The Sociological Aspect of Contemporary Interactive Art

Ghasaq Hassan Muslim Al-Kaabi[a], [a]University of Babylon, College of Fine Arts, Babylon, Iraq, Email: [a]Muhmed7070@gmail.com

The current research consists of four chapters devoted to the problem of research, which is comprised of the following questions: what is the social dimension of contemporary interactive art? Is interactive art a social product? And, does this art have a role in enhancing the values of the world community? The third chapter is devoted to the analysis of the research sample which consisted of three models. The fourth chapter is presents the results and conclusions. This also comprises the social dimension that produced an interactive contribution, including the involvement of the collective public, as in the sample models (1, 2, 3).

Keywords: *Social dimension, Collective public, World community.*

Chapter One: Framework

Problem of the Study

Human beings live in constant interaction with the surrounding environment on the one hand, and with other human beings on the other. This interaction creates special rules, the set of systems and laws that guide the behaviour of the individual within society to allow him or her continuity in life at the same time. Certain actions are not by taking specific ideas. Ideas are the result of interactions between man and his companions. These interactions are the focus of life and the continuing characteristic of the human meeting with his fellow man. The individual does not feel that his or her self-being has been fully confirmed unless it is fully mixed with others. As a result of these interactions, are a set of responses in the form of relationships that represent indicators that reflect the degree of cohesion or dislocation of social construction, which is the outcome of the moral and spiritual forces that dominate individuals and groups (Issa, 1975).

When tracking the nature of the interactive relationship between the audience and works of art, it is found in a closed spiral, since the age of the arts emerged and was formed in a

collective mass way. For example, in drawing, the artistic product is almost accomplished in a collective and interactive way that excludes all differences between members of one society, or one civilisation, to contribute to the presentation of an art that expresses the collective thought of individuals. There were artistic movements calling for individual freedom towards individual artistic creations. With a unique proposition that created a distinct elite of the plastic medium, it began to rise the value of the artist at the expense of the public, creating a category of elitist critics, and thus causing a rift in the nature of the relationship between art and artists and among the general public.

With modernity, and due to the enlightenment of the uniqueness of the human mind, the arts moved away from the centrality of collective production towards individual artistic creations. Furthermore, artistic movements proliferate individual freedom, and with a unique proposition, they create a distinct elite of the plastic medium, which began to increase the value of the artist at the expense of the public. Creating a class of elitist critics, the relationship between art and artists and the general public has become separated. There is no doubt that contemporary art has devised new photo-making strategies based on its discourse aimed at the global public to meet its taste, consumer needs, and communication culture. Interactive art is a way to globalise the contemporary art, which had started by the last century, holding a sociological aspect that is considered as one of the basics and logical foundations, and of which contemporary art is based upon. Therefore, the problem of the study emerges by the following question: what is the sociological aspect of the contemporary interactive art, was it a production of society, and what is the role that it has played to empower the morality of the world in what suits the global taste?

Significance of the Study

1. The importance of research contributes to the expansion of the knowledge frameworks for interaction in contemporary art, especially among interested students of primary and higher studies in all art colleges and specialised institutes.
2. Plastic arts professionals need to learn about what interactive art is and its manifestations to accommodate new transformations in art styles.
3. The need for current research as it is an unnecessary subject that needs to reveal its achievements in the art scene.

Chapter Two: Theoretical Framework

Interaction in Sociology

The most important and present factor in the folds of sociology is interaction: "A characteristic aspect of sociology is that it is a science that examines primarily (human interaction) that is manifested in the mutual influence of individuals in their mutual

relationships, the influence of feelings, attitudes and actions" (Odeh). According to the Arab sociologist and scholar Ibn Khaldun (1332–1406 AD), the social interactive aspect exists as a necessity and it relates to the human nature. Furthermore, it is linked to civilisation, and urbanisation. Moreover, humans are distinguished by their intellectual abilities that allow them to harmonise and achieve benefits with the environment. The French sociologist August Comte (1798–1857) finds that the sciences discovered by human-kind must be dedicated to the service of reorganising and building the society (Al-Hassan). He called for a change in the conditions of society through a policy of the status of love, order and progress (Abdulmu'ti).

