

D

Appendix D: heart[h] workshop data

	prototyping spring 05
	[...] Photoshoot April 05
Experience	[...] garments 05
Design	[...] tactex-pda prototypes
Process	[...] garment-sensor prototypes
	heart[h] workshops fall 04
	[...] workshop 3 - December 7th /04
	[...] workshop 2 - November 9th /04
	[...] workshop 1 - October 12th /04
	between bodies [spring 04]
	[...] prototype garments with technology
	[...] technology components
	[...] biosensors
	[...] actuators, gadgets - reference
	[...] garment reference
	[...] garment materials
	[...] bb design notes

Figure II-5. heart[h] workshops are also online at <http://whisper.iat.sfu.ca/process.html>

Appendix D outlines the heart[h] experience workshops conducted from October to December of 2004. Workshop data and analysis of that data is presented. The heart[h] workshops continued an on-going series of explorations into the legibility of the experience of body-data. The heart[h] workshops focused on breath and movement within a network of wearable 'skirts'. This focus was intended to clarify participant impressions of sharing their physiological data, particularly breath data between one another in a public space. Three workshops were conducted. Each explored interaction and movement between a group of participants. There were two participant groups. The first group was made up of professional dancers, and the second group was made up of undergraduate students in the interactive arts and technology program at Simon Fraser University. Each workshop used a narrated script to guide participants who

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'played' within a networked group of skirts. Observational documentation included video and digital photography, observational sketches and hand-written notes. Participants filled out Exit Responses Cards, and Exit Interviews were conducted.

This appendix presents the following documentation:

Heart[h] workshop data

The heart[h] workshops and data analysis was utilized in the development and prototyping of *exhale: breath between bodies*, exhibited at Siggraph 2005 in the Emerging Technologies Showcase. The following data is presented here:

- Heart[h] participant profile questionnaire

Workshops

For each of the three workshops:

- **Workshop Data Analysis Grid:** Presents a content analysis of participant responses to hand-written cards, video transcriptions, observations of movement and interaction during the workshop.
- **Workshop script:** Used by the narrator to direct workshop participants to explore various aspects of their experience.
- **Workshop response card design:** The design of the workshop response card enabled workshop participants to give a hand-written account of their experience.

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- **Workshop Response Cards Transcription:** Transcriptions of the hand-written responses from the workshops.
- **Exit Interviews:** transcripts of the exit interviews of dancers and students.
- **Workshop Observation Drawings:** participant observation sketches made during workshop.
- **Workshop Observation Notes:** participant observation notes made during the workshop.

D.1 Workshop 'something in the skirt' / 'something between the skirts'

D.1.1 Workshop Script

Script

All participants

Tell them about project intro – Currently we are using skirts

Embedded in the garments are sensors for receiving body data which is then transmitted wirelessly into other persons skirts which then respond to the body data.

"Welcome to the first hearth workshop.

There will be 2 parts to these physical experiments. Each part has a different focus and thematic structure. The entire group will sit quietly together for 2minutes of centering with ambient music before we commence.

Once the music ends, you will all assume your individual roles and pick up your equipment/tools and begin in silence.

Please try to come to a place of stillness."

All Documenters

"You will be participating in the documentation of the kinesthetic experience of 10 participants. Try to stay outside the perimeter of the space that the participants are in.

Be respectful of not interfering of other people's flow. Try not to draw attention to yourself.

You are part of the workshop, do not interfere or obstruct. You might want to consider yourself like you are both inside with the participants, and try use a different sense of seeing, reading through your own body in order to discern and select moments to capture ... but try maintain enough outside perspective to perform your documentation.

Please have sensitivity and awareness"

All Video and Photo Documenters

"We would like you to think about how the creative framing while you are documenting the participants."

Video Documenters

"We need to have 1 person primarily doing dolly shots and pans, 1 person doing mid-wide shots and 2 doing Close Ups of

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in the first activity:

Hands,

Feet,

eyes

Skirt Movement,

Senses, Heart, Breath, Touch, Hearing, Vision,

Interaction Between Body Parts

in the second Half:

Tying

Movement between

Interaction between bodies

Breathing"

Photo Documenters

"Try to use a different kind of seeing as an ethnographer, try take photographs with a sense of breathing. Look for lines (vectors, geometrics) in space.

Shot types

- Mid and establishing shots with people in skirts*
- Getting into the skirts*
- Getting into the garters*
- Movement shots*

Close Ups

- hands,*
- feet*
- breathing*
- get a sense of people's concentration (awareness, or state)"*

Writers & drawers

Show them 'body as home' scribbles

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

Writers – *"Consider the writing as scribbles"*

"Use the sketch pads to make your notes and drawings.

Try to make your observations quick non-analytic, do not judge what you are doing, no prejudice.

Try to capture your immediate impressions and sensations: what you see, feel, movement, shapes, colours, connections, emotional qualities, anything that comes to mind, stories, fragments

Stream of consciousness

Movement as scribbles"

Experience Participants

"You are about to participate in the workshop. You will each select a skirt, which you will put on over your clothes and place a garter on your thigh or calf.

You will participate in silence and follow a guide's voice, while they will direct you in specific tasks. Listen to your breath."

Physically honest; physically receptive; Initial questions are seeded while they are moving.

-- see activity scripts--

After Activities

"Try to hold on to your experience and allow yourself to spend a few minutes drawing your experience from a stream of consciousness approach, try not to let your analytical self take over."

(7 mins) hand out drawing cards

"Try now to describe in words your experience silently for a few minutes, again allow yourself to express your experience from a stream of consciousness approach, try not to let your analytical thought take over."

(7 mins) hand out response cards

"If you could all now stay for a few more minutes as we interview each of you on video for a few minutes."

Initial questions were seeded while they were moving.

(7 mins) start video interviews one at a time – Thecla take 3, Susan 3, Camille 3 – whoever is finished their 3 first takes the last participant.

D.1.2 Workshop Response Card

ilab the whispers research group – HEART[H] experience workshops

heart [h]
heart
+
breath



something living in the skirt

When you were wearing the skirt and there was something living in the skirt, what did you sense ?



something living in the skirt

Where in your body were you sensing? How did you respond?

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

ilab the whispers research group – HEART[h] experience workshops

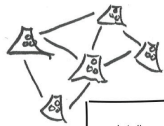
heart [h]
heart
+
breath



something living between the skirts

When you were attached to someone else in the room and there was something living between the skirts, what did you sense?

Where in the room were you sensing?



something living between the skirts

What were you sending ?

How did you respond ?

D.1.3 Workshop Data Analysis Grid

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)				
Attributes Documented	Patterns/themes - based on type of participant			Written Observations
	Photography Observations - based on visual assessment of images	Drawing Observation - based on visual assessment of images		
movement qualities / gestural elements	some moving slowly- some erratically, looks like lying bodies are floating in space, small steps in group/rows and circles, bending forward to check out pockets and beneath lining, swinging feet, sidesteps toward others around them, shyly lifting skirts for each other, on the floor pulling, twisting	stillness, lifting skirt, crouching head in hands [very literal drawing], pairing, encircling flow, individual raising arms, others in circles with cords attached and arrows indicating movement[also fairly literal], literal sketch of people in skirts all in a train-like flow with lines of elastics attaching them, lines and triangles to indicating direction and flow, vague shapes of figures and skirts in a flow and jittery / jumpy movement	hop, stretch, tangle, ruffle, shake, fly, morph, ripple, flow, sa-shay, drag, expand, collapse, sniff, leave, twirl, lift, squish, stillness, lifting end, bunching up, twitch, beating, itching, swaying, bumping up against, keith can't keep still, starting a beat, another is crouched down, now 2 more are crouching	
	rolling to and fro, pulling of elastic between the bodies, dragging people off the floor, entangling, one jumping the elastic while others lie quietly, bodies squirming, enclosing - wrapping - mummifying, enjoining, clustering	lines of flow and gesture of arms, hands, feet and legs in skirts and head, movement lines of the upper torso and head from above, flow of the skirt, space with lines of light and lines of movement and elastics between and without the bodies, small gestures with elastics: swinging of elastic, pulling elastic, holding a body position with hand at waist, erratic spasms of the skirt and figure movement, erratic lines of activity	flare, fall, twist, escape, drape, immobile, fluff, linked, skirt lifting, jumping, skipping, contracting, centrifugal force, adaptation period to new vehicle of movement (proprioception?), the lone one is dancing on the fringes - continues moving around the outside of the group, shuffling, quickly	

Table II.3 heart[h] Workshop 1 Data Analysis: Participant Observations, 1 of 5

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)				
Attributes Documented	Patterns/themes - based on type of participant			Written Observations
	Photography Observations - based on visual assessment of images	Drawing Observation - based on visual assessment of images		
sense of breath				grunt, groan, shoo
sense of concentration	bodies lying down, figures in glowing colours perfectly still and statuesque, looking down - feeling the sensation below waist, sitting with eyes closed feeling the elastics and the sensations, listening to those around, boredom	figures show a sense of stillness and concentration, internal focus		balance, redirection of focus from skirt to elastic and from oneself to those around, still, quiet w/ eyes
sense of awareness		male[in baseball cap] and female stationary figures facing each other		balance, spread-out, curtain, change, noise, tent, mass, cage, trapped, rhythm, linked, beat, rest, away, play, patterns of emergence, discovery-looking at past actions, instigating trouble, one matches his skirt - he has recognized what is familiar, chaos within linkage, this looks dangerous, actions of one affect EVERYONE, awkward fitting, discovery, introducing experiment, the more tangled, the girls are tied in the middle, why don't the boys make horses [?]
body as home		stationary figure from behind in a shirt and seemingly a male in baseball hat [fairly literal]		new limbs, fetal position, from waist to toe

Table II.3 heart[h] Workshop 1 Data Analysis: Participant Observations, continued, 2 of 5

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)			
Attributes Documented	Patterns/themes - based on type of participant		
	Photography Observations - based on visual assessment of images	Drawing Observation - based on visual assessment of images	Written Observations
impressions / sensations	figures and bodies merging into one another, bodies tied to each other and enmeshed in ties: trapped or imprisoned	three stationary figures in skirts not all facing each other with arms slightly lifted, figures all laying down with lines connecting them	circus, doll-like, prisoner, evolution, expose, stuck, primitive, cocoon, spider, trapped, entanglement, complexity, some are irritating while others create a beat confined, web, feminine, ritualistic, insect, chain-linked creatures, short leash, liquid traffic structure, star network, ancient army
emotional qualities	tension of elastic lines between the bodies on the floor		calm, tension, uneasy, embarrassing, get it out! confusion, peaceful, the popular ones are together and others are isolated -why? Is she scared, they want to be together juxtapositions of joyfulness/bounciness to solemnness/discomfort, loss of control autonomy, they are comfortable with their skirts, frustration at limited movement

Table II.3 heart[h] Workshop 1 Data Analysis: Participant Observations, continued, 3 of 5

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)			
Attributes Documented	Patterns/themes - based on type of participant		
	Photography Observations - based on visual assessment of images	Drawing Observation - based on visual assessment of images	Written Observations
shapes / colours	glare of lights, pattern of bodies all in a row putting on skirts, yellows and orange heating up the space, lying on the floor in a web-like arrangement	shape pattern of people in skirts with a web-like appearance with lines indicating elastics [literal drawing], shapes and figures slightly abstracted and more shapes of body parts and patterns of movement in the space, completely abstracted lines of activity and energy, intense scribbles of frenzy - some like wave forms and soundforms or energy flow shapes and sizes of figures in skirts in a row[somewhat impressionistic], sketch of skirt shape, flow and texture, 3 triangular shapes with lines on sides and circles at bottom enclosing shape overlapping each other - 3 skirts overlapping each other no bodies, standing figures with lines between them	light, surrounded by darkness, stumpy, they feel the textures of others, the dots are together in group

Table II.3 heart[h] Workshop 1 Data Analysis: Participant Observations, continued, 4 of 5

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)			
Attributes Documented	Patterns/themes - based on type of participant		
	Photography Observations - based on visual assessment of images	Drawing Observation - based on visual assessment of images	Written Observations
stories / fragments			cloth, checking out each other, people in dresses, showing off the dresses, creature formed from many, sentenced to death peaceful once more, girls in white dresses with blue satin sashes, being chased by an army of fabric, clothes they wander, they gather together for the distribution of the connections... and then explore others, the socialite is trying to trap members that are dragged along without a say, he's so constrained - no one will help him escape, they're forcing her to stay - now there are ones helping, the lone skirt stays up to keep watch over the sleeping group...he's beautiful... the protector...the girls protected from the inside the brave girl near the edge...now he's fallen asleep and the brave one shifts and stays up
stream of consciousness			what's in the skirt, looking oddly around, from planar chaos to 3rd chaos, cat in the cradle

Table II.3 heart[h] Workshop 1 Data Analysis: Participant Observations, continued, 5 of 5

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
emotionally	living in skirts: discomfort, Invaded, unwelcoming, uneasy, friendship, alliance, a connection, lots of fun, sense of solitude	living in skirts: anxiety, excitement, anticipation, uneasiness to silliness, captivated	living in skirts: fear of the unknown	living in skirts: sense of connection and a feeling of a slight distance from the connection, less a personal experience but group, curiosity, fun	living in skirts: tension, unease, indifference, uncomfortable, space being invaded, then play, foreign, awkward, uncertain, surprised at feelings reacting to body, companionship, gradual adaptation. scared
	living between the skirts: Spontaneity, encouragement, happiness, becoming comfortable, leadership, everlasting affection.	living between the skirts: safer, dangerous emotional states were transferred between participants, confusion, humor, questioning, excitement, sadness, misunderstanding and confusion, feelings were amplified, tired, concerned, feel the others, then my body would respond to how I was feeling	living between the skirts: feeling of apprehension + caution, attached, scared, interconnectivity, emotions, happy & sleepy, curiosity	living between the skirts: [nothing]	living between the skirts: safety, protection, loss of control, reliance, connection to skirt, connection to other skirts, attachment of skirts between people, felt horrible catching connections, confinement, warmth, smothering, comfort, avoiding getting too close, compromise, curiosity
poetically	living in skirts: I send a squid or octopus attached to my waist and its tentacles hung down and flapped around against my calves. It was heavy but soft and unobtrusive.				living between the skirts: safety, like in a forest (i.e. skirts being like trees)
body state awareness	living in skirts: I was sensing through sight, touch and sound. Primarily through touch, all over my body as I moved between pp1 and was caught in the "web"- LEGS. MOVED AROUND - Around the knees - My left hip - I pretty much used whole body to sense it - I sensed mainly on my ankle & wrist (because I got tied up). I couldn't move/control my body so I let it go -my legs, my new mind within the skirt. I responded by being simple and not too loud - I felt it in my legs and more specifically mv calves living between the skirts: STRONGER PRESSURE WITH CERTAIN BODY PARTS.	living in skirts: mind, head, and chest. I didn't move. I was captivated. ... Paralyzed - I sensed through my eyes	living in skirts: sensing through the feet, legs -whole body from fingers to toes - The body would be near the stomach down to the upper thigh -The whole body will move the attention to the skirt -The body part which touches [the skirt] will have higher temperature. Eyes watching it, nose smelling it, ears hearing it, etc.	living in skirts: The legs was sensing the most, being attached to the skirt -life seemed to be in the upper body, with the movement of arms & the upper torso. the hands moved the skirt - in the legs where there was some constraint.	living in skirts: hands -> lift up skirt to either get rid of the thing, coax it out, or acknowledge it; legs -> particularly to kick the thing out of the skirt - loss of control, reliance

Table II.4 heart[h] Workshop 1 Data Analysis: Response Cards, 1 of 4

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)					
Response Cards	Participants	Videographers	Photographers	Drawers	Writers
Descriptive Qualities	<p>living in skirts: A wire dragging on the floor that was attached to the skirt. I sensed my legs ... because I felt something in my skirt & I want to get rid of it</p> <p>living between the skirts: on the stage, primarily in the middle - in front of me and to the sides - CENTRE - The centre of the room - No specific place - The entire space - the centre of the stage & especially when we had to get as far as we could (corner of the stage) - The space that was open - [it] pulled me downwards towards the floor.</p>	<p>living between the skirts: from the outside, the walls, the floor, and the middle -- From the outer edge, outside of the centre stage - To the side. I had an overview of all the participants -</p>	<p>living in skirts: The skirt became a part of the participant's body where the movement of the skirt depends on the pose & actions of the participant</p> <p>living between the skirts: near the black curtain, sitting on the ground to the side - everywhere, the rope - from different spots around the room, from different angles - Sense near the participants closer to the curtains of the stage - The downpart of the room, the skirts, the movements of participants</p>	<p>living between the skirts: In the middle of the room where most connections are gathered - Movement, action, fun - proximity was no apparent because eyes were closed - under the spotlight and from the floor</p>	<p>living between the skirts: middle of the room, particularly in between + just outside of the skirts - I was in the corner - along the outskirts</p>
literally/ details					
abstractions	<p>living in skirts: I sensed my mind embodied into the skirt. My mind was within the skirt, still a part of me but in a different area. I sensed solitude and activeness to do something - The living thing had a characteristic which made itself seem hidden but you could sense it there. I could sense it hiding and then "come out" a little bit. Discomfort and uneasy about it being there because I don't know what it wanted or what it was trying to do.</p>		<p>living in skirts: The movement, breath, live of the living thing. Is that touching, moving or talking about something? Do that have temperature? What do it want?</p>		

Table II.4 heart[h] Workshop 1 Data Analysis: Response Cards, continued, 2 of 4

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)					
Response Cards	Participants	Videographers	Photographers	Drawers	Writers
Descriptive Qualities	<p>living between the skirts: A small thing that was pulling me towards another destination - The living things were taking control and trying to pull us together - I sensed other people embodied minds. It remind me of neural networks both micro and macro - thinking of life and its connections with a whole embodied space + mind - The octopus wanted to gold on and not let go. I was afraid that its tentacle might rip off so I tried to comfort it by giving it slack - I sent messages of SOS to people by flicking the elastic -hidden sense & then reappear of the living thing. A pull between becoming comfortable w/ the living thing's actions & then the surprise of the living things "coming out" and moving -Vibes</p>	<p>living between the skirts: tension, elasticity, tied down yet somehow free, It felt like a chain of movements dominos, leaders/followers - my actors had influence on others</p>	<p>living between the skirts: the interconnectivity grew and shrank to its own will, guided by reactions from within</p>	<p>living between the skirts: Sending mixed messages according to the sense in the skirt - energy</p>	<p>living between the skirts: protection from exposure to the outside - a creature that was formed out of all the people combined - I would have felt a connection and force holding me against the other skirts. They'd be my friends, but I would lose my independence -</p>
	<p>abstractions, continued</p>	<p>living in skirts: movement controlled by the skirt rather than the wearer. The skirt seemed to move the wearer rather than vice versa</p>	<p>living in skirts: took bigger, slower steps to avoid others + whatever was living in the skirt - moving in circles -> dizziness - Respond of the arms by moving the skirt -The weight moves downward.</p>	<p>living in skirts: There are lots of movements and energy in the skirts that they transform in different shapes. There is constraint in them + to prevent from going to far away - made more effort in movement to exaggerate motion - sensed it in my hands and I want to get rid of by express it out through the pencil</p>	
<p>gestures / movement qualities</p>	<p>living in skirts: That there was counter movement. It always wanted to go in another direction. Balance was off - Some CHUNKY stuff. Things that were inside the skirt were small but has relevant amount of weight. I felt WEIGHT most of the time - Center off mass as I was moving. I tried to balance it off - I responded by jumping up and down to shake it loose - I tried to make a connection, and move the feeling to my chest and my head - I could feel the weight of the skirt standing up, sitting down, when I was jumping + walking - After letting it go I felt the flow & connection between me, other participants and the skirts as well. It was quiet for the most part so I tried to liven it up by kicking my legs out and shaking it.</p>				

Table II.4 heart[h] Workshop 1 Data Analysis: Response Cards, continued, 3 of 4

heart[h] Workshop Data Analysis - Oct 12th/2004 Workshop (1)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
gestures / movement qualities, continued	living between the skirts: I was sending my movements as a result of my thoughts - A movement not to go there - PULLING SIGNALS - pulling the ties & connections - movement, creating sounds, gestures and facial expressions - Standing my ground. To counter the force that was pulling me - forcefully, if resisted, I still moved in the direction I want - By moving slowly and peacefully to allow others to know I meant no harm	living in skirts: I...responded by keeping my attention focused on the action of the participants. living between the skirts: A connection but 2 ways. 1 between the skirts and two between the wearers. I feel that the skirts directly effected the wearers 1st before the wearers affected each other - from the expressions on other people's faces.	living between the skirts: it seemed like commotion; one action would trigger a whole chain of other actions	living between the skirts: body being pulled in many direction and just letting go - my movements to others but battling between control of motion	living between the skirts: skirts moving close together
awareness	living between the skirts: I received similar messages from unknown people		living between the skirts: noise		living in skirts: i was watching I sensed it in my brain living between the skirts: focus shift from the living thing between the skirts towards the elastic
breath			living in skirts: The movement, breath, live of the living thing.		

Table II.4 heart[h] Workshop 1 Data Analysis: Response Cards, continued, 4 of 4

D.1.4 Exit Interviews

D.1.4.1 Exit Interviews Students

Q: About, when you first, for the first part, when you were wearing the skirt and the, the activity was that there's something living in the skirts, ok. Can you guys talk about how, what did you sense – that was one of the first things that you were asked, what did you sense?

A1: So, the question was...

Q: <whisper: speak up>

A1: What did I sense?

Q: Yeah.

A1: I felt uncomfortable.

Q: Ok.

A1: About like something was invading my privacy and I wanted to get it out as soon as possible.

Q: Ok, ok. What made you feel that way?

A1: The fact of knowing there's another moving, living thing around my crotch.
<laughter>

Q: Ok, good, ok. Others?

A2: I felt the same way. I felt really uncomfortable because I just didn't know what, I didn't really know what to do... yeah, I just didn't like the feeling.

Q: Ok, how about you?

A3: Well, it felt uncomfortable at first, but then, as soon as your mind comes and thinks of what to do, or what, what you're sensing, it kind-of, the skirts embody your mind.

