

How to stay in the moment  
while taking a selfie?



Do yourself a favor

Lizet van der Knaap and Thelma Boateng

Me, *myselfie* and I.

Can you capture *yourselfie*? Lose *yourselfie*. Make *yourselfie*. Express *yourselfie*. Ask *yourselfie*. Save *yourselfie*. Show *yourselfie*. Be *yourselfie*. Find your inner selfie. Watch *yourselfie*. Do it *yourselfie*. Bring *yourselfie* to me. Pick *yourselfie* up. Enjoy *yourselfie*. Keep it to *yourselfie*. Release *yourselfie*. Throw *yourselfie* away. Change *yourselfie*. Help *yourselfie*. Train *yourselfie*. Would you ever get enough of *yourselfie*?

*Do yourselfie a favor.*

# Introduction

This research document is written by Thelma Boateng and Lizet van der Knaap, both students at the Willem de Kooning Academy. Thelma is studying Fine Arts and Lizet is a Fashion Design student. We have worked together in the minor Digital Craft, where the theme: information identity is the central idea. But what is information identity? What kind of information are we sending or receiving?

We started out with a question: “**How real is real?**” Can we still see the difference between virtuality and reality? Are you really who you portray online? Are we really presenting who we are or are we presenting a hyper-idealistic version of ourselves?

We’ve created a mindmap (see next page), to categorize this broad research question into different themes. While brainstorming, all our ideas drifted a bit away from the Digital craft theme: body, identity, and technology. We realized we had to look back to our mindmap, because we knew our potential subject was in there, but the only question was: where? From that point we looked more critically at the different themes/categories. What is our message, what do we want to tell and transmit to the audience? And why is this relevant?

We went from (see mindmap) *How real is real?* to Virtual vs. Reality > Social media: Self representation. From that point we could continue our process and research. The main theme that we’ve investigated is about the so-called **selfie**-madness? Why are people taking so many photos of themselves? Don’t you ever get enough of your selfie?

For our research we’ve used ourselves as an experiment, we forced ourselves to take selfies of ourselves every day. What is the perfect selfie? Does it exist? Besides that we did some material experiments to create literal representations of the self. We went searching for our right selfie- angle: How far can you stretch your arm? What is the best way to capture as much as possible of yourself(ie)? Throughout the semester, we’ve collected our own insights in this theme and we’ve been searching for the best way to visualize our concept and associated message. During this proces of researching and creating we’ve found an answer/solution for our final research question: *How to stay in the moment while taking selfies?*

This you’ll find out...

Lizet & Thelma



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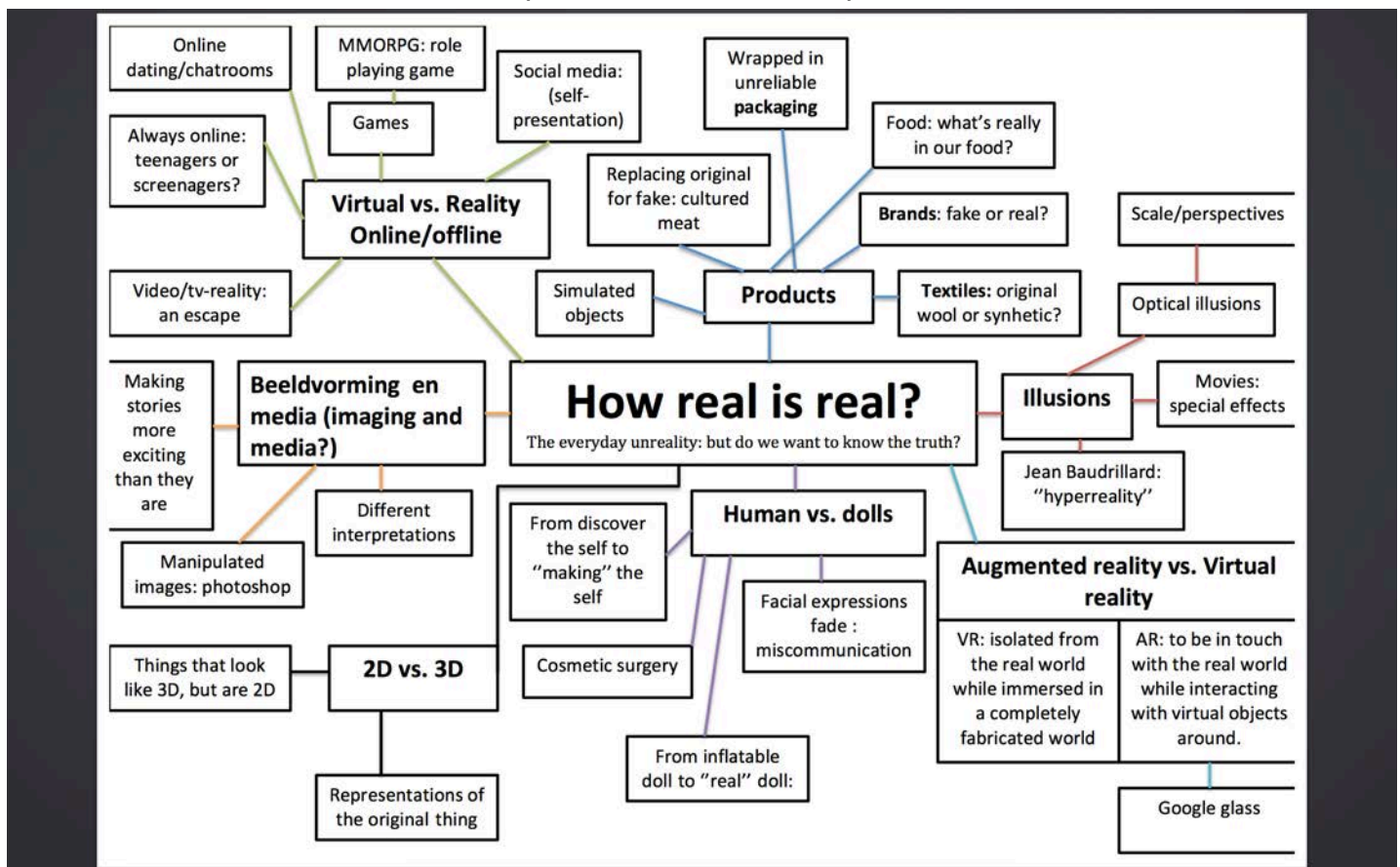
# Process

## Research Question

Categorized in steps, the steps we took to formulate our final research questions.

### Step 1: Mindmap: *information processing*

We've had a little trouble with organizing our thoughts and ideas, that's why we started with a mindmap connected with the topic: **"How real is real?"**



The most interesting categorized themes/ things from this mindmap for us were:

- *Illusions*: > scale/perspectives: Playing with scale like Slinkachu: He wants people to be more aware of their surroundings. He reflects the loneliness and melancholy of living in a big city. But always with a touch of humor in it, and that's something that we really like in his work.







(Source: [www.slinkachu.com](http://www.slinkachu.com))

- *Imaging and media (beeldvorming) > products*: we've been told what is good for us, but often that's not true. For example: Nutrition labels should be clear, easy and honest. Unfortunately, that is not the case — reading a label is purposely difficult and confusing, making it hard for us to see what is really hiding in our food. This applies not only for food but the whole advertise world is a beautiful lie.



Dermitage ad (Source: <http://www.popsugar.com/love/Dermitage-Ad-984428>)  
Yeah, right?

- *Virtual vs. reality > Social media: Self-representation:* According to R. Kay Green "As the use of social media continues to evolve; the concept of presenting our ideal selves versus our real selves has become more and more prevalent on social media platforms such as Facebook, Twitter, Instagram and even LinkedIn."

(source: The Social Media Effect: Are You Really Who You Portray Online? -

[http://www.huffingtonpost.com/r-kay-green/the-social-media-effect-a\\_b\\_3721029.html](http://www.huffingtonpost.com/r-kay-green/the-social-media-effect-a_b_3721029.html) )



Source: [www.smosh.com](http://www.smosh.com)

## Step 1.1: *Imaging and media (beeldvorming) > products*

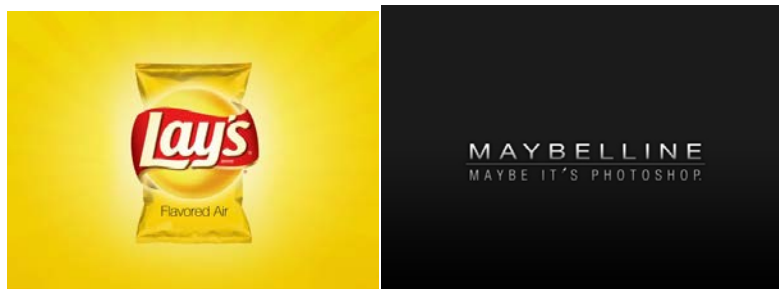
**Which theme speaks to us the most?:** *Imaging and media (beeldvorming) > products*

Research question: *How real is real?*

We are fascinated by our whole consuming society with his associated misleading advertisements. And we went further with doing research in unreliable packaging of products.

**Idea 1:** *What if the product slogans/advertisements become reality?*

Therefore we were inspired by the collection of honest slogans by Clif Dickens:



Source: [www.honestlogs.com](http://www.honestlogs.com)

Imagine what you are wearing/using really come true?  
Misleading labels/advertisements/packages vs. things between your ears.

What if...

- The **MAKE IT SHINE** spray: we all know that our hair, won't be that shiny after spraying... but what if it really worked?