The German social, political and economic philosopher Karl Marx (1818–1883) explains the changes in society based on the material changes (Al-Hourani, 2008). Furthermore, Marx describes the relationship between nature and humans as a struggle state, in which he searches for a form of union between nature and humans (Badawi). Therefore, Marx finds that art is a sociological art that is committed to provide an atmosphere of influence between the members of society. Meanwhile, Herbert Spenser (1820–1903) finds that society develops based upon the division and the unity of its units, which leads to the increase of the complexity of its components and their compatibility. As a result, is the development of new types of connections between its components, which leads to the integration and interdependence of the parts of the segments, in order to preserve the existence of society (Al-Hassan). The French philosopher and sociologist Emile Durkheim (1858–1917) found that sociology is by the study of the social realities, not for the individuals. These facts reflect the ways of action, behaviour, thinking or feeling that fall outside individuals and enjoy their realistic presence outside the lives and perceptions of individuals. Max Weber (1864–1918) believes that interaction is a social behaviour that expresses the deliberate movement and effectiveness performed by the individual and takes into account the existence of other individuals. Furthermore, that the behaviour of individuals changes from time to time depending on the nature of the social role and its interaction with the functional role (Al-Hassan, 1999). Meanwhile, the American sociologist Pitrem Sorokin (1889–1959) finds that interaction is the unit to which all social phenomena are analysed and interpreted. Interaction, according to Sorokin, is any event in which one party has a significant impact on the apparent actions and the actual state of the other (Ibid: 573–574).

The Polish sociologist Florian Znaniecki (1882–1959), during his study on city sociology and migration, concludes that the "social pattern" is close to the concept of "lifestyle" and defines social pattern as attitudes and values guiding the organisation of life (Capan: 99). The Frenchman Jacques Novicow (1849–1912) emphasised that interaction between individuals involves ongoing processes of conflict for survival. Conflict is the basic mechanism for the development of societies, and social conflict is linked to intellectual conflict. Conflict becomes a mere intellectual competition (Shihab). The sociological and Italian economist Flafredo Pareto (1848–1923) has a social pattern that includes the unity of society and

consists of interrelated parts of mutual and continuous interaction. He also identified most human acts as irrational, linking such behaviour to instincts or what he called "sediments" (Al-Beblawi). The balance is the outcome of interactions between individuals, and this balance is dynamic. Once the social pattern is under pressure from external forces, internal forces are prepared to push the pattern to be rebalanced (Abdulmu'ti, 1998). Alfred Schuts (1899-1959) concludes that sociologists must understand the meaning given by individuals to their actions, and in order to do so it must be carried out into the direct and familiar experience of individuals. Therefore, interaction, according to Schuts, is a direct action that is related to by the actors, and what is perceived as a reaction. Harold Garfinkel (1917) founded a trend in sociology, ethnology, which literally means "people's ways", in which he finds as social reality created by actors. Ethnology explains how people understand what others say and what others do, during every day social interactions (Abu-Zeid).

The views of Herbert Blumer (1900–1986), George Herbert Mead (1931–1963) and Irving Goffman (1922–1982) are among the most effective opinions in the subject of interaction in sociology, as they established a theory of interaction known as symbolic interactive and its interests revolve around:

- Focus over the individual and the society.
- Focus on the individual and society as a dynamic process.
- The significance of interpretations of interactions of the society in which they interact.

When moving to Talcott Parsons' views (1902–1979), it is found that it is an extension of Spencer and Durkheim's career. However, Parsons developed this career and added a new dimension to the ability of the individual to play distinctive roles, depending on his ability to meditate and think more than to do with functional behaviours that complement the behaviours of others. According to the Scottish Sociologist Robert Harrison McIver (1882–1970), a human is a creative being, but at the same time, it is the work of society and the making of culture, and McIver lays the foundations of social interaction based on psychological interpretations. Psychological and personal interests and the human are governed by motives such as love, hatred, fear and reassurance. Moreover, McIver emphasises that a human is a creative being that has hopes, emotions, motives and morals (Al-Hassan). The Jurgen Habermass (1929) created an interactive theory called the theory of communication verbs (Tarabishi, 2006). Habermass' interaction determines the communication that depends on the idea of coexistence, which is based on understanding, dialogue and respect for other opinions.

Chapter Three: Contemporary Interactive Art — Facilitation & Development

In order to identify the sum of works of art that are drunk as a target for interactive art, the researcher will monitor the interactions between the recipients and the works of plastic. Wherein, the recipient takes a positive role that contributes to the completion of the works of art through the active participation, which includes cooperation or contribution that changes the nature of the artistic achievement and contributes to its achievement. We can see the interaction in the ancient arts, which are interactive mass arts, as the artists did not seek glory or fame; and they weren't registering their names on their artworks, in which the artist's personality remained unknown (Ibrahim).

In all its circumstances and images, primitive art was associated with the purpose of the community (Ismail, 1974). Medieval art was dominated by a general aesthetic taste associated with the religious text of the heavenly religions that created a system of aesthetic-moral values that governed public taste and its spiritual leaders (Bitar, 1999). The arts of the ancient and middle ages were interactive. They were performed by the community, and if we move to renaissance art, joint interactive creativity is enhanced by finding interactive works that are shared by more than one person. In the fifteenth and sixteenth centuries, collaborative interactive works were developed, and were the achievement of more than one artist. The Italian painters Masaccio (1401–1428), and Da Panicale Masolino, collaborated on a piece known as "The Lady and the Child with St. Anna and the Angels", as well as "The Healing of the Cripple and the Awakening of The Tabitha". Moreover, Mazacio painted the buildings in the back, and Mazolino developed an interest in space (Roskell, 2004).

