

# The Culling of Individualism

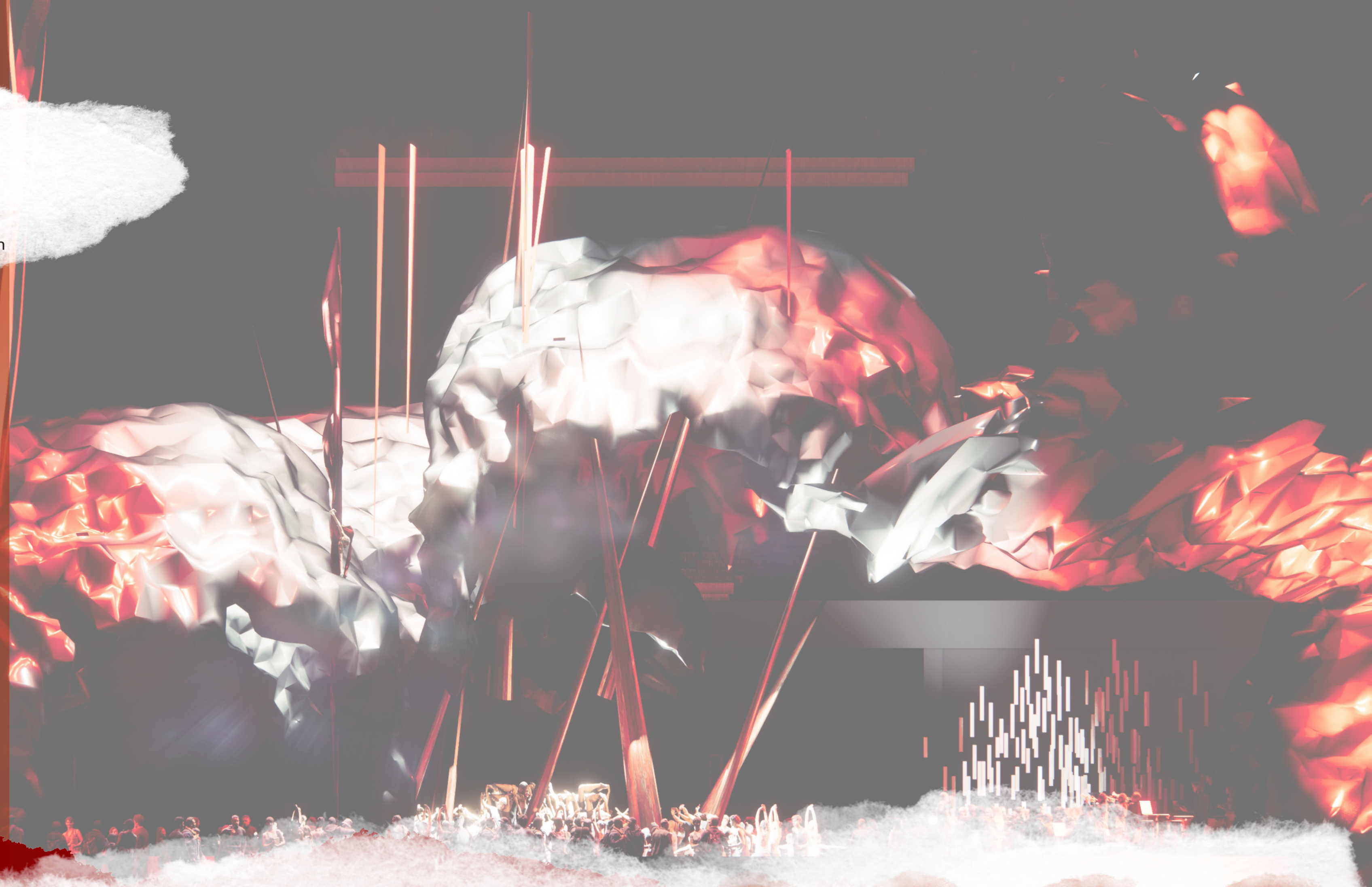
The Silencing of Human Imperfection and Invention for Streamlined Modernity

Based in the OVO Hydro in Glasgow, I wanted to create an installation that provided a commentary on how AI culture is gradually killing human creativity and individualism.

One of the fundamental things that makes us human is our emotions and lived experiences, these often leading to more impactful artwork and society's most pivotal inventions.

In my installation, I want to represent primarily how humans have been relying on modern technology far too heavily, forcing society down one homogenous, herd mentality-esque pipeline that eradicates individual, critical thinking and the human capacity to brainstorm.

This will be expressed in an interactive installation piece containing a group of contemporary dancers accompanied by an orchestra. Audience members have the opportunity to 'prompt' the exhibition subjects as they would an AI model, hence creating a real-time, human-led improvisation from the dancers and musicians that directly contrasts and critiques excessive usage of AI.



## AI's Influence on Cultural Indolence

The loss of boredom in modern-day society is one of the most prominent catalysts for the destruction of attention spans, creative thinking and human invention. In the 21st century, we now have access to limitless entertainment, that could prevent us from forming an original thought for the rest of our lives.

