PERSONEN-DEPOT,

→

A SOCIAL ANTI SOCIAL
MEDIA PLATFORM

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PERSONENDEPOT,
A social anti social media platform

ACKNOWLEDGEMENTS

During our Bachelor's thesis we received a lot of support and help in our environment. We would like to take this opportunity to thank you.

First of all, we would like to thank Mona Neubauer and Dr. Roman Kirschner for their weekly mentoring sessions. Through your enthusiastic nature, you have always motivated us to keep doing so and made us feel that we are on the right path. Thank you so much for believing in us and supporting us wherever possible!

Secondly, we would like to thank our unofficial mentor Teresa Salerno, who always helped us when we couldn't get any further. Thank you Teresa for your optimism and your critical questions. Thanks to you, we have been able

PERSONENDEPOT, A SPACE OF ANONYMOUS PERSONAL DATA

Personendepot is a social anti social media platform. It is a space that anonymously stores your private insights and makes them visible to the public. These insights grow to one collection of personal data and are shown as one community. There are no likes, no comment sections, no beautifiers, no followers. Nonetheless, it is the most personal platform.

Personendepot empowers you to get closer to strangers by sharing unique glimpses into your private life. The participants themselves decide which personal details are to be included in the Personendepot. The result is an extensive collection of personal stories or bacgrounds that can be viewed publicly. This accessible and open way enables a feeling of connection without actually being connected. Browsing through the collection inevitably leads to self-reflection and a sense of belonging. What would you share in an anonymous space? Show your life that doesn't fit into the regular social media world.

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1.

RESEARCH QUESTIONS AND HYPOTHESIS

We believe that encounters and exchanges with different social bubbles are crucial for self reflection and development. Social bubbles are clearly associated with physical (or online) spaces. Depending on the bubble, one is attracted to a different place, and has different preferences for all kinds of everyday activities. Interactions with different social groups and places force us to step out of our comfort zone and expand our horizon. Nowadays, an individual tends to move in several bubbles. These bubbles are often not far from each other but are mostly interconnected. It is common to gather in groups where similar beliefs and behaviors are shared. Confrontations with opposing bubbles rarely occur, but could do much to challenge one's own group attitudes and build mutual understanding. That is why we want to provoke an encounter between different social bubbles and break people out of their «habitus». Our corresponding research question would be; How can we create a space where people from different social bubbles meet with each other? How can we create a space where people from different social backgrounds can come together to develop mutual understanding?

To create an «encounter-space» we need to clarify for whom we want to realize it and what it should look like. Is it a public space? Is it a private space? Is it an online space?

At this stage of our research we decided to leave this question open, as we need to start with the field research first, to define our final space. The second question to answer is: Which group do we want to reach? Or is it about reaching out to as many and different groups as possible and confronting them in our space? But then we still have to answer the motivation of those people. Why would they come to this space? Is there a common interest connecting those people and what is the interaction between those people? Are they just staring at each other or is there some kind of discussion happening or do they engage in an activity together? And of course: What is our intention?

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2.

BACKGROUND AND CONTEXT

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We are interested in the manifestation and formation of identities. What are the different components that make up our identity? What backgrounds lie behind an identity? Is an identity perceived from the outside as it feels from the inside? Is there a transition place, where we live in a fictional space? What is the core of an identity? Is the development of an identity ever complete? Or is it an everlasting process? The topic of identity is very broad and can be encountered in different areas. As identity is a construction made of ourselves and our environment there is always a fictional element to it. Also raising the question of fiction and reality. For our desk research we narrowed down the areas of identity formation into three different categories; the Individual, the Community and the Space. The Individual focuses on the identity of a single entity looking inside of one self. The Community area deals with identities of different cultural and social groups. Zooming out one more time we have the space, which focuses on the manifestation of identity in the physical environment and how for example architecture reflects social structures.

As a complementary research field *(fig.1)* we also looked into different manifestations to implement our project. What could the space where individuals from different social bubbles encounter each other look like? For each field of interest we have gathered related projects and theory books.

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[fig. 1] →

The
Space

The
Manifestation

The
Community

The
Individual

2.2. The Individual

According to Sigmund Freud the core of an individual consists of different layers *[fig.2]*. He calls the deepest layer «Es» (German for «it») which is an unconscious soul being. In this part of the ego, the unrestricted pleasure principle rules. That is, in it there are sensations and feelings that emanate from human drives.

The «it» is influenced by the outside world, from which the «I» arises. The «it» has no sharp border to the «I». We interpret this specific border as a kind of facade to the outer world. In this facade inner conflicts as well as repressions arise. He also claims that all people have a «superego», which is also our conscience. This «superego» is a part of the self that cannot be escaped and wants to be lived outwardly. If one suppresses this desire outwardly too much, says Siegmund Freud, this inevitably leads to feelings of guilt.

(Freud 1994, 29–40)

Outside World

Perspective

Flexible Facade

Individual

[fig. 2] ↓

«it»
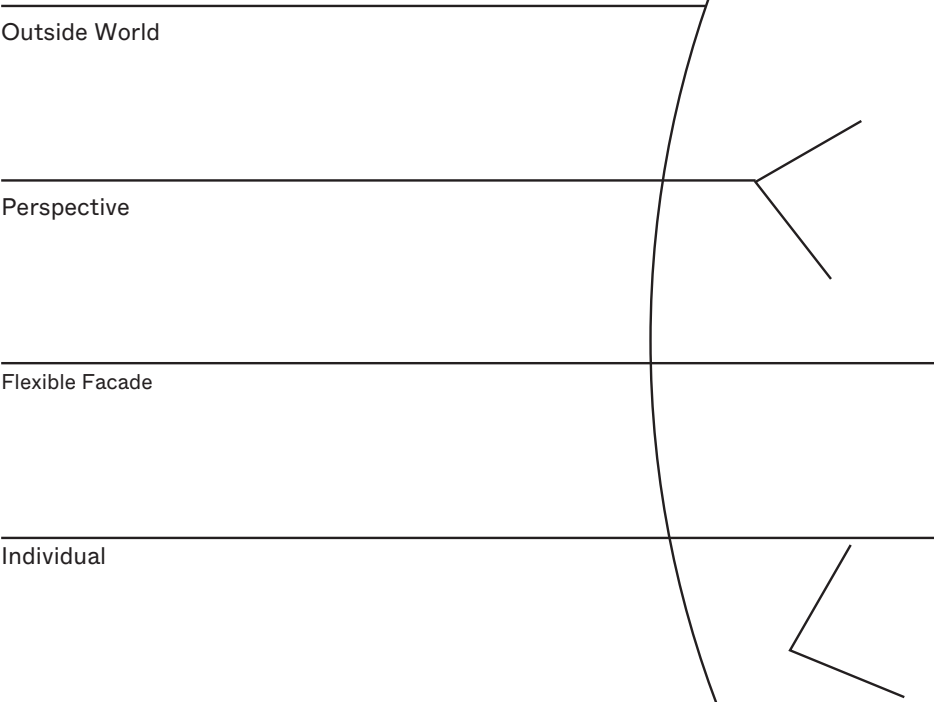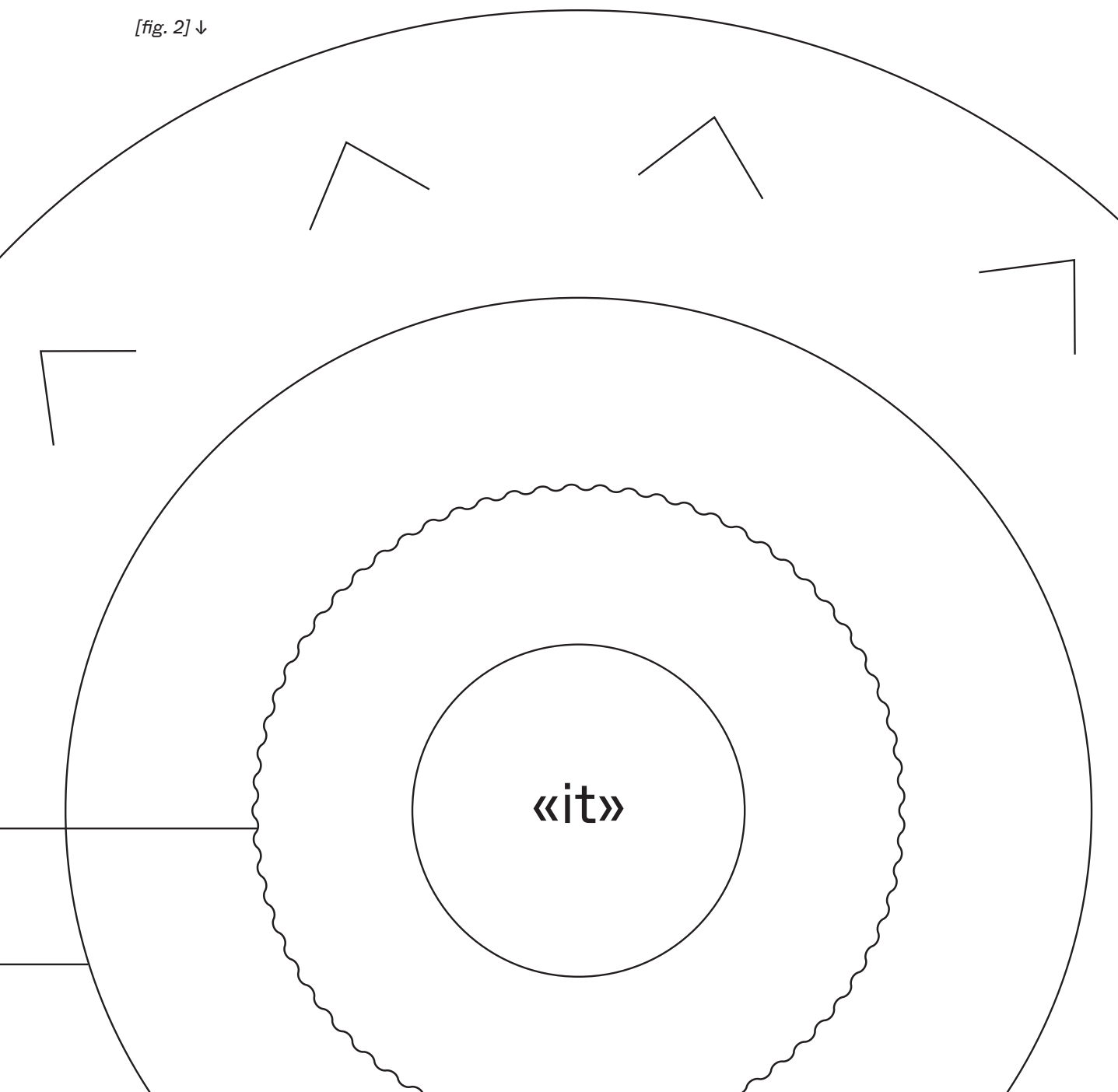
(Meyer-Krhmer 2007)

The confrontation with one self plays a central role for the artist Dieter Roth. He works with the method of self observation and self invention to create his art pieces. He engages very much in «the it'' and its relationship with the outside world. For him production and art are on the same level as self observation.

The designing of a self is something very human. Human life is a designing and discarding process. That is why for him artistic production is inevitably linked with the reinvention of oneself. The human is an art piece and the art creator at the same time. Self invention is the process you make to be aware of your identity and individualism. And the observation of one self is the essence of existence. Life and observation are synonyms. The self observes itself and therefore exists. The self only exists within a space. It has a familiar inside and a foreign outside. It is therefore circular and can be observed from different angles depending on where your position in space is but it is impossible to see the self from every side simultaneously. To show something from the inside to the outside Dieter Roth uses different mediums like for example language in form of journal entries or poems, photos of himself during a creating process, his own body, his own atelier where his presence is noticeable through the furniture and setup. Through this meditation the inward gets abstracted. So it is never possible to truly represent the inside like you perceive it. Whether someone perceives the mediated I as authentic often depends on the feeling of honesty. People tend to perceive something scandalous, socially incorrect and social tabus as more authentic as something mundane.

In Chris Burden's work «Full Financial Disclosure» he discloses a part of his privacy (inner Me). He reveals his finances in an advertisement on television, by buying airtime and presents there what he has spent in a year and how much money he has left at the end of the year. With this act, he discloses something very private, which is almost considered as a taboo subject in many countries, especially here in Switzerland, where people don't talk about this that much. By broadcasting it on television, he takes this discourse to another level.

(Wagner 2011)

Another example for a public disclosure of the privat Me is the fictional autobiography of the artist Erica Scourti. The autobiography is based on her digital footprint using a collection of password protected data, professionally procured profiles and her online pres-

(Scourti 2017, 122-161)

ences to write the biography. The book goes by the title 'the Outage' and is not written by herself; instead she hired a ghostwriter to tell the story about her online persona. The project is an exploration of her online persona and also an experiment in making oneself vulnerable through the sharing of personal and public information. This need to intentionally share information about yourself with the public is often also seen as the celebrity syndrome or self branding. The experience of publishing the autobiography is an intimate public disclosure and evokes confusion, anxiety and self-consciousness for the artist. She describes the sensation of reading herself through the eyes of some-body else as «odd erotic thrill» of recognition. She also compares it with the saying «everyone falls in love with their therapist». Which for her also turned true because after the book was published she en-gaged in a romantic relationship with her ghostwriter. She then asks herself if this relationship would also happen if the experiment would have been replicated with another person and if this relationship is also part of the fiction. Some could see the experiment as some new-fangled online dating technique or call it Stockholm syndrome or just the need to feel validated by somebody else.

2.3. The Community

To understand one's identity, we also need to understand how cer-tain behaviours evolve. For that we use Pierre Bourdieu's work «Die feinen Unterschiede», which he wrote in 1979.

In his view, the actor has little influence on his own behavior. Ac-cording to Bourdieu, one's individual interests, such as taste, cloth-ing style, interior design, gestures, facial expressions, posture, and so on, are not natural personality traits, but are determined by one's position in the social space.

These actions are called «Habitus». The «Habitus» refers to social practices or actions that have a motive or purpose and re-late to the behavior of others. Unconscious social practices may be internalized in a person's body. These can vary greatly depending on social background, as they are strongly influenced by upbring-ing and experience. In certain situations, implicit knowledge is trig-gered that a person does not even have to do consciously and inten-tionally, but acts automatically. It is precisely these moments that

can be very exciting for sociology, since unconscious actions are called up and can thus say a great deal. A habitus is thus formed by external social (material and cultural) conditions of life that an actor and his social class occupy within social relations. Thereby, the external material and cultural and social conditions of existence become the limits of possible and impossible practices. The individual practices are left to the actor and his freedom of choice. Thus, it is through habitus that forms of practice, rather than individual practices, are determined. These are, for example, rational calculation and the adherence to explicit norms, the application of which, according to B., occurs when the objective structures come into conflict with the learned habitus, so that the habitus can no longer assume its function of orientation. This happens in economic or cultural crisis situations, from which revolutions or revolts can also arise. Pierre Bourdieu structures the different «Habitus», through a coordinate system divided into different social spaces.

     [fig.3] On the left side of the x-axis are persons with a high cultural capital but a low economic capital. On the right side of the x-axis, the reverse is true, i.e., people with a high economic capital and a low cultural capital. On the y-axis, all peers are listed in ascending order from bottom to top according to the amount of their capital. Depending on the position of a person in this social space, the actions of an actor also differ. The actor's actions determine the connection between position and habitus. It is a system of internalized patterns. He speaks of a system of permanent dispositions that create a sense of one's social position, that is, a sense of what one may and may not allow oneself to do. The «habitus» is passed on from generation to generation. Growing up in a particular social space shapes a person's personality throughout life. Patterns are shaped by the example of the most important caregivers and are internalized from early childhood.

(Fuchs-Heinritz & König, 2005, 89–105)

     Besides the positioning in the social space, we also want to deal with cultural backgrounds, which is closely related to identity formation. For this, we must first understand the basic definition of culture. Warren Kid says that culture has actually a very simple definition: «the way of life of a group of people». That means, culture is about how they live their lives. To categorize a culture he asks the following three questions: How is culture patterned? How is culture maintained? Why is culture as it is – could it be any different? An additional question he asks is to distinguish between a «normal» and a «natural» way of behaviour.

[fig. 3] ↓

Much capital

Economic capital

Cultural capital

Social capital

Social capital

Social capital

Social capital

Little capital
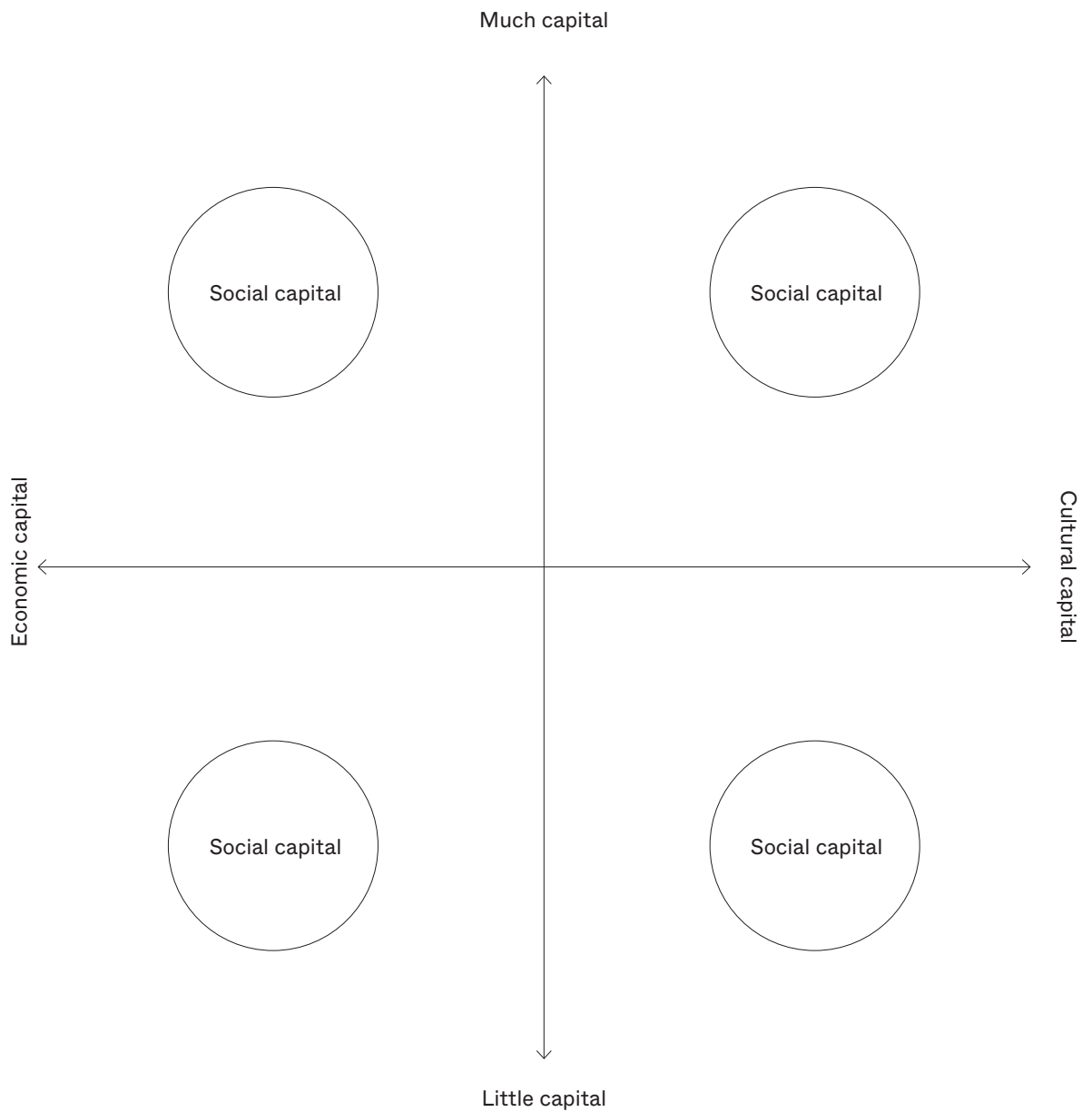
There are different layers in the term culture. W. splits the term into three categories:

Culture: This usually refers to the «way of life» of a larger group and includes the ideas, values, behaviour, ritual practices and material goods of the group.

Subculture: This usually refers to a group that has broken away from the wider, dominant culture: a culture within a culture that has its own specialist norms and values – its own way of life, shared by a smaller proportion of a population.

Deviant subculture: While some subcultures conform most of part to the broader norms and values of the dominant culture, other groups seek to reject these norms and values and are therefore considered as «deviant subcultures».

(Kid, 2002, 114)

We believe that one can have multiple identities, maybe similar to each other, maybe not. The «who», «what» and «how» are questions we need to answer, to search for the different identities. Morris Rosenberg explains the difference between the sense of one's personal dispositions and social identities as follows: «Whereas dispositions may be felt as more of what we truly are, the identity elements tend to be experienced as more of what we surely are. The individual, for example, may feel that social identity elements represent solely his social exterior whereas the «real me» is expressed in his dispositions. The world he/she feels, looks upon him/her as a lawyer, an American, a Catholic, but the real self what he/she deep down truly and really is – is sensitive, poetic, gentle, and philosophical.»

(Rosenberg,1979, 16)

(Verkuyten 2014, 35)

Maykel Verkuyten also believes that the question «with whom do I belong» or «where do I fit in» is not determined by how you are internally. He claims that social identities are not like private affairs or beliefs but depend on what goes on in public. Thus an identity is the outcome of external influences of social processes that produce and maintain group boundaries based on certain criteria.

Nikki S. Lee

(Huber 2013, 253-268)

The artist Nikki S.Lee *[fig.4,5]* plays with this notation of social spaces and cultural groups. In her project series simply called «projects» 1997-2001 she immerses herself completely into very different cultures. By putting herself into a foreign social space she intentionally breaks her own habitus. In order to adapt to the community as best as possible she learns some community specific skills like dances or sports as a preparation. For every project she approaches the communities with outing her status as an artist in advance. At the end of the integration time she takes a picture with them trying to look authentic like she truly belongs to the group. With her film A.K.A Nikki S. Lee, Nikki S. Lee, 1997-2001 she takes the documentation of the project series one step further. The movie is a mockumentary where she creates a Nikki Lee based on what other people think she is.

[fig. 4,5] →

Cindy Sherman

In the 1960s and 1970s, artist Cindy Sherman was an important fig-
ure in the women's movement's thematization of identity, self-portrait,
role play, and sexuality *[fig. 6]*. She provocatively questions the con-
struction of identities by imitating imagery from television, movies,
magazines, the Internet, and art history with herself as the character.
Sherman's characters reflect our contemporary culture with its self-
made celebrities, reality shows, and social media narcissism. With her
diverse scenarios, she shows that the artificiality of such identities,
which often first emerge through representation, means that identi-
ty is more than ever selectable, (self-) constructed, and shapeable as
needed, but determined by social norms. In the world of social media
with its mania for self-expression, her works are even more relevant.

[fig. 6] →

In the summer of 2020, there was an exhibition in the Kunstforum Vi-
enna titled «The Cindy Sherman Effect. Identity and Transformation in
Contemporary Art,» which focused on her work and her influence on
other artists. Along with Ryan Trecartin, who focuses on the current
discourse of social media or Wu Tsang, which focuses more on the gen-
der aspect of identities, different areas are represented.

(Brugger 2020, 5-6)

Wu Tsang

Since Wu Tsang is a lecturer at the ZHdK it would be interesting to interview her at some point. She became famous through her movie «Wildness» (2012) *[fig. 7]*, which deals about the community in a gay bar in Los Angeles, where she used to hang out with her friends. It's a feature length film about the parties in the «Silver Platter» bar, which she had come to call «docu fantasy». It tells the stories from the beginning until the shutdown of the bar in 2010.

Watching the weekly drag shows there brought Tsang to a new understanding of the limits and possibilities of film. «I had enlightening experiences watching the performers,» she said. «How do you make a film stand up to that liveness? How do you make a film do justice to that liveness? I don't think it actually can.»

(Greenberger 2019)

With interviews of people in the community, footage of the parties with shaky cameras and with segments where the bar speaks through a voiceover, the movie touches on the discourse of gentrification, immigrants and homophobia. The movie Wildness, like other of her films, tends to be hybrid, narrative and documentary. What's very interesting is that she works with people who are unrepresented in the art world. Director of Berlin's Gropius Bau Stephanie Rosenthal said: «She connects the art world and the nonart world. She is an artist who really lives between worlds.»

[fig. 7] →

2.4. The Space

In his theory of society, Bourdieu does not show a society that is structured in a pyramid system, but one that can be divided into social spaces like already discussed in the section about group identity. Space also means that it is a construct of inclusion and exclusion. And the greater the distance from one space to another, the more difficult it is to move into the other social space. Most people remain in the same or adjacent social spaces throughout their biological careers. As a sociologist, Bourdieu has also done a lot of statistical research. In which he found a close correlation between physical space and social space. Thus, social space manifests itself in physical space as well. The physical space includes several dimensions, from the space of one's own body to the landscape space. This means that the space in which we exist does also adapt to an identity which reflects our society.

(Schultheis 2004, 15-26)

The sociologist Siegried Kracauer described
the identity of space as follow:

(Siegfried Kracauer:
über Arbeitsnachweise, 1929)

«Jeder typische Raum wird durch typische gesellschaftliche Verhältnisse zustande gebracht, die sich ohne die störende Dazwischenkunft des Bewusstseins in ihm ausgedrückten. Alles vom Bewusstseins Verleugnete, alles, was sonst geflissentlich übersehen wird, ist an seinem Aufbau beteiligt. Die Raumbilder sind die Träume der Gesellschaft. Wo immer die Hieroglyphe irgendeines Raum Bildes entziffert ist, dort bietet sich der Grund der sozialen Wirklichkeit dar.»

