

Q6: J'ai l'habitude de ne pas m'asseoir dans les transports à part pour les longs trajets. Je me trouve donc un coin pour ne pas gêner les autres et ne pas être dérangé dans mes activités le long du trajet.

Q7: Je continue à m'occuper en écoutant la musique et lis parfois des articles sur mon téléphone

Q8: J'essaie d'être l'un des premiers à sortir du transport en me mettant près de la porte

Q1: Femme, 24 ans, Grenoble (France), nationalité française

Q2: Train, entre Grenoble et Chambéry, urbain-rural, variant

Q3: quotidienne, me rendre au travail, matin et fin de journée (7h30-17h40)

Q4: Je suis toujours pressée et stressée, même quand je ne suis pas en retard. Je marche vite et essaie d'éviter les gens. Je suis souvent impatiente et agacée par la foule.

Q5: Je reste debout, seule, sans livre, ni téléphone. Je suis plutôt impatiente. Je marche sur le quai pour faire passer le temps.

Q6: Je suis hâtive et pressée. Je me positionne sur le quai de sorte à pouvoir avoir une place à mon goût (dans le sens de la marche, côté gauche du train, contre la fenêtre). J'évite le contact afin de ne pas gêner, ni pousser les gens. Je reste donc polie. Mais j'essaie de me glisser rapidement dans le wagon.

Q7: J'enlève ma veste/manteau pour me sentir mieux. Je me détends alors. Je sors un livre, la musique ou mon téléphone (cela dépend de mon humeur). Lorsque j'ai trop de travail, je sors mon ordinateur. Parfois je dors.

Q8: Lorsque le train arrive, je suis calme. Je vérifie la totalité de mes affaires afin de voir si je n'ai rien oublié. Je reste assise et laisse passer les gens. Je sors souvent en dernier, car je n'aime pas me mêler à la foule qui bouchonne, de plus, j'arrive toujours en avance au travail (ça aide)

Q1: Female, 30

Q2: metro, city, urban, varying

Q3: daily, commuting to work, daytime, recently

Q4: when arrive to the platform I try to find space to wait, prefer far from crowd and passageways, and stay standing next to the wall

Q5: see the hours; see the time for the next metro; see the publicity; see people passing by

Q6: wait until it stops, go to one of the sides of the door, let people get out, enter (prefer to be the last ones), calm, and if possible sit if not stay next to door

Q7: see publicity and sometimes to people clothes, shoes and faces, check stops and see the line map

Q8: wait until the metro stops then I get up, or if standing, I position to the door, and leave the metro, calm

Q1: Female, 70

Q2: Bus, city, urban, crowded

Q3: Often, seeing family, daytime, recently

Q4: Check current time, look at schedule, watch people coming & going

Q5: I'm patient while waiting, but if bus is late I get annoyed. I begin pacing.

Q6: I stay calm, get on bus, validate my ticket, look for place to sit, if no seat, I wait until a vacancy occurs and take the seat. Sometimes a kind person offers me a seat and I am thankful.

Q7: I watch the beautiful and interesting views as I pass by. I wonder what I'm going to eat when I arrive.

Q8: As I arrive at my stop I calmly stand up and walk towards the exit. Happy that I have arrived with no problems.

## Waiting Survey Transcripts

Greetings! This questionnaire is conducted in the context of thesis research for a Master's degree in Design and Visual Culture.

### Thesis Theme:

*Our perception of the world is changing. In the context of our technologically flourishing and socially connected society, noticeable new behaviors are emerging in our way of perceiving the world. The main goal of the thesis is to correlate the re-shaping of our designs and built environment with these demonstrated perceptions.*

### THERE ARE ONLY THREE MAIN QUESTIONS.

This questionnaire's subject is waiting in line or waiting rooms:  
supermarket/post office/bank/etc. lines, dentist/doctor/other waiting rooms, etc.

Q1: Please provide your gender/age and background \*optional\* (ex: Male, 25, Irish/American, born in France)

Think of one location where you wait in line or in the waiting room sometimes/often/frequently (now or previously).

Q2: Describe the location (words/sentences):

Type, Location & Flux of people (ex: Supermarket line, Paris, often crowded)

Q3: Describe your relationship with the location:

Frequency of usage & Utility (ex: Everyday, buying groceries / Every week, deposit money)

QUESTIONS: ANSWER LENGTHS ARE UP TO YOU, THE TEXT BOXES ARE ENDLESS.

Be as descriptive as possible: series of actions you take / reasons / habits / opinions or impressions you feel are relevant. Answer honestly, even if it is nothing special.

*You enter the waiting area (line, waiting room, etc.)*

Q4: Describe everything you do/think from: arriving to positioning yourself to wait.

(assessment of people/space, choice of line or seating, Habits: movement/sitting/standing/etc., avoiding others or sitting/standing close to them, etc.)

*You are waiting..*

Q5: Describe everything you do/think while waiting for your turn (to pay, to see the doctor/dentist, or other services).

(Actions: take out your phone, talk to people, etc. Attitude: annoyed/patient/etc. Habits: fidgeting, counting people ahead of you, etc.)

*It is your turn.*

Q6: What is your reaction? Describe everything you do/think from waiting to using the service.

(Attitude: calm/hasty/etc., Habits: avoiding contact, movement, etc.).

Q1: female 24 paris french

Q2: allergologue's office, Paris, only a grandma and her grand daughter were there

Q3: rarely, to get my allergy medecine

Q4: say hello to other people, sit as far away from everyone else as possible. If every one can have their personal space I will never be the creeper who wont respect that. I did play with the grand daughter though.

Q5: played with the baby, talked to her grand Mother a bit, she put some music on her phone to amuse the silly child and myself, I too out my phone to do some work (because I was supposed to be at work) and read a magazine when they left the waiting room. In général I try not to worry about when it's my turc otherwise it feels like it's taking long and I worry about what's going to happen to me in there.

Q6: say hello to the doctor, Shake her hand, take my bag and let her walk me to her office

Q1: Female, 63, France, Irish national

Q2: Doctor's waiting room. St. Nom France. 2/3 other people waiting.

Q3: Once every 3 months. Ocasionaly more often.

Q4: Take seat closest to exit. Happy no one else there or disturbed by 2/3 other people already waiting.

Check time. Ask other person time of his/her RDV. Try to relax and imagine myself somewhere else. Read if possible.

Q5: Remain silent. Read. Count how many people ahead of me.

Q6: Get nervous. Think about what I'm going to say. Check I have carte vitale. Chèque? Observe others people waiting. Listen for sounds of doctor finishing up with other patients.

Q1: female, 59

Q2: A supermarket in a suburban area; varying flux of people

Q3: At least once a week buying groceries

Q4: I check for the shortest line or the line that looks like the person scanning the groceries is moving quickly; I will then stand and look at the employees to see if they are attentive to the self-serve lines.

Q5: I am usually patient with the people in front of me; if children are around I will try to engage them; If I think it will be a while for wwaiting and there is no one to talk to or magazine cover to look at I will practice balance exercise (how long can you stand on one foot)

Q6: I will wait til the person before me has cleared their groceries; I don't want to intrude on their space. But once I am able to pay, i will be very quick and will get upset if it does not go smoothly i.e. a coupon does not get accepted for no apparent reason

Q1: Female, 31; New York City; Franco/American/Irish; Caucasian

Q2: Sometimes i have to wait in the (lady) doctor's office waiting room ("the gyno's office"). It's in Manhattan, on the Upper West Side (90th street and Amsterdam Avenue). There are usually about 6-8 other people in the waiting room... sometimes a few less. Not sure how long people stay.

Q3: I got there once per year, maybe- at most- twice a year. It's purely a utility, because it's a doctor that I got to for checkups. I actually really hate going there because it's so far from where I live, but the doctor is really great and I don't want to give her up and find another one. So I deal with it!

Q4: I check in first, instantly - because that will give me an idea of how long I'm going to have to wait. Then I look for a good spot to sit: a comfy chair that hopefully has at least one empty chair next to it so I can put my bag down. I like to have a good view of the room so I can take a look at the other people waiting too, and probably will try to listen in to their conversation too :) Definitely don't want to be too close if I can help it. Since it's a women's doctor's office, there aren't usually any cute guys to look at, which would probably be a consideration of mine in another setting (like on the subway).



Q5: Definitely take out my phone. Check all social media (instagram, facebook, snapchat), email, might play a game (carcassonne is a current favorite). I'm pretty relaxed, don't figit. Definitely pay attention to other people (super nosey that way). Look for a good gossip or fashion magazine that I would never spend money on but will read every inch of while I'm waiting.

