The presentation of a physical transformation creates an emotional transformation

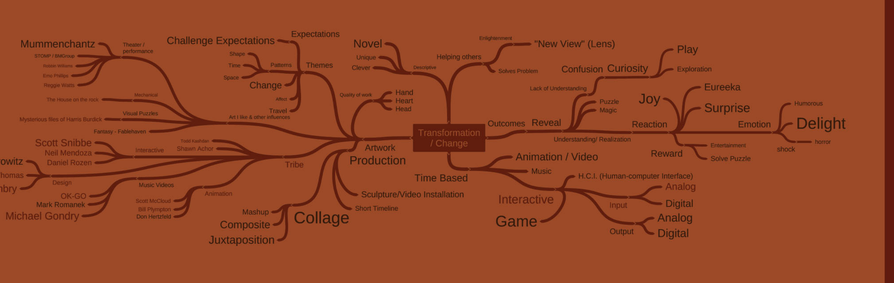
"The mind, once stretched by a new idea, never returns to its original dimensions."
— Ralph Waldo Emerson

ART

Exploring curious combinations, and imagining hypothetical situations are part of my creative process.

My animated "Runaway Snowball", "Ice bucket challenge," and continued series of lawn art reinforce approach of energetic curiosity, spontaneity, inquiry and breaking of common convention.

Examples of memorable work that surprised and delighted me include; Chemical Brothers music video "Let forever be" by director Michel Gondry, and the Rube Goldberg inspired music videos "This too shall pass" and "Needing/Getting" from group Ok-Go,



Tech

While pragmatic design solutions to improve quality or efficiency are appealing, my creative interest in self-directed work is drawn to entertaining moments using arts & technology. My work in video production, 3D animation and game design has provided a foundation for further study in Interactive art which I hope to pursue during my MFAiD studies.

Themes that capture my attention include beautiful and clever art, quick delivery, and outcomes of moving imagery that create unique, surprising, humorous, or unexpected associations.

One example could be described as the feeling of surprise & joy occurs after viewing a series of circular firework patterns in the sky, followed by a change in pattern to an unexpected shape of a star, heart, or smiley face.

Another more visceral example happens when listening to passage of music that becomes particularly moving due to changes in intensity of volume, change of instrumentation, notation or tempo leaving chills or tingles down the spine in the effects of "Musical Frission."

In a presentation given by artist Shea Hembrey, his criteria for good art is that it should contain "The Three H's": Head, Heart, & Hand. I find that these are key principles apply to my own values of creating work that has meaning, an internal passion and ownership, and demonstrates craft. These three attributes are areas I would like to include and improve upon during my studies.

"Wittgenstein said (according to Roger Schank) that the key to thinking is the three B's: bed, bath, and bus. In other words, we think when we're unfocused, un-concentrated, or even semi-conscious." https://jimbriggs.net/

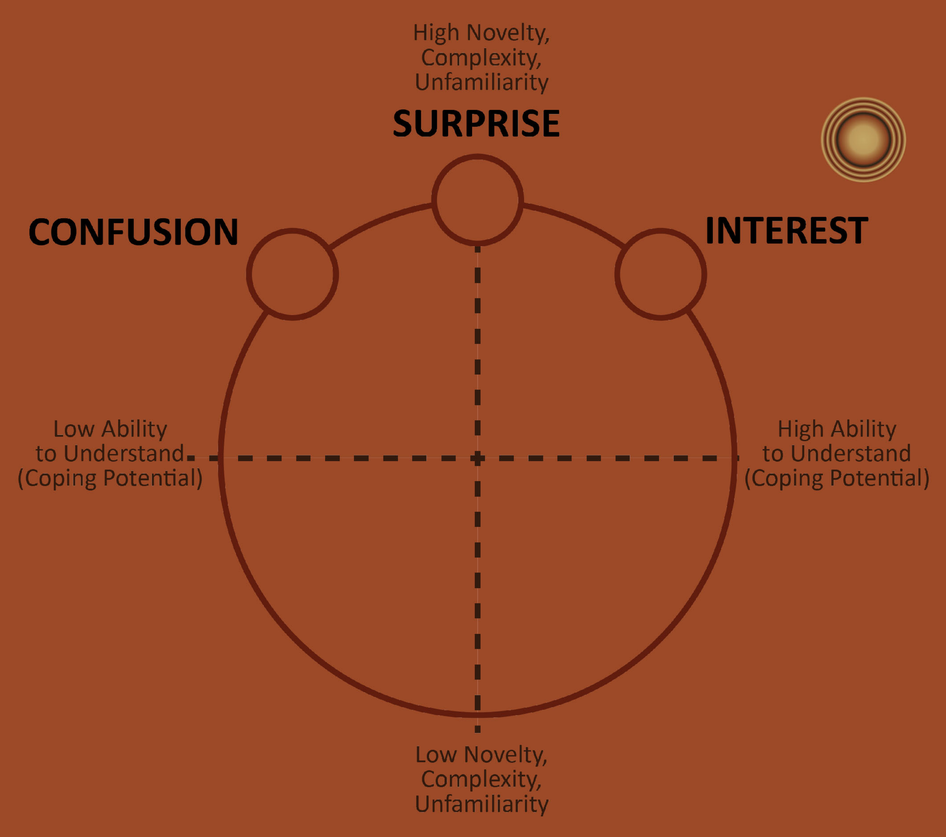
Interactive art can be used to create novel, humorous and joyful experiences that surprise and delight the viewer.