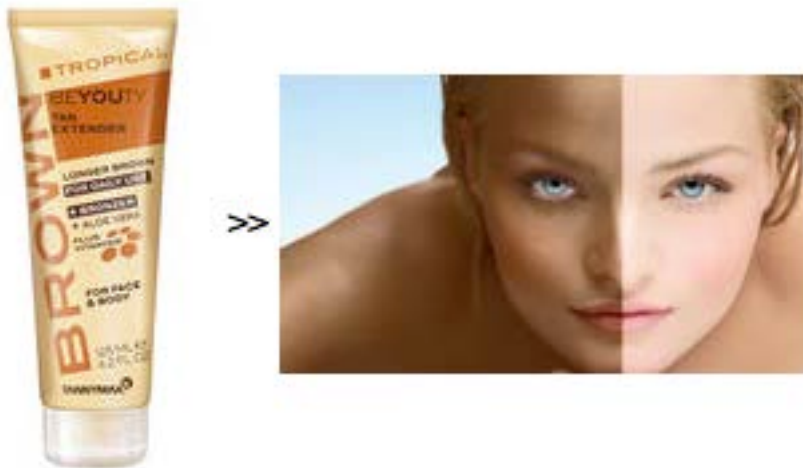


- Super XL MASSIVE maximum, we won't get super long eyelashes when we use this... but what if it really worked?





- Tan extender - longer brown, we all know that you get not tanned at all... but what if it really worked?



- Invisible fluid foundation, does the makeup make you invisible? No.... but what if it really worked?



But, how could we visualize this?

Little ideas that popped up in our minds:

- *3D printed head*: beamer projection on a (realistic) head that shows what really would happen when you use a specific product. For example when you click on a virtual “make it shine spray”, the head will get a glittery head.
- *Metamorphosis photo booth*: transform yourself in whatever you want to and let your dreams come true.
- *Movie*: in which we show people transform into the type of clothes that they are wearing (printed clothing), because you are what you wear, aren't you? (for example: from sweet girl to a bad bitch) You can see clothing also as (human) packaging and can sometimes be a bit misleading

Do these people know what they're actually wearing/buying?

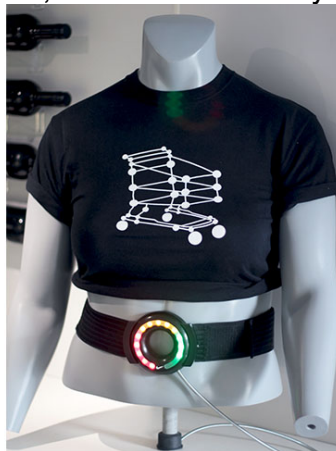
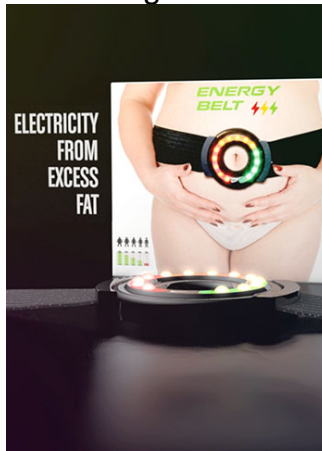


"One bad bitch", are you a bad bitch or do you want to be one bad bitch?



"Call me when you leave her" For just \$12 at Walmart you can become the side chick.

- *Designing/ invent our own FAKE product:* which doesn't really work, but presenting the idea like it works. Just like Emmy van Roosmalen did: with her "Energy Belt" which can turn your belly fat into energy, would be great if it worked, but it doesn't really function obviously.



And for this idea we were also inspired by the nice examples in the book *Speculative design* by Anthony Dunne & Fiona Raby: in which they design ideas, ideals, and approaches, not necessarily real objects.



- *Mood-sweater*: designing a shirt which really shows your current mood-status in text. Because a lot of printed texts on shirts do not fit for every moment. What if we would invent something that actually can.



This is a perfect example of a printed shirt which doesn't fit her real mood, this girl doesn't seem smiling because it's Friday, even if her shirt says so.

- *Like-me-clothing*: wearables with a functioning like button; so you can give compliments in real life, with a stream of 10 centimeters you can point at someone and his number of likes will increase. A secret way to give compliments to strangers. Do you like me now?

First (very) brief draft of our research/concept: which we also presented to the MICA students.

### **1. What is the theme were investigating?**

How real is real? This is relevant because we don't know what to believe anymore. We are exposed to an abundance of misleading products and advertisements.

### **2. How does this relate to the body, identity, and technology?**

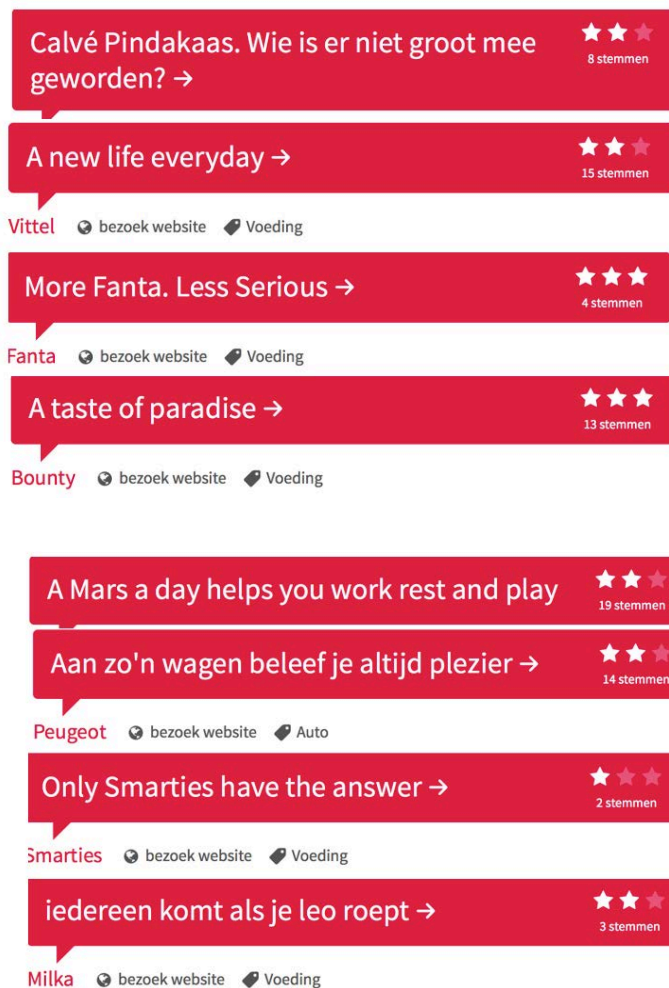
Everything we consume and use is related to the body. Misleading advertisements/products can make you believe that you need those products, because they will (so-called) change your life and identity. "Because you're worth it". It's relevant because we get constantly fooled.

### **3. What is my research question?**

We want people to be more conscious about what products are telling us and what they really do with our health, looks or mind.

We looked both at honest slogans and at "real" slogans that are used by brands.

We all know that all of these slogans are just exaggerations and fake, but we think that it would be really cool if we could make this happening.



source: [www.superslogans.nl](http://www.superslogans.nl)

But after brainstorm-session 300 we found out that we deviated from the Digital craft theme: Body, identity & technology. At one point we had so many ideas, which still hadn't much to do with the theme. Besides that we didn't have a concrete message and our concept was still a bit vague. So we tried to find a way to fit our ideas more into this theme and to sharpen our concept.

### **How can we show the weird and at the same time funny side of our advertising world?**

We're especially fascinated in what way advertising images conquer a place in the center of our gaze. Everything seems permissible to catch our attention. The human body plays a central role in the world of advertising. It provides consumers the illusion that you can be that represented person, or that you can have that body. This actually refers to the perfectibility of the human. By all manipulated images beauty seems to become less feasible.

*But, what should we do with all this information?*

At one point we were so desperate that we looked upon the article: 50 tips for artist without own ideas. (Even though, that wasn't our problem) Step 25 of

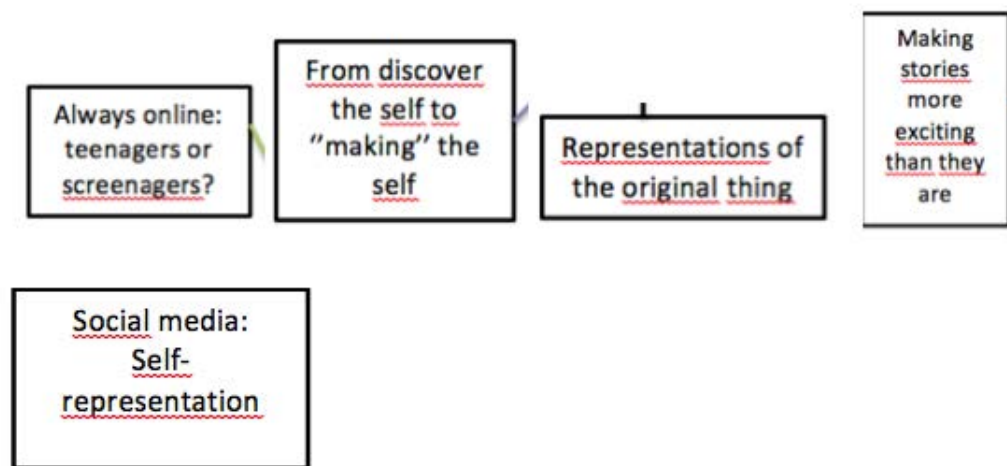
this list was: ask google 'what kind of artwork should I make?' and then you take the first search result as the answer. And if you are clueless after that, just ask it to Google, for example: 'should I use more black or should I use more white in my work?'

<http://www.misttermotley.nl/how-to-live/50-tips-voor-kunstenaars-zonder-eigen-ideeën>

## Step 1.2: Change of plan: from misleading advertisements to selfies

We were stuck, and didn't know how to continue and what are goal was, after some feedback we went back to the start and looked at our mindmap again, then we've dismissed all the subjects which we didn't want to work with. For Lizet it was especially a blockade that she wasn't working in her (fashion) field anymore.