Q: Ok, ok great. Where were you feeling – you mentioned in your crotch area, is that the only area that you were feeling in?

A1: Yeah, I remember my thighs and my legs, yeah.

Q: Ok, anyone else?

A2: Mainly in my legs, just because there was, like, a wire under my skirt, so... yeah.

Q: Ok, ok.

A3: I think mostly at the bottom of my feet or the calves where, I guess, the, where the feet were exposed.

Q: Oh, interesting. Can you talk about that a little bit?

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A3: Well, you, you, I really didn't feel any, afraid of what people saw, they saw the skirt but, they also see like your, the shoes, and what's different about the skirt.

Q: Oh, ok. And so you felt that part was exposed or...?

A3: Exposed and, kind-of bare, I guess.

Q: Interesting.

A1: I felt it around, because it's tight around the waist, right, so you knew that it wasn't there, but everywhere down below where the waist was, where it got loose, you weren't sure where the living thing was, so... it was a mystery what it was doing and what is it up to. <laughter>

Q: Right, ok, interesting. Ok, so it could've been long, or traveling, or something...

A1: It could've been, because you don't know, you have a sense of feel that it's not at the waist because it's tight there, there's no space to move around but, anywhere below that, it's all an open void for it to travel.

Q: Nice, ok, interesting. How did you respond, when you were asked, "how did you respond", how did you respond?

A2: Respond to...?

Q: To this living thing, in your skirt.

A1: Well, I jumped up and down. I tried to shake it loose and, you know, get it out of my system, or my, my skirt.

Q: Ok, ok. Anyone else?

A2: It was really hard for me to kind-of put my self in that position, where pretend that there was a living thing inside, so I felt I didn't really know what to do, so I just kind-of stood there and... I don't know, just... forget it.

Q: How did you respond?

A3: Kind-of the same thing – didn't, didn't really know how to express, I guess, the living thing, so it was more of thinking and seeing what, what could be under the skirt.

Q: Ok, ok.

A1: Well, I started to run around, too. <laughter>

Q: Ok, what made you run around?

A1: I wanted to get away from it... so I tried to run away from it, but it was attached to me so, it was like a lost cause. <laughter>

Q: Ok, great. Ok, so let's switch to when some, you're attaching the elastics and there's something living in the skirt, how did that, how did you, what did you sense, when there was something living in the skirt? Anyone?

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A1: I felt that it was, like, taking control, and was trying to take over our bodies and our movements and pull us all together, which it did, eventually... when everybody got tangled up.

Q: Ok, so, was it the same thing that was in the skirts was now jumping out of the skirts, or how, how were you...?

A1: Now they were working together, because there was one in all the skirts, right? And somehow they're pulling us all together.

Q: Ok, how did you feel?

A2: I felt better, just because I, I knew that they're kind-of, there was people surrounding me, so I liked it and it wasn't as awkward as it was if it was just by myself, and yeah, I sensed that, I just liked being surrounded more with people and that everybody was doing the same thing as I was, pulling the thing and, yeah...

Q: Ok, speak about, perhaps, this pulling on the thing.

A2: Ok...

Q: What was that, what was that about? Why were people pulling?

A1: Well, we were trying to send messages... Morse code, SOS... <laughter>

Q: Morse code, SOS... what were you, so you were trying to get, help each other free yourselves, or what, how, what do you mean by SOS?

A1: Like, what I was doing, was I was flicking the, the wire to try to communicate with other people... and then other people starting doing the same thing. But, the messages weren't really communicated because we don't have this common language, of flicking strings. So, it was kind-of like a distress call. I didn't know what to make of it.

Q: Did you find that your language, language was being created, or did anything evolve?

A1: It was a bit of a struggle when I first did it, it was a bit of a struggle but, then, people started to, to do the same thing and we were almost, like, communicating together on the same level, but we just didn't know what we were communicating.

Q: Ok, what was your, what did you sense when there was something living between the skirts?

A3: Well, as, as soon as we got networked with the, with the strings, I felt that, like we, we kind-of shared this living thing, that's why most of the people were pretty close at the beginning. But, then, I started out doing my own thing and tried to bring other people to, like, other space, other parts of the space... So, it was more, like, I guess a leadership role – like, forcing them to come one way.

Q: And what made you take that role?

A3: I guess, because I was connected through my, my leg, and my waist and one is going, there's another person on one side and another person on the other. So, it's kind-of being indecisive, so I guess I finally made a decision to go one way.

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Q: Ok, ok. So, where in the room were you sensing this thing, that was living? Anyone?

A1: The centre.

Q: The centre?

A1: It just felt like everybody was gravitating towards the centre of the stage.

A2: I think it was kind-of pulling from different directions. I don't know, that's all...

Q: Ok, how about you?

A3: Yeah, I think this pulling in different directions, because I guess it just likes to, to change form, I guess.

Q: Ok, talk about that a little bit...

A3: Well, I don't know how <laughter>, but I guess, I guess because it everybody was thinking that there's this thing living under their skirt, well, I say under because a lot of people are kind-of close together like not really want to show until after when we were all networked, started, people starting going pretty wild, so once there's this kind-of common bond, I guess, kind-of, a network of movement.

Q: Right, ok, ok. When you were communicating with each other, you talked a little bit about this communication, Morse code or SOS, what other kinds of things were you sending, or what, what were you sending?

A1: Do you want me to be honest?

Q: Yeah, absolutely.

A1: I think people were sending messages just for the sake of sending them, and like, we were telling each other that this is weird. That this is a weird feeling, but we're, just, that's what we were communicating.

Q: Ok, that, that was the message...?

A1: That was an awkward situation.

Q: So, that was the message you were sending?

A1: That I received...

Q: Ok <laughter>. Ok, how about someone else? What were you sending?

A3: Well, when, when I was moving, I was kind-of sending a message that, I guess, movement, into the unexplored areas of the stage, yes, so...

Q: Ok. And you were sort-of pulling people with you?

A3: Yeah, yes, I was sort-of, and once I did that, I saw, like, most of the other people kind-of moved too, but not because they want, were following me but just because of the way they were tied up.

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Q: Ok, ok. Ok, so, so these messages were being sent – how did you folks respond? How do you feel you respond, responded?

A2: Well, when I was getting pulled, I, kind-of my first instinct was to pull back as well, so that was kind-of my reaction towards, you know, people kind-of pulling me in different directions. I felt like I had to do the same thing as though I ended up just pulling everybody or whoever was attached to me. Whatever direction I can pull them...

Q: Ok, anyone else? How were you responding?

A1: Well, when there was a web of strings in the middle and nobody was in the centre, I had the urge to run in and rip it all apart, but somebody else was doing that. I think Jessica was... or she was going in and she was, like, tugging at the centre of the web and yeah, that's what I wanted to do.

Q: So, what stopped you?

A1: She did it first. <laughter>

Q: And, and you didn't, you didn't want to do it as well?

A1: No. I wanted to be unique. <laughter>

Q: Ok, what about you? What did you feel like, or how did you respond?

A3: I, well, I guess I was kind-of, following what other people were doing, trying to come up with something different, with, with regards to their movements or, like what Andy was doing the messages. But, it was kind-of difficult or, it was kind-of easy to do something different because of the way the strings were attached to different parts of the body. So, yeah, everything was kind-of unique in that, in that way.

Q: Ok, so is there anything else you guys want to sort-of talk about, in terms of your experience?

A1: I felt a big relief at the end, when we got to lie down and just kind-of, like, go to sleep and let all that energy out, because we were standing the whole time and running around. So, that was, that was good contrast between all the activity that was happening before.

Q: Ok, anyone else? Want to add to the, this experience?

A2: It was definitely an interesting one, because I've never really experienced something like it, before. Coming into the, I don't know what to call the activity, I kind-of had a different perception of it, so I thought I could, kind-of, be more comfortable and actually just kind-of run around with the skirts but really, when it came down to it, I couldn't do it – it was just, I kind-of found it awkward but...

Q: Ok, how, what, what, why do you think you felt awkward?

A2: I don't, I guess because people watching me, knowing that people were around me, watching me and it's just, I couldn't really be just, you know, comfortable, I took a while to...

Q: To relax...

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A2: To relax and... but I enjoyed the, sort-of, lying down and just kind-of closing our eyes. That would probably be the most, <laughter> I think the best for me, anyway.

A1: The nap time. <laughter>

A2: Yeah. <laughter>

Q: And how do you feel?

A3: I felt sad, because he died at the end. <laughter>

Q: Who's this he?

A3: Or not he...

Q: It...

A3: It, the object...

Q: Ok, so you, you sort-of personified, <laughter> it was a thing, it was a he...?

A3: Yeah, I'd say so, because we're , I guess we're all trying to, to characterize this, this living thing within the skirt. So that's, I think that's why that we're doing, that we're trying. I think

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Q: So, I'm going to try to do the camera at the same time as I ask the questions. So, back to the idea of something living in the skirt, when you were wearing it, what did you sense?

A1: Well the first thing I sensed was some kind of friendship or bond, like an ally. Me and this thing, whatever, against the rest of the world. But, yeah.

Q: That's nice. And, then, Shannon?

A2: It feels like it's fine for me. When I'm inside the skirt, mine especially, it's very long. It just feels like it's almost like one, almost like a whole new space; that it's living. And it doesn't even feel like my legs anymore – it just feels like a, like it's cage or something and...

Q: Did it take some time for it to feel like that or did it feel like that straight away?

A2: In the first few minutes.

Q: Great. Jack?

A3: So for a period I went through I felt weight, just weight, and then I began, because the skirt was a little big, it was a weight, it kept on going downwards...

Q: So, say a bit more about how you felt when it was falling off – it, was it like it was doing it all by itself?

A3: I suppose, yeah. It was like, something, something in, inside the skirt, was added the weight to it, was pulling it down.

Q: OK, and Hendrik?

A4: I felt like it was counterbalanced and tried to move in some other direction than I was.

Q: So, could you actually infuse some sort of intent to the skirt?

A4: No. it was just some other direction than I was going.

Q: Ok, so, I'm going to go round again. So, we'll start with Henrik. Henrik or Hendrik?

A4: Hendrik.

Q: Hendrik, when you were sensing this, this experience, did you feel anything in your body or through any particular senses, while we were calling our attention to this? Can you hold on one second, I'm going to close this door, because it's suddenly a little noisy... any way, it was somebody using the Coke machine on our audio track.

A4: It was more like, it was lowering the centre of mass so you had, like to really counter it.

Q: Oops, Ok. And so, it was lowering the mass. And what did you feel in your body, did you feel any response within any location of your body to that?

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A4: More like the entire body, so you almost start swaying.

Q: Right. That's fascinating, your description is very much like, almost like forces of physics.

A4: Yeah.

Q: Lot of counterbalance, lot of full-body sense. Ok, so Jack to recapitulate, this basic question is: where in your body were you sensing, this sense of living in the skirt, and which of your senses seemed to be active?

A3: I feel that I was using my entire lung, it's like when I'm talking or <unknown [too quiet]>, I could feel maybe something, something <unknown[too quiet]> pulling down, a little disturbing.

Q: Disturbing, great. We like that. Can you say how it was disturbing?

A3: Just <unknown [too quiet]>alien<unknown>, tried shaking it, just wouldn't go off, wouldn't go away.

Q: Bit science fiction. Ok, Shannon, where in your body were you sensing whatever you were sensing?

A2: It was at different times it almost felt different, like even opposite things I had, like, with them actually one hundred eighty <unknown[too quiet]>. I think there was a point where, like when I described something in the beginning, the whole part seemed like one whole space, it was this just really warm feeling, I didn't like it. It was this <unknown> uncomfortable. I didn't like it but, then, there was a few times when I was standing still, it felt, that feeling moved out. And then, same thing, I was, my body was swaying, like back, back and forth, like rocking back and forth when I was standing up and it, it almost, like, at times too, there was a weight, because it feels like everything is concentrated from the waist down and <unknown>. And it would most common be weighted down, like all, all activity, everything I could sense is down, but then at times it feels like it would be pulled up, pulling up too, away from there. And, and the way I described it in my words was like, how something is there and it's like, hiding and I don't know what it's doing and you wait and wait there and then start do something and then something would happen, like there, it made my skirt <unknown> because it growing down and I would end up falling over. <unknown> it would stop<unknown>I would have to wait, it's uncomfortable because I don't know what's going to happen, next.

Q: Almost like it has a life of its own. I like that distinction you made between the upper body and the lower body; it's almost as if there was this sawing of the body in half that was created, by this. Somebody else has said this at one point, I think.

A2: Yeah, it really feels like that, it just feels like there's something concentrated in that area. It just, maybe it's, physically it's that your body <unknown> something <unknown>.

Q: Great. Ok, Gabriel?

A1: Yes, what was the question again?

Q: What was the question? Oh, I think we can locate the question, hold on, I'm, I'm actually sort of multitasking here. <laughter>So, as you were having this sense of

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something living in the skirt, where in your body did you sense something, like which of your senses might have been active?

A1: Well, I can, it felt like I could feel something. It wasn't connected with vision, or hearing or smelling but, for some reason, I could, it just was on my left hip and I was, because I had this notion of personality that was there somehow to connect with, so I was a bit surprised to <unknown> thing in the pocket of the, of my skirt would be the natural place for something to live, right.

Q: Like a kangaroo.

A1: But that's not what happened. So, I guess in a way I tried to... like make a connection with whatever, whatever was there, to make as, when you have friendship is, you don't feel something physical like, you feel something in your head or... yeah, so just try to like, move it into kind of, that kind of, friendship, friendship not physical.

Q: You mentioned something about safety and protection, too, the first time you were around too...

A1: Yeah, I wasn't thinking so much about protection, but some sort of friendship, I guess, yeah.

Q: Yeah. Great. So, just quickly, when you had this sense of you being off-balance, both of you; you feeling the heat, Shannon, you feeling safety and protection, how did that make you want to respond? How did you respond to that?

A1: Well, I don't really know. I guess that, just trying to make it mutual, the relationship.

Q: So, did it make you want to run around or did it make you want to stop moving?

A1: Well, no, stop moving I think, or maybe just move, move away slowly.

Q: And, Shannon, how did you respond to this?

A2: Most of the time I'm wanted to stop move, to stop any movement at all, because I, like I said before, I really didn't know what was going on and I wanted to know what it was doing and sometimes, any <unknown> movement <unknown> and then it would stop and then so, I'm kind of calling for <unknown> and I'm like the idea of lowering <unknown> because I want to stays there and try to be as <unknown> as it is and, yeah.

Q: Ok, Jack?

A3: <unknown[too quiet]>There was this little track on the bottom of the skirt<unknown[too quiet]>.

Q: It sounded like you had a pretty fierce skirt. Which, which one were you wearing?

A3: I don't know.

Q: Were you wearing the thick yellow one?

A3: I don't know.

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Q: Ok, you were wearing the very thick yellow one. Yeah, good. There was actually one skirt that was made of steel. I don't think you were in that one, that was grey.

A3: <unknown[too quiet]>uncomfortable<unknown[too quiet]>

Q: <laughter>That's nice. Ok, Hendrik.

A4: I tried to, like, move as slow as possible so, you could actually walk.

Q: Yeah. Ok, so we're going to shift to the second. Something is living between the skirts, so similar, what did you sense?

A4: That something, like, pulled me to a direction, and just wanted to stand still. Do the opposite of what it was doing.

Q: Yeah. Ok, Jack, what did you sense, when we were doing the second bit, where something was living between the skirts, with the elastic bands, what did you sense?

A3: There was a connection between <unknown[too quiet]>a relationship between<unknown[too quiet]>sending out, sendingvibes, movements, like I could pretty much feel people were <unknown[too quiet]>

Q: Good vibes, threatening vibes?

A3: Ok vibes.

Q: Ok vibes. <laughter>Well, that's a relief. Ok, what did you sense, Shannon?

A2: With my eyes closed, it was almost like, it was something transferred back and forth between... it maybe you're not even connected directly to the person but, anyway, you can feel, like, pulling and pushing. Sometimes, you give, sometimes they give, and then you're moving – I'm, I'm rolling with what I was <unknown> and other times, make that action happen and...

Q: Yeah, great. Ok.

A1: Yeah, I felt, I felt some sort of alienation or a will to, to get away from everybody else. But there's, there's still something of course pulling you, pulling you back. And, and then I got caught up in the middle of the huge mess and was a little uncomfortable about... was just maybe not where, where I wanted to be. But that's, that's how it is. You have to accept <unknown>back and forth.

Q: Yeah. Did anyone have a sense of somewhere particularly in the room pulling them or some, some sense of a connection with the outer reaches of the room, up, down, across, any particular direction? No?

A2: When I opened <unknown[too quiet]>archives<unknown>I didn't know where exactly it was, but it was a place that I was always try to pull away to and even turn around and face a certain direction. Sometimes it would pull me out but then I'd always want to turn and face back to the direction. And now when I had a chance to open my eyes I saw that it was right against where the skirts were hanging.

Q: Right. Yeah. So, if you had a sense of sending something, did you, did you feel like you might be sending something, through the... if you think of being connected, were you sending or were you receiving? Gabriel, do you have a sense of, of your sending or receiving anything?

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A1: Well, yeah, try to, tried, tried to send that was <unknown> but some kind of, ok, an encouraging message and something positive, but not more specific than that.

Q: And what did you receive?

A1: I'm not really sure. I mean it was a lot, but kind of confusing, I couldn't feel anything very specific.

Q: You did describe definitely feeling cold, so it's almost like what you were receiving was... was it mixed signals?

A1: Definitely, yeah.

Q: Ok, Shannon...

A1: <unknown>sudden, hard movements and then really slow, and just you could feel that there's not one sender but it was several different personalities, or whatever, sending all the time. It was kind of hard to differentiate between single, single sender and...

Q: That's an interesting point, that's sort of like receiving too much information from too many people all at once. Hendrik, I see you nodding...

A4: <unknown>everything, everything at once. So, I tried to slow it down. To stop.

Q: Switch it off, if there is an off switch, would you've used it?

A4: Yes.

Q: <laughter>My favourite state for my mobile phone these days is "off". So, did you have a different sense of what you might be sending, what you might be receiving?

A4: The receiving part I couldn't actually figure out because there was so many and everybody was like <unknown> or about going in different directions, so you try to stand as still as possible. Try to slow everything down.

Q: To make sense of it, do you think?

A4: No, just to... in a way, yes, because you wanted to know which way they were going. Then you just wanted to stop them going in all kinds of directions.

Q: Yeah. Jack, sending and receiving?

A3: Sometimes receiving, that is <unknown[too quiet]>

Q: Oh, you were, were you...

A3: <unknown>being pulled back<unknown>I wasn't pulling other people...

Q: That was great of you.<laughter>

A3: Yes, also I <unknown>

Q: Did you put the elastic around your neck or did somebody else tie it there?

A3: <unknown>

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Q: You did, yeah. Oh, Shannon, I kind of swooped by you very quickly...

A2: I felt overwhelmed and I think that like, like Gabriel was saying, he had a friendship with whatever <unknown> and I feel that a lot of people might have had more positive reaction to whatever <unknown> but I didn't, so I filled out, in my sending, it was very <unknown>, I want to be away and I don't like this and I, I don't want <unknown><laughter>at all. But then, on the other hand, I feel most of the connections they are sending are opposite – like, they, they like what's going on between, they're comfortable with it and they're trying to <unknown>but I didn't want to. And I didn't see that.

Q: That's interesting. So, it's almost like you, you would've really wanted an off switch, then?

A2: Yes. Ok, any thoughts?

A1: Well, I was thinking about, I can't remember exactly when this was, but I was feeling all sort of pride and, me and this thing, yeah, I can't remember when it was, just feeling, kind of pride, proud of, for that was.

Q: It seems like you had quite a connection with your own skirt.

A1: <unknown>It felt like it was really personal...

Q: Do you have that sort of connection with your devices anywhere, like with your computer or your mobile phone?

A1: Well, yeah, I guess – not like that, of course. But, and when, if I think about it, I kind of agree with that.

Q: I'm only asking because I know I do. I really anthropomorphize things like mad... Ok, so that...

Q: So, just let me ask you some questions about your experience and you can answer honestly, anything that comes to your mind, it's all fine. So, in the first section of something, you were wearing a skirt and there was something living in the skirt, maybe you can just talk a little bit about your experience of that and what you sensed and what it felt like.

A1: To me, the skirt, it was pretty heavy around my waist, it was pretty heavy so, and then, it was quiet too, but there, I felt weight around my ankles because of the way it just collected down there, so I felt this kind of like, something with tentacles hanging off, off my body and basically just flapping around just loosely around the legs, like it wasn't restrictive at all, it was really fluid, just heavy.

Q: Cool, cool. Any, anybody else about just the...

A2: I had a hard time grasping the concept of something living in it, like I kept thinking it was me, because I wear skirts quite often, so, you know, it was bigger, it was fun, so I liked to play with it and dance around with it because it felt kind of like, I don't know, you know, back in the woods, we used to wear these big skirts. But, I don't know, I couldn't get beyond that, though, that I was the only person that the skirt, that I was wearing the skirt, controlling it, so...

Q: So that, would, that might be ok, if it what was living in the skirt was you that was living in the skirt. It's just as much a living thing as a tentacle is. So, so, it's, that's, it's

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as good an answer, I'm just, so if that's the experience it... and there's no experience that's wrong, it's really just to kind of... just see where the play might be and also where we might bring it with sensors and stuff, so...

A3: I found that I want to get rid of the something my skirt, because, I don't know, it's just weird having something under the skirt so, that's just why want to get rid of that. I found it, like, it's not really moving, but the patch, because it's my imagination, I thought it was, like, I don't know, I just wanted to get rid of something, it's just kind of weird having something that's, like, really close to you but you can't really see it, it's like, yeah...

Q: You felt you wanted to get rid of it.

A3: Yeah.

Q: Remove it from the skirt, ok. <laughter> So, like, if you were talking about your senses – and a lot of it was imagination and movement, what was, what were the senses that were activated? Does that something that you remember in terms of senses?

A2: Touch.

A3: Touch.

A1: It was all touch. There was no time to make any noise, so quiet, so...

A2: I found some sound, mine made a bunch of noise when it rubbed back and forth. I think it was the sounds of other people when we had our eyes closed to figure where I was.

A3: Pretty much.