By allowing data centres to farm our artwork, music and original written work and letting it feed into our ideation processes, our work becomes derivative. Any chance to expand or be inspired by our surroundings is therefore eradicated.



**44** percent of workers use AI to generate ideas

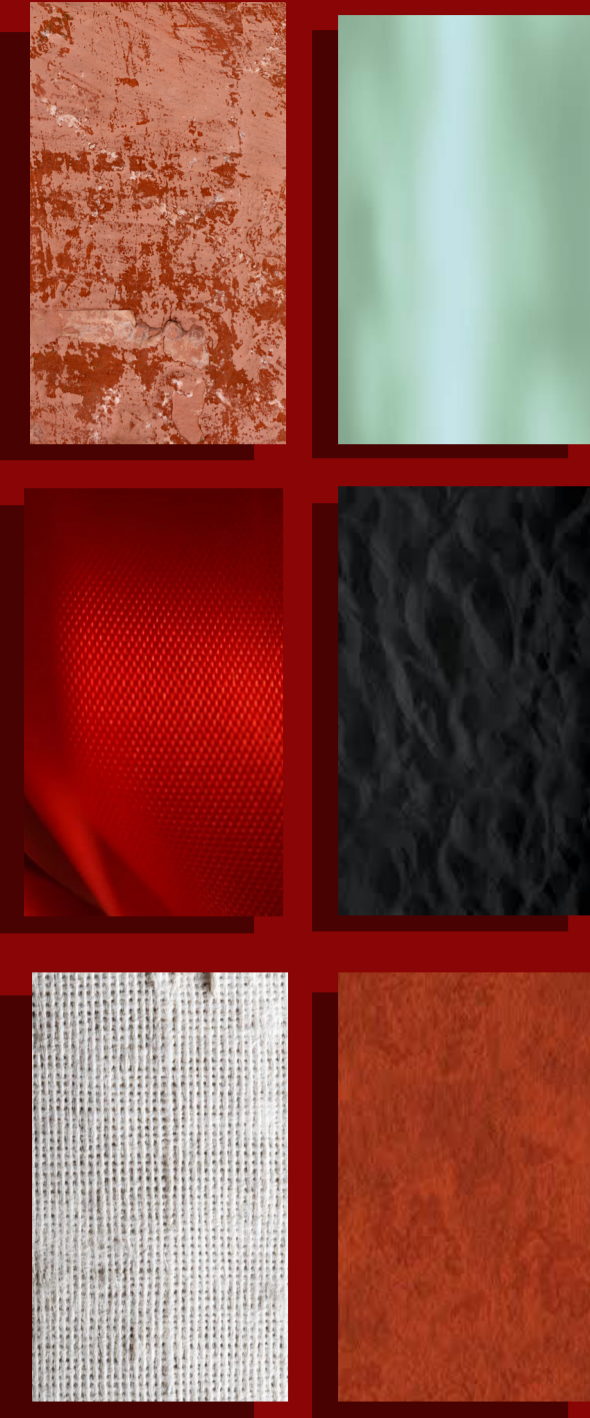
**92** million jobs are expected to be replaced by AI by 2030

**1.3** billion people are actively using AI tools globally

**72** percent of organisations use Generative AI for creative outputs



# Material Palette



For my materiality, I wanted the textures I chose to celebrate the dancers and orchestra. My lighting arrangement is complex and relies heavily on how it interacts with the materials in the space.

For my three main overhanging structures, I decided on aluminium for its malleability and its reflective properties, and since the structures aren't load-bearing they can be lightweight and suspended from the overhead rigging.

I chose a weathered steel for the spiky sculpture in the centre of the dancers stage, which is on top of black sand for added dramatic effect for the performance.

A recycled, stained glass will be used for the hanging mobile of 'prompts', with the ribbons around the installation being a variety of gauze linen and aerial silks for the performers.

