

# P1

## Session 1 (Visual)

*I: So we're going to talk about your experience with this art piece. It's gonna be in an interview format. You're gonna be talking, mainly, about your experience, I'm gonna be talking less. My role here is just to make sure I understand what you're saying and also make sure that you explain your experience in detail. Okay! Can you please explain your overall experience in this environment, as if you were talking to your friends and family about it?*

**P1:** Sure. Uhm... so... **it's hard to put the experience into words.** I guess that's the challenge. So I guess if I were to describe it to someone, I'd say it's a light installation based on fiber optics. **It seemed to be responsive to me, to my movements.** I'd say that **it's quite a beautiful, calming experience.** Uhm... and it **seemed to be really based around exploration and immersion** and uhm... **sort of curiosity more than any kind of pragmatic or purposeful exploration.** Uhm...

I think I spent around 8-10 minutes exploring it and uh... uh... at first **I was trying to see what it would do and different effects of the lights. Maybe that was caused by where I was standing, or the motion or anything like that.** I think what I, the experience that I had, the light would both kind of wander like it is now, seemingly at random, but it would often keep some sections kind of lit, like some of the higher topography areas. But then also it would sort of roughly like **track where I was in the space** and if I'd move a lot or rapidly, it **seemed to light up everything** and that to me was a really neat effect so I kinda tried to do that a lot and see what would happen if I stood still or just move my arms. (giggles)

So the question was "what did I experience?" Yeah and in terms of what it felt like, I kept thinking of uhm... ah... **coral reefs and the sea life and all the phosphorus and uhm... creatures in the ocean and how lovely that is and when I would jiggle (waves both hands to and fro each other sideways) some of the strings and they would settle back into their patterns, especially when it was fully dark, it really looked like they were alive. Like little swarm of plankton or fish or something and I thought that was really neat.**

It also reminded me of the **Pandora scenes in Avatar.** Cause there's **all the phosphorus and life in the CG** in that and I thought it was really done beautifully in the movie and **it reminded me of that with the colors and the grace and calm effect of it.** I liked that it wasn't (pauses) like really reactive or rhythm-based. It just **seemed very peaceful and uhm... soothing.**

*I: So you said that it's responsive and also you mentioned that these little light responds to your movement?*

**P1:** Yeah, that's what it felt like, at least some kinds of movement. I sort of entered and seeing what it was doing and then I sort of wandered around the space, I'd take a line through it, and **if I looked behind me, it looked like light was going out from there and that the whole floor of the surface was lit up.**

**And I would wait a second and stay still and the light would go back to where I am or where I had been or to a couple of points of where I was. It wasn't entirely predictable.** Like I'm not sure, exactly, how it was reacting but uhm... **I felt that it was definitely responsive to what I was doing and where I was in the space.**

Yeah, I also like that a few times, **I tried to push away a lot of the strings and create a hole or a space around me and the effect of that looking down at all the lights was really neat because you can see the darkness all around you and the glow of the lights off in different directions and that looked really cool.**

*I: Okay, you mainly talked about the light effect. Did you aware any other senses?*

**P1:** Right! I did focus on the light and I was writing it up too, but **I was actually quite aware of the feeling of the strings against me in a bunch of different ways.** At first they felt really delicate and so I didn't want to break anything. Uhhh but they seem to be fine with different kinds of movement and it would sort of build up, like if **I was walking through the space, they would sort of build up on my shoulders and sort of slip over against my hand and head and kind of get sort of bundled up and I would sort of push them away when I stopped because they were all coming with me.**

**I could swished them around.** I don't know what that felt like or reminded me of. I think, if anything, like your other work that **I've experienced reminds me so much of my uhm... trips when I've done snorkeling or scuba diving in such a nice way because you feel surrounded by something and it's also the effect of this with you're surrounded by medium of fiber optics but then you've got a surface below you that's different from what your feet are telling you so it has a feeling of 3 dimensionality and surrounding space, more so than I expected.**

*I: Did the fiber optics actually affect to your movement in that area, in that environment?*

**P1:** like the feeling of them?

*I: no, physical movement.*

**P1:** I guess in terms of like how the lights seem to be reactive, **they affected hand moved because I was trying to see what it would do.** The feeling of the strings themselves, I could definitely feel them but they didn't keep me from wanting to explore, they didn't prohibit my movement. They felt quite uhm... I don't know what the word is, **sort of like transparent** (waves hands as if swimming with a frog stroke) like **I could go through them without feeling blocked or guided in any specific way.** Sort of like feeling in **a forest or underwater, or where you're surrounded by (giggles) stuff, but it's not closing you in.** I don't know if that answers your question.

