

# **Narcissistic Objects**

by Matilda Rutherford

**Matilda Rutherford**

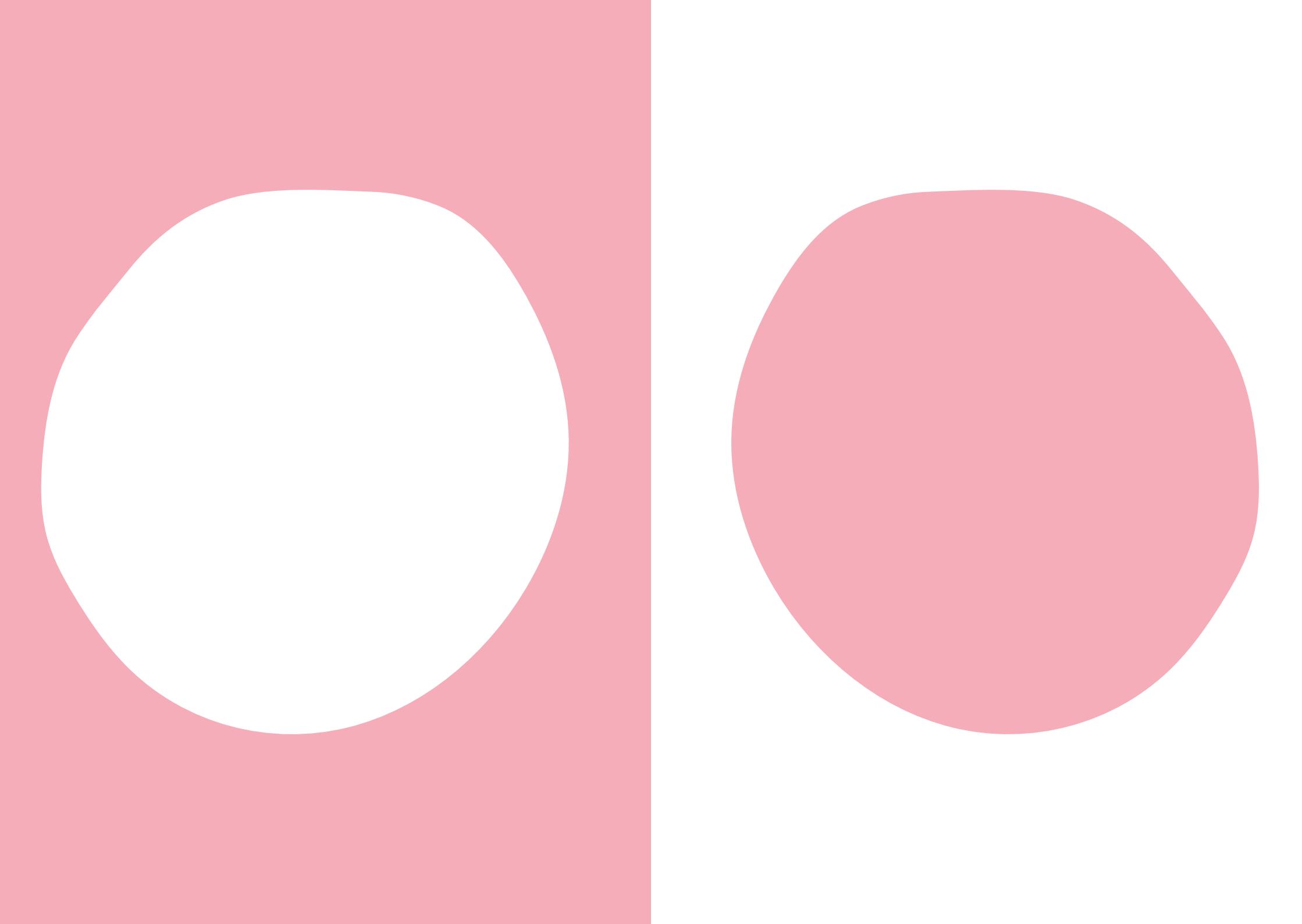
Bachelor of Industrial Design (Hons) - Thesis  
RMIT University

2015

s3383355@student.rmit.edu.au  
design@matildarutherford.com

supervisor: Scott Mitchell

*All photography and graphics by  
Matilda Rutherford © 2015  
unless otherwise stated*



o r c e

e c h o

# ABSTRACT

Inspired by discussion and speculation within today's society, "Narcissistic Objects" is a comment on a possible shift to a narcissistic society as a result of increasing interaction with social media. Despite the negativity towards narcissism, it is emerging as a social alternative. Associated traits, such as self-entitlement, a sense of authority and vanity, are becoming more endemic in today's society. Through highlighting, amplifying and manipulating specific narcissistic traits, the question becomes - can critical design be used as a tool to confront the issues and negative undercurrent associated with narcissism, prompting a shift in social understanding of the increase of narcissism within the possible future? By locating narcissistic issues within an everyday context in a novel yet accessible way, critical design enables individual

users to explore the deep ethical and social issues associated with narcissism within their own lives. This excites internal confrontation and reflection, stimulating the individual's curiosity and perspective of narcissistic reality. As a consequence of increasing engagement with social media, it is suggested that the line between objects of reflection and objects of representation are being blurred. Resulting in a constant state of reflection, understanding and interaction with public and private realities being obscured. Through the critical design of everyday objects which incite the confrontation of internal reflection, a deeper understanding and acceptance of narcissism within society is stimulated.

# I

## INTRODUCTION

“Echo” and how it is confronting narcissism.

# 1

## NARCISSISM: THE EPIDEMIC

What is Narcissism?  
Where did it come from?  
How does it affect current society?

14

16

# 2

## ACCEPTANCE OF A NARCISSISTIC SOCIETY

The real consequences of Baby Boomers and their drive for freedom

30

# 3

## ALTERING OUR RELATIONSHIP TO OBJECTS

Social media blurring the lines between public and private lives

38

# 4

## THE REAL SKIN

A passage from a narcissistic perspective

# 5

## HOW TO ATTRACT A NARCISSISTIC MARKET

How has the market changed?  
Critical design and how it's changed our ability to discuss current issues

46

58

# 6

## EMBRACING NARCISSISTIC OBJECTS

How would a narcissist interact with objects?  
What would a narcissistic object look like?

64

# 7

## CRITICALLY QUESTIONING NARCISSISM

- i. Anti-narcissistic situations
- ii. Narcissistic objects
- iii. Objects for narcissists

70

# 8

ECHO

+

NARCISSUS

How the Greek myth can be  
translated into the modern context  
to confront the negativity

90

# 9

MINIMALISM

A narcissistic aesthetic

98

# 10

SONIC REFLECTION

How the mixture of sound and  
physical connection affects our  
identities

114

# 11

DISTORTED REALITY

A comment different forms of  
interaction with the self.

124

# A

APPENDIX

+

BIBLIOGRAPHY

How would a narcissist interact  
with objects?  
What would a narcissistic object  
look like?

136

# INTRODUCTION

N

Narcissism is on the rise. Regardless of the negative stigma that surrounds the term, narcissistic traits are becoming more prevalent among society with it emerging as a social alternative rather than previously regarded unattractive qualities. Grandiose behaviour, selfishness, vanity and, arguably, a lack of empathy are more endemic within modern western society than ever before.

Through tests conducted last semester, it was discovered that the line between private and public lives has been blurred by social media, suggesting that narcissistic traits are a result of an imbalance or confusion between the social (objective) and self (subjective) aspects of our personalities. It was found that there are two categories of objects: objects

of reflection, highlighting private lives, past experiences and memories, usually viewed in times of isolation; and objects of representation, used in public situations to express the self. Although, arguably, social media is a platform used for representation, it was observed that through a constant ability to reflect on our represented self, our objects and situations that were once perceived to be of the representation category became reflective, placing individuals in a constant state of reflection. As a consequence, it is suggested that the narcissistic traits that are more closely associated with these objects are constantly being enforced, encouraged and reflected upon creating an altered version of identity.

From this, it was discovered that narcissism is purely visual as it focuses on the perceived sense of self. Through the constant self reflection, the more

visual aspects of individual's sense of self are the features most reflected upon. This project explores narcissism through internal confrontation, focusing on inflicting questions about the level of narcissism within the observer through their interaction with the product. As previously discovered, narcissism is regarded as purely visual, so by focusing on the other senses of narcissism, a deeper internal understanding is found.

Echo is a piece designed to interact with the user on a level far beyond that of superficial objects. Using FaceOSC and Ableton, individual facial features and reactions are analysed and interpreted - thus controlling the sound - creating an intimate interaction, so personal and unique to each user. As the user gazes into themselves, the mirror gazes back, yelling through a sonic reflection to try and tear them away.

The user becomes the art. The subject of interpretation.

---

# NARCISSISM: THE EPIDEMIC

---

# NARCISSISM

**{noun}** - excessive interest in or admiration of oneself and one's physical appearance; extreme selfishness, with a grandiose view of one's own talents and a craving for admiration, as characterising a personality type.

**T**he term narcissism comes from the Ancient Greek myth of Narcissus, a handsome young man who, because of his disrespect and aloofness toward others, was punished by the gods by being made to fall in love with his own reflection. He was so enchanted by his beauty that he was unable to part himself from his own image, inevitably wasting away.

Introduced back into modern society in 1914 by Sigmund Freud, narcissism has been

recognised as a human condition with tragic consequences. Arguably, through various social media platforms such as Myspace, Facebook, blogs, Tumblr, Twitter, Instagram, Tinder, Snapchat and YouTube, a narcissistic society has exploded. These platforms have not only provided individuals with the opportunity to constantly observe, critique and reflect upon the projected images of themselves, but digital exhibitionism and overt self-disclosure have never been so accessible and so celebrated (Chamorro-Premuzic, 2014).

Since 1898, when British Psychologist Havelock Ellis used the tale of Narcissus as a capsule summary of pathological self-absorption, the words narcissism and narcissist have been a part of the psychological and psychiatry vocabularies.





**"The term narcissism is derived from clinical description... to denote the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated - who looks at it, strokes it and fondles it till he obtains complete satisfaction through these activities."**

- Sigmund Freud, 1851

However, the words only came into everyday use after Sigmund Freud wrote his essay "On Narcissism: An Introduction" (Freud, 1914) claiming "narcissism is derived from clinical description...to denote the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated - who looks at it, that is to say, strokes it and fondles it till he obtains complete satisfaction through these activities." (1914).

Providing a very clear description of the clinical phenomenon of people who become completely self-obsessed and convinced of their own importance, Freud regarded the narcissist as infantile - someone who considers himself or herself to be the centre of the universe, not unlike a newborn child who has neither the need nor capacity to express concern about others (Kahr, 2013). Claiming every baby begins life as an allpowerful narcissist, Freud coined the term "primary narcissism" - a healthy and necessary phase of development in which the infant's psychological and physical needs are at the forefront, ending when the baby is forced by the realities of life to recognise that he or

she does not control their parents but is in fact entirely dependent on them (Kahr, 2013). What Freud defined as "secondary narcissism" (Lechan-Goodman, 2012) is the pathological condition in which the infant does not invest its emotions in its caretaker but rather redirects them back onto itself. From a Freudian perspective, then, narcissistic traits stem from early childhood development.