(Zinsmeister 2012)

Searching for identity in urban space, especially in architecture is a topic, with which the artist Annett Zinsmeister is dealing. She tackles questions like; «What is the meaning of spatial identification and home in a globalized world shaped by maximum flexibility and exchangeability?» The architecture reflects the way we live and work. In her works the architectural phenomena of «Plattenbau» is a reappearing central element. The Plattenbau is a living form shaped by social ideology and political interest. It manifests the ideals of mass production and unadorned functionality. The grid like structure should reflect an equal treatment in society turning away from a hierarchical structure. And at the same time the modular system of the architecture should make diversity more accessible for everyone through the help of mass production. The grid is also a symbol of modern time and ever present technology. For the artist the grid has a paradoxical structure. It can be open or closed, decorative or formal, centrifugal or centripetal, democratic or totalitarian, controlling or free. Grid cities emerged from the desire of control, order and rationalization. It is an old concept that can already be found in ancient city planning.

The Plattenbau *[fig. 8]* is a utopian city vision born from the universal concept of life based on rationality and predictability. But in her work the artist also shows a different vision of utopia. The utopia of the dysfunctional recalls the origin of utopia; outopos means no place. In this utopia the architecture can change unexpectedly. The artist proposes deconstructivism as the way of thinking. For her imagination and utopia are inseparable. We also find this modular and flexible vision of utopia in the concept of «The Fun Palace» (1964) by architect Cedric Price, where social interactive architecture is combined with technological interchangeability, social participation and improvisation as innovative alternatives to traditional leisure and education, restoring a sense of agency and creativity to the working class.

[fig. 8] →

2.5. Culture and identity
(Kidd 2002, 5–7)

Seen from the perspective of sociologists, the terms culture and identity have the following meanings: Their definition of culture addresses «the way of life of a group of people». The definition of identity means «to know who you are». However, this is by no means a precise assignment of meaning. To this day, there are many different angles to view the two terms, which can lead to multiple meanings.

What is culture?

If you reduce the term culture to the minimum, it would describe «how people live their lives.» Simple questions like the following relate to culture: Why do you behave as you do? Who says you should act as you do? How do you know how to behave?

This includes, for example, the dominant values of a society, religious beliefs, what is considered to be the correct way for people to behave in their day-today-lives, formal behavioural traditions and rituals and dominant patterns of living. The way of life of a group, its culture, is the product of a massive social undertaking: the result of the collective, combined and interrelated efforts of all its members.

Culture can be seen as a bond between individuals. It consists of shared common symbols and shapes all of our lives. It guides us with rules to which we have adapted our lives and structures the world around us. It is something that we carry within ourselves, which is created from interactions with other people. All individuals are involved in this creation and it allows us to understand our own interactions as well as the interactions of others.

Cultures can be regarded as subjective as well as objective. They are objective because they deal with material things. They are subjective because they can be interpreted individually. They arise in people's minds and help structure the outside world.

The number of cultures is difficult to determine, as there may be several cultures or even subcultures in a society. An individual can of course reside in several different cultures and thus be influenced by different cultures.

What is identity?

Identity or social identity means knowing who you are. This, however, requires the ability to reflect on oneself. Whether in relation to oneself or to others, it always requires some concepts to position oneself, question or confirm oneself in one's own social identity. This may be based on individuality, nationality, social class, gender or age. Without a demarcation or a framework for identity, everyone would be equal and no one would be able to relate meaningfully to others. Without social identity, there would be no society. Jenkins distinguishes identity in three different groups:

Individual identity: Although in one sense this sort of identity is social since it is believed by many to be created through social interaction with others, individual identity is the unique sense of personhood held by each social actor in her or his own right.

Social identity: By 'social identity' many sociologists mean a collective sense of belonging to a group, of individuals identifying themselves as being similar to or having something in common with the other members of the group.

Cultural identity: This concept refers to a sense of belonging to a distinct ethnic, cultural or subcultural group.»

According to Stuart Hall, one's identity is never complete. He defines it more as a kind of production that is never finished. It is something that is constantly evolving and never stays in a static state. He describes it as a process of getting instead of being what you are. We identify ourselves not only by similarities with others, but also by the differences we have with others. By conveying cultural values, we are able to speak of identities. This triggers a feeling of belonging to a symbolic or imagined community. Identification based on divided opinions which allows you to interact with people you identify with. Sociologists are increasingly behind the view that identities are getting more and more ambiguous. It is complemented by new identities such as consumption, the body and sexuality.

2.6. Our possible manifestations

We are yet not sure about how our final installment of the project will look like. So in this section we want to look at different related works with different relations of the same concept of confrontation with identities. What all the related works have in common is a performative approach to the topic.

Cross boundaries, exaggerate & use amateurs

In an interview with the american artist Paul Mccarthy and the american-iranian artist Tala Madani, they talk about Seditious art. It is art which touches boundaries, by exaggerating or using controversial content.
«I often explain my work by saying that my art is a mirror with a crack; that's a simplification and maybe a cliché. It's mirroring or regurgitating through Paul... It's a caricature—in some cases closer than others. I'm not concerned at all with an accurate portrayal. It's an abstraction, and it's all filtered through Paul.»

Paul Mccarthy explains his performances/installations as moments where the actors are in a trance world, where things move, connect, and the experience feels real. It's a form of intense focus where one seems to vanish and you forget that you're acting. The performances seem exaggerated, almost childish *[fig.9]*.
«There is a certain kind of usefulness to being childlike. Children's play is serious business, and you can lose that space of serious play when you get older». The genre of pretend, a genre where it's evident that pretending is occuring. It's a place to transgress, you enter it, you are aware that it's childlike, but with an adult awareness. With exaggeration and amateur acting, the whole setting feels much more authentic, because you lose the need to judge something to see if it's well played.

(Madani 2019)

[fig. 9] →

The combination of exaggeration, the use of amateur/childish actors and the controversial content can be an inspiration for our outcome. Interesting for us for sure is the topic of reality and fiction. With mockumentary series like «Trailer Park Boys» or «The Office», reality and fiction are mixed and interconnected. The viewer is involved at certain points and the shaky camera and amateur film style makes it seem more real, creating a certain intimacy. Because our project is about exploring and confronting different identities we could use this element of playing a role to better immerse ourselves into a different reality and identity. Like that the border between the individual and the foreign and between real and fiction becomes more blurry.

Reality TV shows like Big Brother, Jersey Shore or Bachelor use a similar concept, where some parts are staged but others «real». They have a selection of stereotypes with which you can identify to some extent and might begin to think about your own actions. But they also have the quality of making fun at the expense of the people in the reality tv show to make the viewer feel better. But what's interesting about Reality TV shows is that they have certain humour that allows the show to break some rules without being too offensive, because this format is understood as trash TV and is therefore perceived differently.

Another interesting Format are invisible theaters, where the audience doesn't know that it's actually a theater. Augusto boal's performance «Liège» (1978) is a good example:

«A supermarket checkout. A young man in a white t-shirt and leather jacket places the goods from his trolley onto the conveyor-belt: paper towel, bread, a few vegetables... The cashier scans the items and states the total amount.
The customer's response is unexpected. Explaining he is unemployed, he confesses that he can't afford to pay. At this, he pats his pockets demonstratively. Then he makes a proposal: to work in the supermarket until he has settled his bill.
The cashier throws him a sideways glance and laughs. You're joking, she says. He denies the charge: No, I'm serious!
By now, other supermarket employees and customers have become involved. They talk across one another animatedly. The manager is called. Unable to calm the disturbance, she calls for the police.»

By having actors embodying the social inequalities they seek to challenge, the Invisible Theater creates a space in which diverse and contradictory opinions can be expressed, even those that contradict the actors' intentions.

(Lovett 2019, 92-95)

Encountering identities

Confrontation with different social classes and identities is also the core for the artist Santiago Sierra (Huber 2013). In his works the audience becomes part of a power hierarchy. Where the constructed fiction of the art piece becomes very much reality for them. He works with the human body as he would work with any other materiality. Everything is objectified and countable. The installations confront you with your position in our capitalistic and exploitational system. The resources(people) in his works get always paid per hour on a minimum wage. His installations are an examination of cultural psychologies of domination and submission as they relate to labor, race, gender and class.

In this installation «Raising of six benches» 2001 the artist paid some men to keep six benches raised during the whole exhibition. As a visitor you automatically get assigned the role of the observer, the more powerful position. Depending on the amount of people visiting the installation the spectator can hide anonymously among other visitors, or gets confronted on their own by the workers in the room. «The corridor of People's House» 2005 is another work by Santiago Sierra. Here the artist paid women to stand in a corridor and ask for money with an extended hand. The visitors have to walk through the whole corridor in order to enter the main exhibition hall.

Similar to Sierra the artist Reza Aramesh also confronts the audience with social class differences. In his piece called «Action 71» 2009 he brings the foreign identity into an unexpected, unwelcoming environment. He lets homeless people sleep over in the British art gallery. He brings the «others» the ones you don't want to see and are afraid to face where you don't want to have them. Forcing people into a confrontation with not only the unwanted but also with themself. *[fig. 10]*

(Huber 2013)

In the work of these two artists we especially liked the uneasy feeling of the audience provoked by a confrontation with a different group identity. Which also stimulates the reflection of your own identity and place in society.

[fig. 10] →

The dissolution of the boundaries between reality and fiction is a central issue in the practice of artist Pierre Huyghe. „Chantier Barbès-Rochechouart« (1994) *[fig. 11]* is a series of poster projects, where he took pictures of actors posing as workers on a construction site. The image was then placed on a billboard above the construction site, so that when the real workers returned to the site, they were confronted with their own reconstructed selves.

[fig. 11] →

(Eastham 2019)

In „No Ghost Just a Shell (1999-2002) Huyghe and Philippe Parreno bought a manga character named Ann Lee off a webpage and loaned her to artists such as Dominique Gonzalez-Foerster and Liam Gillick. Ann lee was bought from a Japanese agency that specializes in creating characters that have numerous characteristics that could be used in an anime or manga. Most of them are characters that appear only once for a few seconds before disappearing forever. In this project, the main function of the character is stripped away and placed in the center, taking it out of the fiction market and presenting it as a real person.

(Breitwieser 2001, 100-103)

Also in Huyghe's „A Journey that Wasn't« (2005) he began an expedition to Antarctica in a speculative search of an albino penguin, an evolutionary detour invented by himself. He said once in an Interview with art historian George Baker in 2004: «We should invent reality before we film it,« and these works go beyond simply confusing fact and fiction to question how our experience of the world is constructed.

3.

METHODOLOGY CHOSEN FOR OUR INVESTIGATION

→

For the development of our project we want to work experimentally and conduct a lot of experiments in order to find the right manifestation of the final project. We believe that as interaction designers our strength lies in the practical implementation rather than in the theoretical work. Of course the background research is very important in order to further develop our concept. But as designers we hardly develop our own new theory. We rather take existing theories and put them into practical use. For us it is also really important to push the project as far as possible and reach a point where we at least have a working prototype. Like this we are able to test our concept in a real life environment and also reach more users. User feedback is essential to push the project further and work towards a final product.

3.2. First self experiment

Like in the desk research we started our first experiment with exploring the identity of the individual. As a first self experiment we wanted to try wearing an outfit out of the normal context and then document how it made us feel. The experiment was inspired by the work of Cindy Sherman where she made portraits of herself posing in different outfits, playing with the notion of stereotypes. In this experiment Lilian wore her horse riding outfit and Yangzom and Sonjoi wore Lilian's Kickboxing outfit for a day at school. *[picture]* →

Lilian's experience on wearing clothing out of context

As an experiment I was wearing my horse riding outfit to school. And also letting my other two team members wear my kickboxing outfit at school. Before deciding on an outfit to wear I was inspecting my wardrobe at home. There were a lot of outfits and clothing pieces that I would associate with a specific activity, occasion, social environment, memory or feeling. Like for example: A skirt I vividly remember purchasing with a good friend during a trip, dancing clothes I only wear for my ballet classes, a long dress I bought for my Matura degree ceremony, some simple and elegant dresses I only wear for family dinners at a good restaurant etc.

When I was leaving the house with the horse riding outfit my family immediately asked if I was going riding today. When I answered with no they wanted to have an explanation on why I was wearing this outfit.

In a public space on my way to school I felt more conscious about my actions. The gloves made me much more aware of how I was holding things. Because of them I also did not read anything on my phone. But still the outfit was familiar to me so I did not feel too awkward. The outfit also made me feel a specific way. For example when I am riding a horse I am much taller than the people on foot I encounter so I feel much more sublime. Only wearing the outfit without doing the activity to some extent also provoked the same feeling. Furthermore the shoes have a small heel and are louder when I walk. This also made me feel more elegant and conscious about the way I walk.

For me I felt much more anxious to wear the outfit in an environment where people know me than one with strangers. Because there I thought it would get noticed more because they normally don't see me in this outfit. Noticing the outfit and not knowing the reason why I was wearing it I was a bit afraid that they would think I was silly to wear it. But the more I interacted with the people the more I became aware of the fact that my outfit did not stand out as much as I thought (self perception vs perception of others) I think it also helped that my other two team members who wore my boxing outfit studied more. Also most of them did not know what a riding outfit looks like so perhaps for them it looked like a normal street wear outfit.

While handing out my kickboxing outfit to the others I noticed how my brain got slightly confused. Sometimes for a short period of time my brain perceived the person wearing my clothes as myself. Kind of similar to what you experience when looking at yourself in the mirror. Even if I am not wearing the outfit it is still somehow part of me. Kind of an extension or manifestation of my consciousness. It was also kind of weird to see how others thought that the boxing outfit belonged to my team members and not me. For my brain this did not make any sense.

Sonjoi's experience on wearing clothing out of context

Me and Yami were wearing a kickboxing outfit which we borrowed from Lilian. Since I'm very experimental with trying out some different styles, I'm already aware that people would look at me. But this time it was a bit different, because it's a sports outfit, which emits a feeling of being active and agile. Unlike usual, I really felt stronger, but was also aware that it was because of the outfit. Since in the zhdk people from ballet, for example, also walk around in a similar way, I didn't feel uncomfortable. I felt more like a person who does ballet or sports at ZHdK.
I remember that I once wore a blue overall outfit. And all the people I knew immediately spoke to me about it. Most of them gave me compliments because it suits me. Nevertheless, I felt a bit uncomfortable because I was suddenly the center of attention thanks to the outfit.

The same day I went to the slaughterhouse to buy some meat. There I saw a big difference. The butcher treated me kind of rudely and explained things that were extremely clear to me. When I wanted to buy rib eye steak, he also asked me several times if I was sure, which made me a bit puzzled. I think my outfit gave him the wrong image. Like swiss novel author Godfried Keller said, «Kleider machen Leute».

3.3. Second self experiment

As a second part of this experiment we observed the changing appearance of one self in a non changing environment. By changing our street outfit during three days into three completely different styles.

During this experiment we distinguished between three different types of social environments; with family at home, with groups of friends and with strangers. The relationship of the feeling differed greatly between the different groups. The main difference between the group of strangers and the ones we were familiar with is that they did not know the person at all beforehand and therefore found it much easier to dress differently. The appearance was the least noticed because they did not know how the person normally walks around. So there has to be some kind of expectation to contradict that expectation and provoke a reaction. Without prior expectation, there will be no contradiction.

To record our experience during the self experiment we kept a handwritten journal mixed with sketches *[fig. 12]*. Every log entry corresponds to one outfit worn during the time period of a day. The log is structured into the different sections. First we described the style of our outfit and personal associations we connected to that outfit. Next we wrote down the different reactions we got from our environment. Here we differentiated between three categories of environment; family, friends and ourselves. Also the later category is a much more specific and closed environment as it only includes one person. We purposely left out the category for the strangers because there were no direct reactions from people we did not know previously. The biggest reactions we got were some second glances. Although that could have easily been part of our own imagination. That is why we felt the best way to document the reaction from strangers was through our own feelings, therefore adding the category of ourselves.

To document the reactions we wrote down quotes of the comments associated with the outfit if there were any. To get more insight in our own reaction we sketched a graph showing the awkward or comfort level during the whole day. The key moments where the curve spiked were labeled with the corresponding key event. To summarize the reactions from the different environments we mapped the reactions for each outfit on a one dimensional axis. At the base of the axis the reaction for our regular and normal style is positioned. The further the distance from the base the stronger the reaction we got.

Also for each outfit we picked a specific element from it and further explained what kind of effect this piece of clothing had on us. An example would be the baseball cape someone of us wore for the sportiv outfit. While wearing the cap your field of view gets restricted creating some kind of barrier between you and your environment. Naturally the cap serves as protection against unwanted exposure like the sun rays. But in the same way it can also work against unwanted eye contact which you are able to avoid much more easily. If you need to focus on something it is also easy to fade out what is happening around you. We called this the cap effect. Every piece of clothing has some kind effect on how you feel or behave. The effect may be very minimal and happening unconsciously but it is still there.

[fig. 12] →
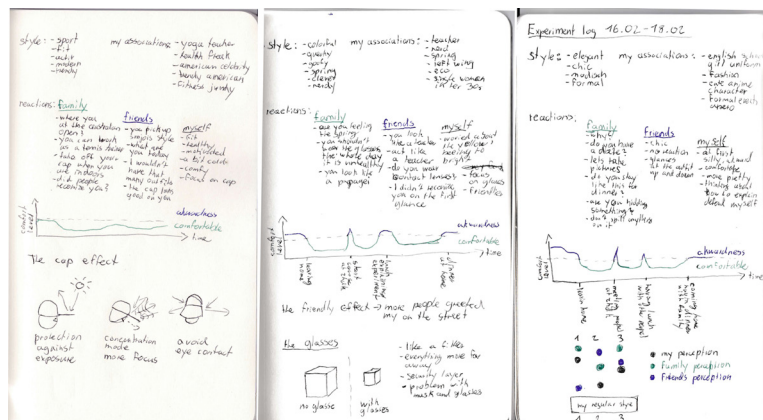
3.4. Further Steps

As a next step we are now conducting the field research. In order to make different social bubbles encounter each other we first have to understand how it feels to be confronted with another social bubble and how to interact with them. If we want to break the habitus of others and make them step out of their comfort zone we can start by breaking our own habitus and step into a different social bubble. In order to get a better understanding and feeling for those bubbles we immerse ourselves into different social bubbles, for example hanging out with adolescents, taking part in an alcoholic anonymous session, get insight into a day of homeless people, go into an online forum, go on a walk with the local hiking club etc. By experiencing a confrontation with another social bubble for ourselves we can tackle down the difficulties we encounter during the experiment. What is needed in order to get into conversation and interaction with a different social group? A good reference where someone tries to interact with a different social group could be a professional host. Within their profession the hosts encounter different personalities and try to adapt themself in order to get a comfortable conversation. Maybe one could learn some methods from hosts on how to get comfortable with different personalities and social bubbles.

4.

MOTIVATION AND POSITIONING

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Although our topic has certainly been dealt with before in some way, it's important to take a fresh look at this topic, so that our contribution is relevant. That's why it's important to know what has already been covered in art and culture. In Boris Groys' Book «About the New» he deals with the question of what an artwork should do, to be understood as something new. The Artworld wouldn't exist without art history and it's archive. Each artwork can be placed in a time and context.

Philosophy, like modern art, continually strives for something that cannot be relativized in the process of time. They search for fundamental structures of perception, of language, of aesthetic experience. The conception of the new that goes ahead of the historical age.

But to know of the existence of something new, you always need to have a comparison, and this can only just be done with an archive. We want to clarify this because we think our project just will have a certain impact if it's covering something new. Some Bachelor projects in the past have fallen into this trap and that's why we want to be aware of this danger. It is important for us that the project is authentic and really comes from ourselves. Boris Groys says that authentic artworks differ from non-authentic artworks mainly by their radicalness, depth, persuasiveness and originality. The planning and strategic art is attributed to a lack of ability to bring out something new, because it is dominated only by advantage and success. The authentic new should originate in self-forgetfulness. The artist should throw away all tradition, prejudices, skills and forms of the external, rational forces and let the hidden power come to power. If every human being would strive to «become himself», then they would automatically differ.

(Groys 1992, 33-33 / 66-72)

In his theory he mentions that some artists, especially from the Avantgarde, Constructivism and Dadaism, started a project from «nothing», which in itself theoretically makes sense, but is impossible in practice. Many intertextual theories have shown that the new always consists of the old, of quotations, references to the traditions, modifications and interpretations of what already exists. It is therefore important that the origin of the artistic creation is understood in the spontaneous manifestation of life. In other words, from states such as dream, ecstasy, suffering or joy.

That's for sure a method we want further to investigate. Starting with a blank page without any biases, to be open for new, but still knowing about the references. Creations initiated by experiments and states. We certainly need to get away from our comfort zone to gain important insights. That means that we will certainly do a lot of experiments with ourselves. If we will still be the center of attention in the final project, it is still open. Probably the focus will be on the community and not on us.

5.

FIELD RESEARCH

→

In order to pursue our thesis and research question we conducted further experiments. Different to other methods like surveys or cultural probes, experiments offer a much more practical and hands on approach. We are aware that experimentation is still a very open term and may include different methods. So it is important to set ourselves a goal for each experiment, evaluate them and make sure to document each one of them.

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5.2. Intention of Experiments

(Chapter 7.3)

In our experiments, we want to experience what it is like to have a completely different view of a person (or of yourself in) order to find out how our perceptions and prejudices manifest in everyday life.

The knowledge gained from the experiments is intended to show us different angles in which direction we could go, since our subject area is still relatively open. Central to the experiment is certainly the Johari window technique, which describes the relationship between the individual and their environment. We are particularly interested in the moment where the boundary of the individual areas is crossed and where, for example, unconscious existence becomes conscious existence. Self reflection also plays an important role in our experiments. The scenario we want to create should embrace you to reflect more about your actions with yourself and other people.

5.3. Experiment 1 –
Social character 04.03.21

The perception of an identity can be perceived in different ways. We refer here to the perception from the outside, i.e. the perception of strangers, and to the perception within a group, from an ego perspective and a group perspective.

In the chapter «further steps» we have planned to get involved in other social bubbles. This is not an easy step and also made it difficult for us to decide which bubble we would choose here. Since external and internal perception is also a focus of our thesis, we decided to first observe and analyze the people or a group and only then find an encounter with them.

To analyze these different senses, we decided to work in public spaces and to immerse ourselves into groups. Our goal was to find out if strangers can perceive an identity «correctly» and to get insight into the group dynamics. Like the sociologist Ervin Goffman describes we have a certain way on how we perceive strangers and make our assumptions:

«Wenn ein Fremder uns vor Augen tritt, dürfte uns der erste Augenblick befähigen, seine Kategorie und seine Eigenschaften, seine soziale Identität zu antizipieren… Wir stützen uns auf diese Antizipationen, die wir haben, indem wir sie in normative Erwartungen umwandeln, in rechtmässige gestellte Anforderungen.»

(Goffman 1967, 10)

Instead of interrupting a group we prepared a short experiment, that helped us to get included quickly and to get the answers we need:

Observing and analyze (how we perceive them)

1. Select a group (preferably consisting of 3 people) located in a public place.

2. Each one of us picks a person to observe.

3. From a safe distance now try to analyze the selected person, respectively assign characteristics to the identity.

4. Go to the group, explain what our task was and present the analysis.

5. After connecting with the group, present them the exercise for them.

Group dynamic exercise (how they perceive each other and how they perceive themselves)

1. Write three characteristics about each person in the group (except yourself), 1 word each on 1 post-it.

2. Stick them randomly on the cardboard.

3. Now select the ones you think were written about you.

4. Solve whether the post-its have been correctly assigned.

Through these two «experiments» we hope to find out more about the process of getting closer to other bubbles that we used to know, experience the way of judging others by external observation, try to learn more about group dynamics and to see how people react to sudden approaches of strangers.

Experiment Log, 4.3.21, 13.00 – 15.00 Lindenhof Zürich

Since we decided to go outside on a Thursday afternoon, we wanted to go to a public place where there are many people and not in a hurry. Therefore, we went to Lindenhof Zurich *[fig. 13]*, as it is a well-known viewpoint and is visited by people of all kinds and ages. Once we arrived at Lindenhof Zurich, we quickly realized that we had chosen the right place. Many people were relaxing in the sun, playing boccia, having lunch or just enjoying the view.
We scanned the place for a possible group and quickly decided on one sitting against a low wall.

Group 1 – Three Men from Poland

This group consisted of three men, probably between the ages of 23 and 30. Each of us chose one person to observe. This step alone was very interesting. How do you choose a person? Does the selection of people perhaps say something about us? Do we perhaps choose people with whom we can best identify?

For the observation we took about 10 minutes. During this time, we did not talk to each other, but were almost silent next to each other and made our own notes on how we assessed our assigned person.
After collecting enough characteristics, we exchanged our notes.

Lilian

I started taking notes describing his superficial appearance, like what he was wearing and about his stature. He was the smallest one and stood out because the other two had more muscle mass. Then I started to imagine his background. Because of his skin tone and hair color he could have had swiss or german roots. Maybe he did his education as Businessman. Because he looked so small in comparison to the others he could be more of an outsider in the group and mostly did what everybody else did.

Sonjoi

My person was sitting in the middle, and was looking at something on his phone and showed it to his friends. Maybe he's the leader of the group, because he sat in the middle and always told and showed something.

Yangzom

The person assigned to me was wearing only a white shirt, although it was about 10 degrees Celsius. He was muscularly built and had a broad stature: probably had to play the strong one. Because of his proud posture, I wrote «confident» in my notes. He also struck me as an entertainer, as he was constantly showing his two companions something on his cell phone. That was their only activity.

Now came the moment when we were to approach these men. We were a bit excited because we didn't know how they would react to such an observation and whether we could present it understandably enough. When we approached them, we learned that they arrived from Poland yesterday and spoke to us in English.

We briefly introduced ourselves and explained our process that we would like to do with them. They weren't really interested in our observation, but picked up on the group task. The communicative one of the group quickly said, «3 words about my friends? That's easy: nationalism, fascism and racism.» At that, he laughed. We laughed along a bit unsettled to remain friendly, but were actually slightly startled.

