Torontorp (III	nar Astrona. Prins would	Tyou Seed	Division and the most	Prior rang did you day in th	The year enjoy A Magnificant	Titul was the chargest	STORE WAS THE WEST SERVED RESPECT OF ET YOU	Did you ritered with any of	Do you the your presence	Did your agency in the	Did you find these was a	Plow you would describe the	How you would decorde the	Now you would describe the	Child the lead on the papers.	Please 2000s Total words	Please share any Troughts	If you were goes the	Plane you maked him the	Did A Magnificent	Max there anything unique	Fyour haid the crossoe would
	describe the prise can or one)	Tyou best his experience? hoose more than	Other was the most important element of this superience to you? (Please best fee to choose more than one)	space?	Constreed of Protein and Singular?	Mital was the dronged aspect of A Magnificent Crossbreed of Protein and fingsale for you'r jor sometting you particularly	something you particularly distinctly	this you stream with any of the performent or other members of the audience? If yes, how did that contribute to your experience?	and actions had any soit of agency in the development of A Magnificent Crossbreed	Did your agency in the development of A Magnificent Crossbreeding of Protein and Tingote	Did you find there was a storymarrative to be followed or rather you were given tools to make your	How you would describe the vace in the room with the write direct?	How you would describe the socies in the room with the plastic sheets?	soce in the room with the soo performer act?	Did the lead on the papers. Ranging contribute in this experience?	to describe A Magnificent Crossbreed of Protein and Triplate	or feetings this experience generated in you, if any	If you were given the possibility would you have postered to where this experience from a certain distance or rather be mineraed in E7	A.Magnificent Cossibred of Protein and Tingode was structured flow did if work? for did this influence your experience?	Chil A Magnificant Crossbreed of Probin and Engine serind you of anything else you have alreaded in the past? If yes,	and specific about A Magnificent Crossbreed of Protein and Tripbite you	you experience a similar event?
						Bed7)		experience?	a rossi au inpasi	uo marina								innessed in E7	your experience?	could you prease mention at least one? And what were the similarities between the		
																				in.		
2213017234887	- Los at, - percentan	on, - Audence	The sound (generative music). The spaceted- design, The immersive aspect of it	65.004		The source and spring	too much paper in the way!	No, only observed	yes			Cavic investor	Earle, repetitive	Hospita		medicine	ond, the an escape	THE TAXABLE PROPERTY.	I only reasond partially how it was created. Upon finding out more, I felt I understood	No. The was my first superiors of this kind	oter crates, analong attention to detail	WAL .
		,,	aspect of it																betav			
20200171.8438	performance	on - statustion	- The spacerast-deeps	-st names		by senses. The bridge paces were most significant to the	Nothing. I Block I was the weaker! Aspect of it because I got so Tightened by all the sights and sounds.		Diaze	'	1	Don't quite recat	Monotone, confusing	NA.		Berle, Abshald, Eringuing	Scaned - only because the sound and smithance was built as well that it made me ber stated, a replacing - 1 had my own theories about why certain theories about why certain the curious to know what the time jurpoise was, Amande - by the amount of effort in each saction (see a before 1 had about the behind the saction (see a belief in these about the behind the saction).	Immersed was definitely the way to go with this piece. Even though I was so scared in every room. I don't betwee viewing this from after would have the same effect at all.	appreciative after knowing appreciative after knowing at the effort put before this piece. It's amazing how many deps were taken.	r .	Just everything from the lighting to the hazoness to the sounds and remeasurements was sovereday throught out and provided a great experiencie. However, and provided a great experiencie. However, the lighting and the lighting to be lighting and the lighting hazabous made triety retereding to task at.	***
																	had my own theores about why cetain things functions but I mally was curious to	cort betwee viewing this from afair would have the same effect at at.	many dispo were taken.		recording thought out and provided a great experience. Titled seeing	
																	know what the true purpose was. Amazed - by the amount of effort in each				the lighting on the bridge dress - the distinctive shadows made if very	
																	section (men before I knew about the behind-the- scenes.)				interesting to task at.	