However, at the end of the nineteenth century, and with modern impressionist artists such as the French artists Georges Seurat (1859–1891), and Paul Signac (1863–1935), the interaction between the recipient and the artwork became the case for visual participation, through which the visual participation took place. The visualisation of the artwork was achieved through the visual blending of the colours of the painting in the eye of the interactive viewer, "the modern impressionist works have drawn attention to the mechanics of visual perception, and have made vision a complex process that requires the viewer to participate effectively" (Amhaz, 2008). However, the interest in the recipient and his positive role in the completion of interactive works of art have taken on a wider resonance with the French Dadaist artist Marcel Duchamp (1887–1968), who viewed art as being achieved by the viewer, not by the qualities of the artwork itself (Attia, 2011). "It's the viewers who make the paintings," he denotes (Enik, 2011). Rapid developments in art trends continued with the advent of the postmodern era, and the artist wanted to dispense with traditional forms of artistic performance, removing the boundaries between the artist and the audience. Attempts to integrate the viewer into the creative experience have emerged (Attia, 2005). The works of the American artists Robert Rauschenberg (1925–2008), and Jasper Johns (1930) in the

1950s announced the beginning of the rapid breeding and reproduction of a number of forms and artistic practices that drew attention to the recipient in front of the painting or the artwork, and was interested in his role and activity in receiving (Kaye, 1999). The work of Andy Warhol (1928–1987) is an interactive work that is carried out collectively, as it relies on a group of collaborators and claims to act like a machine: "The things I want to show are mechanical. The machines have fewer problems, I think that anyone can do all my paintings instead of me". Interactive art emerged in the second half of the twentieth century in parallel with artists' desires to create less exotic and exclusive environments for the field of art, and since the street, warehouse or storefront became his choice of place, art became more participatory and inclusive. Since the development and integration of computers and technology in everyday life, artists have experimented with many media in works of art. Using technology to communicate directly to allow their audience to interact, creativity is no longer understood as an expression of the artist's inner potential, but rather as a result. For cooperation between the artist and the recipient (Harris, 2013). The idea of interactive art began to flourish even more when many people found it inappropriate for artists to carry the only creative power in their work, but rather the need to give the public a part of this creative process. The British artist Roy Ascott (1934) was one of the first artists to launch the call for the receiver's interaction (Popper, 2007). Public participation in the works of art was a wide area of interest for artists, and the British artist Dominic Boreham (1944) came to emphasise the importance of understanding works of art in its environmental context and that all objects — artistic data — were the components of the artwork.

Types of Interactive Art

- **Video Interaction Art**: Video Art is part of the interactive cultural and technological communication that encompasses all the digital media that permeates contemporary everyday life. Video artists use screens as a means of exploring attention as something that happens only intermittently, when the endless stream changes from unobtrusive impressions to an conscious act of perception. Artists, such as the contemporary Belgian artist Chantal Ackerman (1950–2015), use the video to create an aesthetic effect (Carry, 2011).

- **Interactive Kinetic Art:** Kinetic art is an art that contains moving parts or depends on movement for its effect. Moving parts are generally operated by wind, engine or receiver. It includes a wide range of overlapping techniques. For example, in the works of the British artist Roy Ascot, and the Brazilian artist Legia Clark (Tate, http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=148).

- **Installation Interaction Art:** Installation art is defined as the process of installing 3D artwork through public participation. It is usually performed in exhibitions and museums, as well as public and private spaces, as it includes a very wide range of everyday materials. This includes natural materials, which are often chosen due to their exciting

qualities, as well as new media such as video, audio, performance, immersive virtual reality and the Internet. This takes into account the entire sensory experience of the viewer. The American artist Kaprow observed that "if we go beyond art and take nature itself as a model or starting point, we may be able to create a different kind of art and the sensual things of ordinary life" (Kaprow, 2003). As the American artist Michael Rush (1949–2015) explains, interactive installations are activities that go beyond click-and-surfing activities. Interactive art is the art of performance. Interactive performance, action or response to any work of art from the public, is complementary to the artist's goal of involving the recipient by interfering with the core of the artwork. Both the artist and the audience member take the risk, the overriding and the wrong illusion, which increases the ability to intimately connect the artist and the audience, as well as the art of contemporary interactive museums. Interaction museum art is a way to show that technology can connect people under a very human cover. This embodies an artistic and scientific composition that is aesthetically and technologically fascinating by providing a visually, mentally and socially stimulating environment, so the interactive museum is a great way to attract visitors and form a bond between them.