Q6: I'm very calm, because it's a calm place. The decor is neutral, the people behind the welcome desk are very nice, and I like the doctor I'm about to see. So it's just a casual, slow going affair, patiently waiting for my turn. However – when I re-enter the waiting room on my way out from seeing the doctor it's a beeline for the door! Gotta get outta here ASAP so I can get on with my day!!

Q1: female 60+ franco-australian

Q2: post office st.germain en laye, france

Q3: often, collecting and sending mail, pre-buying envelopes, stamps

Q4: if crowded wish i'd chosen another earlier/later time. Curse the person who doesn't know how to use the machines which are SUPPOSED to speed things up.

Q5: Try to prepare everything needed while waiting to reach the head of the line -ie rummage through bag for cr.card,money, talk to people if they look friendly, assume patient attitude and think about what I'll do that evening.

Q6: Try to be clear about what I want so I don't have to linger too long. Smile at the person serving me and thank them. They're probably going through small hell every day dealing with the public.

Q1: cisfemale/30, NYC, caucasian

Q2: Subway platforms, NYC, varying (mostly crowded)

Q3: Daily, transportation. (riding the subway is also waiting)

Q4: Assess crowd. See if there is a seat, if not, find an uncrowded place to stand towards back of train.

Q5: Headphones in. Podcasts on. Candy crush open. Waiting rooms its just looking at my phone. I also read a lot.

Q6: Yay I get to escape the crowd. Boo I have to go to work now (especially if I am into a good book.) Headphones are in the whole walk to and from train.

Q1: 70

Q2: Supermarket line, Siena, crowded

Q3: 3 or 4 times a week buying groceries

Q4: Try to select the shortest of 3 lines, watch the people around me and look at which foods they have selected. Then I think about what they might prepare with these foods. As I get close to the point for me to put my selections on the conveyor belt, I take my membership/awards card out of my wallet in order to speed up the time it takes me to purchase my items.

Q5: I just observe people; they're interesting. This keeps my mind busy and keeps me calm and relaxed (until some pushy old woman gets obnoxious).

Q6: I try to get my items on the counter ASAP because by that time I can feel an anxious person behind me wanting me to finish my purchase NOW. As f I have control over the cashier!

Q1: female 60

Q2: supermarket

Q3: shopping

Q4: wish it would all hurry bloody up  
Q5: wish the cashier would get her ass in gear and not shut down just as I reach top of queue  
Q6: Hurray. Unless the card machine packs up or someone forgot to weigh their tomatoes, in which case I have been known to abandon the entire trolleyful of shopping and leave

Q1: Female, 31, white British  
Q2: Getting on the train for my morning commute in London, crowded  
Q3: Everyday, getting to work  
Q4: Guess where the train doors will be in relation to my position on the platform, stand to the side, feel annoyed if people push, try to spot a seat from the outside  
Q5: Watch people around, feel annoyed if they take too long  
Q6: I try to move quickly, i let people past, I feel relieved if i find a seat!

Q1: Male-70-American living in France  
Q2: I hate queues and avoid them like the plague but I love going to the market on Sunday and there is no way to avoid waiting your turn at the popular commerçants like the boulanger, the poissonnerie, etc.  
Q3: every Sunday  
Q4: I check out the stand to make sure that what I want to buy is still available before getting in line.  
Q5: I check out what the people ahead of me are doing/buying. What I hate is when someone says, "I want some of this, some of that, etc." and then when they have everything they asked for and get the total they say, "Oh let me have some of that other thing as well.". Also, if there is only a little of what I want to buy left (e.g. fresh gambas at the fish stand) I concentrate on willing all the people ahead of me to want something else :-)  
Q6: If I know the commerçant I say, "Salut, comment tu va" - most of the regulars se tutoient - and then I try to do my selection and payment as quickly as possible so as not be like the people that annoy me.

Q1: 29, female, jewish  
Q2: cafeteria line, university, often crowded  
Q3: most weekdays, buying lunch  
Q4: decide whether the food is worth waiting for, move to stand behind last person in line  
Q5: play game on my phone or read emails, look at options to decide exactly what I want to be ready to order  
Q6: put away phone, speak clearly, monitor what the person is doing

Q1: Female, 63, Irish, born in Dublin  
Q2: Supermarket, often crowded  
Q3: Almost every day for groceries  
Q4: 1. Is every checkout manned? 2. If not, why not? 3. Is there staff on the floor just "supervising" instead of doing? 4. If the manager is around, call him over. In meantime, chat with whoever is in front or behind me and forget about the inconvenience and just enjoy a stranger's company!  
Q5: Always engage others waiting in queue and hopefully have a laugh  
Q6: Ask the checkout operator if there's a shortage of staff today! Probably sympathise with him/her as it's not his/her fault! Go through the process of paying, etc.

Q1: Female, 23, Portuguese, born in Portugal

Q2: Concert line, Portugal, very crowded

Q3: Every now and then, watching and listening to a band

Q4: After arriving I assess the people in front of me and see how many people are ahead; I stand or seat depending on the length of the line and try not to disturb anybody

Q5: Normally I talk to my friends in the line and/or maybe strike a conversation with some people in front or behind me; I take out my phone and play a game with my friends or check my email and other stuff on my phone; I'm usually patient in this situation because I know there's always a long line but after sometime I get impatient

Q6: When they open the doors for the concert, I'm relaxed but eager to find a spot in the crowd; it's difficult to avoid contact in this situation so I'm prepared for it, but the less contact the better

Q1: Male, 25, french born in france

Q2: Too many people at the metro

Q3: Going to work each days

Q4: Need to work

Q5: Repeating the music I just Heard on iTunes

Q6: Cool I'm just getting struguled by people in there

Q1: Female, 69, Jewish American

Q2: Supermarket line, varies from no waiting to several minutes of waiting, Portland, Oregon

Q3: Once or twice a week, buying groceries

Q4: Try to pick checkout line most likely to take least time; occasionally will select cashier that I prefer to talk to rather than shortest line; standing

Q5: Often/usually make some friendly remark to others in line, sometimes humorous, never complaining or negative, always patient

Q6: Say hello to cashier and make friendly chit chat, how is their day going, thank them for little details of what they do for me, compliment their skill at their job by alluding to some detail

Q1: Female, British, born in England

Q2: Supermarket checkout, SW London, someone with a "problem" in front of me

Q3: Every day

Q4: Try to find male checkout agent as they tend to chat less with customers. Don't like people standing too close to me. Can't wait to get out of here. What did I forget?

Q5: Try not to get impatient. Observe others. Look what they are buying. Try not to be judgemental if a large person has a cart full of fattening food.

Q6: Hope checkout agent will say hello and look at me. Smile at them.

Q1: Japanese 41 Japanese

Q2: Supermarket, London, often crowded after 5pm

Q3: Almost everyday, buying groceries

Q4: Preparing payment

Q5: Listening to music

Q6: Nothing special

Q1: Female, 29, Portuguese, born in Portugal, live in Portugal  
Q2: Lisbon traffic, Lisbon 28 tram (due to the tourists)  
Q3: Everyday  
Q4: standing, sometimes talking to people  
Q5: take out your phone, read. When half an hour passes I start to get annoyed  
Q6: I go and talk. When it's private I ask for the "livro de reclamações"

Q1: Female 24, portuguese.  
Q2: Supermarket line, Almada, crowded  
Q3: Weekly, to buy griceries and hygiene products  
Q4: I choose the fast payment line, or if i have more than 15 products the regular line, and if its last choise thats the one were you spend more time to pay, usualy i pick the one with less.  
Q5: I I choose the fast payment line, or if i have more than 15 products the regular line, and if its last choise thats the one were you spend more time to pay, usualy i pick the one with less people, and than i grab my phone and wait until my turn to pay, if i have company i just talk some random subjct with that person. If it thakes too long to pay u get realy annoyed. Im not a very patient person.  
Q6: Usually i just wanr to pay the faster possible and leave

Q1: Male, 23, Portuguese, born in Lisbon  
Q2: Hospitals and Clinics, Always, Portugal  
Q3: Once a month.  
Q4: Assessment of people/space, chose the corner seat if available.  
Q5: Read books or look at peoples faces and clothes..  
Q6: It is my turn, I just go, not calm, not hasty, just go. (You know, people don't think that much, this survey will be biased of what people think of themselves.)

