

P16

Session 1 (Both)

I: How was your experience?

P16: At a purely mechanical level, the space had these shapes of light moving around inside of them and when I first entered a space, I felt there was a response. **I felt I'd immediately disrupted the space in some way.** There was a sound of wind blowing and the lights all shifted to color. It went from these small discrete blobs to this much more diffused lighting. I loved that there's an **immediate response when I walked into it.** And so it was interesting because I've experienced this at the open house. Previously I've experienced the bell issue with Greg and my experience of those points was very calm, meditative, peaceful, almost immersed in. I wrote in the question section here [that it was like being] immersed in a womb. I went into this, expecting a similar experience, and I immediately had a very different response to it. I immediately felt **like I was splashing around in a wading pool rather than being immersed in a womb.** And I think... there was sound and the sound seemed to be responding to me. And so I immediately started flailing my arms around and **swimming through the space, parting the curtains of the tendrils to wade into it deeper.**

And at one point, I started **swaying back and forth and noticing the sound responding to me,** so I started swaying back and forth faster and it created this loud splashing sound and I stopped and it slowly died down. I did it at another point and it created this **wind-blowing sound** and it seemed like there was a **playfulness and an energy** to it [that] I hadn't expected. I expected a peaceful, slow experience, instead of a very lively experience. There's definitely seemed to be a correlation between the blue and the white or yellow colors. It seemed like there was a **water element and a wind element** in it and depending on what the dominant color was or the color I was surrounded by, it would change what audio responded to it. There was also this thing, it seemed to be **tracking my motion or the motion of the lights** in that when I stopped moving, it would return to the state of slowly moving blobs. But then when I would move into those blobs or follow them, it would reactivate it in a more agitated state. I had this idea that it was also responding to my sounds, so I tried clapping in it, I tried snapping a bit to see and it seemed like there was an audio echo but it could have been purely coincidence, it could have been responding, I didn't get a clear connection between the sounds that I was making and it. It also seemed whether it was the acoustics of the space or something else. It seems like the **sounds of the fiber optic tendrils** themselves connecting with each other was amplified in some way. I was hearing connections between them. Maybe my expectations are incorrect about what kind of noise these things would make. But when I was sweeping them together and causing them to knock together, it was making much louder noise often than what I expected. I generally think of these as soft, quiet objects as opposed to objects that make heavy sounds when they hit each other.

P16: There were things that I did where I think, were, really **aesthetically just brilliant** in it. At one point I took the farthest route through it, from the far back corner to the front leaning edge, and **I did it with my arms out stretched and just let the fiber optics flow over my body and sweep up by my face and there's this instance of water bouncing off of my body as I walk through a waterfall with it that I just thought was absolutely brilliant. It's a very, very neat experience.**

I found myself often, not wanting to disturb it. So if I went through an area and found that I had tangled it up, **I would comb it out to try to return it to its neutral state.** I felt bad about disturbing the pattern of it and so I would rather **move backwards through it so I can watch paths behind me**; or I would **carve out a clear area with my arm.** I would sweep forward and quickly move through the space I had swept forward. I would swept forward again and move into the space that I have swept forward. So I've created these little pockets in it that I could move into. That probably answered a bunch of different questions that you have but that's my sort of initial read on it – sort of about the experience and sort of how I was reverse... I did a little **reverse engineering** in it. I did a little bit of “what happens if I go here, how will this respond?” but because I knew that you were looking at aesthetic experiences, I tried to not be a grad student about it and not be an engineer about it and actually just have an experience of it rather than trying to explicitly interrogate what I was doing.

*I: A lot of great responses. Okay, let's go back to the **beginning of your experience.** Before you enter, what did you see?*

P16: So I think the current state that it's in is what I saw, where you had these blobby worms of blue and white crawling around along the **variegated typography** of it. It certainly seems like this **island of light that you could step into or walk into** and they would crossover each other and um... it's sort of this **playful** thing. I spent a while just walking back and forth along front, **looking at the spots to see whether there was an obvious point of entry into it and I just went right in through it.**

I: For now, I'm gonna ask you more about how you feel about each part. Before you walked in you had some kind of expectation and because you had previous experience, right?