So we looked to other categories which we had discussed before and these were the ones that came out:



Our main question was still: *How real is real?*

But an interesting aspect of this question is self-representation. Are you really what you represent online/what you show online on social media?

Is this the real you, is this someone that you want to be or is this how you want to be seen? Or is this the same person?

So we went from profile pictures on social media (especially Facebook) to selfies in general.

How can you create the best way to present yourself through selfies? How can a selfie create the best representation of your self? Would you ever get enough of your *selfie*?

Then we came up with this question about selfies:



### How can the use of 'selfies' into material patterns confront one's concept of self representation?

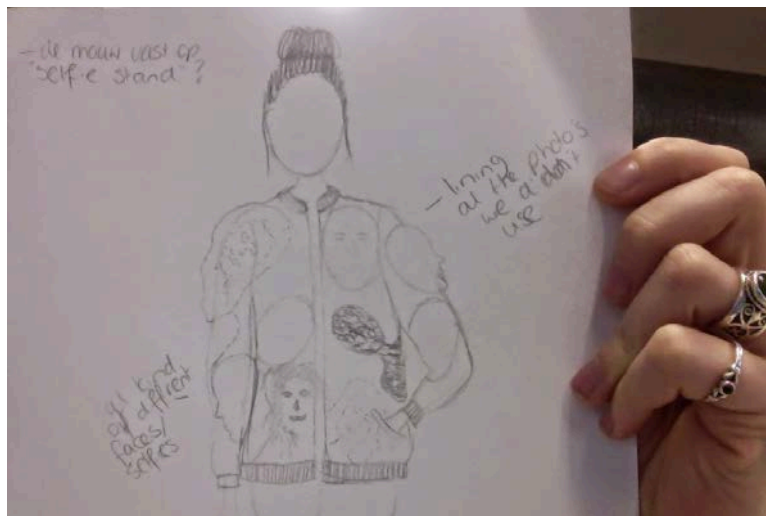
Therefore we wanted to design a wearable selfie clothingpiece consisting of pattern creation of our selfies, to find out if we would ever get enough of ourselfie. Until now the most selfies especially stay on your phone or they are posted on social media. What if we bring the selfies in public space by means of making a wearable selfie.

If a picture paints a thousand words, then what about a selfie? Is a selfie is an "instant" depiction of the self? Selfies are mirrors which we can capture, but sharing those 'mirrors' is done primarily online. We wanted to capture ourself in every possible way with our smartphone. What will happen if we create a pattern of selfies and bring this in public space? By means of making the selfies wearable. We retain control in what we want to show in the pictures. We want to try out all conceivable selfies.

"The virtual-mini-me becomes the analog mini-me."

We're going to explore this way of representing ourselves to others, communicating with one another through images.

How will people react when you're walking with you're analog selfie all the time? - Instead of staying on your phone or online, we take them into the physical world.



Sketch of OurSelfie; One jacket which represents Lizet and another one which has to represent Thelma. On the outside we show selfies of ourselves we want to show and in the lining we will process selfies we don't like to show.

Well we liked the visual part of this idea, but we had already an answer on this research question (what makes the research not very relevant), because yes, we knew that we will get enough of our selfies.

All these questions didn't actually frame our interest and the message we want to communicate... And finally, we got there, we ended with this research question: ***How to stay in the moment while taking selfies?***

And in the next chapter we will discuss our theme further and why we think this is relevant.

Step 1.3: Final research question: *How to stay in the moment while taking selfies?*

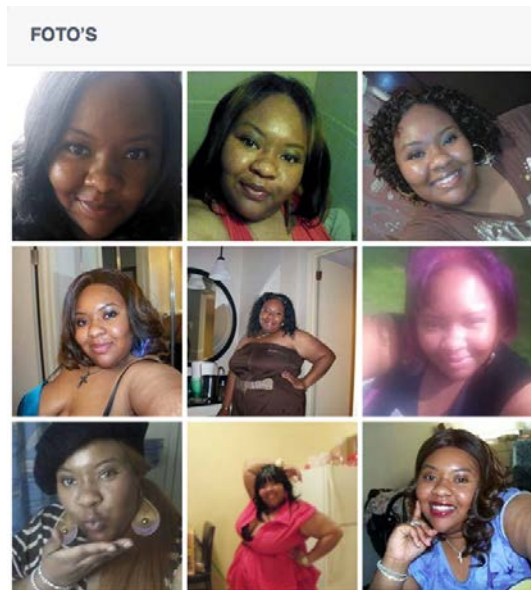
### **What is the theme we are investigating?**

*OurSelfie.* Communicating through selfies, they have taken over the internet. Every major social media site is overflowing with millions of them. Selfies are either the latest form of self-expression. A way of expressing yourself and putting yourself in a light that you can control. There are numerous theories about the negative and / or positive impact of the "so-called- selfie madness."

It's the ability to instantly share what we are doing. We all have different reasons for making them and posting them. But in the end selfies are avatars: mini-me's that we send out to give others a sense of who we are. In this visual culture, the selfie quickly and easily shows, not tells, how you're feeling, where you are, what you're doing.

We've noticed in our own environment that some people are so busy with profiling themselves that they completely overlook 'the moment' they want to capture. If you only have a good day when you receive a certain number of likes on that forced but conscious selfie and your using this to ensure your self-esteem, then it has become an obsession.

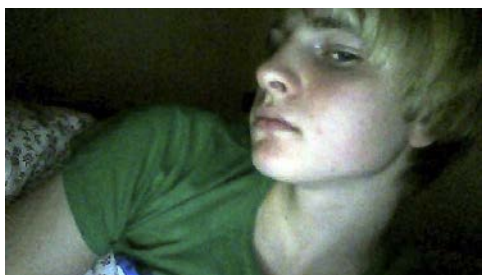




Some people only have selfies on their Facebook



Benny Winfield Jr. a.k.a. Mr. Pimp Goodgame: self-crowned selfie king.



Source: <http://www.mirror.co.uk/news/real-life-stories/selfie-addict-took-two-hundred-3273819>

This is Danny Bowman, a guy who was constantly in search of taking the perfect selfie and when he realized he couldn't he wanted to die.

What is a perfect selfie? According to GSM manufacturer HTC is this the top 5 of celebrities who are taking the best selfies:

**1. Rihanna**



**2. Kelly Brook**



**3. Kim Kardashian**



**4. Millie Macintosh**



**5. Harry Styles**



People really take the time to take a selfie. When you're out with friends, some of them must constantly take photos of how much fun you have at that moment. According to psychologist Martin Appelo it's 'herd behaviour'. "We try to impress each other. It's not narcissistic behaviour, but theatrics. It's herd behaviour, because if your doing profiling, then I will present myself too."

When you are in this good moment and you're enjoying it, where does this need of taking a selfie comes from? Are you still present in the moment when you take a selfie? Is a selfie always forced, or can it go spontaneous? We live in a world where we have to enjoy continuously, or at least, to make it seem so. To make selfie is one thing, but then publishing it is another thing.



Because one selfie is not enough, right?

Source: <http://cynthiagod.intropagina.nl/portfolio.html>

## **How does this relate to the body, identity, and technology? Defend the relevancy.**

What do we want to show in our selfie? What do we want others to see? How exactly do we want people to view us?

We associate selfies mostly with faces, but that doesn't have to be. How far can you stretch out your arm to capture a big part of yourself?



The belfie (of Khloe Kardashian) for example: bottom selfie.

There's a rapidly growing preference for online conversations that prioritize images over words. Why text "I'm happy" when you could post a picture of your smiling face?

A selfie among else can function as a means of self-expression, a construction of a positive image, a tool of self-promotion, a cry for attention and love, a way to express belonging to a certain community.

Clearly, there is a symbiosis between smartphones, social media and selfies. Almost all smartphones have front-facing cameras, which is designed to take pictures of ourselves



What does a 'like' mean for you? Will you keep your posted selfie on your Facebook-page if you don't receive any likes?

What if they revolve the like-button? If Facebook from now on will show how many of your Facebook-friends didn't press the like-button?