Q1: feminino 54 portuguesa, nascida em Lisboa, Portugal  
Q2: supermercado em Queluz, 4 vezes por semana sempre cheio de gente na hora de almoço  
Q3: local onde faço compras para a semana, peixe e carne, comida para cão, laticínios etc  
Q4: enquanto espero a vez de ser atendida observo os produtos que estão perto da caixa, o tipo de pessoas que me rodeiam e se houver revistas dou uma olhadela, raramente falo com alguém no supermercado  
Q5: não tenho muita paciência para esperar em filas e por isso não interajo com os outros prefiro ficar quieta, quando sei que vou esperar muito tempo levo comigo um livro para me distrair  
Q6: depende sempre do serviço a que me dirijo, se estou ansiosa ou não se a pessoa que me atende for simpática e boa profissional e nessa altura o meu comportamento adequa-se à situação

Q1: Female, 30, portuguese  
Q2: Supermarket line, lisbon, crowded  
Q3: Almost everyday, buying groceries  
Q4: Choose the line, than place me in the one that looks apparently shorter.  
Q5: Start looking to people around me in the line and listen to conversations. Observe how the cashier work and if he/she works good. If not, I start to ne impatient.

Q6: Concentrate in the task I am doing and am happy to finally get out of the place.

Q1: Male, 30 Caucasian

Q2: Coffee shop Starbucks

Q3: Every week, walk from work to home

Q4: Open the door, check the queue and get in position

Q5: Look around, normally check the menu on the wall, listen to the other people's orders. Check my phone. Always calm.

Q6: Say hi, say my order and wait. Very calm normally.

Q1: 22

Q2: Supermarket line, Benfica, often crowded

Q3: Everyday, waiting for the bus

Q4: I see if there is too much people waiting and if the bus will get full. Then, I usually think about my position and if there is an acceptable space between people next to me.

Q5: Normally I maximize time by see e-mails or something and I think about my day

Q6: Impatient to get the bus and somehow see if there is priority person entering and let them in. I also try to not spent too much time entering. And I think about sit down only if there is a lot of sites available.

Q1: Female, 30, Portugal

Q2: Doctor, Lisbon, none or two people at most

Q3: Once per month, check-ups

Q4: leave my jacket on the hanger, leave my bag on the floor, sitting on the couch

Q5: answer the doctor questionair, sometimes drink tea, and if it will take longer for my turn I grab one of the Quino' comics from the table and read it, or if I'm too tired I almost fell asleep on the couch

Q6: usually calm, say hello to the doctor, leave tea or book on the table, grab my bag and enter the doctor' room

Q1: Live in France, female, british born 55

Q2: Supermarket

Q3: Few times per week

Q4: Stand, put goods on counter. Start looking for loyalty card, cash etc. Look around at other shoppers. Imagine their lives. Watch naughty children. Look at my phone. Daydream. Think of something I forget to but but not going back for...

Q5: Take out phone. Read mails. Look around. Think about thoughts about the clients in front and cashier who is sooooo slow

Q6: Get through as quickly as possible. Make sure I get my points. Give always loose change

Q1: Female, 29, Portuguese, born in Portugal

Q2: Supermarket line, Lisbon, often crowded

Q3: Every three and three days, buying groceries

Q4: I try to find the shortest line, so that I can be done quickly. Normally I stand avoiding others. I wait for the treadmill to be available. I don't get to close to the person that is paying. I think that is rude.

Q5: If I'm accompanied I talk to the person with whom I arrived. If alone, I might look at my cellphone. Normally I just wait patiently for my turn while I look at the surrounding environment and the people.  
Q6: I'm calm, I take my bag to collect the groceries and then I pay for everything.

Q1: Male/63/Irish

Q2: Security line/airport

Q3: Twice per annum

Q4: Deep breathe and assume attitude of a Buddhist priest

Q5: passive

Q6: Passive

## General Perception Interview Transcript

### Interview Transcripts

Female + Male (mid 20s), UK

1. Just generally? (Yes, generally) HER: I feel alone within a crowd (Why?) I don't know \*laughs\*, it's just the way I feel.
2. I think they influence who I am.
3. HER: Quite nice, HIM: Uh, I'd be fine (You'd be fine without those things) HER, we've done it before, HIM: when my phone broke on the last holiday, like I didn't replace it for a while. HER: we go to remote places on holiday and we don't have any access, it's lovely really. HIM: It's nice to be disconnected. HER: disconnected yeah.
4. HIM: Yeah I think it would bland actually (Bland?) Yeah.
5. HER: Nooo (Not at all? They're from a different era...) Yeah.

Female + Male (mid 30s), Germany

1. HIM: Ooh that's a good question, good question. HER: Deep one \*laughs\* Here in Lisbon or just in general? (In general, in life where you're from) HIM: I think uh the second one, we're a little bit outsiders yeah, and I speak for myself.
2. HER: No, I stay true to myself, HIM: yeah, me too. (You believe in self identity) Yeah
3. HIM: I would love it (You would love it?) Yeah (would you feel like the experience would be different for you?) UUm, well, when I speak for myself I don't have facebook, I don't uuh I'm not that kind of guy so.
4. HER: I think so yeah, I think we are influenced by everything we see, every day, so.
5. HIM: no totally different. HER responding to him: No, I think, because I think we are different than most people of our generation so I think our parents are more the same than us. HIM: Yeah ok I understand.

Male (mid 20s), Russia

1. That's uuh a question... I've never been in a crowd (no I mean right here, right now, do you feel like you are part of the general population or do you feel like you are just alone) I am a part of the population (you don't consider yourself just by...) No really, yeah because I think, we all are, how to explain, we are individual but we are part of what we are here today, in a way.
2. Uuh, people are too selfish, they don't have time to come to approach to you or anything so they all just mind their businesses.
3. It would be the most beautiful trip (The most beautiful trip, why?) Because most of the time we could see the nature, we could see everything what surrounds us, instead of just staying in uuh internet, facebook, twitter (etc.) because most of the time people spend their time in there without ever realizing that there are such beautiful thing to discover.

Male (mid 40s)

1. I am quite happy within this crowd.
2. True to myself.
3. Totally different but usually I don't use my phone, maybe photo (you prefer experiencing things as they are) Yes, I don't have a map, Google or whatever. I don't use it.
4. Pss It'd be different. Absolutely different.

Male + Female (young 20s) Scandinavian

1. HER: uum, I feel like part of the crowd, it depends on where we are but yeah I think like part of the crowd.
2. Yeah
3. You mean if it feels different from like normal life? (Yeah, like imagine a trip – next question)  
I think it would be great. (why?) Just because we would be available all the time and just experience things.

Male + Female (early 30s), Germany

1. HER: I'm part of a crowd, HIM: Me too.
2. Wow difficult question, uhh, I think it's a mixture of both, HER: I'm definitely influenced. (You're definitely influenced? Why?) Yeah because I learn so much from people surrounding me and getting tips and like, everyone I meet is giving a part of their personality, that sounds so spiritual right no \*laughs\* giving a part of their personality to enrich mine. HIM: In my case the closer people are to me, my friends they influence me, but if I don't know people, I'm not influenced by them.

3. HER: We'd probably be more lost. HIM: We would be more lost but it would be more interesting because you would have to struggle to get to the point you want to get.
4. I think you could spend more time finding yourself. (Finding yourself, because...) Because without the commercials, they are rushing into your brain and they confuse your thoughts, in some way, and so you go find yourself more easily.
5. HER: No, HIM: yeah they would answer the same.

Male + Female (early 20s), UK

1. HER: Part of a crowd. HIM: Uh I would say alone (Alone? Why are your answers different?) HER: I don't know... HIM: Uum because I recognize how different everybody is, because, not the I feel separate from the crowd, but just that I reckon that, yeah.
2. HIM: Yeah I think they influence, yeah. HER: I think they Influence yeah.
3. HER: With your phones and stuff? (Yeah) HIM: I would say more disconnected. HER: no I think it would be lovely (Lovely? Why?) Because you're in that moment, living through something else.
4. You'd be more in touch with yourself.

Male, (mid 20s)

1. Mostly alone within a crowd. (Why?) Basically I always found the my mentally is a little bit different from like the general populous, like I try to adapt and everything but I always find myself on a parallel avenue to everybody else.  
Again it depends I think a lot of people tend to conform to like this big, one... like people want to be part of a crowd, is like a big thing. Like they seek validation within a crowd, and I never really needed it, and I think that's the kind of dissonance between me and general people.
2. I think it's a mix of both because like there's that whole question about nature vs nurture, you know like are you influenced by your surroundings or are you influenced by your genetics and as I said I think it's a mix of both really.
3. Absolutely because we are constantly bombarded by media no matter where you look like whether it's TV, whether it's advertising, whether it's radio, commercials, you know you cannot help BUT be influenced by them, I think the important thing is being conscious of it, because there's so many people that just, they take it in and it hits their subconscious without them even knowing it. I did media studies myself, I'm a film maker so like I know all the little intricacies of like how to play with people's mentalities. (But for yourself, do you feel influenced by them?) Oh myself, yeah, I mean you know sometimes you see characters that you like and you want to pick up on a little trait that you add to your own little quirks and



everything like that, so you know, everyone does have like their individual aspects, but you know you are an amalgamation of everything you come across in your life. (Voyage part) I think I'd be more irritated without them because I wouldn't be able to close myself off from the outside noise. (So you are unable to just experience things, you have to have those things with you?) Uh, I like to choose what I experience personally.