– **Interactive environmental art:** it is a collection of artistic practices that includes both the historical approach to nature in art and types of ecological motivations and politics, which have emerged and evolved away from official interests, and have worked with the Earth as a sculpture. It has a deeper relationship to systems, processes and phenomena related to social interests, natural or environmental, urban or rural, and industrial conditions. Interactive carnivals art explores the links between cultures, communities and identities being built and experienced in the context of the festival.

Theoretical Framework Indicators

The most important and present factor in the folds of sociology is the interaction that is manifested in the mutual influence exerted by individuals in their mutual relationships. The interactive social aspect exists necessarily and of the nature in the human being. The art is a community committed to providing an atmosphere of mutual influence between members of the community. Interaction is a social behaviour that expresses the deliberate movement and effectiveness performed by the individual and considers the existence of other individuals that interact between individuals. Ongoing conflict processes are aimed at rebalancing the social pattern. The interaction involves a direct reaction to which the actors, in light of experience, invokes an immediate reaction that comes from a direct cognition. The symbolic theory of interaction is that interaction is a dynamic process based on the interactive interpretations of their society and each other. Interaction is a creative aspect that depends on reflection, yet it is the work of culture and society, and man is governed by his interests and motives. Communication interaction depends on coexistence, dialogue and respect for the opinion of the other. The recipient takes a positive role in interactive art that contributes to

the completion of the works of art through the active participation, which includes cooperation or contribution that changes the nature of the artistic achievement and contributes to its achievement. The interactive artist wanted to dispense with traditional forms of artistic performance, to remove the boundaries between the artist and the audience. With interactive art, creativity is no longer understood as an expression of the artist's inner empowers, but as a result of collaboration between the artist and the recipient. Interactive art is a variety of genres based on the type and method of interaction and technological means used, such as video art, installation art, performing art, festival art, museum art, and interactive environmental art.

Study Procedures

Research Community: After considering the researcher's knowledge of Arab and foreign technical sources, and through the internet, she was unable to accurately limit the research community. Thus, she adopted the framework of the research community within the limits of what she saw. Subsequently, she reached the framework of the society of 15 interactive artworks from different countries of the world.

Research sample: The research sample was deliberately selected as a sample of the current research and by five per cent, from the whole community. Thus, the number of sample models were three interactive works of art. The sample was chosen according to the following justifications: the adoption of the most representative works of the subject of research; the diversity of artists and the accreditation of distinguished ones; provides full information on the selected models in terms of the artist's name, year of work, and the nature of the devices and materials involved; and takes into account the opinions of the experienced and competent. (*)

Research Methodology: The researcher adopted the descriptive analytical approach in line with the current research objective to analyse the research samples, as well as adopted the method of qualitative content analysis.

Research Tool: The researcher relied on theoretical framework indicators to be a tool for the sample analysis.

Figure 1. Artist: Scone Sanby. Title: Border posts. Date: 1999. Dimension: 4m×4m. Material: canner, surveillance cameras, computer. Possession: Tokyo, Japan.


This interactive work belongs to the art of interactive museums, which is carried out inside a hall. There is a square sensor floor in length (4 metres), which sends data to a computer connected to it. In addition, there is a camera hanging in the ceiling that records the data of the interactions, and at the same time, sends it to a device The computer is used to process the data, and when the two interactions begin to climb and walk on the sensored floor, light lines are generated that serve as dividing lines between the two actors. These boundaries move and change constantly depending on the movement of the reacting stowaway and their location on the ground. The interactive work was designed in a way that allows the audience to interact with it and complete it, as the work cannot make any changes until the interactive begins to interact with it. Therefore, the artist (Sanby) designed it in such a way as to require the collective participation of the interactive audience. The work does not respond to the effects if only one individual interacts. It is the existence of others that highlights the existence of the individual. The purpose is to draw functional boundaries between the interactive people, but these boundaries are fictitious, based on what contemporary technology has done to bring distances closer and removed between individuals, peoples, and continents. They have been exchanged and the boundaries between groups, nationalities, and peoples have been removed under an unknown and heterogeneous engine that is not related to them, from near or far.