A2: Listening to your script as well...

A1: And mine was also pretty heavy and thick so it was kind of warm, too.

Q: Right, nice. I'm just... did any of you imagine, visually imagine seeing something in your imagination or was it more or less primarily touch and warmth, for example?

A3: I had some kind of imagination. I imagined some kind of being with beans and mushrooms under my skirt. It was colourful, it was bright, something like that. Pretty fun.

Q: What about you, did you... like, did you, your imagination give you anything either in terms of colour or warmth or...

A2: No, I took the colour from the skirt and the, the thickness of it to make the warmth and... it was a skirt I was wearing, it was really hard to get past that, to use my imagination beyond.

A3: Perhaps I was wearing the skirt with the lot of dots on it, so it looks like mushroom, you know, those ones in Mario. <laughter>

Q: Ok, so, you're saying like the look of the skirt sort of fed your imagination of what it might be. Ok. How about you?

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A1: To me the look didn't really at all. Like, I was picturing some, like in my imagination took over like this octopus really end, like blue, purple, octopus. Mind you, I think the skirt was brown. So, it's just like, just like the colours kind of indicate like the feeling I was getting, like this heavy and like slow, blue and purple are kind of like, not very jumpy colours.

Q: Where, where in your body were you sensing the relationship to the skirt? Did you notice... maybe I'll just leave the question that, where in your body were you sensing what was living in the skirt, if that makes sense?

A1: When we were tied together, or?

Q: No, but at the first part.

A1: I felt the tentacles down at my calves, most of the time and, and around my waist as well, so it was like kind of two different points and one was just, one was constant, that was around my waist, that was just the constant weight, just kind of dragging me down, and then around my feet there was just, kind of, it was right around my ankles. I guess because I'm not used to wearing a skirt. <laughter>

A2: I felt like, overall, legs, waist.

A3: Overall, legs, especially my ankle bones, yes.

Q: Thanks. And then how, how did you respond to this idea or thing your imagination or the feeling? How do you remember responding? Just in terms of your behaviour, or your feeling, or what you moved, or...?

A2: I wanted to pick it up and do something with it! I found that, because I wear skirts, I found it very boring just to walk around because I do that normally. So, I like, skipped around and I tried to, like, move, sorry, like, I hit people with my skirt and do something different.

Q: So, you say like you were trying to use the skirt as almost an object?

A2: Yes. I felt that I was completely in control of the way you would, like a foam bat, going around...

A3: I felt more like, it's kind of fun to actually imagine something living under, in your skirt so, I treated it more like, kind of friendship, like I could actually play with it so, yeah, like a hop around and jump and, and I don't know, do a little swinging this. It's kind of fun. It's almost like your communicating with it.

A1: For me, I guess, it was more like, I don't know, this, oh, this thing, I couldn't escape it so, it's just, no matter what, it was annoying and it was hot, but I couldn't escape it, so there's no point in fighting it, so I just let it be. And I just treated it nice...

Q: Did you notice that, by letting it be, it changed its characteristics from annoying to something else? Was there...?

A1: Yeah, it was, it was kind of trying to be, like, I guess giving a mutual feeling back.

Q: Cool. Ok, that's cool. So then, let's go to the... is there anything else anybody wants to say, just about the first part, about the, about closing the eyes or not closing the eyes, anything about the movement or the sounds, anything that happened.

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A2: It was a huge difference for me, I was less likely to bounce around and be active with the skirt when my eyes were closed, because I didn't want to hit anybody and start banging into people. I mean, you can hear their feet shuffling, but it's not, you know, being able to see. So I found that my, my movement was very much restricted.

Q: Anybody else? Did you notice that having your eyes closed helped your imagination at all, or did it really, was, it pretty well was the same either way?

A2: I found it hindered my imagination, because being able to see, then I can think why, infinite possibilities with what I can do, because I don't have any obstruction. With my eyes closed, I know I have other people and I don't want to hurt them, so I have obstruction.

A3: I agree.

Q: Interesting...

A1: That's pretty much, that's pretty much it. When I have my eyes closed, it's more or less, I mean I move slow, like slower and just make sure that I don't break anything and then, and then when I have my eyes open I was just, I was more free to move around but still treat the same, at least I still felt the same way.

Q: Ok, so let's move to the second part, about something living between the skirts. When you were attached to someone else in the room and there was something living between the skirts, what did you imagine, what did you imagine that thing, the thing between the skirts, what were it's characteristics, let's just leave it like that?

A1: For me, it was obviously, it was like a tentacle, reaching out and just held on and stuck. And just pulling. But that was one of them, that was around my waist, that was the tentacle. And the other one was – I didn't really figure out what that was, it was like that was somebody else's reaching for me, but it wasn't like, it was my own.

A2: Mine were handcuffs. I gave myself a long string so that I could have that freedom and do, you know, drag people around but I ended up getting really twisted and literally, my hands were like this <shows wrists joined together> and I was in the middle of everybody and I couldn't move and whenever I moved everyone would come with me, because I was stuck in the middle. It was kind of irritating because it didn't have that freedom I did at the very beginning. So, they were like handcuffs.

A3: I had a tie like on my ankle and it was kind of fun because I have to jump with my other leg and yeah, and I feel the connection and the tension.

Q: Did, did you notice the thing living between the skirts outside of your own connection, both to each other, because you had, were tied, but there were other people tied in different ways? Did, did you have a sense of, of that thing living in the skirts as outside of yourself?

A3: I felt it was almost like controlling me because, I guess, this whole thing should be playful, out of, into my skirt, so when I hop around and then when I kind of do the swing things, it's almost like, not like my legs are numb, but they do not belong to me any more, it's like the something is actually controlling my legs and doing those weird, well, not really weird movements.

A2: Yeah, I may have, you know, physically only been connected to two other people but, because my, hands were so tied by everybody, you know, it was, I was beyond just this direct connection.

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A1: Yeah, with being attached to my belt, I didn't want my pants to fall off or anything, it was attached to somebody's foot and he's pulling down, so I didn't want my pants to fall down, so that was what I... I guess, in a way, representative of, like, me giving octopus slacks it's tentacle wouldn't... I don't know, just being nice. And, the one on my arm, that was more like just a tug-of-war, that's what it felt like, and I was getting wrapped around with other people through the arm, more and more.

Q: What, what feelings did you notice while you were in the, while you were in the whole connected group? What feelings, I mean...?

A2: Captivity. <laughter>I really couldn't move at all! I was kind-of, you know, I wanted to scream for help and for someone to untangle me.

A3: Fine. It's, it's, I don't know, I can't really explain, but it's, it's kind of fun having that kind of connection. You're being tied, but then, I don't know, but unlike Sarah, I still had my own freedom of moving around so, and actually I can control other people, not really control, because, I get tied to another guy so, I can move around and then he, he will move according to my moves. Kind of fun, yeah.

A1: Me, I was, like, I don't know, I didn't, I didn't mind, like, the whole being tied together. I think the skirt kind of felt, that she wanted to mingle with everybody, so that was kind-of, like, connected to everybody but not necessarily wanted to escape. It was just like, I just wanted to stay and just stay close, I guess.

A2: See, in the beginning for me, it was a lot of fun because it was that, it was the same way, I wanted to mingle with everyone and go in and out through the strings and that, ultimately, it was my, my own captivity. <laughter>

Q: What changes did you notice when different senses came up, like, sound or the temperature or, what it felt like, or what it tasted like – do any of those things spark imagination for you, in the group one?

A2: I found that they distracted me away from the feeling of captivity. So, when you did the sound, I could stomp my feet and so I was focusing on the skirt swishing around my ankles and stomping my feet, rather than having my, my wrists tied.

A1: My shoe, when I, oh, when I made the sounds myself, it was like the shoes squeaking and that being, it was like, I don't know, I guess the skirt kind-of like, screaming for help, it was kind-of, like, frantic, that's what I got.

A3: I didn't really feel anything.

Q: That's ok. Did you, did you notice yourself in the group like, what were you sending, what did you notice you were sending, if anything? If there's something, if you're connected, did you have a sense of something you were sending to anyone else or to everyone else or...?

A1: Connection.

Q: That's nice.

A3: Affection.

Q: Affection.

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

A2: Just, just like the tug-of-war theme we mentioned just, you know, the tension, I pull, you pull, that kind-of back-and-forth.

A3: I like make, I'd like to make this more interactive, so I kind of just, grab someone and do a little dance, yeah.

Q: Would you characterize that as joyful, as playful...?

A3: Yeah, playful.

Q: Yeah, that's nice. And, what about receiving, did you notice in terms of the connection that if I was going to say what were you receiving what would you... say you noticed about receiving something?

A2: Well, when someone pulled, I went with them, so I was receiving their choice of movement, against my own will at points.

A1: At times I felt, yeah, I was like a bit overpowering and then I was forced to move with them, and then at other times I felt that I had, like, from them, they're, I'd be receiving like, maybe, they're trying to do the same because I, I might have been pulling too much for them, so it's kind-of like back-and-forth.

Q: Did you notice some equilibrium coming out of that interaction?

A1: Yeah, at some points, especially when, even when, like, our eyes were closed, that's when I thought it would get really hectic, and everybody would get tied up too bad, but it wasn't that bad, because everybody was just kind-of, like, compensating, for it, for all the tension and just kind-of, trying to, trying to relieve that tension.

A2: I felt that, especially when you told us that we were sleeping, then we were dying, that's when I felt a kind-of a harmony amongst the group.

A3: Yeah, really true. Everyone just fell down, like why?

Q: Oh, that's interesting. Because that was the next question that I was going to ask – what, how, how did you respond or how did you feel, when what was living between you, began to sort-of fall asleep and then, began to die? I mean, a lot of things can happen when something dies you've been connected with, so... it's interesting that you said harmony, that's quite a beautiful, poignant kind-of thing to say about that...

A1: When the connection died, it felt like, there's no life, basically, and that was kind-of, past the point of sleeping, because you get sleepy stages and you get like, slowly, tired and then when you're dying, it's like... just because you died, it just kind-of, I don't know, everybody's just in the same position, there's no, there's no more tension anymore. Just think, still, stillness.

A2: I felt a sense of relief and the fact that my wrists were completely tied didn't really matter anymore, because there was no tension pulling on them, I could just lay them, you know, on my stomach and...

A3: <unknown>easy die, like.

A2: Yeah.

Q: So, so would, were those some feelings that were there? I mean, you said relief, is there any other kind-of, feeling state you might've associated with it?

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

A3: I actually had no feelings after, yeah.

A2: Calmness, stillness.

A1: Calmness. It wasn't, it wasn't sadness. It was just calm, peaceful.

Q: Ok, is there anything else that you want to say about that last part – those are the end of my questions – anything else you want to say about any of it, or...? I've asked you a lot of questions.

A3: That's it.

A2: I think the way that it was structured was a very good phase transition; it introduced us to it and then introduced the kind-of interconnectedness web. So, I felt it was very effective. We learned about doing an experiment I guess you'd call it.

Q: Did you, did you feel – this is just sort-of I'm thinking about now, well, ok, on this – but did you feel like the setup, in terms of just making sure people understood the process and the kind-of structure was enabled, enabled it to kind-of happen more smoothly? You know, the briefing and then the experiment...

A2: Yes.

Q: Ok, cool. Great, and what, just so you know what we're going to be doing with this, is we're using this data, we're actually using it over a period of a year to re-develop and use it to develop network technology and our software and how these things communicate with each other and so, thank you very much, it was really fun working with you. <laughter> Thanks.

D.1.5 Workshop Response Cards Transcription

heart[h] workshop 01 – October 12/04

Part A – something living in the skirt

When you were wearing the skirt and there was something living in the skirt, what did you sense?

- ° That there was counter-movement. It always wanted to go in another direction. Balance was off. It never wanted what I wanted
- ° The movement, breath, live of the living thing. Is that touching, moving or talking about something? Do that have temperature? What do it want?
- ° The skirt became a part of the participant's body where the movement of the skirt depends on the pose and actions of the participant
- ° an unfamiliar feeling of movement.
- ° More life, but movement was subdued more personal. More about individual than the group.
- ° something ruffling below me that dragged behind
- ° There are lots of movements and energy in the skirts that they transform in different shapes. There is constraint in them to prevent them going too far away
- ° a sense of discomfort; invaded; unwelcomed
- ° A wire dragging on the floor that was attached to the skirt.
- ° Friendship, an ally. Me and it against the world. Almost like a lifemate, sometimes you want different things, but you always have a connection and have to compromise.
- ° I sensed a squid or octopus attached to my waist and its tentacles hung down and flapped around against my calves. It was heavy but soft and unobtrusive.
- ° I sensed discomfort. The living thing had a characteristic which made itself seem hidden but you could sense it there. I could sense it hiding and then "come out" a little bit. Discomfort and uneasy about it being there because I don't know what it wanted or what it was trying to do.
- ° I sensed my mind embodied into the skirt. My mind was within the skirt, still a part of me but in a different area. I sensed solitude and activeness to do something
- ° I sensed myself, wearing and controlling the movement of the skirt
- ° liveness; I felt like to get rid of it at first, but then it got really friendly so I had lots of fun with it.
- ° Some CHUNKY stuff. Things that were inside the skirt were small but have relevant amount of weight. I felt WEIGHT most of the time.

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- ° that something was crawling around, lurking in the skirt; sense a sort of fear of the unknown
- ° wind; water, ripples; flying, flotation; free; complexity
- ° A sense of movement controlled by the skirt rather than the wearer. The skirt seemed to move the wearer rather than vice versa
- ° anxiety, excitement; sensed anticipation – waiting for something to happen
- ° From my video vantage point I could see emotions, ranging from uneasiness to silliness, coming out through the participants.
- ° uneasiness, like my body was not only mine... I was no longer in total control of my actions, I became part of it
- ° a bit of tension, unease ... to get rid of the thing living in the skirt; a sense of welcome, trying to coax the thing in the skirt to come out; a sense of indifference – like, "hey, you're in my skirt, that's cool" – and a sense of co-existence
- ° foreign; awkward; uncertainty; gradual adaptation
- ° I noticed a sense of uncomfortableness like their space was invaded. Eventually a sense of play emerged.
- ° I would have been surprised at the feelings that reacted to my bottom half. Also as I reacted to others, I would have felt a sense of companionship.

Where in your body were you sensing? How did you respond?

- ° Center of mass as I was moving. I tried to balance it off.
- ° The body would be near the stomach down to upper thigh. Respond of the arms by moving the skirt.
- ° The whole body will move the attention to the skirt. The weight moves downward. The body part which touches it will have higher temperature. Eyes watching it, nose smelling it, ears hearing it, etc. Responds with different actions to interact with it, and see what kind of actions it replies.
- ° I sensed it in my hand and I want to get rid of by express it out through the pencil.
- ° in the legs where there was some constraint; made more effort in movement to exaggerate motion
- ° life seemed to be in the upper body, with the movement of arms and the upper torso. the hands moved the skirt
- ° The legs was sensing the most, being attached to the skirt. I responded accordingly to what I sensed in the skirt and the surrounding space as though exploring.
- ° around the knees, I responded by jumping up and down to shake it loose
- ° I felt it in my legs and more specifically my calves. It was quiet for the most part so I tried to liven it up by kicking my legs out and shaking it.

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- ° I pretty much used my whole body to sense it. I could feel the weight of the skirt standing up, sitting down, when I was jumping and walking.
- ° I sensed mainly on my ankle and wrist (because I got tied up). I couldn't move / control my body so I let it go. After letting it go I felt the flow and connection between me, other participants and the skirts as well. I sensed my legs ... because I felt something in my skirt and I want to get rid of it.
- ° I was sensing through sight, touch and sound. Primarily through touch, all over my body as I moved between people and was caught in the "web" I respond by movement
- ° Legs. Moved around.
- ° My left hip. I tried to make a connection, and move the feeling to my chest and my head
- ° My legs, my new mind within the skirt. I responded by being simple and not too loud. When I did do something it had to be something different and unique.
- ° sensing through the feet, legs; took bigger, slower steps to avoid others and whatever was living in the skirt
- ° whole body from fingers to toes; movement; moving in circles – dizziness
- ° all over, depending on the movements and emotions of the thing and the others around me
- ° I could sense movement and a connection between the skirt(s) and the wearers. Since I was only an observer I could only sense this through my eyes and thoughts
- ° I sensed through my eyes and responded by keeping my attention focused on the action of the participants.
- ° mind, head and chest; I didn't move. I was captivated... paralyzed
- ° hands – lift up skirt to either get rid of the thing, coax it out, or acknowledge it; legs – particularly to kick the thing out of the skirt
- ° My legs would drive me crazy. My other parts would attempt to get the sensations out.
- ° Since I was watching I sensed it in my brain
- ° waist down; trying to push it away then learning to live with it

Part B – something living between the skirts

When you were attached to someone else in the room and there was something living between the skirts, what did you sense?

- ° A sense of connection and a feeling of a slight distance from the connection.
- ° Alienation, wanting to distance me / us
- ° attached; scared
- ° body being pulled in many directions and just letting go
- ° Curiosity and information.
- ° I sensed the tension on the string, the pulling between two or more people, wanting to go in different directions
- ° Life extended into the room, less a personal experience, now a group
- ° more anticipation. It was amplified. Felt safer and more dangerous all at once.
- ° stronger pressure with certain body parts.
- ° Tension yet some sort of comfort in the flow of what was connecting us. Comfort, in the sense of safety and support.
- ° The living things were taking control and trying to pull us together
- ° The octopus wanted to hold on and not let go. I was afraid that its tentacle might rip off so I tried to comfort it by giving it slack.
- ° A small thing that was pulling me towards another destination
- ° I felt some kind of connection between myself and others. It was a connection not only between two people, but also the entire group.
- ° I sensed other people embodied minds. It reminds me of neural networks both micro and macro – thinking of life and its connections with a whole embodied space and mind.
- ° the connection between me and other participants; couldn't control myself freely so I simply let it go.
- ° a feeling of apprehension and caution, either because of being attached to someone or because of something living between the skirts
- ° Imagining how they think and feel.
- ° it seemed like commotion; one action would trigger a whole chain of other actions; the interconnectivity grew and shrank to its own will, guided by reactions from within

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- ° The attachment of the skirts between individuals where from the viewer's perspective indicates that the actions and emotions are affected where one person changes his / her emotion from the affect of the other person.
- ° A connection but two ways – 1 between the skirts and 2 between the wearers. I feel that the skirts directly affected the wearers first before the wearers affected each other.
- ° Emotions and emotional states were transferred between participants.
- ° tension, elasticity, tied down yet somehow free, it felt like a chain of movements, dominoes, leaders / followers
- ° a creature that was formed out of all the people combined.
- ° focus shift from the living thing between the skirts towards the elastic; loss of control; reliance
- ° I would have felt a connection and force holding me against the other skirts. They'd be my friends, but I would lose my independence.
- ° safety, like in a forest (i.e. skirts being like trees); protection from exposure to the outside

Where in the room were you sensing?

- ° centre
- ° everywhere; the rope
- ° From the outer edge, outside of centre stage.
- ° from the outside, the walls, the floor, and the middle. I sensed it from the expressions on other people's faces.
- ° In the middle of the room where most connections are gathered.
- ° Movement, action, fun.
- ° No specific place
- ° on the stage, primarily in the middle
- ° proximity was not apparent because eyes were closed
- ° The centre of the room.
- ° The tentacle pulled me downwards towards the floor.
- ° under the spotlight and from the floor
- ° in front of me and to the sides
- ° The centre of the stage and especially when we had to get as far as we could (corner of the stage).

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- The entire space.
- The space that was open
- from different spots around the room, from different angles
- near the back curtain, sitting on the ground to the side
- Sense near the participants closer to the curtains of the stage
- The down part of the room, the skirts, the movements of the participants
- confusion, humor, questioning, excitement, sadness, it would consistently change
- To the side. I had an overview of all the participants
- along the outskirts
- I was in the corner
- I would feel most horrible in the centre as I got caught in the connections
- middle of the room, particularly in between and just outside of the skirts

What were you sending?

- As an artist (drawer), I did not send.
- emotions; movement; feeling
- Encouragement. Happiness.
- energy
- I sent messages of SOS to people by flicking the elastic.
- I sent my concerns, my reaction; my misunderstanding and confusion.
- I was sending everlasting affection
- I was sending my movements as a result of my thoughts, what my responses were to the script
- my movements to others but battling between control of motion
- pulling signals
- Sending mixed messages according to the sense of the skirt.
- Spontaneity – hidden sense and then reappearance of the living thing. A pull between becoming comfortable with the living thing's actions and then the surprise of the living thing's "coming out" and moving.
- A movement not to go there

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- Leadership, different, the ability to move other entities within the space. I was sending messages for movement and order
- pulling the ties and connections, sending cheerfulness that I received from something living between the skirts
- Vibes, my movements.
- footsteps, which did not seem to affect the participants at all
- sending different messages, which have a mix of confuse and noticeable emotions, e.g. happy and sleepy
- trying not to interfere with the participants
- Trying to receives messages from their movements and actions
- my actions had influence on others
- Until I read this question I never thought I was sending anything. I believe if I was sending out something then it would have been awareness.
- confinement – skirts moving closer together; warmth; smothering; spread out – cold
- I would be touching others skirts to communicate a feeling that I was feeling
- not sure what you mean?
- tension through the elastics

How did you respond?

- close together – warmth, safety, comfort; spread out – cold, lost
- my own feelings were amplified, I got tired. I became concerned and less so all at once.
- I could feel the others, my body would respond to how I was feeling
- movement; noise
- compromise
- movement, creating sounds, gestures and facial expressions
- Standing my ground. To counter the force that was pulling me
- pulling against the pressure
- I received similar messages from unknown people.
- interest
- I was just moving around.
- I would be curious to find out how the skirts react.

Appendix D Workshop 'something in the skirt' / 'something between the skirts'

- The respond is to see their reactions and absorb their feelings which generate and affect how the viewer's see
- I did not have any response to this.
- Respond with curiosity and thoughts regard to their actions
- With happy, exciting, cheerful responses such like laughters.
- through drawing with lines and mask
- Forcefully, if resisted I still moved in the direction I wanted
- By moving slowly and peacefully to allow others to know I meant no harm.
- Moved accordingly to what I sensed and the strength of the connection.
- I responded by focusing on the lines and how they interacted with people.
- avoided getting too close
- tend to let go and let things flow; movement of body would work itself out

D.2 Workshop 'resonance within' / 'resonance without'

D.2.1 Workshop Script

Script

All participants

Tell them about project intro – Currently we are using skirts

Embedded in the garments are sensors for receiving body data which is then transmitted wirelessly into other persons skirts which then respond to the body data.