Today, there are two dominant theories about the nature and origin of narcissism, more commonly referred to and labelled as Narcissistic Personality Disorder (NPD). Both theories by major figures in psychoanalytic thought, Heinz Kohut and Otto Kernberg agree with Freud in tracing the roots to disturbances in early childhood development, however disagree on its nature, blaming a lack of self-identification to parents versus a defence against an unempathetic caregiver respectfully. Both theories, however, result in a lifelong grandiose and unrealistic sense of self and a dependency on approval from others for self-esteem. (Lechan-Goodman, 2012)

In current society, these theories on

the cause of Narcissistic Personality Disorder are being questioned by statistics. "Pathological narcissism is on the rise", claims Harvard Medical School psychologist Steven Berglas in an interview with TIME magazine (Behar, 1991). According to studies conducted by Jean M. Twenge, Professor of Psychology at San Diego State University, the incidence of narcissistic personality disorder is nearly three times as high for people in their 20s as for the generation that's now 65 or older. In the data collected from 37,000 American college students over the course of the study, 58% more students scored higher on a narcissism scale in 2009 than in 1982 (Twenge & Campbell, 2009). Although these statistics come post the introduction of the internet, this connection and a link to the increasing popularity of social media over this time should not be regarded as a mere coincidence. In recent history, we can see a major shift

towards narcissistic tendencies caused by the digital revolution. With the passing of the new millennium the acceptance and proliferation of digital computers and digital record keeping devices through the latter half of the 20th century, society was exposed to an immeasurable amount of information, widening the collective knowledge of the world and pushing the boundaries of privacy. Worldwide interconnectedness flourished and communication became far more effortless. Suddenly the world in the eyes of the individual became a lot larger.

Simultaneously with the introduction of personal digital devices in the 1970's, there was a shift in cultural focus towards narcissistic traits, focusing on and promoting the individual.

Documenting the rise of the narcissistic movement of the 2012 time, critics such as Tom Wolfe with "The Me Decade" in 1976 and Christopher Lasch, an American Historian, with "The Culture of Narcissism" in 1979, may never have imagined how prevalent narcissism would be today. The fight for the greater good of the 1960s became the drive to protect the individual by the 1980s.

Narcissistic traits became even more

prevalent within modern western society in 2006. Being labelled as the peak of the digital age, this was the year social media boomed. (Grossman, 2006) In 2006 Facebook was introduced to the general public beyond America,

Twitter was launched, YouTube was acquired by Google, and mySpace flourished becoming the number one most visited site in America (Hitwise 2006). These platforms, unlike Friendster or classmates.com, both popular at the time and helped the user to connect with people within their current or past social spheres, opened up the entire internet-connected world to conversation.

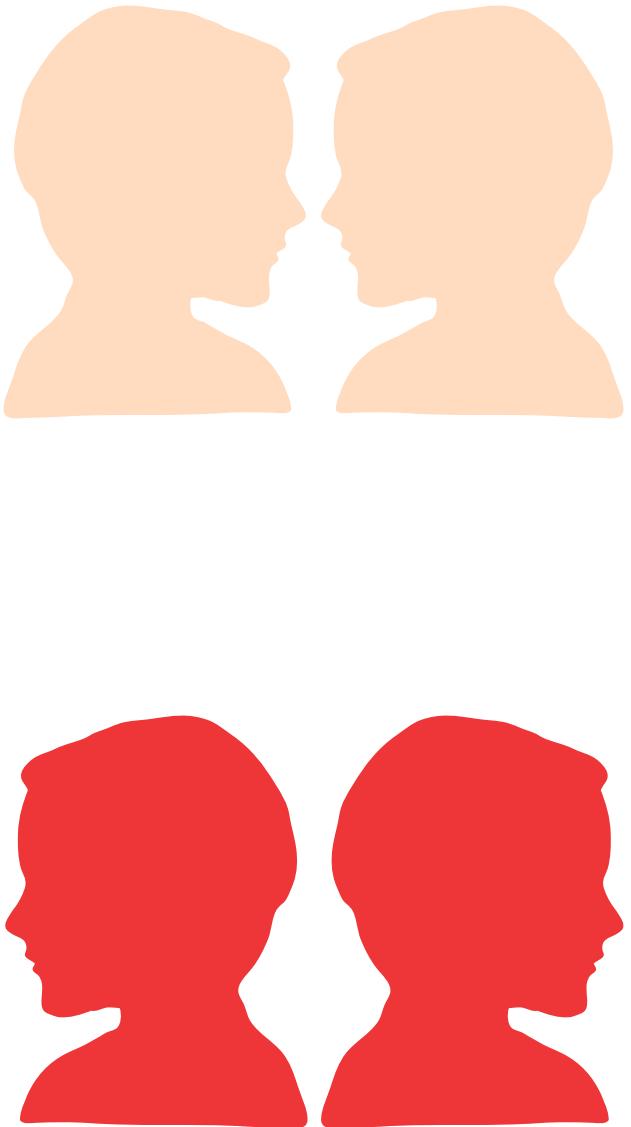
Toasting to this revolutionary year of social media achievement, TIME Magazine declared “You. Yes, you” as TIME’s person of the year. The article was a celebration of the self and society’s new found ability to express itself through the emerging social media platforms. The article highlighted the fact that each individual now had the ability to help shape the world through their opinion and prove that they can “beat the pros at their own game” (Grossman, 2006). As referred to by Silicon Valley consultants as Web 2.0 - likened to a new software update - the access to a new world through social media acted as an opportunity to build a new kind of international understanding, not politician to politician nor great man to great man, but citizen to citizen (Grossman, 2006). Over the next three years, social media reached an all time high with YouTube reaching over 1 billion views per day by 2009 and Facebook overtaking mySpace in popularity, reaching 1 billion users in 2012 (Bennett, 2014).

The way individuals communicate using social media has arguably changed their relationships to others, creating a more inward and introverted perspective amongst society, only using others to seek



On a cold winter's day, a group of hedgehogs huddled together to stay warm and keep from freezing. But soon they felt one another's quills and moved apart. When the need for warmth brought them **closer together** again, their quills, again, **forced them apart**. They were driven back and forth at the mercy of their discomforts until they found the distance from one another that provided both a maximum of **warmth** and a minimum of **pain**.





validation and confirmation of existence and purpose. In 1851, German philosopher Arthur Schopenhauer came up with a parable called the “Hedgehog’s Dilemma”, likening it to the dilemma faced by society as we simultaneously crave and reject connection to others.

If we consider the extent to which social media is integrated into our lives, the important question posed by the hedgehog’s dilemma may be to what extent we use social media as the middle, safe distance to not only avoid having closer, unplugged relationships with others but push the boundaries of privacy without causing physical harm. Simultaneous with the rise of personal digital devices and the introduction of social media over the last 30 years, there has been a decline in empathy levels, especially over the past 10 years, according to research led by Sara H. Konrath of the University of Michigan. The study found 75% of students

find themselves less empathetic than the average student 30 years ago (Zaki, 2010). Linked to Twenge’s study regarding the rise of narcissism within the same focus group, the connection between a lack of empathy and the increase of narcissism is visible. Arguably, individuals are more connected than ever, but also less interested in other people, except when it comes to finding out what they thought about them. It is as if being closer to others makes people more antisocial. Others become mere tools to support the individual identities like brands, with “friend” or “follower” tallies acting as sales figures (Stein, 2013).

In today’s society it is suggested that this exploitative behaviour, sense of entitlement and implied superiority over others is becoming more and more prevalent. Self-empowerment is on the rise with positive terms such as “mindfulness” and “self love” being celebrated, both focusing on looking inward. When viewed individually, almost all of the traits associated with narcissism are viewed as admirable, so will there be a shift in society’s attitude and acceptance of narcissism? As suggested by Scott Hess in his TEDx talk entitled “Millennials: Who They Are and Why We Hate Them” (2011), whilst also being supported by Twenge and Campbell’s research (Twenge & Campbell, 2009), narcissistic society is predominately made up of the Millennials: those born between 1980 and 2000. Hess claims this group is more inclusive and tolerant than the generations before them because, from a narcissistic perspective, individuals within it don’t care enough about others to want to change them (Hess 2011). Perhaps the

“These narcissist Millennials are not a new species; they have just mutated to adapt to their environment”

negative attitudes towards narcissism are changing purely because the society that is viewing it is becoming more narcissistic itself. After all, if you ask a true narcissist if they are one, they would answer in the affirmative. A true narcissist would not see self-absorption as something negative. Furthermore, they would probably have trouble understanding why a desire to put themselves first should be viewed as a negative trait.

Joel Stein wisely concluded in his article for TIME Magazine “Why Millennials Will Save Us” (2013) that the rise of narcissistic traits within society are more of a continuation of a trend rather than a revolutionary break from previous generations. These narcissist Millennials are not a new species; they have just mutated to adapt to their environment. Their perceived sense of entitlement being

an adaptation to a world of abundance; their apparent exhibitionism and vanity a reaction to the ability to instantly access validation. Evolution is natural.

Through rapidly advancing technology, the narcissistic movement is more pervasive than ever. An obvious example of this is the introduction of the iPhone by Apple, who have sold more than 472 million in less than seven years (Rogowsky 2014). No two iPhones are the same due to template customisation, which highlights how narcissistic people can be. It is questionable whether narcissism can or should be reversed or whether it will amplify. Assessing the rate that “self-love” and technology have simultaneously advanced, an acceptance and understanding of a narcissistic society are arguably essential.





---

# ACCEPTANCE OF A NARCISSISTIC SOCIETY

---

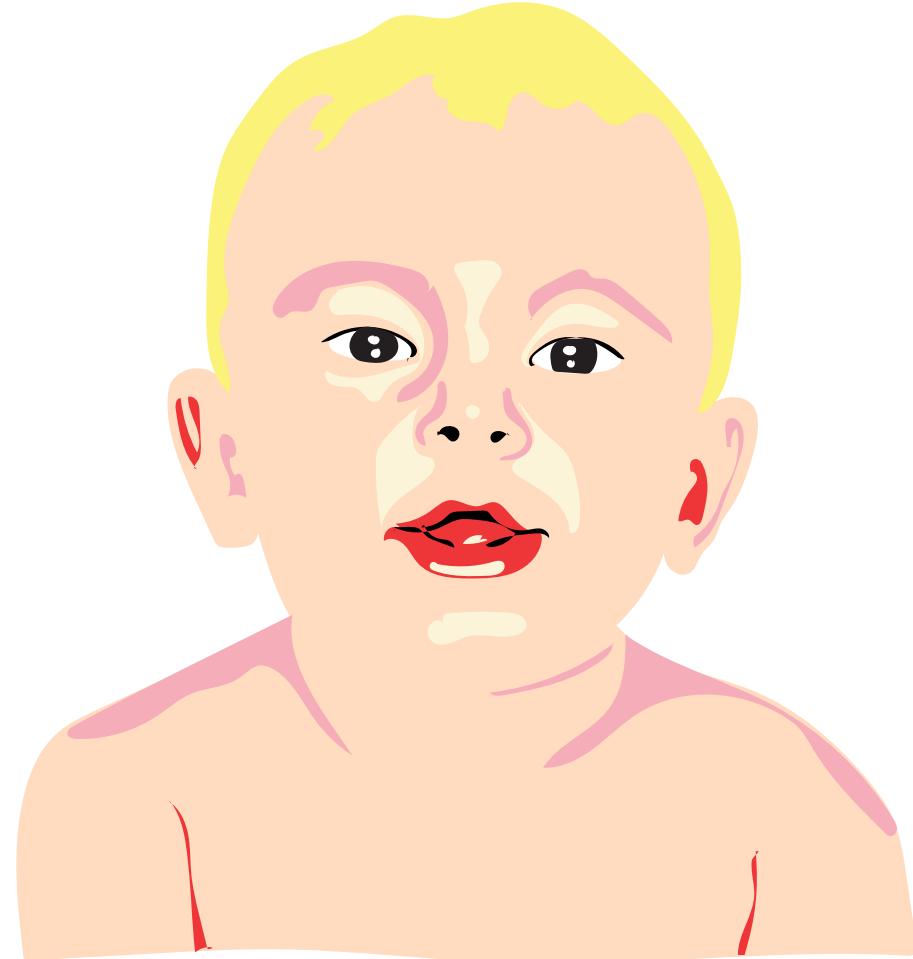
# A

A wide spread dislike of generational change is not anything new.

