

# WHAT IS A SELFIE?

#### WHAT IS A SELFIE? DRAWING



Da Vinci (1512)



Miyamoto Musashi Samurai (1640)

#### WHAT IS A SELFIE? PAINTING



Frida Kahlo self-portrait (1940)



#### Van Gogh self-portrait (1889)

#### WHAT IS A SELFIE? SELF-PORTRAIT



Monkey selfie (2014)







### WHAT IS A SELFIE?

- ➤ Tifentale: "it is more than just take a self-portrait."
- accessibility of digital image-making and image-sharing technologies?"
- platforms?"(p. 74).

"Could phenomena like the selfie really be just a byproduct of the advancements and

 $\blacktriangleright$  "Or could it be vice versa — new and emerging photographic practices shaping the design and features of hardware and app, such as the introduction of the second camera in smartphones and the appearance of Instagram and other image-sharing



## **BRIEF HISTORY OF PHOTOGRAPHY**

- 1900: Kodak Brownie cameras: gave rise to popular and amateur photography, introduced snapshot, and established the traditional family photograph albums.
- 1948: Polaroid: instant photography.
   No need to wait for revelation.
- ► 1963: Polaroid in colours
- 1978: Konica point and shoot autofocus camera



Impulse

Portrait

Polaroid







## **BRIEF HISTORY OF PHOTOGRAPHY**

- ► 1975: First digital camera
- ► Late 1990s: Compact digital cameras.
- ► 2002: Nokia 7650: the first cellphone with camera.
- ► 2003: Sony Ericsson z1010 and Motorola A835 frontal camera cell phone
- > 2007: iPhone: The first smartphone with camera.
- > 2010: iPhone 4: The first smartphone with frontal camera.













#### **TECHNOLOGICAL DETERMINISM**

Tifentale: it was the smartphone, with frontal camera and wireless connection to the internet, that creates the sub-genre of a "selfie".

> Even with all the different examples of self-portrait in history, this practice did not become a mundane practice until the digital camera converged with the mobile phone.

Oxford dictionary: "Selfie is a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media."



#### **CONCEPT OF "SELFIE"**

- ► It is a specific practice that requires three essential activities or features:
  - Taking a photographic image of oneself
  - Using a camera or one's phone
  - Sharing on social media networks
- ► Limitation:
  - > You can't ask someone to take your picture. #notaselfie
  - ➤ Can't use a film camera, old pictures, or any other media. #notaselfie
  - ► If you don't share it is #notaselfie







## **NETWORKED CAMERA**

- > The networked camera is a curious hybrid: an image-making, image-sharing, and image-viewing.
- Necessary features include hardware (smartphone with a built-in camera), the availability of a wireless Internet connection, the existence of online image-sharing platforms, and the corresponding software (p. 75-6).
- Limitation:
  - mobile phone.
  - ► If you access social media on your desktop #notaselfie



> A selfie is only a selfie if you see it in a social network platform through your

if you extract the picture from the social media to use in other places #notaselfie.

#### **HYBRID PHENOMENON**

- > Selfie is a hybrid phenomenon: it merges the aesthetic of photographic selfportrait with the social functions
- Selfie is not just a picture: it an aesthetic style AND a way of interpersonal communication.
- > Selfie carries several layers of information that cannot be dismissed:
  - Metadata (timestamps, geolocations, technical features)
  - Aesthetic choices (filters, overlays)
  - ► Folksonomy (tags, categories, even the social media where it is shared)
  - > Participation from others (likes, loves, favourites, and comments)

### DISSEMINATION

- Much more important than digital photography's influence on the practice of taking photographs ... are the ways in which the web has changed how and what it means to share photographs" (p. 76).
- Softwarization (Manovich): the new global aesthetic that celebrates media hybridity and uses it to engineer emotional reactions, drive narratives, and shape user experiences.



• 2 likes











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#### **SELFIECITY**

- $\succ$  3.200 selfies
- ► Instagram
- $\succ$  1 week
- ► 5 cities
  - ► Bangkok
  - ► Berlin
  - ► Moscow
  - ► New York
  - ► São Paulo



#### 3840 of 3840 selfies.







#### SELFIECITY

- Time range: Is one week enough?
- Places: Are these cities representative?
- Platform: Why only Instagram
- Collecting data: Is it ethical?
- ► Metadata: Not all selfies are identified as selfies, not all images tagged with "selfie" are selfies.
- Language: Different ways of expressing the same thing.
- ► Method: Is there a right way to take a selfie?