Since this was not the intended flow of the exercise, we asked again if they now had a moment. He looked directly at Sonjoi and gave us a clear «no», after which we thanked him and said goodbye.

Summary

While observing, we were sometimes afraid that we were too conspicuous. Since it was our first group, we realized that it takes courage to approach people. Our assumptions were completely wrong and could not be confirmed at all.

After this encounter we were a bit intimidated, but not ready to give up. We looked again for a group of 3 and found one on a balk looking over the Limmat towards the town hall.

Group 2 – Three young men eating lunch [fig. 14, 15]

These three young people were about 23 to 30 years old. All three seemed to have another background culture beside the swiss one. We know from the bags of food they had with them that they brought their lunch from a restaurant.

Lilian

Based on what the guy and group was wearing I wrote down stylish. Also my association with trendy fashion was listening to music and being a social guy. Maybe he also likes to play sports. And being on social media especially instagram. I perceived him as more of a calm guy and more on the reserved side. Also I wrote down what he was eating and what I thought was his education level (Lehre).

Sonjoi

I had the guy who was sitting in the middle. He had an orange jacket on and under it a black t-shirt with orange letters. His hair was dyed. To me he looked half Dominican and half Swiss. His fashion style in general seems to be very important to him, as they were very well combined. Also what was interesting is that he was taking a video of the scenery and had to repeat it, because maybe the first one wasn't good enough. The fact that he was sitting in the middle with his flashy appearance maybe shows that he likes to be in the spotlight.

Yangzom

The guy on the left was wearing a black bomber jacket and a black cap. When I started watching him, he was unpacking his lunch (take away from a restaurant). As he pulled out his food, I noticed how carefully and organized he placed his food on his lap. From this, I concluded that he was a rather thoughtful person. While eating and talking, he always kept his hand in front of his mouth, which is why I attached the characteristics of descent and correctness to him. I also wrote «gourmet» and «dreamy» because he often stared into space and didn't like to be disturbed by the pigeons while eating.

Summary

This group received us very friendly and courteously. This was probably because they come from a similar background as us and are of a similar age. The interaction was also very unforced and having a conversation was very pleasant. We also found it easier to observe. The reason could be that they were all doing the same activity (having lunch). This made their characteristics more recognizable and it was easy to distinguish and compare the group among themselves.

Group 3 – Three Men having a business talk

This group consisted of three men in their thirties. All three of them were wearing classy, navy blue clothes. They seemed to have a serious talk, and rested on the same bench, where our second group was sitting.

Lilian

The guy I observed had the white shoes which stood out because everything else that the group was wearing was blue. He also had a starbucks coffee which I associated with the upper class. The clothing was very neat and looked more expensive. I imagined that he just started his first startup. He was definitely a businessman. He also looked kind of sportiv maybe also because of his age which was maybe late 30s. Perhaps he likes to hike. Because he likes to be outdoors he perhaps also travels a lot.

Sonjoi

I had the oldest in the group. His age was between 40 and 50. The other guys seemed to be around 10 years younger. He was sitting in the middle. With his strained hair and his blueish clothing style and his lace up shoes, he seemed to be someone who works in the finance sector. His beard was perfectly trimmed and he was tanned. He looked like an Italian or a Spanish, someone who is often in the south. To me he didn't seem very sympathetic, more like someone who has the feeling that he knows everything, because he's been talking the whole time.

Yangzom

The man I had to watch was sitting on the far right (seen from behind). He stretched and stretched his back, whereupon I suspected that he had a sitting job. Because of his prude clothes, I could very well imagine an office job. He spoke the least of the group, but had his body turned toward the other two. His colleagues were looking straight ahead. Therefore, I thought he was an attentive and caring person.

Summary

When we selected this group, we found that we were no longer so ambitious. We found the group to be boring and mundane. Since they

come from a completely different bubble than us, we didn't really feel like getting to know them either. So, interestingly, they were too far from our social space. We went through with it anyway. They couldn't convince us otherwise, though. Our prejudices against the group were only exceeded by their dismissive and busy attitude.

Conclusion

In some cases, you have a prejudice that later proves to be true, but often you fixate on certain details that are very subjective. In this experiment, you can also see that certain people have no need to get to know new things. It is important to respect their desires and not to try to achieve the same thing with everyone. In one group that participated, we noticed that one of them was a bit offended. So the perception about himself was a little different from his colleagues. What was meant as a joke, he took negatively.

It turned out that we were already carrying out different types of observations and thus justifying our «results» differently. Yangzom focused mainly on posture, behavior, gestures and facial expressions. Sonjoi was mainly focused on the outer appearance, which he tried to connect with the behavior. Lilian was also focusing on the appearance and trying to imagine what their story and background is.

Related works

Stereotypes memes (E.g. «Linke Fotzen» on Instagram)
In The Internet culture, stereotypes are increasingly present, which show a classic picture of people in different, well-known groups. Examples of these are students from different universities. Characteristics are presented in such an exaggerated way that they seem humorous. Often you don't feel addressed directly, but you can still empathize and relate with it.

Ich oder Du?, Glanz & Gloria (Swiss Radio & Television, SRF)
In the show Glanz & Gloria from SRF, there is a quiz called «me or you? There, guests have to answer questions with a sign, with Du or Ich. Similar to our experiment, it leads to people starting to discuss these topics.

Quiz-X (BMS Project, Yangzom Sharlhey)
This is a quartet game where you have to assign sexual orientation to people. Each card comes with a person pictured (real-photo) and a profile. With the help of this information, one should recognize one's own prejudices and stereotypes that one possesses or knows, regardless of how one feels towards you.

5.4. Experiment 2 –
Tarot Reading 05.03.21

As we were discussing how we could get people to reflect more on themselves, we came across Tarot reading *[fig. 16]*. The statements are in general only impulses for thoughts, which can be seen very generally, but which can be interpreted very individually, so that people think more about their environment and their actions.

As Sonjoi knows someone who does tarot reading, we wanted to try out what it makes with us. There are plenty of different variations of tarot reading, with different kinds of cards. The reading style we chose was the southamerican way, with poker cards. The focus is on one person, but you can also include a theme, where we took «How our bachelor's thesis will come out». In the beginning you have to choose a card that stands for you. Sonjoi choosed the Jack-Hearts. After that, cards are distributed on the table and always from the view of this character, the connections are analyzed.

What's very interesting while experiencing the card reading is that, even though you don't believe in it, you still want to have a positive answer. In Sonjoi's case he started to think about the bachelor project, mainly what's positive about it, because the outcome of the card reading was very positive with success and money, that he wasn't denying the outcome. Also the card reading raises questions about your nearer environment, people who you have influence on or who influence you. For sure you always construct yourself a reality while reading and discussing these cards.

It's very interesting that the person who read Sonjoi's card doesn't believe in it, she just does it for fun, but people who come to her for serious reasons say that it's actually true what she's telling, even though she's saying that they don't have to believe in it.
So you believe in what you want to believe. Maybe it helps you to understand some problems better from a different angle.

Conclusion

Very interesting is that people are mostly very critical of their environment and don't believe anything without any proof. But if there is a truth that they really want to believe, their rational thinking starts to disappear. Similar to gambling where in some cases it's obvious that it won't work, but there's a small belief that it will work and the people start to invest money. Even if they lose they reinvest money in the belief that it will work the next time. The people give more attention to things which worked out and forget where it failed. Reality is distorted as a result and the fiction of the belief takes over.

[fig. 16] →

Linked theory

5.7 Confirmation Bias,
Wason selection task

Related works

Horoscopes

Horoscopes are known in many cultures and are increasingly no longer linked to a belief. They are increasingly seen as easy entertainment. You can find them in almost every newspaper, on the Internet, but also from astrological providers. Often they are formulated very superficially and can therefore easily be related to themselves. Of course, since there are seldom negative predictions, it makes this easier.

5.5. Experiment 3 –
Stalking journal 09.03.21

We want to know how we can immerse ourselves into a person's everyday life. To make this as close to reality as possible, we should not stand out in the process. In our first experiment we focused on one space (Lindenhof Zurich). This time we don't want to choose a space, but let one person guide us.

We would like to achieve this experience through unnoticed tracking. By doing so, we hope to gain insight into unstated activities from a random person and learn more about their identity.

Our plan was as follows: On Tuesday, March 9, 2021 at 11:00 am, we went individually to the meeting point at Zurich main station. There we choose a person to follow and observe. The communication *[fig. 17, 18]* will be done via a Whatsapp group chat that we have specially set up. Lilian will walk behind the person we want to follow. Then Sonjoi and then Yangzom will follow. Meanwhile, we take photos, write observations in the chat and try to stay with the person unnoticed for as long as possible.

Experiment Log

We started in the Hauptbahnhof at the meeting point where we chose a random person we wanted to observe. It was a guy with a green outdoorjacket, who met two other friends at the meeting point. We followed them along the limmat river to Bellevue, where they decided to eat at the Sternen Grill restaurant. Right next to the Dunkin' Donuts they met three other friends. After 50minutes the guy with the green had to go and started to run in the direction of stadelhofen, where he catched a train. At the train station we lost him. Everything together was around 1.5 hours. *[fig. 19, 20]*

Soll emer eine vo dene? 11:06

De im grüene? 11:07 ✓✓

Die gönd aber go wandere nöd? 11:07 ✓✓

Lilian IAD Zhdk
Weiss ned vlch uf de uitliberg? 11:07

Yami IAD Zhdk
sie laufed irgend wie au so langsam, villicht ziellos 11:17

Lilian IAD Zhdk
O grüner vogle in einem quartet 11:17

Yami IAD Zhdk
picknicke uf de chinawiese? und de mitem rucksack treit de ganzi proviant für alli 😂 11:18

Experience Lilian

There is always something fascinating and intriguing about strangers. You don't know what they're going to do next. In some ways it is a journey to the unknown. It also reminded me of reading a story about some character but this kind of story was a more immersive experience as when you read a book or watch a movie. Like in the books you establish a relationship with the character and get attached to them. In our experiment at the end when our person escaped I was a bit disappointed to lose him. Because I really wanted to know how his story continued. Having this mission to follow a person puts me in some kind of role. For me it felt a bit like playing a game or being on an undercover mission. The goal of the game was to not get caught and to not lose our person. When we lost the person it was like I lost the challenge or the game.

Experience Yangzom

In the beginning, I walked as the last person in line. I was mainly focused on keeping a discreet distance. As a result, I noticed that I was blocking out the rest of the surroundings as I walked. My view was limited to Sonjoi, Lilian, and the man in the green jacket we were following. Since I was the one walking last, it wasn't very strenuous for me, but it wasn't like a normal walk either. I often felt very weird and paranoid, as if any strangers were watching me too. As soon as my gaze crossed with another person's, I felt like I was being watched.

Experience Sonjoi

As they walked along the limmat, I tried to follow them from the other side of the river. There is something exciting about observing people from different angles, you get the feeling of being superior to that person. I also tried to figure out where they were heading to find a suitable place where I could intercept them. I wanted them to walk by me so that I could get a good picture of them. Since I was relatively far away from them, I had to walk very fast, in certain places I even had to almost run.

        In the end, when the person said goodbye to the people and he suddenly had to get on the train, I had to run to catch up with him. At Stadelhofen station, he saw the S11 and ran through the subway, pushing his way between people to still catch the train. At the track, I

lost eye contact with him. Unfortunately, I hesitated to get on the train because I wasn't sure. Also, I did not want to lose the others, which I then regretted.

Conclusion

When tracking, you have to be very concentrated and attentive. Time passes extremely quickly in the process. You could also consider this an unconventional leisure activity. You feel almost superior during the process because you are doing something that the person involved is not aware of. One thus has a fictitious power that actually does not trigger much, but an unusual boost.

It's the fascination for the unknown. With following people for such a long time, you cross boundaries by invading private space in an everyday context. Maybe part of the fascination and motivation for this experiment comes also with the unwritten rule we are breaking. Usually stalking people is seen as something negative that you are not allowed to do. People tend to enjoy breaking rules. Also speculating about people and their behaviour is something very fascinating, because it gives you the feeling to be superior. Following a person makes you feel like you are in a role-playing game, it's your own fiction because you have a goal and see it as a simulation, which is very immersive.

From the perspective of our victim we were imaginable. Yet we exist in a fictitious parallel which lies in the past of the followed person. This experiment is a moment of manifestation of different worlds. The persona we followed only existed in our own world as some kind of fiction. The person was not aware of our existence and there is also no chance that the person was thinking of the possibility of having followers. This situation may be related to the idea of the unknown unknowns which became famous through the United States Secretary of Defense Donald Rumsfeld. He used this phrase to refer to national security threats. But the concept of known knowns, known unknowns, and unknown unknowns has its origins in the field of psychology in order to help people better understand their relationship with themselves as well as others. The analysis technique based on this concept is referred to as the Johari window.

Repetition of the experiment

We carried out three persecutions in total. In the end, it became clear that with each additional person, the excitement decreased a little. This not only had to do with the repetition of the persecution, but was also heavily dependent on the actions and actions of the person being persecuted. For example, we found that running after someone is much more exciting than watching someone from a fixed place. It also has an unfamiliar appeal to guess what the person is up to next. Especially if you could even guess what will happen from the observations. Unfortunately, however, the more often one carries out such persecutions, the inhibition also decreases.

Related works

Project follower by lauren mccarthy

The artist Lauren Mccarthy created an online service where you could book a follower for one day in physical space. You don't know when it will happen. But at the end, you are left with one photo of yourself, taken by your follower. The follower stays just out of sight, but within your consciousness. Inspiration for this application were the followers on social media that you can also pay to follow you. Here hypothesis was, what if there is a different type of follower that can give you more satisfaction.

(McCarthy, n.d.)

Venetian Suite - Sophie Calle

Venetian Suite consists of analogue photographs, texts and maps that document a journey the artist made to Venice in order to follow a man, referred to only as Henri B., whom she had previously briefly met in Paris. Venetian Suite records Calle's attempts to track her subject over the course of his thirteen-day stay in Venice. She investigates and stalks him, enlisting the help of friends and acquaintances she makes in the city. «For months I followed strangers on the street. For the pleasure of following them, not because they particularly interested me. I photographed them without their knowledge, took note of their movements, then finally lost sight of them and forgot them. At the end of January 1980, on the streets of Paris, I followed a man whom I lost sight of a few minutes later in the crowd. That very evening, quite by chance, he was introduced to me at an opening. During the course of our conversation, he told me he was planning an imminent trip to Venice. I decided to follow him.»

(Calle and Baudrillard 1988, p.2.)

Linked theories:

7.3 Johari Window

5.6. Experiment 4 –
Eating with ourselves 09.03.21

We want to experience how it is to spend some time with yourself. In the first step, we film ourselves, while we're eating lunch with other people. The next day we film us again from a different angle. On the third time we watch both videos of ourselves eating lunch, while we're having lunch. We'll see ourselves talking to other people and each other from the third person in different angles.

Experience Lilian

At the beginning of the meal with myself I felt a bit uncomfortable and avoided looking too much at the video. But over time I got more comfortable with the situation. I was aware that the person in the video was me but at the same time I did not identify too much with this person. It felt more like an additional presence. And somehow the person in the video reminded me of somebody else (Mona) I know that was not myself. I perceived the person in the video like I would perceive somebody else that was familiar to me, maybe a friend or some family member. Also listening to the conversation I felt like a silent listener and as a participant of the conversation like the person on the video I was listening to. Because I only remember the broad topic of the conversion it felt more natural sitting in front of the person in the video. Like in a normal conversation I could not tell what reaction would happen or what would be said next. I also noticed how I copied some behaviours from the person in the video. For example taking a bite at the same moment or liking your lips simultaneously. The laughing of the person in the video was very contagious. But it was not only the actions that were transmitted though the video I also could very vividly imagine how the food in the video tasted like.

There were also moments where I actively reminded myself that this person in the video was myself. Then I started reflecting more on the actions I did in the video and how the others eating with me in the video perceived me in this situation. Reflecting on my actions and the perception of others also led me to think about ways to change or improve some actions. Maybe this reflection is similar to the monitoring of oneself when you practice a dance routine and watch your own recording to improve the routine.

Experience Yangzom

Already when setting up the camera to eat with myself, I had to laugh. This construct felt absurd, but at the same time I was curious. It never happens that I have to eat with myself. At the start of the videos I felt at first strange, that's how I look when I am eating? I noticed details about myself that I didn't usually see about myself. Even though I'm always with myself, I've never observed myself from this close up for this length (about 15 minutes) of time. Suddenly you can see that you sometimes smack funny, you discover tics of you, which you notice only with a longer period of time, because they repeat themselves. I found it very amusing and exciting to analyze myself in an unusual perspective.

The conversations that took place at the table did not come into my focus at first. Over time, however, I listened more closely and realized that I was still laughing at the same jokes as I had in the recordings. But it was also confusing to listen to two conversations at the same time without being involved. I had the feeling that I was eating alone while the TV was on. Even though I was there when the recordings took place, looking at the material made me feel very far away. I wasn't involved in any of the recordings. I did not have eye contact, nor was I addressed directly. So it still felt somehow lonely. I was an external person who watched strangers.

Experience Sonjoi

It was very new for me to listen and to observe myself for so long. As there is a «me from another time» sitting on my left and in front of me, I began to reflect on what I had done on those days. Since it's not a memory of that day, but a direct repetition, it made the experience of reflection much more intense. It was easier for me to think about all the details of what happened during those days. It reminds me of looking at old photos of yourself. It helps you to better reflect and remember these specific days. Similar to Lilians perception I felt like a silent listener, which is just observing and listening to the whole conversation, without saying anything.

Conclusion

Through this experiment we were able to establish that the reflection of a self can be enormously alien and at the same time fascinating. This happens especially when there are situations in which we are normally not alone. To «face» such scenarios on your own is a new experience from which one can gain a new self-reflection. You meet yourself from a new perspective and are made aware of details about yourself in the past in an amusing way. This opens up a new space for the interpretation of oneself, such as one's own and external perception. For our final outcome we want to trigger a similar selfreclection process like we achieved through this experiment. But different from this experiment the mirror you will face in our experience at the end is not the self from the past but will be strangers.

Related Works

Chantier de Barbès-Rochechouart (1962), Pierre Huyghe (S. 44)

Dan Graham, Opposing Mirror and Video Monitors on Time Relay, 1974
The viewer sees himself in a certain situation and environment among other viewers and their image. Through time-delayed recordings, the viewer's perception is additionally irritated. According to Renate Puvogel, a «naive seeing» thus becomes a seeing of seeing, that is, a conception.

Dan Graham, Performer Audience Mirror, 1977
In the work «Performer Audience Mirror» the artist describes his outer appearance on a stage for 8 minutes, then he changes the perspective and describes the audience for 8 minutes. What he describes always changes slightly, because he and the audience are influenced by the description. The pattern of alternating self-description/description of the audience continues until he decides to end the piece.

Mukbang Videos
Mukbang videos are very popular in the asien hemisphere. And having their origins in South Korea the term translates to English as more or less «eating broadcast». The videos are about a person recording themself eating large amounts of food. Often people watch this kind of content while they're eating. Some may enjoy the company of the person in the video over having a meal by themself. Others claim that watching others eat may satisfy their own craving for food, so that they don't have to eat that much.There is even a category on the streaming platform twitch labeled as «social eating».

5.7. Experiment 5 –
Clappers (purpose of per-
forming a task) 15.03.21

In this experiment we want to find out what it is like to have to pursue a goal but not know exactly what it will lead to. We will search for people through flyers *[fig. 24]* who would be willing to applaud something in a public place. We will pay them for that, but we will not tell them beforehand what exactly they will have to do. The only thing they know is that they have to do something in a public place, at a certain time and specific place. They will find more detailed information about the assignment at the meeting point. Interesting for us is the group dynamic that is formed before, during and after the clapping. The principle by which they might find each other is also interesting. The time after the clapping will also be interesting to analyze. How many people will we be able to recrute? Is the money enough to motivate them?

This is how our flyer looked like:

[fig. 24] →

Experiment Log

Text on the couvert

Choose a person or an object on the square of Europaallee to which you would like to pay special attention. Do this by walking up to him/her/it and applauding.
Start the applause exactly at 3:07 pm.
Trust your gut, act intuitively. You can now punch a hole in your flyer to receive the CHF 10. The person with the yellow glove will reveal himself at the end of the task and pay out the money (after showing the punched flyer).

[fig. 25] →

Role distribution

Two people would hand out the flyers *[fig. 26]* about an hour before the time indicated on the flyer to gather at the meeting point. The same two persons would film and observe the whole happening from a distance. A single person would be first undercover *[fig. 27]* with the group of strangers gathered at the meeting point. After the time is up to do the clapping. This person would reveal herself by putting on the yellow glove and handing out the money to the participants.

[fig. 26] →

[fig. 27] →

Experience Lilian

My roles in this experiment were first to film Yangzom and Sonjoi in the process of handing out flyers. And to go undercover to the meeting point for the clappers and pretend to be one of the recruited clappers. When the time is up for the clapping I would then reveal myself by putting on the yellow glove and handing out the money. Unfortunately at the end there was nobody I could hand out the money to. The first part where I followed the other two reminded me of the experiment 3 (stalking journal). I followed them as inconspicuous as possible so that the person receiving the flyer would not get suspicious or recognize me later at the meeting point. I quite enjoyed this part because there were a lot of people on the streets. There was even a small police stunt happening and a lot of action was happening, especially around the Langstrasse.

For my second part I was a bit early at the meeting. I sat down near the instruction paper with a flyer in my hands, pretending to wait until something happened. On the same bench I recognized two younger boys who also received the flyer. When the time indicated on the flyer arrived nobody was on the instructions paper. So I stood up and walked towards the paper to read it. Shortly after the two boys on the bench and two younger women also joined me around the paper. I asked them if they also received the flyer: They confirmed and a short conversation started but mostly with the women the boys stayed more quiet. They stated that it was probably some art performance happening. They did not even consider clipping their flyer or clapping. Also when they saw that it would take another 10 min. until the thing would start they did not have any patience and said they didn't want to wait longer. A factor for that could also be the very cold weather. Because the two boys were already waiting for over 10min before that. When I mentioned the money to them it was clear for them that they would not receive any money. They did not trust in the promise of money. After the short interaction they quickly left. During the brief interaction I never revealed myself as the one who would hand out the money. Because I wanted to reveal myself after they clapped or at the indicated time. Maybe if I revealed myself at this moment they would have waited and clapped. Or asked me more questions. But because I had a set plan in my mind I did miss the right time to react.

Anyways when the time for the clapping arrived 10min later I started to clap as the only one. No one else reacted, just some passersby looked at me. After the clapping I put on the yellow glove and looked around, again nobody reacted.

Experience Yangzom

The Europaalle square was quite crowded when we arrived there to put up the poster with the glove containing the mission. We quickly spotted 6 railroad police men standing near our lantern, where the poster was planned to be put up (putting up posters in public places is forbidden in Zurich). Therefore we waited for about 20 minutes and hoped that they would leave. Unfortunately, this was not the case. So we moved unobtrusively to the lamppost and pretended to borrow an e-scooter, while someone put up the poster. The first stage was thus completed.

The second goal was to get rid of all 41 flyers. In the process, we walked all around Europaalle Platz. Many people reacted unsettled when we explained the action. Most were very dismissive and showed no willingness for more information. I had the feeling that some even felt offended when we tried to lure them with the 10 francs. Only 1 person showed interest and seemed supportive, as if they wanted to help us.

In the end, only one group of four came to the street light to read the task. This did not surprise me very much, because already during the flyer distribution it was noticeable that most of them seemed rather stressed. What amazed me a bit was that a beggar woman, to whom I also gave a flyer and explained the action, did not show up. She was theoretically just around the corner asking for money, but still decided not to join us to receive 10 francs.

Experience Sonjoi

I distributed the flyers with Yangzom and then filmed the scene at Europaalleeplatz. During the distribution, we noticed that people are very reluctant when you offer them money for something. Most of them don't believe it and many take it as an insult. 10 francs is simply too little for Swiss standards. Even when we gave the flyer to a beggar, she did not believe us. At the time when the meeting should have taken place, 4 people came, but they very quickly dismissed the job as an art performance. They also had too little patience to wait 10 minutes. The belief to receive money seemed to be very small, as Lilian told us.

The countless spam emails where you are promised money has made people so numb that without seeing or feeling the real money beforehand, they better refuse any kind of money. With the advertising that you can make money fast, it felt a bit like we were spam emails in real space.

The money didn't seem real enough to make people curious. You might have to show the money beforehand, or give some of it when you distribute it, so that people get the feeling that it is real money, to get them a little bit more excited.

Central in this experiment is the topic of promises and trust in people by using money. It takes a lot to gain trust, just promising money is not enough.

Conclusion

By creating an unfamiliar and confusing situation we also hoped that some kind of self re-flection would take place. Questions like; what am I doing? Why am I here? Why am I doing this? Why is this so absurd for me? Could be provoked. The situation should to some level also be absurd and uncomfortable. If this uncomfortableness and lowkey fear would trans-form to more comfort and self-assurance then you feel sure of yourself. The uncomfort and feeling of unfitting also outlines the social norms dominating the scene and place. By step-ping out of your normal routines and entering this world contradicting social expectations you take distance from your normal social character and can view yourself from a distance. Those enhancing the reflection process.

But those properties of uncomfort and absurdity also makes the staging of this action more challenging. Most people are totally happy operating in their familiar and comfortable scene. No one wants to feel uncomfortable. We tried to take people out of their everyday scene with money. But the promise of money was in itself also absurd, not normal and therefore unbelievable. The most central insight was that it is not easy to reach people. People don't want to be dragged out of their everyday lives. They only want information that really interests them. Money is no help either, because they are often convinced that it is not serious. That is why it is very important to radiate professionalism. In this way, people give this advertising a chance. In the next step we will try to make it more professional.