P16: The version that I experienced at the open house seemed less responsive. It seemed like a more passive piece. I don't know whether the IR key has been implemented at that point in the sound. It was a much more flat experience, which was why the expectations I had were disrupted, pretty much immediately walking in to it. Partially, it may have been, that what I experienced in the open house, there were a number of people moving around in it so I never got to see go to a more default, neutral state. I didn't necessarily see all the different phases in the open house if they were there. I figured it was a work in progress. My expectations were that this was going to be a sort of very peaceful, calm, meditative experience and parts of it were – like if you sort of stopped while you're still in it, I got that sort of sense of peacefulness. **It communicated these 2 elemental states(playful and peaceful) very effectively,** I thought. The sense of water and the sense of wind were very clear in it.

I: So you mean sense of water and sense of wind, did you get the sense from the sound?

P16: I got them from the sound but because of the color of... whether I perceived it or whether I'm just imagining in a retrospect, there's sort of, there's clearly, there's a blue color and a white color. You could **emotionally map the blue one to a water space and the white onto an air space.** Because when you're surrounded by it, it's less clear sort of how the color gradations work in it because it sort of just harder to perceive when you're inside of it. I don't know if there was a direct correlation between the sound and the color. It's how I would design it. but there were moments in it that felt more watery, where I felt like I was swimming and there were moments where I felt more windy or it felt like something was blowing me in or **I felt like I could move wind around and easily and create little vortexes and whirlwinds in it.**

I: I'm curious when you said that the environment was more water and at some point it was more of a windy environment. Did you experience differently?

P16: That's a good question. There were several different ways that I moved through it and several different ways that I experienced it. **There are points that are more flowing and there are points that were more agitated**, for the lack of a better word, where I would sort of swim through it versus swing around through it and I mean I could retroactively sort of say this was more a watery motion *makes a frog style swimming stroke with hands* moving through the space, and this is more *flailing hands front and back on opposite ends, like an electric fan* a flying, floating, or windy motion. I don't think I was making that explicit connection in that moment, I think I was just feeling those so I don't know whether I can say "this is wind" I certainly wasn't saying "this is wind and I'm gonna move like this. This is water, I'm gonna move like this." If it was affecting me, it was happening at an unconscious level.

I: Okay. It's very interesting. Let's go back to the beginning of it, when you just walked in, what did you feel?

P16: It was joyful, actually. I found myself grinning uncontrollably. It's... the word that keeps coming back to me is splashing, like **splashing around**. **There was a sense of sort of jumped into this experience and it immediately splashed out and rippled out all around me** and it was this real sort of this **sense of happiness** actually. I was expecting melancholy or sort of meditateness or peacefulness and **instead it was absolutely happy and joyful**. It was just really neat because I'm pretty jaded about new media art and these experiences so it's rare that I have one of those experiences where I'm just like sort of **authentically enjoying it**. Usually at arm's length, I'm figuring out "what's this doing or what's happening?" I walked into it and I thought **"this is really fun!"** **That was sort of my initial visceral reaction, this sort of delight** – "oh there's beautiful lights and sounds" in this other space all of a sudden.

I: When you felt joyful, happy, that kind of feeling, did you feel anything from your body?