Known for their association with a rejection and redefinition of traditional values, the post World War II baby boom gave birth to a generation despised by traditional society. Within the span of 10 years, the world's population, most particularly that in America, skyrocketed with 42 million babies being born in the 1940's compared to a mere 24 million in the 1930's (history.com 2010). The global mood became optimistic by celebrating the end of the war; however, suddenly, the world was flooded with children, all desperate for attention. By 1965, 40% of America's population was under the age of 20 (history.com 2010). With natural child rebellion exacerbated by the huge population increase, there was a demanding pull from the baby boomer generation for change. A generation full of radical activists, such as Danny the Red, leading student rebellion in 1968, mocked oppression and authority. Not concerned with the replacement of the existing society, the rebellious movements of the baby boomer

generation heard. There was a lack of clarity and purpose, perhaps due to a reluctance to follow authority.

When describing and discussing Apple, Steve Jobs used phrases such as "investment", "caring" and "vitality"; words likening the brand to a close friend - someone you can build a relationship with, grow with and trust. Furthermore, Jobs stated that at Apple's very core is the belief that "people with passion can change the world" (Steve Jobs 1997), highlighting the newfound individualist society; a society so thirsty for change and attention. Not only does that statement provide users with a sense of entitlement, which is something very prevalent in the narcissistic society of today, but it implies that their products can facilitate change, whilst the word "passionate" lightly flows around the user; a subtle compliment that no narcissist could ignore. In addition to an existing "cool" and "sophisticated" brand image, customisation and interactive technology allows the user to connect with the Apple products on a user-object level never seen nor experienced before. A passionate love affair of mutual self understanding, enabling the creation of a "friend"; an adapted reflection





of the user or a created personality of someone they would like in their life. As with the newer versions of the iPhone, a “friend” only accessible by the single user via thumb print access technology.

There are many impressive statistics revolving around Apple, such as 37 million iPhones shipped, US\$46 billion of overall sales, and US\$13 billion of profit in 2014 alone (McGarry 2015). However, even after over 30 years of practice, Apple’s most impressive statistic continues to be its accelerating growth rate: far surpassing any of its peers (Frommer 2013). Through such a deep and thorough understanding of individualist society and their ability to predict emerging trends within that market, Apple has been able to shape the future that we see today. Apple has encouraged and facilitated individualism with such success that it has now reached a point of being able to control and change society by helping to dictate a social movement towards a more narcissistic society. Following his comment about passion, Jobs suggested that “people that are crazy enough to believe they can change the world, are the ones that do.” He succeeded. Through the use of templated customisation, Apple influenced users to think they were making the change

within society, even if it were merely small changes in the palm of their hands. Taking control of this small element in their own lives provided a sense of achievement and positive satisfaction, however, so heavily yet unknowingly under Apple’s guidance. Apple has arguably had a major influence over the emergence of a narcissistic movement proving that marketing to an upcoming social understanding is a key to success.

Typically, the greater society generally have a quite limited understanding of the psychology of the narcissist. With many articles and media statements highlighting narcissism under such a negative light, narcissism is regarded with such intense reluctance to accept it. Like the baby boomers, every new emerging movement is disliked by mainstream society until it exhibits this potential for commercial investment and capitalisation. Society fears change until someone like Steve Jobs comes along, making a fortune through allowing change to painlessly sneak under societies radar. As with any trend, soon the marketers also jump on the change with the first iconic object of the narcissistic generation, the selfie stick, extending the capabilities of the iPhone.

*“A narcissistic society would be a deeply lonely place”*

- Christopher Barry, 2010

As suggested by Christopher Barry, a psychology professor at the University of Southern Mississippi, “A narcissistic society would be a deeply lonely place” (Dingfelder 2011). Barry suggests that if society continues to accept narcissism as it is today, it may lead to a future where “cosmetic surgery becomes routine, materialism rampant, and everyone would seek fame or notoriety. It would be a place with high rates of anxiety and depression.” (Barry, 2010). However, through the use of objects aimed towards this market, perhaps this perspective of the possible future for narcissistic society will change.

After all, Jordan Bates, author for TIME magazine, suggests our brains have internalised that information-technology is ubiquitous now. The internet in everyone’s palm and a four year old with an iPad unquestioned, seeming mostly commonplace.



---

## ALTERING OUR RELATIONSHIP TO OBJECTS

---



# S

Sociologists typically define our identities as having three main aspects: our social identity which is formed by our social or objective identity; our self or objective identity, formed by personality traits and opinions; and lastly, our ego identity, in other words our desire to belong. In reality, it is quite difficult to separate these discrete elements of one's personality, however, the primal hunger to belong; to know where one stands and how they "fit in" provides one with a sense of stability and continuity in their lives. This sense of belonging helps individuals to sustain their viewpoints within society and regulate their actions (Woodward, 2007). This suggests that the emerging narcissistic population is stuck in a world revolving around them, lacking opportunities to satisfy the need to belong within a wider context. By focusing on satisfying narcissistic traits, could an object

provide a sense of belonging through its use and interaction with the user? Would this be an object of constant validation and praise, highlighting and interacting with the user on a deeper and more satisfying level? What if the user would help to define who and what the object is; its purpose, its shape, its situation? Would that enable us to find a sense of stability and consistency within our environments? How could the object adapt and transform so that both players in the interaction - the user and the object - benefit from the association simultaneously? Through the introduction of the internet and social media connecting society on a global scale, do individuals need to restrict the immediate, physical world that surrounds them; simplifying their immediate lives so that the world can revolve around them and only them, encouraging their relationship and understanding of themselves to flourish.

Is it possible then, to create a once static object that moulds to the user and their need? Does the object have the ability to amplify the user's sense of uniqueness, catering to a narcissistic group? It may conform to their shape, adapt to their personal constraints and allow for transforming purpose and application changes. It highlights and celebrates the unique traits, desires and needs of the user. This personal relationship enables fluidity of the interaction, in the process almost blurring the line between co-dependency and co-existence.

A noteworthy relationship between product and user is that of the relationship between Theodore and his operating system, Samantha, in the movie "Her". After an introductory "getting to know you" session with the program - debatably as intimate as a first date - an initial personality was created. Samantha then evolved as her interaction and relationship with Theodore progressed. She became a true reflection of him, engineered to perfectly fit and respond to his needs, subconsciously strengthening his relationship to himself. She became a sexualisation of his inner narcissism. Spike Jonze, director of "Her", raises many questions regarding whether anthropomorphised technology can cure

loneliness within modern society. Most prominently, Jonze suggests that we as a society today "underestimate our lust for our eternally available, customised-to-self technological counterparts". As a growing narcissistic population, how deeply do we desire for technology to penetrate into our lives? When previously unthinkable fictions become our reality, will narcissistic society even notice or care? Never a threat, never seen, Samantha does not challenge any of the narcissistic traits that Theodore may possess. She listens to him and responds with a sultry version of himself. She is his mirror. The pool that Narcissus is peering into.

"Her" proposes that the cure for loneliness within narcissistic society is technology, not social media, which is a mere extension of individual lives and shallow connections. It suggests that products that are customised, highlighting the individual, will not bring mankind closer to mankind, but individuals to themselves through the aid of technology. Anthropomorphised technologies are a vehicle for channeling and embracing narcissism.

Through interviews conducted amongst members of both the Millennial generation and those from the Baby Boomer generation, I discovered that

## co-dependancy and co-existance

the line between private and public lives has been blurred by social media. The discussion which revolved around physical associations with specific narcissistic traits - such as situations that increase self entitlement, and objects that enable and amplify vanity - both within a public and private context, found that there are two categories of objects: objects of reflection, highlighting private lives, past experiences and memories, usually viewed in times of isolation; and objects of representation, used in public situations to express the self. Through this it was discovered that the objects of reflection - personal photographs connecting to old memories and experiences, mementos and even the art that individuals choose to place throughout their home were used as tools to confirm to the individual that they had worth. They were said to be used to provide reassurance and comfort in times of loneliness, struggle and inward contemplation. In contrast to this, the objects that were discovered to be used for representation - status symbols, cars, watches, suits, make up, accessories, objects that gave confidence and a sense of authority - perhaps objects that are more commonly associated with narcissistic traits - were used only in public spheres. These objects act as visual representations of how they wish to be perceived; a social statement of who they are and their status; more for others than themselves

(Woodward 2007).

Both test groups identified similar objects and situations for the two categories, however, when discussing what they were willing to share on social media, or what they perceived to be acceptable to share on social media there seemed to be a divide. Although, arguably, social media is a platform used for representation, it was observed that through a constant ability to reflect on our represented self, our objects and situations that were once perceived to be of the representation category became reflective, placing individuals in a constant state of observation. As a consequence, it is suggested that the narcissistic traits that are more closely associated with these objects are constantly being enforced, encouraged and reflected upon.

Furthermore, it was discovered that narcissism is purely visual, focusing on the perceived sense of self. Through this constant state of reflection, the more visual aspects of individual's sense of self are the features most reflected upon; no longer focusing on past memories or experiences. Even when referencing back to Narcissus and his reflection, it was his image that entrapped him.





---

## THE REAL SKIN

---



**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015

I look great. Full breasts being held in place, nips reminiscent of having hit glass at a fast pace. A sexy pace. A sexy, fast, flattening pace. Waist held in by a band around my vest. The same thick, plastic material showing the very best versions of myself. The soles of my feet are going dark from the dirt on the street. The contrast against my skin is beautiful. Onyx and rose quartz and bright light reflecting roundly off the plastic. My clothing is me, my colours, my white stomach, ruddy arms, dark

pubes, small pink nipples. The plastic adds a lacquered, thick layer. Not protective, more emphasising. People stare, I know they love it, my humanness, my sexy confidence. But I am not wearing it for them. I don't need their energy. It's all mine, all me, my beauty, my own sex appeal, my body. My thighs wobble exposed as I walk, womanly soft flesh undulating, welcoming. Come closer, have some of this, taste the power, feel the colours, see me – it's all I need.

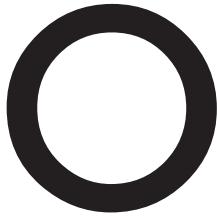
- "A Narcissist's Skin" by model. 2015



---

## HOW TO ATTRACT A NARCISSISTIC MARKET

---

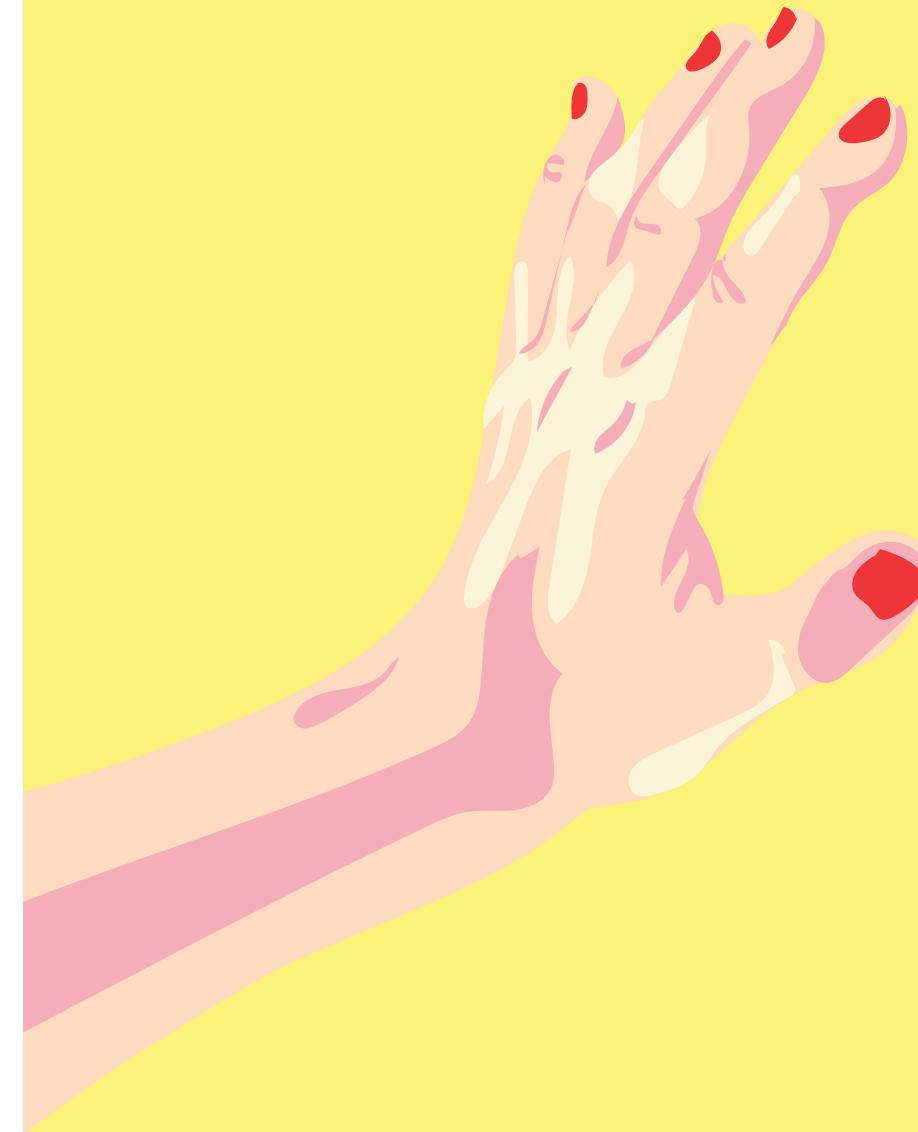


Over time, society evolved to be introverted in their physical life and extroverted online