*I: Yeah! And also, you mentioned about the **landscape of the light.** Actually you said **your feet felt differently that what you see.** Can you explain a little bit about that?*

**P1:** I guess just because they don't go all the way to the floor, not all of them do, it felt like there was a layer of surface or topography sort of round my shins and knees and it has a similar feeling along with **the weight of the fiber optics being like a wheat field.** (laughs) or a field of **tall grass** and so they would move and part when I would move around and close in behind and there was definitely a feeling that there was a surface there in a way that it was variably lit up gave it this unique, playful kind of thing to it and it was something I could interact with in a different way than the carpet under my feet. I wasn't really thinking about the carpet at all. It's very hypnotic.

*I: Are there any other senses that you were aware of? You talked about tactile feeling and visual.*

**P1:** Yeah, I **didn't notice any sound or uhm... smell or taste, obviously. I think I was pretty focused on the space.** Even though I didn't feel like I was guided in any way, I was definitely aware of the bounds of the installations, as the 2 curtain walls and when I was in or outside of it so I was definitely aware in that sense, I mean it's mainly sight but other ways that you sense your surroundings. The touch as well, I gathered up the fiber optics into bundles and put them in my hands and they look like fireflies or something like that which is cool. I think really, visual and touch were the 2 main ones.

*I: Now we talk about very much about sensory experience, sight, tactility, those kinds of things. Can you think about anything from inside the body?*

**P1:** I don't think so. I mean I don't really know the right words to use in terms of how you situate yourself in an environment and how you maintain equilibrium, like balance and stuff. I don't know what the terminology is. But I mentioned a bit like having a second surface there, I was definitely aware of that and sort of interacting with that. Uhm... but I don't know if there was anything else that I was aware of in terms of what the installation made me experience or feel. I don't think so.

*I: When you were explaining your overall experience, you mentioned it was immersive. Can you talk a little bit about immersive experience? How do you think that this is **immersive**.*

**P1:** Sure. You and I have talked about this before. I think about what you're working on in that area, and like last time, it made me feel like scuba diving or snorkeling. That's immersion in a literal sense of being in water, but also being surrounded by stimulus and the... it sort of feels like opportunity too. I know when **I go snorkeling or diving, it's just the most happy feeling**. I love it so much and I wish I could do it more because it's partly being in a different world because it's 3 dimensions and your free movement. It's being weightless, or pseudo-weightless. It's having your other, you know, you don't really hear a lot and so you just focus on the feeling. And **being surrounded by sea life is the biggest rush and there's all movement and different spaces**. I'm kind of rambling but to me those are the positive spaces immersive experiences that I've had and your work reminds me of that so much. Although I've never been actually diving at night so I mean all the phosphorus and stuff I have not witnessed in aquariums and stuff. **Reefs, even during the daylight sort of have that quality because there's so much reflective scales on the fish** and like... I don't know it's kind of got that feeling but yeah I've never been at night so I don't if I'm accurately relating the experience but that's what it makes me think of. My other understanding of immersion is more of an intellectual one and I think of it in terms of games and interactivity, but also in film and stuff. To me that's about being uh... unaware or not actively aware of your, I don't know, sort of like the real world, **like being immersed in a game or a film – you're completely dedicated to that experience and all of your attention and your emotional resource are connected to that**, what you're doing, as opposed to thinking what time it is or where you gotta go next or whatever. **I think that this has that quality to some extent because it's a new thing, I'm also thinking about what is it doing and how is it working and it's hard to shut out that part of the brain**. But I think, given enough time, I want a huge one of these in a totally black room and just go and space out. (laughs)

*I: I think you talk about really detailed about a lot of things. Maybe last question. What kind of qualities of experience can you talk about from your immersive experience? You mentioned curiosity and also sight, I mean, moving around and*

*the light movement. I was wondering what was the strongest quality you can get from this piece.*