P16: I was able to perceive that **my face**, that **I was smiling** and I didn't have control over the fact that I was smiling. Definitely sort of this **lightness that you get in your chest, this buoyancy, it certainly motivated me to move in the space in a particular way with my body**. I didn't just walk through the space. I immediately started flapping my arms around, this desire to move came from it. I've done a lot of dance and some martial arts so **I have an interest in sort of letting my body move itself**. There's not many places where I get permission to just sort of do that so this was nice. I mean it's **there's an interesting tension there. It sort of made me want to do dance but at the same time, I didn't want to break it**. There's a constraint – there are things that are catching you and holding you, so you are able to move but **the ways that you can move through the space are shaped by the space that you're in**. I didn't do so much vertical motion for instance because vertical motions didn't really **cause any effect on the lights so I found myself doing much more horizontal and lateral motions with my body**. I've been moving my upper body and sweeping my arms because those resulted in meaningful, sort of visual changes to the landscape and so it encouraged that type of motion for me.

*I: You talked a lot about the movement, the play. At one point you mentioned that when you do this kind of motion and the strings move around your body... aesthetic moment, can you describe a little bit about **your body touching the strings** and how was it? Was it different based on your gestural movement.*

P16: It's definitely **a sense of being held in it as you move through it, either draped over you or sort of wrapped around you**. And so it sort of does **force a certain level of awareness of the body**. I tend to be really audio-visual, I think. I was really visually and auditorally transported into the space and so my body was doing things to affect that audio-visual landscape. I don't know if I was perceiving my body as such within that space. I had a sense of time of not being able to escape its grasp, which was very sort of bodily experience, where I was being held

by it. I would want to move and I would realize that I was creating this pocket and it was being draped with these things I would want to move out and undrape it but I would move into another space and continue to be draped by it. So there was a sense of being... the only way you could escape from it was moving out of the edges. And then once you escape, you're not really in there anymore. Goes without saying, I suppose. So there was this **sense of sort of constantly being contacted by the installation. The effect that it bounced off of your body** I thought was really interesting. Because there's lights at the ends of the tendrils, my perception of them was not as continuous lines of material but instead these **lights that were suspended in space**. And so it was possible to perceive the tendrils on the body as one thing and the lights happening as the other thing entirely that was moving according to its own weird physics because it wasn't entirely connected to the drapery that was hanging over you.

*I: I remember you mentioned the **landscape** of this installation. What do you think about – how did you feel about that?*

P16: I liked that it wasn't uniform. There are points where I found myself navigating it like a landscape where I would try to move all the high points or try to move throughout all the low points of it. There's this sort of ___ sweep through the middle that almost makes it into two halves. **I really liked that being in the space changed that landscape**. There was this transformation of it as it happened as you moved through it so that you had this wake behind you that you can turn around and see the path that I just moved through and see it sweeping around in my wake. There was just this **physical affordance of tracking yourself through this space that came from the fact that you moved through these tendrils and leave the physical wake behind you**. I thought that was really nice. There were points when I sort of **tried to gather up bits of tendrils and sort of swing them around as interface devices**. There was a point where I saw the tracking camera up above and I thought "huh! What happens if I make brighter spots out of the lights and swing them around, will it respond?" so I gathered two handfuls and flapped them around and then released it. So there was this sense of being able to scoop parts of the landscape and hold it and then release it back and have it returned slowly, that was very neat.

*I: So **the tendrils around your body**, that's not a real life experience, right? I was wondering how it was.*

P16: I imagined it's like walking through a **continuous waterfall**, in a sense. There are definitely moments where I got visuals, very cinematic visuals of beautiful people walking through waterfalls and **having water bouncing off their bodies and cascading down**. There was definitely this sense of **being in rain, having rain drops falling on you constantly**, but it was continuous. Water and rain you have a contact and then it continues on, it moves on and you get these constant broken contact points where as these were continuously sweeping. I'm trying to think if it's like any bodily experience I've had outside of your installations. Really, it isn't. **It's a very novel experience, it's a very unique experience**.

I: In terms of sound, you mentioned windy and watery sounds. Did you hear anything else?