4. I think the big thing, personally I would love to do that, but I would have to do it in a place where like I'm stuck in nature, you know like somewhere where those distractions don't matter because you got enough going on around you, that like you can immerse yourself in it. Personally when I am stuck in nature I feel a lot more calm, at peace and everything. It's when I live in a city, because I live in London, you want to close yourself off from the outside noise. (Okay so for you they kind of go like hand in hand, city life and publicity and everything.) Exactly, the more people that you are crowded by, the more influenced by things like media and everything like that whereas if you close yourself off in the countryside or something like that, it's completely a different experience.  
I think unfortunately, it influences people more than it should. Because people don't educate themselves enough, that's the big problem. So lack of education, a lack of awareness, a lack of... overall self-awareness.
5. Ooh, uuuh. That's a good one. Well my daddy, like he has told me time and time again that like his dream is basically, is the same as mine, to just get an island, disappear from civilization, you know that kind of stuff. And yeah, like, I think my dad, like, if I look at both of my parents as individuals, my dad is more like me where you know he likes to choose his experience, he likes to be in control of his experience, whereas my mom is somebody who likes to go with the flow, kind of like let the experience take her wherever it does. My grandparents are completely different people because they grew up in Communist times, so like the mentality is completely different in Communist Soviet Union. So like even after the fall of the Berlin wall, after the fall of communism, after the to- like you know bringing in 21<sup>st</sup> century technology, their adaptation is really really different to say grandparents from the western world. (Ok, so you'd say their way of thinking, their self-identities would be different than what we feel today.) Absolutely, absolutely.
6. Who knows, because like yeah, the way technology is like, you know, society uuuh mentality, sociology goes hand in hand with the advancement of technology, you know, 15 years ago there was no such thing as ebooks and everything like that, and now you just got people sitting on Kindles reading whatever the hell they want instead of having to carry around 15 different books in their backpack. So like you know you have access to information, you have access to knowledge and

knowledge creates evolution in society. It's all about how you access it and how you channel it.

I, I want people to spend more time on self-reflection than they do looking around, kind of comparing themselves to everyone else, because that's what I see more than anything. You look around, you go like 'aw I wish I had that car, I wish I had this person's life' whereas it's just like, no, live the way you want to live and kind of plan it out for yourself.

Male (40s), French

1. Tout seul parmi une foule. (Pourquoi?) Mais je pense que c'est d'un point de vue generale dans la vie on a quand meme la sensation qu'on traverse la vie un peu seul non ?
2. Uuh, est-ce que ça a avoir avec la solitude ca ? (Quoi mes question ou mon projet ou...) Le fait de pas etre influence par les autres, est-ce que ca a voir avec le sentiment de la solitude ? (Peut etre bien, hein, moi c'est pour) C'est pour quoi ca en fait la (c'est pour un Master's en design et communication visuelle) La je vais pas pouvoir vraiment vous aider plus la. Desole.

Male + Female (mid 30s), UK

1. HIM : What within Lisbon ? (Lisbon, where you're from, etc.) aww man I've got 2000 facebook friends mate. (I laugh) No I have over 2000 facebook friends, she's only got 400 and nod –and a few I guess that means- (but do you feel alone within a crowd or do you feel like part) No, the leader. (The leader of the crowd...) Yeah like a young Gary Glitter, HER: TONY!! HIM: No yeah I feel like part of the crowd, in life yeah part of the crowd.
2. True to meself.
3. Oh it'd be a million miles better (Better, why?) Because I'd get to spend time with her and then it'd be the best, HER: not on facebook all the time.
4. HER: It'd be strange wouldn't it? (Strange, why?) I guess, like uuh society is consumer led, HIM: yeah of course it is, HER: yeah like obviously we do what we see, like what's advertised for us to do, so if you had to go like HIM(cutting her off): You're wearing RayBan's because you've seen some dude on the tele with Rayban's on. HER: like obviously if it wasn't there, you'd obviously have to go out and find these things to do yourself.
5. HIM: Oh me dad would uuh he doesn't care about being in a group, he just likes to be –by himself- he just pods on by himself, he's got loads of mates because of it, but he doesn't care what they do, he just does what he wants to do, he doesn't get influenced by anything, ever.

6. They'd probably look up at me I think, HER: Aw Tony no, I would more so than what it is now, people will do exactly what they're told by like what's been advertised around them. HIM: -I think this is what he said- and what happens is, when you're about, advertising, and I reckon, because your phone, and you have communications on your phone, and the adverts will change based on what you look up on facebook and stuff like that, so you'll walk around, and it'll be like in Minority Repot, or one of them films, there you go (Alright, thanks!) I hope I've educated you along the way, HER: \*laughs\* alright cheers.

Male + Female, mid 30s, Spain

1. No like a part (Like a part, why?) Because I am comfortable here, people are very polite, (Ok, here but also in Spain) Also in Spain, it's very similar.
2. I'm not sure because I'm only here for two or three days (Not here, but just generally) Yes, maybe yes.
3. Terrible (Terrible!? Why?) Maybe, because umm, I don't know how to say. (Puedes decirlo en espanol si quieres) Porque soy acostumbrada al telefono, internet, etc.
5. Porque no son acostumbrados.
6. It will be worse (Why ?) Because the new generation... (self explanatory)

Male + Female, Unknown (they did not answer much)

1. Part of a crowd.
2. Yeah (not an answer)
3. Completely (Completely? Why so) Because it influences you in everything.
4. (parent question) No, of course not
5. (future question) Yes.

Male + Female (early 20s), I would say Scandinavian

1. HIM: can we answer on a scale or is it a yes or no? (Any and every answer is good). It depends on the situation and the crowd.
2. You are always influenced by your surroundings. Even if you don't want to, to a certain degree you are always influenced.
3. HIM: I would say in the beginning it would feel uncomfortable but after a while HER: You would enjoy it more.
4. We can't do this one. -maybe they could not understand or maybe they could not imagine the idea-
5. To all the previous questions? Yes it would be much different yes.

Male + Female (mid 40s), UK

1. HIM: Oh I think we are more alone (more alone?) Well we're not, we're not engaged, we haven't engaged with that many people here as we do in other cities (Here but I mean in life, in the UK, etc.) HER and HIM: No we're part of a crowd.

2. HER: We just stay true to who we want to be.
3. Yeah I would be different. (How so?) Well, we're just used to being able to communicate with family and friends, so yeah.  
-they seemed in a hurry so it stopped there-

Male + Male, Latino

1. We feel like individuals within a crowd.
2. Yes we do (You stay true to who you want to be)
3. That's a good question \*laughs\* I think it would be a good experience, to see what things really are, what you need. (Because right now we don't see things as they really are, is that what you are saying) Yes, definitely.
4. (parents question) I don't because they don't have the same experiences as us.
5. (future) Impossible to say, uuh I think it will be kind of that way (different).

Male, Unknown

1. Alone. (Alone? Why?) I don't know, it's just (It's just the way things are?) Yes.
2. Why do we do this? Is this for your thesis? (It's for a project yes a thesis that I am doing) Uuh, I don't know, I don't know. I think so, yeah.
3. Much less information. (Much less information.. DO you think you would experience things a little bit more?) No, I don't think it makes a difference.

Male + Female (early 30s) Spain

1. HIM: Wow, what a question. HER: Yeah –not understanding- HIM: Parte de un gran grupo. (Porque?) Porque uno no funciona solo.
2. Si totalmente.
3. HER: Wow, HIM \*makes gesture of shooting himself in the head\* HER: no not possible (Why?) Because we live with our mobile phones all day, computer, ipads, everything.
4. Yeah sure (How so?) I think you know yourself better.
5. No totally different. They don't feel one part of the crowd, that's the difference, because they have lived their own lives, families from families HER: they don't have travelled a lot, they don't use computers so much.  
(future) HER: I don't know, I see my nephew that has 5 or 6 (5 or 6 years old yes?) and he knows how to use a mobile phone, like, almost better than me so HIM: I think the answers will be different but much closer to our answer than our fathers.

Male + Female (mid to late 30s), Greece or Cypress (maybe) Belgium

1. HIM: How do you feel, I feel like.. HER: -speaks in native language- HIM: It depends on the place where she is. Like right now we feel like alone, not in a

crowd, because we walk wherever we want, but in Belgium where we live we are part of the crowd because we work for the crowd.