The aesthetic of interactive concoction work has been highlighted through a variety of interdisciplinary media (sensors, cameras, and computers), through simultaneous virtual and temporal spatial interaction. The artist invested in the desire of individuals to satisfy their need to interact in an aesthetic way by turning the working life and the daily activity into a fun dialectic game. Wherein, everyone seeks to create a dynamic harmony among themselves, monitoring the movement of the changing borders to satisfy their curiosity and satisfy their passion for participation in the field of work. The social dimension emerged

through free play interaction via the involvement of the collective audience. The interaction in the artist's activity produces a reaction to the nature of the achievement and the nature of the interactive movement of the participants. In this model, we see conscious reactions in which participants rely on the reactions of some of them in their peaceful movements. The movement of one person entails the movement of the other, in a certain way, and this is equivalent to the daily activity in people's working life and their relationship with each other during the walk and traffic or the arrangement and merit of roles in the work. According to efficiency and achievement, most people adhere to the limits and laws set by the state to achieve success in life and earn material returns. Therefore, interactive art tries, as in this model, to monitor the nature of the intellectual and physical life that people live and thus, can learn the sensory and intuition understanding of the interaction. In reflecting on life through the human memory and comparison, the peaceful conflict that we see between the actors in the movement and the place contains within it a hidden harmony is the thesis of the harmony in life, by drawing the boundaries drawn by law and competencies.

The interactive metaphors offered by interactive art seem with this art to have a higher artistic value and higher than its real existence. Thus, the artist presents the idea of the practical commitment of man to his functional and moral limits in life, but in an aesthetic way that seems brief and expresses the idea directly and concisely with the possibility to express one's desires through interactive activity. The actors in this work move to activate the process of balance required in working life. Communication reveals the individual's expression of ideas and trends through which is the meaning of his existence, and highlights reporting and influence in this model in a non-linguistic physical way. In addition to a dissociative interaction through the commitment of the boundaries between the two interactions, as each interaction takes its place from existence, life, game and theatre. Interactive art has replaced the recipient with the rank of the result of creative work and allowed him to actively participate in bridging the gaps and complete the work and reformulate it. The social dimension emerged through the conflict between the actors in order to enhance their status and existence through the elements of interaction, represented by engaging the collective audience. Border conflict is the struggle between individuals for survival and for their control. At the social level, we see that the actors seek to engage in multifaceted activities with the possibility of establishing multiple relationships with others that are in a state of growth, development and role-playing. Interaction is a multi-method process to achieve a goal related to the individual's motivation to exercise his life, influenced by other parties. Its boundaries are drawn by people in the process of their interaction. As Conte sees it, man is in a steady moral and material progress related to scientific, industrial and mental progress, and according to Weber, every interactive movement is intentional because it takes into account the other.

Figure 2. Artist: Janet E. Echelman. Title: Anemones. Date: 2005. Dimension: 300× 240×160 ft. Materials: Architectural fibres. Possession: Cidad Salvador Plaza, Porto, Portugal.
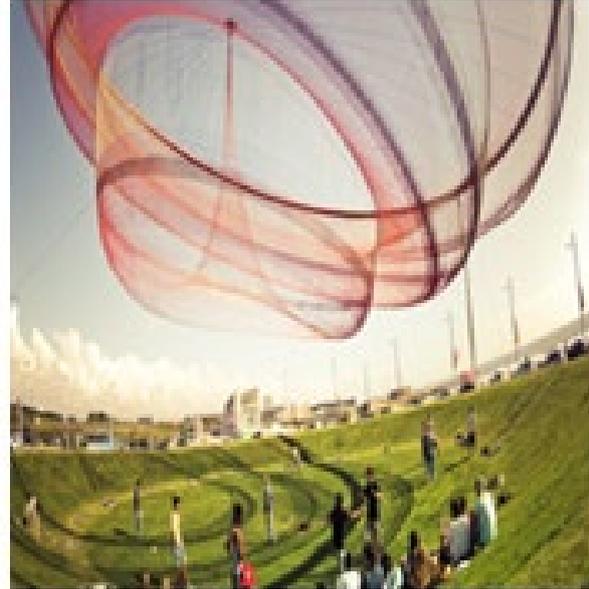
The artwork represents one of the types of interactive art, the art of interactive installation. It ranges from the height of the three support columns from 25 to 50 metres to suspend the steel ring in a diameter pf 20 tons. The network is woven together from 36 parts of different densities, giving the network its shape, which consists of the pure material of architectural fibres; a UV-resistant material. It is designed and illuminated over a green space, as a combination of local ancient arts and crafts with twenty-first century digital technologies in order to communicate and interact socially, making the city interactively humanised.