P16: There was this constant *makes **tapping / clicking sounds** with his tongue in his mouth* pop-pop, drumming, dripping and popping sound. It seemed to be louder in the front downstage right section of it quiet in the upstage left section. Actually it makes me think that it's coming out from that speaker. It makes me wonder if there's other speakers in this space. There were occasional **echo-y noises** that seem like they were echoes of sounds that I was making that were being recorded and then played back. There definitely, in addition to the elemental sounds, there were these more **percussive sounds**, but they... it was unclear what was triggering them or what was making them happen. There were points where there were more and less of them but I don't know what was happening there.

I: Any other sensation?

P16: There was this **touch experience of being touched by the tendrils**, but for me it was very much an audio-visual experience instead of virtual reality immersion of AV. No smell or taste, really. I'll taste them the next time I do this. Spray bacon flavor on this section of it.

*I: *laugh*No, no, no, no. Don't do that! What about the floor?*

P16: The floor was interesting. There's these 2 levels of transition. **There's the hard surface outside of it, there's seeing the inside of it, and there's a stepping on to the soft surface before you enter into the rest of it and it's sort of squishy and slippery in a sense.** There's... at points where I could feel the twisting underneath me. I didn't want to move too quickly because I was afraid I would disrupt it or fall. I probably would. But there was this nice, neutral softness underneath it. If I had close my eyes and walked out of it, I would have been able to tell when I left the entire space because the floor actually returns to this state before the tendrils drop off you when you're leaving it so you can't use that as a marker; so **that really creates this unconscious marker** when you're in and out of it.

I: You have any words that captures your experience in this environment?

P16: Something **playful** definitely. Elemental? I'm thinking of words that I want to keep on getting back to when I describe it.

I: or maybe has your experience been changed through this session?

P16: I'm not sure if I do. Not sure if I fully understand what you're asking now. There **several peaks and valleys of playfulness. Some of it was trying to figure out what was happening in it. Some of it was there was this initial sort of splashy, playfulness that happened, and then it moved to a more flowing experience.** Rather than staying in one position, I was moving through it and transporting myself throughout the space. That was a more smooth, flow-y experience and I would stop and splash around again. That was more playful and happy and then it would become this peaceful, calm moving through the space. There were some periods where I was actually exiting and re-entering the space. I would come out of it and let it return and then dive back into it.

The way **Janet Marry describes this kind of immersion is as the immersion of someone comfortable enough to splash around in the media rather than having to hold their breath underneath the water of it or just stay on the surface and never actually get in. That immersion is playing with that interface of being deeply mediated inside of something and being on the surface of it. This felt very much like I imagined that metaphor.** A sort of going between deeply surrounded by it and just sort of being caught up in the flow of the light and sound and then trying to disrupt the flow of light and sound and see if I could change the way the lighting and the sound is going.

Session 2 (Sound)

I: How was your experience this time?

P16: It was very different. It was a **much colder experience**. It was much **less playful**, it was almost the **sense of foreboding**.

The echo-y sounds, the winds, and the things I associate with danger from film and games, and so it was much **less welcoming**. I sort of hesitated before entering into the space. Once I was in it, it was less of a sense of a, sort of, conversation between myself and the system and more of a **sense of me against the system**. It felt like I was unwelcomed in the space this time because of the fact that it was only sound and no light. I was **much more aware of my body in it**, partially, I think because we've been talking about it, so I was thinking about it more, partially because there was less visual distraction. **I could feel the coldness of the fiber optic tendrils very clearly on my neck and ears wherever it contacted my skin as I walked through it**, and that combined with the dripping noises and the windy noises made me feel an overall sense of coldness and **being outdoors and exposed to the elements**. It wasn't this playful windy, watery sound; it was this much more "these are elements" and they're unpleasant to be exposed in. I did very different... **I was a lot more active in trying to keep the tendrils from hitting me as I moved through it. I was much more careful about clearing spaces for myself, sort of swimming through it a lot more of this *swimming motion with arms, frog stoke* to clear paths for myself.** I was a lot less concerned about fixing it in my wake part because I couldn't see where it was tangled up, partially because it didn't seem... like there was a **less a sense of a collaboration between myself and the system**, it seemed less welcoming. And so I was like "I'm not gonna fix you! You don't want me here." But also, **I was moving more quickly, sort of floating in the space sort of like when you battle against wind on a windy day, trying to get down the street through the elements.** I found that I was hunched over and my head was down, concentrating, my brow was fur, and I was just plowing through it to sort of experience and get from one side to the other but there was much less... it was **much less of a flow. It was much more of me against the system.** It's very interesting.