## Who is the Audience?



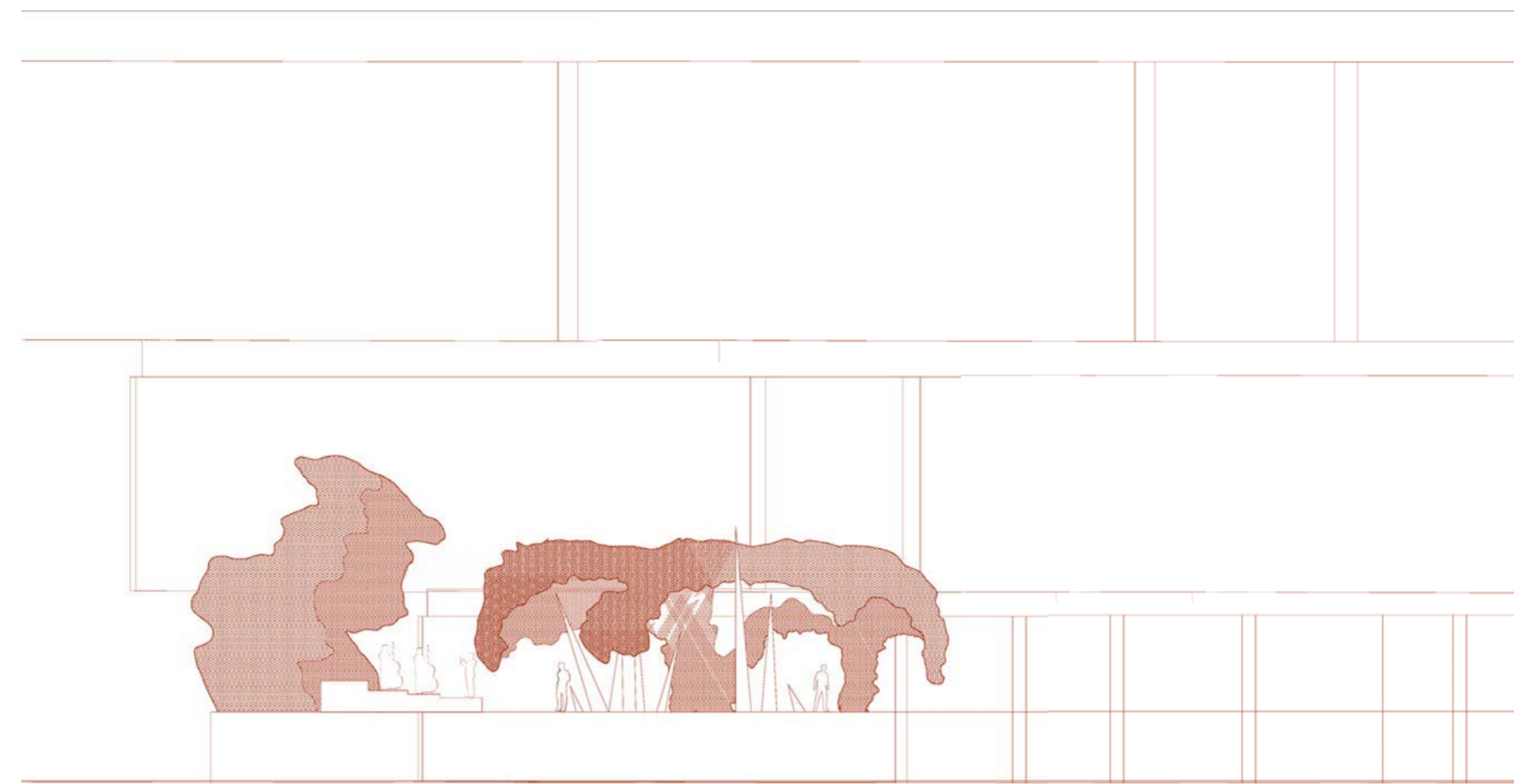
**Environmentalists** against AI Data Centres and Their Impact on the Planet



**Creatives** Who Have Had Their Jobs Replaced by AI



**Artists and Business Owners** Who are Using AI Regularly



Right Side Section 1:100

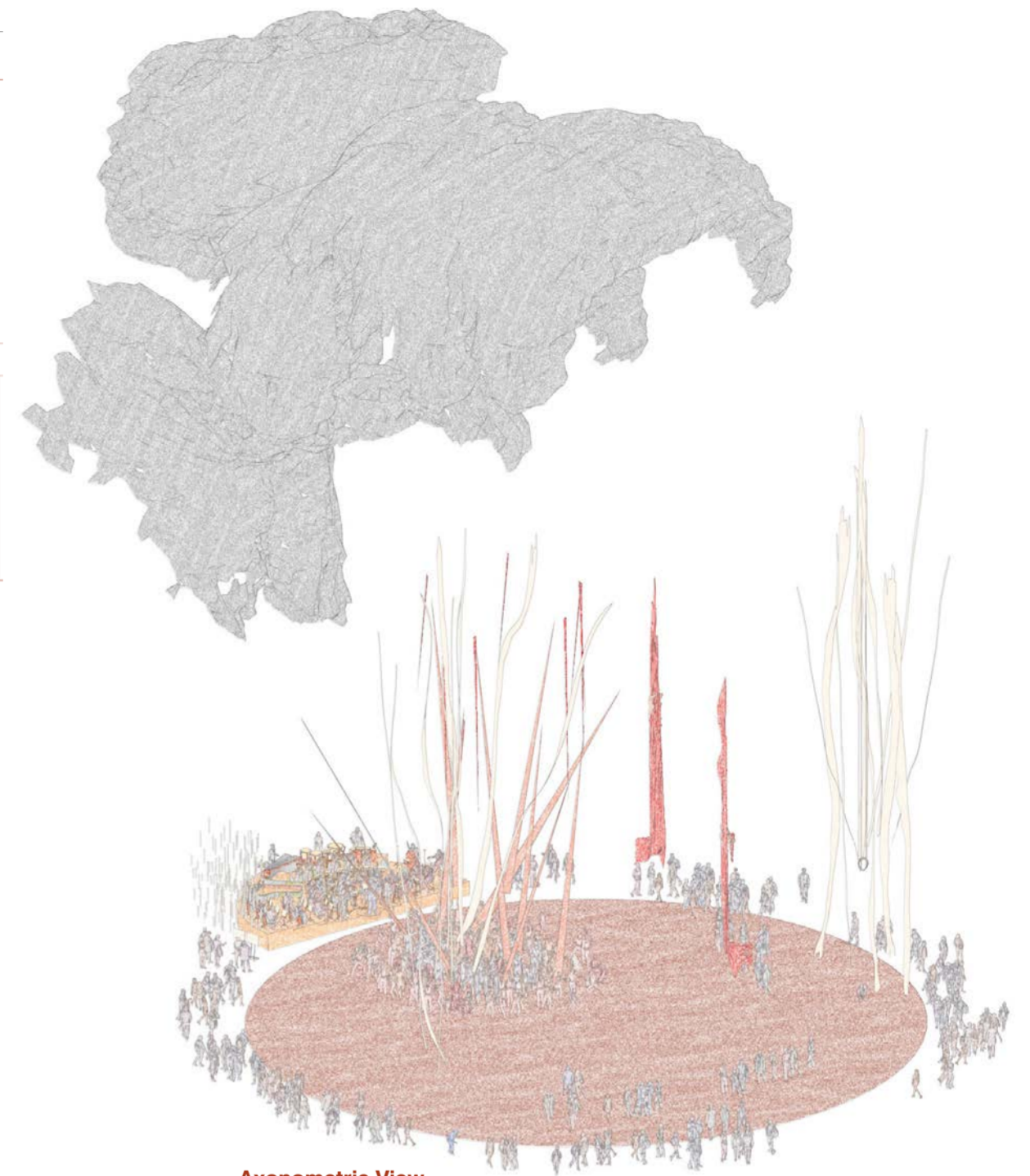
I would like to demonstrate how modern day technology has killed human imperfectionism through a circular conceptual installations. These installations would depict a whole spectrum of consequences thanks to our reliance on AI especially. Whilst art typically contains often beautiful human errors or improvisation, AI generated or assisted work smooth out any 'imperfection', resulting in unoriginal, corporate-friendly, 'easily accessible' pieces devoid of any toil or emotion.