2. HIM: We stay true to ourselves.
3. That would be impossible actually. (Impossible? Why?) Why, because we live for our social media, everyday yes, every day. We own a bar in Belgium and that's why we always have to be on facebook and yeah
4. Wow. Yes it is going to be back to the natural thing like (self-identity and) exactly yes.
5. Yes of course because they don't, they don't have these ability to social media and they could learn, but they are too old to learn.
6. (future) Yes they will change, technology does not stop, it's always always going further further further.

### **Futures Interview Transcripts**

Female, late 60s, UK

1. Sometime... both! I've just suffered two recent bereavements so if I'm in a crowd, I'm usually ok yeah...
2. I think we'll not be talking to anybody, we'll all be stuck on these machines \*gesture her phone\* and yeah... I mean you just need to look at a family sitting in a restaurant and they've all got these... I hope we do full circle and we stop using them and start speaking to one another. That's what I want!

Female, 30s, German

1. Part of the crowd. (Why?) It's lovely to be uuh part of the crowd. (You feel like it's important to stay part of the crowd?) Yes.
2. I think it will be more easier to communicate. (Do you think communication between the people is going to stay the same?) No, I think we are going to communicate a lot more, because of all the platforms we have, we are connected much more than we used to be.

Male and Female, 20s, Quebec

1. D'un group ouai. (Vous sentez que c'est important de faire partie de...) De quelque chose ? Oui.
2. Him : \*says something like 'hard to answer' \*she laughs\* (I explain more.) Uh oui oui... je sais pas. Her: Uh, moi j'aimerais plus d'un cote négatif, je suis excessivement dépendent donc je le vois encore plus. (Négatif comment ?) Le dépendance a la technologie. (Et vis a vis de la communication...) La communication, le travail euh tout ce qui euuh... ca empietre sur ma vie \*laughs\* la technologie...

Male (two) and Female (two), 20s, UK

1. Her1: Aw this personal! \*joking\* This is gonna, aww... (Just generally in life, here or in England or...) Her2: What was the question? (Ask question again.) Part of the crowd. (Do you feel like it's important to stay part of the crowd?) Males: Yeah, yeah.
2. Her1: Oh god! Everyone will have like virtual reality glasses and just not go anywhere! \*laughs\* Him1: It will be like 10 times more distant than it is now, and everyone will just be like... Him2: Social interaction will be a niche, really. (Do you feel like you'll all be part of that niche?) Males: No. Her2: No I think it's inevitable. Males: Yeah probably... Her1: Yeah it's going to happen. Males: No definitely yeah. Her1: It's going to get to a point where even cash is not going to be used because you can pay with your phone, you can pay with everything nowadays, and stuff like that. (So do you feel like people will be a little bit disconnected from reality?) All: Yeah. Him1: Absolutely, absolutely 100 %.

Male, 20s, Denmark

1. Um, part of the crowd. (Do you think it's important to stay part of the crowd?) Well, I think a lot of tourists are here so. (Here or wherever you're from \*explain\*) Ooh, uh, I think I'm part of the mass.
2. Uh, I dunno maybe, more accessible, in some way. (Do you think people will stay as connected as they are today?) Maybe in the technical level even more, but maybe socially, face to face, a bit less.

Male, 40s, Spain

1. Part of the crowd. (Why?) Because I'm a social man, I don't know, I have lot of friends, a lot of people I am meeting every day, so...
2. Not very different? I think \*incomprehensible, most likely: everything that we can possible do is already done \* so step by step. Maybe after 50 years we will do something different.

Female, 20s, American

1. That's a great question, depends on who I'm with, but usually with a crowd. (You feel it's important to stay part of the crowd that surrounds you?) Yeah, yeah.
2. Um, I think everything will be very like touch interface so even like... \*looks around\* like for example like bus shelters or what not, everything will have a digital screen. I feel like everything will be accessible wherever, so we'll no longer be like... your mobile phone, like you can I don't know, you can communicate with anyone. (Communication?) Yah, like I feel like, the sensors of like privacy like... there won't be any. Because I feel like there's like this transparency where yah you can talk to anyone, you can find out anything about anyone, especially with like, I don't know, people enabling like their locations so... Or maybe everyone will like want to have chip in them, it's like 'I am here at this moment, you can find me blablabla'.

Male and Female, Ukraine

1. Her: Part of the crowd.
2. Him: In 10 years later? (Explain more) It's getting along. Her: Because even, even now people... for example when we are sitting in a coffee, we are using our phones rather than speaking, it's a \*incomprehensible\* but we are doing this, and also maybe in the future we will never visit our friends and anyone we will just use Skype. (So it will be less communication?) Yes, less communication.

Male (Two) and Female (Two), 40s and 50s, American

1. Most: Part of a crowd. (Do you feel like it's important to stay part of a crowd?) Most: Yes.
2. Her1: Still quite of a crowd. Him1: There'll be more crowds. Her1: They'll be digital and virtual crowds. Her2: No I think people are more alone with digital technology. (So you feel like communication is going to take a hit?) No, no I don't think it'll take it but I think there's a lot of um there's a lot of aloneness in technology, OK? I don't think it'll take a hit, I think it'll be there forever.

Female, 20s, French

1. Partie d'un group. (Vous sentez que c'est important de faire partie d'un group?) Oui.
2. Je pense que ça aura change ouai. (Comment?) Je pense ça sera encore plus euh, ça va rapprocher encore plus les gens. Enfin, je pense... C'est compliqué! Parce que si l'on parle en technologie aujourd'hui, les enfants ils sont trop euh accro à tout ce qui est technologie et au niveau social ils sont peut-être moins sociables que nous. Donc je pense que d'ici 10 ans, on va voir des... (Vous pensez que vivre la réalité sera différent ?) Oui, oui oui. Après pour les gens qui sont loin c'est vrai que la technologie ça les rapproche. C'est mon cas par exemple... Donc euh, c'est compliqué comme question... En réfléchissant c'est compliqué ! \*laughs\*

Female and Male, late 20s, Holland

1. Her: Part of the crowd. Him: Yeah, part of the crowd. (Like here and where you're from?) Both: Yes. (Do you think like it's important to feel part of a crowd?) \*can't understand\* [it's good] you have a group of friends so. Her: Family and friends, and we are part of that. (\*explaining more clearly\* but like when you're walking around town, everyone that surrounds you...) Her: Ah! No. Him: Yeah, no.
2. Him1: Uh it will be less talking, more iphoning (Really?) Her: Iphoning! \*laughs\* (Do you feel that way about yourself?) Him: Uh, more and more. (More and more?) Her: Yeah... I hate that! \*laughs\* When we see we have wifi, ah yeah we will check but yeah. Now when we are on a trip, just right when arrive at hostel then we check 'ole' \*she repeated this word a few times\* during her answer, I guess it's an idiom of some kind\*, our emails or ole, make contacts with your family cus otherwise during the day we just... ole. We tried to... ole, let the phone here \*gesture to an imaginary night table or something\*.

Female and Male, mid 20s, Italy

1. Both: Alone. (Alone, why?) Her: But [only] sometimes. Because people are not looking at us, so we are not connected. (But you're not from here are you?) Him: Yes we are. (Oh you are sorry.) No, I am from Italy but I live here. (But in Italy or here, you feel like you're separate from the crowd?) Her: No, not always.
2. Her: It will be worst! (It will be worse, why so?) Because, I dunno \*laughs\* if you give, uh I work with children, uh if you give like a phone to the children, they don't, they start to \*gestures the movement of using a tactile phone\* (So you feel like living reality will be different?) Yeah.