**P1:** It actually felt quite playful to me because the lights are dancing around and moving in patterns, actually not patterns, I couldn't notice any patterns but sort of moving around randomly and how it seemed to react to where I was and my movement. **It felt very playful, kind of organic experience. It was very flexible and fluid and promoted my curiosity and sort of seemed to engage back because it was responsive and I really liked that. I just felt very open to it and sort of calm and curious at the same time. Fairly quite emotions, as opposed to excitement or something more energetic. It felt quite relaxed** and relaxing. I tried to explain there (referring to post-questionnaire) maybe I can say it better in words than I could write it. Early on, when I was getting a feel of what it was doing when I was moving around, there were a couple of really brief moments where if I had moved quickly through and then stop, it would all light up and then kind of rush back. It felt like it sort of rushed back in towards me like the darkness would come from the edges and then just be lit in a small area, I had a really brief feeling of cut my breath. It surprised me in a positive way. I don't know what the right word for that really brief emotional feeling but it happened maybe twice, just different ways that the light moved and it was, uh... it was nice! I totally don't have the right words for it. Unpredictable and just like a unique, different feeling than I typically get in any everyday situation and that was pretty cool.

## Session 2 (Sound)

*I: The beginning of the session, let's talk about only this session and we compare your experience between the two. How was your experience? Can you explain your overall experience?*

**P1:** Yeah, so uhm... I uh... experienced and felt a soundscape, surround sound scape that (adjusts seating and crosses arms together) that was maybe responsive to my movements in the field of strings. Uhm. The, the lighting in the room was such that (gestures with right palm facing down, as if feeling the surface of something) I could see sort of a plane in a field of strings at a height of my eyes, just fight a little bit of the light. Uhm... so I was quite aware of that. I was uh... there were the presence of the strings around me (puts both hands up above each shoulders and brings them together in front of his chest) and their pressure would sort of bunch up (right hand touches left shoulder) if I move through the field. (strokes chin with right hand) Overall, those were the two main facets of what I experienced. The surround, environmental sound, uhm... so the 3 types of noticed there's sort of a clicking sound, sort of a cricket. And then there was a flatter, hollow, kind of sound (knocks on the table with right index finger) Like

something being knocked. And then there was kind of a wind, (raises right palm on shoulder height and moves it around counter-clockwise) environmental, (pauses for 3 seconds) ambient sound. Uhm... (pauses for 2.5 seconds and then nods head)

*I: So you said that maybe responsive. Was it hard to...*

**P1:** (*light laugh*) Yeah, I'm still not sure, uhm... it seemed like, if I had to guess, that when I move more, there was more ambient sound. (takes both hands and whirls them in opposing directions in a circular manner.) The wind would sort of rise and the clicking and chipping would sort of (pauses for 1 second) reactive, but I wasn't really sure because all these things came and went. Also when I was more still it was less active. Uhm... It seemed to me that when I moved, it would trigger the hollow sound a bit that would come back to me a few times. And that if I were still, I'd get a higher pitch (raises and wags right index finger by chin level) cricket sound (pauses for 1 second) but I really don't know. It didn't feel like [there was] a direct connection between one or the other so I can't say for sure. After I sort of got used to the sound (pauses for half a second) I was more preoccupied with the, the strings. And the more I thought about it... and the more I moved around, I became less and less (pauses and laughs) I enjoyed it less and less uhm. They felt kind of uh... (pauses)

*I: Less enjoyed sound?*

**P1:** No, the sound, I sort of became uhm... not very aware of after a time. So what I was trying to say was uhm... that after a time sort of exploring it and seeing what it was all about and if it was reactive in this kind of thing but uhm... and then I became quite aware of the presence of the strings and their uh... density and they sort of (fumbles for words while both palms are placed in front of his chest) you know, being right in my space and that's what I was saying. I was enjoying less and less the more time I spend in there. Uhm... this time the more I became aware of the strings around me and it wasn't like a, you know, super bad, like claustrophobic or negative feeling, but just sort of **uneasy**, kind of, ah... yeah, general kind of sense. Uneasy, I think that's the right word.