Furthermore, I would like to represent how robots and data centres are almost carnivorous power-houses that consume and destroy any art that is uploaded to the internet. This would be shown through the audience interaction.

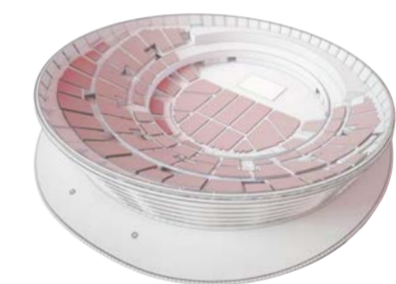
Since robots lack human soul and the capacity to process emotion, all sense of passion and creative aspects of the work behind human art is silenced.

I want to show this by through one main group of contemporary dancers supported by the set built around it. Using OVO Hydro in Glasgow as a vast venue space, hanging canopies constructed from recycled aluminium metal will act as the primary architectural intervention.

The combination of shrivelled, claw-like canopies overhanging human artwork personified in dancers and musicians act as an ongoing metaphor, symbolic of the ominous hunger and desire AI has for creativity and man-made art.



Axonometric View



Outer View of Hydro Levels



Ground Floor of Hydro

## Site Analysis

The OVO Hydro is a multi-functioning arena, located within the Scottish Event Campus beside the SEC Centre and SEC Armadillo in Glasgow, Scotland.