"Welcome to the second heart[h] workshop.

There will be 2 parts to these physical experiments. Each part has a different focus and thematic structure. The entire group will sit quietly together for 2minutes of centering with ambient music before we commence.

Once the music ends, you will all assume your individual roles and pick up your equipment/tools and begin in silence.

Please try to come to a place of stillness."

All Documenters

"You will be participating in the documentation of the kinesthetic experience of 10 participants. Try to stay outside the perimeter of the space that the participants are in.

Be respectful of not interfering of other people's flow. Try not to draw attention to yourself.

You are part of the workshop, do not interfere or obstruct. You might want to consider yourself like you are both inside with the participants, and try use a different sense of seeing, reading through your own body in order to discern and select moments to capture ... but try maintain enough outside perspective to perform your documentation.

Please have sensitivity and awareness."

All Video and Photo Documenters

"We would like you to think about how the creative framing while you are documenting the participants."

Video Documenters

"We need to have 1 person primarily doing dolly shots and pans, 1 person doing mid-wide shots and 2 doing Close Ups of

Appendix D Workshop 'resonance within' / 'resonance without'

in the first activity:

Hands,

Feet,

eyes

Skirt Movement,

Senses, Heart, Breath, Touch, Hearing, Vision,

Interaction Between Body Parts

in the second Half:

Tying

Movement between

Interaction between bodies

Breathing"

Photo Documenters

"Try to use a different kind of seeing as an ethnographer, try take photographs with a sense of breathing. Look for lines (vectors, geometrics) in space.

Shot types

- Mid and establishing shots with people in skirts*
- Getting into the skirts*
- Getting into the garters*
- Movement shots*

Close Ups

- hands,*
 - feet*
 - breathing*
 - get a sense of people's concentration (awareness, or state)"*
-

Writers & drawers

Show them 'body as home' scribbles

Appendix D Workshop 'resonance within' / 'resonance without'

Writers – *"Consider the writing as scribbles"*

"Use the sketch pads to make your notes and drawings.

Try to make your observations quick non-analytic, do not judge what you are doing, no prejudice.

Try to capture your immediate impressions and sensations: what you see, feel, movement, shapes, colours, connections, emotional qualities, anything that comes to mind, stories, fragments

Stream of consciousness

Movement as scribbles"

Experience Participants

"You are about to participate in the workshop.

You will participate in silence and follow a guide's voice, while they will direct you in specific tasks. Listen to your breath."

Physically honest; physically receptive; Initial questions are seeded while they are moving.

-- see activity scripts--

After Activities

"Try to hold on to your experience and allow yourself to spend a few minutes drawing your experience from a stream of consciousness approach, try not to let your analytical self take over."

(7 mins) hand out drawing cards

"Try now to describe in words your experience silently for a few minutes, again allow yourself to express your experience from a stream of consciousness approach, try not to let your analytical thought take over."

(7 mins) hand out response cards

"If you could all now stay for a few more minutes as we interview each of you on video for a few minutes."

Initial questions were seeded while they were moving.

(7 mins) start video interviews one at a time – Thecla take 3, Susan 3, Camille 3 – whoever is finished their 3 first takes the last participant.

D.2.2 Workshop Response Card

ilab the whispers research group – HEART[H] experience workshops

heart [h]
heart
+
breath



resonance within

When you had the blind folds on and your attention was on your body data, what did you sense ?

Where was it moving in your body?



resonance within

When you went inside the sensation, how were you able to transmit your body data?

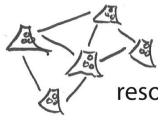
How did it move you?

Appendix D Workshop 'resonance within' / 'resonance without'

ilab the whispers research group – HEART[h] experience workshops

heart [h]

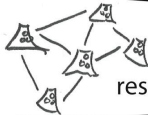
heart
+
breath



resonance without

When in the skirts with the bands on your body with your attention on your body data, what did you sense?

When you went inside the sensation, how were you able to transmit your body data? How did it move you?



resonance without

What other places in your body called your attention? How was this different, if at all?

How were you able to transmit this body data? How did it move you?

D.2.3 Workshop Data Analysis Grid

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)	
Attributes Documented	Patterns/themes - based on type of participant
movement qualities / gestural elements	Written Observations music flow, pulses, flow, touch, explore, extending, melting, feel
sense of breath	
sense of concentration	
sense of awareness	senses and body flow in one; space around - what is space? What's around me?
body as home	body communication
impressions / sensations	I don't want to be alone. Senses calming, reducing; senses merged but blurred; comfortness - relax; dumb, haha. Confusion, lost, harmony, relax, dream
emotional qualities	I don't want to be alone; Where should I go? Am I accepted? Comfort; peace, quietness
shapes / colours	
stories / fragments	questions? Where are answers? How much control do I have? Explore more and more; deep thinking, feed soul
stream of consciousness	released? Or disconnected? Reflect, reminisce; how do I feel comfortable? Where? Who are we? Meaning? Spiritual communication. What's my strongest sense? can I relay? Am I alone?

Table II.5 heart[h] Workshop 2 Data Analysis: Participant Observations

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
emotionally	<p>resonance without: I sensed reservation and curiosity; When I took the blindfold off, I still wanted to close my eyes, to stay within – I noticed a feeling of 'home' in the skirt – of having the skirt hold me in ever-loving arms – my pulse was safe inside the skirt, my movements became larger – easier – I felt at home in the space; unsure</p>	<p>resonance within: uneasiness, wanting to seeking out, because know less of the environment. at the same time, restraint, unnaturally still</p>	<p>resonance within: calmness, sense of wonder; from one side of my head to the other then to my abdomen where the sense of calm was disrupted; very smooth, far away from the real world</p> <p>resonance without: I treat it with a happier mood. Maybe it isn't that painful / bad and maybe if I transmit it to someone else I won't feel painful. I had a rhythm I tried to move as calm as possible</p>	<p>resonance within: Uncertainty and questions rose. then tolerance came and "let go" more free, care-less; senses enhanced with curiosity instead of uncertainty and questions. With curiosity came exploration.</p>	<p>resonance within: When I went inside the sensation, the intense feeling of heart beat made me walk with stronger steps just to release the intensity</p> <p>resonance without: The feeling made me want to go away from people</p>
	<p>resonance within: I feel my pulse and blood form a stream flowing directionlessly; it moved always through my heart gushing through my neck – it was circular and sometimes demanding, warm like milk and honey – full of stories, memories, truths and lies licking the sides of the veins and arteries filling the mind with warm stealth; moments of stillness, light</p> <p>resonance without: the skirts allows me to flow freely; A weird feeling of being enclosed arrived at the beginning, then I started to sense my muscles (arms) being intensified; I visualized sending breath to others – physically it made me flow to them and around them; this is when sound really wanted to come out; my third eye wanted to move directly in a line to another – to / through the space it was fast and long – it wanted to put its 'eye' on others directly on the bodies in the space</p>		<p>resonance within: emptiness. maybe I'm not alive. Was I alive? or was if a nightmare? was it just a dream and I'm just afraid of losing the data? Wasn't afraid / scared of doing anything because I don't even feel myself anymore. It's great. If felt like I was GLOWING and I push the air away. or I glow bigger and brighter and stronger when I hold on to myself. It was from within, spreading out glowing from inside me. I think people can see it</p>		
poetically					

Table II.6 heart[h] Workshop 2 Data Analysis: Response Cards, 1 of 5

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)				
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers Writers
body state awareness	<p>resonance within: breath tensions, body lines – balance (or lack of!); breath – growing and retracting in the chest belly and then back; it extended out in wave and beams then pulled back in; I sense that my other senses grow stronger and more sensitive; I sensed many things breath was first, then my blood flow pulled my attention. the blood flow was filled with heart and moved in waves of openness and thickness through my body it felt thick like the tide, and warm with viscosity – I could feel the light particles within it.</p>	<p>resonance within: heaviness in my arms spreading to joints</p>	<p>resonance within: A strong sense of heartbeat appeared, then my attention slowly shifted to breath. It was rather chaotic at the beginning, but then I started to sense the breath flow from chest to arm; movement was significant at one point then release; I felt a need to sit down before I can focus all my energy on a data spot, the standing make me more aware of my legs, but the sensations are on my arm; It seemed as if the senses increased and the participants became more in tuned with their limbs, often causing people to sway or make slight movements</p>	
	<p>resonance without: an increased sense of heaviness towards the feet and a different sense of movement from the fabric and texture of the skirt; I feel being a bit different in how I am limited in my movement. It takes a while to get used to it; The bands seemed to solidify the sense of body. The bands provided a counter balance to the flow; jumps and twitches – sharp head movements to the side – I was pulled back from the shoulders. Physical contact with others – almost giving the tension away allowed transmission</p>	<p>resonance without: covering / restraining the body. More arm movements. Feeling stationary? Tied down? I think the participants might feel there are "barriers" on their bodies.</p>	<p>resonance without: a stronger connection to the sense / body data; if focused the energy there</p>	

Table II.6 heart[h] Workshop 2 Data Analysis: Response Cards, continued, 2 of 5

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)					
Response Cards	Participants	Videographers	Photographers	Drawers	Writers
Descriptive Qualities	<p>resonance within: I sensed my breath and my heartbeat immediately. After a while I began to sense the movement in my muscles and my eyes. I became more aware of every sensation – my thoughts, the weight into the floor, my temperature, the sounds around me; it moved from my core out through my limbs and into the space</p> <p>resonance without: The band around chest/abs restricted how I exhaled, bringing more attention to data. Made me feel trapped in a sense, similar to suffocation</p>	<p>resonance within: Again, the transmission I feel between the participants are very natural, it's more like they transmit the data by their instincts</p> <p>resonance without: After touching / connecting with another, move smiles and positive reinforcement to continue and transmit to others; I think they transmitted data partly by using the bands and skirts</p>	<p>resonance within: through touch; touching vital places that would be most sensitive; touching an area that creates a stronger but same sensation (wrist pulse -> neck pulse); it moved with the person, as a child to the parent, wanting to lead but unable to do so</p>		
	<p>resonance within: ebbing movements, through the arms, and through the back; swirls, lifts and lowers, waves – it made me want to sing; once inside – the sensation took my entire body over – it moved in circular pulses from the centre outward – but always returning to the centre, always returning to stillness – then the warmth took over again needing to more – to create in a gushing; it wanted to lift me up, up, up through my neck and head up through the sky then down down down; The data flows in my body as if it is a stream, a stream that wants to explore and contact to another stream</p> <p>resonance without: Included, connected. "Emergence"; naked; Flow is obstructed by the music</p>	<p>resonance within: From my perspective I feel the "flow" for each person is different. Some of them are organized and some generate "flow" randomly</p>	<p>resonance within: my brain went empty and I could hear was the glowing sound (NOT MUSIC!) I held myself together or find my most comfortable position to help the data grow. I think if it glows enough it'll transmit to somewhere. or not even transmit, just, like a water color. It spreads like water. I move like I'm a paper with water color all over me</p> <p>resonance without: Pretty. soft. Frantic because my body data wasn't soft. It's a painful data. But the fact that I was in a soft smooth dress made the bad data not as painful. I felt like maybe something is protecting me and preventing bad feelings. Not really that painful of data</p>	<p>resonance within: I sensed that the participants' sense of space either expanded or contracted, depending on their mood and other factors. The feeling of space seemed to move towards the hands, it was an extension of what they were feeling inside.</p> <p>resonance without: Sending mixed messages according to the sense in the skirt - energy</p>	<p>resonance within: Exploration and "play" factor came in. set of "own rules" and began to play with the environment. Questions rose again but with less uncertainty</p>
literally/ details					
abstractions					

Table II.6 heart[h] Workshop 2 Data Analysis: Response Cards, continued, 3 of 5

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
gestures / movement qualities	resonance within: I transmit data into the space by exaggeration by filling my body with the movement and letting the energy flow out of my extremities; it moved me to reach out to others through the medium of touch contact, sharing weight and breath	resonance within: limbs reached out ... unsure if the others will reciprocate or accept contact. But steady exploration	resonance within: I felt a flow, a counter clockwise spinning from the base of my spine. I spiraled around and outside and inside my body. At times it felt hot, this happened when I concentrated on it; I felt the force of gravity pulling me down and the air flowing between gaps of body. I wasn't sure what it was, but my arms and my body had a space, like two electrons repelling each other; It seemed to conflict with a natural sense of movement, it caused users to think about their movements and less on an inner sense of movement. There was confusion; Concentration of space and flow. Movement was slow and very cautious. body reacted simple without too much calculation in mind	resonance within: Their body movement was projected outward, transmitting outward, it seemed to me. It compelled them to encompass the great void around them, through movement of the arms and through walking	
	resonance without: I transmitted my data by bumping into other people and flowing through the space in either a slow or quick manner; The hands and placement of feet seemed to compliment the sense and movement of the skirt. It was not very different, just complimentary	resonance without: I figured an interesting thing about how their feet moved.			

Table II.6 heart[h] Workshop 2 Data Analysis: Response Cards, continued, 4 of 5

heart[h] Workshop Data Analysis - Nov 9th/2004 Workshop (2)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
awareness	<p>resonance within: Flow of exhalation -> transmit to outside made me rock a little; caused me to move slowly and gently through the space like air</p> <p>resonance without: I felt that my attention was more focused towards the part of my body that had the band around it, and the initial impulse that started the movement</p>	<p>resonance within: through touch I saw; I focused in on hands; zoomed</p> <p>resonance without: Sight. More focus on each other's actions from clothes; They somehow transmitted the data (energy) through their feet</p>	<p>resonance within: heat; ranges of temperature – through my head, on my fingertips, in my feet; rhythm – in my chest, in my wrists, in my neck; relaxation – in my head</p> <p>resonance without: It was totally opposite place, it was more painful. It caught my attention by causing me my pain</p>	<p>resonance without: It seemed to me they were sensing the clothing that they were wearing, and they became more attuned sensually of what others around them were sensing</p>	<p>resonance without: I think the participants noticed the other people (stills, videographers.) Although I wasn't transmitting my body data, it seems they could feel our presence</p>
breath	<p>resonance within: growing and retracting in the chest belly and then back</p> <p>resonance without: Same focus – on the breath – swells – it was hard to find the place for the band</p>		<p>resonance within: Breathing in and out; lungs expanding and releasing; release of tension; calm and relaxation; chest and abdomen</p>		

Table II.6 heart[h] Workshop 2 Data Analysis: Response Cards, continued, 5 of 5

D.2.4 Exit Interviews

D.2.4.1 Exit Interviews Students

Q: First turn this on, that, I think it's just off. So, this is part of a, a wearables project and it's been going on for two years or so. Our first version of wearables had jackets that read breath and pulse. The second version has skirts and those skirts were made with garter belts, those, what you were putting on your body were variation on a, on a garter belt that would, if there were a sensor in it, it would have read muscle data. But, what we want to do now is expand our garments and also expand the range of physiological data that we're taking into account. So, we're doing these physical workshops to help us, specifically, with our design process. And, at the same time, we're also doing the software and hardware development. But we want to make sure that the, the next stage of garments is not just a set of garments that meets the software and hardware needs but that the physical expression needs are also brought into the same priority. <unknown>The same level of importance as the garments' one. So, what I'd like to do now is ask you similar questions to what we were asking you in your response cards, but to see whether we can get a different level of, of response and analysis. So, I'm curious – when you had the, actually, I'll back up a moment and just ask you to introduce yourselves.

A1: I'm Judy and I'm graduating SFU this year.

A2: I'm Loretta and I'm fourth year IR.

A3: I'm Kathy and I love those skirts.

Q: Ah, that's a good response to start with. So, when you had the blindfolds on and your attention was on your body, your body data, and what did you sense first?

A1: Well, like, I thought that my body data was air, and it was kind-of going through, like, this area <points to abdomen> and it kind-of felt like, like an astrological projection, like what happens in space with all the air and like, kind-of like, black hole and everything working around and how it's got, like, a little, a lot of sparkly lights and stuff...

Q: Oh, nice.

A1: Yeah.

Q: So, you had a physical sense and also some sort of visual sense...

A1: Well, mostly it was visual like, like, I'm a very visual person, so a lot of, like, my feelings and everything is, like, really, I like have a picture for every emotion and stuff like that, yeah.

Q: You did a kind-of a spacey project for kinesthetic space, didn't you?

A1: Yeah, I did, yeah. <laughter>

Q: It's all coming back to me. <laughter> Ok.

A2: Well, when I'm blindfolded I was focused on my lower body, because, because I can't see and then, but then there's lights shone, shone on my eyes. So, I was more focused on my lower body and, and I feel...

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Q: So, if you had to say what sort-of data or information you were getting from your lower body, was it heat, was it weight, was it pressure, was it weight?

A2: It was mostly weight.

Q: Weight? Yeah, ok. And focused more on the feet, or on the, on the knees...?

A2: On mainly the feet.

Q: Yeah, Ok. This was the blindfold bit, so you weren't in the skirts, ok. Kathy?

A3: I felt like I was dying.

Q: Oh.

A3: Because everything was suck away by the data, and like, I couldn't concentrate on anything else because I don't see anything, and I'm concentrating on data and I felt like I couldn't feel anything else anymore. So, I just sit down and slowly died away, kind-of. I wasn't dying, but it was, because it was my dad with my heart and I have a heart problem, kind-of, sometimes, and just...

Q: Thank you. So, we just had a little bit of a power glitch, but Kathy was talking about this incredible sense of tension in your heart.

A3: I felt I was, I was dying and I couldn't feel anything else and it was, my heart was growing, so it grows bigger because my aura and everything else doesn't exist anymore, like my body parts don't exist. So, like, I was just kind-of melting away. So, I sit down and if I hold myself together, my heart kind-of can grow more, so, yeah.

Q: Wow. So, then, will start with you and grow around. When it came to transmitting that, how did you transmit a sensation like that?

A3: Well, I don't, actually. But I sit down so I hold myself so it can grow more. In a sense, maybe, if it grow more, then it's strong enough it's going to somebody, not necessarily, like, give it to somebody but it's going to affect somebody or somebody else can feel it, yeah.

Q: Yeah, but the, the radiating outwards is definitely a, a form of transmission.

A3: Yeah. So, that's what I was thinking it kind of felt like that way, so...

Q: And, was there a, a life-or-death sense about it? You mentioned before that you felt like you were dying, but was it...

A3: Yeah. Because, I couldn't feel anything else, especially when I was blindfolded. Like, I couldn't know anything else other than my heart and nothing, particularly. So, it was like, yeah, I kind-of couldn't feel anything else, especially when I sit down and I actually concentrate on my heart, not much and I, everything is kind-of, not exist anymore, I couldn't feel my hand. Kind-of, you can kind-of feel it grows to your hand, another thing, so I just, kind-of, other parts, no, well, because I think that the hand is more sensitive, so I can kind-of feel a tingly feeling, yeah.

Q: Yeah, definitely. And, so, what did you... sense when you sensed it? And how did you, you told us actually what you sensed, so how did you transmit that lower body, gravity, feeling?

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A2: Well, I was standing, so it's like, every energy sucking in, sucking all the energy into my lower body so, when I sit down, it's like a release of tension. Transmitting...

Q: Yeah. And how was that transmitted to other people?

A2: Well, it, when, this is not blindfolded, right, when we transmitted to other people, it shifts to my arm, kind-of, and then, and then, it find, it slowly finds its way out, the fastest way out. And then, and then, depending on where it's going, it depends how I transmitted.

Q: Yeah, ok. That's true, with the blindfolding stage, because you were blindfolded, it was hard for you to actually get contact with people, so we were having a sense of transmitting in general, rather than necessarily transmitting to someone, which came later. So, Judy, sense of transmitting?

A1: I think, like, it's kind-of like, the way I picture it is, it's like a, like a beam of light just going from my stomach, just kind-of shooting out, I don't know if you watch, like, Buffy, but it's kind-of like, when she had to kill Angel, and she had to stab him through the heart, like, through the stomach, and then, like, the light was just, kind-of, like, coming out, like shooting out, and I didn't really, I didn't know how to kind-of like put that into physical transmitting, physical, like, motion, kind-of thing, so I just kind-of used hands, gestures, yeah. That could work...

Q: Ok, so my next question is about, is about movement, so you had this sense of transmitting, like your beam of light and you've kind-of answered it by saying that you used hand gestures, but, then how, did you have a sense of how that made you want to move in space? Like fast, slow...?

A1: Well, it was kind-of like wavy, wavy kind-of sensation so I was just kind-of, like, moving kind-of, like, vertically, but "weavy", yeah.

Q: That worked <laughter>. And what sort of movement came out of your...

A2: Well, it was usually like this arm <indicates right arm> so I was kind-of, going that way. <leans to right> So, I just moved like, with whatever it was, yeah.

Q: Yeah. Movement?

A3: I tried not to move too fast, yeah. I tried to just move very, very slowly. So, I would die, so I kind-of like I keep want to feeling myself slowly walking around feeling my heart it is like, yeah, just walk slow, because it's like a candle light, almost like, it's going to blow away.

Q: Yeah.

A3: And I didn't want it to blow away, so I had to walk really slow.

Q: That was quite an existential experience you had, there.

A3: It's weird.

Q: So, then we're talking now about the shift that we made into the skirts. So, Kathy, when you actually got up, put the skirt on and then put the band on, did that change in any way the sense of what was going on with the, the heart?

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A3: It would make me more comfortable and more secure because I had something tied around my heart and I have the skirt which is warm and I can touch my skirt it's so soft...

Q: Which one were you wearing?

A3: The black one, the blue-black one.

Q: Oh yeah.

A3: That was so soft, actually touching that like, oh, now I feel more comfortable and...

Q: If I was having an existential heart experience, I'd want to wear that skirt too.
<laughter>

A3: Yeah, I know. It was like, it felt so good and I was touching the skirt and I went, hmm, I feel so warm and like, by physically getting warm, it just like, mentally kind-of getting warmer. So, I just felt like I'm more comfortable and, yeah...