Managing Expectations

By challenging the viewer's expectations, it is possible to engage and impart joyful experiences, to encourage discovery and exploration, to experience intrigue, surprise, and promote learning through the process of carefree play.

"Emotions such as surprise, interest, confusion, and awe first signal that something awry has happened that deserves our attention. They then motivate us to engage with the new things that strain our understanding of the world and how it works. Emotions surely aid fighting and fleeing, but for most of the hours of most of our days, they mostly aid in learning, exploring, and reflecting." *Paul Silvia – https://nobaproject.com*

Creating "Aha! moments," meaning insights or epiphanies from the viewers standpoint deepens their personal connection to the art and allows for emotional engagement after unraveling a problem or exploring a concept.



https://nobaproject.com/

Humor through Associations

The use of association mapping and forms of collage will be used during ideation to produce unexpected outcomes, contrasting similar or dissimilar elements, using imagery that is representational, or non-representational. Association can be used to create verbal or mental puzzle based on the ∩ = intersection or Δ = change of events of content, topics, words, or shapes.

Association mapping can be humorous and is a method used in comedy as the foundation of presenting a joke, or in storytelling by holding and revealing information to create impact or emphasis and guide the audience through transformation over time.

Evaluating reactions and emotions will improve my understanding of how to create visuals that will spark interest through abstract form, create momentarily misleading visual cues to manage confusion and interest with the goal of presenting interactive art that will transform emotions in an entertaining cause-and-effect reaction.

Modified from B. Kudrowitz

Delightful Design

Desired outcomes may come in the form of gasps, giggles, wows, wonder, and even awe. At the very least, design should create interest and entertainment through a unique cause-and-effect experience.

Guiding participants through an enjoyable experience which is appealing on the visceral level may include changing color, motion, and transformation of shape. Discoveries through contrast of themes or topics are designed for and enhanced by human interaction. Residual emotional response can lead to further contemplation on the subject by the viewer, and future creations may become a creative catalyst for positive change.

Output

Interactive art is intriguing for its ability to work with sensors outside of a contemporary console controller, and can rely on subtle interactions and greater range of timing than found with mass distributed games.

Computer programming resources and training have become more accessible and can be implemented to allow visualization of data, and can be paired to track input from visitors in the environment.

Research into visual output and emotional response of an installation would help to understand viewers reactions at a visceral, behavioral, and reflective level. If "Interactivity instills ownership" then it is prudent to know what the view is "taking away" from the experience.

Methods

Methods used will vary based on the individual project and desired outcome, but will certainly incorporate information gathered and feedback received by participants. This feedback will be collected through direct in-person surveys or fly-on-the wall observations.

In some instances, the "Wizard of Oz" method, meaning influence by an unseen entity, could challenge viewers' assumptions that technology is autonomous.

Mapping, accessibility, affordances, safety and functionality are all concerns for user-centered design, and careful thought to the presentation is important to create an interesting, inviting, and approachable space.

While the piece should stand alone, the preparation of the artist's statements should convey intent, without spoiling any surprise.

With the biggest variable being human interaction, installations should be durable based on usability testing, and creation of a cognitive map will describe viewers pre-existing knowledge or assumptions.

As an educator, one of my new found principles, "Compasses over Maps" describes the effort to encourage student exploration in the learning process, while helping develop student skills that promote continued learning and decision making.

Sustainability of my work is also a concern to ensure that the use of tools and materials do not negatively impact the environment. Recycled or locally-sourced materials will be used whenever possible.

Karl Koehle DES700 – Design Seminar, Fall 2018