*I: You felt that it was **colder** and your body also felt to the coldness of the fiber optic tendrils. Was it kind of imagination because of the sound and the wind?*

P16: It was both. Certainly there was the **cognitive landscape of it is of being exposed to the weather and for the lack of light** the darkness of it made that more clear. Also I felt the weight of the strings on me more because I couldn't see where they ended; I had no sense of the typography of it so there was less of a sense of the space – the bounded space. It felt a little bit more limitless, but that was intimidating. It wasn't this finite, contained space. It was this open space. There was a sense of the tendrils closing in around me at all times which was unexpected and interesting. There was a point where I noticed my shadow on the wall and so I did some stuff, playing with my shadow to do that. I tried to do my beginner kata from my karate class in there but I couldn't because of the floor. The slipperiness of the floor made it impossible to set the foot stances for it so I just played around with made up moves and I wasn't able to do the actual karate in there. I felt more, I was less inclined to dance and more inclined to fight in this version of it, for whatever reason. I didn't really want to do dance moves. I sort of found myself doing these kinds of rotary block type things from karate. It was quite interesting.

I: I was wondering, when you were doing karate gestures, any elements in this environment that affect you to do that or you kind of do it intentionally?

P16: There's a bit of a narrative of doing **martial arts with the wind**. If you watch a lot of kung fu films, there's, in particular, a Jacky Lee movie where he held the Tai Chi master or he learns Tai Chi and there's a scene where he sort of gathers the wind and creates these whirlwinds around him. So there was that, because of the windy environment, it allowed me to that space. It was interesting because when I stopped moving, the wind died down. So there was a sense that the wind was caused by the movements as well and that higher pitched echo-y click only asserted itself in my ears when the wind wasn't playing. It happened when I was still. That was an element of it as well.

*I: From the first session, let's talk about **the different experience from the first one**. In the first one, you mentioned you felt more energy because of the sound, your body has a feeling of playing with the energy. What about this version?*

P16: There wasn't as much of a sense of it in this version. It was really interesting how different it was. Part of it was I didn't perceive any watery sounds in it this time, maybe I'm just remembering it from the first time that I thought I heard myself splashing in the water when I was just interacting with the wind. This one seemed entirely windy with only droplets so it wasn't a sense of splashing around in it. It had this more stormy aspect to it. It felt like being in a windstorm. It wasn't energizing in a sense that I found myself sort of slogging through it. It did feel like it was **pushing me down rather than lifting me up**. Partially because there wasn't a floor to it, whereas the first one you have this rippling surface that you're moving through and it's so you can create these ripples in it. In this it was much more vertical because you can't perceive the surface, instead my attention was focused on the things falling down onto me and around me. **I was much more aware of the pressure from all sides of the different points of contact and less aware of the playfulness of the surface as a result.**

*I: You walked out and walked in again in this version as well. How different was it, **inside and outside**?*

P16: I was certainly less inclined to go back in after I walked out. It was partially just to get some distance on it, to get a bit of release from the constant points of contact. I also wanted to see if there was any evidence of my passage through it, if there was anything tangled and I went back and fixed them. It was less inviting. When I walked out of it, I was really less motivated to want to go back through it except for experimental reasons, like "what's gonna happen next if I go back in?" Also I wanted to see, when I approached it there have been wind and sort of sounds in it. And after I spend a while around moving in it and stopped, that wind died down, I wanted to see if it would die down if I left it. I don't know if it did. It wasn't clear.

I: Do you have anything that you want to add?