3/23/2017 12/32/48	- Music the	NOW, - Durational	• The Beatrick aspect of it	Store		The One scott with the	erus Trasas I Sudigita Bylla estato Stobi I	Table? See the need to 1	Curry let the agency of my			Cart unfollowery	Chave a strong visual	Chirk I maked the room.			If really made me question	Fedural dill like to be	I knew about the working of			966
	performano improvisati environmen	adre, - Duraboral de, - An lon ribbysterurgame, lat tendscape				The of the soon with the dress hasping in the mode. I then the sampling and yet the effectiveness of the peace. Specially as the visital estimation with the work would colour unconsciously and this for the teach is not consistently and this for the teach is a curious provincipation.	Eddit didne anything but I wasn't our about the hanging but I field a bit adouts to me.	wastit sure how my interaction is going to add to my experience.	navy led the agency of my presence and not performed my actions in the most with the desir. I don't had however thin it all the audience would day set agent from the performed fragiting is going to change.			can't unfollurately remember the voice in that room. I remember offence.	memory and not as strong an auditory one. The only word that comes to mind				It really made me question the defection and the purpose of interactivity as a passive activity anctor motigating a sense of agency.	innersed in E.	Enew about the working of E but I don't think it made a difference to my experience.			
	- A theutric	al tandicape				the piece. Specially as the initial interaction with the work would occur			cidn't feet the same in other parts. I did however think if all the audence would day				now is repetitive.				indigating a sense of agency.					
						the lead to a curticus investigation.			stit apart from the performers if anything is going to change.													
2222017 12 42 23	- Live art -	Musi Beatte	The sound townerable	DE HOUSE		The soughth of interaction	The ACCA space contained a couple of	Yes, I the the unspoken	Yes.			Digit tear	Digit tear	Euchons, euchors and	2	Sons at saa	E was south and chaose	TRed Eas Ewas	TEVA I May have spect to	The regret was a	Eve never experienced as	794
	Invadation performance installation	(- Durational on, - Human (- Audience ny performance, - leation rottysterrogame, all bindicage	musc). The sound present sade by the performent, the spacement design. The sudence. The performent. The Elevation with the performers sudence.			and count making as a peripheral participant, continuing with the uncertainty of being also to enact these desires.	The ACEA space contained a stuger of reply. Takes her or souther that doubt have featured sector sounds designed to relative audional members. Although the encounter with the edges of the profitmance space was clear enough in the discovery - and they provided respite or a self-relative space constrained within and simultaneously autonomics from the conformance. The experience self-relative conformance is the space of the provided profitmance in the provided pro	directions of the interaction and the distancing.						dauptive			If was joyful and chaotic and monly stage-managed, with engaged performers encouraging audience members to engage		State time there to answer this question	The nearest was a psychodest feether in Leves selectly was ago in an old warehouse, there was decreasing must in wany room, with some quar spaces, and the audence and performes were as angaged as each other.	art performance where I have had access and impact permission to use a increptione	
	An improve	ry performance, - leation retrivatenzionne.	audience, - The performers, - The Beatrical aspect of E, - The intercaction with the			uncertainty of being atte to enaut these desires	encounter with the edges of the performance space was clear enough in the discovery - and they provided resulte.										menders to engage			was disordering music in every room, with some quan- scaces, and the audience	moraphone	
	- A Beatric	at binducape	performers/audience				or a self-reference space contained within and simultaneously autonomous from the performance - this experience seemed													and performers were as engaged as each other.		
							an unintended consequence when contracted with the curated and staged spaces.															
							an fantar with post industrial and dystopan imagery in thesite, cinema,															
							thought of "City of Love Children", "12 Monkeys", etc., and was somewhat															
							untaritial setting. Sonital feetings emerged about noise music and sonic art. These was a counter of creations to															
							consider about performative stoppage in relation to style and intent, and critical theory. Attributes positive revoluting and															
							reclaiming spaces and fived experiences through enactment of affect, as much attention must be paid to the negatives of															
				1			criting into genre-working and, by executations, into contemplating the subtime. This ventitioquising Adonic now.										1			1		
2020017 12 37 19	ATME	а вискара	The street on a super of the	1 Naur	<u> </u>	Concrety transferring	which is a sure sign I must shut up unreadutely	making making playing	A.100	ļ.,			Serviyong	DIGIT 666		SULMERON WARD CHESTON	Chamber	and the same of	Nape. Couldn't larg it			V04
				1													1			1		
				1																1		
3232017 13 37 16	Alexand	и влокара	The states was aspect of a	T Naur	-	Secrety servicing		manag manag papag	A 18th	,			Service	DIGIT 600		STREET, WHILL CREATED	Casses	manus .	Steps - Could'd lawy it			W44
				1																1		
3/23/2017 18:43/27	Day art, -	restantion - performance	The sound (generative lock), - The spacersed design	DO HOLLES	Ι .	many engaged how the different rooms were produced it gave this being that you could hear what was coming but could not be it. It made the performance interact with hudges senses.	At times the sounds were ready creepy and kind of ecary	No I didn't really but upon reflection I wish I would have.	Not me particularly, because I didn't engage with the performance as I should have			NIA T	find and very scary	NIX.		Charts, owepy, and striguing	NEX.	itsed being immersed in E	NULL before I was explained to me	No, it was completely different to anything I had experienced	NA.	West .