This interactive installation reflects the maritime and industrial heritage of Porto, Portugal. The three support columns are designed to resemble chimneys and lighthouses in the area, and the structure aims to refer to the fishing industry in the city, as this three-dimensional multi-layered network (which resembles a fishing network of fish) is floating in the air. This interactive installation is the first large public installation consisting of a set of soft and fully flexible membranes that move in the wind to receive cinematic shadow drawings on the ground, highlighting the design of the dances. This installation in the city has become an artistic symbol that integrates heritage with contemporary, from the window of fishing, ships and Portuguese maritime history bracelet, striped red and white chimneys from the industrial past of the region, to Portuguese lace, sea creatures, and ripples in the water. All of this can be seen and lived with in an entertaining game style, and dancing is the highest level of interaction. The movement of the sun throughout the day creates silhouettes dangling on the ground and changes according to the movement of the sun and wind. However, at night, the fibres with the lights create an atmosphere of fun and romance for the audience, encouraging

the spirit of interaction with this work of art. The aesthetics of interactive work have been highlighted in both participatory relationality, interdisciplinary media overlap, and openness of action (multiple interaction possibilities). All of this is embodied through the interactive elements of involving the collective audience for interaction, as well as the absence of an end to interaction. The aesthetic dimension is also illustrated by the dissolution of the boundaries between art and life through the opening of the artwork via the experimentation of serious materials (fibres), instead of solids in the establishment of installations as an experimental test of resistance to the forces of nature. Interactive art allows the actors to gain access to the essence and core of the artistic achievement to become associated with participatory organisational relationships that contribute to the final picture of the work by adopting new media that works to add organisational synthesis. In this sample model, we find it allows the public the freedom to participate in the site via the interactive design of the heritage through its environmental nature, in which the reacting monitors the effects of sunlight through the UV-insulating fibres. Although it is a work of art, at the same time it carries with it the benefit of isolating the rays above. The violet colour makes the place suitable for entertainment. First and foremost, the interactive installation is environmentally friendly and protective of the sun's heat, and secondly, its harmful UV rays. In the hours of the night, the installation appears to be a masterpiece that provides the arena covered with lights that transform the darkness of the night into a prominent and radiant halo of light and a sign of the environment it contains.

Naturally, the artistic achievements take the centre of attraction to the general public due to the experimentation that has transformed the nature of the initial components of the artistic achievement. The artist has employed new materials in the artistic achievement, taking from the architectural fibres of her artistic work by using it in installing a huge architectural structure that is ready for public interaction. By taking a heritage teacher that appeals to the general public, the social dimension of this work has been reflected in the pragmatic interaction through the involvement of the interactive public, whether individual or group. This reflects the interaction of man with his environment, which was represented by the interactive installation, to benefit the interactive by continuing life and permanence in an environment in which the spirit of heritage is popularised and contemporary. This enables the audience to adapt to the requirements of the present and be full of the spirit of originality and heritage. In this way, interactive art benefits the interactive audience by providing them with heritage features in new interactive art formats that allow them to participate and attend in the midst of the achievement and its merits, which is common to them in the spirit of interaction. The latter benefits them in settling differences and settling among them, during the acquisition of the spirit of artistic participation and belonging to promote the local heritage away from the different orientations of individuals. The social dimension was also demonstrated by a daily public interaction with the artwork, reflected in the centre's openness to this interactive installation.

Contemporary technological developments have transformed the nature of the artistic composition, and a shift in the nature of the artwork. In addition to the nature of the public's interaction with works of art, as the interactive artistic subject has become dependent on technology in determining and shaping its vocabulary. In many interactive works we find adopted contemporary technology as a raw material and a controlling tool at the same time, all of which will change the nature of art and its relationship with the public. This has become a natural extension of interactive art. Temporal is my commitment. Interactive art recognises the important needs of individuals to come together and adapt them to artistic developments. It allows them to interact with the artistic achievement in such a way that they adapt to the stranger, the new and the outsider, and eventually, to include a number of dimensions from which they seek to interact. In particular, this interactive intake gives the interactive actors a realistic spatial and temporal space. There is no need to replace the reality of the pension, but the interaction with the interactive installation spatially, and through adaptation, it achieves the social intellectual dimension of the peaceful collective coexistence of individuals.

Figure 3. Artist: Jane Lewin. Title: Pond or tub (interactive installation). Date: 2014. Dimension: 75×75 ft. Material: Combines elements of light, sound and complex geometry. Possession: Blaine Cincinnati – USA

The work represents an interactive installation equipped for public interaction, held in Plain Cincinnati, USA. The installation consists of a basin of water, floating with 106 platforms or cushions lit according to the changes of pressure and speed resulting from the interactions of the recipients with them, by jumping or walking on them. The length of each cushion is three feet and has a thickness of six inches. Each platform is equipped with a wireless controller, sensor set, and coloured lamps. Human interaction is necessary to complete the interactive image of the work, without them showing no signs of change in terms of colours and lights, in which the performance and influence of the interactive do the shaping.