Q: So, it seems like for you, the nature of the garment really affected your physiological experience.

A3: Yeah, physical plane, yeah, like, I think it was more mental phase, you don't actually feel your heart that way so, yeah.

Q: Cool. Loretta?

A2: Well, I had a little trouble with putting the skirt on <laughter> in the beginning, yeah, I can't find a buttons and then, after I put it on, it was more like, I was like, tied to the floor, because the skirt was pretty long and I was dragging it across the floor. So, it was like...

Q: It certainly looked beautiful but, given that you were dealing with weight, did the skirt actually, and where, where did you put the band? I'm wondering about the weight of the skirt and where you put the band.

A2: Yeah, so, the weight of the skirt... actually, it makes my body feel lighter, I don't know, yeah.

A3: Because you feel pretty... <laughter>

Q: Do you think it was the contrast, the skirt was so heavy?

A3: I think it's the skirt make me more relaxed, I don't know how to tell it.

Q: It would be good if we had a boy in the skirt, too, because the girls are, obviously, really, sort-of, relating quite well to the skirts. Wonder what the men would think...
<laughter> So, the transition to the skirts and the bands, what did that do for your sense of your body data?

A1: Actually, I felt that the skirt was kind-of pulling me back, like it was extra weight to the body that I didn't really like, and then, it's kind-of, like, you know, when you're running in water and it's, you're really putting all your energy, but you can only go so fast. So, it's kind-of, I felt like I'm just having like an extra piece of layer on me, is really holding me back and expressing and trying to feel the, the sensation.

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Q: Yeah.

A1: So, I didn't really like it that much.

Q: Ok, that's good, that's interesting. Just making sure that's working. So, when we made the shift to the second source of body data did, was that, was that an easy transition to make? Because you had such a powerful sense of what was going on here, with the light and the spacey feeling and the sparkles. When we asked you to pay attention to some other part of your body, what, what happened then?

A1: That was actually really fast, like when you say another part, like I immediately thought about my hands, because I think that I was really cold, so my attention just went straight to my hands and then it felt like it was really prickly. So, I think, because of the coolness, I just had another idea right away. Yeah.

Q: So, it was quick.

A1: Yeah, really quick.

Q: Did a different sort of movement come out of that?

A1: Yeah, I was really, like, kind-of like, icy, kind-of like really rigid movement, yeah.

Q: That's nice. It's good to have that contrast. So, what happened when we asked you to shift?

A2: Well, when I start thinking about the energy it keeps, it quickly sucks into my head, so it's all in my head, then, after, and then it turn, it transmitted back, onto my upper body.

Q: So, you went from feeling weightedness in your legs, it translated out your right hand and then the shift went up to your head...

A2: Yes, because I was thinking about energy, right, and it all sucks into my head.

Q: So, did it feel like, if you had to say what it was, did it feel like it was magnetic, or what sort of energy was it?

A2: It was like, was like falling water. All, like tension...

Q: Right, yeah. There's a lot going on in our bodies at all times and we don't pay attention to it and, when we do, it's like <small explosive sound>, it's a big explosion. So, what happened when you made the transition to a different body data? Did your heart sort-of give up centre stage, or did it want to stay there?

A3: Because, no, because you said that, the instruction was so free to lie down, and, like, your first instinct is to die now, I'm, like, oh, gosh, have to die now. <laughter> oh, gosh, me, it was just, like, but that actually made my heart beat, like, normally or, maybe I thought it beat normally. I thought it didn't beat normally but, then, like, so everything just calms down and then I don't even feel my heart and even because, because before I didn't even feel my other body parts, so it was really easy to find the, the other data because just the first data I got to mind, like it's my back was hurting, I'm like and there it is. Yeah, just like the first data, maybe it was pain, it was more... you know, it was more superior and then other data and so, I felt it right away.

Q: So, classifying the pain – did it feel like it was pressure, or heat, or tension?

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A3: It was typical, tension feel. It was tension, just like, it won't stop...

Q: And which, which part of your back was it?

A3: Lower back.

Q: Right. So, that must have had an effect on the way you moved.

A3: Yeah.

Q: Yeah. And this is curious. So, did you want to transmit that – like, how did that pain transmit?

A3: It didn't, oh, I didn't try to transmit it, but I was, while I was moving around, trying to transmit it to other people, I was leaning my back onto people's back.

Q: I saw you do that. It was nice, yeah.

A3: So I thought, maybe, it was a way for other people to feel the pain, but I don't think that pain can actually be transmit to other people, but the way so people to feel it, because the people...

Q: Do you think pain can transmit to other people?

A3: I don't think that it's a nice thing to do. <laughter>

Q: That, that's a very important distinction, isn't it?

A3: Yeah.

Q: It's what we feel, ethically, we can send to people, which is what people can notice. Because you can often, you can often tell when someone's in pain, can't you?

A3: Yeah, so it will just like, ok, as long as we can feel it, I don't need to transmit it. And, depends, you know how the tension hurt in your back, lower back, it kind-of like, it was the same kind-of growing motion, so it's growing like my heart beat, it's, it's a pain, so I decided, so I think, oh, if I'm leaning on somebody's back, their back will feel the same growing, and then transmit to the other people, kind-of.

Q: It's really, it's very interesting, since it seems each of you has a different, like a different vocabulary, a different way of sensing what's going on inside of you, yours is very much in terms of this, this radiation sense, and you had a sense of the light, didn't you and you have a, it's almost like boiling water so, what I'm finding really fascinating are the different metaphors that, that each of you would use to describe what was going on inside of you. So, the moment of, of giving it to somebody – Kathy, you brought up a really good point, which will relate to our project, which is, if we're sensing physiological data, do we just want to give everything, is it just one big splurge of communication, of heart and breath, and, you know, tension and pain – well, obviously not, we need to find a way to be able to regulate what it is that, that we're sending out. So, there's a sense of what, what you can send versus what you want to send. And, also, what you want to receive. So, can any of you comment on this idea of like, giving and receiving – did you have a sense, a sense of receiving anything from somebody? Did you have a sense of really effectively giving it?

A2: Well, the second part, she was lying on her back, like all, the whole way for ten minutes. <laughter> So, it was like, it was like, she...

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Q: That's a friend for you... <laughter>

A3: No, it was like we were blindfolded, really, if we wanted, I was, like, moving around, different people's back. And I was blindfolded, I might as well stay with one person.

Q: But you, actually were you blindfolded for this bit?

A3: We were blindfolded – no, at one point we had to close our eyes, yeah.

Q: Yeah, that's right.

A3: Yeah, we had to close our eyes. It was hard.

A2: She was lying on me, and then, after, like, a few minutes she, she didn't like go away, as, because I was walking around and she, and then it feels like she was attached to my body, so, I was trying to escape, <laughter> I was trying to walk her off... <laughter> and then she was still holding on...

Q: And, at the same time, were you, did you have a sense that you were giving something to Kathy? Or were you in...

A2: I was more like, receiving.

Q: You were receiving, yeah. It's a good question, isn't it, whether you can give and receive at the same time, in the same intensity. Or, rather, maybe we go through a receiving phase and then we go through a giving phase.

A1: But it's like, I think it's really hard, because, like, our actions are so vague, so, even if we intend to, kind-of, like, give this type of feeling, or idea, like, it might be received as something else, and when we see that something, like, intention might be something else, so it's like, it's really like. Because there's really, like, no common language, so you kind-of do whatever you think that other person might understand, but I think they can take it as something else. Yeah, so it's like, really wide and up to interpretation.

Q: So, when you needed some sort of movement to, to give, what, what was your, how did you travel through space and what was the, what was the point of contact? Was it hand, or arm or back or head?

A1: Well, the second, when the second body data thing, it was, like, hands and it was way easier than my first, light, thing, so I felt like, if I have to, like, touch somebody, then that would be, they would understand that the main idea is in the hand area, yeah. So, I think, if it's like, something that's common, like hand, it's really, really easy to kind-of express whatever your intentions are. Yeah.

Q: Yeah. Ok, let's see if I have any other questions. So, we've kind-of covered the differences between the first part and the second part, are there any other comments, or...?

A3: I think, for the receiving and giving part, it was really easy for me, though, because I was, like, attached to someone's back, and so other people could still touch me. It wasn't fun when people touch and I'm like, and I can just roll over to someone's back. I just attach, like, because I'm not trying to give, I'm just, it's a, you know, it's like I'm trying to affect, like affect other people...

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Q: Do you think, do you think you could've achieved the same sort of giving, but without actual physical contact? Like, could you've done that across a distance?

A3: I don't think so, no, no, not really. If it was pain, it might, if it was other stuff, I can't, yeah.

Q: How about you, do you think that the way that you were giving that it would be the same?

A2: I was trying to give, one time and then the person didn't... I was like, holding out my hand because, like, it was escaping from me and then, that person didn't look at me and then she just walked past, it was like a rejecting...

Q: Oh, oh no. <groans, laughter> But, it's curious that you said that she didn't look at you. So, it almost seemed like the eye connection was important, prior to the... I see you all nodding. Yeah, eyes are pretty powerful.

A2: It's like approval.

Q: Permission, even, yeah. Yeah.

A3: If it's permission, then, in a way, if I attack people's back and I attach to people's back, I mean people want to escape, like, in a way I'm transmitting pain, because I didn't get approval or anything, I'm just attached there, so people were feeling pain, in a way.

Q: One of the big things we're interested in this, with this project, is communicating body experience that maybe we wouldn't communicate in words or through pictures. So, like yourself, sometimes we have voice, images, what about a device that might actually communicate different levels of invisible communication, like this? Yeah, what was my question?

A1: I think that's really useful, though.

Q: What's really useful?

A1: To know, say, you break up with your boyfriend and you want him to know how much pain you're in, you can't express it in words because you're crying so loud, yeah.

A2: Oh, that's good. <laughter>

A1: Sometimes, when you're in a break-up situation, you just want the other person to know how much pain you're in and that's why, you know, people slash people's tires, or, it's kind-of like, hurtful backlash kind-of thing. Yeah.

Q: And then it's, it's somehow healing for you to, to get it...

A1: Yeah, I think, it's, it's really big for people to, like, know that the other person knows how you are feeling. I think that's a really, really big issue for a lot of people...

Q: I guess this is hard to e-mail, isn't it...

A1: Yeah! <laughter>I HATE YOU!<laughter>

Q: You write and you read the words and think, hmmm, that's not quite getting it, is it? <laughter> Well, that is joy. I guess, there's this moment of, just, wow, this is

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fantastic, like you're standing on top of a mountain and it's all sunny and it's beautiful and you just think "I'm going to tell this person about it", how can you, kind-of, like... yeah.

A1: Yeah.

Q: Yeah. But what about the receiving? This is the thing about the giving and the receiving, so it helps you to, to send it and then, I guess they, would they have a choice whether to receive or not? Do you think that's important?

A1: Yes, yeah.

Q: Or do you want to override the choice...

A1: Sometimes, probably. <laughter> Yeah.

Q: Yeah, yeah.

A1: In different circumstances, yeah.

Q: Ok, well, this was really good. Thank you.

Q: So, exit interview. See if you can just relax and breathe, and don't be nervous, you're fine. We're just going to ask some questions of your experience and, and you can answer them in any order you want between the three of you and it's really just in relationship to the things that we began to ask on the cards. So, so when you had the blindfolds on, when you first, go back to remember the beginning of the exercise, when you had the blindfolds on, and your attention was on your body data, what, what body data were you sensing and where did you sense it? <a lot of noise, of camera> So, one of you can start with your name...

A2: Adrian

A1: Marjorie.

Q: First and last name...

A2: Adrian Beloine <sp?>

A1: Marjorie Dalwindo <sp?>

A3: C. Kwo Gawa <sp?>

Q: And then, ok, so, we're going to go back to earlier in the work, so you've had a little time to think about it. So, just remember when you had the blindfolds on, the very, very beginning when we asked you to put the blindfolds on, and we asked you to direct your attention to your body data so, what I want to ask is – what body data were you sensing, was it just one, more than one, and then, how did you sense the body data that you were sensing, at that time, just at the very beginning, when you had the blindfolds on? So, anyone can start...

A1: Well, I felt more than one, and...

Q: You might want to speak up a little bit...

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A1: Ok, I felt more than one, and mostly it was, it had to do with listening to the music and also, I was a bit hungry, too, so I could feel, in my stomach area, that, I guess that was also disrupting the body data, so...

Q: Do you think that hunger is body data?

A1: Well, it's the body's way to tell person that something has to happen, so...

Q: So, like, to me, hunger would be body data. So, if you're, if you're saying, like if you're saying, I noticed my hunger as body data, then that would be, anything that's happening in your body is body data, there's no body data that's wrong. So, I'm going to ask, I'd ask you to answer that question again, with that in mind, because I need to be able to <very loud noises> It's just that I can hardly hear you. Let's, let's just do that again. So, what body data were you sensing – there's no wrong body data and there's no wrong perceptions, whatever it was, if it was a thought, thinking is body data. If you're thinking this is weird, that's not, there's nothing that you can be sensing that's not right so, given that idea that whatever you're sensing is body data, what were some of the body datas you were sensing?

A1: Well, that, the body data that I was sensing was hunger and there's also the body data of listening to the music, and that's what I felt and...

Q: How did you sense that in your body, like where in your body did you sense it?

A1: Well, the hearing, see, so, up in my head, and also in my abdomen area where my stomach was feeling hungry, because I haven't had lunch yet, so...

Q: Ok, thank you.

A2: The body data I was sensing was mostly, mainly the breathing, in and out, so, just lying there, with the eyes closed, really, I don't know, it enhanced, kind-of, it, it made me concentrate more on my breathing, so it felt like I was breathing maybe harder than I normally do and also, this, I was lying near, under the lights so, with my eyes closed I could still sense the, the light coming through, and so, that was pretty interesting.

Q: How, how would you describe the sensation of feeling the light through the blindfolds? It's a really interesting thing...

A2: Oh, I'm, I'm, when we were first lying down, sorry...

Q: That's good. Don't, don't be sorry <noise> ask these questions to get more descriptive information from you about your experience and I really like what you're saying so, I just wanted you to know it. How were you experiencing that light, which you said you were noticing through the blindfolds? It's an interesting thing to say...

A2: Well, not really through the blindfold, it was, it was before the blindfold, actually, when we were just lying down, still. Yeah, so I was directly underneath the light, I guess and so, it, because normally when we're, we're lying down with our eyes closed, it's totally dark but then, so now, there was that kind of contrast where it was a lot brighter and yeah, just, it was kind-of, hazier, I guess.

Q: So, where in your body did you sense the things?

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A2: Well, my breathing in and out was mostly around the, the, between the chest and the abdomen area, I could feel it expanding and then contracting again and the, the, the light coming through was just my eyes, mostly.

Q: So, did you experience it as a warmth, or did you experience it along your skin, for example.

A2: Yeah, yeah, yeah. Yeah, oh, so, the light, I experienced it as warmth on my face and my eyes, especially, because, I guess, being able to visually see it, made me sense it, the warmth, even more.

A3: Ok, well, there's few things. First is that I felt the heat inside my body and especially my hands, they were getting warm because, maybe it's the light or maybe it's because I was nervous. I just felt it's the heat and that's the blood, the blood circulation. Also, I felt the, the space between the arms and the body, because I wasn't standing straight when, where the hands are on my hip, there's like, space between and, somehow, it felt like there's a, it's like a magnet, two magnets, negative and negative, trying to repulse, so it's not touched, so that's what I felt. And also, like Adrian said, I felt the light, although it's blindfolded, but still you can feel the, the light. And also, the flashlight the people were taking pictures. I, I realized, even though I was being blindfolded.

Q: So, what body data did you select when <big noise> What body data did you select when you were asked to pick a body data?

A1: I chose the one on my head, like the hearing one, because that was the most dominant and then after that one my stomach started growling more <laughter>, that's, that's why I moved it down to my abdomen, yeah.

A2: I, I selected the, the breathing, so I put the band around this area <indicates lower chest> my chest, between my chest and my abdomen area and the second one I thought was because we were standing a lot and moving around a lot, that I eventually started feeling my, my shoulders so, like the tension, I guess, or just the gravity pulling down on my shoulders, so, yeah, I just, the second one I moved the band up to my shoulders.

A3: My, I think it was mind, inside my brain, and how I'm trying to figure out what's going on and you can't really tell the space, but like, you don't know where the obstacle is, but you're trying to figure out where things are and you know that there's a space around you that you can move around but yeah, it's, it's just dark, complex darkness.

Q: When you, when you're asked to transmit the body data, when you had the blindfolds on, how did you imagine that happening? When we asked you to transmit, we asked you to transmit the data or asked you how would you transmit, how would you transmit the data when you had the blindfolds on? So, what was, what was happening?

A2: For me, transmitting the data, the breathing, I just, kind-of, imagined just breathing harder and then, so inhaling more and maybe exaggerating the, the exhalation so you kind-of just feel the, the release of the, the air throughout the whole body, and...

Q: Great. Did you, did you, how did you imagine <lots of noise> How, how did you imagine that was different when you were transmitting, because, did you, transmission means transmitting it to something, did you imagine it moving through the space?

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A2: Yeah, yeah, like, I, I imagined that the air actually just flowing through the space, more than just, because before we were kind-of focusing inside of ourselves, so, when we were asked to, to imagine transmitting it, I imagined the air coming out moreso than just focusing on what's happening on the inside.

Q: And, anybody else? How did you imagine, when we asked you to transmit the data, with the blindfolds on, how did you imagine that happening?

A1: Well, similar to Adrian, except with the sound waves, I guess that's how I imagined it coming out. The sound waves would just go in the air and somehow the data would maybe transmitted that way.

Q: So did, did you imagine yourself transmitting the sound waves?

A1: Well, I tried to imagine that, as much as I could, and that's why I moved my hands up to my head and then fully moved my hand out so, to show...

Q: Can you describe that as if I wasn't there, so that you were telling somebody what you were doing?

A1: Ok, so, what I did to transmit sound waves was I moved my hands up to my head as if the sound waves were moving out of my ears and coming out in, in certain directions.

A3: Well, I was trying to just walk slowly, to find out my surrounding and see if...

Q: It, it, just remind us what, what your data was, again, just I'm thinking that every time that you say one of these things, it's a complete statement, so, sorry...

A3: Since my, I was focused on my mind, about the space and the field, the complex field, I tried to move around in the space, to figure out my surrounding and see if I can actually touch someone and, when I touch someone, then I know that, ok, this is the person, there is a person here, if I see how that person's reaction is, but there was no response, so I decide to like, walk, walk away, yeah.

Q: Ok, good. Ok, when you were asked to move, you still had the blindfolds on and you were asked to move with the data, how did you move with the data? What were, what were you doing in order to move with the data? You may've already answered it, if you have, just repeat what you said before, because you've sort-of answered it.

A2: For me, I'm, with the exhalation, the inhalation, exhalation, I kind-of moved slowly and kind-of, just-like, you know, how breathing in and out is kind-of gentle kind-of a movement, I guess, so just walking through the space like that, and walking through slowly, gently and just, kind-of, not really going any specific direction, just kind-of going wherever.

Q: Is, is that, was that because the, the thought of the air, sort-of like being everywhere?

A2: Yeah. Because I was feeling it, like the air would be like, exhaling and the air would just transmit throughout the whole space, so I just kind-of, was moving around wherever the, I imagined the air would go.

Q: Thanks, thanks.

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A1: With the hearing, I didn't really move around when I was trying to transmit the data because I thought, with sound waves, because you can hear it everywhere, it can just, you can just stand there and you'll still hear something, yeah.

Q: Good, great. So, now we're just, I'm, you talked a little bit about the skirts, I know, because we're, it's really connected with what we're doing with that, I'm just going to ask you some specific questions about the skirts, so... was there anything specific you sensed just because you put the bands on? Because you probably selected the same data as before but did the bands draw attention to it in any way, or enable you to be more connected with it in some way?

A2: Well, for me, the bands really, kind-of, because I put the band around my, my chest area, so it really restricted my breathing and, like, well, I could still breathe, but then, it just made me focus even more and so, I could kind-of feel, like, it was like limited, I guess and kind-of tight, so it's kind-of harder to, to breathe in a way.

Q: You said it focused your breathing more. Did that change your attention to your breath in a certain way? Did you...?

A2: Well, yeah, before I was thinking more about the inhaling and exhaling, but then, with the, with the band around me, it was more towards the exhaling part, because that's... sorry, not exhaling, but the inhaling part because that's where I would really feel it, kind-of, tightening.

Q: Good, ok. And, <unknown> do you want me to say the question again? It's like, when you asked to put the bands on, the same thing, sort-of the same thing you were imagining before, with the blindfolds, so, if you took the blindfolds off, the sensation of both not having the blindfolds but also having a band in the place, how did that change, did it change the sense of the data, did it give you a different sense of it, were you able to imagine it better, or... anything different that happened just because you had the band on?

A1: I think it was a little distracting, to have the band on, so I couldn't really focus on the data as much. But, when I, when I initially had the band on my head, that's when I found it distracting but, when I moved it down to my abdomen area, it was a little better because I had more of an idea of focusing the data on my, because my hunger was way more important than the band at that time. <laughter>

Q: Good, good. How is it different that the blindfold was on your head and the other band was on your head, yet the blindfold wasn't distracting, what was the difference?

A1: I think, when people have their eyes closed, they tend to sense more information than when they don't have a blindfold on, so... I think that made a difference.

Q: Interesting.

A3: Well, first time I put the band on my wrist and that didn't, I didn't feel like not much, not much of a change but, the second time, when I put it around my neck, then I feel there's difference, because it's, oh, maybe it's because my brain is over here <points to head> and the band goes around, it feels like I am inside, and it's actually close to me, instead of just, oh, wearing it on the wrist.

Q: So, what you're saying is your head, are you saying your head feels, like, closer to you than your wrist feels to you? Something like that, because it's on the periphery of your body? Is that the kind of feeling it was?

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A3: Yeah, I guess so, yeah, just because, I, also I can see the band on the wrist, I can see the band and I forgot about it, until I realized, oh, it was time to take it off, but when it's on, around my neck, then I can't see it, and I can feel it, because it's on the shoulder I can feel the weight. So, I feel it... oh, it's not a distraction, but it makes me feel more concentrated because that just pulls everything together into the circle, yeah.