Linked theories:

7.3 Johari Window

7.6 Projection and Perception of an identity

6.

FINDINGS AND NEXT STEPS

→

Perception was a central aspect of our experiments. The first experiment was about perception outside a group, perception within a group and perception of oneself. In the second experiment we experienced confirmation bias and realized that one can easily be deceived. In the third experiment, we showed that speculating about a person without knowing they are being observed brings something fictional to the perception. In the 3 experiments, the fiction came solely from the thoughts of one. In the fourth experiment, the reality depicted in a different context, forms a fiction, but where the observer is aware of it. These experiments help us to find a manifestation for our final project. In the following chapters it will become much clearer how those experiments influenced our final project.

→

6.2. Formation of concept

During our field research we wound out that identities are perceived subjectively. An individual does not only exist by itself. A person projects it's own identity to oneself which may perceived not in the same way from outside. At the same time one perceives identities from others. The perception of the self by others generates even multiple projections of one's identity. Through every encounter and interaction with another being one gets perceived in a different way. This perception leaves behind a projection of oneself. In one point of time there exists several projections of yourself. Some might fade over time and be forgotten. Every left behind impression can be seen as a copy of yourself you leave behind in the mind of the other being. The impressions or projections left behind can never be identical but nevertheless they do have similarities because they have the same origin. A single projection of yourself is tangible and can also change over time. The first impression of somebody else can be contradicted or be extended through future interactions. Like that the image of this person also evolves in your mind. But the inspiration for the image you create of this person stays the same. You take reference in the same physical existence. Different from the non-material projections or images a physical existence of an individual is unique and can not be multiplied.

We attempt to map this complex system of projection and perception of identities in one platform. Our goal is to do this in an open way, so that all people can participate. To achieve that, we create an anonymous space. This can be used as an opportunity so that pure transparency is possible. Our main goal is to create a setting that triggers people to reflect on their own identity and position in the social space. To achieve that, we want to distort reality in an everyday context by letting them leave their routines in everyday life. Stepping out of your everyday routines also means a confrontation with a foreign. Like discussed in the concept and angle chapter this foreign scenario, beyond your comfortable life, can serve as a mirror for you and trigger self reflection.

Through our service that may contain several offers the audience enters into a surrealistic experience very distant from your own everyday life and routines. Depending on one's identity we will give a selection of services that promise a unique experience. The core of these experiences is to give attention, in a way you never felt before. This does not lead to a wellness experience, but could go over/in one's own imagination. After the overwhelming experience is finished and the user reenters

his/her daily life the past experience should trigger a self reflection process. The outbreak from your everyday reality should be long enough and intense enough that your own life starts to feel almost foreign. You then start to perceive things around you and yourself differently.

Through the provided experience you encountered very different identities and unknown, unfamiliar and maybe unreal situations but with no connections reaching outside of the constructed setting. It could almost be as if you dreamed the whole experience or were on a drug trip. There is no chance to trace back your encounters; they will be forever out of your reach. They are anonymous for you and you stay anonymous from them. Similar to the relationships between strangers in public space. But different to a dream or drug trip you felt more alive during the experience and the memories are much more vivid. For this intense and vivid experience it is important that we reach a certain level of immersion to provoke a feeling of reality.

The philosopher Gernot Böhme explains the phenomenon with the metaphor of a painting. In French the «tablau» and the image which gives you the painting. In German he uses the term «Wirklichkeit'' for the tableau and the term «Realität'' for the image. «Realität'' can be transferred into different «Wirklichkeiten». In order to experience immersion your own space has to be embodied into the space of «Wirklichkeit'' creating a hybrid-space. In this hybrid-space any kind of «Realität» can be displayed.

(Böhme 2013)

The setting where this intervention of everyday life will happen is still open. It could be in a public space, where volunteers participate in a setting, where their reality of the space and themselves. As the public space could be seen as a hybrid-space already existing we could transfer our own reality into this medium to achieve an immersion. As it is a service, we want to motivate our audience in an exciting way. For that we want to package our offerings in self-affirmation. This method could also help bring the audience to the desired high that we want to achieve. It should be a way to break out of everyday life and/or reality. The reasons for this can be completely different: boredom, curiosity, lust, loneliness and so on. There are no boundaries to use our service, as it will be anonymous. It could seem like an absurd illusory world that is still longed for. It should offer the unknown, which is often exaggerated. Similar to the same feeling as when you book a vacation because you need a change of scene.

6.3. Brainstorming for a suitable medium

As a next step we have to find a suitable medium for our service. As for now the project emerges from the insight of the fieldresearch. A concrete manifestation still needs to be found *[fig. 28]*.

Real life simulation

This format would be very performative. The artist collective «Blast Theory» has good examples for that format like for example «Kidnap» (1998) «Can you see me now?» (2001) (The Blast Theory, n.d.) Where actors intervent the physical space and offer the participants an intense experience simulating all the senses. In the project «Can you see me now?» The physical space also gets intervened with a digital layer. It is a game where the participants can control actors through a screen. But the game field goes beyond the digital space occupying the urban space. This intervention also leads to a passive involvement of the passants crossing the path with the players by chance.

Actors

Actors would be a fitting medium to implement our concept. This medium allows us to manipulate the perception of people in a controlled setting. In order to work with actors it is important to contact them in advance. Like with every other medium we have to know how to work with it and what the possibilities are. One benefit of involving actors is, to create new scenarios, so that fictitious things can be implemented in reality.

Digital Platform

A digital platform open to the public is very useful if you want to reach a very diverse audience. It is accessible for almost everybody. A web application could be our entry point for our experience. On the platform you can book us for our service and maybe there is even some type of selection you can choose from. The digital interface could also serve to guide the user through the whole surrealist scenario. Also here we have to pay attention if we use the smartphone of the user itself as a guide. Because then you will perhaps not experience a full breakout from your daily life reality. As the phone is something very much integrated into our routines. It could be too much of a reminder and an anchor to your personal life. Maybe here a possible solution would be to provide some other non personal digital devices that you can pick up somewhere.

Reality TV show

We were thinking the format of a reality TV show would be very fitting for our concept because it is a mix between fiction and reality. It is a scripted setting but with space for spontaneous and authentic reactions. The audience often gets confused what part of the show is real and what is staged. Often such formats get strong reactions, mostly negative because it is perceived as something for the lower social class. The formats also started a big wave of surveys from the media- and cultural studies, where they asked TV watchers if they could tell apart the fiction from reality. In a book about scripted reality TV Jule Korte argues that these types of questions are totally misplaced. Ecologies of experience is a term she establishes using it to describe the whole experience of watching TV but also cover experiences you encounter in your everyday life. Reality for her is something that exists in the intersections and interconnectivity of those ecologies. The experience you have watching TV is part of your reality. The questions to ask is in what way you experience the TV format and how exactly does it intersect with your other experience ecologies.

For our show we would like to invite strangers and actors. Every participant would have their own role. The actors would get a scripted role based on a stereotyp. The other participants with no acting background would be asked to present themself in the light they seem fitting and just be themself without any constraints. The actors will also incorporate stereotypes from the other participants. Their role would then serve as some kind of mirror of the others reflecting their stereotypes. A role could also be exchanged during the show making the identity of the actors fluid and difficult to classify for the others.

There are still many questions open for how the reality TV show should be implemented. For example, what should the interaction between the participants look like? Do they have a common goal they are working for? All popular reality TV shows follow a concept and a clear mission. They are two main concepts a show can follow; competition and everyday life shadowing. Reality TV shows following competition concepts are for example; jungle camp, Next top model, Bachelor. Shows following an everyday life narrative storyline are for example; Berlin Tag und Nacht, or big brother where the audience follow the everyday life of a protagonist.

The life you see is obviously scripted to some extent. There are made up conflicts that have to be solved and a clear role distribution. What is the setting, where does it take place? Is it a familiar environment like somebody's home or a public space? Or could it be foreign environment exposing the participants to a more unfamiliar and stressful situation like for example a totally white room or a jungle.

Set design

During the workshop for the final exhibition we also came up with an idea on how to exhibit this kind of reality show format or any other possible video format. We came up with the idea to build a typical living room setting in the exhibition room. The audience can then watch our show on a TV screen in this fake living room. Furthermore we would put some actors in this scene playing different characters. Like for example the mother cooking in the background or a sibling wanting to watch something different. Maybe they would also comment on the show running on the TV. Depending on the characters present, the audience would perceive the TV show differently.

[fig. 28]

7.

FINAL CONCEPT THEORIES

→

In order to position our concept we looked at theories matching the topic. The following background research emerged during our experiments. The collected theories also help us to further consolidate our concept. Following this chapter you can find our final formation for the concept called «Personendepot».

→

7.2. The identity in a social setting

(Daniel 1981, 8)

(Platon 1958)

Theories of subjectivity discuss in detail how the relationship between the subject or individual and the society.

The main driving research question for this theory is: What is there about a self that is more than the reflection of social influences? The term identity only means to resemble oneself, it describes the unity of an individual life. But there are various elements building up the identity. The table *[fig. 29]* shows the components of a subject. An individual being with an identity is called a subject.

P1 questions the problem of time and how the subject can maintain its identities as a unit throughout its lifespan. This is also a question which Platon describes in his texts. Where he describes how time changes a human but also how this human stays the same subject, their name is still the same.

P2 represents the ability of a subject to reflect upon itself. Here the question comes up of the relationship between the subject as an observer and as a thing that gets observed.

P3 is the part of the subject that makes it unique and what sets it apart from the rest. It is the part which is not solely a result of environmental influences.

P4 describes the counterpart. Also called «social character». This character is a mask or rolle you put on when interacting with other subjects. This mask gets shaped by overall social structures and processes.

P5 The last point P5 is the most relevant for our thesis. It is the tension point between an individual and society. How does the individual self and its social character unify under the same identity? On the one side there is the Me that wants to be independent from other subjects and social structures and on the other side there is the character that is shaped by the influence of social norms and other subjects. This relationship between those two poles is referred to as «Vermittlung» by the philosopher Georg Wilhelm Friedrich Hegel. There are two main influences that determine a subject; Self-determination and Determination by society.

[fig. 29] ↓

Schema der Grundbegriffe soziologischer Subjekttheorien

Oberbegriff: **Subjekt**			
	Außenbetrachtung*	Innenbetrachtung**	Zeit/Prozeß***
Selbst-bestimmung	Individuum	Selbstbewußtsein Ich (P2) ↓ Selbst (P3)	Ich-Identität (P1)
Bestimmung durch Gesellschaft	(P5) Person	Charakter (P4)	Sozialisation Charaktermaske Sozialcharakter (P4)

* Außenbetrachtung: Das Subjekt, von einem »äußeren Beobachter« aus gesehen.

** Innenbetrachtung: Bestimmung von Bestandteilen der Psyche des Subjekts, seines »Innenlebens«.

*** Zeit/Prozeß: Das Individuum (Person) in der Zeitdimension oder in seiner Entwicklung gesehen.

(Daniel 1981, p.167-190)

The sociologist St. Cohen and L. Taylor defined the term Identity Work as the challenge every individual has to face each day. How can we preserve, day after day, our fragile personal identity *(our self)* in relation to our social identity *(character mask)* to routines and scripts? Here scripts refer to the unwritten screenplays everybody follows in daily life. There are a finite amount of screenplays belonging to various categories. Like for example the screenplay for a family dinner or for taking the public transport. Everyone has their assigned roles and knows how to act according to the situation. With these scripts also come the expectations others have from you and the other way around. People are expected to behave and react in a certain way.

As soon as somebody does not follow the script it feels wrong and very strange. And when you make the conscious decision to not follow the script it triggers anxiety and fear.

But being aware about the existence of those scripts can also lead to frustration. Because it can feel like you are determined by society norms and have no freedom for self determination left. Everyone just mindlessly follows routines and scripts with no reflection what so ever. The word does not belong to us quite the opposite the world owns us. Routines and scripts are of course useful for us. It relieves us from constantly thinking about our own actions.

Therefore it could free space for self realization. But do we really use this opportunity? If we make too much of a habit of not thinking about our actions it can be harmful. If we learn to alway behave and react the same way we might miss a lot of opportunities for self development. Identity work could help to avoid such situations. It can be seen as a break out attempt from our daily routines and recognize the scripts dominating our lives.

One example for such dissociation from society is the hippy movement. At the beginning the movement was perceived as something not comprehensible, often frowned upon by society. But later on the movement was picked up by the mainstream reintegrating it into society. Today often one can see traces of the hippy culture in promotion about self finding services and programs. Those break out attempts are a Vicious circle. As soon as you think that you succeeded in breaking free from society you notice how the routines catch up with you. With our project we want to bring different subjects together. In this gathering we are interested in the social character they are playing *(P4)* and its relationship to the self-Identity *(P1)*. Is it possible to get a glance behind the facade of an individual during the interaction in the group? And how can we achieve a reflection from the individual on their relationship of the self-identity and their social character?

7.3. Johari window

The Johari *[fig. 30]* Window is a graphic model created by the two American psychologists Harry Ingham and Joseph Luft in 1955, which helps to understand the awareness of interpersonal relations. It's visualized with four quadrants/windows.

Quadrant 1 (Open/self-area or arena)
It's the area of free activity, it refers to the behaviour and motivation which is known for everyone, yourself and others.

Quadrant 2 (Blind self or blind spot)
The Blind self/spot are behaviour or traits which are known for others, but not known to self.

Quadrant 3 (Hidden area or façade)
The façade represents things which we know but not revealed to others.

Quadrant 4 (Unknown area)
Neither you or the others know about these traits.

As people get to know each other better, the size of each quadrant changes. If the first quadrant (Open/self-area or arena) grows, you disclose yourself or give feedback. If the blind spot is shrinking you ask for feedback.
It is very helpful for our method to work with these quadrants, especially the borders are very relevant. The tipping point where a blind spot becomes an open area, or the unknown becomes the hidden façade.

(Luft 1982)

[fig. 30] →

	Known to self	Not known to self
Known to others	Open area	Blind spot
Not Known to others	Hidden area	Unknown
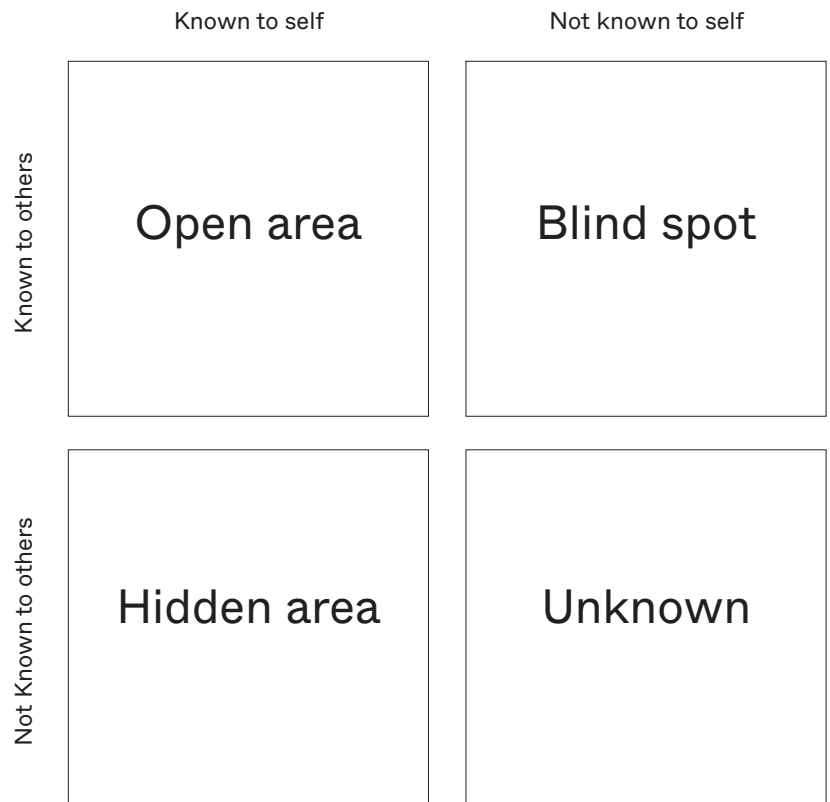
7.4. The foreign as a challenge to identity

Every person has an identity, habits and a daily routine. This may be self-evident, but it has a connection that is not apparent at first, which we would like to explain here. In order to understand what is one's own, one must also acknowledge what is foreign. Everything that is unknown or unfamiliar, that does not interest, disturb or attract you, is only superficially foreign. In this sense, the foreign is the unfamiliar that challenges what we are and what we want to be. «This challenge can help us to better live up to our own self-image, but it can also prevent us from living up to our own expectations. The ambivalence of the foreign arises from the uncertainty of what meaning the foreign has in relation to our standards of identity; does it help us to live up to these standards or does it prevent us from living up to them?»

(Schäfer,1994, 70)

With the «unfamiliar» Schlöder and Schäfer mean «the other», that which does not belong to our self. It is demarcated from what belongs to us, what cannot be attributed to us, i.e. is foreign. In short, this means that it does not correspond to our self-definition and contradicts our self.The foreign thus gains meaning only in the relationship to itself. The «unfamiliar» is thereby directly bound to the identity of a self and becomes real only through this relationship. «Strangeness is not a fixed property of things or persons; in freedom we are ourselves strangers.» In order to build an understanding of one's own identity, one must also gain knowledge about one's own unfamiliarity. The unfamiliar is filtered out by assigning appropriate attributes to a person. The filtered out ones can be considered as the unfamiliar, which in the totality result in a construct about the foreign.

(Schäfer,1994, 71)

The demarcation to the «other» or «stranger» thus serves to integrate oneself as a person into a social structure, to get a safe place and is, so to speak, a counter-image to oneself, which is often also used to be able to present oneself more positively. The «other», however, must have a claim to existence, since it is the prerequisite of Eigenheit. But since the «other» makes a claim to validity that contradicts one's own standard of identity, it is a challenge to identity. This leads to the «other» becoming the «stranger.» «Thus, it is not primarily a matter of whether the Other is unknown or known, unfamiliar or familiar, but the «Other» becomes foreign by challenging the definition of the self.» In short: Tell me what is strange to you, and I will tell you who you are! With this theory, we can therefore use the foreign as an opportuni-

(Schäfer,1994, 71)

ty to further develop our own identity. By challenging oneself with the foreign, self-reflection inevitably takes place. Perhaps unconsciously at first, but for our project we would like to conceptualize this in such a way that it eventually becomes clear. For it is only in the mirror of the stranger that we recognize who we are and even who we want to be. Instead of distancing ourselves from the stranger, we should allow ourselves to be attracted to the stranger, even if at first glance it threatens our own identity. Thus, for our work, a safe approach should be created, where one does not have to be afraid of the permanence of a self.

Social identity is strongly related to socio-cultural anchoring, which one has to consider in order to make a difference. As soon as the challenge is experienced as a threat or fear, it counteracts the image of the other and it can create an enemy template. In order to avoid this, one has to refer to a basic requirement of political culture. That means one should recognize all forms of coexistence of other groups and cultures. However, this does not mean that you have to accept everything unconditionally, but rather that a willingness should be created to respect the uniqueness of others and not to deny their validity claims in identity.

7.5. Functions of stereotyping and prejudice in perception

Stereotyping and creating prejudices are not pleasant features of perception, but they still often happen unconsciously. Not many can admit to having some and if they do, nobody is proud of them. However, they have a clear function in social life; they can give us orientation in our experience and behavior. Through them we can perceive, assess and, to a certain extent, control our behavior. However, we would like to make it clear here that we do not want to approve of stereotyping, as it is characterized by the aspect of general generalization.

Due to its widespread use, it is difficult to ignore it in our thesis, because despite all negative aspects, it has an important orientation function. They arise through specific experiences and values, but go beyond individual experiences. Nevertheless, they are based on real experiences and are linked to cultural values and thinking. Such experiences are not easy to reject; many prejudiced people have examples ready to speak for them. The interesting thing about stereotypes and prejudices is that they are generalizing, but never apply to all, but at the same time have a certain credibility.

7.6. Confirmation Bias,
Wason selection task

The Wason selection task *[fig. 31]* is a classic problem in the psychology of reasoning. This effect is explained by a particular cognitive bias called confirmation bias. Experiments usually show that this bias is strongest when the content of the task is abstract, and that the effect of the bias becomes smaller when concrete content is included in the task.

In the Wason task, there are 4 cards on the table and participants must determine which cards they have to check to test the validity of the conditional rule.

If a card has a vowel on one side, then it has an even number on the other side. Which cards do you have to turn over to find out if the rule is true or false?

[fig. 31] →
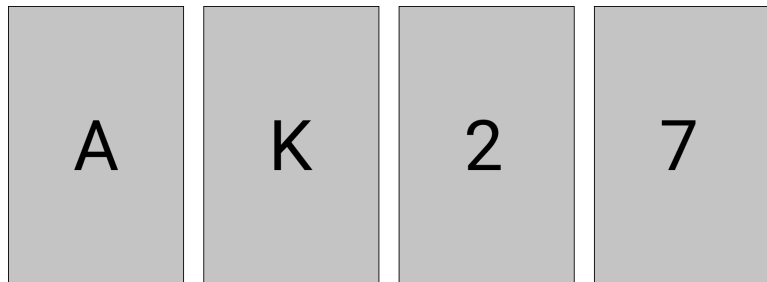
The first card (A) must be chosen because it has a vowel, so it must have an even number on the other side for the rule to be true. If there is an odd number on the other side, the rule must be wrong. This choice seems intuitive, and many subjects choose this card. The second card (K) can have anything on the other side, it's not relevant. The third card (2), which is often wrongly chosen by the participants, can also have everything on the other side, since the condition just has to be true in one way. So it cannot be used to test the rule. Finally, the fourth card, which represents an odd number, should not have a vowel on the other side for the rule to be correct. If there is a vowel on the other side, then the rule must be wrong.

A & 7 are necessary.

So the only way to test whether the rule is correct or incorrect is to choose the first (A) and fourth (7) cards from the example above. You can't prove anything about the rule by choosing the second and third cards.

It is interesting to note that we can be deceived by certain factors. Can we impartially judge the preference of our own opinions? Is it possible to weigh a belief one holds against an opposing belief one does not hold, and weigh it fairly? (Valerjev and Dujimović 2017, 83-98)

Our natural tendency seems to be to look for evidence that directly supports the hypotheses we favor, and in some cases even those we entertain but are indifferent to. Falsification is often forgotten. We may look for evidence that is embarrassing to hypotheses that we do not believe or that we particularly dislike, but that can be viewed as looking for evidence that supports the complementary hypotheses. The point is that we rarely seem to inherently look for evidence that would show that a hypothesis is wrong, and that we do so because we understand this to be an effective way to show that it is right when it really is right.
The same can happen with beliefs, one's too fixated to confirm one's own perception than to view the scenario neutrally.

7.7. Anonymity in the
online space (4Chan)

4Chan is an online platform where people discuss different kinds of topics, mostly in an anonymous way. Identity representation and their archiving strategies in online platforms like 4chan are crucial in the design of these online communities. The platform is known that most of the posts are made anonymously, these are around 90%. In a study by the Massachusetts Institute of Technology & the University of Southampton in 2011, it was analysed in a time frame of 2 weeks how many posts were posted anonymously, how many reactions they received and how quickly the posts disappeared again in the feed. Their focus was on one thread, the random thread known as /b/. This thread has so many posts that it usually takes seconds or minutes till the post is gone in the feed. The uninteresting posts are washed away by the many posts in the feed, which means that only relevant posts survive. As a result, users are more motivated to post interesting articles.

People may know that 4Chan is a factory for memes, which you may owe to the anonymity in the community. The dynamics on 4chan show that anonymity can be a positive feature. Anonymity makes people less inhibited, which leads to much more intimate and open conversations in advice and discussion threads. It encourages people to experiment more and new ideas and memes arrive. That's why 10% of the posts are very personal questions, advice, recommendations which wouldn't be asked in common social media, where you know the person behind it. Interesting is that almost half of the threads receive no replies, which doesn't matter since nobody can be blamed.

Since the website has over 7 Millions members, some of them participated in off site activities such as manipulating a Time Magazine poll to elect 4chan's creator as the «World's Most Influential Person» or participating in the hacktivist group «Anonymous». Reactions on 4Chan are diverse, Fox News called them «internet hate machine», while others appreciate the memes and their open way to communicate. The anonymity creates a communal identity, it may impact participation, which finally can increase equality. Since the individual identity isn't in the front, some people still want to signal their identity. To claim that they're posting a picture of themselves with a note of the post, the current day and time. This action is called «timestamping», which is a kind of authentication of their individual identity. Slang also plays an important rule there. Depending on which dialect the posts are made of, it serves to prove their membership status. The more specific 4chan slang they're using the deeper they are in this community.

What's also interesting are the dynamics of the trends. It works similar to fashion, certain images and memes are posted and adapted and referenced over and over again for a period of time until the masses jump on them and then the hype vanishes again. If you don't know the trend, the community answers with «LURK MOAR», which means take more time to inform yourself about the culture. Although you are mainly anonymous on this platform, people still try to reveal their identity in a way, but not in the conventional way as in conventional social media. This is done more through textual, verbal and visual cues.

(Bernstein et al. 2011)

8.

OUR CONCEPT PERSONENDEPOT

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The Personendepot is a space that deposits and publishes anonymous personal details. It allows insights into personal details that are otherwise not visible. The persons themselves decide which personal data will be deposited in the Personendepot. Each deposit is supplemented with the personal reference. In this way, a huge collection of personal stories or backgrounds is created, which can be viewed publicly. This accessible and open way enables a feeling of connection without being connected. While browsing, self-reflection inevitably arises, which allows one to find a sense of belonging.