to exude a sense of superiority, power and success. The relationship to one's self blossomed, became the focus, leaving the relationships to others to slowly erode away within the falseness of their new found "realities". The "me" generation was born and was fed a constant stream of self-important messages. "What's in it for me" became the generational catchery along with "Own your own life" and a multitude of other self help mission statements.

The push verse pull methods of marketing are nothing new, however, since the emergence of social media, their differences have been amplified and effectiveness shifted. Television, as an example of the

push strategy, produces a one way path for information dispersion. The user in this relationship is secondary. Conversely, social media enables the pull strategy; a two way distribution of information. Like social media, perhaps narcissistic objects need to have a similar pull aspect. By doing so, they have the ability to lure the user in, becoming totally immersive so the user believes it is their own free will, not manipulation. By analysing a narcissist's desire for self-entitlement and authority, perhaps force or even mere suggestions of commands will insult and repel them. Furthermore, suggesting that the desire to have control over their decisions and actions will override any other authority. Over the last decade, there has been a decrease in television viewing by people aged 18-24, the Millennials, by 17% year-over-year (MarketingCharts, 2015). As a push medium, the decreasing popularity





of television is no surprise. Looking at the increase of narcissism within today's society, it is argued that individuals no longer desire to be spoken to as a group. The emerging narcissistic population would arguably demand to be treated as the individuals that they are; talked with and not just talked at. This can be seen with social media, social online gaming and interactive media becoming the more popular forms of communication.

Access to knowledge has not only enabled a universal awakening of the mind for the individual, but has given society the means to critique and question an uncountable range of values and practices that shape society. Constantly trying to grasp an understanding of society, questions are evolving and issues are being discussed, however, most commonly in the form of theoretical papers and philosophical reports. As suggested by Anthony Dunne and Fiona Raby, founders of critical design and authors of "Design for Change", when these issues are being questioned in popular media, it is often "alarmist and sensational" (2007). Most outlets that are accessible to the wider nation, such as fine

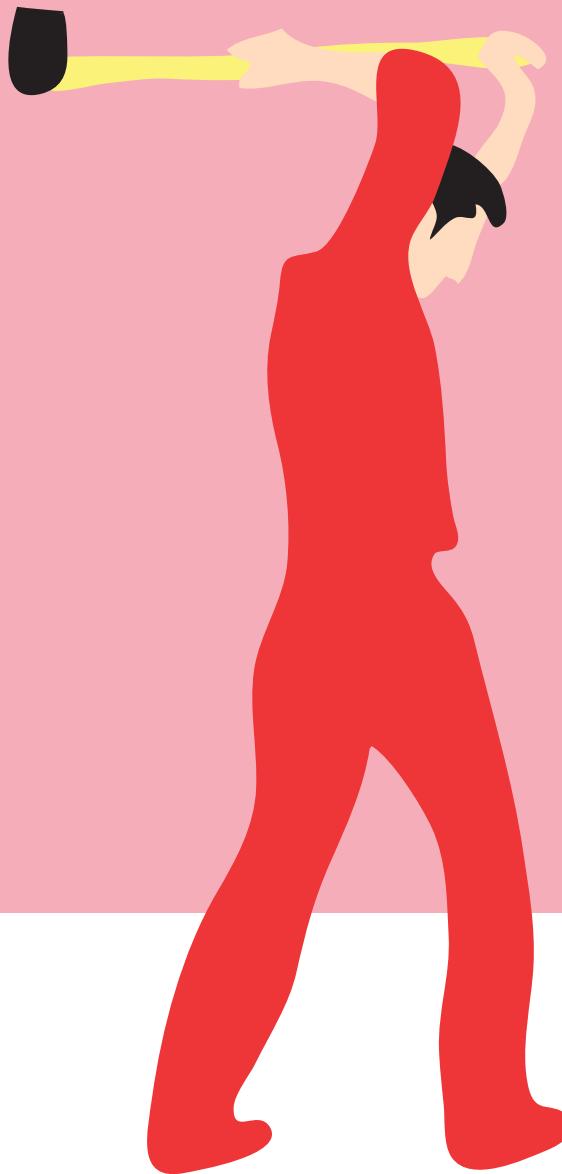
art, film and literature, often attempt to tackle these issues but, arguably, can be perceived to lack depth and validity as they are so subjective. They are associated with a sense of fiction, often over dramatised whilst also being a one-way relationship; information going straight from expert to the public. Dunne and Raby, however, believe that products have the ability to locate issues within a context of everyday material culture. By imbedding speculative questions into accessible products, the designs have the opportunity to operate on a more intellectual level, bringing "philosophical issues into an everyday context in a novel yet accessible way" (Dunne, Raby, 2007). Speculating through design enables individuals to explore deep ethical and social issues, such as narcissism, within their own lives; exciting internal confrontation and reflection and stimulating the individual's curiosity. Today, society is collectively asking what it means to live in the electronic world that is evolving. Questioning whether this world reflects society's values, pondering who is entering into this new world and who is being left behind.



---

## EMBRACING NARCISSISTIC OBJECTS

---



# A

As a comment  
on the user's  
role within  
the interactive  
relationship of

product and individual, Marijin van der Poll's "Do Hit" chair questions the extent to which a user can influence the form of a product. Purchased as a hollow stainless steel cube and hammer, the user is given the opportunity to shape the metal box in whatever way they wish. From a narcissistic perspective, how could the user not love something that reflects their actions? This questions ownership and entitlement over products in everyday material culture. As suggested by Ian Woodward in "Objects



and the Identity", 2007 - based on Freud's "Object-Relations Theory" - objects are used for establishing relationships for certain types of emotional sustenance, need or psychoanalytic development. He argues that people choose certain objects from within their environment to "develop, manage and mediate their sense of self". Out of operating with the need for control and power over an object, perhaps the user gains a sense of domination and superiority, however, lacks the deeper emotional connection causing the relationship to become stagnant. It is argued that by attaching themselves to the creation of the object, the user's sense of empathy is questioned, leading to an understanding of the item as subject, not object. As suggested by Woodward, the sameness and commonality of self and other is central to wellbeing. It allows for expansion within the relationship. Mutuality is sought, providing clarity, satisfaction and harmony within the relationship and interaction.

A statement about the longing for nature within consumerist culture, Gruppo Strum's Pratone Grass Chair from the late

1960's, allows the user to submerge and mould themself into a chair resembling exaggerated grass-like limbs. Nurturing and wrapping around the user's shape highlights the uniqueness of the individual, amplifying the user's context and implying that it is greater than all else. Through the use of critical design, objects have the ability to represent narcissism within society through an inquisitive lens. By raising questions concerning self-entitlement, authority, exhibitionism, superiority, exploitative nature, vanity and self-sufficiency, products have the ability to enhance isolation in a positive way because, after all, narcissism manifests itself as self-isolation.

Change in society and its values are inevitable and constant. Design and product innovation is not only a driver for change but also a reflection and physical manifestation of that change. It too is constant and evolving regardless of whether the changes are morally and ethically right or wrong. Perhaps this is because society as a whole is also narcissistic.

*...subject,  
not object.*



---

# **CRITICALLY QUESTIONING NARCISSISM**

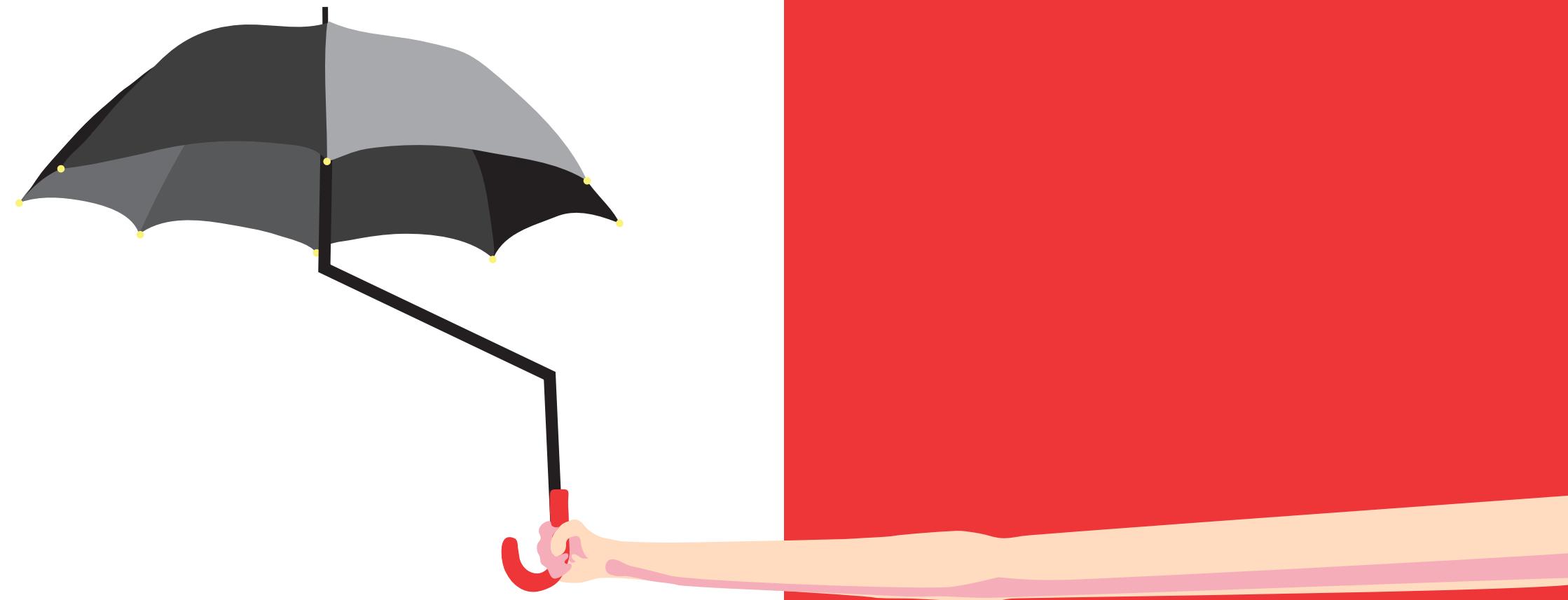
---

Discovering narcissism within ourselves may not be as simple as taking part in a Narcissistic Personality Quiz or identifying objects that highlight and encourage individual narcissistic traits. Nor as straightforward as asking "are you a Narcissist?" as suggested by Professor Bushman.