*I: How do you feel about the sound? You mentioned there were 3 kinds of sound. Did you feel anything about those sounds?*

**P1:** They felt uhm... **they felt quite natural, sort of like the sounds that you hear outdoors.** Uhm they didn't sound particularly mechanical or uhm... like... human made. Like they weren't voices or they weren't musical and they weren't like repetitive or machine like or industrial or anything like that. It sounded like the metaphor that sort of felt like, sort of, like intense was an **alien forest**? I didn't recognize the sounds, other than maybe the wind sound. Like they seemed

generated but they also seemed organic – like sounds you might hear (pause)outside at night or in like a cave, or a forest or something? Uhm... And they were fairly uh, the sounds were fairly mutual? But maybe combined with the strings and sort of the invasive sense that I got from the presence of the strings, they seem to be slightly I'm not sure if there's a weak form of the word like ominous or menacing or something like very neutral but slightly unfriendly, or something. Like **I didn't feel invited or warm or playful, I felt more that it was like foreign, sound that had quite of that alien quality uhm... otherworldly.**

*I: So only sound itself or now you are... a combined experience.*

**P1:** Maybe the combined experience. It's hard to distinguish them. But even just by the sound itself, just by hearing them now, like that wind sound is like a lonely kind of uhm... empty type of sound or empty space or big outdoor space, and a wind blowing isn't an inviting sound for a person. Usually, I don't think, well, not for me anyway. Uhm and combined with the unpredictable reverb chirping and hollow knocking is kind of uh... (pause)just **on the uneasy side of neutral**. They should have a thesaurus on the table to accompany the tests. \*

*I: Okay, so does sound and fiber optics actually... did they make you move or move less? The quality of sound and fiber optics affect your mood or anything inside?*

**P1:** Yeah, definitely. Both I was investigating the sources of the sounds. I mean I could sort of see the speakers but I would move towards them and see if there was a different, you know, reaction of them. Whether the sound could move away to another corner or build or anything like that, I can't say whether they did or not, but I was definitely moving to try and track the sounds and hear them and distinguish them. But you also asked about **the fiber optics and they definitely affected my movement in a couple of ways**. They... I don't want to talk about the light one but I was amazed by how different they felt this time. I was very aware of them because I could see them and the weight of them. And **I felt sort of tangled up in them and I would sort of push them away and they would sort of get tangled up when I was moving more rapidly and I sort of try and smooth them out** (laughs) **It's kind of a slightly funny experience that way**. And so they were affecting my movement. I mean I was trying to explore the space regardless, but that's the way it sort of made me feel. But the other thing, because of the light here (points to floor lamp by the interview chair) I was much more aware of the rows going away (points with right palm facing left on a horizontal manner) from me when I would stare and look down on a row, or turn 90 degrees and see the same the other way. And I would sort of follow those and do this (puts hands together, twists them against each other so that the back of each hand is touching and then makes a parting gesture) to them and sort of part them. And I could sort of get a better sense of the grid going away and it felt



much more ordered than rigid. And uh... that affected my movement too. I think I would move sort of along the row as opposed to diagonally or randomly through them. Yeah

*I: you briefly talked about the environment already. Like same as previous session, can you talk about the qualities of the environment you've experienced?*

**P1:** Yeah, uhm... I'm not sure what I've already said and what I haven't said but ah...

*I: You said that the sound was quite, you know, lonely and ambient, and also the fiber optics was kind of uneasy.*

**P1:** Yeah, okay. So, I can definitely expound on that. You know I mentioned AVATAR last time, I've read and watch a lot of science fiction and fantasy movies and these kind of things, and so, often, that's kind of what my mind or my imagination jumps to when I see something different like this. So definitely, it had some of these alien qualities and like the more I experience it, the more I felt, somewhat, uneasy from the environment. It felt like uhm... like ah... there's 2 things that occurred to me which involved negative connotations. One is uhm, uh in the **movie Lord of The Rings when they're in the cave with all the spider webs**? I don't know if you've seen them. She loves cave and all the spider webs are coming down and they're sticky and they're trying to get away from them but they're all over the place. So that's sort of what I was thinking of and that made me sort of (cringes) you know, uneasy, I guess, somewhat. And the other thing is **in the game, Half Life**, there are alien uh... enemies that attach themselves to the roof and they look like a barnacle or something like just a little. They look like a long, it's like a tongue, but it's just like a thin, long thing that trickles to the floor and if you, if you get near it or touch it accidentally, it pulls you up and eats you (laughs) ahahaha! So both those things were making me feel like "yeah, what is this stuff" so yeah, I think. Like I don't want to over state it, it's not like I was scared or repulsed, but definitely I had a feeling of uhm... and unpleasant kind of... surrounded by an unknown thing. Both the atmosphere, **the sound that made me feel kind of uhm a big space and lonely and kind of a... you know, those little critter-y sound could definitely be the kinds of sounds you feel at night, but you don't know what it is... but someone's in the bushes kind o thing. Like when you're camping. So it had that kind of like, not exactly friendly but also not aggressive or scary sort of something in between.** But the feeling of the environment brought up.. uhm... **sort of spooky or unpleasant connotations** that grew as I experienced it more. I think, when I first went in, I had a sort of like, "what's this gonna do?" like interested and then when I felt like I sort of had explored to some extent the different effects of both the feeling of fiber optics and the sounds that were being generated, I sort of felt more and more that the environment had that kind of sort of slightly menacing, alien quality. Two