Jane Lewin has completed her interactive installation to allow free public interaction by walking or jumping on platforms equipped with dedicated controllers for each of these platforms. In turn, they affect the adjacent platforms through the colours emitted in the form

of waves raised by the movement of the interactive, producing waves of colour that overlap among them due to the free effects of the actors on each platform. In addition to being equipped with a control device for each platform, the design is also equipped with a floor sensor that integrates the effects of the platforms with each other, creating a floor full of colour waves. It is inspired by a natural phenomenon, which is the tidal phenomenon. The movement of the recipients is a revival of this phenomenon but in an interactive artistic way, when the reactive moves in a game way and moves from one board to another with a change of weight, these effects begin to appear in the form of coloured lights. Thus, the aesthetic aspect is manifested through interdisciplinary media interference by involving the collective audience, which lends countless mutual colour effects, that are likely to manifest itself. With infinite influences on nature on the one hand, and being among members of society on the other, this is the advantage of the interaction.

The social dimension has emerged through the interaction of free play through the opening of centres for this interactive installation. They allow freedom of movement for the collective public, whose members perform their movements freely without restrictions imposed upon them. The interactive work allows the interactive participants to express their interactive participation, seeking to contribute to the process of working without a little end, to create influences between them through mutual colour ripples. It has also emerged through the cultural interaction, in which the interactive, as a whole, contributes to their interaction with each other through improvisation of playing movements that are interactive work. Cultural interaction is based on a strategy whose core content is to build a community culture, so that cultural interaction seeks to treat interactive artwork as a cultural marker. This cultural brand is indicative of the interactive theme, which reveals the semantic implications behind interactive play that includes the mutual influences between the two interactions. The cultural label also reveals the reality of contemporary technological development. The social dimension is thus reflected in the interactive work through a review interaction that is reflected in the interactive elements of the collective audience, as well as in a real temporal and spatial interactive component. From a contemporary technical point of view, the artist has created interactive environments that form part of the physical space and integrated into it, using simple materials that are resistant to water and prevent its leakage. The association to create artistic interactions in this work (movements of play and jump and their effects on platforms), as well as the hybridisation of a set of elements represented by the openness of experimentation and free play improvisation, the absence of the end, and the opening of the work centres, allows each interaction to be considered the centre of this work. It does so via a medium or control of lights and colours depending on the intensity of the effects resulting from the movements of the interactors. Thus, the act of contribution and competition is transformed into conflicts manifested through the dynamics of reading and the reproduction of meanings that emanate from the effects of mass interaction. To the effect that the movements of individuals within this installation seem directed and intended to influence the

interaction that is adjacent to it, and this conflict is an innate tendency of mutual influences in both life and art.

Results and Conclusions

Results

The social dimension produced an interactive contribution that included the involvement of the collective public. As in the sample models (1, 2, 3), the conflict formed a social dimension through the dynamics of reading, the reproduction of meanings, the involvement of the collective public, and through the openness of experimentation. Interactive works were through temporal and spatial interactive elements and engaging the audience through dynamic reading, as in the sample models (1, 2, 3).

Conclusions

Through what is mentioned in the body of research, the analysis of the sample, and the results of the research, the researcher arrived at several conclusions, as follows.

We can count interactive art and hybrid art as being open to the centre, sweeping all the borders and giving the artist and the interactive a vast space for creation and innovation. This art is an important link of artistic development, as long as society is in a constant movement thanks to the development of its systems and is in search of new forms that are better able to accommodate the new one, in all its peculiarities. Interactive art develops new forms of communication and interaction when it undermines creative achievement as an independent art form (existing for watching). The beginnings of this trend began when the gap between art and life between the artist and non-artist, and between the accomplished and the audience, was reviewed and art was interpreted as the receipt of the product. Interactive art is an adaptive art that integrates artistic specificity and cultural differentiation within the world of culture and society to face the current of interaction, openness and acquisition of abilities. Interactive art does not ignore the development of cultures and their interaction and acceptance of pluralism and difference through the renewal of readings. Interactive art stimulates human integration and cultural convergence by dealing with a single interactive achievement, and what the interactive adds to the original achievement is the development of its supposed final image. As an interactive process, art ensures the realisation of the urgent desire that characterises human activities. It is communication, understanding and sharing emotions, feelings and ideas, when each individual extends himself to the other to feel good and to activate his mental and creative powers inherent in creation to intertwine with the ideas of others to mature. It is complemented by the discovery of new ideas provided by interaction.

REFERENCES

Abdel Ghani, S. (2008). The Void in Modern and Postmodern Plastic Arts, I1, Supreme Council of Culture, Cairo.

Abdul Muti, and Abdul Basit (1998). Theoretical trends in sociology. No Printing Press, Cairo.

Al-Hassan, I. M. (1999). Encyclopedia of Sociology. 1st ed., Arab House of Encyclopedias, Beirut.

Al-Hourani, M. A. K. (2008). Contemporary Theory of Sociology, 1st ed., Magdalaoui Publishing and Distribution House, Amman.