#### CONTEXT

- ► Tifentale: Selfies belongs to social media.
- contextual information is overlooked.
- users:
  - Visual elements (where they are, what they mean),
  - Layout (how it is arranged, how many things, hierarchy),
  - > HCI Interactions (type of actions, navigations)
  - Social participation (upload, comments, likes).

Removing the picture from its "natural environment" either to contemplate or to study devalue the picture. While some interesting insight can be revealed in using quantitative analysis and distant reading methods (Manovich's Selfcity), the picture aesthetic and its

► Need to account that user experience selfie in a small screen, one at a time, in a close circuit of friends. We should also account for the interface these platforms build for the

#### **INSTAGRAM INTERFACE**





### WHAT IS AN INTERFACE?

#### INTERFACE



#### Blade Runner (1982)



<u>Apple</u> (1984)



# HCI AND COMPUTER INTERFACE

- ► What is HCI?
- The way with we interact with machines is influenced by the way this interfaces as rebuilt.
- First interfaces used the office was a metaphor
  - Desktop, Garbage can, folders, archive, files, windows, wallpaper, task manager





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### **INTERNET INTERFACE**

- The Internet browser also carries cultural metaphors:
  - Page, navigation buttons, hyperlink, address.
  - Resembles a book (page)
  - With hyperlinks (footnotes)
  - But with physical space navigation (home, back, forward).





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#### FILE SYSTEM INTERFACE



Computer file structure

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er & betty carringer	8/7/2012 1:11 PM	File folder					
er & alma bessie rich	6/24/2013 2:55 PM	File folder					
hattie hildreth	11/8/2011 3:38 PM	File folder					
cretia smith	11/8/2011 3:38 PM	File folder					
& abigail gates	11/8/2011 3:38 PM	File folder					
& martha whitney	11/8/2011 3:38 PM	File folder					
sarah read د	11/8/2011 3:38 PM	File folder					
unice rayment	11/8/2011 3:38 PM	File folder					
mary read	11/8/2011 3:38 PM	File folder					
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lizabeth ballard	11/8/2011 3:38 PM	File folder					
	2/1/2014 2:05 PM	File folder					
	11/29/2013 2:23 PM	File folder					
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Records	4/15/2014 6:46 PM	File folder					
	10/29/2011 11:36	File folder					
5	11/7/2014 8:59 PM	File folder					

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# FILE SYSTEM INTERFACE



#### **INTERFACE: SEMIOTICS**

- The computer interface acts as a code which carries cultural messages in a variety of media.
- A code may also provide its own model of the world, its own logical system, or ideology; subsequent cultural messages or whole languages created using this code will be limited by this model, system or ideology.
- That is, the interface is not neutral.



### **INTERFACE: REMEDIATION**

- Digital interface (re)mediate older media (Bolter & Grusin, 200)
- ► E.g., The Internet uses the metaphor of a page.

► Not a book, but a scroll manuscript.

- ► Youtube remediates TV: rectangle screen, channels, advertisement.
- Internet portals interface resemble print magazine.
- Hyperlink resembles footnotes.





## **INTERFACE: REMEDIATION – HYPERMEDIACY**

itself. Creates disturbance and discomfort.





> Hypermediacy: Using multiple media together in other call attention to the media

#### **INTERFACE: REMEDIATION – IMMEDIACY**

#### ► Immediacy: Strives to hide itself; to become transparent. Immersive environment.

#### Educati H. Kannady

my dad was working very hard to prevent this. He could not prevent it, and we all come back home. America was on the heisk of was. I understand that my two ablest heathers work thinking about collating.

I understood these things, and jot they were abstructions, flowing elements in the half-end, half-dreamed universe of a small boy's mind. None of an perhaps excepting my fasher, could arrivigate what the war would mean to an the terrible merificus it would exact within our family. Not even my fasher could imagine the controlity of the Kennedyn in the posterar would the arraggles of Jack, and then Bolidys and then to some degree myself, to build upon our country's military victory with victorian for merial justice and democracy. The plaid-shirted figure on horsehack is front of me on these mering rides was not - and never would be to me - primarily an American diplomat, or financial titas, or metion picture produces, or marce of exatic legend. He was my father.

Such was the perspective of the boy on the trailing horse.