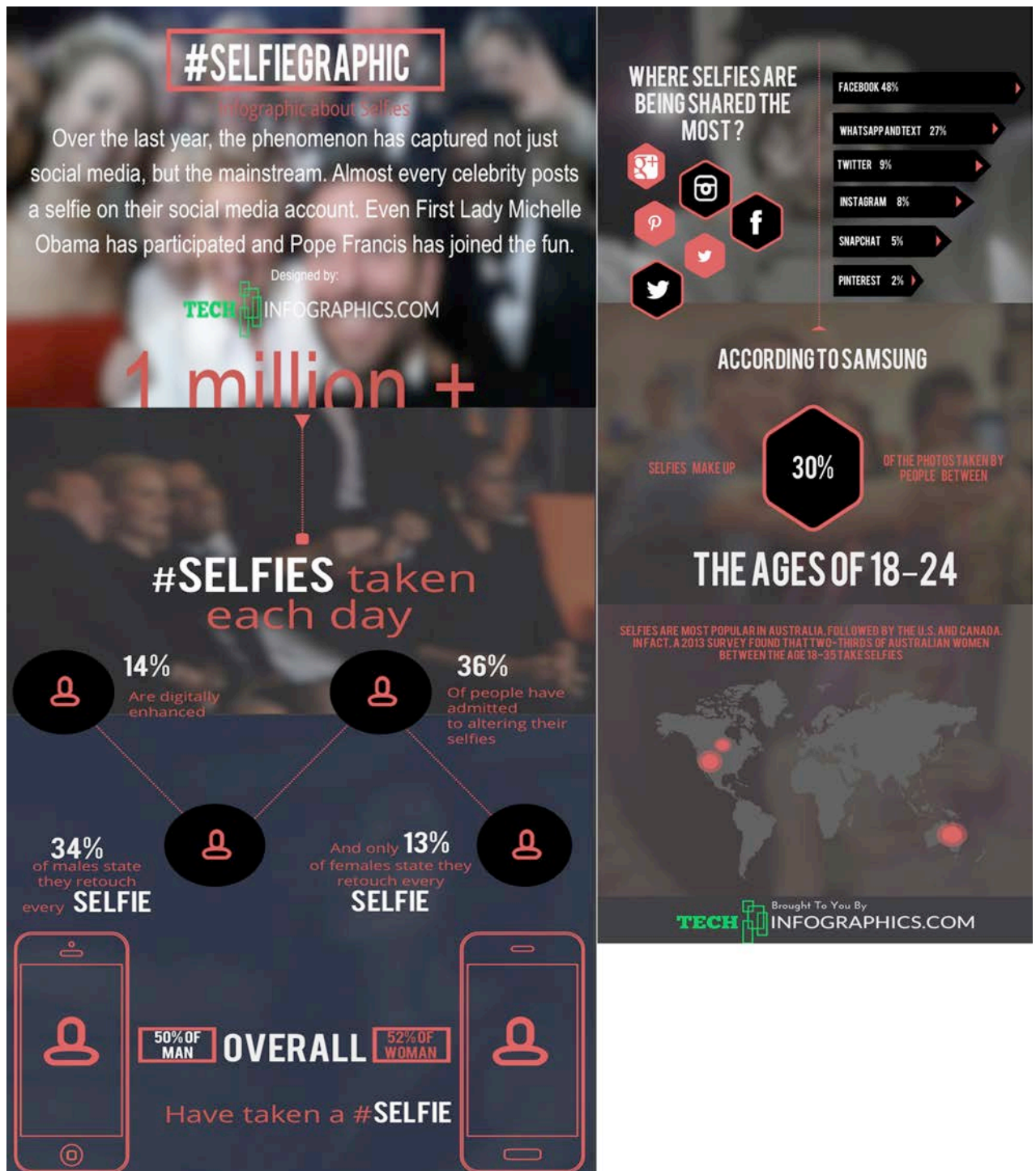
377 people don't like your profile pic.



415 people don't like your profile pic.

The selfie is clearly the product of work, both on the body and on the representation of the body. You're spending time figuring out how best to hold your face and body in order to take the most flattering picture.

When you feel the urge to become an image, you can, with little effort and almost no consequences. It can be a way to control others images of us. Some people say that by studying your own selfies, you know with which look and attitude you look the best, and so it becomes second nature to adjust your facial expression in the "real" world.



(Source: Techinfographics.com. Selfie image: AJ Batac via Flickr.)

## What is my research question? Why is this relevant?

### How to stay in the moment while taking selfies?

We explained before that we've noticed that some people are so busy with profiling themselves that they completely overlook 'the moment' they want to capture. When you take a selfie with a specific monument, artwork or landscape (you name it), you're actually looking away from the thing you want to capture. We think this is a shame, with turning your back to the actual thing you've been pulled out of the moment. When selfies are becoming a real

obsession, your not experiencing real life anymore. We want to create awareness, with a wink, about the fact that we live in the present and not trough the front-face-camera of your phone.



Finally, we had formulated our message. But how we're going to convey this message through our design?  
That brings us to the next chapter.

## Research Design

That we are interested in the selfie-madness, that's for sure.  
But also for this theme we've had a lot of ideas.

How to visualize our concept?

### **Idea 1:** Selfie installation

Selfies, people take them everywhere, every room in the house is often used as a background for your selfies. Most of these pictures stay on your phone, and the 'best' selfie is probably posted on a social media app. What if we would give (literally) room to all your selfies? A room for your selfie, consisting of among others: a bed with a printed selfie on the duvet and pillows, printed selfie on the table, tiles, chairs, lampshades... just everywhere.



Photoshop example of this idea

But what is the goal of this? What are we going to tell?  
We couldn't explain, that's why we kept brainstorming for a better idea.

**Idea 2:** The wearable selfie, we've explained this idea already in the previous chapter: How can the use of 'selfies' into material patterns confront one's concept of self-representation?



### Celebrities who wear shirts with their own faces:



*" Since strangers are constantly looking at their faces and then shouting their names, why not double down and wear their faces on their chests, too? It's funny because it's a recursion of fame. Fame, reflected in a thousand mirrors. Fame, broadcast in a Twitter picture, then shared hundreds of thousands of times, copied and pasted on dozens of news websites and blogs." - Maureen O'Connor*

If celebrities can get away with wearing their selfie (in their case: self-portraits), why couldn't we?

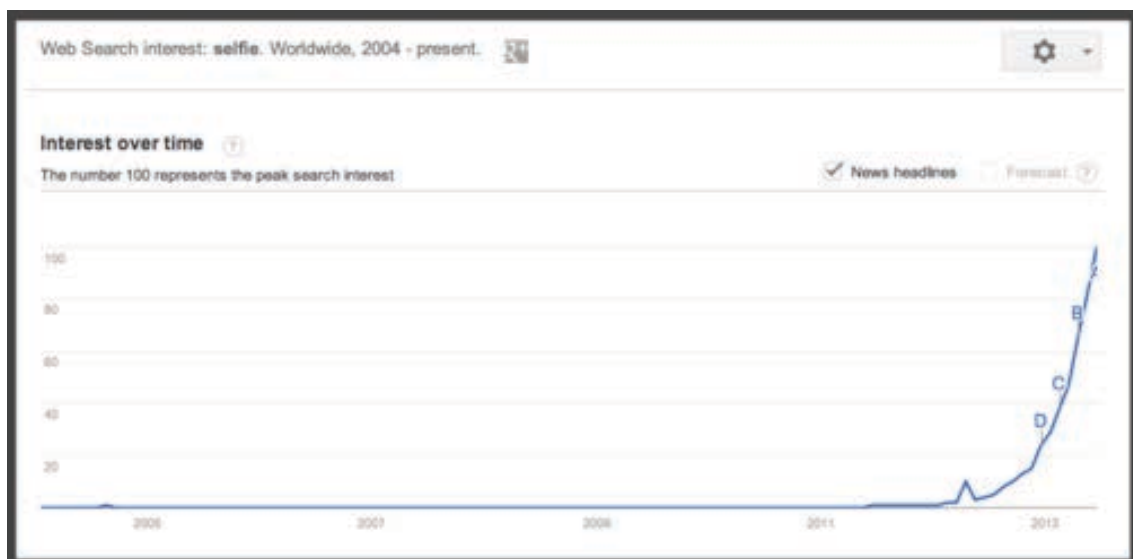
*What kind of selfies are we going to show in our wearable clothing pieces?  
What types of selfies are there actually?*

### Most common selfies we've seen in a row:

- **Smile-selfie:** happy
- **Mirror-selfie**
- **Helfie:** a selfie of the hair
- **Belfie :** a selfie of the derrière
- **Welfie:** a work out selfie
- **Drelfie:** a drunken selfie
- **Shy-selfie:** in which you try to look shy
- **Elevator-selfie:** speaks for itself



- **Show-you-my-good-side-selfie:** shows your best angle or best bodypart(s)
- **Anonymous-selfie:** looking away or you cover yourself with something
- **Restaurelfie:** at a restaurant
- **Market-a-product-selfie:** you and a specific product/brand
- **Toerist-selfie:** with a monument or artwork etc.
- **Bedselfie:** when you're in/or laying on bed
- **Fittingroom-selfie:** "look what I'm wearing/trying on"
- **Beach-selfie**
- **Petselfie:** with your pet or someone else's
- **Transportselfie:** "on your way to.." "by..."
- **Bored-selfie**
- **B-room-selfie:** bathroom & bedroom
- **Silly-selfie:** weird face
- **Au-natural-selfie:** without make-up or "just out of the shower"
- **Too-much-effort-selfie:** in the form of a collage of yourself or with a lot of other edits
- **Woke-up-like-this-selfie:** when you have to get up
- **Sleep-tight-selfie:** before you go to sleep
- **Duckface-selfie:** moving both lips as far up and outward as possible.
- **Angry-selfie:** when you're mad at the world or at your phone or something
- **Chilling-selfie:** for example; of your legs when you're laying down
- **Random-item-selfie:** with a object you've found for example
- **Underwelfie:** in your underwear
- **Headless-selfie:** of your body or details you're wearing
- **Sad-selfie:** when you want to look sad
- **Sunglassselfie:** most of the time taken inside in a house



Google Trends chart that shows how searched for the word "selfie" has been over the past 9 years. You'll quickly see that we are either about to take this trend into the stratosphere.

Because we're going to explore ways to represent ourselves through selfies, makes it for us logic that we'll keep it personal.

**Lizet:**

*If I should pick 3 selfietypes:*

- Smile-selfie: "because I like to laugh on a photo."
- Headless-selfie: "you don't have to put a lot of effort in taking a "good" selfie, because you don't have to watch your face."
- Silly-selfie: "look how silly I look."

*If I should pick a color which I like/or defines me:*

- Blue: favorite color

**Thelma:**

*If I should pick 3 selfietypes:*

- Bored selfie: "because I only think of making selfies when I'm bored."
- Smile-selfie: "because I like to laugh."
- Random-item-selfie: "random items can make me super happy."