## Narcissistic Objects

Perhaps one way of confronting narcissism is through looking at objects that have been transformed to possess narcissistic traits themselves. By possessing these traits in the user-object relationship, it reverses the roles within the typical association. The user becomes submissive to the object. Like an umbrella that does not want to get wet. It's still completing the task it was originally designed to do, however, instead of for the user, it does it for itself.



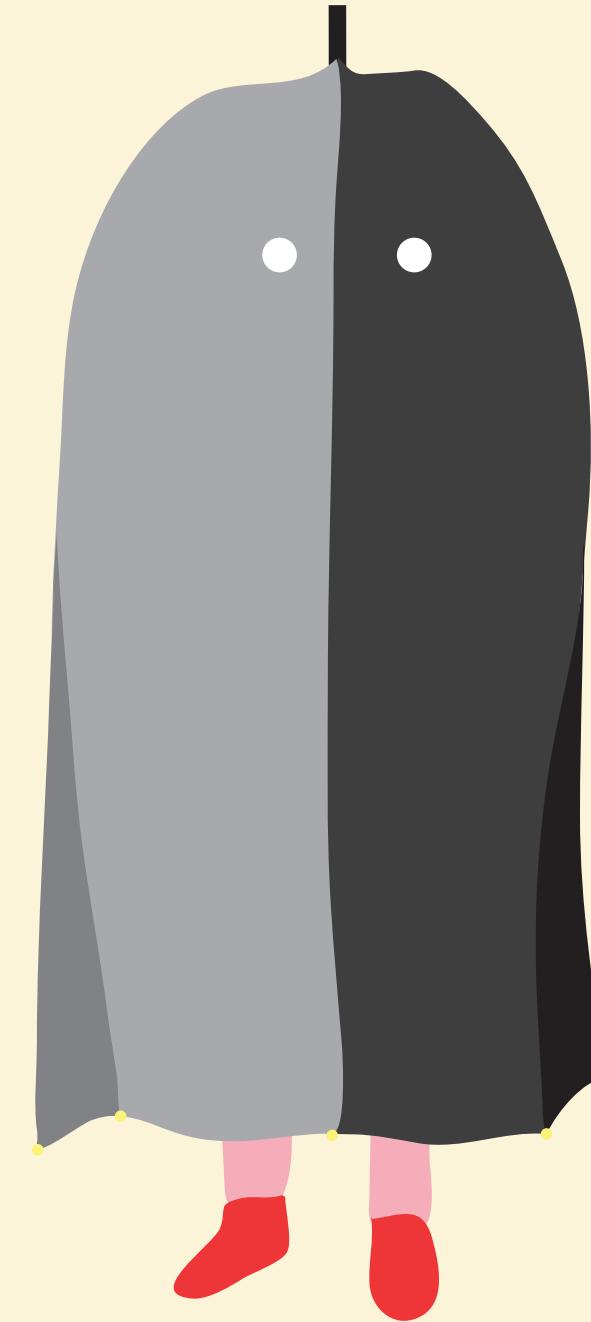
## Anti-Narcissistic

Through the discussions on representative and reflective realities, situations and objects that went against narcissism, challenging specific traits, seemed to be constantly raised. These anti-narcissistic objects suggested a different approach to confronting individual narcissism. Through highlighting the insignificance of the individual in relation to others, taking away any control they may have in the situation or even by forcing users to mimic the actions of another, an indication of the level of narcissism within the user may come from their dislike or discomfort towards the experience.

## Objects for Narcissists

Completely embracing, highlighting and isolating the user.

...Like an umbrella specifically designed for the one user.



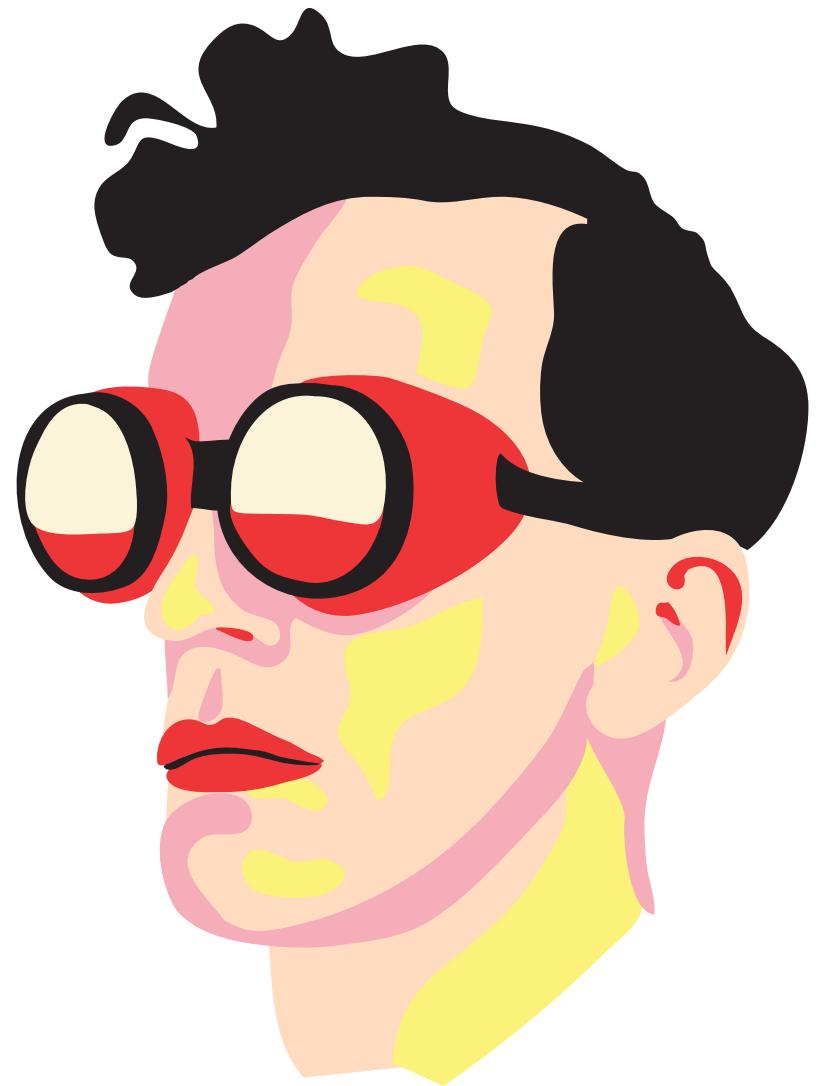
## **Tea for two.**

Anti-narcissistic - Two spouts making it almost impossible to use alone.



## **Make Me Blink.**

Anti-Narcissistic - paired with a yoyo used by another, the shuttered lenses open and close to the rhythm of its use.





## Seatless Chair.

Narcissistic Object - a chair that can only bare its own weight. With wobbly joints, it falls under the pressure of another user.

## Quiet Listening

Anti-narcissistic - noise- cancelling headphones that have the speakers on the outside. Play music for others while you sit in silence.



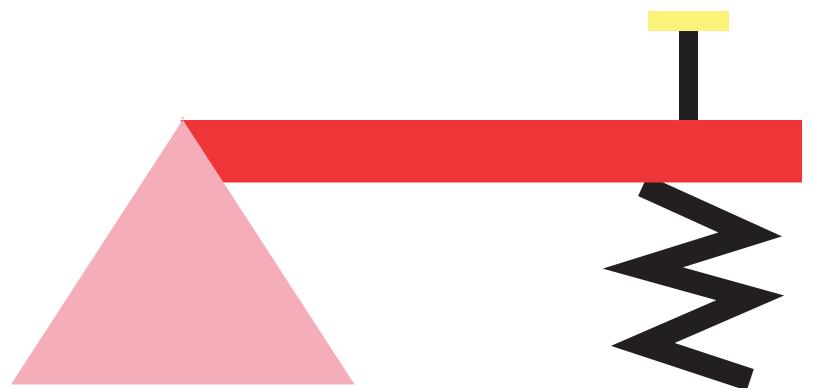


## Uninterrupted Reflection.

Objects for narcissists - A digital mirror that only projects the image that's within one metre.

## Mee-saw

Object for Narcissists - a one person see saw.  
complete isolation in a public space.





---

ECHO  
+  
NARCISSUS

---

# P

Possessing a beautiful singing voice, Echo was punished by the Gods for deceitful behaviour by being forced to repeat the last words of others but never her own. One day as she wandered through the forest she came across Narcissus, an incredibly beautiful young man who lacked the ability to love anyone else. Completely struck by his beauty, Echo followed Narcissus for months, waiting for the perfect phrase to repeat to him to declare her love. Finally one day Narcissus hears her in the bushes and calls out “Is anyone here?” to which Echo repeats “here, here, here...” but doesn’t come out. Frightened and stunned, Narcissus calls out “come to me!”. As Echo repeats this she runs at Narcissus with longing arms. Narcissus ran from her crying “May I die before what’s

mine is yours!”. Totally scorned, Echo wandered into the woods and hides her face in shame among the leaves. But still her love endures, increased by the sadness of rejection causing her voice to remain as her body perished.

The deep sorrow that Narcissus caused didn’t go unnoticed and he was punished by falling in love with his own image as he drank from a pool. Echo called out for him but he was unable to pull himself away. So entranced with this unreachable love, he too perished with the pain of unrequited love.



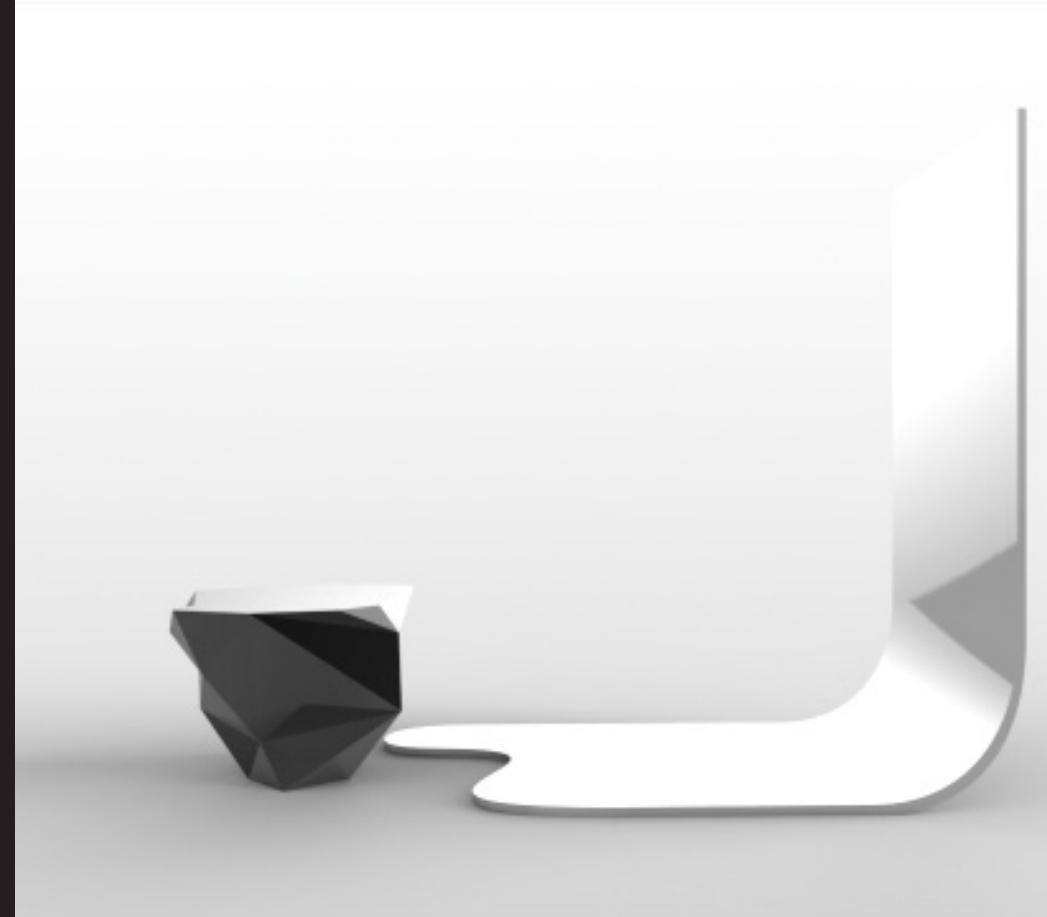


Bringing this story into our current context provides us with a different understanding and relationship to self reflection. The fact that he didn't recognise himself - attempting to court and be court by himself - suggests a satisfaction that can come through deep self reflection. Perhaps it's possible to induce a state in people that goes beyond superficial narcissism and goes into a sort of meditative narcissism. Find solace in the self reflection and thus change our relationship to it. As Nietzsche wisely quoted; "when you gaze long into an abyss the abyss also gazes into you." (Nietzsche, 1886). One might also say that when you prolongingly gaze into the "divine", or extensively into yourself, the divine, or yourself, gazes back - staring so deeply into and back at yourself with a detached sense of awe, lust and desire. As is commonly said amongst meditative practices, everything you need to know you contain within yourself. It is finding the location that poses