From my vantage point as the youngest of the nine Keenedy children, my family dal not so much live in the world as comprise the world. Through I have long nince outgrown that simplistic view, I have never questioned its emotional trach. We depended upon one another. We nevered fixed and music and longhter with one another. We hursted from and tought one another. We worshipped with one another. We local one another. We worshipped with one another. We 9141 AM

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#### True Company, A Memoir

matually competition, with an intensity that seeed more to jay than to an argo for dominance. These values flowed into so on the energies of Joseph and Rose Kennedy. They helped on Kenn hands among our another, and to develop personalities hand on these bonds, to an entern that remains to this day and/or approximal by the chronicles of my family. They some in mill. They lie at the heart of the mory I wish to tell.

I was nise years old in that summer of 1943, the final summer of the familiar world into which I was born. I was not clear why we had all come back home from England, but I was happy that we had. I was no young to fally anderstand that my father had tesigned his anti-macheologi-I was containly too young to comprehend that he'd resigned because he had attended some people in England by uping that the British might not be capable of fighting a war against Germany. It would have been news to me that Dad had disploated President Research with these same remarks. Or that when he was areng from the Cape house that moments, in New York and Washington, he was trying to personle other people to join his offers at keeping America out of the war. Or that, despise their differences, Joseph Keenedy continued to support Franklin Research as president.

I just know that on workends, he and I would ride horsehack regetter on the Cape, and that was all I really cared to know.

It's hardly surprising that these factors of my father's life wore unknowable to me as a child. If my father were alree

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# **INTERFACE: SOCIAL FACTORY**

- ► Work and leisure activities increasingly involve computer use, but they also converge around the same interfaces.
- use the same tools and metaphors of GUI.
- separation between the field of work and the field of leisure.
- engaged in many activities at the same time.
- ► <u>The digital Interface is becoming part of our everyday life.</u>

> Both "work" applications (word processors, spreadsheet programs, audio-video editing, graphic design) and "leisure" applications (games, social media, video)

> The information society is quite different from industrial society, with had a clear

> Before the computer, we use to do just a handful of things in a day. Now we are

#### **CONTENT VS. INTERFACE?**

#### ► Is it possible to separate content from its interface?

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# **INTERFACE IS NOT TRANSPARENT**

- Content is not independent of the medium
- ► The medium (interface, form) carries cultural meaning
- > The interaction between form and content, interface, and information, cannot neglect the interaction between them.
- > The interface defines the content, and the content absorbs the interface.

# PARADOX OF DIGITAL INTERFACE

- > New media content has what can be called "an informational dimension". That is, it does not exist prior to their actualization on screen, but it exists on some level inside databases in binary code.
  - ► It is an abstraction and can be split between content/form



# PARADOX OF DIGITAL INTERFACE

- > At the same time, new media content has more traditional "experiential" or aesthetic dimensions. These dimensions include a particular configuration of space, time, and surface articulated in the work.
  - ► It is materialized in a way that content/form cannot be separated.





# **INTERFACE IS CONTENT AND CONTENT IS INTERFACE**

- ► The medium is the message (McLuhan)
- > The interface allows the content to create a unique materiality and enable a unique user experience.

- that it can no longer be thought of as a separate level.

► To change the interface even slightly is to dramatically change the experience.

> The choice of a particular interface is motivated by the content to such degree

Content and interface merge into one entity and no longer can be taken apart.

### **SELF-GENERATED CONTENT**

- by new media that dynamically generate their data in real time.
  - Social Media (Facebook, Instagram), News Portal, Videogame.
  - Artificial Intelligence (AI), Artificial Life (AL)
- conditions, rules or procedures which control the computer program generating the data.

> The idea of content pre-existing the interface is challenged in yet another way

> All these methods share the same principle: a programmer setups some initial

#### **ARTIFICIAL LIFE**





The Sims

Tamagochi





Spore

#### ► Complex example: <u>Gridworld</u>



# **ARTIFICIAL INTELLIGENCE**

- AI uses machine learning to acquire new knowledge from the environment.
- Facebook and Google have
   some AI function. But very
   limited.
- Chatbots are the current trend in AI development: a reimagined way to interact with the machine — by talking to it.
- ► Eg: <u>Weps</u>





#### **ARTIFICIAL INTELLIGENCE**





Tweets & replies

TWEETS

7.072



FOLLOWERS



#### **ARTIFICIAL INTELLIGENCE**

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#### CULTURAL AND SOCIAL BIAS



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#### ACTIVITY

- Informal critical evaluation of an smartphone app. ► Groups of 4.
  - Choose an app of your preference.
  - > Describe its interface, affordances, functionalities, aesthetics.
  - Why it was design in this way? What are the limitations?

- ► Discussion: 15 min
- ► Quick presentation: 5 min.

> Ask questions about their assumptions: What it implied in its interface imply?