other (scoffs) movies or shows popped into mind when I was in there. There's an old, not that old, late 80s, early 90s alien abduction called "**Fire in the Sky**" and I remember watching it as a kid and it was SO scary at that time and I don't even know if it's any good. But at the time it was scary and he's abducted into this big alien ship and it had that thing kind of like eerie quality. And uh... one more recent show, "**Battle Star Galactica**", there's these alien ships that have sort of these organic walls and have this sort of atmospheric sound and like pulsing light. I mean there's no light here (points to LightStrings) but it kind of had a similar alien quality. Yeah.

*I: It's very interesting.*

**P1:** Yeah, I don't know if that's what you're going for, but it wasn't what I expected. (laughs)

*I: Now, going back to the previous experience, can you talk about, you know, like definitely you explain your experience like totally 2 different experiences, right? Can we talk about how different?*

**P1:** Yeah, I mean when I went in, I was experiencing sort of like an iteration on the same, or like I've experienced your work before and it's always had that mmm.... a warm almost cocoon-like quality, that's really lovely. Uhm... (laughs) and then it was totally not that quality, it was the opposite. So, uh... yeah, very starkly different experiences, which I was really surprised that, given that it's the same environment, with obviously very different effects. Whereas with the lights I felt more immersed and sort of engaged and a very positive feedback cycle that was making me calm and pleasant. This was the opposite. It sort of made me **feel tenser, uhm... certainly not relaxed. And uh... like an unwelcoming or unfriendly** environment. So in that way, they couldn't be more different and the experiences that I've had in real life or through fiction, that this reminded me of were all of dangerous or menacing, unpleasant situations, where as **with (swallows) the lights, everything it made me think of was uh... positive and beautiful things that I've experienced like the phosphorus and stuff in Avatar or you know the sea life when I snorkel. Yeah, it couldn't be more different. I think the biggest thing that I was surprised by was that the strings felt so different. Like during the lights, I felt them but I really wasn't aware of them. I was focused on the lights and the effects and it felt friendly, it felt like water and I didn't notice them building up. Whereas this it felt like sort of I was tangled in them and they had weight and more pressure. They weren't moving as freely. Totally different experience, even though the physical space was the same.**

*I: Alright! That's very, very interesting. Actually it's the first time I asked someone about this environment with sound.*

**P1:** I'd be very curious to see what other people thought of it. Uhm... I was actually surprised that I had such a, you know, like, negative reaction in the sense of like uneasy experience. It's definitely different.

### Session 3 (Both)

*I: So now how do you explain your experience?*

**P1:** So obviously it's combined light and sound, and uhm... and it was more clear to me how my movement is tied to each. So uhm, what I think was going on with the sound was the sort of environmental effects are fairly low and sparse while you're still, like what it is now. And as you move, the wind sound really comes up and the frequency and I think the volume of the clicks and chirps sound also increases... uhm... or not. That's sort of how it felt like. And the light seems to always at least have something near you or maybe that's just an artifact of how the fiber optics work. But it seems like you're always partially sort of lit in the area. And then, being active in the space makes the whole area light up if you've moved around quite a bit or quickly. And also it changes the color it seems that when you do that the color goes to blue or white so you have that total feel of blue or white (spreads arms in opposite directions, as if preparing to flap his arms) and then it collapses back down and it transitions between yellow, blue, and white. Uhm... **something different this time, which I hadn't considered before was sitting down and lying down in space. I wanted to lie down because I wanted to see the landscape from below**, but I couldn't get my head low enough (giggles) so I can only see up to one of the hills but the rest was just sort of peripheral. If it was, you know, 3 feet higher so that you can actually lay underneath and see it. **Sitting down was neat because the sound was at ground level so it felt a lot more... (holds earlobes with both hands) uhm... direct or like close.** And also the light because you get a lot more of the ending glow of the fiber optics as opposed to looking down and seeing a lot of different points. **You're sort of more surrounded by glow of the lights, so that was a neat experience that I had not done before.**