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8.2. Etymology Personendepot

Persona

«In psychology, persona is the outwardly displayed attitude of a person, which serves his social adaptation and is sometimes identical with his self-image. The term corresponds to the Greek «prosopon» = face, which, like the Latin persona, already fanned out in antiquity to mean 'actor's mask' (as in ancient theater), 'role' (in drama or life), 'official position', and generally 'person'/'personality'. The word 'persona' was also understood as the 'sounding through' (personare = to sound through, to make sound) of the actor's voice through his mask, which typified his role. More recently, 'persona' has also been used to refer to mock identities or imaginings of one's customers shown on the Internet.»

Depot

Depot n. 'store, place of safekeeping', 18th century borrowing from the French dépôt of the same name, the French depost 'store, deposit', which via the Latin depositum n. 'stored good, place of safekeeping' goes back to the homonymous part. Perf. to Latin dēpōnere (see deposit).

Today more than ever, data is being collected, shared, disclosed, or even shared. A new market has emerged that is growing dramatically by the second like no other. We collect human data and make it accessible and consumable for everyone. This gives our audience the opportunity to immerse themselves in a foreign identity and experience it more intimately.

Therefore, we want to create an accessible platform for identities. Through the Personendepot, a contemporary and haptic identity archive is created. In the current digital age, the majority of facades, only wanted, optimized, tailored are revealed. What is not suitable is adapted until it reaches the public. We want to create a space to reveal facts, figures, memories, characteristics. We want to create a collection of identities that can be viewed in an uncomplicated way. This creates a sense of belonging. It develops touches to stranger identities, which again challenge the peculiarity. The search for oneself is immediately triggered. Sharing also means coming together. Humanity is driven forward, everything is collected, archived and made publicly accessible. Through the guaranteed protection of personality, all personalities remain anonymous. We used various methods to investigate how to reach and track a person's identity. What does an identity consist of? How do identities emerge? How many identities does a person have? And most importantly, how are these transmitted?

The digital age makes it easier to lose the sense of your identity. We live in a flood of opportunities and information that challenge our identity. Because of this uncertainty, we tend to artificially optimize our identities. Therefore, we create a place of truth and transparency that shows authentic information. What if you could show your intimate self? What if you could share everything, without caring? What if you feel connected without being connected? What if you could consume unfiltered information? What if you could find a sense of belonging in strangers? What if you get insights of people's inimatest stories and documents? What if you could feel a togetherness experience without knowing each other?

We believe that a place of recognition will be created through the Persondepot. Through the high number of members, you get different mirrors in which you see yourself again. We have no beautifiers, filters, rankings or facades. We show the naked truth and facts that you would never see otherwise. It is like wikileaks, without revealing others, but revealing oneself.

We have developed a concept where people can anonymously share their «unshowable data». This data is displayed in a large pool mixed with other people. This creates a community that enables neutral consumption. In this pool might be tax returns, youtube search histories, pictures of one's home, childhood memories or even dreams.The list can be endless, but anything can be worth sharing.

This movement arises from its own motivation. And all this works without ever being recognized, because we promise absolute anonymity. It is a project by people, for people. For better inclusion, more solidarity and a greater sense of community.

8.3. Behind Personendepot

The Subjectivity

The subjectivity of the different identities was a core aspect in our field research, which is created by the fiction in people's minds. In our project we want to create a storytelling method where people get to experience different identities and construct the persona in their minds by exploring personal data. To achieve that, we will exhibit different identities on our platform named «Personendepot». The «Personendepot» is a collection of human identities where the audience can compare, analyze, discover and identify themselves individually with different persons. More specific information of an identity becomes visible, such as the digital trail; the Google search history, the last Whatsapp message, the Youtube history or physical objects like used socks, shoes or a sweaty top. Pictures of different places are also part of the collection, such as a snapshot of the fridge, the unmade bed or the toilet. Official information such as the tax return, pension fund, debt collection and criminal records are also part of the collection.

Like Social Media, but different

The Personendepot can be considered a social medium. It is similar on many levels: content is created by people, people each have an account and can see posts from other people. Yet it has striking differences

from regular social media. It is structured so that people can remain completely anonymous. This is because no one's name or face is shown. What is also different is the communication between users. There is no direct exchange. It is not possible to show a direct reaction to the posts or to the people. That is, there are no like buttons, no comments section, no direct messages and no possibility to link to other people.

All these features are denied to the users because the Personendepot has other priorities. The most important thing is anonymity. This is so important because the platform relies heavily on personal details. To remain as personal as possible, we have chosen complete anonymity. This way, everyone can show what they want and thus all reasons why one should not reveal something are eliminated.

The lack of likes and comment sections means that you can't highlight anything by popularity on Personendepot. It may still be that certain people or posts are liked more than others. However, this is not indicated by the number of likes or views. This is because on our platform, every viewer has a different experience and is not guided or controlled by prominent representation.

The absence of self-expression

There is the well-known phenomenon in social media that people automatically have to go through a question of self-presentation as soon as they show themselves on a public platform. This could be related to the fact that you are in a network where you might know each other. Likewise, most people put a lot of thought into their own self-presentation so that they look as good as possible to the outside world. With Personendepot, this plays out differently due to the anonymity and lack of like- or follow-buttons.

How does self-promotion work in an anonymous space? This subtle difference leads to completely different results. Personendepot wants to find out exactly that, among other things: What remains of people when it becomes an anonymous space where you can't locate or stand out.

Self-reflection in the known and unknown

While one is in the pool and looks at the other entries, the search for oneself takes place after a short time. Automatically, one begins to compare oneself with others. This means that you feel the strongest harmony in the entries that are very similar to you or extremely different from you. These two types of stimuli immediately lead to self-reflection. Either you feel confirmed in what you are familiar with, or you encounter something completely foreign, so that one discovers one's own feelings of strangeness.

Fascination with strangers

Based on our research on identities, perception, different levels of a self, etc., we have found that encounters with strangers play a major role in one's identity. There is a fascination towards the stranger for the simple reason that it is precisely the unknown. In Personendepot, we bring exactly this fascination into play by having all the people be strangers to each other. This gives users a new interpretive space. They can live out their own fiction and imagine the people behind the numbers. The intimate entries create a different image for each person. It remains exciting above all because there is no way to get to know the «real» people behind the numbers. So you are left with your own idea of what the person is like in reality.

Part of a whole

Once you have an account, you are part of the whole. When you enter the Personendepot, you get intimate glimpses into each other's lives. This leads to a feeling of sympathy. Openly sharing intimate insights triggers familiarity. You allow strangers to see, think, or feel the same things you do. The more insights you receive, the more you feel cared for as a tremendously personal atmosphere envelops you. Sharing personal details leads to experiencing what brings people together more than normal social media. Because you get so much in this community, it creates an urge for more. To

keep the content exciting, there should be an urge to participate as well to keep this personal environment alive. Take and give is the motto, so that it becomes a self-runner.

No Hierarchy

All persons are reduced to one code. That means all are set on one level. The pool has a randomizer that shows a different order of entries each time you visit the site. This makes it clear that there are no hierarchies here. It's like an enumeration that shuffles every time (instead of an ascending or descending list).

Feelings of belonging in a new way

Through the diversity of the person depot, every viewer finds something or someone to whom one feels a strong connection. One sees overlaps in the lives of others and discovers commonalities on different levels. An invisible group feeling is created that is shared and felt, but not seen at first glance. Together you fill the platform and together you strive for that openness of feeling connected without being directly connected. The more participants you have, the more likely you are to develop a sense of belonging.

The Collection

The collection of Personendepot is fully dependent on what people put into the depot. The decision that users make here about what goes into the collection is the core of the concept. We deliberately give a lot of options to what can be put into the collection. For the reason that all people are very different, the interests are also very different. There is the possibility to share funny, secret, weird, sad, beautiful, unimportant and much more. Finally, it comes into the collection, which reflects an anonymous, but personal society. All data will gain importance and will be stored forever.

The Narration/Anecdote/Story

A submission alone, may not say much, but because the associated people tell an anecdote, that is, their reference to it, it becomes personal. It tells of a part of life that the person reveals in an anonymous space. It is like wikileaks but without revealing others, but yourself. We do not impose any restrictions in this space, except that no identities may be revealed (i.e., no names or faces). Also, of course, no discrimination is tolerated. Here you can tell or get rid of something that you can't anywhere else.

Perpetuation

The platform is also a huge storehouse of memories of countless people. You immortalize yourself together with a thought and object on the platform. In this way, you leave a trace of something that may not have found a place anywhere else. A new culture of memory is created, which can be entered at any time and is accessible to the public.

What comes back (depot) What stays

The moment you put something in the depot, you share it with the public. As you know, the depot is a place where you can get it back. With us, however, the object does not come back in the form in which it was handed in. You retrieve the feeling that you have shared something personal with a community. There might be an alternative way, where people can get back their physical objects through contacting us. We will then find a suitable solution for everyone.

Nevertheless, we want to offer all people the opportunity to retrieve the submitted objects. This has the simple reason that you are more likely to give something away when you get it back. In addition, we do not see our concept as a station to «get rid of», but as it says in the name, as a depot. That means, you share certain objects or stories with the public, but you can have it back again. The submission remains forever in the personal repository, which is open to the public. In the end, everyone gains something.

After a long period of back and forth, we chose our exhibition location in the Toni Areal as the place to get the objects back. This seemed to us the simplest and most logical. Since we will have already digitized the objects after the exhibition and actually no longer need them, this is the perfect time. In order to ensure anonymity, objects can be retrieved after showing the personal code. This makes it possible that you do not necessarily have to come by yourself, but can also send someone else and thus remain anonymous.

9.

PROTOTYPE

→

9.1. Journey maps

To find out how our prototypes should look like we started with a journey map, finding out important touchpoints for our concept. We created two different journey maps, one for people who want to experience or consume our project and another one for people who want to be part of it and share their own details. Ideally both paths shown in the journey map would belong to the same user.

Journey map customer [fig. 31]

We divided this user journey into five main stages; before entering our platform, browsing through our collection, choosing one product, consuming the product and finally returning the product back to our store. At this stage of our process where we did this journey map assumed our end product to be some kind of renting service where you can rent out packages containing personal details from anonymous people. In this scenario we would have two main touchpoints; a digital platform and a physical store. The products you were to rent would have the format of a multi sensory box where the user is able to fully immerse one selves into a foreign identity. The box would be only available through our store. But on the digital platform you have the possibility to browse the whole sortiment and get a first sneak peek into the product. In this journey map the main focus was the experience you get when you are

in the store. Here we thought of further touchpoints to improve the user flow. Like for example a sales person helping the consumer out in choosing an identity box fitting for the user. But the motivation and lead to choose a product should still come from the consumer themselves and not be influenced too much by the sales person present at the store. Beside the sales person there would also be a computer available in the store for the user to get a better overview of the collection. When creating the user journeys we noticed that a lot of people may not want to take the box home with them and then come again to return it. So we have to include a place where the consumer can explore the product by themself right inside the store. This place has to be a private and comfortable retreat in order for the user to be able to fully immerse themselves into the box and foreign identity. For all the different steps along the user journey we wrote down the different emotions an user goes through. The emotional curve peaks right before the most crucials touch points, especially right before experiencing the identity box. Here the user might feel excited or almost anxious. One may not know what will happen next and what is inside the box you have chosen. The moment the user immerses themselves into the box it is crucial that they do not get disappointed by the experience otherwise they will quickly lose interest in our service. At the end of the experience the user should feel thoughtful, reflected or even inspired.

Journey map customer [fig. 31]

PHASES	PASSING BY →	PRODUCT SEARCH →	PRODUCT RENT →	PRODUCT CONSUME →	PRODUCT RETURN
STEPS	showing interest, entering shop	filtering archive, choose product	reserve and pick up product	find quiet place and consume	rate and return
PROCESS	see promotion, talk about it, visit website	browse store shelf, set filter on website	fill out online reservation, define pick up location, take product, get product delivery, check out	make yourself comfortable at home or in store, open box, enjoy the content	write down experience, rate online, send/bring back prod
EMOTIONS	Curiosity, provocation, irritation	excitement, anticipation	joy of discovery, alienating	focused, cozy, embarrassed, immersed, inquisitive	thoughtfully, inspired
TOUCH-POINTS	Social media, shop window, posters, flyer, website, store	Seller in the store	counter in store, order form	seating corners in store	online rating form, return form counter in store

Journey map consumer [fig. 32]

PHASES	PASSING BY	→	PRODUCT CREATION	→	PRODUCT DISTRIBUTION	→	AFTER DISTRIBUTION
STEPS	see other products		assemble own product		make product available for others		see ratings of others
PROCESS	browse store shelf and website, consume products		talk with seller, fill out online order form, get materials for creation and audioguide		send own product or bring it to the store		get article number for submission, read rating
EMOTIONS	Curiosity, interest		excitement, anticipation, shy		sentimental, thoughtfull, liberated		confirmed, surprised
TOUCH-POINTS	Physical shopt, website		order form, seller in the store, audioguide		drop-off box in store, shipping label		online rating section

Journey map participant [fig. 32]

The second user journey we did is from the perspective of a person who wants to join the Personedepot by providing a part of their identity to the collection. This journey is very much connected to the one belonging to the visitor of the shop described above. Because before the user feels motivated to be part of the collection they first have to experience the products as a visitor of the shop. Only after they could experience the different identity boxes by themselves and see all the boxes in the context of the bigger collection, they feel motivated to be part of the community. Also the motivation level of an active participant has to be much higher then the level of a passive consumer. As a consequence there will be fewer participants than consumers. In order to gather as many participants as possible the touchpoint and experience with the identity box is crucial. After we gained the interest of a participant it is important to make the process to create your own identity box as simple as possible. Here the question arises of how much guidance a user needs or wishes for while assembling their own box. To offer the user as much privacy as possible we were thinking of an audio or video guide. Like that you could assemble the box at home surrounded by your most personal items. A station inside the shop to assemble your personal box wouldn't be very convenient because you may not have access to all the personal objects you want to share through the box. And also the anonymity of the user would be harder to guarantee. Anonymity is of great importance for this user journey as one of the main motivations to participate in the collection is the guarantee to stay unrecognizable to the strangers who consume your identity box. The process you go through while assembling the box is highly emotional because you leave part of your identity back in the collection for others to consume. At the end of the process the user could feel lighter, lost in their memories or even a bit anxious because they don't know who will look at their identity box.The process could also help to revise and reflect on your own identity. Do you really know who you are?

9.2. Rapid Prototypes

We tried to test the core aspects as quickly and easily as possible in a proof of concept. Important for us was that you imagine a person, but don't exactly know who the person is. Also that in general the whole experience should give you the feeling of sharing part of this person's identity without just being voyeuristic. It should help to see yourself in another person. We started to collect our own data to find out how complex this work is and what the motivation could be, also collecting our own data helps us to understand what's actually interesting for other people to experience. Important while collecting our information was that the artefacts and details we collect should tell a story, should be intimate and make up a part of our identity.

Since we are three people, we also wanted to try out 3 different mediums, like an analog, a digital or a mixed one. Sonjoi's collection was completely analog, Yangzom's completely digital and Lilian's was mixed. Contentwise we tried different things such as, personal stories from childhood, written thoughts like «Your first Memory», biological objects like the person's nails or hair or official things like the finances or tax return. Also the digital trace was something we wanted to try out, like the youtube history or the top rated music of the person.

Sonjoi's collection, the analog version [fig. 33]
The whole content was printed out in a file folder. Pictures and scans of personal objects, maps of locations, pictures in the camera roll, scans and screenshots of ratings and marks, scans of contracts, written/drawn stories from the past, financial papers, receipts and a physical collection were in the collection. The digital data like «my top 50 Songs», «my top 10 Movies», «my Youtube history», «locations on google maps», were printed out as Text and Pictures. The only non printed objects were the stamp and ticket collection in the last part of the folder.

Yangzom's collection, digital Version [fig. 34]
The entire collection was experienced in a keynote presentation. Auditory traces such as the recording of her breath or written memories like «my last dream» or «my first memory» were also part of it. Also objects which have an emotional reference were shown as a video or image with text. She also showed pictures of her apartment, for example pictures of her fridge. Her digital trace as «my Youtube history» was shown as a video compilation. Her «top 3 songs» were listenable in her keynote presentation.

Lilian's collection, analog & digital version [fig. 35]
Her collection was a mix between different mediums. Since most details were physical objects, she used a box with different items and an index in it. In order to receive more detailed information about the objects, they were numbered and more fully described in the index. She also included auditory information as music in a CD-Player. Pictures of her apartment were printed out and pasted on a large paper. She chose objects that show signs of use because they convey the feeling that someone has used them and therefore tell a story. Her objects were her ballet shoes and her kickboxing mouthguard.
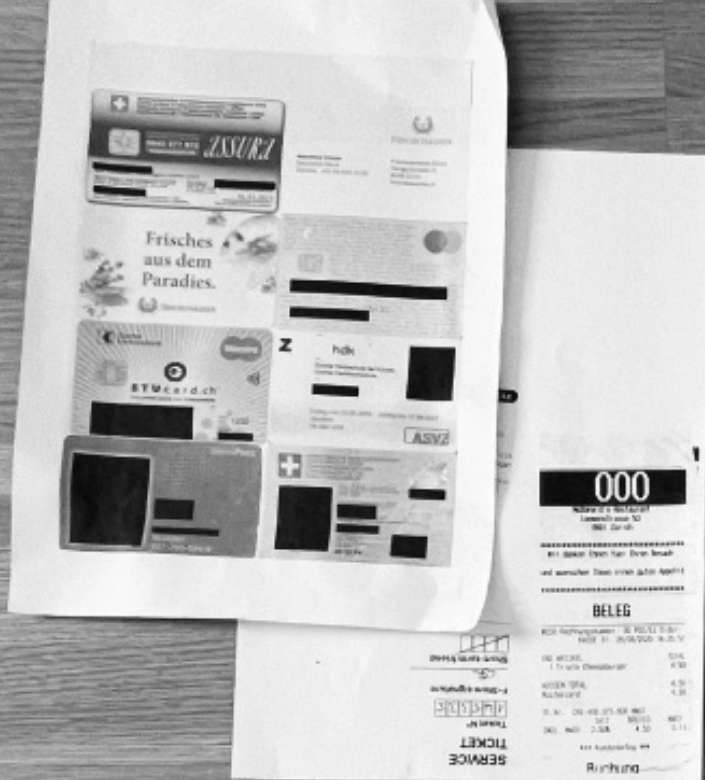
[fig. 33] Sonjoi's specific story of a scam with all the details around it.

Auszug aus dem Betreibungsregister

Marschbefehl

eurojob

Einsatzvertrag

NICHT ÜBERTRAGBAR

03.07.2017

24.11.2017

[fig. 34] Yangzom's collection of receipts, hat and primary testimony.

Primarschule Kanton Zürich

FOOD MARKET

Jelmoli

Jelmoli
Bahnhofstrasse
8001 Zürich

10.04.2021 12:44

VERKAUF

Auberginen Perline	6.90
Auberginen Tiegre	5.20
0.591 kg à 8.80 CHF/kg Berechnetes Gewicht	
Palmzucker Kugeln	3.90
TOTAL CHF:	**16.00**

Postcard   16.00

MwSt %	MwSt	Netto	Brutto
2.50	0.39	15.61	16.00

*** Kundenbeleg ***

Buchung
Postcard contactless
PostFinance Card

10.04.2021   12:45:17

Total-EFT CHF: 16.00

DENNER

Altstetten BK
Badenerstrasse 745
8048 Zürich

Bezeichnung	Betrag
Labelle Aigle AOC Cha 70cl	23.90
Genles AOC Lavaux Sole 70cl	9.95
San Pellegrino 50cl	0.90
Total CHF	**34.75**

POSTCARD   34.75

MWSt 2.5%	0.90	0.02
MWSt 7.7%	33.85	2.42
Total MWSt	34.75	2.44

Es bediente Sie:

Besten Dank für Ihren Einkauf!

10.04.2021 15:20

Buchung   PostFinance Card Contactless

Total-EFT CHF:

[fig. 35] Laila's collection

1 Mein Zimmer
2 Youtube, Musik, Netflix, C...
3 Impfpass
4 Steuererklärung, Vermög...
5 Ballettschuhe
6 Haare
7 Gebiss
8 Zeichnungen
9 Notizbucheintrag
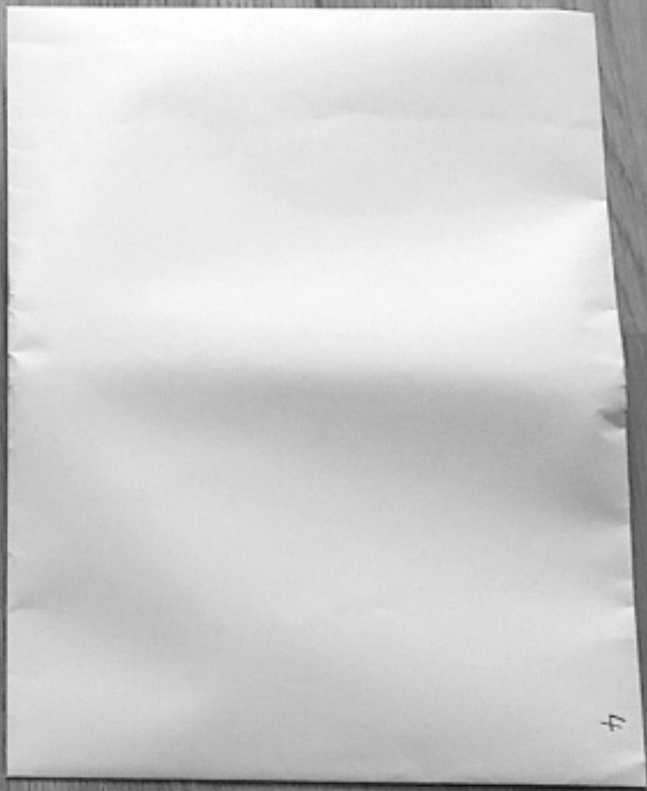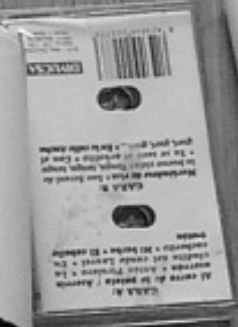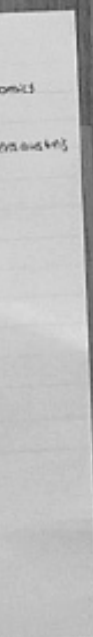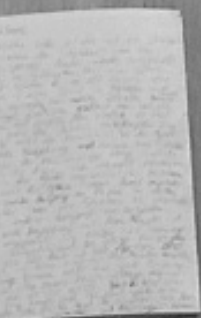
How we tested our prototype (in 3 phases):

1. With us three
2. With our colleagues
3. With strangers

Before testing our prototypes with colleagues or strangers we wanted to test it with ourselves. In this test we wanted to experience what it makes with us, when we get personal information from a person we know very well.

In the second test phase, we wanted to test it with people we know. We won't tell them that the sets belong to us. But they will probably guess very quickly and find out which person is behind which set, since they know us very well too.

With strangers our testing is way less biased and should give us the actual feedback of the potential of our project. Therefore it is important for us to test it with people who aren't in the design department, since we want to have a different view on our project with the testing.

10.

RESULTS

→

For each user test we wrote down our observations in a notebook and afterwards recounted our subjective impression inside our group of three. Like that we were able to see which observation stuck out the most to us and if they were any overlappings. For the user test we did several iterations each time slightly adjusting our testing methods. For the final process presentation we filmed some of the reactions from the users and cut them into a short compilation as a proof of concept.

10.2. Testing with us three

In our first testing, we each had 15 minutes to experience one of our sets. As they had a completely different medium, each set had their own qualities. The more haptic experience with Sonjoi's folder or Lilian's objects needed more interest to discover things with the hands unlike the purely digital form of Yangzom, because the user needs more effort to get the information.

Since we knew exactly which set belonged to which person and we were also aware of which things we wanted to test, it was relatively difficult to say what might be exciting for other people. We looked at everything down to the last detail, which another person who is not so deep in the project probably wouldn't do. We found the chance to listen to another person's music or watch their YouTube history very exciting because it is very intimate. Since we were also in the same room, we were a bit embarrassed to look more closely at the very intimate details. This included, for example, smelling the objects or taking a closer look at certain official papers. Knowing the person behind the set while browsing it makes you feel being part of the person, especially when you are listening to the person's music at the same time.

10.3. Testing with our colleagues

We gave the sets to our colleagues without telling them what we actually want to achieve. We just told them to comment on things they find interesting and what makes it interesting for them.

They recognised us very quickly because they also know us very well. From then on, they always tried to compare the set with our character. Since they knew that we were behind these sets, they were also a bit shy to take a closer look. But in general they stopped at things that suited themselves and things that they found funny.

10.4. Testing with strangers

In our first two tests, we found out that the version with the folder was the easiest to pass around and view, as the other two versions were more complex to experience properly. That's why we decided to use the folder alone for the user tests with strangers.

[fig. 36, 37, 38] We tested our prototype with 6 different people. 2 of them were from the music department, 2 of them from the dance department and the other 2 from the fine arts department. As already mentioned we tried to avoid people from the design department, since they all have a similar mindset.

Although Sonjoi was also present at the testings, none of the probands recognised that the folder was his. This shows that the folder doesn't say too much about a person who may only be known by sight, thus preserving anonymity, which is very important in our project. How they treated and saw the project was very different from person to person. All of them weren't focused on trying to recognize a specific person, like our colleagues. They compared the content with their own experience. Things which were completely different or totally identical were the most interesting details for them. Especially the people from the fine arts department were interested in some very specific details, like the picture of the refrigerator or the post office receipts. The refrigerator says a lot about a person without revealing their identity. Also the post receipts were interesting for the other person, because it had so many different languages and locations on it. What was very interesting for all 6 persons was this one specific story of a scam. The story and the pictures of the case made people speculate a lot about the person behind the folder. They thought it was funny that Sonjoi put so much effort into solving the case of finding the scammer. With this story and the motivation behind it, you can see that for him it was very important to find the scammer, which made the whole story much more personal and therefore more interesting for other people to reconstruct.