a challenge. This interaction with the self could be seen as a path of internal, spiritual illumination focusing on self inquiry. "One of the key features of self inquiry is the certain knowledge that you are powerless to change the world around you but you have significant power to change yourself" (Unknown, 2015)

The practice of Mirror Gazing is nothing new. In ancient Greece, reflective objects and surfaces, such as pools and bowls of liquid, were considered gateways into the spiritual world. Practiced commonly even today, it is rumoured to allow the user to become a disconnected observer of themselves, separating from the being they thought they were and sometimes connecting with others from the spiritual realm. (Moody, 1997)

"Rock + Water"



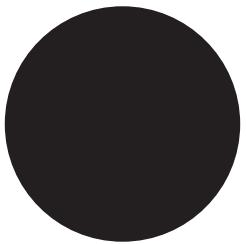
Matilda Rutherford, 2015



---

MINIMALISM

---



# T

"To be or not to be,  
that is the question."  
With that, William  
Shakespeare's Hamlet  
contemplates death.  
The same question could be applied to art.

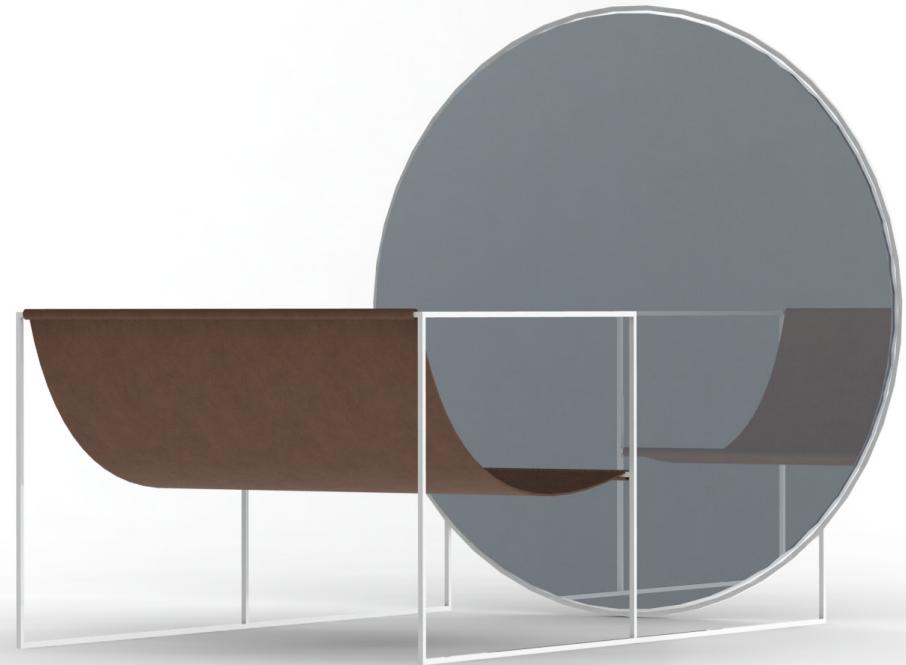
Although never exactly defined, the term "Minimalism", or "Minimal art", denotes an avant garde style that emerged in New York and Los Angeles during the 1960s. It is most often associated with the work of Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt and Robert Morris. Primarily sculpture, Minimal art tends to consist of single or repeated geometric forms. Most commonly industrially produced following the artist's instructions, the resulting aesthetic removes any trace of emotion or intuitive decision making with materials appearing as materials and colour

non-referential. This simplicity of shape, size and colour did not necessarily equate with simplicity of experience. The unitary forms did not reduce relationships. As argued by Robert Morris, those features ordered them. This allowed for the establishment of both a new relationship and a new freedom for sculpture. (Morris, 1967) Somewhat ironically, the minimalist philosophy aimed to be free of philosophy. It was art conscious of its own identity and distinction, only concerned with its own unique statement and own evolution, history and destiny. It was art that didn't need justification with other terms such as "realism" or "naturalism" - it was justified by its own existence. (Reinhardt, 1962)

When considering an aesthetic for products designed to evoke questions of personal narcissism, finishes, styles and

materials play a crucial role. Used to induce personal and internal confrontation, the products need to have the ability to truly and deeply relate to any user. One way to do this is through the absence of meaning and association with the product. By using a minimalist aesthetic, the user is provided with a “clean slate” in which to project their own interpretation and meaning, this allows them to have a deeper understanding and reflection. The object doesn’t allude to anything beyond its physical presence allowing for an interaction that is completely lacking in emotion. The primary challenge for many minimalist artists was to allow viewers to experience the object as “real” - so that the physical characteristics of the object conveyed their content and meaning. Declaring his works as “neither painting nor sculpture” but instead “specific

objects”, Donald Judd, one of the leading artists of the Minimalist movement, noted that his ascetic, geometrically abstract works shared a new sense of space and materials, offering the viewer a new and more active role than in traditional art. Judd intended for those encountering his works to have an essentially “phenomenological, retinal experience” (Bloemink, 2004). The rawness of the materials and simple, mass-manufactured forms of his “specific objects” were deemed necessary (according to Judd) to make viewers conscious of why and how one sees it. The focus was always rooted in perception - making the viewer aware of the vast amount of “pure” information communicated by the work. (Bloemink, 2004). This focus on individual perception allows a narcissistic user to fully project themselves on and in the work.



*“Self Cinema” Concept  
Matilda Rutherford  
2015*

"The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else.

Art-as-art is nothing but art.

Art is not what art is not."

- Ad Reinhardt, 1962

In the words of Ad Reinhardt:

"The one thing to say about art is that it is one thing. Art is art-as-art and everything else is everything else. Art-as-art is nothing but art. Art is not what art is not." - Ad Reinhardt (1962)

Reinhardt believes that the one objective of minimalist art is to represent it as nothing else, i.e. make it into the one thing that it is only. By separating and defining an object more and more, making it purer and emptier, more absolute and more exclusive - non-objective, non-representational - it allows the user to fully understand what it is not. So, by attaching this philosophy to an object questioning one's level of narcissism, is the key to question and highlight who the user is not?

A design inspired by this minimalist philosophy, the "Self Cinema" concept allows for a user-object relationship free of distraction encouraging the user to experience a deep interaction with them self. The simplicity of the lines and forms implies a sense of nothingness. Known for his exhibitions of monochrome canvases, French minimalist artist Yves Klein was known for his pursuit of "nothingness" in his works. In his judgment, two colours on a canvas compelled the viewer to see the juxtaposition of the two colours, however, prevented them to see beyond that - prevented them from seeing the true sensitivity, dominance and purpose of the picture. He argued that detail in work relieved the viewer of a deeper understanding due to "outside contamination" (Klein, 1973). The concept of mirror allows for a depth of nothingness



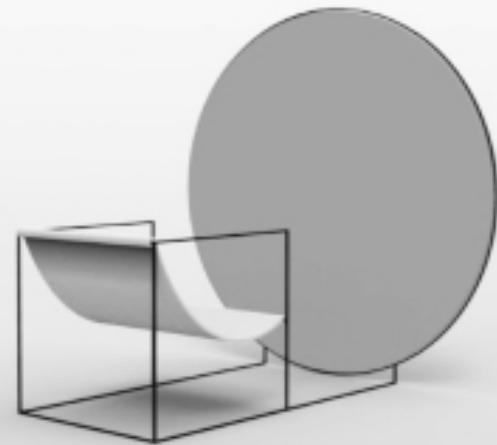
where there is an imaginary beyond - a place pure and insubstantial.

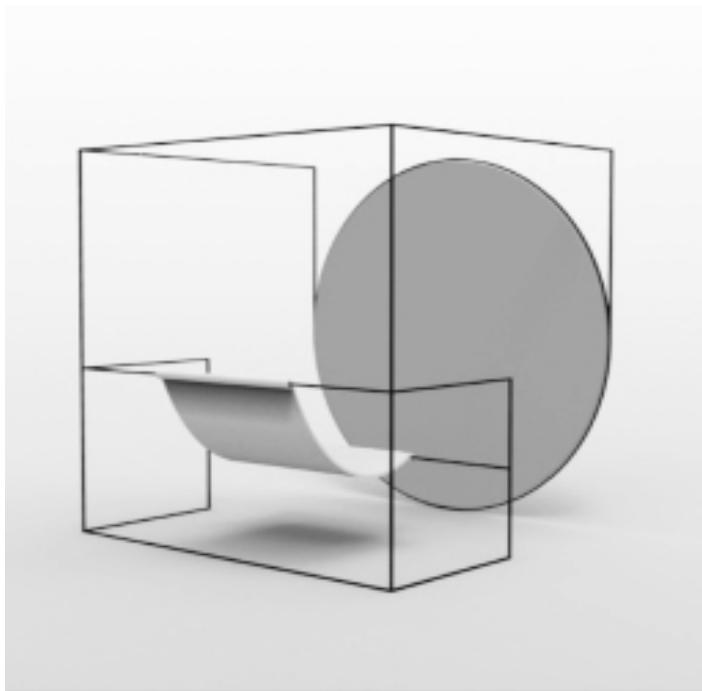
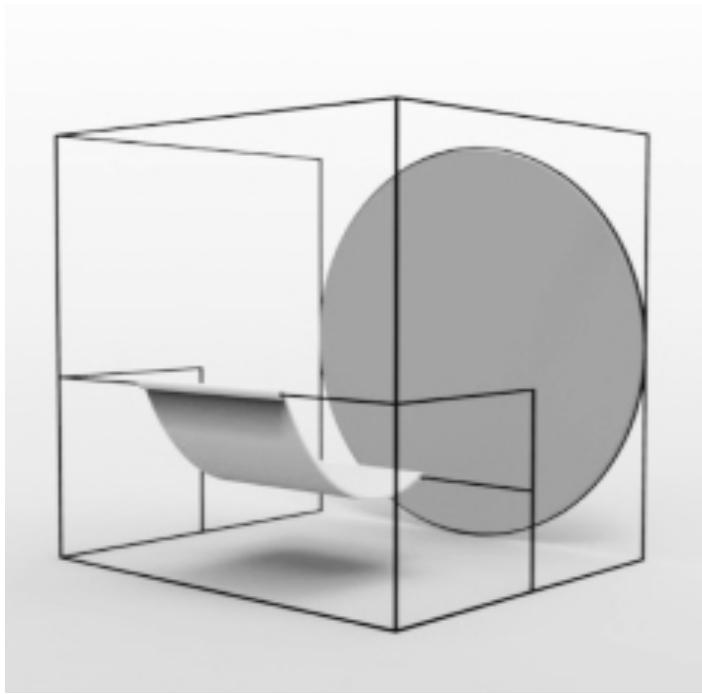
The interaction within the “Self Cinema” reawakens the user’s experience with themselves and where they sit within the world. It has the ability to change the user’s perception of their body - the body as a natural self - as the subject of perception. Like a cube - with pre known theories and knowledge of equal sides and straight edges hindering our perception of a cube in reality - the self becomes the subject of external perception, scrutiny and objectification. To an extent, our preconceived knowledge of how to perceive and interpret art is revenge of the intellect upon art. Even more, it is the revenge of the intellect upon the world. “To interpret is to impoverish, to deplete the world - in order to set up a shadow world of ‘meanings’.” (Sontag, 1964) So, to place the user under such deep scrutiny within the interaction with themselves allows for a deeper reflection of themselves. The user becomes the art - the subject of interpretation.