*I: Okay, uhm...in the first session, you talked about playful ,\_\_\_\_, that kind of qualities of experience. In the second session, uneasy, kind of alien quality, and then now we combine 2. Do you have a mixed or?*

**P1:** I thought, at first, that it was sort of mixed just cause that's sort of what your brain thinks ahead, but it wasn't, actually. Uhm... it felt different and what it felt like, the metaphor I used was being in a snow storm. Uhm... but that didn't carry a positive or negative connotation for me, but that's both what it looked and sort of sounded like. Where I grew up, there was always snow all winter, and we'd get pretty brutal storms, and it's cold so you end up spending

enough time out at night when it's been snowing heavily or storming and it's kinda what it looks like. You get these sort of little drifts and you get blowing movements just like those lights do, and even colors, like the blue and white and sort of yellow or the right color pallet and when I moved around the wind sound would come up and that's what it sounds like across the field with wind and empty space and obviously it's dark out or dark here and even the little clicks and chirps and stuff. If it's in the winter and there's snow build up and ice pellets, and especially near the road, where it's been uh... grated, you'll get like skipping little pieces of ice and the more I thought about it, the more it really felt like that. It felt like a moment or an experience that I've had before. It wasn't warm and encompassing, and playful the way the lights around were, but it also wasn't menacing or dark or uneasy. I think with the lights off, I wasn't aware of the presence of the strings as much, I was slightly more so because of the second session but they didn't feel claustrophobic, like they did in the second. That was more the feeling and also when I was sitting and laying, it's also like that (pause) cold, kind of quiet feeling of just being outside at night. You know, snow storm or not. Not necessarily like stars but just like, well yeah, it does look like stars. But just being outside at night, so that curious feeling of quiet and uh.... vulnerability and uh.

*I: So it seems like you experienced very different on each session. So it's not anymore warm or friendly, or inviting.*

**P1: Yeah! I'm quite surprised! No, it definitely didn't have that same sense but it's hard to say,** whether I experienced them in a different order. If I had the 2 of them together right after the light one, maybe I would still carry the sort of positive vibe to it? I can't separate that, I don't know. **The sound definitely adds an element of loneliness, especially that wind sound and the ambient effects.** It's not a, like I could imagine a different kind of sound that would have that warm feeling, like a deep, even, like a synthpad, like a vooooom kind of sound, very different than the cold, sort of wind sound. It was also kind of, like this time with the combined, and feeling very much like an outdoor kind of space, and also definitely a night time, winter-y kind of space, I think '**sublime**' is too strong of word because the definition of that word is so precise and strong but it had that kind of a sublime quality, sort of other-worldly and different, but also familiar. And cold but not threatening, yeah it didn't feel – like if there's any sort of presence in the environment, it felt alien or not or not like conveying human emotion. It felt sort of organic and natural, in a sense, but not human. I don't mean alien like aliens from outer space, but like unfamiliar. Yeah, I don't know, it's a jumble of a lot of different things. It's hard to put a name to it but that last time felt different than the others. And I thought that the first two times, I had a pretty good sense of how I felt emotionally about it, whereas this time, less clear, more sort of strange in a compelling way. It didn't feel strange – like I wanted to

get out of there, it's just strange and something I hadn't really felt before in terms of what it made me think of and yeah, it's different for sure.

*I: do you think that sessions helped you create the last experience or is it all different and then somehow all combined together?*

**P1:** Hmm... it's really hard to say I think it may have... more how I talked about it and like more reflective of my reactions and emotions to it while trying to let it happen but just like trying to put names to what I was feeling. So the first 2 sessions sort of prepared me in that way. It is hard to say how I would I have experienced this thing, had I not experienced the first 2 sessions. Would I felt snow storm, or would I jump to the uhm... you know, coral reef kind of thing. I think the music or the sound definitely adds a very different quality to it. **I think we're trained, through media, to be so emotionally keyed to sound.** Film or game can tell so much story and set so much mood just to the presence or absence of different sounds or a type of music that cues us to different emotions. I think the ones that you've chosen are not so explicit and directive like a film-score would be but it certainly set the environmental feeling and I think that with the 2 combined, that sort of grounds the emotional experience. I think I couldn't just focus on the beautiful lights and the pleasure and reaction of them because of the sound. I think it changed what I was experiencing pretty significantly. If that helps.