P16: Nope. It's a very different form of the experience. **I had more trouble losing myself in it**, I was a lot more aware of things like this light right here *points to the floor lamp* creating this band of reflection on it. **I was more aware of being able to see through the curtain and the stuff in the background.**

I tried closing my eyes a few times but it didn't feel comfortable moving through the space with my eyes closed and so it was because the walls had all these different industrial things on them, there's all this stuff in the space you've disguised it as best you can. It felt more like being **in an industrial space**, in a sense but at the same time because there was no lighted surface. **That space seemed more imposing in some ways because it seemed to go on forever.**

*I: So you mean **losing yourself** means you focus on the reality more?*

P16: There's sort of a lot of ways that I think about the **immersion** of this. **In the first one, I was able to imagine a very fantastic landscape as a result of the combination of light and sound and touch.**

In the second one there was less of a sense of an imagined landscape. It was more present in this space. I was more aware of the fact that I was in this space but I was less able to perceive the boundaries of it and so perceptually, it felt bigger and scarier, if that makes sense.

Even though I wasn't as cognitively immersed, perceptually, I had less of a sense of where the space began and ended, it sort of it felt like it went on more than it did.

Session 3 (Visual)

I: So how was your experience this time?

P16: It was definitely different from the first 2. Partially I think because I was experiencing it third so I already had 2 very distinct experiences with it. **I had less of an emotional experience this time and more of an aesthetic experience.** I found myself absolutely fascinated with the patterns of light and motion I could create in the space and so I found myself playing with that aspect of it and not really doing much else other than that. I think that the absence of audio really allowed me to just get engrossed in the patterns of movement of light within it. I think I also felt a perceived less responsiveness from it. I mean certainly there was still a sense that when I stopped moving, it would return to this state of less diffused, small moving blobs and when I moved more, it would spread out and become more brightly colored and diffused but that was less important to me this time maybe because I have experienced it twice before so that wasn't new for me. **It was the opportunity to really play with different interactions of the light and different uses of the light.** And so I spent a while gathering up as many of the tendrils as I could and releasing them and watching them spread out. I spent a while sort of crouched down, moving backward watching the light sort of sweep past my eyes. **I did a lot of arms spread walking across the space because it's my favorite thing to do in there now.** Because of the lack of audio this time, because there wasn't wind and water sounds, **my experience of it was much more of sparks flying out of my body or fireflies. It was less of a stormy experience, more of a fiery experience.** Just because I was sort of taken independent of that stimuli, the lights themselves are the sparkly explosive visuals. **So it was particle system of sparks that I thought was really fascinating. It's a sort of thing that I could just spend hours in watching these things play around. I could spend hours playing with particles systems and watching them explode and react to each other.** I did spend a while standing in 1 place, holding small amounts of tendrils and drawing things in the air with them which was fun – just seeing how they react. I remember an earlier version of this in the bell if you move the tendrils around, you could actually parse out the different colored pixels. I didn't notice that this time, whether it's because of the different resolution for the size and bundle for the number of fiber optic cables. Although I mean it really ought not to be the case. Really it should just be one pixel per cable when you think about the physical dimensions of the fiber optics. I did find that when I was moving around it at first, I wasn't fending them off the way I was in the first and second conditions. I wasn't trying to keep the tendrils away from me. **I was much more comfortable just letting them drape over me and watching the lights fly by as I walk through it.** And so I did a lot of potting around in the space back and forth, my arms by my side, just walking through it. at one point, I got this visual of a classic samurai movie in which the 2 characters meet for a showdown in a bamboo forest and they're surrounded by tendrils of bamboo everywhere. **I got a very distinct feeling of how the moving through this collection of tendrils would be how you'd move through a bamboo forest on a very different scale and then I got a distinct visual of sparks and fireflies with it.** So yeah, that was my initial response to it.

I: Okay. You moved a lot and played a lot in this environment and it seems like you didn't really care about the visual interaction, but mostly like physical interaction with the tendrils?