[fig. 36, 37, 38] →

10.5. Overall results & next steps

In general our first prototype was very much focused on the content and diversity to test all our possible future directions. The feedback gave us the impression that many things are very subjective and that it's nearly impossible to find a suitable way to make everything adjustable to every person. The more restrictions you have, the more questions there are. For us it is very important that our experience has something interesting for everyone, without excluding some interests. People have different ways to encounter a project. It is therefore important that they feel free to handle it how they want. Since we were involved in the experiment and always proactively asked them, the situation has never formed where they could experience the collection undisturbed in their own way, they were afraid to say something wrong.

The motivation to participate was also interesting. Some people wanted to share personal problems to show that they are not the only ones. Some others wanted to see themselves in a bigger picture, as everyone is portrayed exactly the same. And some just found the content funny and would like to try it out with themselves. Anonymity is therefore very important in order to preserve our safe space.

To give the stories a platform we created a webpage, where everyone can share their own personal story. For the whole concept of what kind of objects or artefacts we're searching we created a description on our webpage and flyers to inspire people, what they could share on this platform. The decision of what they share must remain on them. To maintain the haptic approach we are using a drop off box where people can share their physical objects anonymously. The idea of the final product is a online depot and a physical one, which a part of it will be exhibited in the final exhibition in a showroom.

11.

FIRST WIREFRAME

→

At this point of the process we were sure
that we wanted to develop a digital platform.
This platform should serve as the entry point
for our users to firstly view the whole collection
 of foreign identities and secondly submit
part of their own identity. To test out the user
flow we created a wireframe with the col-
laborative software figma. *[fig. 39]*

→

Personendepot

Collection   About   Participate

All   Search a person   356 Persons

16 Favorite Movies

Bilolo 1

Bilolo 1

Personendepot

The Collection   About / Info   My Contribution

Info

About

‹ Back   Collection   About   Participate

Sunset Blvd.   Pulp Fiction   Once Upon a Time i...   A Clockwork Orange

City Lights   Il buono, il brutto, i...   Vertigo   The Godfather

Star Wars: Episode...   Three Billboards Ou...   Hotel Rwanda   Modern Times

City of God   Requiem

16 Favorite Movies
Person 015

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam bibendum sagittis arcu, sed fermentum leo pharetra et. Nunc sit amet eros sed odio rutrum fermentum. Suspendisse non purus ac lectus rutrum fermentum. Praesent sit amet egestas magna, id ultricies metus. Suspendisse facilisis suscipit lacus non vestibulum. Nam accumsan, lacus in porta placerat, risero nunc faucibus velit, eget lacinia sem ante sit amet justo. Suspendisse turpis tortor, suscipit consectetur mi et, euismod aliquet magna. Vestibulum vehicula sodales enim, non varius elit elementum nec. Suspendisse tempus nisl lorem, ac malesuada urna semper eu. Pellentesque tincidulis lacus. Duis ornare arcu faucibus, interdum felis nec, dapibus lacus. Ut rutrum posuere lobortis. Proin ut ultrices magna. Curabitur facilisis, tortor sed tempor fermentum, sapien leo interdum ex, id molestie augue diam a lectus.

Screen 1 (top)

Personendepot

The Collection · About / Info · Your Contribution

- LIVING(9)
- OFFICIAL (2)
- ENTRETAINMENT (3)
- OBJECTS (9)
- PLACES(0)
- SOCIAL ENVIROMENT(1)
- MEMORIES(0)
- KONVERSATIONS(0)
- OTHER(0)

This category includes for example:
- photos of your fridge
- bed
- shelves
- closet
- desk
- walls
- dining table
- etc.

Make sure to include the context or related story for each contribution in the provided text field

ADD CONTRIBUTION

My dinner tabel where...   3 Files

SUBMIT(7)

Screen 2 (middle)

Personendepot

The Collection · About / Info · Your Contribution

- LIVING(9)
- OFFICIAL (2)
- ENTRETAINMENT (3)
- OBJECTS (9)
- PLACES(0)
- SOCIAL ENVIROMENT(1)
- MEMORIES(0)
- KONVERSATIONS(0)
- OTHER(0)

This category includes for example:
- photos of your fridge
- bed
- shelves
- closet

Content I want to share

Here you can drop your file
jpg, png, txt, pdf (max 2MB)

Here you can paste a link or write some text

Story and Context

cancel   ok

SUBMIT(6)

Screen 3 (bottom left)

Personendepot

The Collection · About / Info · Your Contribution

- LIVING(9)
- OFFICIAL (2)
- ENTRETAINMENT (3)
- OBJECTS (9)
- PLACES(0)
- SOCIAL ENVIROMENT(1)
- MEMORIES(0)
- KONVERSATIONS(0)
- OTHER(0)

This category includes for example:
- photos of your fridge
- bed
- shelves
- closet
- desk
- walls
- dining table
- etc.

Make sure to include the context or related story for each contribution in the provided text field

ADD CONTRIBUTION

SUBMIT(6)

Screen 4 (bottom middle)

Personendepot

The Collection · About / Info · Your Contribution

☐ This is my first online submission. You will recieve a receipt
with your person number and code for futer submissions

I already did a online submission and have a code

SUBMIT

Screen 5 (bottom right)

Personendepot

The Collection · About / Info · Your Contribution

Thank you for your submission. Our editorial office will prepare your data for the Personendepot. With
the person number on your receipt you can find your submission in the collection as soon as it gets
uploaded by the editorial team. The code on the receipt allows you to make future contributions
associated with the same person.

Your code:
09D/SH998d

Your Person number:
0954

Download receipt

11.2. The submission page

[fig. 40] We started with three main navigation points; the about page with information on the project, the collection page showing all the submissions, and a page to submit the data. Especially for the submission page we tried a lot of different versions. One option was that everyone could freely submit part of their identity with no login at all. Here some kind of step by step guide was used to help the user find all the data of interest belonging to their identity. The guide would be divided into different data categories. The categories for the guide derived from the prototype where we collected data from ourselves, like described in the previous chapter. We determined around eight categories changing them continuously as we proceeded further developing the wireframe.

The categories

Living
Includes for example pictures of your bed, dining table, shelves, walls, etc.

Officials
Includes for example your tax statement, bills, grades, criminal record, etc.

Memories
Consist of souvenirs from your travels, gifts that have a special meaning to you, childhood drawings, journal entries,traumes you experienced etc.

Conversations
Here you submit privat whatsapp chats, direct messages from instagram, a letter exchange, etc.
Relationships
How would you describe your relation with your family members, are there any memorable confrontations you had, in what kind of romantic relation are you, etc.

Physical Objects

Here you would have the possibility to submit an object through the post or a drop-off station.

Entertainment

This category includes digital and analog formats like for example books you read, music you listen, TV shows, movies, series, social media consumption, games, etc.

Others

Here you can show everything else that could be interesting to share.

The guide should help the user to collect unique fragments forming part of their identity. After following through the whole guide the data would get uploaded together under the same person. Here the issue arises that without a login the user would have no possibility to make further submission associated with the same person. On the other hand implementing a login could have two different negative effects. Firstly the user would then have to provide some kind of email to validate their account leading to an association to a trackable person. Meaning that the guarantee of anonymity would lose its strength. Secondly an additional step in the user flow is needed in order to be able to submit something. Which could lead to a smaller participant number. Later on in our process we came up with a solution for this problem consisting of a generated code in order to register the user. The system gets discussed in more depth in the chapter following. Also we were not sure about the submission guide. Would the user even be willing to follow every step inside the guide? Wouldn't it be to restrict writing all this suggestion inside the guide? Later on we reduced the guide a lot and also implemented a format where the user uploads their submissions individually.

[fig. 40] →

Personendepot

The Collection   About / Info   Your Contribution

☐ This is my first online submission. You will recieve a receipt
   with your person number and code for futer submissions

I already did a online submission and have a code

[   ]

SUBMIT

Personendepot

The Collection   About / Info   Your Contribution

LIVING(0)

OFFICIAL (2)

ENTRETAINMENT (3)

OBJECTS (0)

PLACES(0)

SOCIAL ENVIROMENT(1)

MEMORIES(0)

KONVERSATIONS(0)

OTHER(0)

This category includes for example:
· photos of your fridge
· bed
· shelves
· closet
· desk
· walls
· dining table
· etc.

Make sure to include the context or related story for each
contribution in the provided text field

ADD CONTRIBUTION

SUBMIT(6)

Personendepot

LIVING(0)

OFFICIAL (2)

ENTRETAINMENT (3)

OBJECTS (0)

PLACES(0)

SOCIAL ENVIROMENT(1)

MEMORIES(0)

KONVERSATIONS(0)

OTHER(0)

This category includes for example:
• photos of your fridge
• bed
• shelves
• closet

Content I want to share

```
Here you can drop your file
jpg, png, txt, pdf  (max 2MB)
```

Here you can paste a link or write some text

Story and Cantext

cancel   ok

SUBMIT(6)

Personendepot

LIVING(0)

OFFICIAL (2)

ENTRETAINMENT (3)

OBJECTS (0)

PLACES(0)

SOCIAL ENVIROMENT(1)

MEMORIES(0)

KONVERSATIONS(0)

OTHER(0)

This category includes for example:
• photos of your fridge
• bed
• shelves
• closet
• desk
• walls
• dining table
• etc.

Make sure to include the context or related story for each
contribution in the provided text field

ADD CONTRIBUTION

My dinner tabel where...   3 Files

SUBMIT(7)

Personendepot

Thank you for your submission. Our editorial office will prepare your data for the Personendepot. With
the person number on your receipt you can find your submission in the collection as soon as it gets
uploaded by the editorial team. The code on the receipt allows you to make future contributions
assosiated with the same person.

Your code:
090iSH998d

Your Person number:
0954

Download receipt

11.3. The collection page

For the main page where the user can browse our collection we also had a lot of iterations. The most difficult question to answer was if there would be some kind of filter or hashtag system implemented. With a filter system we quickly came to a death end. Because what parameters would you even use to filter if the data in the collection is extremely diverse? Would it be the income of a person, but what if a person did not provide this piece of information? Finding parameters which could be applied globally on the entire dataset is almost impossible if we want to keep the submissions open for everything. A way of still implementing filters would be to use parameters which are more focused on the form of the data rather than the content. For example, sort by the colors in an image, amount of white space, length of a text, date submitted, size, ratio and so on. This would also get away from the stereotypical and biased categorization like income, skin color, body height, gender, education etc. But then there is the question of who useful those filters are for the user and are they even needed.

The other proposition we came up with to enhance the browsing experience of the collection was a hashtag system. With this system each submission would get assigned to several fitting hashtags; we were thinking between five and ten different tags per entry. The tags for the submission would be assigned by us and not the user. Because this way we can better keep track of the tags that already exist and use them as often as possible, only adding new ones if needed. This way the user does not get overwhelmed by tags while browsing the collection and also gets more than just one specific result for the tags. This tag system offers a more playful approach to explore the collection. They are free to try out their own combination of tags and see what gets returned to them. This tag system is already widely used on different digital platforms with a large dataset collection. In our case we were strongly inspired by the platform Pinterest. Pinterest displays a huge amount of very diverse images. Each image belongs to a specific category and is associated with several hashtags. The user can search for a specific keyword and then gets a selection of images fitting the keyword best. Also while looking at a picture the user gets a suggestion of other similar pictures they might like.

After trying out these two systems to browse the collection we came to the conclusion to not apply any kind of categorization or fil-

ter to the collection. We will discuss the final outcome in the upcoming chapter. Beside the tools used to browse the collection page we also asked the question what exactly would be displayed on the page. Are the personas being displayed or the individual submissions? In the first case where the individual personas are in the forderground it was still unclear what exactly would be displayed on the main page to invite the user to click on an entry and further explore the person.

If the user has multiple entries the idea is to choose an image from one specific entry and use it as a thumbnail. But then the selection for the thumbnail would be very subjective and biased by our own taste and interests. That is why we decided to display every individual submission on the collection page. In this case a person with more than one entry would be represented multiple times on the page. During the user testing we also observed that a lot of the participants would focus more on single entries and not on the person behind the entries. Meaning that they found it difficult to make a connection between all the entries and imagine one single person. At the end for them it was irrelevant if the data belonged two an individual person or to many different persons. Our collection page would offer just that, a mix of very diverse submissions where at a first glance it is irrelevant which entries belong to the same person.

In order ro not completely get rid of the connections between the different entries we still included a personal view. When clicking on an entry the user has the possibility to view all the other entries submitted by the same person.
During the development of our digital Platform we constantly kept optomazing and changing elements from the wire frame based on user feedback and our own considerations.

12.

12. DESIGN DEVELOPMENT

→

For the development of our visual concept, we started with moodboards, then searched for a suitable font and created several layout designs for flyers, stickers and posters. In the following, we will be happy to go into the process of design development in more detail.

→

12.2. Moodboard
visual language

We analyzed our concept and tried to find adjectives that would fit our design. Courageous, rebellious, opposing, changing, new, open-minded and diverse. These were initially apt words of the concept, but we quickly discovered that loud visual language makes little sense. Since our content is delivered by people, we cannot fully anticipate how our platform will look. But what is clear is that there will certainly be very mixed pictures. The content, for example, can only differ enormously from the color. The pictures will always have a different shooting style. The uploads of the people should therefore remain in focus and not be pushed into the background by the appearance. So we decided to go for a direction that has a clear line and is quickly recognizable as a Personendepot, but that is more serious and clean. Thus, we can guarantee that the uploads are always in the foreground and conflict with the visual appearance.

For the visual appearance, we have focused heavily on the transparency of our project. Since it is the core of our project to open up to strangers, we have created a mood that comes with transparent foil. Anonymity also plays a big role in our concept, you can also find pictures of blurred faces in the mood board *[fig. 41]*. We have included these effects as an inspiration, but have not yet planned a specific use. The mood of the appearance should go about in this direction as in the mood board. Strong but at the same time subtle typography, a signal color and a clean layout.
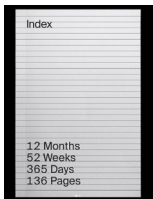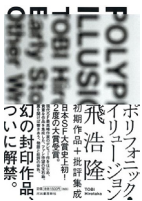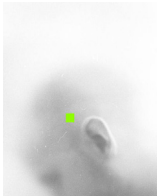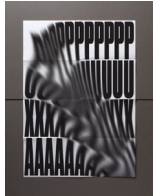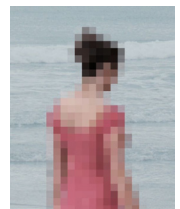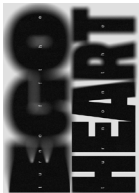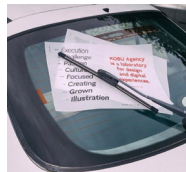
12.3. Type drafts and Logo

In order to find the right font we tried different fonts with the word Personendepot. We have chosen the direction of a serifless font, so that it is more dynamic and modern. In order to keep the Personende- pot neutral, we have decided to use the logo only as a lettering. This meant that we were looking for a font that was modern, special, seri- ous and clean. *[see font examples]* →

We tested different fonts and checked their legibility and aesthetics. Very bold fonts seemed too aggressive, but also very thin fonts didn't fit our bold concept. In the end, we chose ABC Dinamo's Whyte Inktrap font because it has a very unique flow due to its inktraps. It is also very easy to combine, as it has a very large number of weights. So we decid- ed to work with the Black and Regular font weights to have a nice bal- ance between loud and clean.In addition, we discovered the comma as a suitable symbol for our logo. Since one is in the personal depot, one of many and can be seen as an enumeration, this punctuation mark is the ideal complement to the lettering. This comma is used again in the rest of the designs and also inserted as a punctuation.

PERSONENDEPOT,

Personendepot,

Sequel100, Black-75

PERSONENDEPOT,

Versal

Personendepot,

GT America, Extended Medium

PERSONENDEPOT,

Versal

Personendepot,

ABC Prophet, Bold

PERSONENDEPOT,

Versal

Personendepot,

GT Flexa Bold

PERSONENDEPOT,

Versal

Personendepot,

Whyte Inktrap, Black

PERSONENDEPOT,

Versal

12.4. Poster development

We wanted to create posters so that we could raise awareness of our project. After all, as already mentioned, the contributions of the people are the most important in our concept. We have therefore spent a great deal of time trying to get the public to support the Personendepot. Part of it will fill our poster. So we tried to create a simple but meaningful poster. It should be an eye-catcher and at the same time convey a sense of concept. Ideally, it arouses the curiosity of passers-by so that they can come to the website to learn more about the Personendepot.

First we tried to begin intuitively and just play around with the lettering «Personendepot». We discovered the combination of lowercase p and d. These letters were the same, but turned upside down. Nevertheless, we stopped making further drafts there, for the simple reason that it didn't bring any concrete benefit. It was more important for us to invest our time in communicating the concept in a comprehensible way. This showed us that we need to show pictures of our collection. Otherwise the poster cannot explain our concept and would not reach the goal of communicating in a direct way. *[fig. 42]*

[fig. 42] →

P ,E ,R ,
S ,O ,
N ,E ,N ,
D ,E ,
P ,O ,T ,

P, E, R,
S, O,
N, E, N,
D, E,
P, O, T,

PER
SO
NEN
DE
POT,

P/
E/R/
S/
O/
N/
E/D/
E/
T/

PERSONENDE
POT   PERSONENDEPO
T   PERSONEN
DEPOT

P, E, R,
S, O,
N, Z, O,
D, E, P,
O, T,

P/E/R/
S/O/
N/E/N/
D/E/P/
O/T/

P, E, R,
S, O,
N, Z, O,
D, E, P,
O, T,

PE
RS
ON

P, E, R, S,
O, N, E,
N, D, E,
P, O, T,

E/R/
S/O/
N/E/P/
D/E/
T/O/

E/R/
S/N/
O/E/P/
D/E/
T/O/

PE
RS
ON

SHARING WITHOUT CARING

PE
RS
ONEN
DEPO

These are some of our first designs. We wanted to communicate that the Personendepot is a collection of things. That's why we showed some of the objects we photographed. In some of our drafts there is at the edge of the poster a grid inspired by archive sheets. The use here should also trigger an «archive aesthetic» and at the same time show a grid. Since our objects are also exhibited in a grid, it should have a similar sorting.

Of course we also needed to show the stories persons submit. Therefore we added them in the form of a list. The typographic design here goes in a very playful direction. We created drafts out of a comma and a slash as a symbol. The use of the comma or the slash are related to the non-hierarchical nature of the personal repository. In this collection all persons are the same, so like an enumeration. No one gets highlighted. They're all mixed up in a pool. The rotation of the letters should loosen the stiere sorting a little and at the same time show the versatility of the project. For a long time, we have been following this drafts until we were no longer convinced of it. The reason for this was insufficient plactiveness. After a while, it seemed to us to be overloaded, too playful, too dubious and not so useful. So we started from scratch, but this time much more minimalist and wilder. *[fig. 43]*

We tried to abstract the whole thing without weakening the transmission of the content. So we tried to convey the effect of the collection by means of an object. Something important that we noticed with the latest drafts is that the whole personal touch was missing. Of course there was the list, but it appeared very cold and impersonal. That's why we scanned the anecdote in a handwritten way for the new designs and added it to an object. *[fig. 44, 45, 46]*

Finally, we selected three personal objects of ours, photographed them in a dynamic position and added an anecdote. To get to the website, there is a QR code in the lower right corner. The whole presentation and language is very loud, but still simple. We hope to get a lot of attention and because the subjects are rather unconventional, it makes people curious.

PERSONENDEPOT,

Ich liebs uf dem umekütsche,
obwohl ich Kaugummis hasse.

Join the Personendepot and share your personal details anonymously.

PERSONENDEPOT,

Dä Reiseführer style
fühli ebe schono.

PERSONENDEPOT,

Ich kaufe mini Schueh immer
i de Kinderabteilig.

Join the Personendepot and share your personal details anonymously.

12.5. Flyer

We have also designed a flyer with instructions on how to become part of the personal depot. This flyer has the same content as on the information page of the website. So we have the opportunity to show the flyer physically in public, for people who like to hold a paper in their hand.The flyer is double-sided. On the front you can see the manual, which explains the whole concept in a short way. To make it as clear as possible, the steps have been numbered. On the back you can see a short description of the project. *[fig. 47]*

[fig. 47] →

PERSONENDEPOT,

is a space that anonymously stores your personal details and then publishes these informations. What would you share in an anonymous space? You decide how many and what kind of personal details you want to store in the Personendepot. For each storage you can add your own reference.

1.
Get your personalized code

2.
Visit personendepot.ch

3.
Activate your account

4.
You become an anonymous member of Personendepot

5.
Contribute to the collection by sharing your personal details*:

**EITHER VIRTUALLY → DIGITAL DROP OFF
AND/OR AS AN OBJECT → PHYSICAL DROP OFF**
(LOCATED IN THE ENTRANCE HALL OF TONI AREAL)

* personal details are stories, events, things, dreams, anecdotes, banalities, artifacts, documents, digital imprints and so on. All these informations reflect your personality, which either have an emotional connection with yourself and/or make you tangible.

12.6. Stickers

In order to be able to continue our communication, we had the idea to produce stickers in the style of the posters. So it becomes possible for us to show even more subjects and maybe the stickers will be hung in places where it can be spread even better. We chose rectangular shapes because otherwise it would not be uniform. Round shapes would have led to unharmonious white spaces. We have created the following sticker. *[fig. 48]*

My mother's dream car
(she hasn't bought to this day).

personendepot.ch

Ich liebs uf dem umekütsche,
obwohl ich Kaugummis hasse.

personendepot.ch

Das isch min
Spanngurt Gurt.

personendepot.ch

Dä Reiseführer style
fühli ebe schono.

personendepot.ch

Ich kaufe mini Schueh immer
i de Kinderabteilig.

personendepot.ch

Ma seit immer,
Schwein bringet Glück!

personendepot.ch

13.

IMPLEMENTATION

→

The implementation of the Personendepot shows us how well the concept works under real circumstances. The implementation also enables us to fill up the personal repository with the most diverse and various data.
In order to collect as much personal data as possible, we need an efficient and clearly understandable system. Since we include both physical objects and digital files in our coll-ection, our system is two-pronged in both the digital space and the physical space. Both systems are united under a common corporate identity. Terms and visual language give the whole system the feeling of unity. Our corporate identity also helps us to address people with a clear intention.

→

13.2. Corporate Identity of
Personendepot

The main focus of the project are the people participating. The identity of the Personendepot should help to bring together all the submitted content from participants and evoke a feeling of community and togetherness. But still the visual language is strong and bold making a statement and giving personal submissions a meaning and a stage to shine. For this purpose we have decided for the typeface Eduwhite-Inktrap which is a heavy and bold font. For the Personendepot color we decided on orange, which is a bright signal color visible from great distances.

In order to arouse people's interest we launched a series of posters *[fig. 49]* which were also situated right beside our physical drop-off *[fig. 50]* point. On the posters we put the personal object with an anecdote in the center and blew it up overproportional. Each poster has an object and story from a different person. The poster shows the same experience as on the digital platform of Personendepot.

The Personendepot is a place of transparency where you get insight into strangers' private lives. With the transparent plexiglas boxes we use to exhibit the personal objects we transfer this concept into our visual language. The materials plexiglas and mirrors are used throughout the whole project.

To communicate our concept in an understandable way we declared some terms which are specific to the Personendepot and used throughout the whole service. Here are some of the most relevant terms:

Personal details:

The things a person decides to submit to the Personendepot which are stories, events, things, dreams, anecdotes, banalities, artifacts, documents, digital imprints and so on. All this information reflects your personality, which either has an emotional connection with yourself and makes you tangible.

Physical Drop-off

Is a collection box situated in the entrance hall of the Toni. In this box you can drop-off your physical submissions.

Digital Drop-off

Is a subpage on the online Personendepot, where you can drop-off your digital submissions. In a file and text format.

PERSONENDEPOT,

Dä Reiseführer style
fühli ebe schono.

Join the Personendepot and share your personal details anonymously.

PERSONENDEPOT,

Ich liebs uf dem u...
obwohl ich Kaugummis...

Join the Personendepot and share your personal details anony...

PERSONENDEPOT,

Ich kaufe mini Schueh immer
i de Kinderabteilig.

Join the Personendepot and share your personal details anonymously.

13.3. The drop-off System

For the Personendepot we develop a system where everyone can submit their personal details anonymously. In order to guarantee your anonymity every person gets converted into a number. Each person number has a unique corresponding code. With this personalized code you can drop-off digital and physical personal details under the same person number. Every person has a profile on the Personendepot platform to which you can only login with the right code. On your profile you can view all your submissions and add new digital submissions. For physical submission you have to grab a bag at the drop off point and write down your code on the etiquette. To get your first code or a new one you either generate one on the digital platform or print one out at the physical drop off station. Each code is unique and gets generated only once. The generation of the code is non-binding and does not require any personal information. You yourself decide how much personal information you want to reveal in the submissions.

Before a submission becomes part of the Personendeopt it gets revised on any harmful or too revealing content. As soon as the submission gets approved it is available for all to view on the digital Personendepot platform. This final approval is necessary in order for everybody to feel safe and not let the Personendepot be spammed by hateful comments.

PERSONENDEPOT,

Ich liebs uf dem urnekütsche, obwohl ich Kaugummis hasse.

Join the Personendepot and share your personal details anonymously.

PERSONALIZED CODE

PHYSICAL DROP-OFF

13.4. The digital platform
personendepot.ch

Our digital platform *[fig. 51]* is the main entry point for our service. Here you can immerse yourself in the collection, get background information about the project and drop-off your own contribution for the Personendepot. The landing and main page for personendepot.ch is our collection. Every collected submission gets displayed randomly to the visitor. This way he gets the impression of the diverse and vast content of Personendepot. Some of the posted content may specifically appeal to the user and he gets hooked by this entry. By clicking on an entry you get more context and the story behind the submission. If you are interested in the person behind this entry you can click on the person number beside the content and view all the submissions uploaded under the same person number.