*I: You talked about the first session just light was very immersive and friendly, at the same time, warm. What do you think about immersion in the last version?*

**P1:** I think in the first session, that immersive feeling of interacting with it and feeling in the place, in this 3D space was very unconscious, unplanned, or unaware of it. It just came naturally. I think because of the last 2 sessions of being like asked to explain my experiences, it's hard not to be very aware of that. And so the immersion this time around, it's hard to say it if was as spontaneous but it definitely felt that, I mean, **I was picturing myself when I was sitting in a specific place where I grew up at night alone at side, with a snow storm and I could picture the environment and the sound from the moon reflection on the snow and everything and it definitely felt, in that place, momentarily, at least and the more I thought about it, the more it reminded me of so many things about that and sort of it brought up different emotions of being in that place. That coldness – both in terms of physically cold, but also just like ... quiet and alone. And also night time has its own flavor. So it brought up all those things and I think for those moments, at least, that's what I was immersed in. Feeling and thinking I wasn't thinking about other things.**

*I: Okay, I have very direct questions. Have you noticed that when you moved fiber optics around, you made some sound from fiber optics as well?*

**P1:** I heard sound from the fiber optics and I thought it was just the, how they were secured up above. It felt, to me, when I moved them the same way as I move this blind, (grabs curtains, ringlets on bar making sound) you can sort of hear it moving, just the materiality of it. So I wasn't aware of that but I think I sort of disregarded it because it sounded, to me, as a product of the material as opposed to generated sound. Maybe it was, maybe it wasn't but I do know that I didn't really think of it as part of the experience. I had sort of set it as I'd, as something the same way my footsteps are on carpet, I wasn't really thinking about it as part of it. I was trying to ignore the glare from the projector as a light source. It felt like it was external to the experience so I was eliminating that. I guess though, now that you make me think of it, when I would go through and hold my hands out and do this (puts both hands out straight forward) whatever, and the fibers would go up over my shoulders, I liked the effects of the lights going by. I think that was really pretty, especially if they could be different colors or whatever. But also I could hear them sort of snicking, the fibers making that rustle sound. But I wasn't super aware of it when I was there, no.

*I: okay. This is almost done. When you were writing on here, you actually looked at the piece quite a lot of time. Did that help you to write or put yourself back to the moment?*

**P1:** Definitely. Yeah. I think while you were talking and I was writing, I was constantly looking at it. I think just sort of mind's eye re-experiencing it, trying to remember how it was. I'm very visual so if I had to do this in a separate room, I'd probably have to tell you a bit a lot less. And also I could still hear it and I'm looking at the patterns. It's like 2 things – it's reliving it and reflecting on the experience and using that as sort of an avenue to that, but also the sound and the light, by the nature drew my attention. It's sort of hypnotic and you sort of forget that you're watching it and your mind starts to sail, going at it. Uhm... so yeah, both those things.

**Something that bugs me about a lot of art that I go to see or experience at an art gallery is that I would never spend 10 minutes in a gallery when there's other people because there would be other people talking.** Even if it was kept so that there's only one person at a time, you know that people would be waiting and there's pressure. I just know I wouldn't get any of that same experience as I can in a setting like this where there's lots of time and there's no next to go to. It's very different from a gallery experience. **You said at the beginning to think of seeing an art gallery and to me it felt very different from that in a good way.** It felt like I could actually experience it.

I think because I'm familiar with your work to some extent, I didn't need to anticipate needing to do something. I really think that it's very beautiful. I love the light effects and the landscape of the fiber optics, that's so unique. I think it's pretty interesting that as a platform, it could produce different feelings, for me anyway, and different effects just by the addition or removal of a few variables. It's surprising to me.

**When I reflect on the 3 different sessions, it was a vehicle for me to remember or experience what I have experienced in the real world. I thought of it in terms of past experience: snorkeling, movies I've seen, snow storms, that kind of thing as opposed to – like it was all experience and no content. There was no prescribed message or impact or story, or anything like that, I don't think anyway. I didn't feel like you were trying to tell something through this. It felt like a vehicle for experience and reflection, which I think is unusual in a lot of art and interactive media where there more often is a specific kind of purpose or goal or story to be told or whatever and I think that's a major strength of your work.**

It's nice to have something that's just so experience oriented and allows the participant to find their own moments in it.