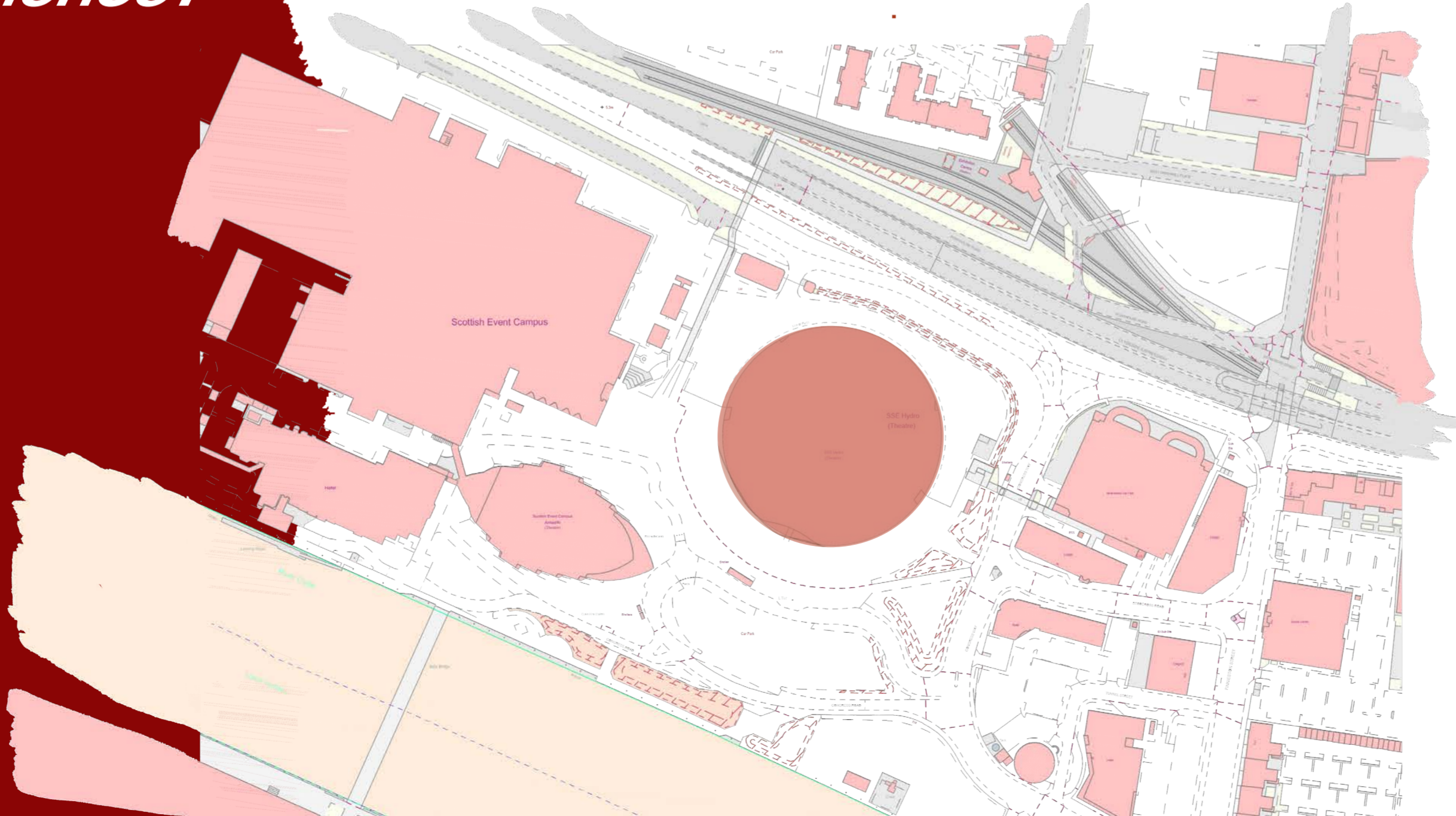
Since its opening in 2013, it has been the stage for musicians, performers, entertainment and sporting events on a global level.

It holds a maximum capacity of 14,300: 12,300 seated plus 2,000 standing audience members.

The arena's amenities include its own in-venue dining, such as the Clydebuilt Bar & Kitchen, The Hydro Club and other street food stalls. The surrounding Finnieston neighbourhood is lively with local restaurants, bars and pubs, as well as local shops and attractions along the River Clyde.

As part of the SEC Campus, there are also plenty of drop-off zones, accessible shuttles and cash-free event bars, and is located immediately next to the Exhibition Centre railway station.

The practicality of access to the public for pedestrians, wheelchair users and vehicles in addition to the vast size of the space became a perfect platform for my installation project.



# Concept Development

To develop my concept design, I experimented with lighting and reflectivity of material and how it would interact with the performers in the centre of the stage. The primary structure is constructed from reflective, lightweight metal sheets, perforated and containing openings to let light filter through.

The lighting is mainly a combination of red and white spots fixed in riggings overhead. As all performers are improvising constantly, lighting technicians would constantly be onsite and using the lights to support the overall performance.

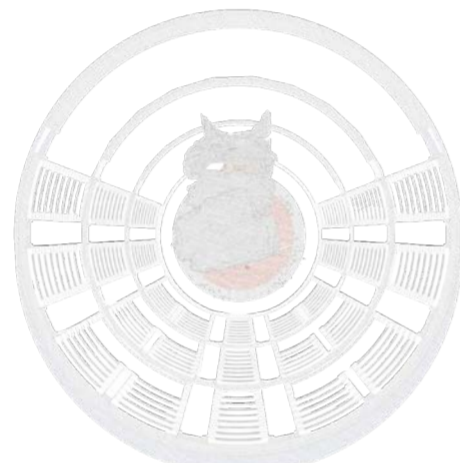
The final result of the installation piece is that all creative teams would constantly be improvising for the duration of the performance. As no exterior pretense would be in control of the exhibition, the dance and accompanying orchestra would enter waves of chaos, calm, harmony and dissonance. Therefore, whilst the performance is constantly unique in response to prompts from the audience, the message of the exhibition, of limitation due to AI, remains consistent.