We made a conscious decision not to use any filter system on our collection page. Because we don't want the visitors to think too much in categories and search for specific persons or stereotypes they have in mind. The exploration of the collection should be guided by curiosity and the joy of discovery. Perhaps you stumble upon a totally unexpected entry which challenges your own mindset.

Because we want to create a space where everybody can share their personal details as freely as possible. There are no comments or view counts for any entry. This takes away the pressure to share something that appeals to the majority of people. There is also no competition in sharing the most unusual and extraordinary things you have. The platform is not here to find out which one of us is more special. Popularity is not important to share something.

For persons who want to share their own details, the collection can serve as inspiration and motivation. You too want to become part of this diverse community. Maybe you feel connected with other persons from the collection and want to give back some of your own personality in a silent conversation.

As soon as you log in with your personalized code you are able to upload your personal details. You can view all your previous submissions on your profile page. New submissions will appear to be in progress before they go online. Like mentioned before we decide to implement this validation to filter out any harmful or hateful content. Your physical objects submitted under the same person will also appear on the profile page after a while. If you feel unsure about the things you want to submit a guide is included right under the upload form. Otherwise you find a step by step instruction in the information menu point.

[fig. 51] →
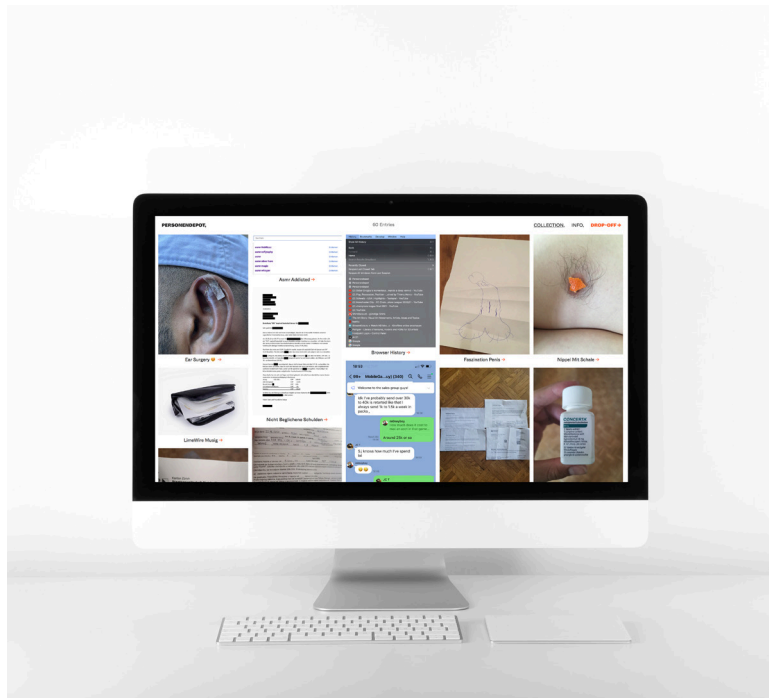
13.5. The Backend of
personendepot.ch

In order to develop our application we worked with the MERN-stack.
[fig. 52]

MERN stands for;
MongoDB - document database
Express(.js) - Node.js web framework
React(.js) - a client-side JavaScript framework
Node(.js) - the premier JavaScript web server

It is a popular framework for full stack web development. Our application retrieves and stores data from our database which is hosted by mongoDB Atlas. The database is structured into three collections; the entries collection where all the submissions are stored, the persons collection where all the code and person number are stored in pairs, the admin collection where the credentials for the admin access are stored. When you are logged in as admin you have the permission to edit and delete submissions from the Personendepot. This is how we make sure that nothing inappropriate or harmful gets uploaded. Before a submission goes online the admin has to unlock the entry.

In addition to the mongo database which only stores data in json format we needed a cloud based storage to upload all the images submitted by the users. For that we used the provider cloudinary. They provide cloud-based image and video management services. It enables us to upload, store, manage, manipulate, and deliver images for the Personendepot. Cloudinary provides us with a url link for every image upload. This link gets then stored into a json object. As each submission form the user equals a json object stored in the database.

[fig. 52] ↓

```
function generateCode(){
  let newCode = [];
  const characters = 'A1B2C3D4E5F6G7H89J0K1L2M3N4O5P6Q7R8S9T0U1V2W3X4YZ5a6b7c8d9e0f1g2h3i4j5k67m8n9o0p1q2r3s4t5u6v7w8x9y0z0123456789';
  const charactersLength = characters.length;
  for ( var i = 0; i < 9; i++ ) {
    newCode.push(characters.charAt(Math.floor(Math.random() * charactersLength)));
  }
  return newCode.join('');
}
```

Each object contains the title, description, media url links, person number and the status(either offline or online) of the upload. For safety measurements the code belonging to the person never gets stored inside the submission object. When the user is logged in with their code the person number associated under this code gets stored in the local storage of the browser session as a cookie. This way the application only retrieves the data for the login with the code once at the login afterwards this data collection gets not called again. The cookie stored in the local storage gets automatically deleted after a day or when the user is logging out of their profile.

To generate a unique personalized code for every new participant we programmed an algorithm based on random selection. The algorithm selects nine times a random character from a string containing all the letters from the lantin alphabet in capital and lowercase each character separated by a digit (0 to 9). Before the application saves the generated code to the database it checks if the code already exists in the database collection. The probability to generate two times the same code is really low but not impossible.

On top of the framework React we used Next.js to help us render the frontend of our application. Next.js is an open-source web framework developed by Vercel for React front-end development that offers features such as server-side rendering and static site generation for React-based applications. The company Vercel also provides a hosting service specialized on the applications built with their framework Next.js. This type of hosting also allows us to connect the platform with a github repository therefore making it easier for us to push any adjustments to the application without having to take the platform offline. This way we can implement user feedback in a more efficient way.

13.6. The physical
drop-off station

The Personendepot does not only exist in the digital space it expands in the physical space. We collect personal objects which will be exhibited at the Diplomausstellung. For each person there will be one transparent plexiglas box where all the corresponding objects are arranged. In order to collect as many objects as possible we have set up a drop-off station in the entrance hall of the Toni, Zürich. The station is located from May 14 to June 7, 2021 and consist of three main elements:

A two sided promotion poster showing one example object with a corresponding story, like described in the corporate identity section. It will primarily serve as an eye-catcher for passersby in the Toni Areal, which is home to 3000 students, faculty and staff. A gumshield from kickboxing was chosen as the motif, as this is not an everyday encounter. Just like the bright orange color, the poster thus generates curiosity. In order to use the poster also as a representative of the concept, the corresponding anecdote was shown. Through the handwriting of the person, which complements the object, the entire design appears enormously personal and open. The QR code on the poster allows the user to directly participate via the online platform.

To the left of the poster, on a white pedestal, is a receipt printer encased in black Plexiglas. On it is a red button. Underneath it reads, «Your personal code.»

When you press the red button, the printer issues a receipt with a uniquely generated code. With this code you have the possibility to drop off physical and digital submissions under the same person. You can either enter the code on personendepot.ch or write the code on the bag for physical submissions. To minimize any possible errors or complications we did not connect the printer directly to the database which is used by the digital platform. Instead we pregenerated some codes and saved them as a json file. The printer picks a random code

from the json array and then deletes it from the file. This way no code gets printed twice. The software we used to communicate with the printer is processing3. Which allows us to write commands which get executed through the terminal. Processing also generates the ticket in a pdf format and adds the new code before the ticket gets printed. Right beside the printer a holder with brochures is attached. The brochure provides a step by step instruction on how to drop off your personal details and a short abstract about the project.

The instruction contains five steps:
1. Get your personalized code
2. Visit personendepot.ch
3. Activate your account
4. You become an anonymous member of Personendepot
5. Contribute to the collection by sharing your personal details*.

The printer at the station brings in a playful element and animates the user to take action.

A black deposit box, which is similar to the ones you find at the post-office to drop off your packages. The box is labeled with «physical drop-off» and an arrow pointing towards the opening of the box. Attached to each side of the box are the bags for your objects. Each bag is labeled with an etiquette to write down your code and a description for your object in the form of a story. There is also the possibility to put several objects in the same bag. Just make sure to describe every object individually. The last field on the etiquette is where you write down your code, which was either printed out right at the location or generated on personendepot.ch. Like that we have the possibility to later link physical submission with digital submissions from the same person. We made sure to put a lock on the drop-off box in order to secure the items and give the user a feeling of safety.

13.7. The exhibition space

The protagonists of our exhibition are the submissions we received through the Personendepot. We want to give the personal details and story a great importance. Putting the object into a plexiglas box, isolets the object from his previous context and shifts the focus solely on the object itself. The space exudes a sense of professionalism and care highlighting our intentions to provide a safe space where you can share your personal details.

The exhibition is divided into two complementing parts: the digital collection which is accessible through an iMac installed on a wood desk and a physical collection in form of the plexiglas boxes each one containing personal objects from a different person. To further highlight the personal boxes we constructed a white a perforated plate with backdrop lights. The wall construction was inspired by the clean look of high end glasses shops.

Moodboard [fig. 53]

Very early in our process, we thought about the exhibition. It was very important to us how we presented our concept at the end. That's why we also attached great importance to the choice of materials and the whole composition. To get a sense of aesthetics, we created a moodboard. It is based on a very clean and noble atmosphere. We knew we wanted to exhibit our physical objects. That's why we had to plan something where we could show the objects.

Since we already focused on transparency in the first moodboard of the visual language, we had the idea to work with Plexiglas. This gives the objects a new value and one sees them as something special. The transparent wrapping also shows metaphorically the openness of the people who made these objects available. For a conceptual presentation, we have collected inspiration from retailers. In our opinion, these are the most suitable because they come in a professional and prominent way.

[fig. 53] →
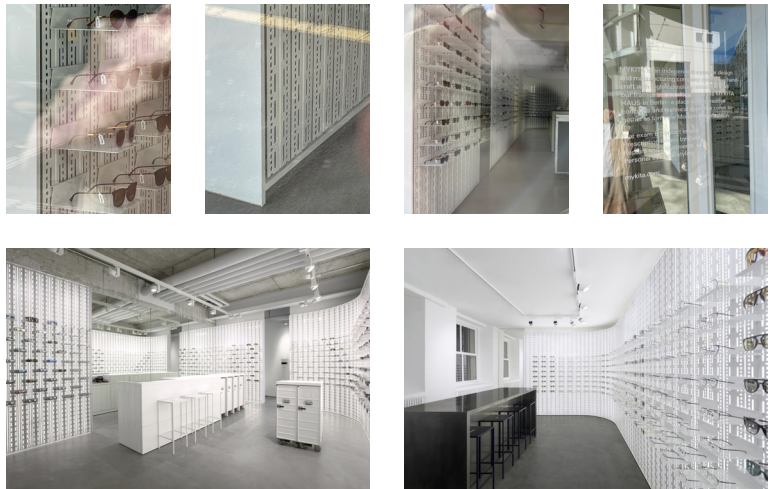
Sketches of the wall [fig. 54 – 57]
We were particularly inspired by the Mykita shop. The perforated plates they used seemed to us to be perfect for hanging up our Plexiglas boxes. We have now decided to use a perforated metal plate for the exhibition. The only question is how the whole thing is to be constructed. We tried to find the best solution for this with sketches. After the drawing session, we decided on two walls in a proportion of two to three.

[fig. 54, 55, 56, 57] →
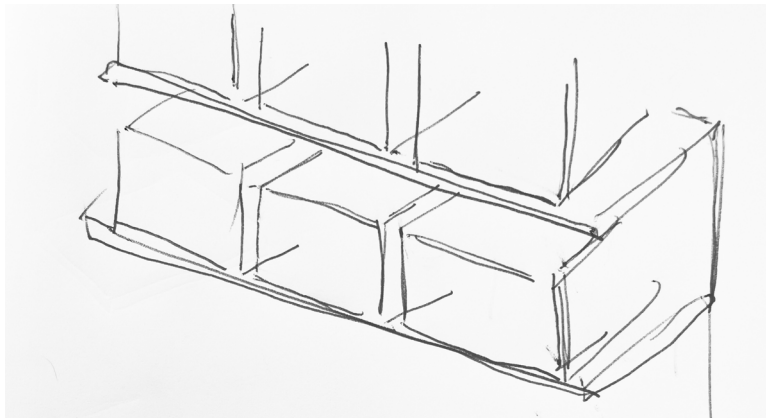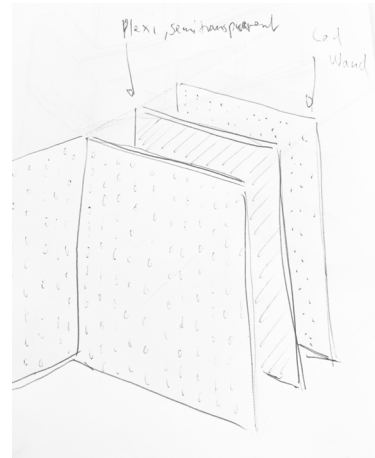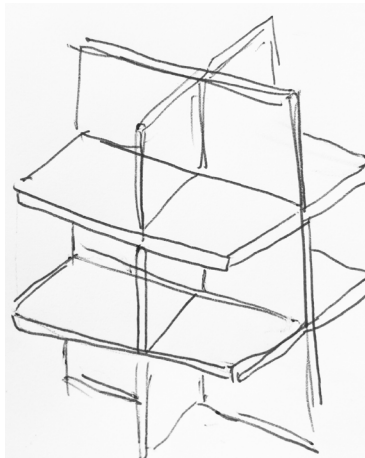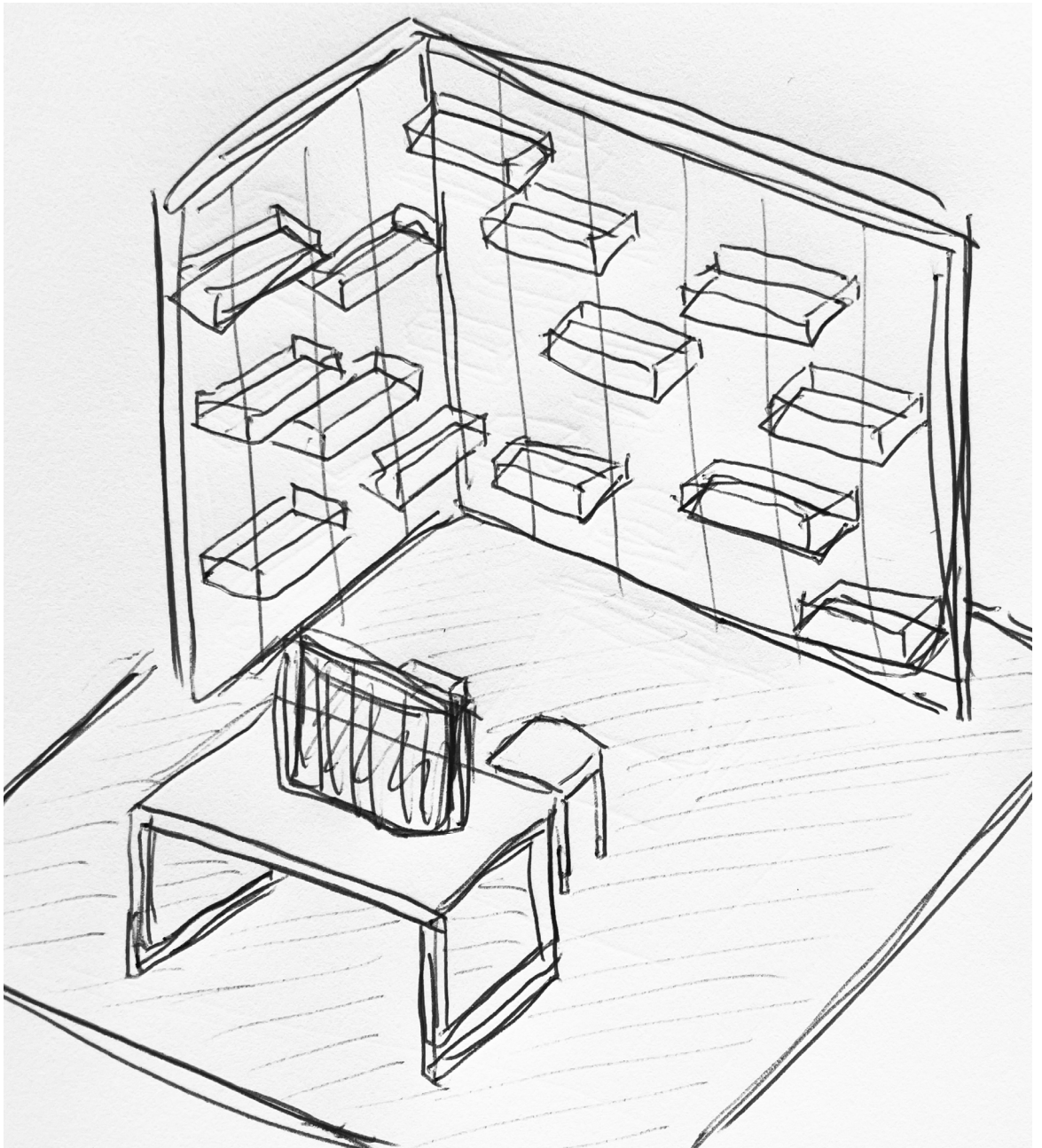
Constructions of the wall [fig. 58, 59]
To enable the Plexiglas boxes to be exhibited, we came up with a tailor-made solution. The Plexiglas boxes and the objects are placed on metal sheets, which are perfectly bent so that they could be inserted into the metal plate. This design allows us to flexibly hang and replace the boxes. Although it is a complex process to produce all these metal parts, it is very worthwhile, as we felt it was very important to create the items in their rightful place.

[fig. 58, 59] →

Volumenkörper umwandeln1 von Seite 1

Radius: 5mm
Mitte: 12.14mm,969.11mm,2810mm
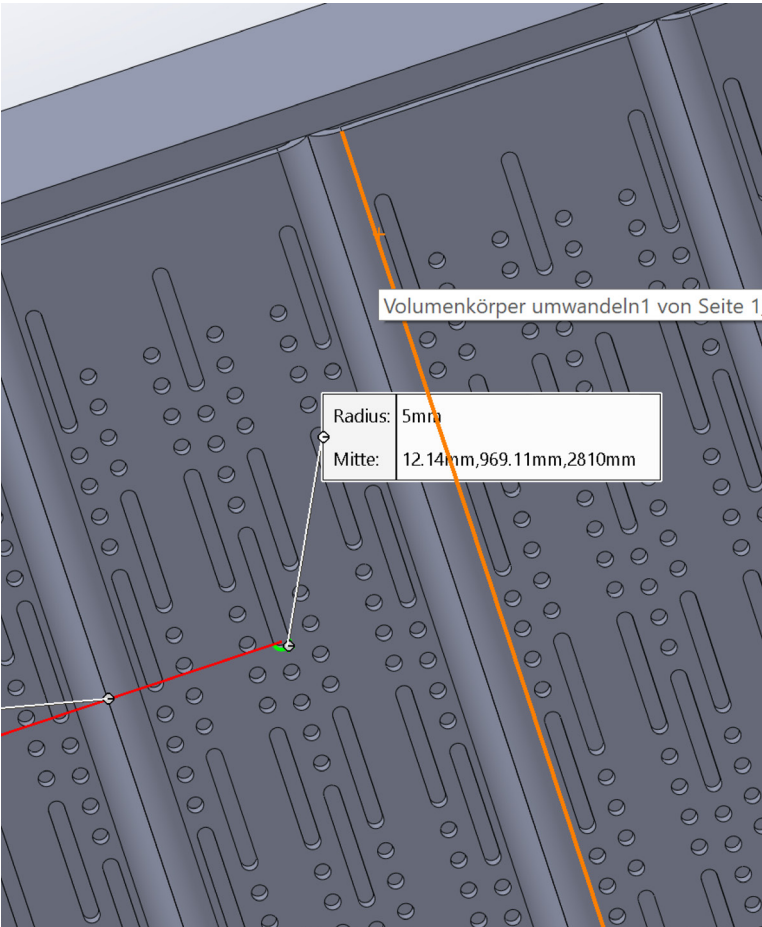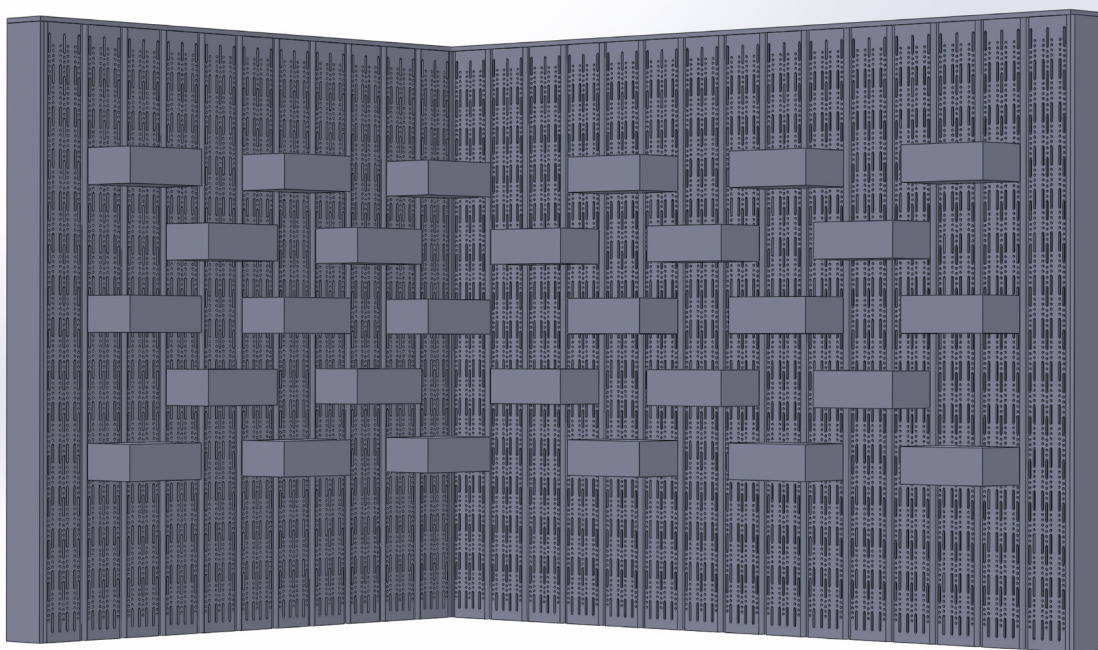
The final construction [fig. 60]

As these metal parts require professional manufacturers, we have asked for an offer. After receiving this, we realized that it becomes very expensive enormously quickly. Therefore, we have reduced the entire wall to 3 parts. The Plexiglas boxes are reduced to 15 pieces. Due to this simple construction, we do not need screws or other fastening tools. The suspension is stable in itself and carries itself through gravity. Thus, we have found an elegant solution, which makes the exhibited objects stand out best.

To improve the aesthetics of our exclusive wall, we wanted to add light. To maintain simplicity and not show too much of the electronics or construction, we will install the light behind the wall. These lights are fluorescent tubes that we hang between the wall of the exhibition space and the metal wall. The lights will be distributed around the metal sheet, creating a kind of halo. This gives even more importance to the objects, making them appear more elegant.

14.

EARLY USER
FEEDBACK

→

Even if the Personedepot does not yet have a long runtime we already got some first user feedback and reactions from our environment. The feedback we've got mostly came from the people who saw our installation in the entry hall of the Toni areal in Zürich. The feedback for the concept and implementation was positiv.

→

14.2. Multiple Submissions

One feedback we got for the digital submission process was that it may be unclear to the user what exactly happened to their submission after their upload. As there was no thank you message or anything similar yet. After you uploaded your data you would be directly redirected to your profile page where you see the submission blurry and with the notification on top that it is processing and will take a while until the submission is online. For the user it was also not fully understandable that they could aggregate further submissions on their profile page.

Even though at the top of the page an empty field was provided labeled with new submission. Until now we mostly got only one submission associated under the same person number. This factual situation could point to the same issue that it is still unclear for the user that they can upload multiple submissions on their profile page. As a first step to solve the possible issue we implemented a message right after the submission of the user got uploaded. The message displayed goes as follows: Thank you for your submission! It may take some for your submission to go online. Add more personal details on your profile page. And right next to it a button which links to your personal profile.

14.3. Optimization for physical drop off station

Also we noticed that the physical drop of process was still unclear to a lot of users. Many of them were not even aware that there is a possibility to submit physical personal objects. Also the ones who were aware of the physical drop off asked us if they would get back their object. At this point we advertised the physical drop off through our digital platform on the info page and on the installation in the entry hall it was only written on the bags hung on the sides of the physical drop off box. To push the physical drop off stronger we are doing a second iteration of the installation in the entry hall of the Toni Areal. In the second version of the installation the call to action to contribute a physical object follows the same principle as for the digital submission.

We noticed that the strongest motivation for the user to upload their own personal data on the digital platform were the entries showcased on the collection page. As soon as the user views the existing submission they get inspiration for their own contribution. For the first version of the physical drop off station we also showed an

example contribution in the form of the poster with the image of a personal object and the corresponding anecdote. The poster served as an eyecatcher but still did not show in which way your own contribution would be showcased on the Personendepot. Also it was only a single example not showing the context of a bigger collection.

This is why in the second version *[fig. 61]* we will show more than one example object and also showcased in the same fashion like at the final exhibition. Like that we provide the user with inspiration for their own physical submission and give them a preview on how their objects will be exhibited in the Personendepot. This increases the motivation for the user to also become part of the exhibition through contributing part of their own identity. The example object will be minted on a white wood wall with the same metal plate as used in the exhibition space and also covered with labeled plexiglas boxes.