Alloush, S. (1985).   Dictionary of Contemporary Literary Terms, I1, Lebanese Book House, Beirut.

Almoravid, I. (2005). Interactive That Newcomer, Engineering House for Publishing and Distribution, Rabat.

Al-Tahouuni, M. A. A.-F. (1973). Scouts of The Arts Conventions, TR: Abdel Moneim Mohamed Hanin, Egyptian General Book Authority, Cairo.

Amhaz, M. (1996). Contemporary Artistic Currents, I1, Print Distribution and Publishing Company, Beirut.

Andy, B. and others., (2014). The Festivalization of Culture, Griffth University, Australia, British Library Cataloguing in Publication Data, Published by ashgate Publishing limited , p. 1-2.

Attia, M. (2011). Trends in Modern and Contemporary Art, The World of Books, Cairo.

Attia, M. M. (2005). Discovering Beauty in Art and Nature, The World of Books, Cairo, p. 124.

Badawi, A. R.(2010). Encyclopedia of Philosophy, I1, Kinship Publishing, Qom, 1427 H.

Baker, C. (2014).The Missing Body Performance in the Absence of the Artist, Lethbridge, Alberta, Printed in Canada by Minuteman Press Leduc-Nisku, p. 5.

Beblawi, H. Harvesting the Century Scientific And Human Achievements of the 20th Century (Humanities).

Bitar, Z. (1999). Seduction of the Image, I1, Arab Cultural Center for Publishing and Distribution, Beirut.

Cherton, Mel, and Brown, Anne (2012). Theoretical Sociology and Curriculum, I1, Translation: Hana Al-Jawhari, National Translation Center, Cairo.

Crary, J. (2011). Suspensions of Perception: Attention, Spectacle, and Modern Culture, MIT Press. p. 62.

Enik, N. (2011). Art Sociology, translated by Hussein Jawad Qubisi, Arabic Translation Associate, Beirut.

Feroz Abadi, M. B. Y. (1988). The Ocean Dictionary, C4, Kinpress, Tehran.

Gadens, A. (2005). Sociology, Translation by Fayez Al-Sayegh, I1, Arab Translation Organization, Beirut.

Ghirabal, M. S. (1959). Accessible Arabic Encyclopedia, People's House and Franklin Printing and Publishing Foundation, Cairo.

Harris, D. (2013). Interactive art, p2-3. www.priveekollektie.art/wp-content/uploads/2013/10/What-is-interactive-ar.

Ibrahim, Z. The Problem of Art, Library of Egypt, Egypt, B.T.

Ismail, E. (1974). Art and Man, 1st ed., Dar al-Qalam, Beirut.

Issawi, A. R. (1959). Myth Psychology and Scientific Thinking, Knowledge Facility, Alexandria, 1982-1983.

Jones, P. (2010). Social Theories and Research Practice, Translation: Ias Hassan, Dar al-Furd For Printing, Publishing and Distribution, Damascus.

Kaprow, A. (2003). "Notes on the Creation of a Total Art." In Essays on the Blurring of Art and Life, ed. Jeff Kelley Berkeley: University of California Press, P. 12.

Karb, I. (2010). Social Theory from Parsons to Habermas, Enlightenment for Printing, Publishing and Distribution, Beirut.

Kastner, J. and Wallis, B. (1998) Land and Environmental, op,cit.,1998,p.43.

Kastner, J. and Wallis, B. (1998). Land and Environmental Art. London: Phaidon Press, p. 42.

Kay, N. (1999). Postmodernism and Performing Arts, i2, translation: Nohad Saliha, Egyptian General Book Commission.

La Land, A. (1993). Dictionary of Philosophy, Technology and Monetary Terms, Arabization: Khalil Ahmed Khalil, Aweidat Publications, Beirut-Paris.

Makawi, H. E. and Another: (2000). Communication and Information Technology, Cairo University Center for Open Education.

McEwan, T. (2006). The bigger picture. London: Springer, p.113-115.

Popper, F. (2007). From Technological to Virtual Art. Cambridge, MA: MIT Press. p.77.

Roskel, M. (2004). Meaning of Art History, Translation: Fakhri Khalil, Public Cultural Affairs House, Baghdad.

Spila, M. and Hermouzi, N. (2017). Encyclopedia of Basic Concepts in The Humanities and Philosophy, 1st ed., Mediterranean Publications, Milan (Italy).

Tarabishi, G. (2006). The Philosopher's Dictionary, I3, Al-Tala'a Printing and Publishing House, Beirut.

Yaqin, (2005). Said: From Text to Interrelated Text, Al-Dar Al-Bayda: Arab Cultural Center, Beirut.

Ze'awar, M. (2009). Doctrines of Contemporary Psychology, 1st ed., Dar al-Hadi Printing, Publishing and Distribution, Beirut.