Female, 40s, American

1. Uh like real life of the party? \*joking\* Yeah, sure.

2. No. It's gonna change. (It's going to change, why so?) Uh, we'll have chip in the head. \*we both laugh\*

Male and Female, mid 30s, German

1. Him: You mean mainly or here in Lisbon? (Just mainly in life.) Like with the stream or against the stream? (Sort of, yeah.) Her: It really depends on the situation, I think I cannot say it in general because in some part of my life I really feel like with the crowd, and then in other situations... yeah you just feel completely out of it. Him: I think I'm crazy, I'm against the crowd. (You feel like it's important to keep a distance between you and other people?) Yeah.
2. Her: It will be completely different. (Completely different, why so?) I think that people in 10 years' time will more isolated than they are now. I think they... I dunno... (Do you think technology might have a hand in that?) Yes. Him: On the culture? Yeah. Her: Um, yes I think there will be less points where people meet. For example, just like a stupid example, in Germany it's like people can buy their groceries online, so you don't even go to the supermarket anymore to talk to somebody. I think this is getting more and more... (Do you think our notion of reality will be different?) Yes, definitely. I think we will keep that and we will feel strange in 10 years' time! \*laughs\* Him: What is it about? [my project] (I explain my project to them, recording stops.) \*Part of what follows was not recorded and is a recounting of a detail she explains: for example when they do somewhere they always need to check beforehand on Airbnb or whatnot that the place is clean, organized, etc. Instead of relying on the reality of the actual place, they rely on a virtual image of what the place might be like.\* (recording starts again, they are talking more about experiences they had) Him: In Himalaya, it was a little family living there, just a mama, papa and their little daughter. She was like the size of... \*gestures a small height indicating a very young child\* And she [his girlfriend] had her um camera like um what is it? (Like a Panasonic, Canon camera?) Yes, it just had a screen, you know like a touch screen you know. And this little girl just looked at pictures and she just start doing this \*gestures the swiping of touch interfaces\* and we were like what the f\*\*\* is going on?! (Oh like she knew the motion of...) Her: Yeah the swipe of pictures and we were like 'what?!'. Him: It was 5 years ago or something. (In the middle of the Himalayas!) Her: Yeah! \*laughs\* That was crazy! (I explain my experience of seeing very young children using these interfaces like second nature) Him: It's scary, right? (Yeah it's scary yeah!) Her: I mean this girl, they didn't even have electricity, they didn't have anything on top of this mountain but she was \*toc toc toc gesturing the tapping and swiping again, laughs\* Him: Cute but... too fast! (You'd wonder how she knows that right?) Her: I guess there were probably some other tourists before who were using an iPhone or something.

Male and Female, maybe German, 30s

1. Him: Here? (Where you're from, here... \*explain\*) Part of the crowd. (You feel like it's important to be part of the crowd?) Yeah.
2. Him: Yeah. Her: Sure. (How so?) In what way? (Yeah) Uh maybe... uh, more advanced. Technologically advanced. More. (And in terms of communication, do you think feel like we'll keep this 'part of the crowd'-ness?) Uh, that's a good question, honestly uh.. Her: In terms of communication it might be the same in 10 years. Him: In terms of communication, I know it might change in the ways of communicating but otherwise uum I'm not able to give you an answer.

Female (Two), 20s and 50s (young and old) , Ireland



1. Her50s: Part? Part of it yeah. (You feel like it's important to stay part of the crowd?) Oh you mean from a sense of security or something? (Considering yourself within the crowd, do you feel separate from them all, or do you feel part of them?) No, because we only arrived here in the... (Well here, or in Ireland, just generally in life.) Oh then, I would say separate from the crowd. (Why so?) Uh, because I'm just kind of, I'm a loner naturally.
2. Her20s: No, I think there's going to be a backlash. (Why?) I think people are just going to... Everybody's mentally and emotionally getting tired, so I think we're eventually going to say 'No! I need to switch off!' (And in terms of technology you think...) I dunno, I just think we're only, we're gonna get to a point where we can only take so much and then it's going to be like... Her50s: Well I think there are more and more people saying everybody's losing the art of conversation. Because um, uh I have an 18 year old son and uh he texts all the time, or Snapchat or whatever, whereas even when Gillian [other girl/daughter] was say 18, umm then when there was a phone conversation you had to actually talk. But funny, umm I agree with Gillian because I hear my son talking about the younger kids in school who came in not with their paper books but with the iPads, they walk around the school yard like zombies looking into this. So now the 5<sup>th</sup> year kids are saying 'Look at those, they don't talk, they don't look at anyone' So I reckon when you see an 18 year old saying 'they are lost, doing their own thing' then I think it will come back and get even worse.

#### Male and Female, 30s, Spain (Him) and German (Her)

1. Here no, everybody's really welcoming and nice... (No but generally in life... \*explain more\*) Ah just in life, no I feel like... in my opinion I feel like I'm integrated. (And you feel \*talking to her\*) Her: Yeah, I mean we just moved to a new city and we... Him: I mean we still have to make new friends, we lived there 6 months already so we have to adapt a little bit, but, I think it's going pretty well. Her: Yeah, all in all, yeah.
2. Him: Yeah I mean technology develops every day, more and more. There was a start, you know, the industrial revolution in 50 years they developed more than in 2000 years, and this is going more and more. (And in terms of communication...) Uh no, I mean face to face they're going to be a little, uh less and less but uh for example yeah for skypes and stuff, softwares, those are going to develop more and more. (People communicating with each other, it'll be more virtual than...) Yeah yeah, true.

#### Female, 40s, American

1. Part of a crowd. (Why?) When I'm with people I feel like... part of the crowd!
2. I think things will, it's going to go faster. (In terms of communication...) Um, I think it will be less talking and more texting and more, more of that stuff. Less cards in the mail...

#### Male and Female, 30s, French

1. Him: Parti d'un groupe. (Ici ou en France ou n'importe ou...) Her: Non pas moi, moi je dirais l'inverse. (L'inverse, pourquoi ?) Je sais pas... (Vous pensez que c'est important de garder une distance entre vous et le reste du monde ?) Ouai, je suis d'accord ouai.
2. Him : Ce sera plus évolue. Her : Non, je pense qu'on sera plus accro niveau technologie, ce sera pire... Him : Oui, c'est ça, ça sera plus évolue par rapport au technologie et... Her : C'est pour ça qu'on se sent plus seul. (Plus seul ?) Enfin, \*turns to him\* c'est vrai qu'avec no portables on se sent plus seul quand même non ? Him : Ah non mais je suis d'accord. (Vous vous sentez comme ça par rapport à vous-même aussi ?) Her : Non... euh... Chepa ! \*laughs\* (Parce que la plupart de gens me répondent comme vous, qu'ils se sentiront plus seul mais après...) Him : C'est sur... Bah uum moi

pas trop, je fais attention, quand même. Mais c'est vrai quand on est... quand on est avec des potes souvent quand même chacun sort son téléphone et... De toute façon ce sera de plus en plus évolué et... ce sera pire.

### Example of Transcript Coding :

	Process	Emotional	In Vivo
1.	Q3 TAKING TIME; WALKING (if necessary) Q4 CALMING DOWN; MEMORISING SPACE; BEATING/AVOIDING/JUDGING CROWD; STANDING Q5 AVOIDING CROWD; OCCUPYING TIME: cigarette, phone, social media Q6 GIVING WAY Q7 STANDING; POSITIONING: close to doors; SECURING POSITION Q8 CALMING DOWN; EXITING RAPIDLY; WALKING	Q3 HATRED Q4 ANXIOUS Q5 ANNOYANCE. ANGER Q6 ANNOYANCE Q7 AUSTERITY Q8 IRRITATION ; RELIEF ; ANNOYANCE ; PRIDE	Q3 Usually packed / humans lose all lack of common sense / we crowd in large numbers Q4 hate it / at the pace I set / I prefer to walk the 3 miles Q5 memorized exact spaces the doors open / beat the crowd / get on as fast as possible / as far away from crowd as possible Q6 avoid chatter of the commuters / give up hope on humanity Q7 I'm not lazy / I was here first Q8 back to feeling human and not like cattle / overcome someone staring at their phone / herded in large numbers / I'll stick to walking
2.	Q4 STAYING ON ROAD Q5 FOCUSING ON CYCLING Q6 CALMING DOWN Q7 SECURING POSSESSION	Q5 AWARE Q6 RELIEF	Q4 I cycle alone Q5 I think about nothing except the road Q6 mostly based on the weather / it allows me to let off some steam Q8 away from bikes that have a similar brand
3.	Q4 VERIFYING TIME: via phone app; POSITIONING: standing or away from weather; Q5 REFLECTING ON TASKS; OCCUPYING TIME: fb, phone; TALKING TO PEOPLE; Q6 ASSESSING SEATING; POSITIONING; AVOIDING CONTACT Q7 OCCUPYING TIME: view, internet, phone Q8 PREPARING EXIT	Q6 'ATTITUDE CALM'; AWARE Q7 RELAXED Q8 CAUTIOUS	Q4 use Dublin Bus App / minimize waiting time / avoid wind and rain Q5 engage in conversation occasionally Q6 most convenient seat / aware of personal space / generally avoid contact
4.	Q4 VERIFYING TIME: via ticker; POSITIONING: standing or away from weather; AVOIDING CONTACT Q5 OCCUPYING TIME: music, texts, email; AVOIDING CROWD; REFLECTING ON LIFE Q6 ASSESSING PEOPLE; POSITIONING: standing or sitting if vacant Q7 GIVING WAY; KEEPING CALM (trying); AVOIDING CROWD; OCCUPYING TIME: music; PREPARING EXIT Q8 REFLECTING ON LIFE	Q5 'USUALLY PRETTY PATIENT'; ANXIOUS; PENSIVE/DISTRACTED Q7 CALM; WEARY; PANICKED; ANXIOUS; OBLIVIOUS; Q8 IRRITATED. HAPPY/ANXIETY (arrival)	Q6 avoid all contact with human beings Q5 avoid talking to people / never dependent on the streetcar to get anywhere / I can walk if I have to / wish it would get here sooner Q6 people who might be smelly Q7 usually calm unless something unexpected happens / become pretty panicked / focus on not crying / I'm anxious a lot / try to avoid everyone / it's like a safety net (headphones) Q8 dread facing another day of school
5.	Q4 VERIFYING LOCATION Q5 OBSERVING ADS; OBSERVING	Q6 AWARE Q7 CAUTIOUS	Q6 question if it is a full train / should I go for a different door