"Self Cinema"

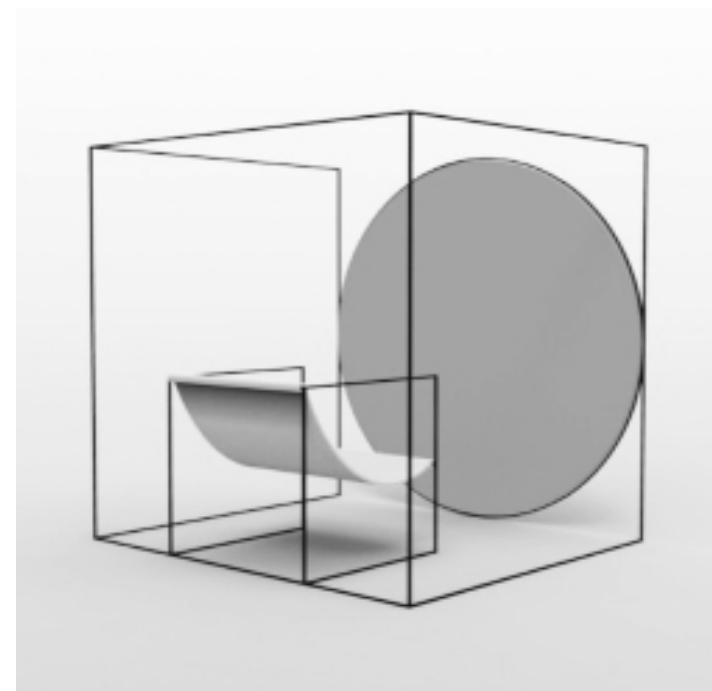
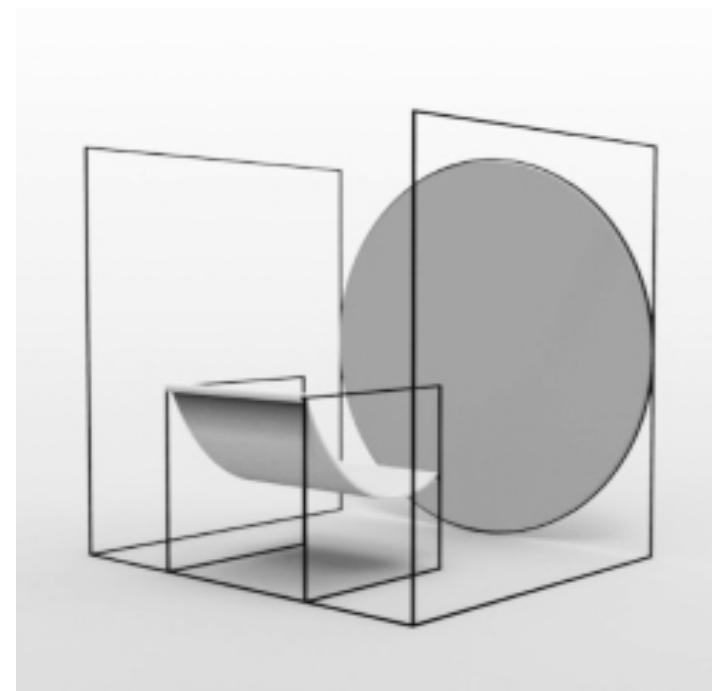
concept images

Matilda Rutherford, 2015





The steel frame creates a nonexistent  
and transparent meditative cube for self  
observation and deep contemplation.



10

---

## SONIC REFLECTION

---

# P

All sound that we perceive is psychoacoustic. Due to the peculiarities and limitations of

our hearing, what one hears is almost, by rule, different from what is actually sounding. As sound passes through the ears, it stops being a physical phenomena and becomes a matter of perception. This sense of perception not only plays many tricks on our awareness, but affects our understanding of and relationship to the surrounding environment. (Oomen, 2014)

In the 1950's, when electronic music was becoming popular, psychoacoustic theories came into play, manipulating audiences through their ability to perceive and interpret certain frequencies. Due to electronic sound going far beyond the

limits of human hearing, electronic music provided artists with the ability to explore a far wider range of sound - far beyond that of acoustic instruments. As a tone goes below 16 Hz, the human ear stops perceiving tone and begins to hear beats creating a hidden physical experience through vibrations in the music - a rhythmic relationship. Explored by Karlheinz Stockhausen in his early electronic works, it was discovered that beats and tones form a continuum and the distinction between them is merely an illusion. Music had not yet explored this range of sound before and not only did it take music to more interesting and diverse ranges, but it advanced knowledge of human hearing (Oomen, 2014). This layering of physical connection and auditory experience, although the music which did this at the time was far from conventional, created an emotive sensory





**Unveiling The Mirror**

Matilda Rutherford

2015

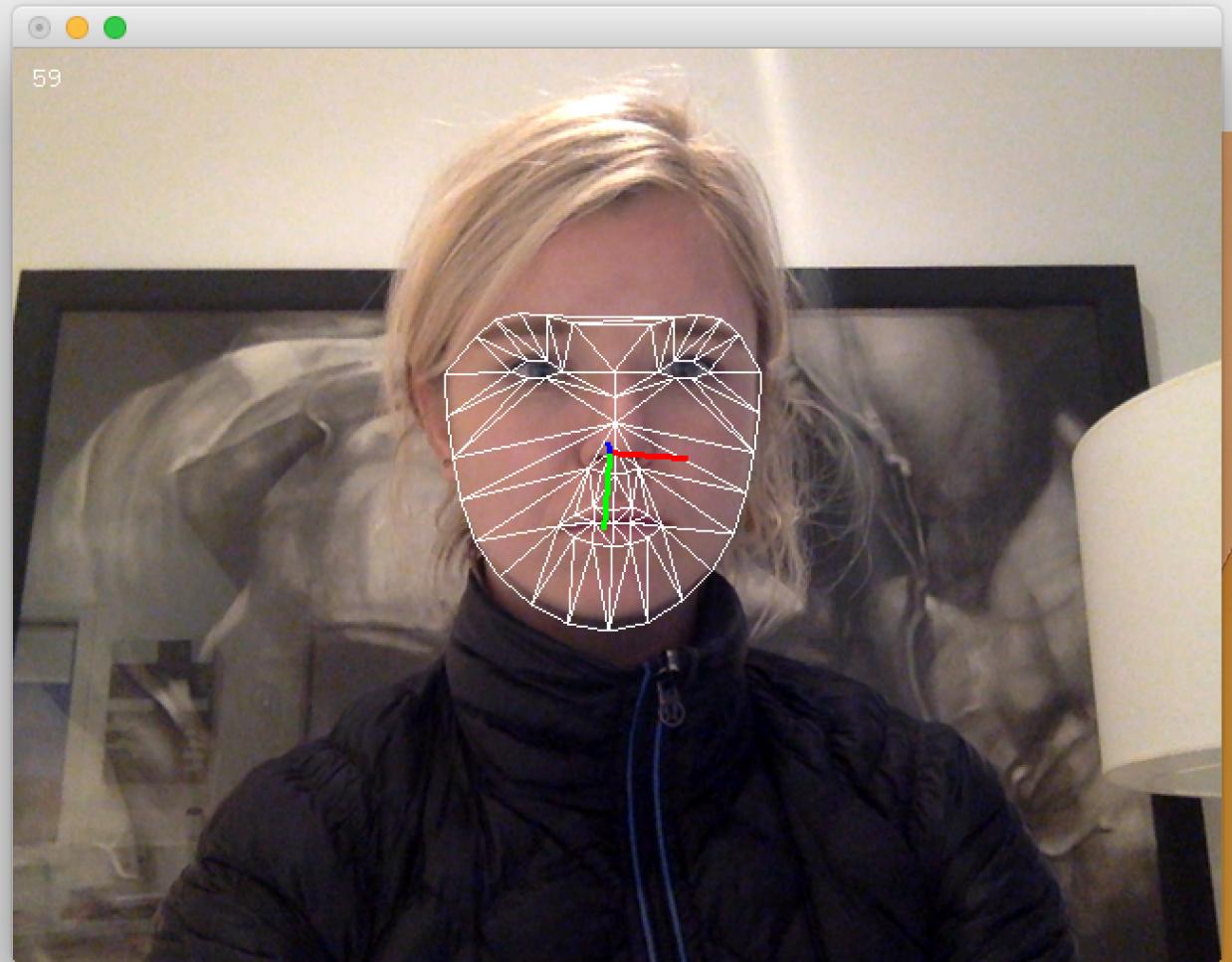
*"Echo, like all  
women, offered  
her man a peek  
inside his soul.  
All he had to  
do was look"*

- Extract from Narcissus and Echo

experience that evoked far more than the traditional acoustic music of the time. This synesthesiaic quality within electronic music has the ability to create a connection with the listener of a greater emotional sense. Typically, the link between music and emotion has been tied down to the listener's sensitivity to tones and conventions within music from their culture (Balkwill, 1999). The cultural and universal cues within the music add a level understanding and connection to the sound. Throughout history, society has used sound to achieve a sense of belonging within their culture. According to American psychologists Jason Rentfrow and Sam Gosling, details of an individual's personality, such as level of creativity, open-mindedness and extroversion can all be accurately assessed by listening to their "top 10" favourite songs. Clues such as

tempo, rhythm and lyrics play a crucial role in the analysis (Billings, 2012). Research suggests that perhaps the reason people feel defensive about their taste in music is because of the level to which it relates to attitudes and personality (Rentfrow, 2008). Perhaps, then, a narcissist's connection may go beyond this.

Through the use of FaceOCS, facial analysis software being used as an instrument in Ableton so that a true sonic reflection can be created. By using an individual's own being to control cues within the music (such as volume, tempo and pitch range) it develops a unique auditory signature for the user. A musical experience influenced by their own "space" and facial identity - their own personal "Echo". Composed to become more and more reverb drenched and distorted over the interaction, and



incorporating this experience into the "Self Cinema" concept incites our own personal Echo, to push us away. It is as if the technology - the lure, demanding temptress of the modern era - is making us turn away from ourselves. Unlike Narcissus, the user will desire to pull themselves away before the sound becomes all consuming.

**Screenshot of FaceOsc**

Matilda Rutherford  
2015



---

## DISTORTED REALITY

---



Barbie.

A distorted representation of reality. What all narcissistic girls, arguably see themselves as.

**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015



**Untitled**  
Matilda Rutherford  
2015



Through forcing a sexualised interaction with the mirror, the level of self love within the user is questioned. The interaction suggests falling for yourself - into yourself. A sense of lust and desire for the self. Falling for the being beyond the mirror - the better version of yourself.