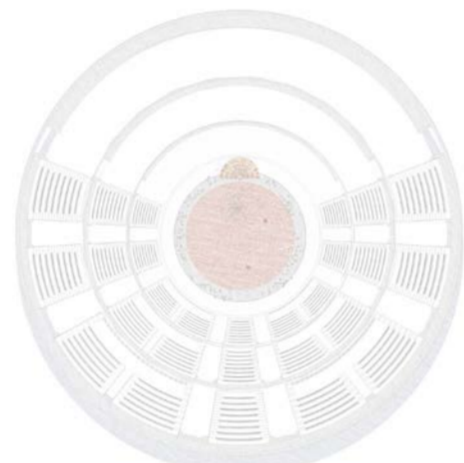
1:100 Model



Performers Improvise

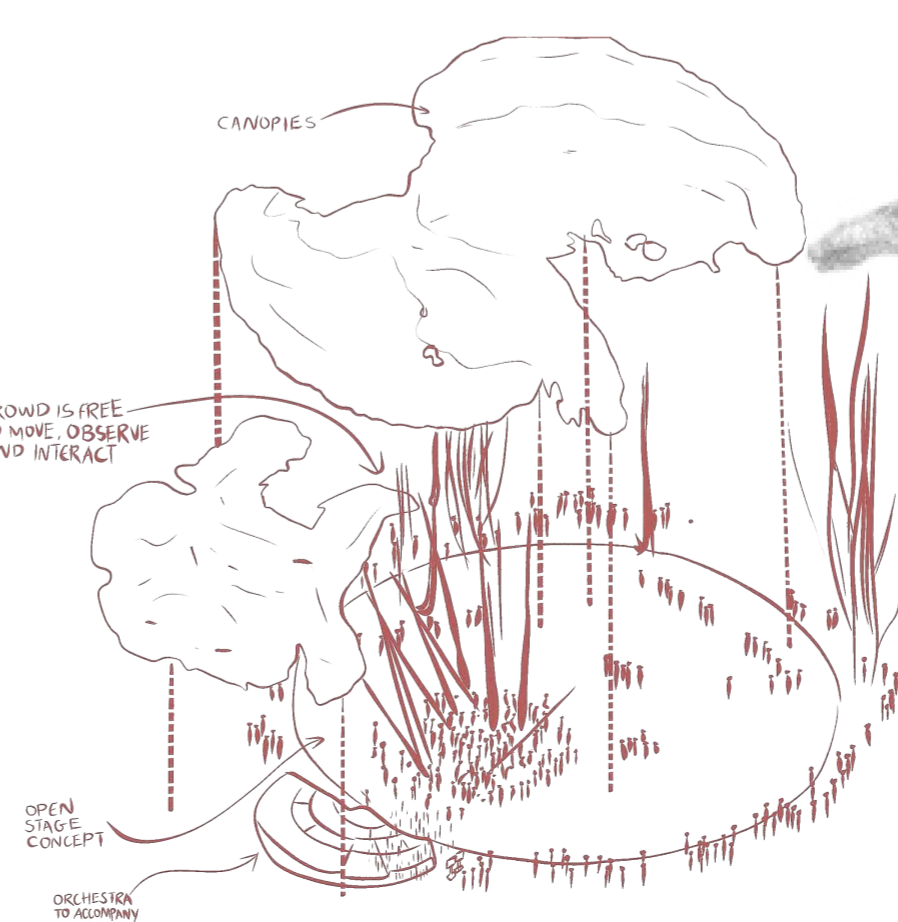