Q: Ok, you were asked to transmit the data, again, with the band on, how did you transmit the data, did it change when you transmitted the data, with the band on, then before that? Like, were you able to do something, did it enable you to move differently, or think differently about it?

A2: Transmitting the data with the band on, because I was feeling the, the restriction, kind-of, feeling so, I was able to, maybe, more physically, tangibly, transmit it, like, because I, I know I grabbed on to other people and kind-of gripped their, their arm, to try to, I guess, replicate the, the feeling of the, the tightness when I was inhaling.

Q: That's interesting. So you, so can you just, like, describe what you did with your body when you transmitted, because it's interesting what you just said, you said you used your hands to transmit your breath.

A2: Yeah, well it, it didn't change my, my actual movement, because I was still moving in the same way, it's just that, I guess it was more of a, the, the restriction was more of a distraction so that was what I was focused on, so that, like, led me to transmit that feeling more so than actual breathing in and out.

Q: Good, how were you moving? I mean, because you were asked to move, were you moving, how...?

A2: I was, I was still moving I guess, slowly, because, just because that's how I was breathing, in and out, so, the speed at which I was moving and, like, direction and stuff was still the same.

A1: With the hearing thing, I guess with the band on my head and moving around, I tried to move around as much as I could but, because I was distracted, I wasn't really sure how I should be moving, so I thought, maybe because of the way sound travels, I decided to bump into people <laughter> because sometimes sound just, bumps into you. Yes, so that was one way of transmitting the data and then, when I moved the band to my abdomen, because grumbling noises in your stomach tend to be rushed, I moved faster throughout the space and, when I transmitted data I was moving my hands up and down, back and forth, sort-of like what would happen in your stomach, yeah.

Q: Good.

A3: Since mine was more focused on mind, of being lost and in the complexity, the band around my neck gave me protection, a sense of protection and through that I felt self-confidence and when I moved through the people, I tend to be happy and just encouraged to go around to communicate then that, hey, you're, I'm confident.

Q: That, that's interesting. I think that most of you already have answered this in a different way, but this, this question is what other places in your body called your attention? Most of you have already mentioned the second one... I mean, you went from the wrist to the... maybe, maybe just summarize that part, so, in the last part of when you had the skirts on, we, we asked you to see if there was another part of the body that called your attention, so maybe talk about just that other part of the body

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that called your attention and how that was different... I think that you've mentioned it in different ways before, but it's, but if you have something else to say about it...

A2: Well, for me, the shoulders, the downward kind-of pull of the shoulders, was the second sense I was feeling, at the time and, putting the band on didn't really, because I put a band on around my shoulders and it didn't really change that, but, for that I would say both transmitted, like, I guess more forcefully to, like, other people, I would bring down their shoulders to, to convey the, the same sense of feeling that I was feeling.

A3: Mine, it was mind but also feeling heart because that, the self-confidence, although it's you think mentally, but you feel it in your heart, yeah.

Q: How did you, did you transmit, how did you transmit that when you were moving? How did that make you move? Was it the same thing that you were talking about before?

A3: Yeah, just confident and going around, being happy and when I see someone I know, I give a punch. <laughter>

Q: And was that, did you think of that as heart data or did you just think of the whole thing as a unit?

A3: I think everything is linked, it's not just separated, like mind and heart, well, I think mind is more thinking logical and heart actually feels, although they're both in the mind, but, yeah, I just felt it's being linked together...

Q: Great. I know that you were talking about the ears and the stomach, so is there anything else you want to say about how that was different, moving to the stomach?

A1: Coming to the stomach, that, well, it just took more, it was just a more dominant feeling, because it just suddenly appeared – well, I'd been feeling hungry to the day, but it's just that, later on in the day, when you've got nothing in your stomach, that's how I was feeling.

Q: Ok, some I'm going to ask you just a little more general questions, it's not on my list here but, like, if there was kind-of, a single impression or feeling, or something that you didn't expect to come out of this that happened to you somehow, that really surprised you in a way? It could be anything, what would it be? Or, if it was more than one thing, or...? Just the thing that, if you leave, the thing that you, sort-of, remember the most, or...?

A2: Well, for me, the thing that I remembered the most was just, I guess, the tension I was feeling, because, even when we were, when we first lied down and we were asked to feel like our feet melting onto the ground, I could actually feel that, where everything is just kind-of dropping down, but it was interesting because, like, it was easier for, for my upper body to feel like it's going down more so than my legs or my, my feet.

Q: Interesting. Interesting, good observation.

A3: Well, just the wearing the skirts, because I usually careful the appearance, <laughter> I need to look, I mean I'm not trying to dress with clothes, and when I noticed that people were taking pictures, drawing them, I don't want to wear anything that I have lack of confidence, so, the, I think wearing the skirt, just totally lost my fashion style, and put myself into, like, different position instead of, like, every day,

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every day, just go outside, when you go on public, that's not what you wear, and, yeah. That's, that's just an extra thing that I felt like.

Q: Did it feel like a costume, or did it feel like you, like sometimes costumes make you go into another place, or did it feel like...?

A3: It's...

Q: Did it make you feel like an alien? Or, what would the word be, if you thought of a word that would describe...?

A3: Limitation. Yeah, limitation of self-expression. So, you're not expressing by your clothes, you're, just focusing inside, not just, not the outside, yeah.

A1: I think it seemed like, because we're in a theatre, I feel like some, like a performance so, putting on the skirt kind-of added to that performance feel, especially in the space.

Q: Yeah, maybe I'll just sort-of ask this, probably this is the last question – because we've mentioned the skirts and I didn't really ask questions about the skirts, so is there anything about the skirts that either, you've kind of talked about something that limitation, I would say, if I said added or detracted or changed your experience so maybe I just ask that question more generally to everybody, you sort-of have already answered it, but, is there anything about the skirts that, that you can say about the experience that gave you more or less or something or maybe just think what did it give you more of and what did it give you less of, everything always has two sides, so maybe we'll think about it that way...

A2: I think, for me, the skirt, it made me feel more self-conscious of, my surroundings and how other people view, view me and like, how I'm being seen and just photographed <laughter> and drawn. It, less, I wouldn't say it really took anything away, though. It just gave me more of that enhanced sense of other people looking, at me.

A1: I guess that I'd have to agree with Adrian, in that sense, because I did feel self-conscious putting the skirt on and putting the band on, especially on my head, yeah. And, also, I guess...

Q: Did you feel that way when you were doing the blindfold?

A1: When I was doing the... not so much. But, I guess, this skirt, like, in other terms, it also helped me move, because it flowed with my movements, so...

Q: Cool. Do you have anything, you mentioned the thing about the fashion, any other aspect of it...?

A3: I think wearing the skirt, gets us to, gets me to forget about the bottom half of my body. Because, with the band, you can wear anywhere, but no-one will on the leg. So, I think it's because the skirts that you don't see your legs anymore, yeah, that's just something I realized.

Q: Interesting. So, that's really great, you guys, I mean, anything else, or... thank you very much, thank you.

D.2.4.2 Exit Interviews Dancers

Q: When you had the blindfolds on, and your attention was on your body data, what did you sense? Did you sense something, did you sense something at first and then, did it shift? What?

A1: I think the first thing that I sensed was breath and heart beat and, then, after I'd had the blindfold on for a while, I started to notice more subtle things, like, like what I was thinking or the weight into the floor, into, through my feet or which muscles I was using to hold myself up, sort-of, if, I, I was like, oh, I'm really tensing my shoulder for no reason. You can start to notice, like, I have my eyes closed what I'm seeing on the back of my eyelids or, just little stuff like that.

A2: Same, also, just the balance, finding that I felt like my feet were never quite even and I kept wanting to adjust things so that was taking a lot of my concentration. <laughter> It was interesting, and then when you cued us or said, you know, think of one thing, the first thing that happened was breath so that was what I'd go with.

A1: Yeah, me too.

A2: It took, it took me right out, out of that.

Q: Right out of the balance part?

A2: Right out of the balance part. And of, there's my breath I thought I wonder if that's really obvious – too late now – maybe.

Q: Did you sense a particular form of movement that was happening with the, the data that you were sensing?

A1: Well, when you asked us to choose one, I went with breath, just the first thing that came, I guess, and just with that sort-of feeling of expanding and contracting it sort-of just transmitted that rhythm and it sort-of came from here <presses abdomen> and spread out through my extremities, I think. Just that, almost like, like the ocean sort-of that feeling of back and forth and back and forth.

A2: Similar images of water, hugging and extending out in beams or waves somehow, which was...

Q: Did that make you want to move through the space?

A2: That way, or extend limbs through the space that way or just project the breath that way and then at one point when we were – again, this might be the next question – giving, I really wanted to start making sound, like, a lot of sound. That's why I started humming and I just wanted to start going "Woah, maybe I'm not supposed to do that..." <laughter> so it was really my brain kicked in, thinking, oh yeah, maybe it's not about noise, but...

Q: Let's talk about sound...

A2: That really would've... I wanted to sing at one point, it was like, I just wanted to start singing and just like, yelling and making random pitches and things, so...

T: But when we were in...

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A1: I think that sound is sort-of a natural extension of breath, as well, like we breath hard, breath hard enough you're going to make a sound and then if you add voice to it, it becomes singing, basically. So, for me it felt really natural to vocalize, that rhythm.

Q: What was quite distinctive about the way the giving mechanism came, it was just like you all went 'shook' right next to each other...

A2: Had I not received instinct contact, not that I was advancing or running away from it but that it wouldn't have been the first thing that I did, I think I was really interested in extending the energy out towards, you know, not <unknown> right to someone, but all of a sudden, oh, there's people next to me, ok <laughter> you know, there's no, there was no impulse to pull away from it, but I remember thinking, well, ok...

T: That's right, because you were actually, we were next to each other in the space, and...

A2: Yeah, right away. And I was outside, just sending that out to someone, because that's what I felt like, waves, that whole feeling...

Q: So, then when we made the shift to the skirts and the bands, can you describe what sort of transition that was for you? Did that feel like that was quite a different thing, or did it feel like it was kind-of the same thing but with skirts and bands?

A2: That's pretty much what I felt like, although, I had trouble figuring out where to put that band. <laughter> Like, I wanted a big one, right across the whole chest, a really wide one, because it was here and here and here and here and I'm thinking, these bands are really little... <laughter>

Q: <unknown> feed that comment back to our designers...

A2: I felt, literally, a whole...

Q: A corset?

A2: Corset would've been perfect for that breath, because the whole chest, yeah.

Q: Interesting detail. Those were originally designed to be garter belts, which is why they had the tail, you were looking at the end of the design...

A1: Oh, where's this supposed to go? <laughter>

Q: But, you sort-of found a place for it to go...

A1: Well, I just sort-of let it hang. <laughter>

Q: You wrapped yours around.

A2: I wrapped around the top. I thought, oh well, this, I'll have two sort-of bands here.

A1: I felt like it really drew my attention and really focused my attention to that area, especially because with the breath I could feel the band sort-of holding in where I was expanding, so it really focused my attention to that sensation and sort-of really brought me back to the initial impulse, from the beginning of the exercise.

Q: Good.

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A1: The weight of it, I felt that the weight made my movements more grounded, and I just had, I just, I found myself looking at it, and I was looking down, probably, the whole time I was wearing it because I found it, like, oh, it's so beautiful. <laughter> But, yeah, I didn't notice as a different sensation other than the just weight of wearing it, the extra material.

A2: A little, a little bit of license to move as, as a costume. The other thing I thought, after I put it on, I thought, wonder if I put it on up here. <laughter> I really thought, oh, oh, ok, it was very interesting, the alternate ways of wearing it, other than around the waist, which would've been really interesting...

Q: Well, we'll definitely get you involved in the alternate garment construction workshop. <laughter>

A2: That'd be fine, I just, I just suddenly thought, you know, you do the normal thing and I thought, oh, I wonder if I have time to take... well, that's ok... <laughter> You could put it up here and whether it's still...

Q: And so, the shift from one source of body data to another source, how, how was that transition?

A2: It came instantly. It was really interesting, really completely different, just all of a sudden very much up here. <touches shoulder blades> Again, I had trouble figuring out a band configuration, would be this section of the body, figure eights, or... I ended up putting it on my neck, but, you know, because of the connection, but it was really fast.

Q: And did, was it, was it sort-of just like waving at you once you gave it the opportunity to?

A2: Somehow, it wasn't like I was aware of it before, and you said, you know, what other data are you getting, and I thought, oh, woah, <laughter> Right there, right there, that's data... that was fun.

A1: I sort-of had the same experience, just as soon as you said to switch, I felt my foot moving, my toes and just pushing into and away from the floor and, but it felt really external – like breath, breath is so internal and is so involved with your core and your foot is pretty much as far away from that as you can get, without leaving your body. So, it was a really different experience, trying to work with that and play with that and concentrate on that sensation. But...

Q: And so, I'm curious, in terms of the, the data sense, were you aware of the sense of pressure?

A1: Yeah, that was mostly what I was going with, just the pressure into the floor and the weight of my foot...

Q: Pressure point?

A1: Yeah, pressure and weight.

Q: And, getting back to you, quickly, before <unknown> shifting to the neck and shoulders, if you had to give that some sense of what, what that data was, data is such a horrible word...

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A2: Again, like the, like the beauty of the second time, in a way, was I wasn't thinking of categories, like, breath, or electricity, or anything, but when I was asked to analyze it, later, it seemed either tension or electricity.

Q: That's very interesting.

A2: And I, I was thinking, the same thing obviously happened to you, you were just aware of, boom, my foot, but not thinking, oh, is that muscular data, is it electric data, is it breath, is it blood flow, no, it's just my foot.

A1: Yeah.

A2: And later, oh, it's about pressure... whatever.

Q: So, did the moment of giving appear different for either of you two, from the previous giving moment?

A2: Yeah, oh, very much. I felt it was almost like every, all of us were in some sort of pain, I know that's kind of weird, not in, not in an agonizing way, but it's like here <touches head>, I, you know, I take my energy in my head and the energy in my foot and take the energy in my shoulders and that's what it felt like and all of a sudden there was this healing moment where I like "ok..."<laughter> That, that's just the image that I got from that. Not sure, really fascinating.

A1: I, at first I had, I had to think, I'm like, ok, how can I give this energy to someone else, through my foot, so I ended up stepping on the feet. <laughter> Because I, I couldn't, it was the only thing that made sense to me, so I just went with it. But, yeah, it really did feel different than the first time, the first time we sort-of came together.

Q: Well, thank you very much.

D.2.5 Workshop Response Cards Transcription

heart[h] workshop 02 – November 9/04

Part A – resonance within

When you had the blindfolds on and your attention was on your body data, what did you sense? Where was it moving in your body?

° breath tensions, body lines – balance (or lack of!); breath – growing and retracting in the chest belly and then back; it extended out in wave and beams then pulled back in

° I sense that my other senses grow stronger and more sensitive. I feel my pulse and blood form a stream flowing directionlessly.

° I sensed many things breath was first, then my blood flow pulled my attention. the blood flow was filled with heart and moved in waves of openness and thickness through my body it felt thick like the tide, and warm with viscosity – I could feel the light particles within it. It moved always through my heart gushing through my neck – it was circular and sometimes demanding, warm like milk and honey – full of stories, memories, truths and lies licking the sides of the veins and arteries filling the mind with warm stealth; moments of stillness, light

° I sensed my breath and my heartbeat immediately. After a while I began to sense the movement in my muscles and my eyes. I became more aware of every sensation – my thoughts, the weight into the floor, my temperature, the sounds around me; it moved from my core out through my limbs and into the space

° I sensed that the participants' sense of space either expanded or contracted, depending on their mood and other factors. The feeling of space seemed to move towards the hands, it was an extension of what they were feeling inside.

° Uncertainty and questions rose. then tolerance came and "let go" more free, care-less; senses enhanced with curiosity instead of uncertainty and questions. With curiosity came exploration.

° A strong sense of heartbeat appeared, then my attention slowly shifted to breath. It was rather chaotic at the beginning, but then I started to sense the breath flow from chest to arm.

° Breathing in and out; lungs expanding and releasing; release of tension; calm and relaxation; chest and abdomen

° calmness, sense of wonder; from one side of my head to the other then to my abdomen where the sense of calm was disrupted.

° emptiness. maybe I'm not alive. Was I alive? or was it a nightmare? was it just a dream and I'm just afraid of losing the data? Wasn't afraid / scared of doing anything because I don't even feel myself anymore. It's great. It felt like I was GLOWING and I push the air away. or I glow bigger and brighter and stronger when I hold on to myself. It was from within, spreading out glowing from inside me. I think people can see it.

Appendix D Workshop 'resonance within' / 'resonance without'

- ° heat, ranges of temperature – through my head, on my fingertips, in my feet; rhythm – in my chest, in my wrists, in my neck; relaxation – in my head.
- ° I felt a flow, a counter clockwise spinning from the base of my spine. I spiraled around and outside and inside my body. At times if felt hot, this happened when I concentrated on it
- ° I felt the force of gravity pulling me down and the air flowing between gaps of body. I wasn't sure what it was, but my arms and my body had a space, like two electrons repelling each other.
- ° movement was significant at one point then release; I felt a need to sit down before I can focus all my energy on a data spot, the standing make me more aware of my legs, but the sensations are on my arm.
- ° hand movement with sound; my muscle
- ° It seemed as if the senses increased and the participants became more in tuned with their limbs, often causing people to sway or make slight movements.
- ° The sense of motion and body was extended through the movements of the skirt. The skirts denoted sense of self, movement and intimacy. Flow and mixture of body data was translated by the skirt.
- ° very smooth, far far away from the real world.
- ° From my perspective I feel the "flow" for each person is different. Some of them are organized and some generate "flow" randomly.
- ° heaviness in my arms spreading to joints
- ° uneasiness, wanting to seeking out, because know less of the environment. at the same time, restraint, unnaturally still

When you went inside the sensation, how were you able to transmit your body data? How did it move you?

- ° ebbing movements, through the arms, and through the back; swirls, lifts and lowers, waves – it made me want to sing
- ° I transmit data into the space by exaggeration by filling my body with the movement and letting the energy flow out of my extremities; it moved me to reach out to others through the medium of touch contact, sharing weight and breath.
- ° once inside – the sensation took my entire body over – it moved in circular pulses from the centre outward – but always returning to the centre, always returning to stillness – then the warmth took over again needing to more – to create in a gushing; it wanted to lift me up, up, up through my neck and head up through the sky then down down down
- ° The data flows in my body as if it is a stream, a stream that wants to explore and contact to another stream
- ° Their body movement was projected outward, transmitting outward, it seemed to me. It compelled them to encompass the great void around them, through movement of the arms and through walking

Appendix D Workshop 'resonance within' / 'resonance without'

- Exploration and "play" factor came in. set of "own rules" and began to play with the environment. Questions rose again but with less uncertainty.
- By helping it flow out of the body with assistance of the hands; slowly, calmly, carefully, with ease
- Concentration of space and flow. Movement was slow and very cautious. body reacted simple without too much calculation in mind
- Flow of exhalation -> transmit to outside made me rock a little; caused me to move slowly and gently through the space like air
- Focusing on the body data I felt the urge to spin with the flow. I would turn counter clockwise as I walked.
- it focuses all the attention onto one point and found the fastest route out the body
- my brain went empty and I could hear was the glowing sound (NOT MUSIC!) I held myself together or find my most comfortable position to help the data grow. I think if it glows enough it'll transmit to somewhere. or not even transmit, just, like a water color. It spreads like water. I move like I'm a paper with water color all over me.
- through touch; touching vital places that would be most sensitive; touching an area that creates a stronger but same sensation (wrist pulse -> neck pulse); it moved with the person, as a child to the parent, wanting to lead but unable to do so.
- When I went inside the sensation, the intense feeling of heart beat made me walk with stronger steps just to release the intensity
- It flows like a river.
- It seemed to conflict with a natural sense of movement, it caused users to think about their movements and less on an inner sense of movement. There was confusion.
- The body data transmitted through internally and caused the participants to focus their attention to each limb.
- through sense mostly visual
- Again, the transmission I feel between the participants are very natural, it's more like they transmit the data by their instincts.
- limbs reached out ... unsure if the others will reciprocate or accept contact. But steady exploration.
- through touch I saw; I focused in on hands; zoomed

Part B – resonance without

When in the skirts with the bands on your body with your attention on your body data, what did you sense?

- ° A weird feeling of being enclosed arrived at the beginning, then I started to sense my muscles (arms) being intensified.
- ° an increased sense of heaviness towards the feet and a different sense of movement from the fabric and texture of the skirt
- ° I feel being a bit different in how I am limited in my movement. It takes a while to get used to it
- ° I felt that my attention was more focused towards the part of my body that had the band around it, and the initial impulse that started the movement
- ° I lost my sense of fashion. The skirt is totally not my style. The band made me wonder what it is for.
- ° I noticed the body data less even if the band was focusing the area. It dulled the overall sensation.
- ° I sensed reservation and curiosity
- ° Included, connected. "Emergence"
- ° It seemed to me they were sensing the clothing that they were wearing, and they became more attuned sensually of what others around them were sensing
- ° It was a bit distracting and I could not sense as much, especially with the band on
- ° naked
- ° Same focus – on the breath – swells – it was hard to find the place for the band.
- ° The band around chest/abs restricted how I exhaled, bringing more attention to data. Made me feel trapped in a sense, similar to suffocation.
- ° The bands seemed to solidify the sense of body. The bands provided a counter balance to the flow
- ° the skirts allows me to flow freely
- ° weird
- ° When I took the blindfold off, I still wanted to close my eyes, to stay within – I noticed a feeling of 'home' in the skirt – of having the skirt hold me in ever-loving arms – my pulse was safe inside the skirt, my movements became larger – easier – I felt at home in the space
- ° a stronger connection to the sense / body data; if focused the energy there.
- ° Pretty. soft. Frantic because my body data wasn't soft. It's a painful data. But the fact that I was in a soft smooth dress made the bad data not as painful. I felt like

Appendix D Workshop 'resonance within' / 'resonance without'

maybe something is protecting me and preventing bad feelings. Not really that painful of data.