						feeting that you could feet what was coming but could not see it. It made the			should have													
				1		performance interact with multiple senses														1		
				1																1		
3/23/2017 17:20:30	- the art -	Installation -	The sound (generative	probably 1 and a half hour		The visual anothers of	Could have done with a little more structure, although I don't think it mady suffered from a tack of it, this is purely a personal preference	Yes, and it certainly had to	Somewhat, but not a great	,		authoritarian	grouty	i danteur t		Strange, beautiful,		would rather be connected	I don't know at the time, so	16.		West .
	Change Stive	petomance, - datation, - music Deather.	The sound (generative music). The spaceward design. The interestive separal of it. The interaction with the performers suidence.			The visual aesthetic of occurring specificated by surprising speakes of colour	suffered four a tack of it, this is purely a personal preference	further in the story of the piece	Г													
	Reference p	performance, - participatory ce - Athestical	performers/audience																			
3/23/2017 18 96 09	Sandhicape - Weballahi	0	The sound townerable	20 MINUM		The mystery assect of 5		No.	No.							Stribelous coethurnen	Until 1 Notes what 6 was	Beng impersed in 5	No.	No.		794
			The sound (generative music) - The spacement design, - The immersive sepect of it			,,,										,	Criti I New what it was about, I thought it was quite brange, I don't know what is make of the seat tranging from the ceiting and sometimes didn't know who was performing and who was part of an interactive audience.	cellinary estimated the experience				-
																	hanging from the cetting and sometimes didn't know who was performing and					
																	who was part of an interactive audience					
3/23/2017 18/41 17	- Live art, - Opera, - Do	Music Beatle, urational	The performers, - The minerative aspect of E, - the interaction with the performers budgence, - The	RO Minutes		The auditing this between all elements of the piece	The space did not feel the it was strended for the piece and vice versa	Inad a performer whoper is my ear, however, I had just seen the same happen to the person in thost of me so that ahnost the a chore to the performer and made me one some immersion in the	I noticed some generative elements to the pace that	,	,	Jaming and un-solutioned however intendentally done to push a feeting.	Stechanical Robotic whole also very authoritation	CGC not expensive this soon.		Pisecure, Ethereal, Transformational	Sadress and Cult 194 Selection	intered.	Travereshed of a later date and it didnets with my	Not as much.		Visa .
	performan- performan-	Must Teatre, trational ce, - Denestrue ce, - Standine ce, - Audence ry performance, retrospersonne	performers/audience, - The beds					the person in front of me so it felt abroad that a chore to	audience participation so 1 did very much feet			,,					Statistics and Suit 1968 Shift was someding bulleane in urgest danger of Seminatures or somedling esterance of de not have any control I could meanly second part of this danger.		date and it did help with my understanding and appreciation of the piece. This is not to say I was not wijoying the piece before hand.			
	An improvi	nation ntitysterugame						pace.	as an audience member.								control I could meanly Second-part of this danger.		tand.			