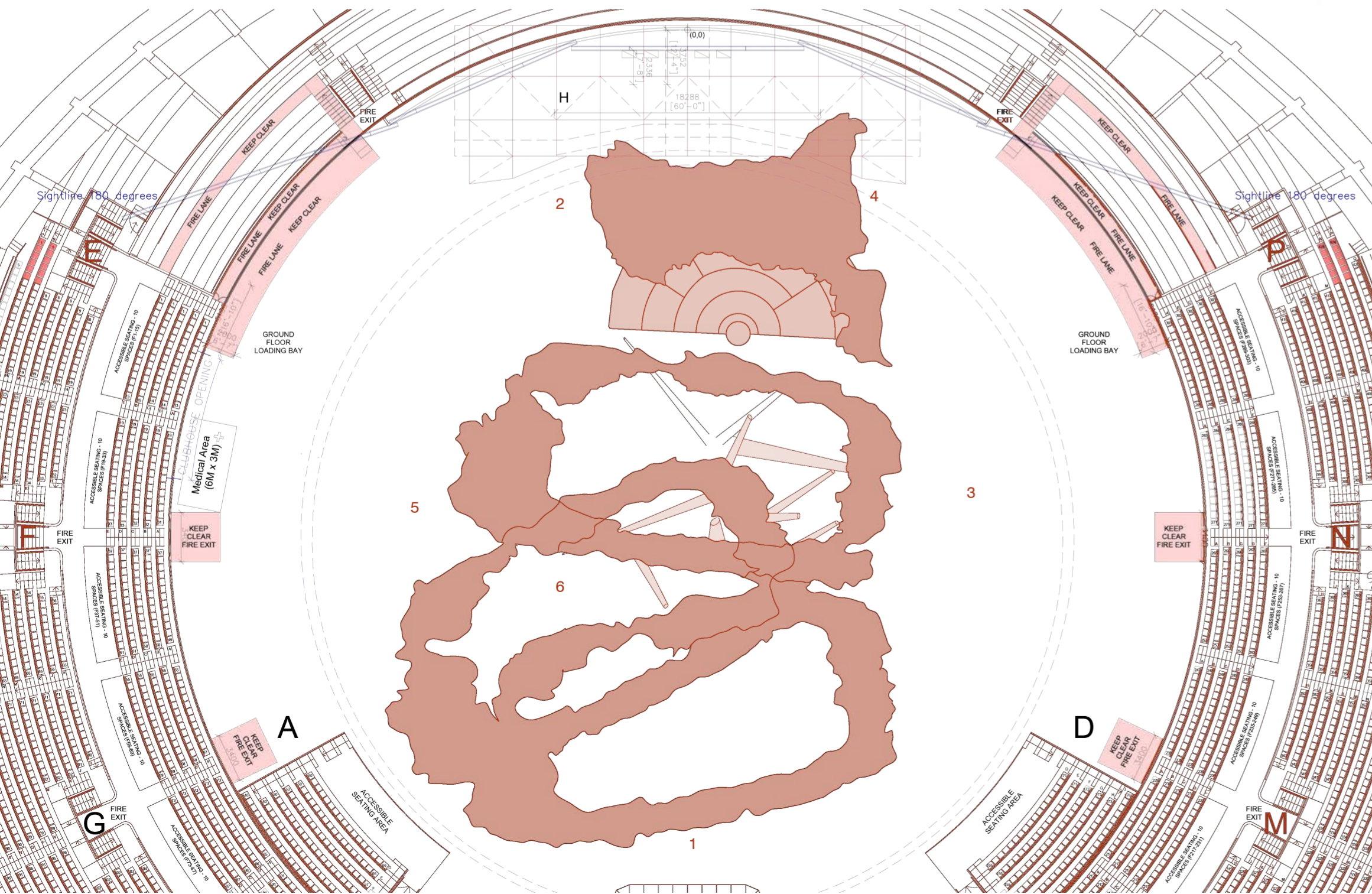
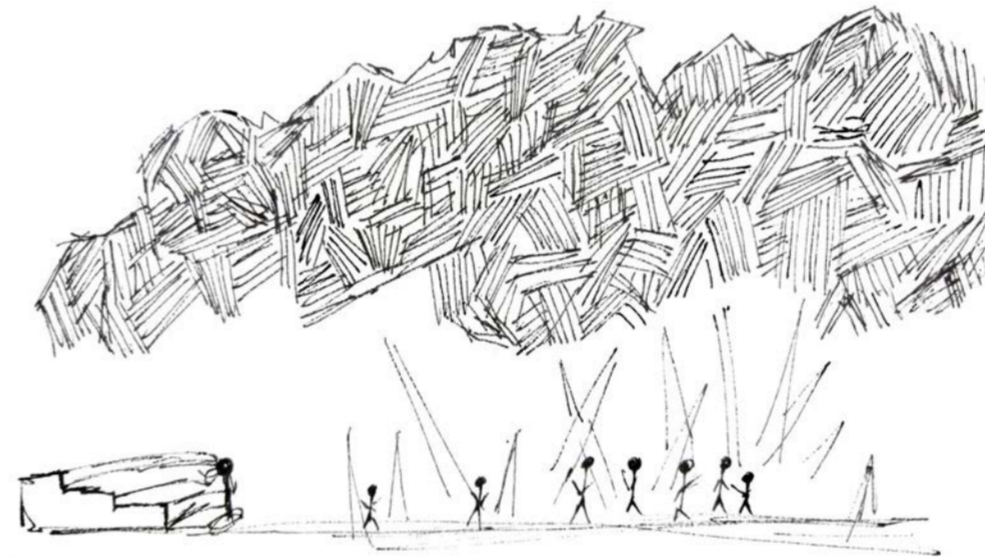