*If I should pick a color which I like/or defines me:*

- Green: favorite color

*Rituals, parts of our routine:*

- Lizet: roasted bread, sewing machine, make-up, shower, picking clothes (everyday drama)
- Thelma: chewing gum, earplugs/music, make-up, picking clothes, eating, cycling

*If our house would burn down and we could take 10 things with us: (things we cannot miss/belong to us)*

Lizet:

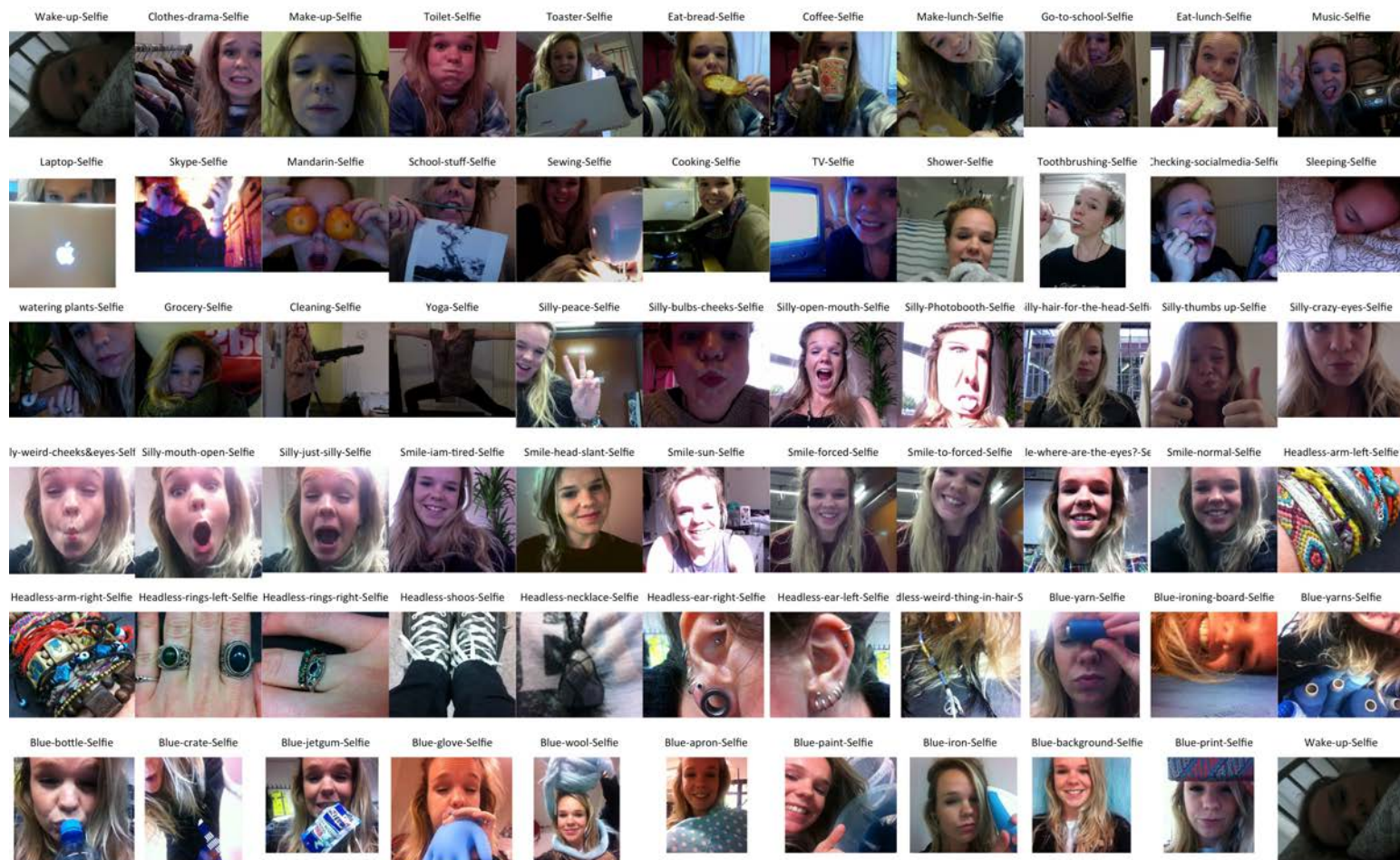
- Bracelets
- Laptop
- External hard drive
- Black all stars
- Black skinny jeans
- Beige sweater h&m
- Sew machines
- Souvenirs
- Comforter
- Guitar

Thelma:

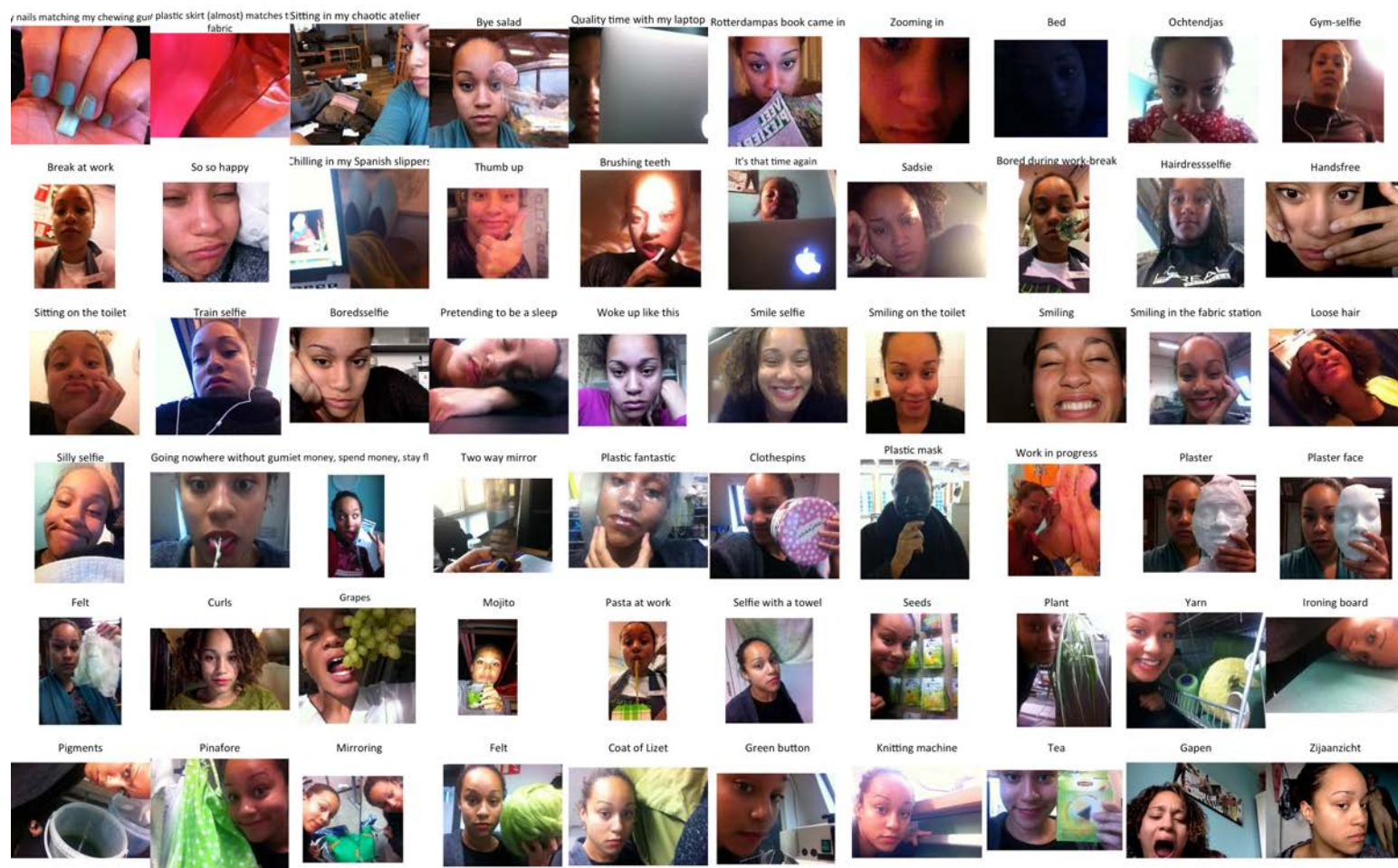
- Laptop
- SLR camera
- Favorite plateau sandals
- Mannequin
- Old photobooks
- Barbie book
- Dress I use to wear
- Hard drive
- Green bag
- Closet

65 selfies of Lizet & 60 selfies of Thelma. - Taken during our process. We gave the selfies short titles. Selfies that are personal; with things that are related to us; things we like (favorite things); things we do a lot (rituals).

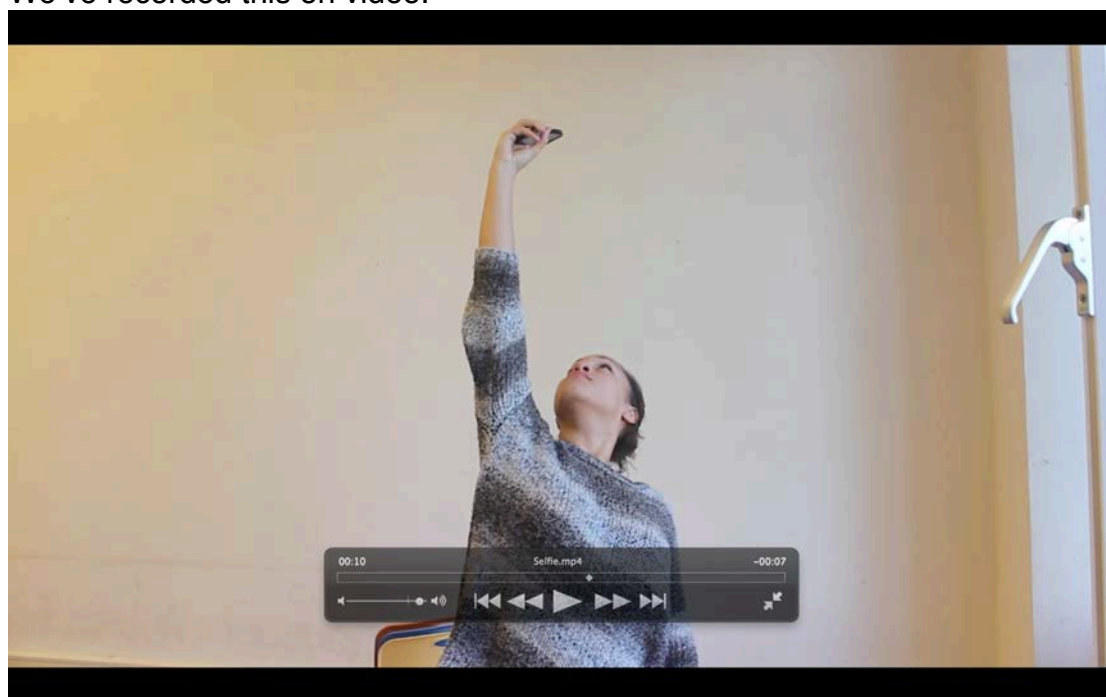
Virtual mini-me's:

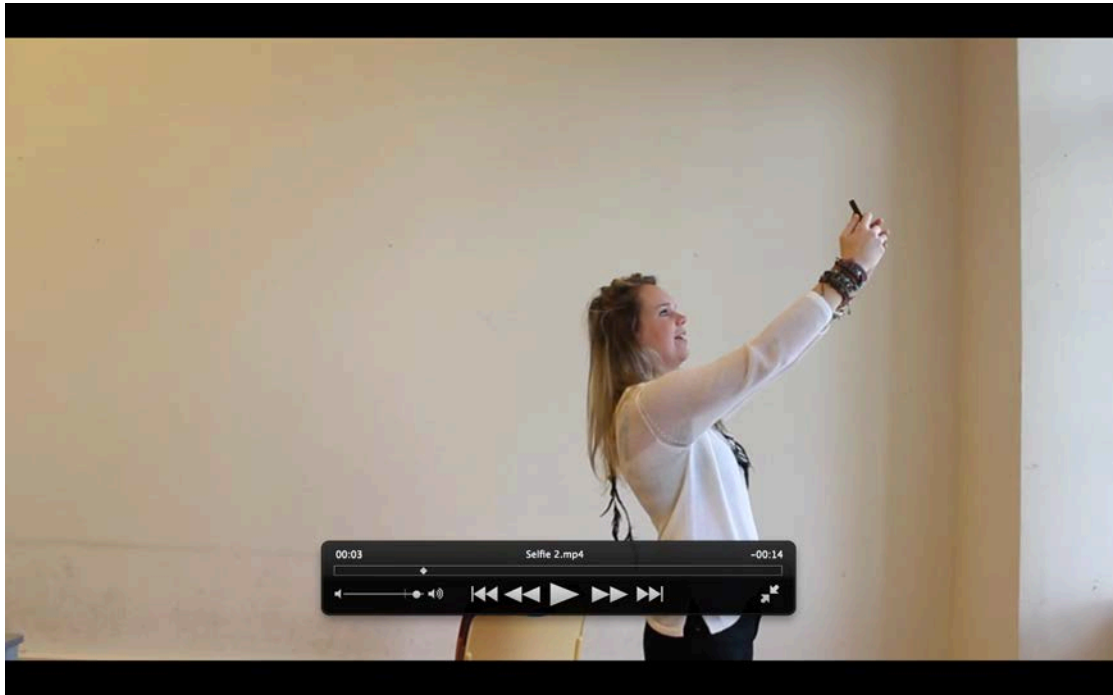




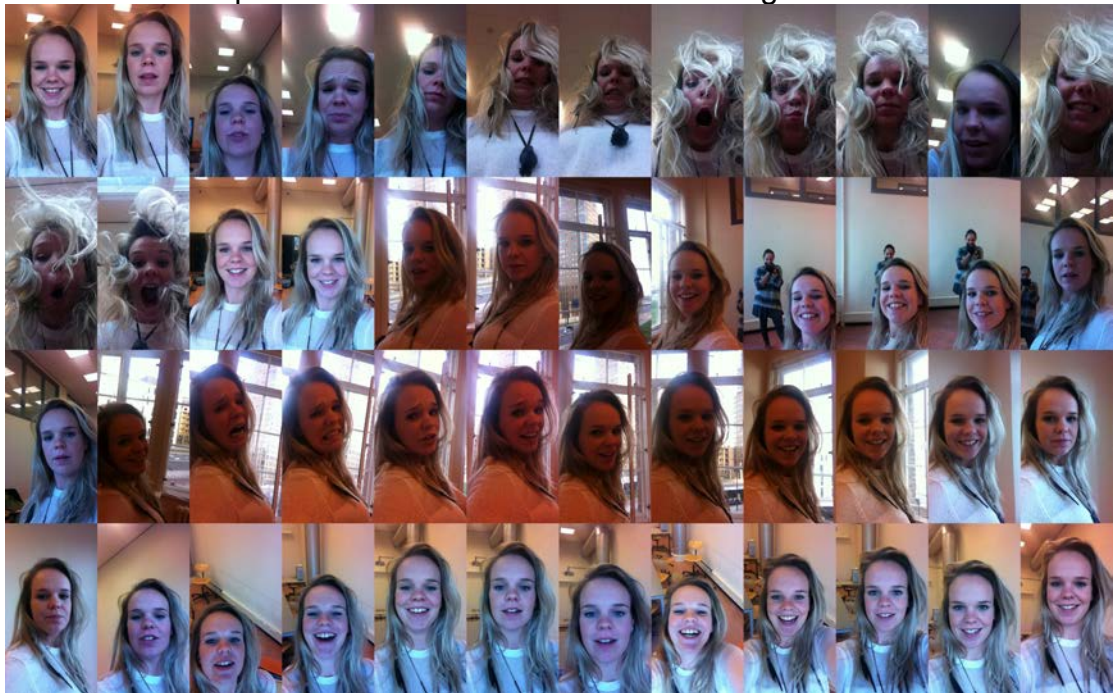


Selfies are nearly always taken from within an arm's length of the subject. How much can you capture of yourself while stretching your arm? We've recorded this on video.

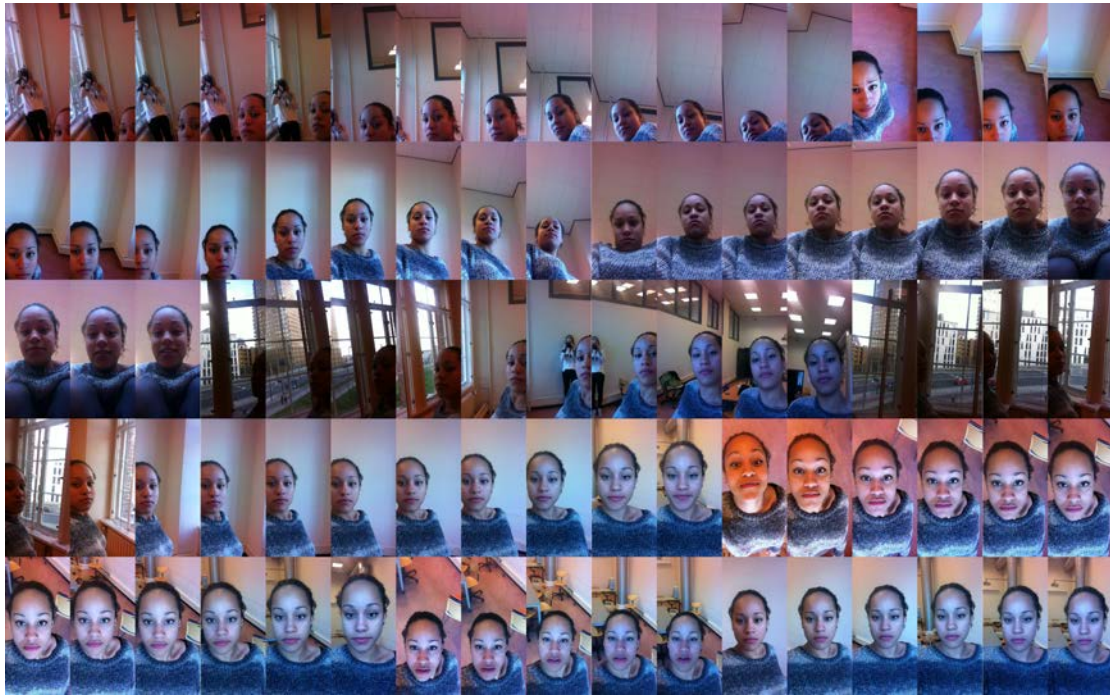




These were the pictures that came out from all the angles we've tested:







We didn't want to stick only to the flat selfies, that's why we've also looked for other ways to capture ourselves, in 3D. We know that there's a difference between selfies and selfportraits, but both are ways of controlling others images of us. "Analog mini me's " By means of knitting, embroideries, ceramics and plastic. We really couldn't wait to create things.

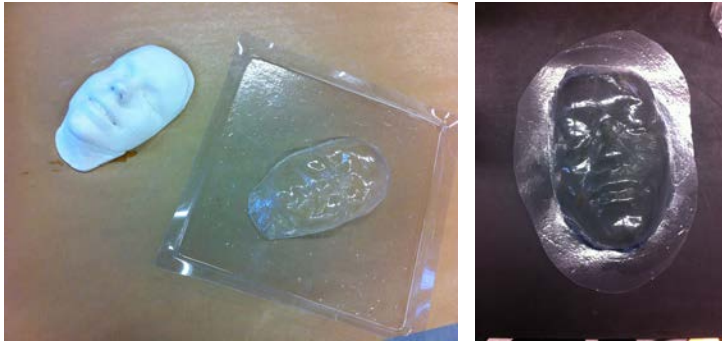
Knitting our selfies



Plastering our selfie







Embroider your selfie: layers on layers on layers



Felted selfie

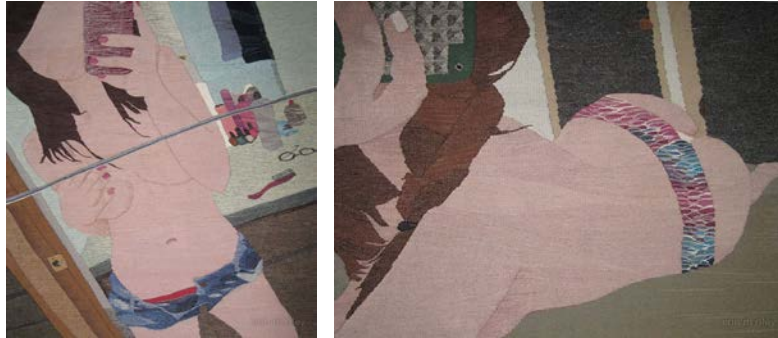


It feels good to create things. But after this excess of making, we went back to our concept/theme, because we drifted away from the message we want to tell, again.

