



Mind the (Earth) Gap

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ABSTRACT

We present a digital interactive installation about how individuals' tiny actions impact on climate change. The viewer is asked, through a digital interface, for a series of binary questions about daily behaviors. The system runs an algorithm that statistically analyzes the answers, which influence into two videos to be projected simultaneously and synchronously. The objective is to make everybody aware of his/her individual decisions influencing the collective destiny of the planet.

CCS CONCEPTS

• Arts and Humanities; • Media Arts; • Fine Arts;

KEYWORDS

Art Installation, Digital Interaction, Sustainability, Climate Change

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1 ARTWORK DESCRIPTION

It is a digital interactive installation that aims to make the viewer aware of the value that their individual actions can have in curbing climate change. The installation is made up of two parts, one audiovisual and the other interactive, which allows the viewer to interact with the artwork. The installation requires a room or space in twilight. On the one hand, two overlapping antagonistic videos are projected on one of the walls (two projectors and a white wall are required), for example, one projects a fragment of ice, and the other the sphere of the sun. On the other hand, there is a computer through which the user interacts.

Being an interactive installation, the viewer is asked, through a digital interface, for a series of binary questions about daily behaviors. One of the answers follows patterns of individual responsibility in the sustainability of our habits, and the other responds to the comfort that usually prevails over our small day-to-day decisions.

The system runs an algorithm that statistically analyzes the responses, and influences the videos projected, simultaneously and synchronously. The objective is to make us part of the fact that our individual acts influence the collective destiny of the planet.

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For example, if I am in a public space and I feel thirsty, do I look for a fountain even if it is far away or do I buy a bottle in the nearest commercial establishment? We believe that buying a bottle is an innocent act and without consequences, but how many bottles are bought simultaneously on the planet? How much plastic do we generate without realizing it?

The famous "butterfly effect" is continually generated when we do not connect with nature, and we allow ourselves to be carried away by our egocentric will. The answers, as we said, influence the videos, whose viewing is one-way. In this way, if the answers carry a greater environmental impact, the sun would blaze brightly and the ice would melt.

On the contrary, the sun would cool down, and the ice would get back in shape. Both videos would be overlap and projected in sync. The same would happen with other opposite video clips. The preview of the overlapping video images is shown in Figure 1

2 REFERENCE ARTISTS

Olafur Eliasson, Ellie Ga, Marta Rosler, Joan Jonas, Tomas Saraceno, Allora & Calzadilla

3 ART INSTALLATION ANALYSIS

There are many possible taxonomies to describe the essence of our installation:

- According to Claudia Giannetti taxonomy [1], there can be three types of digital types of interactivities: mediator, reactive and interactive. Our installation is an interactive system, because the receiver can also act as a transmitter.
- Regarding with Edmond Couchot [1], [2] there are external versus internal interaction. Our installation may be considered as an external one.
- In relation to Heinz von Foerster taxonomy [1], [3], there are trivial and non-trivial machines. Trivials are describable in their causal mode and, as predictable machines, are only possible in non-physical realms. The machines that exist in physical space are always non-trivial, since it is subject to entropic processes. Our installation could be classified as non-trivial because its evolution depends on users' responses to a questionnaire.
- From another perspective that has behavior and consciousness as a point of reference, Peter Weibel distinguishes between three levels of interaction [1], [4]:
- Synesthetic interaction, which consists of the interaction between materials and elements, such as image and sound, color and music.
- Synergistic interaction, which occurs between energy states, as in works that react to change in the environment.
- Communicative interaction or kinetic interaction between people and between people and objects.

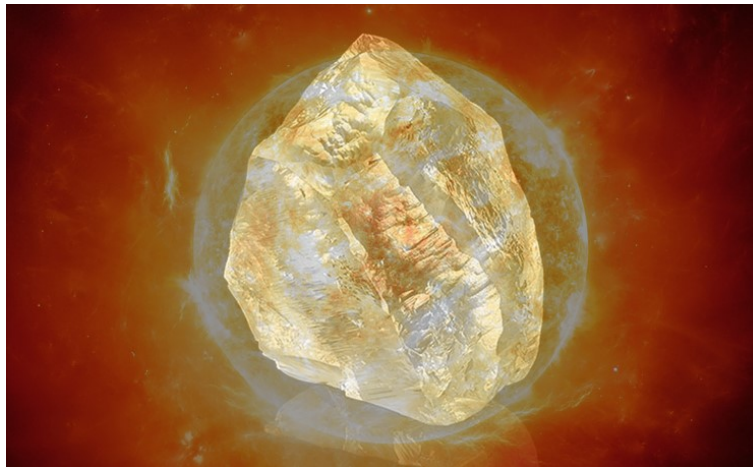


Figure 1: Sun versus Ice

Our installation could be typified as synesthetic.

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