P16: All the physical interaction was to create interesting visual effects. Just the splashy, sparkiness of the tendrils wiggling away and sort of creating whirlwinds and then recovering, I found visually captivating and so all the motion I was doing – my head was

down, constantly staring at it. I would occasionally look up but most of the time I was staring at the different colored lights. I find that the most compelling thing about it was what was visual, in a sense.

I: what about the projected image? There are 2 interactions – the light projected in the end of the fiber optics, and the pattern of the light – it becomes bigger and smaller. Also, your body movement creates the light pattern. So I was wondering, how did those 2 work together?

P16: I spent a while chasing the white around and avoiding the blue. I spent a while, maybe a minute, where I said “let’s see what happens if I only follow the white.” Because it seemed like when it did project the image across the tendrils more broadly, it tended to make big gradations from blue to white. Often, it would end with blue. I wanted to see, if I followed only the white if I could create a big white space instead of a big blue space and I don’t know if I succeeded at this. **I was trying to see if I could create...** because it tended to be really big blue spaces and white patches moving through it or smaller patches of blue and white interacting. Because there was this sort of spark-like experience of it, I wanted to see if I could get into a big white space and I could walk through it with my arms stretched out with these big white sparks flying off of me. So I did a little bit of that. I didn’t pay attention to the color in that sense.

I: You made patterns with your body as well?

P16: Yeah, and I was trying to follow the patterns, hoping that if it was following me and I was following it, then it would see that I was going for a specific color and respond. It wasn’t clear, **I was entirely reverse engineering.** So I came up with this idea that if I spent more time in white areas, it would be white more than blue, and so that’s a simple algorithm, I’ll work with that. I’ll behave as if, if that’s the case. But whether or not it was.

I: and also you bundled the fiber optics

P16: Yeah, this big collection and then release.

I: yeah, and also you walked with this kind of gesture.

P16: That was the best thing to do in my opinion.

I: yeah, I was wondering when you do this kind of motion, did you consider the color change?

P16: Not during those moments. I was more... **because of the wake of flow of lights ahead of me were so fascinating, it was really hard to think of other things during that. I was sensorially overwhelmed by how cool that was.** During those situations, I really was just enjoying the visuals. I mean it seemed to change a bit as I walked from corner to corner but I really didn’t notice any specific response from it.

I: Yeah, I’m curious, you sometimes pay attention to the projection light movement and the size of it and also you were curious about whether you can get all white or all blue. Sometimes you were playing with that, and sometimes you were playing with the physical of it. How did you make that change?

P16: I think it was just I had a short attention span. It would stop and I would let it reset and calm down and then move around a little bit and then think “I want to see some pretty lights now” so then I would do some bigger motions across it. Most of the time it felt like wherever I moved, there would be light of some sort, but there was one point where I moved into a space with light right as it jumped off and reappeared somewhere else. It was the first time I moved into space then it had

gone dark and that was a really startling thing to happen because I was so used to lights slowly appearing and moving around me and to sort of walk into a space and have it go completely dark and have light shift somewhere else was a very different behavior than what I have experienced previously in it.

I: Let's compare the quality of experience with light from the first session.

P16: Certainly, I perceived less... I wouldn't say I perceived less intelligence in it without the audio when it was just light. **I guess there were less vectors for me to map responses to the system to my actions.** At that point, I basically ____ that if I didn't move much, the lights would return to this state and if I moved a lot, the lights would become bigger and brighter. I didn't really think beyond that in terms of system behavior. I wasn't given that same sort of joyful experience that I had when there was light and sound in it. I wasn't having that emotional experience of the light and sound both reinforcing my actions so **I really did end up focusing purely on the patterns I can make with the light in it,** whereas in the first one, I was doing some of that. I did some of these big walks across it but I was, because I could also create responses from the sound, I became more interested in playing in this imagined world. The combination of light and sound created that imagined world where is in both the conditions in which one or the other, I didn't have that same sense of transportation into a new place I had. **The second one the sort of ominous being trapped in a storm experience and the third one this experience of just having this fun light toy to play with and so it didn't have the same psychological, emotional or imaginative resonances when they were isolated from each other.**

I: So the first one that was playful, joyful and transporting. The third one...