2/23/2017 18:96:07	- Music the performance	natre, - Durastonan de, - Stokadise	The sound igenerative musc). The performers, - the immersive aspect of it, The interaction with the performers successes.			this, the feedon to navigate the space, take overs time to explore, be above, tiden, enjoy.	Pehaps how much the music was in the back ground. It could all have been a bit budler (for me).	Yes, it was great to a strange way one becomes part of the play - of the other side (performing not vessing)	Yes.	1		Strong determining scary		Low in volume. I country fear anything.		minerales, fun, emplatos.	Curosity memores, wanting more.	No.	Not really - I know quite a 64, but I was not given the book to figure that out.	Punchdrurk, Thanos's performances, Blast Theory	If was great I wish It had been budler, darker, uncker, more difficult to ravigate, that It was great.	West .
	performance participation for improve	os - branchie des - interactive os - Audence ny performance -	The interaction with the performers tructions			alone, liden, enjoy	LLLER (LL RE).	other ade (performing not usewing)											and to sport the tax.	Γ	toughts that I was great.	
	environmen	ntitysterugame																				
2000017120238	Durationary Decreases	performance, -	The spaceral deeps, The performers, - The mineralize aspect of it, The interaction with the performers successes.	504 200mi	·	The man room with the sheets. The ambience and tack of vision made an	Started the space as a whole to have more places things to explore and steraid with.	Yes, it made me transpiece from latter, from a simple speciator i to a participant. I	Yes, but not agrificantly From time to time I would interact with the instruments		-	SCI AUTO	PERSON			Earle stutientus stereoting	Feet Bus kind of performance works best if you stay for the	interest	National performers were reading from a list of tasks, I started to pick up on some	Hollywood Salar A drowned man, performance was a n immensive promenade		964
	Audence p performance	performance, - performance, - performance, - participatory oe, - A Theorical	the interaction with the performers laudience			otteresting space where there was stot going on but you could not see what		fet more involved and investing on a personal level in the performance.	in the space to add sound to the coundscape, but this was just a small addition to								Peer Buckard of performance works best if you stay for the whicensagorty of the duration to ready get the full experience.		mading from a fet of tacks, I district to pick up on some of the signals and knew when to go to see the woman in the room			
	tandscape					The man roots with the specific. The antionnous and screening space where there was and going on four you could not see what easily. Training content you sould fourly into other people, at times not including kind other and performer or not.		Yes, I made he transpress from street, from a simple speciation to a participant, I fet man involved and invested on a personal level in the performance.	the piece as a whole, and parity what the piece was about anyway.													
						performer or not.																
3010017194310	- Live art, -	mostation, - An los ntitysterrigane	The ordering appeal of the	TE HOLDE	 	The narrow dark nathebys opening up into a large	I flought the sounds being played in the halfway could be more obviously introduce with the audience	Waking around with a friend meant we could ask	Wet Secause in the room with the See hanging	-	-	say	DOI: NA	Fidel And Arther State (Spice)	,	Esperanerza, unque & scheeping	tegs being drawn sowards. The idea of war bords:	MANAGE E	PC the time no, meant reen through the piece trying to figure out how it was made.	No. The was a very new and unique superience for stream.	The curved natively of the ACCA centre pleasantly	964
	environmen	ntitysterugame				opening up into a targe open, well it coon. This is because it cleated a sense of growth within the piece.	eteracive with the audience	Making around with a friend meant we could ask each other questions and try and figure out the purpose befind the piece.	microphone I shouted into E, this encouraged others beford me to do the same.										figure out how it was made.	myset.	ACCA sente pleasantly guided the audience through the piece.	
			The sound transmission	March as four	—	Plantage Par van dinne	Company control towns a second	Shall did south of will soon	School of School State			E-Monthers	Phone	Note that		Sidesta etificat	T AT years on Nov	No Table Spool to Sa	Facility State State Control of the	Euro Pous and Posso	Tourist on the la	90
	Planter Ind Improve at	d performance, • databox, • An lon efforcheropame	mass). The sound process made by the performent; - the spacener-design, - the mnerous aspect of it, the interaction with the performerous dence.			Chiphane Pan, very shong performance. Also liked the Christs short. The general resistation short was standing in the way that the count was always shifting / offerent.	Staybe could have had a disorger shape 11 was a little flustrated at how difficult it was to get to see Stephane, once she was your dronged performer.	of the performers, and I was there with people Tixnew, so Lates challed with the	acknowledged and included by the performers.		Ì					oreiguing.	If the make the feet contempositive, as if there were many things to explore.	innesed.	cartain structuring elements but not fully clear pir can't now instended; how they worked. However that did not seem very important to me, I was more interested in the content.	Third Speak	I thought you made which we see of the opone with tented means. For each pin, hanging the test was a simple but effective days, it trought that space also as well as offering us love content.	-
			transmiss aspect of E. The interaction with the performers/audience			interesting in the way that the sound was always strifting / different.	by tar.	audence sometimes. I had a solo performance monero with 3bestance, and also											worked. However that did not seem very important to me. I was more interested.		was a simple but effective idea, it brought that space after as well as offering us	
								had an individual four with Arthur, and an unknown woman asked me to sing											in the content.		more content.	