	PEOPLE Q6 ASSESSING CAPACITY; Q7 OBSERVING PEOPLE; VERIFYING PROGRESS Q8 EXITING WITH EASE	Q8 HAPPY	Q7 check out the other passengers Q8 happy I made it / I don't do this very often
6.	Q4 STANDING Q5 OCCUPYING TIME: phone or talking with company; VERIFYING TIME Q6 AVOIDING CONTACT; KEEPING CALM Q7 OCCUPYING TIME (same); GIVING WAY Q8 SECURING POSSESSIONS; EXITING	Q5 NOT ANNOYED Q6 'LOW STRESS' Q7 AWARE Q8 ANXIOUS; CAREFULL	Q5 look at my phone if I'm alone / the app will give you the wait time Q6 don't talk to other people / it's fairly low stress Q7 don't generally move seats unless someone gets on that needs it Q8 usually focused on getting off
7.	Q4 VERIFYING TIME; ASSESSING PEOPLE; POSITIONING: end of platform Q5 OCCUPYING TIME: texts, email, music, phone; MOVING AROUND Q6 POSITIONING: sitting/near door; AVOIDING CONTACT; Q7 OCCUPYING TIME: internet, apps, games, book; VERIFYING PROGRESS; Q8 VERIFYING TIME via phone; SECURING POSSESSIONS	Q5 IMPATIENT; ANNOYED; ANXIOUS Q6 'NORMALLY CALM' Q7 IMPATIENT; ANNOYED; CAUTIOUS Q8 USUALLY CALM; WEARY OF PEOPLE	Q4 check if everything looks 'normal' Q5 usually a bit impatient / don't like to wait / tend to distract myself Q6 calm even if there are a lot of people / tend to avoid contact / not to disturb other people Q7 not a patient person Q8 usually calm unless someone starts pushing me around
8.	Q4 VERIFYING TIME; OCCUPYING TIME: coffee, newspaper, phone Q6 POSITIONING: precise location Q7 PREPARING TO EXIT	Q5 PATIENT Q6 HASTY	Q4 so not much waiting time Q6 nab middle section
9.	Q4 ASSESSING PEOPLE; POSITIONING: away from smoker, standing Q5 OCCUPYING TIME: phone, fb Q6 ASSESSING PEOPLE; POSITIONING: sitting; AVOIDING CONTACT Q7 OCCUPYING TIME: phone, book; VERIFYING PROGRESS Q8 EXITING; THANKING THE DRIVER	Q6 CALM Q7 RELAXED Q8 THANKFULL	Q4 position away from smokers Q6 safe and comfortable seat / avoid talking to crazies Q8 thank driver as I get off the bus
10.	Q4 ASSESSING PEOPLE; BEING AWARE	Q4 CAUTIOUS	Q4 awareness of danger
11.	Q4 VERIFYIN TIME via phone or clock; SECURING TRIP; POSITIONING: precise location; ASSESSING ELDERLY; GIVING WAY Q5 OCCUPYING TIME: phone, kindle app, fb, podcast; BEING AWARE; KEEPING CALM Q7 OCCUPYING TIME: book, kindle, lists, daydream; AVOIDING CONTACT (sick) Q8 PREPARING EXIT; SIGNALING PRESENCE; EXITING; THANKING DRIVER	Q4 CONSIDERATE Q5 UNSTRESSED Q7 'BORED OR NEUTRAL'; ANNOYED Q8 CAREFUL; THANKFULL	Q3 commuting to volunteer Q4 note older people who may need extra time / make sure they can get ahead of me Q5 have my phone out half the time / enjoy not running for the bus / not having any demands on my time Q7 feel bored or neutral / nearly miss stops when day dreaming / don't change seat unless sitting next to someone coughing or sneezing Q8 person next to me sees me gathering my things / point at the aisle / thanks to the bus driver

12.	Q4 STANDING; OCCUPYING TIME: phone, social media; VERIFYING TIME via app Q6 POSITIONING: upstairs, sitting; AVOIDING NOISE/ CONTACT Q7 OCCUPYING TIME: newspaper, internet; KEEPING CALM Q8 PREPARING EXIT; SIGNALING PRESENCE; SECURING POSSESSIONS	Q7 'ALWAYS CALM'; ANXIOUS Q8 ANXIOUS; NERVOUS; ABSENT-MINDED	Q6 look for a seat that has no one else on it / avoid anyone with headphones that leak sound Q7 always calm, unless others are making noise Q8 part of the journey that make me anxious / nervous the driver won't stop / make my presence known to him or her
13.	Q4 VERIFYING TIME; TAKING TIME/SECURING TRIP Q5 ENTERTAINING BABY; OCCUPYING TIME: phone, kindle app Q6 ENTERING; POSITIONING: sitting near doors Q7 VERIFYING PROGRESS; ENTERTAINING BABY; TALKING WITH PEOPLE Q8 BEING EFFICIENT; SECURING POSSESSIONS; EXITING	Q4 CAUTIOUS Q5 CARING; CONSIDERATE Q6 EXCITING Q7 RELAXED; CAUTIOUS Q8 CALM; FOCUSED	Q4 I give myself plenty of time / everything takes longer with a toddler Q5 check random stuff on my phone / book in my pocket! Q4 my baby claps [...] it's a very exciting event! / more exciting than when it used to just be me / time trips for less crowded rides / if it's crowded people usually give us a seat Q7 usually go places I know well / she likes to make friends on the train / I talk with people a lot more than when I was alone Q8 I need to be efficient
14.	Q4 JOINING QUEUE; STANDING Q5 OCCUPYING TIME: IPOD Q6 GIVING WAY Q7 OCCUPYING TIME: kindle, newspaper Q8 SECURING POSSESSIONS; PREPARING EXIT	.	.
15.	Q4 BEING AWARE; POSITIONING: sitting in sun or standing in shade; OBSERVING PEOPLE; GIVING WAY Q5 OCCUPYING TIME: phone, fb, email, tumblr, calls Q6 PREPARING ENTRANCE Q7 POSITIONING: sitting alone, unencumbered or next to women; OCCUPYING TIME: flash cards Q8 PREPARING EXIT; AVOIDING CONTACT	Q4 CAREFULL Q5 'SLIGHTLY IMPATIENT' Q6 HASTY Q7 PATIENT Q8 HASTY	Q4 give space Q5 slightly impatient depending on length of wait Q6 with haste Q7 look for an open seat alone / next to someone who isn't taking up a lot of space / sit next to other women Q8 avoid hitting other people with bags
16.	Q4 POSITIONING: middle of platform Q5 VERIFYING TIME Q6 ASSESSING SEATING; AVOIDING CROWDS Q7 BEING AWARE; OCCUPYING TIME: view, book Q8 SECURING POSSESSIONS; PREPARING EXIT	Q7 AWARE Q8 CAUTIOUS	Q6 check wagon with fewest people Q7 check seat is not next to lunatic
17.	Q4 POSITIONING: near destination exit Q5 OCCUPYING TIME: phone, coffee; AVOIDING CONTACT Q6 ASSESSING SEATING; POSITIONING: sitting;	Q5 OBLIVIOUS Q6 RELAXED Q7 APPRECIATIVE OF TIME; AWARE; ANXIOUS	Q5 don't talk to anyone / my time Q6 wonder if I will meet someone I know Q7 enjoy time to read