- covering / restraining the body. More arm movements. Feeling stationary? Tied down?

- I think the participants might feel there are "barriers" on their bodies.

When you went inside the sensation, how were you able to transmit your body data? How did it move you?

- Able to grip on to others to transmit the tightness and restriction I felt. moved me even slower, like being held back

- Feeling the movement of the skirt while I walked.

- Flow is obstructed by the music.

- I transmitted my data by bumping into other people and flowing through the space in either a slow or quick manner

- I visualized sending breath to others – physically it made me flow to them and around them; this is when sound really wanted to come out

- No

- sometimes sensation are significant and is rushing out from my hand. It also lead where I should walk to.

- The best way to transmit breath to others is through the rhythm of the body while breathing

- The body data it transmit through the touch and move when I collide to others. My feeling gets expand because of the large size of skirts

- the body data was transmitted

- transmitting became or moved from inside the skirt to inside the space; the space became the skirt

- Unsure.

- When I was inside the sensation, I transmit the data by grabbing others' arms

- With my sight returned, I regained some balance. I could walk and spin more freely.

- I treat it with a happier mood. Maybe it isn't that painful / bad and maybe if I transmit it to someone else I won't feel painful. I had a rhythm I tried to move as calm as possible.

- It gave a primary focus, not a body connection like what happened without the bands.

- After touching / connecting with another, move smiles and positive reinforcement to continue and transmit to others

Appendix D Workshop 'resonance within' / 'resonance without'

° I think they transmitted data partly by using the bands and skirts.

What other places in your body called your attention? How was this different, if at all?

° Desire, mental state, and spiritual feelings.

° Head. Inside the head; maybe the background sounds started to affect my mind at the end of the experiment.

° Head. Trying to figure out what I should do.

° I haven't had lunch so I'm hungry. This is probably external to the body data I was initially supposed to feel so this may have altered some responses

° It seemed that their heartbeat and their breathing became more noticeable to them. Also, their appendages like their arms and legs seemed to attract more focus.

° Moving around the space I noticed a drop in my hearing sensitivity with out the blindfolds.

° My foot and the pressure into the floor, how that affected the rest of my body's organization; less internal and organic

° my head calls in a lot of attention; it's like sucking in all my thoughts

° My leg, need to move around

° My mind is out of sync. Time became irrelevant

° my third eye began to call me – it was very 'attentive' in a quirky – faster – the speed of the connections sped up – my movement became quick –staccato, I could sense lights impressions from many directions at once

° My torso, it seems to have been tighted to something

° Shoulders – totally different – muscle tension and electricity – sharp jumpy moves. very hard to place a band on the shoulder girdle

° shoulders; force of gravity bringing shoulders down; tension bringing body to ground.

° the feet, when the participants closed their eyes they had reservations about moving around the space

° The hands and placement of feet seemed to compliment the sense and movement of the skirt. It was not very different, just complimentary.

° the mind, the heart and other organs

° It was totally opposite place, it was more painful. It caught my attention by causing me my pain.

° My head; it got hotter, wanting release rather than cooling.

° I figured an interesting thing about how their feet moved.

Appendix D Workshop 'resonance within' / 'resonance without'

° Legs. Wearing clothes that are uncommon. Covers a significant portion of body height.

How were you able to transmit your body data? How did it move you?

° As my hearing dulled I sensed on my shoulders. I walked sideways got a breeze on it.

° By pressing their feet into the floor with my foot; experimenting with different ways of pushing into and off of the floor.

° By touch others torsos. It might increase also others sensations on their torsos. That is when I transmit my data

° I think the participants noticed the other people (stills, videographers.) Although I wasn't transmitting my body data, it seems they could feel our presence.

° jumps and twitches – sharp head movements to the side – I was pulled back from the shoulders. Physical contact with others – almost giving the tension away allowed transmission

° look at everyone else's action and mimic their movement.

° my third eye wanted to move directly in a line to another – to / through the space it was fast and long – it wanted to put its 'eye' on others directly on the bodies in the space

° N/A

° Physically with passion and urge.

° stoned.

° The bands seemed to give a point of reference. Something to observe.

° The feeling made me want to go away from people.

° The hunger in my stomach disrupted other body data so it made me want to move quicker in the space

° then it transmits to other places and out my body

° Through muscle

° Transmit by bringing others down at shoulders, pushing downward slowly

° It wanted a release, so it chased to find a vessel.

° It was like my back had its own mind. it leads me

° Sight. More focus on each other's actions from clothes.

° They somehow transmitted the data (energy) through their feet.

D.3 Workshop `self to self` / `self to other` / `self to group`

D.3.1 Workshop Response Card

ilab the whispers research group – HEART[H] experience workshops



part one: *self to self*

When you had the blindfolds on and you were listening to your breath, what did you sense ?

When you went inside with your breath, what did you experience?



part one: *self to other*

When you had the blindfolds on and you were sensing your partner's breath, what did you experience ?

What was the sound and rhythm of their breath? Were you able to pass information to your partner through this sound or rhythm?

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

ilab the whispers research group – HEART[H] experience workshops



spacious breath: *self to other*

heart [h]

heart
+
breath

When the blindfolds were removed and you could see the visualization of your breath and your partner's breath, what did you sense?

When you were able to connect the visualization of your breath and that of your partner's to the sound, what was your response?



spacious breath: *group self*

When you were asked to sense the breath other the other members of the group, what did you sense?

Were you able to communicate your breath data or receive the breath data of other group members through the sound and visualization? What was your experience?

D.3.2 Workshop Data Analysis Grid

heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)	
Attributes Documented	Patterns/themes - based on type of participant Written Observations
movement qualities / gestural elements	rock, tilt, sway, fluid yet tactile; try to loosen up, swish, sway, sashay around, it moves on its own! Swing it around, move, move, move faster, jog; sloth, ministry of silly walks, stuck in clay, freeze, flapping, swing the arms, move the breath, give it away; push air, target, direct it, chase it, hop, push, force; aerodynamic, compression and controlled explosion; drop to the floor, squat, lay down; flap, flap
sense of breath	I can breathe; sense of breath, shared; exhale; slow, slow, slow synchronized breathing; a flow of air through the nasal cavities in the throat, negative pressure created by flexing diaphragm sucking air; I breathe, huff and puff
sense of concentration	control the wave, watch the output, control through breathing; sit like Buddha. Ohhmm.
sense of awareness	intenal movement, lungs inflate and create rhythms; stillness; a weight on the waist, this thing is heavy; it's too small, my butt is too big; take up space
body as home	
impressions / sensations	butt to butt. His ass is touching mine! Hisssss; noises, waves, soothing rolling waves; I am the receiver
emotional qualities	calm, relax; waiting, anticipation, fear? Nerves, blind, deaf, all eyes on me; slow, cold; hunger; closeness; nearly frightening; I feel pretty, oh so pretty

Table II.7 heart[h] Workshop 3 Data Analysis: Participant Observations, 1 of 2

heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)		
Patterns/themes - based on type of participant		
Attributes Documented	Written Observations	
shapes / colours	they're so colourful; clear skies; which one brings out the colour of my eyes; does this match my shoes	
stories / fragments	closed bodies in preparation of the unknown. Unspoken and still, solving the issue of comfort vs. function and operation; sink into the surf and fade away; wheat stalks blowing in a field; this is a prom dress! Give your breath away (love theme from Top Gun); I'm a cyborg, I'm on live support; the once chaotic mess in the space attempts to grow as one object wanting to collaborate their different needs together; parallel lines of thought begin to form unifying the many tangents running wildly in my mind extending into the space; deciphering the rush of raw data, I wander the sensory boundaries that drive us daily back and forth under the umbrella of life	
stream of consciousness	pay attention. breathing, breathing, breathing, a group of connected, tethered users limited by space, a leash, a lifeline, a plug that restricts freedom, some are better breathers than others, mirror, mirror on the wall, life boat gone; change, arhythmic. new. sync. in/out in/out in/out in/out; soap suds that could be carved in shape and shaped noise; which one am I? Oh, there I am. We breathe as one - can we all breathe? slow, cold, sensor exploration, stylish scarves with velcro accessories, guys on leashes; surf, gentle white noise; there is a hole in my sock; still, loud wave; where's the duct tape; fashion show; the darkness consumes the space again	

Table II.7 heart[h] Workshop 3 Data Analysis: Participant Observations, continued, 2 of 2

Heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)					
Response Cards	Participants	Videographers	Photographers	Drawers	Writers
Descriptive Qualities	<p>resonance within: felt like I was observing an experience rather than having one myself; Loneliness, only not lonely because of the connection to the other person behind you; a moment of peace, just for a moment; Struggle, detached; careful, funny; Connection through touch and breath; sameness; Inside sound, feel the other person in a more personal way than just visual, and hearing their breathing</p>	<p>resonance within: relaxing; centered</p>	<p>resonance within: isolation, one, alone; a sense of calmness, relaxed yet aware; Calmness, unification; sense of calmness from participants; some bodies seemed to be trying to adjust and gain a sense of self-awareness; Tranquility; a sense of distrust, each breath did not want to release its autonomy. a power struggle</p>	<p>resonance within: comfort, isolation, withdraw, rhythmic order ; chaotic comfort; self-awareness, my sense of being; calm and insight towards myself; Concentration and the slow release of self-consciousness; open space within a safe zone; warmth through acoustic feeling / sense (similar to perhaps a child in the mothers womb); unity; Calm, senses seemed sharper; exclusion; familiarity, support, repetition, comfort, dependency; sense of sharing</p>	<p>resonance within: A sense of relaxation tingling traveling up my spine an eerie experience; completeness, sense of being full. Expanded; Slightly eerie a stalker, sense of taboo attempting to normalize myself to my partner's experience; sharing</p>
	<p>emotionally</p>	<p>resonance without: competition, trying to make yourself breathe the same, or trying to create the more movement; I felt more limited to my thoughts and movements; more harmony / unity; happiness; control; confusion, unknowing; Felt more connected to the group than just partner; community yet some apprehension; easier with partners; I didn't feel like I connected with anyone. Lonely; I felt relieved and assured that I could sync with so many people. I felt happy and excited</p>	<p>resonance without: control, safe, alone; injection back into the raw, real world; thirst, awkward, emptiness; I sensed chaos as it was hard to try to match up to the people who are trying to do the same. I sensed a need for leadership and I tried to take control</p>	<p>resonance without: Commonality, relationships; validation; Excitement; Sense of control, although limited; a familiar feeling triggering previous experiences</p>	<p>resonance within: Flowing, swirling. Pressure and inflation. Coolness and nourishment</p>
poetically	<p>resonance without: There was a sense of unity and rhythm. There was a consistency between ourselves and the visual</p>	<p>resonance within: A sense of suspension, of the illusion of singularity in a group of people. A unification of breathing temp</p>	<p>resonance within: euphoric. I could sense the exchange of air down to the cell. It's rhythmic movement throughout my body; It's communicative properties through interior exterior space. My body was an artifact, the breath was the life; sailboats or what I would imagine as a pirate ship; dizzy but not nauseous</p>	<p>resonance within: I found a pattern, a rhythm. It's a type of pattern that seem to last forever. A sense of being alive</p>	<p>resonance without: Data was passed. It was like many voices whispering at once</p>

Table II.8 heart[h] Workshop 3 Data Analysis: Response Cards, 1 of 5

Heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
body state awareness	<p>resonance within: a feeling of resistance and occasional acceptance and lapsing in and out of relaxation; self-awareness</p>	<p>resonance within: I was focusing on my breath. It was playful because people could control the sound and they played with it; my heart; body movement; You were able to sense your body a lot more. also, the air felt more real, it had more mass than it really did</p>	<p>resonance within: A sense of the rocking motion and the flow of air in my body. The air went from center, to feet, to arms, to head; the air flows within my body and its directions and rhythms; my back felt hot; The body making constant corrections as it tried to accommodate the extra air in it. I could sense it in the nose / mouth and in the chest cavity, but not in between; the fat in my arteries in certain places as I felt my blood circulate; I felt my ribs locking up and need to keep relaxing them; I was more worried about my balance as I felt like I was going to fall</p> <p>resonance without: I could feel their breathing. Even if I couldn't hear it or see it, I knew its rhythm</p>		<p>resonance within: Silence, a light sigh my body catching up on the level of air intake the awkwardness of having to tune to that feeling was new; The air in my nose. The observant silence of others</p>
	<p>resonance without: a sense of unity, being able to experience the other's breath through your own; Again a sense that the room was more in flux as it was connected more to everyone. I felt warmer and immediately breathed faster; While originally fragmented, the group eventually started to all breathe at the same rate</p>	<p>resonance within: the sound was a representation of what they were doing, they could communicate through the sound, passing information</p>	<p>resonance within: Could feel my heart beating, felt my breathing rate changing rapidly; feeling the weight of my body</p> <p>resonance without: I pictured the visualization as a sound wave and it matched up pretty well with the air going in and out of his chest; Trying to see how changes would take effect on the sound; I was not thinking about connections - I captured them occurring for others</p>		<p>resonance within: Huffing. By exaggeration you can make audible</p>
literally/ details	<p>resonance within: not sensing the other person so much as sensing the sensors that were sensing him</p> <p>resonance without: Up until then, the wavelength did not give an immediate sense of tangibility, but after hearing the sounds, there was an easier connection made; It was easy to communicate the data through the visualization; Sound was very helpful in sharing breathing rate, but the visuals seemed to abstract from our shared breathing</p>				

Table II.8 heart[h] Workshop 3 Data Analysis: Response Cards, continued, 2 of 5

Heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)				
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers
	Writers			
abstractions	resonance within: Singularity inside a group. The ability to retreat and reflect; concentration; spreading of senses	resonance within: inner and outer presence of energy. It was a loss of time and place. My body was heavy yet soft; I felt as though I was in an endless space. There was nothing on my mind aside from the occasional itch that I would feel; I thought that experience was highly ritualized; reminded me of a high school theatre warm-up or a Masonic ritual; Complete blueness. I felt blue, I could see blue, I was blue; I developed an experience of form and shape that my breath defined; Again, just a sense of a boundary-less space. I just felt more light physically; the energy flows within the body; a sense of awareness outside of the body; one participant's body seemed to adapt and sense and anticipate the kinesthetic qualities of the other; seemed like an extended sense of self-awareness; more so than just listening to the breath	resonance within: Sense of communicative space, individual is gone; stillness, togetherness, uncertainty; Inside brings out the individual and the private. Your own individualism swayed the masses; Experience conflict and acceptance. negotiation of space, navigating individualism; group, collaboration, harmony; I was able to communicate using a different language, a different sense; it seems like we became one	resonance within: peace, sense of being, existing, peace, life throughout my body. awareness of Being

Table II.8 heart[h] Workshop 3 Data Analysis: Response Cards, continued, 3 of 5

Heart[h] Workshop Data Analysis - Dec 7th/2004. Workshop (3)					
Response Cards Descriptive Qualities	Participants	Videographers	Photographers	Drawers	Writers
	resonance without: recognizable pattern and a sense of network; parallel sense of being in the space; It seemed like a challenge, but the network of breath slowly emerged; sense of being in a network		resonance without: My being did not want to see. it only wish to rely on sensorial data that was less defined. Through the sensorial interface our breaths could negotiate with a higher fidelity; A private function made public; a normal act made different; Unification. The group had come together as one entity; further distance from the big grid we experience every day – and the reintroduction to closer, more intimate connections; The effort in trying to be unified, operating as one breathing physical entity; The experience became a lot more abstract as if we were something else, something on a larger scale	resonance without: Applied order to complexity of experience. Visual justification	
abstractions, continued			resonance within: loss of balance, it was hard to stand up. other times I didn't even notice anything except rocking; It was hard to stay still as it felt as if the air going in and out was causing me to sway		
gestures / movement qualities				resonance without: Movement almost like a static field the ebbs and flows	

Table II.8 heart[h] Workshop 3 Data Analysis: Response Cards, continued, 4 of 5

Heart[h] Workshop Data Analysis - Dec 7th/2004 Workshop (3)				
Response Cards	Participants	Videographers	Photographers	Drawers
Descriptive Qualities	<p>resonance within: watching this, me listening to myself think about them watching me instead of listening to my breath; distracted on purpose?</p> <p>resonance without: Community again. Sense of being. telepathy / control of other bodies</p>	<p>resonance within: people started to move and breath together. they didn't need to see each other to communicate</p>	<p>resonance within: pattern of body movement; : the moment and people in it. I couldn't feel them but I knew they were there; they all look surface calm yet with some inner tension; from the readout on the screen, it seemed as if the participants were able to send signals and adapt successfully</p> <p>resonance without: it seemed like they were focusing more on the screen visualization more than their breath</p>	<p>resonance within: Others around me, the movements of air within the space. Focus of thought; I sensed connection, I sensed the significance of my partner's presence</p> <p>resonance without: it looked like they were having fun. their body was the controller and the sound responded to them, it was a game</p>
awareness	<p>resonance without: A collaboration of breathing. Almost a group effort.</p>	<p>resonance within: A more direct unification in breathing, two nodes acting as one; The swaying and act of breathing was able to send directorial messages</p>	<p>resonance within: My breath wasn't natural, I was controlling it. It was nearly impossible to breathe at a natural pace; I felt textures of a soft roughness like chalk that my breath was passing over. I kept focusing too hard on my breath rhythm rather than letting it happen naturally; the movement of the ribs, the frequency of the expansion of the body when breathing in and out; I thought we were breathing in sync, we were rocking slightly and that made me think that we were in sync but opposite, he breathed out, when I breathed in, vice versa</p> <p>resonance without: Slight, momentary disbelief. Not sure if it was actually our breath, wanting to verify it by making a sudden change</p>	<p>resonance within: Slow pulsing. A slight sensation between the breathing of one and the other; The sharing of one organ</p>
breath		<p>resonance without: probing breaths, looking for one another</p>		<p>resonance within: unison of a rhythm and breath, two beings wanting to join and become one by the sensation of breathing automatic emulation and seeking harmony and balance with the other body</p>

Table II.8 heart[h] Workshop 3 Data Analysis: Response Cards, continued, 5 of 5

D.3.3 Exit Interviews

D.3.3.1 Exit Interviews Dancers

Q: When you were, you were with blindfolds on at the beginning, when you were just listening to yourself and your own body, and, mostly you were listening to your breath, what did you sense? And either one of you can start...

A1: I would probably say that I sensed at the beginning kind-of feeling of definitely just starting, not, not having done much breathing or being, coming into the space and finding myself not in touch with my breath, and feeling that kind-of just trickle through my body, I guess, over time.

A2: Well, for me, I entered into the ritual of "this is the exercise of checking in with my breath" and this is something that I've done with many different groups to which I belong, so my experience was "alright, we're at this point again" and so I got in quickly, even from the exercise beforehand, which was simply, probably, basically getting us into a space, ready to go on with the blindfold thing, so at that point, yeah, I was checking my channels of, you know, of air and things like that.

Q: Ok, so, the second part is sort of the same. When you were inside, what did you experience? Is there anything different that you want to add to that experience of taking in after maybe with the blindfolds on and then with the breath sensors on, perhaps, the difference in the experience?

A1: I felt a bit constricted by the, by the breath sensor and a bit, like, hyper-aware of, that it was there. And maybe even sending, not sending my breath there but, like, that's where my breath was going, as opposed to deeper in my body or lower in my body.

A2: When I breathed, I often think about how air enters into my lower back. When I made a specific exercise of doing so, I can see the, it was actually opposite, it was interesting, to breathe in, I felt, basically, the energy lines going in opposite direction to, to where the inhalation goes and, breathing out, I felt a pushing down of air to push it effectively out, but... that was interesting. But, yeah, with the, with the constriction of something around my chest, as soon as I wasn't considering the fact that my breath is something which is deep, that goes away and it becomes a matter of breathing to my chest, so it was consistently a negotiation between, between, yeah, which type of breathing I'm, I'm feeling.

Q: Really cool, interesting. Ok, so when you had the blindfolds on and you were sensing your partner's breath, what did you experience?

A1: <laughter>

A2: Ok, for myself, my partners breath was something very, it was a small push, it was, there was hardly... I didn't hear her breath, first of all, and the, the sensation of her breathing was very small. What I did notice a lot was the rocking and that was exaggerated, particularly when both of us should inhale at the same time or both of us should exhale that, woah, we create quite the rock. Otherwise, we're filling each other's spaces.

A1: Yeah, I found it difficult to stand because of the lack of visual information and then sharing weight a bit – I was, like, am I not giving enough weight here, is the, because it was very dynamic and I felt Shawn's breath and I felt the moments that we breathed

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together. When we were – and this might be the next question – but we were asked to be responsive or to be, to communicate, the one communicating and I think I felt more calm when I was the responsive one, my breath felt more natural. And then, when... but then I got Shawn's headache. <laughter>

Q: So, you felt it, you felt it, empathy, empathy for him?

A1: Yeah. <laughter>

Q: What would the word be? Not really empathically, more like...

A2: Sympathetically.

A1: Yeah, I felt increased heat and yeah, increased, like, heat and awareness of both shoulders, they were very... a lot of feeling and, but it was enjoyable to be the one communicating, because I felt like, when I was just my breath had some, was being felt it was going somewhere.

Q: Nice. And, do you want to add to that, I guess?

A2: It was, I believe it was around this point that I started getting into, like, woah, woah, woah, and collapsing.

Q: Do you know, do you know what that might have been from? Was it too much oxygen, or?

A2: I don't think it was necessarily related to oxygen. Again, this is something which I'm comfortable doing, the breath and all of this stuff. I'm, I don't even think it was the lack of visual data as, as Lori said, that, that led to this.

Q: Although your equilibrium could've been off.

A2: It could be off...

Q: I mean during that time.

A2: I'm not, I'm not exactly clear what's led to it.

Q: Ok, that's not what this is about, so I was just curious. So, I don't know if, if because you have a headache, this is going to be, maybe you'll be, have enough time to think about this experience – was the sound, did you have an experience with the sound, with the rhythm of your partner's breath and, well, you kind of talked about this, were you able to pass information through the sound or the rhythm and, and that also being through the, the sound in the room? The visualization, you couldn't see the visualization at that point, but the data the program was transmitting from the data, were you able to sense the rhythm or, or, or get a sense of the differentiation in the sounds from, from what you were hearing, in terms of breath?