**Untitled**  
Matilda Rutherford  
2015

# APPENDIX

- Alexander, A. (2015). Apple's Mission Statement.
- Anon. (2015). Narcissistic Personality Disorder. Psychology Today.
- Anthony Dunne, F. R. (2005). Towards a Critical Design.
- Anthony Dunne, F. R. (2007). Design For Debate.
- Anthony Dunne, F. R. (2011). Design For Change Critical Design FAQ.
- Ara, 2014. The Mirror Exercise - Gazing received from <http://www.ashlarcommandcrew.net/group/selfrisingspiritgoup/forum/topics/the-mirror-exercise-gazing>
- Balkwill, L, 1999. A Cross-Cultural Investigation of the Perception of Emotion in Music: Psychophysical and Cultural Cues received from [http://www.jstor.org/stable/40285811?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/40285811?seq=1#page_scan_tab_contents)
- Barnes, S. F. (2009). The Baby Boomer Political Agenda.
- Bates, J. (2014). Spike Jonze's Film 'Her' Brilliantly Addresses Our Relationship to Technology. Retrieved from <http://www.refinethemind.com/film-her-brilliantly-addresses-relationship-to-technology/>
- Before It's News, 2015. Gazing into the Pool of Full Recovered Memory received from <http://beforeitisnews.com/spirit/2015/08/gazing-into-the-pool-of-true-recovered-memory-2496088.html>
- Bennet, S. (2014). The Evolution of Social Media (2004 - 2014). Retrieved from <http://www.adweek.com/socialtimes/evolution-social-media/503697>
- Billings, L, 2012. Your Music, Your Personality received from <https://www.psychologytoday.com/articles/200906/your-music-your-personality>
- Brummelman. (2015). How Parents Turn Their Children into Narcissists. Proceedings of the National Academy of Sciences.
- Cacioppo, J. (2009). Dimensions of Human Connection: People, Pets and Prayers.
- Cashmore, P. (2006). Social Networking Awards - The Top Social Networks of 2006. Retrieved from <http://mashable.com/2006/12/23/top-social-networks-2006/>
- Chamorro-Premuzic, T. (2015). Sharing the (self) love: Rise of the Selfie and Digital Narcissism.
- Cherry, K, 2008. Music and Personality received from <http://psychology.about.com/od/personalitydevelopment/a/music-and-personality.htm>
- Cheung, E. (1994). Baby-Boomers, Generation X and Social Cycles.
- Cynthia Lechan-Goodman, B. L. (2012). The Everything Guide to Narcissistic Personality Disorder.
- Dingfelder, S. (2011). Reflecting on Narcissism. American Psychological Association.
- Embricqs, V. (2015). The Rising Chair.
- Erica Hepper, C. H., Constantine Sedikides. (2014). Moving Narcissus: Can Narcissists be Empathetic. Personality and Social Psychology Bulletin, 1(13).
- Evans, R. (2010). 5 Reasons You Should Be Scared Of Apple. Cracked Dispensary.
- Exploratorium. (2014). Ned Khan. <http://www.exploratorium.edu/arts/artists/>

ned\_kahn

- Farago, J. (2013). "Her" is the Scariest Movie of 2013. <http://www.newrepublic.com/article/116063/spike-jonzes-her-scariest-movie-2013>
- Farber, S. (2013). Why We All Need To Touch and be Touched. from <https://www.psychologytoday.com/blog/the-mind-body-connection/201309/why-we-all-need-touch-and-be-touched>
- Feltman, R. (2014). You Only Need a One-Question Test to Identify a Narcissist. The Washington Post. <http://www.washingtonpost.com/news/speaking-of-science/wp/2014/08/05/you-only-need-a-one-question-test-to-identify-a-narcissist/>
- Firestone, L. (2012). Is Social Media to Blame For the Rise in Narcissism? Psychology Today: Compassion Matters.
- Firestone, L. (2012). Self-Esteem vs Narcissism. PsychAlive. Fiske, A. P. Human Sociality.
- Frederiksen, B. (2015). Nordic Nomad.
- Frommer, D. (2012). Apple's Growth Rate is Simply Incredible.. And is Accelerating.
- Grossman, L. (2006). You - Yes, You - Are TIME's Person of the Year. TIME Magazine.
- Harris, E. (2013). TIME's 'Me Me Me Generation'. Catholic News Agency.
- Harrison, C. 1993. Art in Theory 1900-2000: An Anthology of Changing Ideas. Published by Blackwell Publishers, New York.
- Herman, M. (2013). Study: If You're a Narcissist, It's Not Your Generation's Fault. You're Just A Narcissist. Pacific Standard.
- Hess, S. (Writer). (2011). Millennials: Who They Are and Why We Hate Them.
- Institute, A. R. (2015). Individualism. from <http://aynrandlexicon.com/lexicon/individualism.html>
- Jean Twenge, K. C. (2008). About 'The Narcissism Epidemic'.
- Jean Twenge, K. C. (2009). Me, Me, Me! America's "Narcissism Epidemic".
- Jean Twenge, S. K., Joshua Foster, Brad Bushman, Keith Campbell. (2008). Egos Inflating Over Time:
- A Cross-Temporal Meta-Analysis of the Narcissistic Personality Inventory. Journal of Personality, 76(4).
- (2008). Steve Jobs [Retrieved from <http://techneur.com/post/1035350505/steve-jobs-lesson-on-marketing-values-and-belief>]
- Jordan, J. (1997). Clarity in Connection: Empathic Knowing, Desire and Sexuality Women's Growth in Diversity (pp. 50-55).
- Joshua Foster, K. C., Jean Twenge. (2003). Individual differences in narcissism: Inflated self-views across the lifespan and around the world Journal of Research in Personality 37.
- Kahn, P. (2014). What We Shouldn't Learn from the Movie HER. Retrieved from <https://www.psychologytoday.com/blog/human-nature/201404/what-we-shouldn-t-learn-the-movie-her>
- Kahr, B. (2013). How To Be Completely Inconsequential Life Lessons From Freud. London.
- Kaufman, S. B. (2011). Do Narcissists Know They Are Narcissists?
- Keith Devlin, D. R. (2006). Information in the Study of Human Interaction.
- Khan, N. (2010). The Wave Wall.
- Kinderman, P. (2014). Stop Press Discovers Narcissists Are Only Human.
- Kluger, J. (2011). Narcissists Know They're Obnoxious, But Love Themselves All The Same. TIME.
- Kluger, J. (2015). Why Men Are More Narcissistic Than Women. TIME.
- Liu, A. (2013). Apple Advertising. Retrieved from <http://blog4appleadvertising.blogspot.com.au>
- Macnab, G. (2014). Her, film review: 'Scarlett Johansson is playful and flirtatious'. Retrieved from <http://www.independent.co.uk/arts-entertainment/films/reviews/her-film-review-scarlett-johansson-is-playful-and-flirtatious-9126710.html>
- McGarry, C. (2015). Apple's killer Q2: 61.2 million iPhones sold, \$13.6 billion in profit. Retrieved from <http://www.macworld.com/article/2915318/apples-killer-q2-61-2-million-iphones-sold-13-6-billion-in-profit.html>
- Merz, T. (2014). The One-Question Narcissism Test. The Telegraph. <http://www.telegraph.co.uk/men/the-filter/11015653/The-one-question-narcissism-test.html>
- NunoErin. (2015). Thermosensitive Swap Lounge. from <http://www.nunoerin.com/swamp-lounge/>
- Oomen, P. 2014. Psychoacoustics: An Introduction received from <http://dailymrbullmusicacademy.com/2014/02/psychoacoustics-introduction-feature>
- Paul, M. (2013). Connection: Our Deepest Desire.
- Pei-yu (Peggy) Chi, J.-h. C., Shih-yen Liu, Hao-hua Chu. (2007). Designing Smart Living Objects - Enhancing vs Distracting Traditional Human-Object Interaction. Human- Computer Interaction. Interaction Platforms and Techniques.
- Poll, M. v. d. (2000). Do Hit Chair.
- Productions, V. (2009). Connection and Happiness. from <http://www.pbs.org/thisemotionallife/topic/connecting/connection-happiness>
- PsychCentral. (2015). Narcissistic Personality Inventory. Retrieved from: <http://psychcentral.com/quizzes/narcissistic.htm>
- R.Behar, S. B. (1991). Interview: Steven Berglas. TIME Magazine.
- Rhodewalt, F. (2014). Narcissism: Psychology Britannica.
- Richard Harper, T. R., Yvonne Rogers, Abigail Sellen. (2008). Being Human: Human-Computer Interaction in the year 2020.
- Rivero, L. (2012). Social Media and the Hedgehog's Dilemma. Retrieved from <https://www.psychologytoday.com/blog/creative-synthesis/201201/social-media-and-the-hedgehogs-dilemma>
- Rogowsky, M. (2014). Without Much Fanfare, Apple Has Sold Its 500 Millionth iPhone. Forbes.
- Roy Baumeister, M. L. (1995). The Need To Belong: Desire for Interpersonal Attachments as a Fundamental Human Motivation.
- S.Zansberg, J. F. (2011). Privacy Expectations in Online Social Media - An Emerging

Generational Divide? Communications Lawyer, 28(3).

- Sanburn, J. (2013). Millenials: The Next Greatest Generation. TIME Magazine.
- Scott, B. (2011). On Narcissism: Its History, Definition and Cause. PsychologyMatters.
- (2009). Start With Why - How Great Leaders Inspire Action [Retrieved from [https://www.youtube.com/watch?v=u4ZoJKF\\_VuA](https://www.youtube.com/watch?v=u4ZoJKF_VuA)
- Serota, N, 2004. Donald Judd. Published by Distributed Art Publishers, New York.
- Solarworld Media, 1997. Primal Sounds Theory received from [http://members.tripod.com/~Miki\\_Rush/primalsounds.html](http://members.tripod.com/~Miki_Rush/primalsounds.html)
- Staff, D. T. (2014). The History of Social Networking. from <http://www.digitaltrends.com/features/the-history-of-social-networking/>
- Staff, H. c. (2010). Baby Boomers. <http://www.history.com/topics/baby-boomers>
- Stein, J. (2013). Millenials: The Me Me Me Generation. TIME Magazine.
- Stiefel, S. (2013). Apple Advertising Appeals to Emotion.
- Surrey, U. o. (2014). Psychology Research Breakthrough Suggests Narcissists Are Capable of Empathy.
- Taylor, J. (2011). Narcissism is Alive and well in America.
- Tracey, M. (2013). Millennials in our "Time". Retrieved from <http://www.newrepublic.com/article/113164/time-magazine-cover-story-millennials-misses-mark>
- Virgill Zeigler-Hill, C. J. (2013). Narcissism.
- Wikipedia. (2015). Actor Network Theory. from [http://en.wikipedia.org/wiki/Actor-network\\_theory](http://en.wikipedia.org/wiki/Actor-network_theory)
- Wikipedia. (2015). Mutualism (Biology). from [http://en.wikipedia.org/wiki/Mutualism\\_\(biology\)](http://en.wikipedia.org/wiki/Mutualism_(biology))
- Williams, K. 2014. The Trigger of Psychomanteum: Dr. Raymond Moody's Research received from <http://www.near-death.com/experiences/triggers/psychomanteum.html>
- Wood, J. (2015). Timeline: Social Media. Retrieved from <http://www.infoplease.com/science/computers/social-media-timeline.html>
- Woodward, I. (2007). Material Culture and Identity: Objects and the Self Understanding Material Culture.
- Young, C. (2012). Five Core Apple Beliefs Every Company Should Have.
- Zaki, J. (2010). What, Me Care? Young Are Less Empathetic. Retrieved from <http://www.scientificamerican.com/article/what-me-care/?page=1>
- Zeevi, D. (2013). The Ultimate History of Facebook. Retrieved from <https://blog.dashburst.com/infographic/history-of-facebook/>
- staff, M. (2015). Are Young People Watching Less Tv?