				1				THE I GOT STREAM WITH BOTHER OF THE JOST STREAM WAS ASSESSED. THE JOST STREAM WAS ASSESSED AS ASSESSED												1		
				1				that more than we did.									1			1		
3/6/2017 18 07 88	- Live art, - participator	Audience ry performance, - reation retruspensione	The someone aspect of the	haf an four to an hour	<u> </u>	The space and the ottocolor element	Moudhave thed to read more about the original play that inspired it.	Yes, enjoyed it more. You different.	Yes.	,	4				3	haurting, shirtenine, liberating		Like Soth, Soth prefer Immersive element	Understood the numbered but of actions/envelopes with instructions informing lend action			704
	An angrove environmen	nttysterrgane		1													1		ned action	1		
				1													1			1		
				1													1					
3/6/2017/20 06 06	Live art,	Hunan - Nava T	- The sound phose made	1 30 Nours	.	The renewor created by	Documentally the pacing felt stow	Postively	Occasionally	—				Ching Leaving to an earling to the same to the same some some some some some some some so			Who who we of E at Sot, but	Innerson is ordical in	The structure was	The Planes (2002)	\vdash	Yes
	pertonnano	on management	The sound (husc made by the performent). The spacerase deeps, - The spacerase deeps, - The spectromers successes	1		- personnel								any service floor.			Was unsure of £ at Sist, but as 1 git to expenence it, it grew on me, cultivating stormer, gradually.	for ma.	of internation helped with the experience immensity	1		
				1																1		
3/6/2017/20 06 50	o Generativ	ve performance	The sound (generative music) - The sound (music made by the performer) -	62		The performers	Nothing	NO	Ofcourse	1	,	Nauted	Topelecores	Despair		interesting, fixed for thought and life in another world	desperation	from a certain distance	jec.	No.	100	966
			 The sound (generative music) - The sound (music made by the performent) - the spacement design, - The interaction with the performer/studence 	1													1					
																					I	
3402017203441	Low art, improvesto	mostation, - An ion mosystemicam-	The sound igenerative musc), The sound imusc made by the performent), - the immersive aspect of it	Roughly to structure	l '	The soundscape and how it made the shape of each soon different	Facilities with the second for the second	personally did not interact with the performers but that is what I enjoyed. Made "	Containly Std. Every facilities I facilities seemed to echo against the material	,	1	C)EARTHREE	torecoung	Minuscottal room story		sensory overtical perfection	Intal 2 Seeing of whiteswi- into myself which was inspiring me to continue though the installation	My dwir & Bers perhaps from sometody etters perspective with a carrier	artist, I had a new appreciation for what ? **	For a braif moment I was reminded of perhaps a honor made in a theme	supplied the way the soundscape changed the phage of every room vo-	W.C.
			The immensive aspect of it	1				with the performers but that is what I enjoyed. Made it feel the more of a performance than a grownick.	which were placed to skew my perception								though the installation		meant which inspired me to keep thinking about how the piece made me feet overall.	tentinded of perhaps a honor mate in a Tiente pars and also a signify similar yet by no means as intellectual as an installation attended while at college.	protest when you closed your eyes to find where section trequencies were	
3/6/2017/20/28 08		M conflor	The sounds										to the second							amended white at cottege	execting to find your easy	
a=4/2017/20/28/08	Duration a pressure An improve	petomanos, -	The sound generative musc). The streeture espect of it The streeture with the performers sudence		Ι ΄	- woman or the center	and the property of the season of the	yes, sugary wiseling	yet I went as a couple and then was asked if I was married and a poture was taken	1	1	_		ligation and the of	,	systemic undertaing			trowing flow it operated has made it more understandable	Γ		-
3/6/2017 20 58 48			performers audience																			
36/2017/2018/35	nteractive processive	musi Teatre - performance - A	• The sound (Host: Hade by the performent), • The spacement design			space	surredness tell total	If was an important part of the experience because it orisized a feeling of being microred	presence through the presence through the procedure with the positions or procedure.							mades, etimin, total	It reads me thought about the general experience and perception of art.	poter to be intrested		Water Walk by Rosson Proteined, it had also participative elements	pulace	_
				1	1																	
3/1/2017 19 21 02	Live art, -	reconston, performance,	The sound (generative music) - The spaceraet	90 minutes	T .	That the there was a 10' to explore, the expension expt revealing store about bust the longer's stayed	The muscus performances were good but could have utilised collaborative sound in more interesting ways.	Inad a souple of conversations with the performers which gave more of an insight into the theatmost concept.		1	,							I would prefer to be invinersed		The performances were sentent to an interactive		Visa .