The stories corresponding to each object are provided next to the boxes written on the wall. To make the affordance and call to action stronger we added an empty dotted out space in between the occupied boxes. The space has the same size as the boxes and is labeled with: What is yours... ?. Like this the user feels like he could easily become part of the collection.
The printer for the personalized codes and the black drop off box are still part of the installation and located on both sides of the wall with the boxes. The wall extends on both sides of the objects with a slight angle enclosing the drop off box and printer into the same space. Creating a much more immersive experience for the visitor.

On the wall section above the printer we pasted the abstract for the Personendepot and a short instruction on how to become part of Personendepot in five steps. The instructions only focus on the physical submission because we want to communicate as simply as possible and not confuse the user with too many options. The digital platform is still advertised through the abstract and the header personendepot.ch.

Our goal for this optimization of the physical drop off station is to gather as many personal objects as possible for the end exhibition and to better communicate our concept to outsiders.

[fig. 61] →

PERSONENDEPOT.CH

is an anti social media platform. It is a space that anonymously stores your private insights and makes them visible to the public. There are no likes no comment sections, no beautifiers, no followers. Nonetheless it is the most personal platform. Personendepot empowers you to get closer to strangers by sharing unique glimpses into your private life. What would you share in an anonymous space? Show your life that doesn't fit into the regular social media world.

We collect digital and physical submissions. Join personendepot.ch for an unbiased society.

1.
Get your personalized code

2.
Choose your personal object(s)
you want to share

3.
Take a bag and then
write down your story

4.
Drop off your object(s)
with your code*

5.
You are now an anonymous
member of Personendepot

*These objects will be exhibited in room 4.K13 in Toni Areal from June 11-25, 2021. with your personalized code you can retrieve the objects on 6/26/21 in room 4 K13

WHAT IS YOURS...

?

↑
PERSONALIZED CODE

PERSONENDEPOT.

GET YOUR DROP-OFF-BAG

PHYSICAL DROP-OFF

15.

CONTRIBUTION

→

We started with the research question: How can we create a space where people from different social bubbles meet with each other? How can we create a space where people from different social backgrounds can come together to develop mutual understanding? With our project Personendepot we develop a space where people from different social backgrounds can anonymously share intimate data, therefore creating an indirect meeting of those people. Connecting strangers without physically being in the same space.

→

15.2. Personendepot as an alternative social media

Personendepot positions itself in a space with already well established and tested social media platforms where users can share part of their lives online. That is why it is important for us to clearly declare how our service differs from concepts that already exist.

In today's digital age, there are countless social platforms to share personal things about yourself. But almost everyone of these platforms promotes a popularity ranking. Who has the most interesting life? Who has the most followers? There is always a pressure to show only a polished and filtered side of yourself. Even if you are free to share whatever you like, you can't because you are afraid of losing your reputation in front of society. Our platform Personendepot offers you the possibility to share without caring about social norms and acceptance. There is no pressure to outmatch others because your submissions are not getting judged nor ranked. You connect with others not through following them back, instead you connect with them through a feeling of solidarity and empathy. By recognizing personal details from your own life in strangers a feeling of community emerges.

Other digital media platforms have customized feeds, making recommendations based on your previous consumptions. This kind of filter makes it hard to escape your own bubble.

Our collection does not allow a user to filter based on any categories this way you have the possibility to burst your own bubble and stumble among things that were previously unknown to you. Like that you get to know strangers through a more private and intimate way again creating a feeling of togetherness without losing your anonymity. The anonymity you have in our space is very important for us and sets us apart from other digital platforms where oftentimes people get exploited by selling digital data to companies to gain profit. Through our non-binding logging system where no email- address, phone number or other credentials are collected we can guarantee anonymity to every participant. The anonymous and non competitive space Personendepot signifies a sharing with no tabus, leading to a more open minded society where it is okay to show and share things that otherwise get frowned upon. To underline our statement here as an example; In swiss society it is a taboo to talk about your own finances. The Personendepot would be a possibility to publicly disclose your finances in the form of your tax statement, bank statement or similar documents. Have you ever

seen any other tax statement than your own? Why do we keep certain things just for ourselves? Sometimes it is important to talk about stuff that everyone is afraid to talk about. This can lead to a feeling of relief recognizing that others may be in the same situation. Just because nobody talks about a taboo doesn't make it go away or non-existing. The personal details you share do not have to break any big taboo, it can also be small mundane details from your everyday life. Things you normally won't pay any attention to, sharing them through Personendepot is then an action of reconditioning. And can lead to higher self confidence to share stuff with others.

15.3. Identity development with Personendepot
(Jung 2018)

The swiss psychologist C. G Jung [fig. 62] describes the term Persona as a mask every one of us wears in a social setting. This mask protects the innermost part of your identity. But also prevents you from showing a more private and intimate part of your own identity to others. It may not be appropriate to share certain thoughts or behaviors with others. Especially nowadays the mask of the persona plays a central role in our daily lives as we constantly get exposed to new challenging social settings. This can lead to a neglect of the inner consciousness. Personendepot is a space without any social expectations. You do not need to hide your personal shadow behind the mask of the persona. It is a way to reconnect with yourself and develop a healthy relationship with your inner consciousness.

[fig. 62] →

Persona · Ich-Bewusstsein · Persönlicher Schatten · Archetypischer Schatten
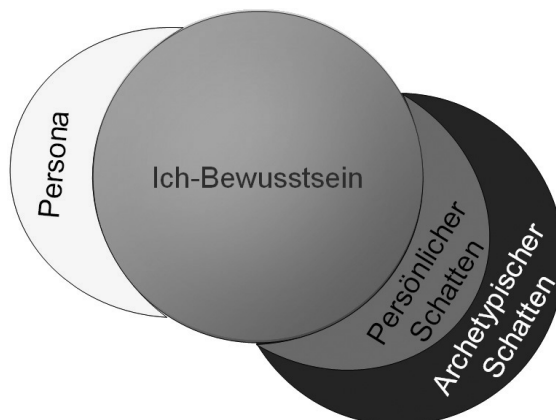
15.4. Personendepot and big Data   A topic that emerged from the user feedback we got on our project is the similarities to the digital data collection from big corporations. Companies that dominate the digital sector like for example facebook or Google constantly collect personal data in order to increase their profit. They view their customers as assets for their own growth. Big data collection is still relatively new to the modern age and has yet to be explored to reach its full potential. Companies are only now starting to see all the business opportunities.

Also just collecting the data is the easy part. The difficulties and uncertainty happens in the data processing only with the right methods can you make the collected data readable and ready for further usage. For the average user of digital media this part on how the data gets processed is still a black box. A lot of users are awarre that their data gets collected but nobody really knows what exactly happens to their data afterwards. This black box is also what rightly triggers anxiety, insecurity or even fear for the user when it comes to data collection and privacy issues.

Do you truly know what consequences it carries with it if you for example agree on the collection of your video consumption on youtube? For sure some of us may answer this question with of course I know what I agree to. My recommendations get personalized and I may fall into a filtered media bubble where my own reality gets disturbed and narrowed into one perspective.

Also I will get some personalized advertisements urging me to consume more products and buy stuff I may not realy need in the first place. So can we say that if we consent to our data collection everything gets personalized so that it fits our needs and believes the best? Personal and individual are two terms with positive associations working in favour of the corporations selling the concept of personal data collection. Of course the critical user may still see some of the disadvantages like an unnecessary higher consumption of physical and digital products or the restricted access to media consumption.

But what are the effects beyond the individual sphere of influence? How can the usage of big data influence the free market culture? Are they any long term effects on social behaviours? How does it affect our history of cultural heritage? And who are the profiteurs and losers from the instruments? Because it is still a new and obscure field

nobody might know the answers to those questions, even those who call themself the big winners of big data.

Personendepot does in no way try to answer those questions but the platform provides a new perspective to this big topic of personal data collection and usage. Also it is a topic we did not intentionally research at the beginning, it is a topic that emerged towards the end from the reactions of the users. Because as soon as we stepped into the concept of collecting part of one's identity and even connecting it to a digital platform the comparison with widely known names like facebook and google was there.

Different from the digital data collection by those mega corporations, the Personendepot offers a fully transparent process on how your personal data gets used and collected. The scale is also a totally different one, then the ones from well and long established companies. We collect intimate data that can not be traced back to the person providing the information. Anonymity is a big part of our concept. Through our non binding registration process which generates a code consisting of letters and numbers the user never has to leave behind any valuable credentials, like for example phone numbers, full name or address.

The data submitted by the user to the Personendepot never gets used by any third parties or further processed in the background. It immediately is made available for the public and other visitors of the Personendepot. The big profiteurs from the data collection are the average person like you and me. By getting insights into a foreigen identity everybody takes away their very own subjective gain. The value for each submission may differ from user to user and by very individual for each one of us. The data set which is available through the Personendepot can be seen as a snapshot of human cultura at one specific point of time and a specific location.

Because the criterias for a submission are very open allowing the user the freedom to choose for himself which part of their identity they want to share with others the collected data set is very unstructured and does not follow any specific rules. This makes it hard to draw any objective conclusions or analyze the data set with the commonly used data analytic tools. Therefore making it hard to even attempt us-

ing our data set for marketing strategies or exploitation of the consumer. The purpose of Personendepot is purely the subjective consummation for the individual person. Offering the user a feeling of belonging through their own contributions.

15.5. What we learned

We started our topic very broadly, having identity and fiction at the center of our research. Through our field and desk research we found a lot of theories and phenomenons that we were interested in. All the experiments helped us a lot to find our final concept. From this we were able to realise an interesting final project that included all of these aspects. The difficult part was not first agreeing on one of these topics or finding a manifestation in the form of a practical project. As we discussed each path in great depth and detail, each decision led to many more challenges, which greatly increased the amount of work, but also led us to a very well thought out concept. The time pressure and deadlines helped a lot to come up with the concept of Personendepot. It was much easier to work on the implementation, as soon as we could write down our concept doing several user testings and iterations of the project. Because we were a team of three people where every person had a very different skill set, we could easily distribute the workload and do things simultaneously.

The implementation of Personendepot as a digital platform and physical drop-off station had a great importance for us. Because we want to prove our concept through an advanced working prototype. Like this we are able to draw conclusions based on real life scenarios and user experience. This step of implementing a concept in a working prototype that will be used by a bigger user group was new to us. As most of the previous projects conducted during our interaction design studies were left at an earlier stage. Preparing the physical and digital drop-off of the Personendepot was quite time consuming. Through the organization we learned how easy it is to underestimate the workload and keep track of all the deadlines.

16.

FUTURE STEPS

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We believe that Personendepot has the potential to expand beyond the environment of our school the ZHdK in Switzerland. From our user feedback we received for the digital and physical platform we were already able to make some adjustments to our service. But there is still a lot of feedback we could implement to push our project to its full potential.

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16.2. The renting System

At the early stage of the concept for Personendepot we were thinking about a physical renting system where consumers can view our assortment in a store. Once the consumer is interested in one of the identity boxes, he or she can view the product undisturbed on site or borrow it to take home. It is important to us that the consumption of the product takes place in an undisturbed location so that the consumer can immerse themselves in the foreign identity. These physical renting boxes would allow the user to engage with all their senses. Smell samples, audio and video player, physical objects and tasting probes are all included in the identity box. Due to time constraints we were not able to organize a location to build up the physical shop. But if we extend Personendepot as a global brand we would also build up physical flagship stores, to enhance the experience of the consumers.

16.3. Physical drop off station

During the time the physical drop-off station is installed at the entry hall of the toni areal, Zürich we have the possibility to optimize our user flow based on the observations. After we collected a bigger amount of personal details we will make an evaluation of the whole drop off system. The feedback from the users can either be collected by shadowing our Persondepot station or approach users directly and ask them about their experience. Here we have to pay attention to not uncover the anonymity of the users. On our digital Platform we also included a contact formular where users can give us direct feedback or ask for consultation. The last touchpoint for user feedback would be at the diploma exhibition where we will be present in person.

16.4. Global expansion

Up until this point Personendepot only spread inside the community of the Zhdk, Zürich in Switzerland and some part of its surroundings. But the main goal would be to incorporate as many diverse communities as possible. With the growing interest for social media in general, Personendepot would give a completely new approach to this field, since most of the social media are driven by likes and recognition. Like that you get to explore more and more things that were previously unknown to you. Because there is no Ranking or Judgement you are able to explore everything without any filters or layers. The foreign that was

not accessible becomes more tangible through the Personendepot. You could then use Personendepot as a tool to find out more about different communities and lifestyles. Will we then all feel closer to each other because we recognize the similarities in ourselves? Depending on how the dynamics of the Personendepot develop in the future, new features could be introduced to give the platform a certain freshness. Those futures would help the user flow to improve a lot. Like for example an automatic image recognition which makes the user aware of any potential data leak inside their submissions, like phone numbers, email, address or other personal credentials. At the moment you can submit data in the form of physical objects, images and text. But this could also be expanded including music and video playlists, 3D scan from your personal objects or even a VR room where you can reconstruct your own living space. These futures enhance the experience of the visitors making it possible to fully immerse oneself in our unique collection of personal details.

16.5. Our philosophy

The focus of our project is the participants and the people themselves. We believe in an open-minded exchange between different communities. Becoming part of Personendepot should be an inner motivation for everyone, leading to a sense of belonging and camaraderie. Since people can join from anywhere, a diverse pool of personal details is created. On a cultural, social as well as community level. By encountering new or foreign things, one's identity is challenged. You get to see all sorts of things, but never get to know the person behind them directly. This means that there is no way to judge anyone. Prejudice and stereotyping is curbed before it can even take place. Our system doesn't allow for pigeonholing because you have no idea what environment a person comes from. Of course, you can try to guess, and depending on that, you may actually be right. But it remains a guess. Finding confirmation in one's own guesses is not possible in this system. This barrier of anonymity ultimately leads to a feeling of solidarity. At some point, one sympathizes with almost everything, because one is in a bubble together. Coming together instead of distancing and keeping apart. This way, we can connect people around the world on a much deeper level than other public social media platforms.

17.

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→

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18.

FIGURES

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[fig. 1]
Research fields, graphic, 2021,
Lilian Lopez, Sonjoi Nielsen, Yangzom Sharlhey

[fig. 2]
The individual, graphic, 2021,
Lilian Lopez, Sonjoi Nielsen, Yangzom Sharlhey

[fig. 3]
Pierre Bourdieu's Social/Physical Space, 2021,
Lilian Lopez, Sonjoi Nielsen, Yangzom Sharlhey

[fig. 4]
The Seniors Project, 1999,
Nikki S.Lee, https://www.pinterest.ch/
pin/530298924854428473/

[fig. 5]
The Hip Hop Project, 2001, Nikki S.Lee, https://
artsandculture.google.com/asset/the-hip-hop-
project-1-nikki-s-lee/UAErP9BNiJhNXw

[fig. 6]
Untitled #477, 2008, Cindy Sherman,
colour photograph, 164 × 147cm, edition of 6,
Courtesy the artist; Metro Pictures, New York,
and Sprüth Magers, Berlin & London

[fig. 7]
Wildness, 2012, Wu Tsang
https://www.artbasel.com/news/wu-tsang-how-i-
became-an-artist-art-basel

[fig. 8]
Plattenbau: Virtual Interior MoMA white, 2015,
Annett Zinsmeister, Photo © Pippa Drummond,
https://slash-paris.com/evenements/annett-zins-
meister-virtual-interior

[fig. 9]
DADDA Donald and Daisy Duck Adventure, 2018;
performance, video, photographs, installation.
Directed by Paul McCarthy and Damon McCarthy.
Photo: Alex Stevens
https://www.hauserwirth.com/art-
ists/2796-paul-mccarthy

[fig. 10]
Action 71, 2009, Reza Aramesh, Late at the
Tate Britain, http://cargocollective.com/
Rezaaramesh/11611581

[fig. 11]
Chantier de Barbès-Rochechouart,1994, Pierre
Huyghe, https://www.afterall.org/article/visual.
syntax.work.pierre.huyghe

[fig. 12]
Notes from three different outfits, 2021, Lilian
Lopez, Picture by Edna Hirsbrunner

[fig. 13]
A sightseeing spot in Zurich,
https://rolandomio.files.wordpress.com/2018/09/
fd4eba58-0191-4f18-98e3-c179284ab8fe.
jpeg?w=930

[fig. 14,15]
Participants from our experiment on the Linden-
hof, 2021, Lilian Lopez, Sonjoi Nielsen, Yangzom
Sharlhey

[fig. 16]
Tarot reading, 2021, Sonjoi Nielsen

[fig. 17]
Map: Route from the person we followed, 2021,
Lilian Lopez, Sonjoi Nielsen, Yangzom Sharlhey

[fig. 18]
Chat: extract from our chat we had during the
experiment, 2021, Lilian Lopez, Sonjoi Nielsen,
Yangzom Sharlhey

[fig. 19]
Target1: Picture from the person we followed,
2021, Lilian Lopez, Sonjoi Nielsen, Yangzom Sharl-
hey

[fig. 20]
Target2: Picture from the person we followed,
2021, Lilian Lopez, Sonjoi Nielsen,
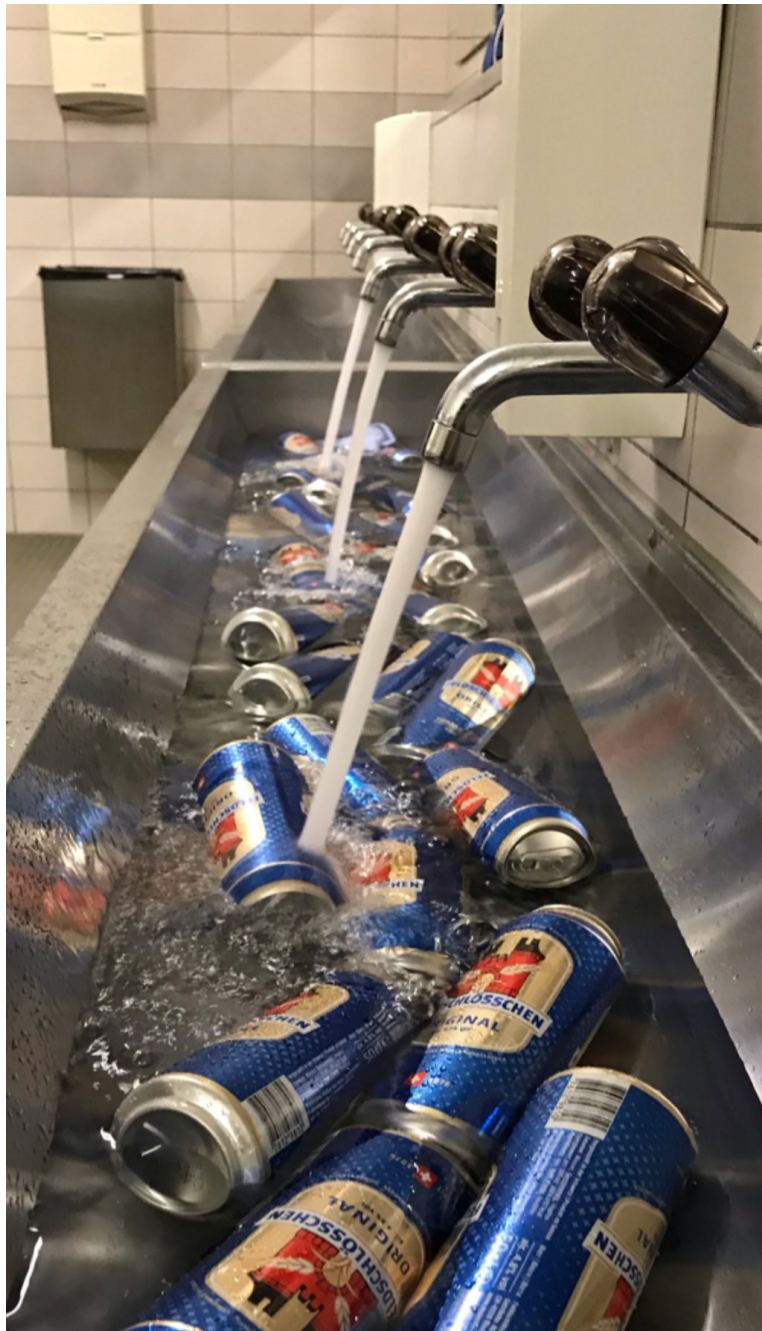Yangzom Sharlhey

19.

SELECTED
ENTRIES

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Ersti Manga, 2021, Person 857
«Mit dem Manga hets agfange. Bechume grad Lust zums nomal lese.»
«It started all with this manga. I'm just getting the desire to read it again.»

WK, 2021, Person 1789
«This is how we cool down our beer here.»

Peanut: If you are what you eat I should have turned into a peanut, 2021, Person 294
«A reminder that I used to have a terrible relationship with food.
In those days I could finish a jar of peanut butter in two sittings.»

Siemens: Siemens Radiowecker, 2021, Person 329
«geklaut auf einer Baustelle»
«stolen from a construction site»

Tears: Tears, 2021, Person 1800
«We vowed to stay together. The next week you left me in tears.»

Suchen

asmr itsblitzzz   Entfernen

asmr raffytaphy   Entfernen

asmr   Entfernen

asmr silver hare   Entfernen

asmr magic   Entfernen

asmr whisper   Entfernen

ASMR addicted: ASMR addicted, 2021, Person 1796
«i have an asmr problem. cannot fall asleep without it.»

Panik: Malen nach Panik: 2021, Person 859
«Während oder nachdem mich die Panik überkommen hat, male ich. Meistens hilft es,
manchmal auch nicht. Die dadurch entstandenen Bilder zeige ich Leuten nicht. Hier schon.»
«During or after the panic has overcome me, I paint. Most of the time it helps, sometimes it doesn't.
I don't show the resulting pictures to people. Here I do.»

Parties: Sometimes I'm sad at parties, 2021, Person 1801
«But not always»
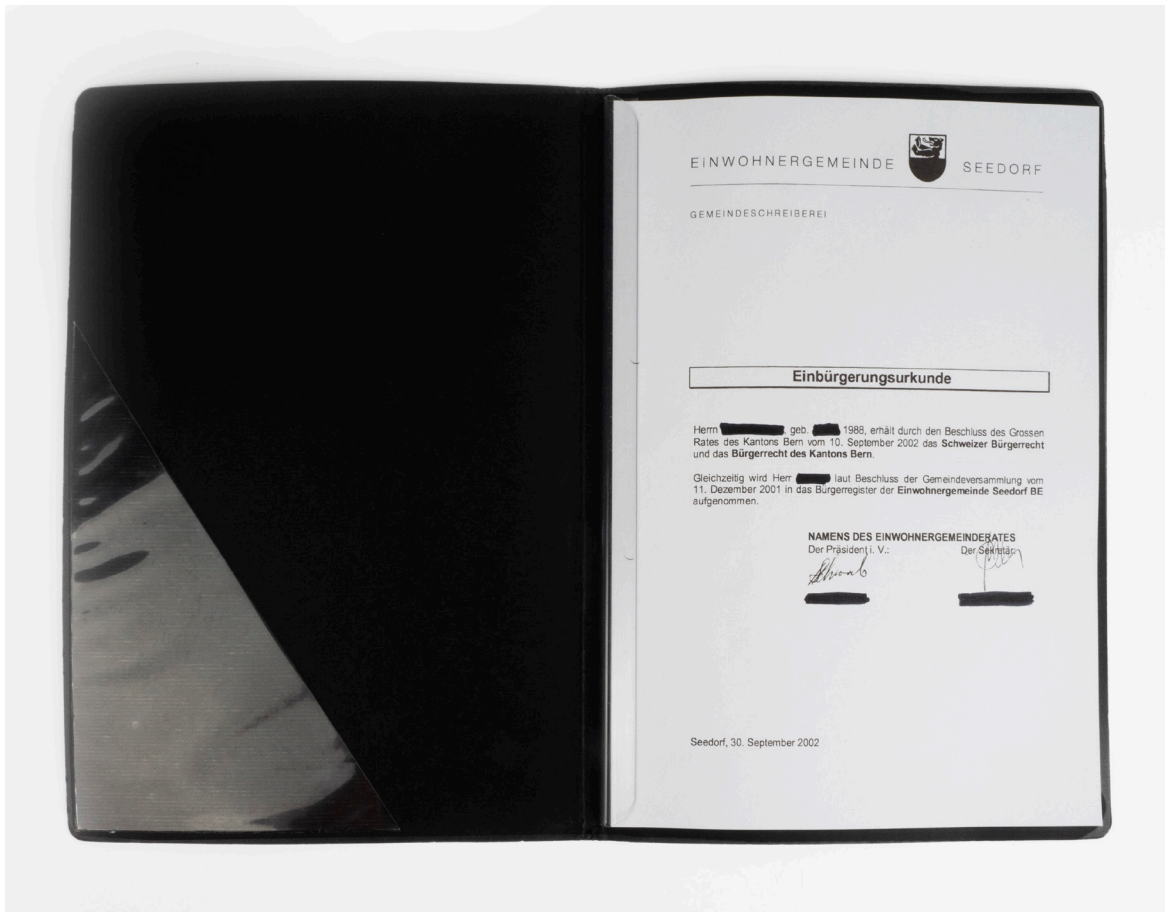
Der Tag an dem sich nichts veränderte, 2021, Person 1801
«Als 14 Jähriger waren meine Erwartungen gross, dass sich nach der Einbürgerung alles verändern wird. Nach der Einbürgerung waren ich und mein Umfeld immer noch gleich.»
«As a 14-year-old, my expectations were high that everything would change after naturalization. After naturalization, I and my environment were still the same.»

Daruma, 2021, Person 959

This is a gift I received from my sister. It is a Daruma, a japanese "doll". The pupils of this doll are usually missing. When you receive this doll you draw one pupil in and set a goal for yourself. Once the goal has been achieved you draw the other pupil in. My goal was to get admitted to my favourite art school. As you can see by the eyes I achieved my goal! It is a really nice gift and it motivates you to work till you get there.

The Beauty enhancer, 2021, Person 1795
«sorgt dafür, dass ich immer schön unterwegs bin.»
«ensures that I am always on the move nicely.»