A1: Yeah, I think so, that was the moment that the three of us were also together so I think that it was more, maybe, even my head at that point where I was, like: Ok, so the noise comes when I breathe in, I think, not, not breathing out, and then, sort-of, being like, more curious about that.

A2: Similarly, I would, I would basically breathe and wait until the sound reflected what I was breathing and I would test it by, by taking a longer inhalation and saying "ah that, that would have to be mine" and then also hearing... and it would be limits of

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the technology, I suppose, but like the skip between one person and the next, was an indication where I became aware of "ok, this cannot be the same person" so, you know, we have a, yeah...

Q: Cool, you might let us squeeze in here... pulled out as I can be here...

A1: I can come over here.

Q: Just have to... there we go. Maybe I'll come through the side like this, you might... maybe put it on the couch or just sort of... oh there, it blends right into the material. So, we're on to the second side, we're talking about now the group breath and I think after the blindfold came off. So, when the blindfolds were removed and you could see the visualization of your partner's breath, what did you sense?

A3: Chaos.

Q: Chaos?

A3: That was, yeah, that was the first sense that I had during that. It seemed very chaotic. It took me a moment to find my own breath again.

Q: Even though you were seeing something...

A3: Yeah. And I'm not quite sure whether that was the visual stimulation of seeing it and just the processing time, or just being lost for a moment in the breath.

Q: Sometimes also the visual will sort of wash over the other senses.

A3: Yeah.

A1: I think I felt some sort of sense of... not relief, but ease in seeing other people moving in the space and then seeing the colours of the skirts; I thought I felt more comfortable.

A2: After the blindfolds were off I thought... I felt in the still breath, in the standing there, that it was the same energy as had been navigating the space. The visualizations – again they were a kind of visual indicator which person am I, relative to the other people in the room. I was able to pick Lori's pattern, based on having had my back to Lori's, and so I saw "ah, that would have to be, have to be hers" and then, by a process of elimination for the group one, because in the, in the triangle base, in the group I didn't gain a particular push-and-pull feel of whose breath was whose. Yeah, it was, that one was auditory.

Q: And when, so once the blindfolds were off and you also got a sense, you'd had a chance to listen to the audio, prior to taking the blindfolds off, once you got to see the visualization, were you able to pick out the sound again, and what was your experience like?

A3: Have to think about that for a minute...

A2: I've, I've got one. As far as, yeah, understanding the visualization. Oh, the first I guess, the sound as mine, I said, well, I have a longer, slower, breath, so I go than the other two participants. From that, that understanding then, said to me, if I'm looking at one of these graphs, mine will likely be the longest, perhaps with the greatest variability. And then, yeah. But it wasn't something which I immediately connected to sound to visual.

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A1: And I didn't even, I couldn't even figure out which one was mine. I didn't look at the thing and I was thinking... yeah, I didn't know.

A3: It was easy for me to pick it out audibly, the visual didn't connect at first.

Q: Were you, were any of you able to, I guess the question was more <unknown> did you ever lose the sound once you took the visual out, were you still able identify your sound <unknown>?

A3: Yes.

Q: Ok, so that didn't change. I guess that I have to hurry up and join them, but I'll ask you a couple more questions. We asked you to sense the other members of the group, but were you able to communicate with the visualization and the rest of the group once the blindfolds were off and you were asked to move and <unknown>. Did you find that you were able to communicate through the sound and movement through the graphs and the...

A1: It felt to me like she asked more like how would, how would we communicate, and so I felt like I was able to be in a communicative mode and a, a responsive mode.

A3: Yeah.

A1: And I sense a difference.

Q: How did you communicate then?

A1: I would say that I amplified the sensations that I was having when they were just personal. It was sort of like an expansiveness. I think was because of the skirt as well but...

Q: It added to the effect, or?

A1: It, yeah, it – I'd say that it grounded me and allowed me to let that breath travel more into my legs.

Q: I think that you had the heavy one we made, too...

A1: Oh, did I? Yeah, and it opened up my lower back area as a receiving, or sending out area and it felt to soften my, like, front of my pelvis, as a receiving area.

A3: Pretty well, just to add on to that was, it was more of a sense of the breath outside of the body. It was still the internal breath but it was getting further and it had to do with the skirt – I'm not quite why or what it was but I had this real sense of just that whole breath around me.

Q: So, it sort of encased you or encircled you?

A3: Yeah.

Q: Like a glove or a blanket or something like that?

A3: Yes, yeah.

Q: A <unknown> maybe?

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A3: No, more of the sense of the blanket, the thing surrounding me.

Q: Nice, nice. Something to add over here?

A2: Yeah, I felt that because the question was posed in the kind of theoretical, rhetorical, sense of "how would you communicate, if you were asked to" kind-of thing, I ended up working with the idea of a pulse, with the, yeah, with the, basically using vibration as something which I could use to communicate, but what ended up... because the questions were constructed like, specifically, "you are now wearing a skirt and how would you use the skirt to communicate", I, I felt that as far as inspiration goes, almost in the literal sense, that I was taking air up to fill the bottom of the skirt as if it were half, like in a hot air balloon, for instance, and then, in order to, to communicate out from that, that I needed to shake the I <??>, in order to, yeah, in order to get that energy going out.

Q: Nice, nice. Ok, that's sort of the last questions. Are there any other comments or feedback or experiences you want to share about this activity?

A1: Not really.

Q: No? Ok, thank you.

D.3.4 Workshop Response Cards Transcription

heart[h] workshop 03 – December 7/04

Part A/1 – resonance within / self to self

When you had the blindfolds on and you were listening to your breath, what did you sense?

- ° felt like I was observing an experience rather than having one myself.
- ° Loneliness, only not lonely because of the connection to the other person behind you
- ° My legs were twitching a lot the whole time; there's like twenty people watching this, me listening to myself think about them watching me instead of listening to my breath; distracted on purpose?
- ° Struggle, detached
- ° warmth, moisture
- ° comfort, isolation, withdraw, rhythmic order ; chaotic comfort.
- ° Concentration and the slow release of self-consciousness.
- ° Others around me, the movements of air within the space. Focus of thought
- ° self-awareness, my sense of being; calm and insight towards myself.
- ° Sense of communicative space, individual is gone.
- ° stillness, togetherness, uncertainty
- ° A sense of the rocking motion and the flow of air in my body. The air went from center, to feet, to arms, to head.
- ° euphoric. I could sense the exchange of air down to the cell. It's rhythmic movement throughout my body.
- ° I sensed uncomfortness, my breathing became a lot bigger as opposed to not having the blindfold.
- ° I was more worried about my balance as I felt like I was going to fall
- ° inner and outer presence of energy. It was a loss of time and place. My body was heavy yet soft
- ° loss of balance, it was hard to stand up. other times I didn't even notice anything except rocking.
- ° Loss of balance. It was hard to stay still as it felt as if the air going in and out was causing me to sway.
- ° My breath wasn't natural, I was controlling it. It was nearly impossible to breathe at a natural pace.

- pattern of body movement
- the moment and people in it. I couldn't feel them but I knew they were there.
- Awareness
- Calmness, unification.
- I felt as though I was in an endless space. There was nothing on my mind aside from the occasional itch that I would feel.
- I thought that experience was highly ritualized; reminded me of a high school theatre warm-up or a Masonic ritual
- isolation, one, alone; a sense of calmness, relaxed yet aware
- sense of calmness from participants, some bodies seemed to be trying to adjust and gain a sense of self-awareness
- the air flows within my body and its directions and rhythms
- A sense of suspension, of the illusion of singularity in a group of people. A unification of breathing temp.
- I was focusing on my breath. It was playful because people could control the sound and they played with it.
- my heart; body movement
- breath; light
- peace, sense of being, existing, peace, life throughout my body. awareness of Being.
- Silence, a light sigh my body catching up on the level of air intake the awkwardness of having to tune to that feeling was new.
- The air in my nose. The observant silence of others

When you went inside with your breath, what did you experience?

- a feeling of resistance and occasional acceptance and lapsing in and out of relaxation; self-awareness
- a moment of peace, just for a moment
- sound, air friction
- Thoughts not related to the present, mind wandering
- warmth

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- Calm, senses seemed sharper.
- exclusion
- I found a pattern, a rhythm. It's a type of pattern that seem to last forever. A sense of being alive.
- Inside brings out the individual and the private. Your own individualism swayed the masses.
- open space within a safe zone; warmth through acoustic feeling / sense (similar to perhaps a child in the mothers womb); unity
- Something I've never experienced before.
- Complete blueness. I felt blue, I could see blue, I was blue.
- Could feel my heart beating, felt my breathing rate changing rapidly.
- feeling the weight of my body.
- I developed an experience of form and shape that my breath defined.
- I felt textures of a soft roughness like chalk that my breath was passing over. I kept focusing too hard on my breath rhythm rather than letting it happen naturally
- It's communicative properties through interior exterior space. My body was an artifact, the breath was the life.
- my back felt hot
- The body making constant corrections as it tried to accommodate the extra air in it. I could sense it in the nose / mouth and in the chest cavity, but not in between.
- the fat in my arteries in certain places as I felt my blood circulate
- Again, just a sense of a boundary-less space. I just felt more light physically
- black, cold; the movement of the ribs, the frequency of the expansion of the body when breathing in and out.
- Concentration, oneness
- seemed like an extended sense of self-awareness; moreso than just listening to the breath
- the energy flows within the body
- they all look surface calm yet with some inner tension

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- ° Tranquility.
- ° relaxing; centered
- ° Singularity inside a group. The ability to retreat and reflect.
- ° You were able to sense your body a lot more. Also, the air felt more real, it had more mass than it really did
- ° A sense of relaxation tingling traveling up my spine an eerie experience
- ° completeness, sense of being full. Expanded
- ° Flowing, swirling. Pressure and inflation. Coolness and nourishment.
- ° warmth

Part A/2 – resonance within / self to other

When you had the blindfolds on and you were sensing your partner's breath, what did you experience?

- ° careful, funny
- ° Connection through touch and breath; sameness
- ° n/a
- ° not sensing the other person so much as sensing the sensors that were sensing him.
- ° volume, warmth
- ° Experience conflict and acceptance. negotiation of space, navigating individualism.
- ° familiarity, support, repetition, comfort, dependency
- ° I sensed connection, I sensed the significance of my partner's presence.
- ° sense of sharing
- ° Slow pulsing. A slight sensation between the breathing of one and the other
- ° The sharing of one organ.
- ° A rocking sense and synergy occurred between us.
- ° a sense of distrust, each breath did not want to release its autonomy. a power struggle
- ° before we were instructed my partner and I had our breaths match up but afterwards when we were asked to we had a hard time to.
- ° Could feel his back move but I couldn't feel his breath. I would pause my breathing to feel but couldn't feel his breath
- ° I could experience the body movement, which in turn resulted a rhythm
- ° I experienced rhythm and balance at points but most of the time it was abnormal breathing rates.
- ° I felt my ribs locking up and need to keep relaxing them
- ° I thought we were breathing in sync, we were rocking slightly and that made me think that we were in sync but opposite, he breathed out, when I breathed in, vice versa.
- ° more unbalancedness. Now I had an extra source causing me to sway. As our breathing slightly differed my body was expecting to be braced by his but was instead touching nothing

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- sailboats or what I would imagine as a pirate ship; dizzy but not nauseous
- a sense of awareness outside of the body; one participant's body seemed to adapt and sense and anticipate the kinesthetic qualities of the other
- concentration, contemplation; clarity of being, purpose
- Listening through one's body, not through the ears. By using other senses
- my partner's energy-flows within himself
- rhythm, moving as one; a sense of unity between the two people's movements
- Team effort, two bodies to one body
- There was a sense of a limit as opposed to the endless space which I encountered on my own.
- A more direct unification in breathing, two nodes acting as one.
- concentration; spreading of senses
- people started to move and breath together. they didn't need to see each other to communicate
- Listening. Feeling for movement but disconnected.
- movement, sensations of out of body receptors of their movement being as one.
- sharing
- Slightly eerie a stalker, sense of taboo attempting to normalize myself to my partner's experience

What was the sound and rhythm of their breath? Were you able to pass information to your partner through this sound or rhythm?

- erratic and difficult to define. very little information. 0.3% chance of telepathy.
- Inside sound, feel the other person in a more personal way than just visual, and hearing their breathing
- momentum, no
- n/a
- their own, yes was able to pass but not sure about whether they received it
- Dull and distant information was passed but it was faint like shouting into the wind.
- group, collaboration, harmony

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- I was able to communicate using a different language, a different sense; it seems like we became one
- Influence through rhythm in breath patterns passed between myself and my partner.
- irritating but constant repetition causes structure pattern comfort
- Slow in, fast out. The state of the other person's thoughts.
- Couldn't feel their breath, nothing was passed between us.
- It was hard to pass sound and rhythm with the blindfolds on, as we were too close to other breathers, but when we could see each other and the visual is was much easier.
- mostly a lagged rhythm, not really
- sound, not so much rhythm, yes; tried too consciously to synch up
- The information exchange was being interfered with. The interface was sufficient but it was like some entity between us did not want the exchange to occur.
- the rhythm was back and forth, we kept up through most of it
- The sound and rhythm seemed to comedianly sound. I could sense laughter. I couldn't pass information clearly, I'm not sure if he sensed me.
- They were transmitting the hard energy, and then it switched to something else, but I was unable to tell the second one. I sent a cat purring sound as that is what the experience reminded me of.
- We generated a rocking rhythm that was translated through our spine
- we were both trying it was difficult
- from the readout on the screen, it seemed as if the participants were able to send signals and adapt successfully.
- Grew heavier
- Hard to say as an observer; seemed slow, even with an occasional but regular change of temp / volume / length
- It was in sync with mine after some time. There seemed to be some communication to act alike.
- Slow, relaxed. Communication was possible
- the rhythm was almost the same between the partners, they seem to have started to breath under the same rhythm by the movements they feel from the other
- Yes. It passes the emotions or the energy flows within me

- ° I think they were able to.
- ° the sound was a representation of what they were doing, they could communicate through the sound, passing information
- ° The swaying and act of breathing was able to send directorial messages.
- ° Huffing. By exaggeration you can make audible.
- ° Not sure
- ° smooth even different
- ° unison of a rhythm and breath. two beings wanting to join and become one by the sensation of breathing automatic emulation and seeking harmony and balance with the other body.

Part B/1 – resonance without / spacious breath / self to other

When the blindfolds were removed and you could see the visualization of your breath and your partner's breath, what did you sense?

- ° a variety of outside information
- ° competition, trying to make yourself breathe the same, or trying to create the more movement
- ° connectedness, technology, omnipresence
- ° equilibrium; unless someone was messing with the sensor through unnatural fast pace breathing or they held their breath, it was a steady rhythm
- ° everyone else watching
- ° Felt like the breathing rate we had been sharing through sound disappeared as soon as we could see the graphs.
- ° I felt in tune with a machine and immediately felt connected to the other participants in a stronger way. I could suddenly hear the other's breath more clearly and noticed that everyone's partners were trying to somehow affect their people with the sensor in some way by breathing louder or looking differently
- ° I felt more limited to my thoughts and movements
- ° I felt the deep and very direct extension
- ° Isolated from breath like it was something separate
- ° it seemed like they were focusing more on the screen visualization more than their breath
- ° lightness, sense of being exposed
- ° like I was famous
- ° more harmony / unity
- ° Not so alone, people around; comfort
- ° put an image to something you normally cannot see. it made you focus on how you were breathing , for example, deep shallow, fast, slow
- ° recognizable pattern and a sense of network; parallel sense of being in the space
- ° seemed artificial; curiosity of whose graph is whose
- ° sense how we moved
- ° The lights blinded a bit but my breath became easier

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- ° The patterns had merged and that the messages were sent and received. Without seemingly direct communication, two people were on the same wavelength.
- ° There was a sense of unity and rhythm. There was a consistency between ourselves and the visual.
- ° Commonality, relationships
- ° validation
- ° I sensed a connection with the rest of the participants as I could now receive information about their patterns and not just my partners and mine.
- ° I sensed like we were trying to be one but one person was doing the breathing and the other was trying to follow.
- ° My being did not want to see. it only wish to rely on sensorial data that was less defined. Through the sensorial interface our breaths could negotiate with a higher fidelity
- ° Pattern, size conflict, weight
- ° A private function made public; a normal act made different.
- ° injection back into the raw, real world
- ° Slight, momentary disbelief. Not sure if it was actually our breath, wanting to verify it by making a sudden change.
- ° Unification. The group had come together as one entity.
- ° like a robot

When you were able to connect the visualization of your breath and that of your partners to the sound, what was your response?

- ° a sense of unity, being able to experience the other's breath through your own.
- ° Again a sense that the room was more in flux as it was connected more to everyone. I felt warmer and immediately breathed faster
- ° curiosity ; interest
- ° enhancing smell – big grid larger than life
- ° Felt more connected to the group than just partner
- ° happiness; control
- ° I traced it but wasn't completely in sync. Made sure to do as he did. Even made me yawn when he did somehow.
- ° It feels like we can communicate to each other internally.
- ° it looked like they were having fun. their body was the controller and the sound responded to them, it was a game.

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- It was enlightening to see the parallel between the sight and sense of breath.
- Just surprise. It was strange after the rest of the experience
- not changed
- nothing
- revelation, curiosity
- Slight disorientation
- they seemed to have a bit of trouble
- Tried to match breathing rates.
- Up until then, the wavelength did not give an immediate sense of tangibility, but after hearing the sounds, there was an easier connection made.
- want to play with my breathing to affect the viz
- wasn't able to connect people to visuals
- yes, the breathing rhythm was fast and unnatural, irritated to have to conform to it.
- Applied order to complexity of experience. Visual justification.
- Excitement
- control, safe, alone
- I pictured the visualization as a sound wave and it matched up pretty well with the air going in and out of his chest.
- It was a quick phase transition. There was no "awareness moment". It just happened and it was natural
- The connection became more vivid as if now we could think and see the other person's sense.
- A sense of achievement perhaps, of connecting ones self to another
- I was not thinking about connections – I captured them occurring for others
- The sound and the visualization matched up.
- Trying to see how changes would take effect on the sound.
- like a cyborg

Part B/2 – resonance without / spacious breath / group self

When you were asked to sense the breath of the other members of the group, what did you sense?

- ° A collaboration of breathing. Almost a group effort.
- ° Community again. Sense of being. telepathy / control of other bodies
- ° community yet some apprehension; easier with partners
- ° concentration; focus
- ° confusion, unknowing
- ° connections failing, being made
- ° everyone started to breath together. the group became one.
- ° first it was an instinctual correctness where I immediately believed that everyone was reaching the same rhythm. This gradually went away for some reason and I was finding myself trying harder to change my breathing
- ° It just felt as though the space had a lot more entities than earlier thought
- ° It seemed like a challenge, but the network of breath slowly emerged; sense of being in a network.
- ° my own breathing, the sense of space, the sense of being over observed.
- ° nothing
- ° Nothing unless there was some auditory clue.
- ° only my partner
- ° The room expand and contract. Pulls and pushes from different places.
- ° their rib, back movements
- ° There was a transference. Breath was moved through everyone without actual visual signal; it was sense.
- ° Togetherness, all as one lung
- ° Tried to stay connected to my partner and together find the group
- ° wave, intensity of energy that was quiet but loud at the same time
- ° While originally fragmented, the group eventually started to all breathe at the same rate.
- ° a familiar feeling triggering previous experiences.

Appendix D Workshop 'self to self' / 'self to other' / 'self to group'

- Movement almost like a static field the ebbs and flows
- even without the aid of narration or sound I felt the breath dominate the space and negotiate then presumes. They were autonomous over my desires or more accurately influenced them
- I sensed chaos as it was hard to try to match up to people who are trying to do the same. I sensed a need for leadership and I tried to take control.
- It felt as if I could sense their breathing but it wasn't as strong as my partners.
- thirst, awkward, emptiness.
- Connection to the group through attentiveness to their personal functions of breathing.
- further distance from the big grid we experience every day – and the reintroduction to closer, more intimate connections.
- I could feel their breathing. Even if I couldn't hear it or see it, I knew its rhythm.
- The effort in trying to be unified, operating as one breathing physical entity.
- probing breaths, looking for one another

Were you able to communicate your breath data or receive the breath data of other group members through the sound and visualization? What was your experience?

- A bit. Experimental.
- Communication through sixth "sense". unconventional communication techniques; felt fresh and new
- Felt life, very basics of life breathing a natural function, everyone needs
- had a hard time trying to connect of the group, but I was behind instead of in close.
- I didn't feel like I connected with anyone. Lonely
- I felt relieved and assured that I could sync with so many people. I felt happy and excited.
- I think they did well.
- I tried to synch to the audio. Seemed to work until Thecla started talking.
- It was easy to communicate the data through the visualization.
- not really applicable
- seems like my contribution was small and didn't make much difference but this small difference by everyone created a whole / one living / breathing thing
- Sound was very helpful in sharing breathing rate, but the visuals seemed to abstract from our shared breathing.

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- ° The breathing rate was similar, a sense of grouping and communication without direct contact.
- ° very little data, except obviously you can hear it but not much in terms of sensing it otherly.
- ° Yes, I saw that people were communicating through the sound and images.
- ° Yes, I tried to sync my breathing with everyone else.
- ° Yes, it was easy just needs focus
- ° Yes, resulted in increased self and outside awareness
- ° Yes, the sound we generated was much like that of a beach, and we and our motions became the waves.
- ° Yes; group play
- ° Data was passed. It was like many voices whispering at once.
- ° Sense of control, although limited.
- ° no.
- ° The experience became a lot more abstract as if we were something else, something on a larger scale.
- ° The sound was more confusing than helpful. The visual helped a lot as I could get an overall view of how people are breathing
- ° there was an innate connection holistically. It was no longer single senses but one large sense and the breath was an entity of us all
- ° found the audio distracting – the timbre was too harsh.
- ° It was easier to see a connection between the visualization and sound than from observing the group alone.
- ° Sound helped to sync up the breath between one person and the rest of the group.
- ° Yes. It was surprisingly easy to sync breath with each other
- ° yes, but only by exaggerating, acting out willfully