Plan of Structure



Plan of Performers

Key for Plan: Page 5



# Dance as a Tool for Social Activism

To convey the warning of excessive AI gradually eroding individual creativity, I am primarily using Dance Activism as my tool for awareness. Dance Activism involves using choreography and movement to inspire action or convey a message to the audience, whether live or televised. Having evolved over centuries to keep up with societal norms and cultural trends, dance is one of the most powerful and creative ways to engage communities and inspire debate.

Dance Activism can promote social change by bringing attention to current local or global issues in unique and memorable ways. Through a combination of both movement and sound, dance has always had the power to stir stronger emotions and deeper connection to an observer than more traditional, singular methods of awareness such as graphic posters or speeches.

The collaboration that comes from dance allows communities to break down barriers and thrive by any means: from bringing together individuals from diverse backgrounds to developing new sounds and styles from both musicians and performers. This unification can therefore foster a foundation for social progression.



Users of the space have the option to navigate the installation in a circular motion towards the orchestra

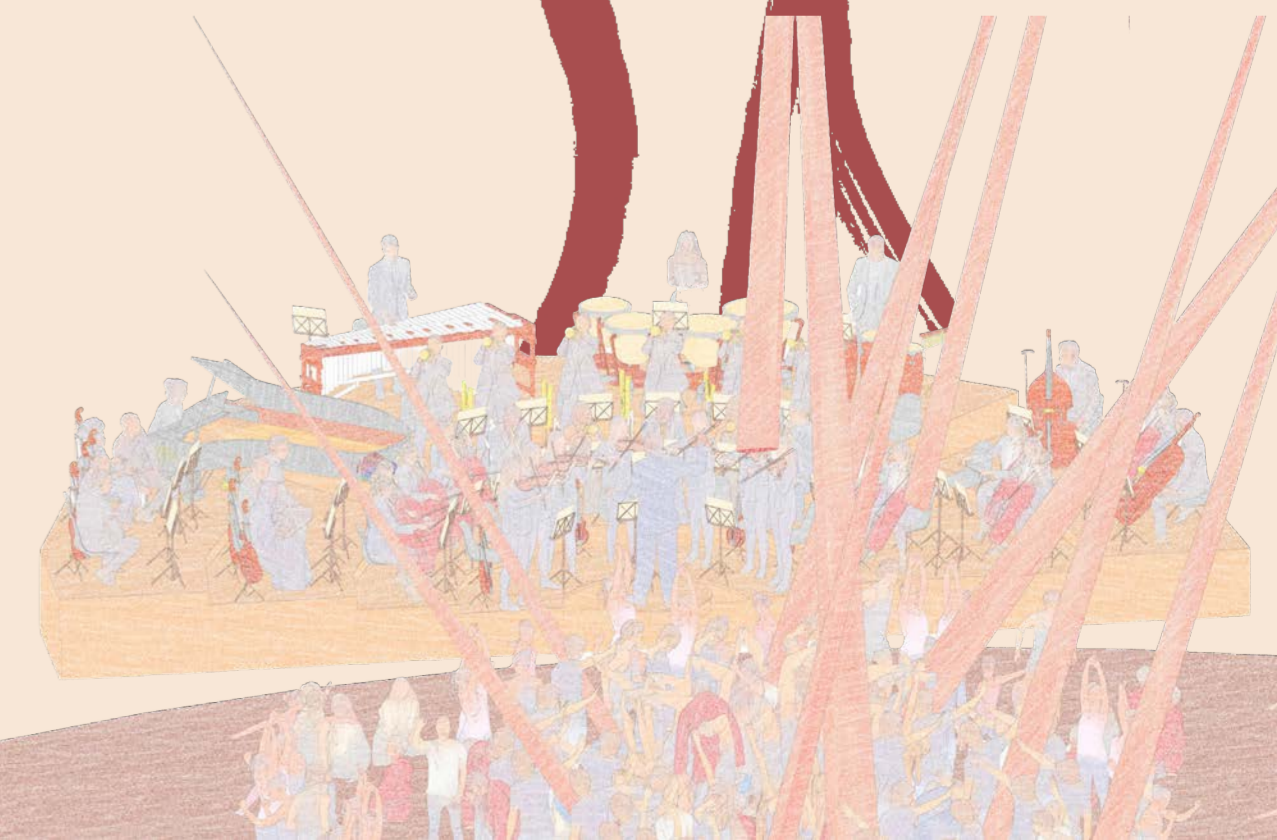
Audience members may also participate more heavily by wandering closer to the dancers who constantly improvise

The end point of the exhibition is the Prompt Station, all prompts being randomly recieved by conductor or dancers



## Concept Visualisations

The final space is intended to be a cyclical representation of how prompts from AI users create eternally derivative products through how AI databases are constructed. By feeding our own original creative outputs into AI such as essays, paintings or brand ideas, we in turn sell our talent for the sake of streamlining, for the cost of the emotion and soul within a piece.





## Exhibition Journey

1  
Crowd Entry on the Outer Ring of the Hydro. At this stage of the exhibition, emotions and interaction with the space are completely reliant on a sense of morbid curiosity from the consumer.

2  
Audience Prompt Station. Audience members are invited to Input Keywords into the interactive station, designed to emulate the familiarity of prompting any regular AI

3  
For the Dancers, the Whole Space is their Stage. They are free to move around and interact with the audience according to how they interpret the prompts given to them as a team, either taking cues from the conductor at random or improvising when prompted by the audience members.



4  
Conductor Recieve Input and Improvise . Like the dancers, the conductor is prompted by audience members and improvises according to how they interpret the prompt. The conductor cues the orchestra which in turns cues the dancers.

5  
The Dancers Constantly Move and Engage with Audience. As dance activism is hand-in-hand with the surrounding structures as the forefront of my design manifesto, the dancers have the freedom to improvise and interact freely based on the prompts provided.

6  
Crowd are Left Trapped by Art 'they' Made - Commentary Piece on Reliance Upon AI. The audience are then invited to observe the 'art' they have created whether that be their own prompts or other participants. Whilst each performer: ribbon artist, aerial silk dancer, contemporary dance group member and musician have the illusion of autonomous, original art, they are restricted by the aspects of Generative AI.



Prompting Stations: A Chance to 'Create'



Performer Improvisation: A Chance to Observe



Encircling Pathways: A Chance to Reflect

## Mission Philosophy

My mission for this temporary installation piece is, first and foremost, a commentary crying for change. Using dance and architecture as mouthpieces for social activism, this piece aims to draw awareness to the AI epidemic threatening humanity and what makes us human at our very core. By surrendering art, design and creativity to AI databases in the name of optimisation, we destroy the soul behind the creative process. If we continue to use AI as a surrogate crutch for simple, creative-based generation, we become entrapped by our own indolence. Our refusal to be bored, to think or to brainstorm, is what limits us in an era of rapidly-developing technology. Therefore, we must defend our human ability to create, before AI completely culls any sense of individualism.