	REFLECTING; KEEPING CALM Q7 OCCUPYING TIME: kindle; POSITIONING: sitting near window Q8 SECURING POSSESSIONS AND VERIFYING TIME		
18.	Q4 ASSESSING PEOPLE; POSITIONING: near doors, prefer sitting Q5 OCCUPYING TIME: phone Q6 ASSESSING CROWDS; AVOIDING NOISE Q7 OBSERVE PEOPLE; OCCUPYING TIME: kindle; CHANGIN SEATS IF ANNOYED Q8 SECURING POSSESSIONS	Q5 ANNOYED Q6 RELIEF Q7 ANNOYED Q8 CALM; RELIEF	Q4 how many other people Q5 if train is late: annoyed Q6 find least crowded carriage / “quiet” if possible Q7 change seats if annoyed by others
19.	Q4 ASSESSING SEATING; POSITIONING: sitting; OCCUPUYING TIME: book; REFLECTING Q5 OCCUPYING TIME: book; TALKING TO PEOPLE; REFLECTING on tasks Q6 GIVING WAY; ENTERING Q7 POSITIONING: standing if no seats; MAKING EYE CONTACT; SECURING ITINERARY; OCCUPYING TIME: book, music Q8 PREPARING EXIT; EXITING calmly	Q4 MEDITATIVE Q5 CHILL Q6 CALM Q7 ‘CHILLING OUT’ Q8 CALM	Q5 possibly start conversation with person next to me / wait patiently / us time to reflect on tasks Q6 wait for everyone to do their rushing around Q7 make some quick eye contact / chilling and waiting Q8 calmly exit
20.	Q4 POSITIONING: front of the train; AVOIDING CONTACT; BEING AWARE Q5 OCCUPYING TIME: music, email; REFLECTING on schedule Q6 ASSESSING PRESENCE; AVOIDING NOISE Q7 OCCUPYING TIME: book; VERIFYING PROGRESS; AVOIDING CONTACT Q8 SECURING PHONE; PREPARING EXIT	Q4 WEARY; CAUTIOUS Q7 WEARY	Q4 etre proche de la sortie / avoid standing next to strange people / move when someone talks/looks at me in an insisting way Q6 not sit in empty wagon / avoid sitting next to people who speak loudly Q7 change seat when talked to or approached in an obsessive way
21.	Q4 VERIFYING TIME vie phone, OBSERVING PEOPLE; CHECKING PHONE Q5 CHECKING PHONE; REFLECTING on work Q6 SECURING TRIP; POSITIONING: rushing to sit; OBSERVING PEOPLE X2 Q7 OBSERVING PEOPLE; OCCUPYING TIME: kindle; VERIFYING PROGRESS; VERIFYING TIME Q8 PREPARING EXIT; SECURING POSSESSIONS	Q5 ANXIOUS; IMPATIENT; STRESSED Q6 HASTY	Q5 hope metro not running late / impatient / stressed Q6 rush ahead / force my way to seat / check out other people / watch others Q7 observe other travelers
22.	Q4 SECURING BAGGAGE; POSITIONING: sitting Q5 OCCUPYING TIME: food and drink, newspaper	Q8 ANXIOUS; PENSIVE	Q5 hope that the seat next to me will remain empty Q6 hope the plane sill stop at a jetway / not use a bus / think about getting home

	Q7 OCCUPYING TIME: food and drink, movie, book, music Q8 SECURING POSSESSIONS; REFLECTING on work, family		and seeing my family
23.	Q4 VERIFYING TIME; POSITIONING: sitting Q5 OCCUPYING TIME: phone, music; OBSERVING PEOPLE Q6 SITTING; AVOIDING CROWDS; Q7 CHECKING PROGRESS AND TIME Q8 EXITING	.	Q5 observe other people Q6 alone if possible
24.	Q4 POSITIONING: near first doors; WALKING THROUGH CROWD Q5 OCCUPYING TIME: music; OBSERVING PEOPLE; VERIFYING TIME Q6 POSITIONING: standing, near door Q7 OBSERVING PEOPLE; OCCUPYING TIME: music, view, phone; DISREGARDING PROGRESS Q8 PREPARING EXIT; EXITING quickly	Q7 RELAXED; OBLIVIOUS Q8 HASTY; HATRED of being pushed	Q4 usually packed full of people / position in the vicinity of the first door / weave in and out of the people Q5 look around at the people Q6 packed full of people / stand basically anywhere there is space / seat near the doors Q7 still look around at people / not a big user [phone] / very routine to me / in my little bubble Q8 get off pretty quickly / I hate being pushed out
25.	Q4 HURRYING; SECURING TRIP; POSITIONING: sitting Q5 OBSERVING PEOPLE Q6 ASSESSING LINE; ASSESSING CROWDS; POSITIONING: according to crowds Q7 OCCUPYING TIME: view Q8 ANTICIPATING ARRIVAL; PREPARING EXIT; TAKING TIME; REFLECTING on return trip	Q4 HASTY Q5 PATIENT; BORED OR IRRITATED Q8 ANXIOUS; CAUTIOUS; ANXIOUS	Q4 usually in a hurry / usually sit down when waiting Q5 if comfy, patient, people watching / if standing, bored and irritated Q6 optimally a line that is not too long / car which is not too crowded / everyone hurried to find a seat / not packed in with strangers / not the end of the world Q7 when above ground, kind of interesting / when below, not much to see Q8 anticipate arrival / get off without racing / sense of dread of this as a return trip
26.	Q4 ASSESSING PEOPLE; POSITIONING: middle, sitting Q5 VERIFYING TIME; OCCUPYING TIME: phone cigarette Q6 POSITIONING: sitting Q7 OCCUPYING TIME: phone; VERIFYING STOPS Q8 SECURING POSSESSIONS; EXITING fast if no one, prepared if crowded	Q5 BOREDOM Q6 CALM Q7 PATIENT; BORED	Q4 evaluation des personnes Q5 ennui Q6 calme Q7 patiente et ennuyee Q8 je me leve au dernier moment s'il y a une personne / je me leve pls tot si c'est bon
27.	Q4 POSITIONING: standing, front of train Q7 OCCUPYING TIME: book or newspaper	Q5 PATIENT; BORED Q6 CIVILIZED	Q4 en tete du future train Q5 patient mais ennuye s'il y a un retard Q6 civilise
28.	Q4 VERIFYING TIME; POSITIONING: side of bus stop Q5 STANDING; OCCUPYING TIME: music Q6 POSITIONING: STANDING Q7 OCCUPYING TIME: music, phone	Q8 HASTY	Q4 me place sur le cote Q6 je me trouve un coin / ne pas gener les autres / ne pas etre derange dans mes activites Q8 etre l'un des premiers a sortir / me mettant pres de la port

	Q8 PREPARING EXIT ; POSITIONING : next to doors		
29.	Q4 WALKING QUICKLY; AVOIDING PEOPLE Q5 POSITIONING: standing; WALKING TO PASS TIME Q6 POSITIONING: to get a good seat; AVOIDING CONTACT; ENTERING Q7 RELAXING; OCCUPYING TIME: book, music, phone, computer Q8 SECURING POSSESSIONS ; GIVING WAY; EXITING last	Q4 IN A HURRY; STRESSED; IMPATIENT; IRRITATED Q5 IMPATIENT Q6 HASTY; IN A HURRY; POLITE Q7 RELAXED Q8 CALM	Q4 toujours pressée et stressée / essaie d'éviter les gens / souvent impatiente / agacée par la foule Q5 plutôt impatiente / faire passer le temps Q6 hative et pressée / pouvoir avoir une place à mon goût / évite le contact afin de ne pas gêner / je reste donc polie Q7 je me détends alors Q8 je suis calme / laisse passer les gens / je n'aime pas me mêler à la foule
30.	Q4 ASSESSING SPACE; ASSESSING CROWDS; POSITIONING: standing Q5 VERIFYING TIME. OBSERVING ADS; OBSERVING PEOPLE Q6 GIVING WAY; ENTERING last; POSITIONING: next to door Q7 OBSERVING ADS; OBSERVING PEOPLE; VERIFYING STOPS; VERIFYING ITINERARY Q8 PREPARING EXIT	Q5 OBSERVANT Q6 PATIENT; CALM Q7 OBSERVANT Q8 CALM	Q4 prefer far from crowd and passageways Q5 see the publicity / see people passing by Q6 let people get out / prefer to be the last one / calm / stay next to door Q7 see publicity Q8 calm
31.	Q4 VERIFYING TIME; OBSERVING PEOPLE Q5 PACING Q6 SECURING TRIP; ASSESSING SEATING; OBSERVING FOR VACANCY Q7 OCCUPYING TIME: views; REFLECTING on day Q8 PREPARING EXIT; EXITING calmly	Q5 PATIENT; ANNOYED Q6 CALM; THANKFUL Q7 PENSIVE Q8 CALM; HAPPY	Q4 watch people coming and going Q5 patient while waiting / if late I get annoyed, I begin pacing Q6 I stay calm / sometimes a kind person offers me a seat / I am thankful Q7 watch beautiful and interesting views Q8 I calmly stand up / happy that I arrived with no problems