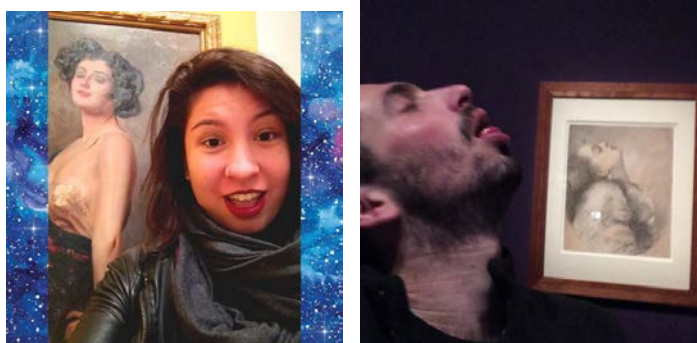
We also looked up other artists/designer who did some related projects.

For example:

- Erin M. Riley: she collects online selfies, and re-creates them for her large-scale wall textiles. It's about celebrating a feminine exploration of sexuality rather than condemning the women expressing it.



- <http://artselfie.com>: a blog of Marvin Jordan and Simon Castets in which they show their ongoing project, which explores the consumption of art, and the image-making that surrounds it.

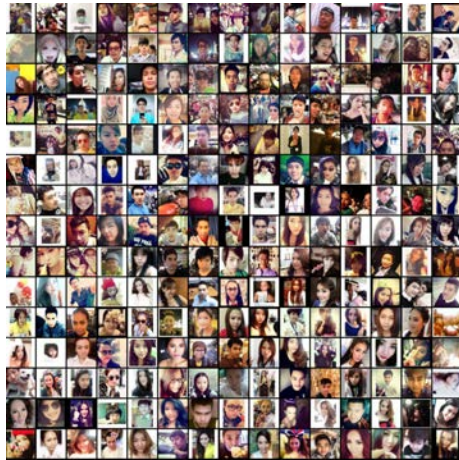


- Olivia Muus: "I think it's interesting how we get a whole new perception of people as soon as there is a smartphone in front of their face."



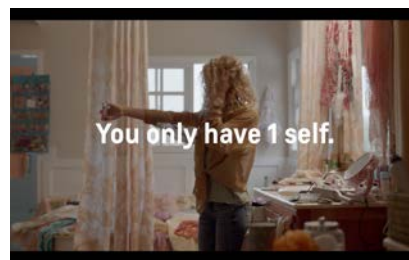
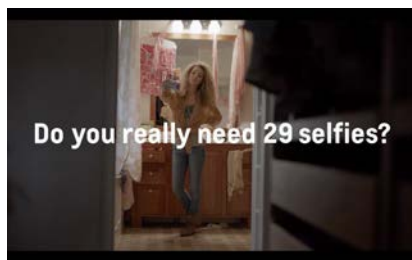
<http://museumofselfies.tumblr.com>

- *Selfiecity*: is a database of selfie shots in five different cities on four. It appears that each city has a different style when it comes to selfies.



Bangkok  
<http://selfiecity.net>

- “Selfie” – Lauren Greenfield: <https://vimeo.com/79837273>: a short film which depicts a girl in a bathroom self documenting with her bejeweled smartphone “You have only one self, do you really need 29 selfies?”



- Chindogu: inventions that don't really work, but aren't useless either, because they solve at least one problem. (the designs only bring some new problems with them)





At one point we felt like we've limited ourselves with the idea that our concept must be visualized into something wearable. And we went thinking of other ways to visualize our concept/message.

"where we become our own biggest fans and private paparazzi," – Alicia Eler

### That's how we came to **idea 3: Selfie as a sport**

By making the test-video, we realized that's actually quite hard to make selfies and that it is kind of a sport (dance). The arm will get tired or hurts when you stretch it too far and the further you stretch your arm your facial expression will get more awkward.

*1) Sport: an athletic activity requiring skill or physical prowess and often of a competitive nature.* We're going to take this very literal; selfie as a sport. Something that people do very often, movement. Getting conscious of your own body. Do we have to capture ourselves that often? is this a type of relaxation or is this an urge? Sport is meant for relaxation, but it can become an urge/addiction. Do you work out to make a selfie or do you work out for a better selfie?

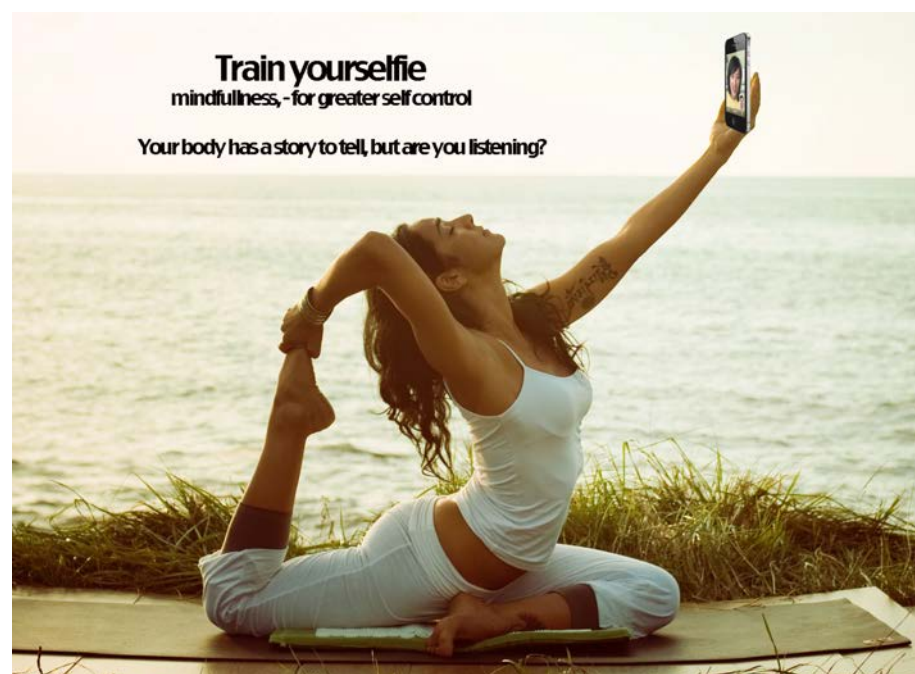
But what does it say when we turn this into a sport? You put yourself into weird positions to find the right image/angle, this is forced most of the times. But what if you can do this in a relaxed way or does it still stay forced? Is it about the sport or is it about making selfies? Everyone can decide that for themselves. We want to set up a training program for taking selfies > film/tutorial of *"Train yourSelfie"* in the AV studio (levels: beginner & advanced = with *arm prosthesis/selfie arm*)

Final presentation: installation of the selfie- sport elements ; 2 tutorials (on loop) on a screen (beginner & advanced), the selfie training instructions presented on paper and yoga mats on the floor to invite people to participate.

*What do we want from the viewer/participant?*

"creating awareness, with a wink, by approaching selfies as a sport "

We don't want to change people with this awareness, but it's not wrong to reflect on what you're actually doing; and to realize that we live in the present and not through the front-face-camera of your phone.



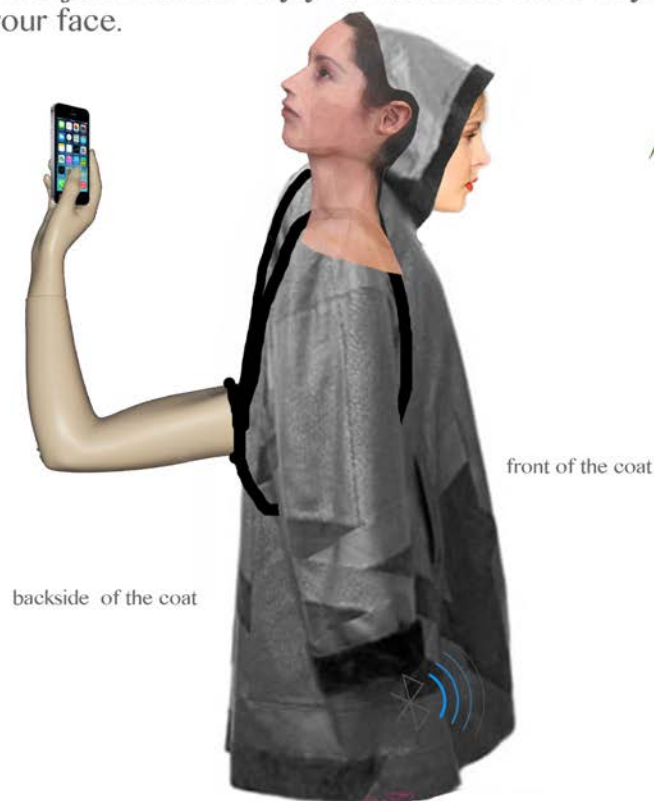
We liked this idea, but still we weren't blown away by this concept  
But then suddenly, we saw the light for our final idea/design:

### **Final (!) idea 4: "Do yourselfie a favor"**

We thought of a wearable design with which you can still take pictures of yourself without looking through the front-face-camera of your phone, so that you can still be in the moment and enjoy it.