	Principles Principles Principles	-performance, - A andscape	The sound generative musc) - The spacerast design, - The somerative aspect of it	1	1	Buef the langer I stayed	a man manading ways	more of an insight into the theatroat concept												The performances were sanitar to an interestine the an interestine theoret piece called "Once Upon A Time in Sumething Steer but much more interestive and test accounted and ecologists."		
				1	1															structured and scripted		
2012017220738	- Low art, -	negation, - performance, -	The sound (generative music) - The sound	ES HOUSE	<u> </u>	The intensity of the atmosphere, created by the	At times 1 list excluded from the performance. I wanted the performers to others? with me more.		a little (i spoke vice the microphone)		-		Platestic Apocalyptic. Urganic			Survivatel Apocalyptic. Fragmented	Performers rusting around other instructions, as if their	no, i pretende to be mineraed.	-	-	the generative sounds, the microphone from	966
	Prestrical to	performance, - A andscape	The sound generative music) - The sound generative test) - The sound generative test) - The sound for the parameter, - The spacerast deeps, - The sonnersive aspect of it	1	1	The obsessity of the atmosphere, created by the sounds, the set, and the performers. The latter sounds ear of c.	stead with me more.										tives depend on it, as if there is no other way to live or survive in this system.			1	productions, the level and dedication of the performers. The	
			spacerset-deegs, - The immersive aspect of it	1													Performers hadning about after instructions, as if their lives depend on it, as if it is the second of the second				The generative sounds, the incorporate from includitions, the level and dedication of the performers. The combination of posity (the world on the sheets) and the 100-000 votes.	
																					l	
3/6/2017 23 82 08	Martian ind	Estation -	The spacerust-deeps, - The interesive aspect of it	THE REPORT OF		The use of sound in space	Claudisphose pur that is entirely a personal issue, rolf a fault of the work)	Wes, I made eye contact with two performers on two separate occasions, and it	space long enough to have had an impact, I felt more		1	Die Auflesse	Cacking, tout, earns	after 1 entered there was observe		subjective	This retigued to understand the process Settind E, and would have thed to spend more time expendencing the installation.	mineral.	entospectively yes, 8 del charge how that about the superioron. I felt the I could appreciate it more. Somewhat so, I did notice that you is a service.	thos, if remanded me of a show called Waxanic hoter. Both were unexplained, and	The Like of the space	***
				1	1			was unsetting and at points unconfortable	tike an active observer rather than a participant in the art								more time experiencing the installation.		appreciate it more.	I fet both called the spectators/participants to conduct a subjective		
3142017173137	· Low art, ·	Contestine co Interactive	The sound (generative music) - The sound (th-m-	D dissus	<u> </u>	The immersive element and multiple elements	De Yadisi		Yes they did, how I was	-		tauting .	naried, flaunding and dramatic	angry, fundament		Sureus, etcolong, used	Amprishonal I was respired but also shoosed	-	Somewhat so, I did notice there was a reaction stement to it	No actually	The generative aspect, trings evalued and char-war	704
	personano parsopator	ce, - Audience ry performance	The sound (generative music), - The sound proces scale by the performent) - the spacement design, - The southness, - The littlessive sepect of it	-	1			respect t											eternent to 8	1	The generative aspect, things evalued and changed over time. I can't back and went for an hour, so it was observeding to see how it shanged	
			espect of it	1	1												1			1	LTanged .	