P16: Was playful but not necessarily joyful or transporting. I didn't have the same emotional response to the third one.

I: Can you describe a little bit more about that being playful but not joyful?

P16: It was more of an aesthetic experience and less of an emotional experience. I wrote this in the response to the first question on the first one, I mentioned briefly that there was this experience I had as a kid, my parents took me to Disneyland for the first time, it was very sort of formidable childhood experience and they bought me a flashlight with a multicolored, kaleidoscopic lens connected to a spray of fiber optic cables. So when you shook the light, the colors on the fiber optics would change. I remember riding home from Disneyland with this in the car just utterly fascinated by the pattern of lights and being to sort of wave it around and play with it. I had this visceral memory of playing with fiber optics and my grandmother also had a spray of fiber optics that were constantly shifting colors as a decoration in her house. So I have these distinct childhood memories of fiber optics being magical and fun experience, and also being the future. **The third experience was being a pure experience of that, "these are fiber optics.** Fiber optics are neat, they're awesome, they're fun to play with, look at all the awesome things you can do." **I had this childlike experience of them. It was a nostalgic experience,** really. This pure science nerd, if I poke this, it does that, when I poke it this way and see what it does rather than this sense of going to a different place or experiencing a new world or experience of a new environment like I got in the first one.

I: if you have a chance to experience one of the sessions again, which one would you choose?

P16: Absolutely the first one. **The combination of the interactivity of light and sound all together was remarkable.** I would not experience the second one again, I think. I would but it wouldn't be my first choice. **The first experience – the combination of the elements really comes together effectively and I felt it was the most emotionally engaging and the most**

immersive both audio-visually and imaginatively. I part immersion into 3 categories as this: **pure sensory, perceptual immersion** – which tends to correlate with VR experiences, there's **imaginative immersion** which is the ability to imagine yourself into a world which Janet Murray talks about and there is Czyksenmihail's **flow**. There's this idea of challenge-based flow where you're caught up in a challenge that you're overcoming and you're immersed in that. And I definitely got the first 2. I got sensory and imaginative immersion out of this. There were bits of flow moments, I think, in the last one when I was trying to accomplish a task, when I said I wanted to see if I can make it all one color or another color. **I got into a bit of a flow state into it but mostly the other 2.**

I: what I understood from this conversation is that the 3rd one wasn't very imaginative and was more aesthetical experience – so that means, is it a little bit close to pure sensory experience?

Perhaps. It was a more **focused sensory experience**. It was a very visually focused sensory experience. I was less, when I moved my body in the 3rd one, it wasn't because I was moving my body in response to the system; it was because I was using my body to create specific visual things out of it. whereas in the first one, there was this flow to the whole experience that in a sense moved my body for me. It was this very visually focused experience. It was very sensory experience rather than a cognitive experience, but sensory along a very narrow channel. It was just one sense. It was really powerful, it was visual. And partially because we all... I'm partially a visual learner, but I'm conditioned by media to focus on visual before the any other sense. And so given the environment where it was visually dominant, I was able to become completely focused on a visual sense of it.

I: When you experienced the 3rd one, only lights, did you feel anything is missing?

P16: Certainly having experienced the first 2 with sound, **there was a bit of time when it felt incomplete because it didn't have that soundscape. But then I got really caught up in the visuals so I wasn't really thinking about my body, I wasn't thinking about the sound. I was just thinking about the patterns of light and color.** It was a very different experience but I think as an aesthetic experience, it felt complete. Certainly had I not have the other 2 conditions to compare it to, I wouldn't have felt that anything was missing from it.