Therefore we've created a customized jacket with a 3D scan of Thelma's head and a system in which you can put your phone.

You see the palm tree, you want to take a picture with the palm tree, but then you will overlook the actual moment. So we designed a "do yourselfie a favour-bag" which you can wear and you can take easily pictures of yourself (Bluetooth button in your hand) without looking into the screen of your electronic device. We make a realistic 3d head on the hood of the jacket in this way you can take a selfie of your face, without your face.



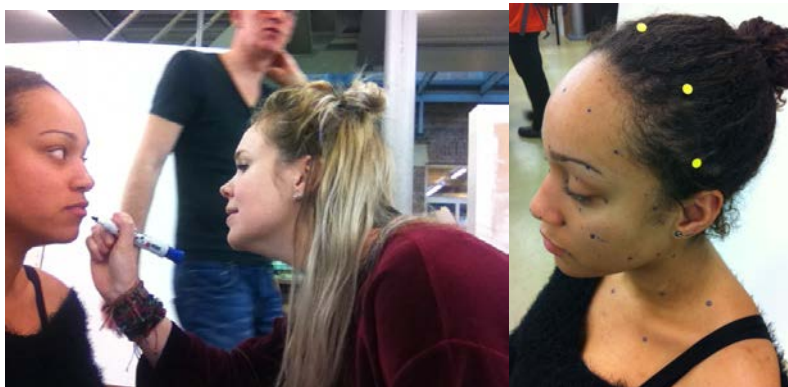
Making this 3D Scan was kind of a job.  
We did a workshop with Bert Simons: D.I.Y. 3D Scan



a selfportrait of Bert Simons <http://www.bertsimons.nl>

While copying Thelma's head we had to keep in mind things like: coordinates, which determine the shape? What is important in the form? How much detail do you need?

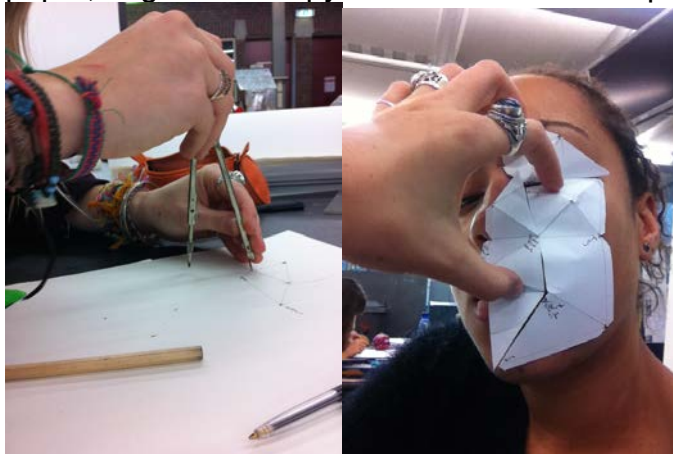
We had to make a flat version of Thelma's head. Therefore Lizet has drawn dots on the curves of Thelma's face, then we needed to measure the distances between all these dots.



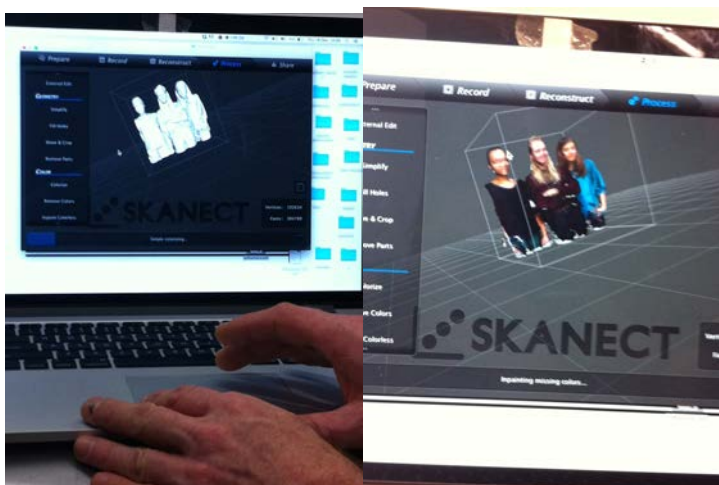
But because Thelma was moving too much, we've decided to use the 3D-plaster-version of her head, which we showed before. After putting dots on the plaster-face, we've connected the dots with each other in triangular shapes.



By means of a ruler and a compass we could measure the distances between the points. Then we could draw these triangular shapes very precisely on paper, to get a flat copy of Thelma's head on paper.



Bert also showed us another way to make a 3D scan, a quicker way; a 3D scanner from the rental connected to the program Skanect; in which you can capture a full color 3D model of an object, a person or a room. The quality was not very good, but it was nice to get to know this manner.





Then we continued with our own scan, we had to scan the drawing consisting of triangles and fill this with pictures of the face (from different angles) in Photoshop.



Thelma's head in pieces



3D scan folded together: first experiment > after that we needed to make a bigger one



At first we also wanted to make the arm with by means of a 3D scan, but since it costs so much time and effort to make this realistic scan (timetroubles), we've decided to make the arm out of papier-mâché, we think that this worked out well.



## Final design and conclusion:

### **How does our final concept/design relate to body, identity & technology?**

With this design we've found the answer for our question: How to stay in the moment while taking selfies?

You don't have to look away from the thing you want to capture and you don't have to put your back to it, because you want a picture with your front face self. With one press on the button you have a picture with yourself. Okay, it's not your real face, but a 3D scan of yourself. But we think that this is a very good representation of your face. Now we made one of Thelma's face, but it's possible with everyone's face... so you can see this design more as a proposal for a more extensive design.

We see our design as an upgrade of the selfie stick. Selfies are nearly always taken from within an arm's length of the subject, that's why we chose to make a helping hand on the back of the jacket.

Without any effort you can take a selfie and still be in the moment.

### **Conclusion**

#### *How to stay in the moment while taking selfies?*

Everyone has their own idea of what makes a good selfie.

One selfie just isn't enough for most of the people, because it's an instant visual communication of where we are, what we're doing, who we think we are, and who we think is watching. We saw that selfies have changed aspects of social interaction, body language, self-awareness, privacy, and public behavior. It's become a new visual genre: "I'm here, look at me." So much of how we communicate now is image after image and they are never accidental: Whether carefully staged or completely casual, any selfie that you see had to be approved by the sender before being published into a network. We're kind of amazed how all our different ideas came together in a way. How we started with our ideas about the misleading world of advertising and how we ended with the misleading way of representing yourself through selfies. We think that with our Do-yourselfie-a-favor -jacket, we criticize and cheer the selfie-madness at the same time. Because it's a tool with which you can easily take selfies, but the design isn't very practical with the helping-selfie-arm and your phone on the back of the jacket. Like Chindogu (a.k.a. weird tool), we can call our design "unuseless" it cannot really be regarded as useless, because it solves the problem of "selfies take you out of the moment/present", but however, in practical terms, it cannot be called useful. And that's why we are satisfied with our final design and process: it has become not only a vehicle for humor, but also a satiric view of taking selfies all the time.

# Reflection

## **Lizet:**

Our collaboration was certainly good in my opinion. I think Thelma and I both are socially towards each other that we both think: I hope the other person would like this. If we act more "daring" we might make faster decisions about things. We often changed ideas, then this, than that. But because we change so much we tried a lot of things. In the end we came to a design where we are both happy with.

I think the way we have made towards the final design was the way we needed. We are both very curious about new techniques which was an addition to our collaboration.

We visited almost all the stations at the academy to work on faces. We both find it super fun working with our hands so that motivates each other to get out more of all the crafts. For example, we had to have a 3D face that would be quite realistic. So we did a workshop by Bert Simons making 3D paper faces. Some of the workshops we did at digital craft we used in our process. We could also help each other and learn each other more stuff because we both come from another study. I could learn things to Thelma and Thelma could teach me things.

I think a good collaboration works if we both listen to each other and tell very clearly what exactly you mean to avoid misunderstandings. Sometimes you have something in your mind what is super clear for yourself and if you tell it, it is still super clear for you but the other person can receive a different idea and there might be very different ideas at the end. We used sketches for this to avoid this problem. If you sketch you can directly see what the other person is meaning.

## **Thelma:**

I am also satisfied about our collaboration. Because we really complemented each other: Lizet is a real maker and I'm more a thinker - and sometimes I think too much, what causes in not creating. And for example she is used to do first material research and then there will arise a concept and I'm used to do it the other way around, that kind of opened my eyes, because I didn't know that that could work as well, so that was inspiring to see. We've found a balance between our different working methods: thinking & making and then thinking/reflecting what we did and continued the making. In the beginning of the semester we were clueless but slowly we were getting clear what we wanted to say with our work. Also the feedback of the teachers has helped a lot, because it can really help when there is being looked at your project from a different perspective, because sometimes you don't see things clear yourself anymore. There's probably more that i've learned from this semester of doing research en creating in the context of Unravel te code theme, but I think I have to let that sink in before I'll really realise that.

## Resource list:

Saltz, Jerry: "Art at Arm's Length: A History of the Selfie"

<http://www.vulture.com/2014/01/history-of-the-selfie.html>

Losh, Elizabeth: "Beyond Biometrics: Feminist Media Theory Looks at *Selfiecity*"

<https://www.zotero.org/jilltxt/items/itemKey/NWB35Z3U>

Goldhill, Olivia: "Selfie, belfie, usie, kill me – end this madness"

<http://www.telegraph.co.uk/news/newstopics/howaboutthat/11002291/Selfie-belfie-usie-kill-me-end-this-madness.html>

Gram, Sarah: "The Young Girl And The Selfie"

<http://text-relations.blogspot.ca/2013/03/the-young-girl-and-selfie.html>