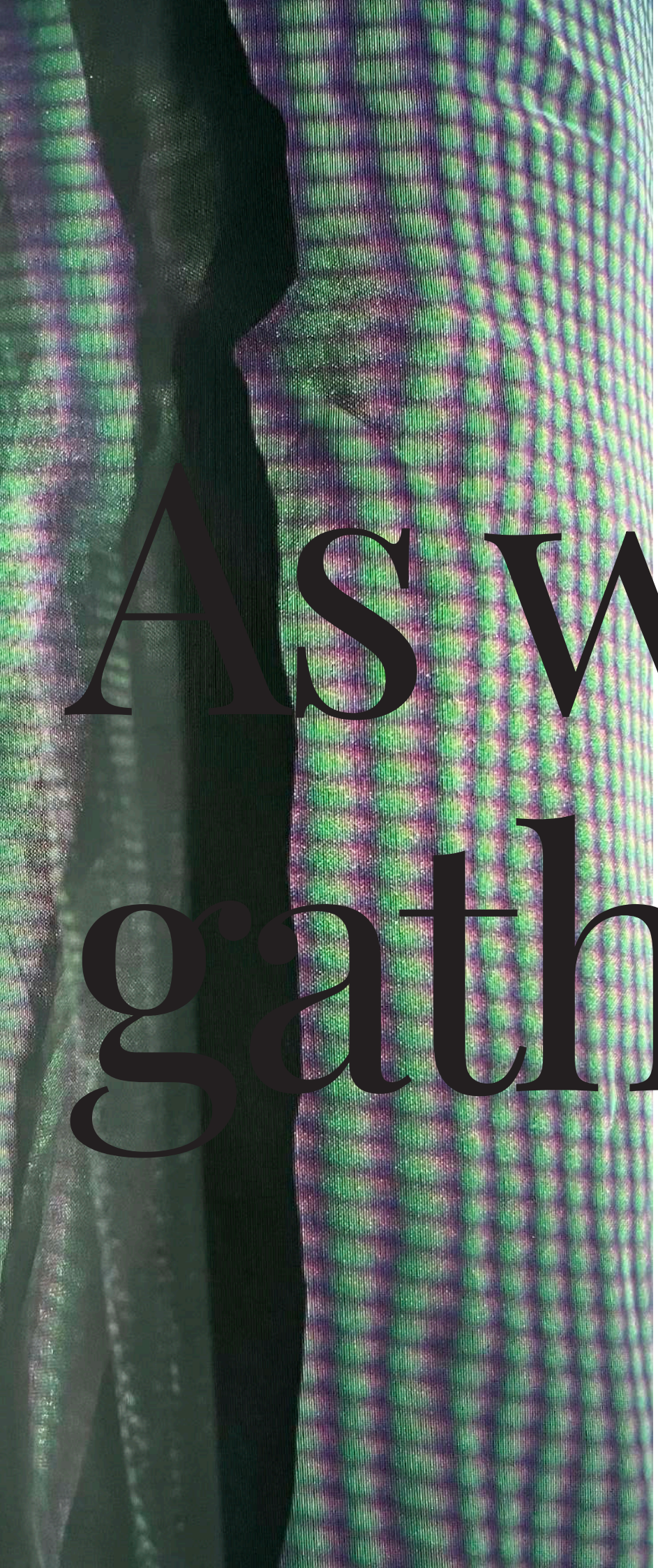


As we gather.

Elze Gertruda Josephine Schers - 16468079

Lisa Catharina Bot - 11133042

University of Europe for Applied Sciences

MA New Media Design

Capstone project

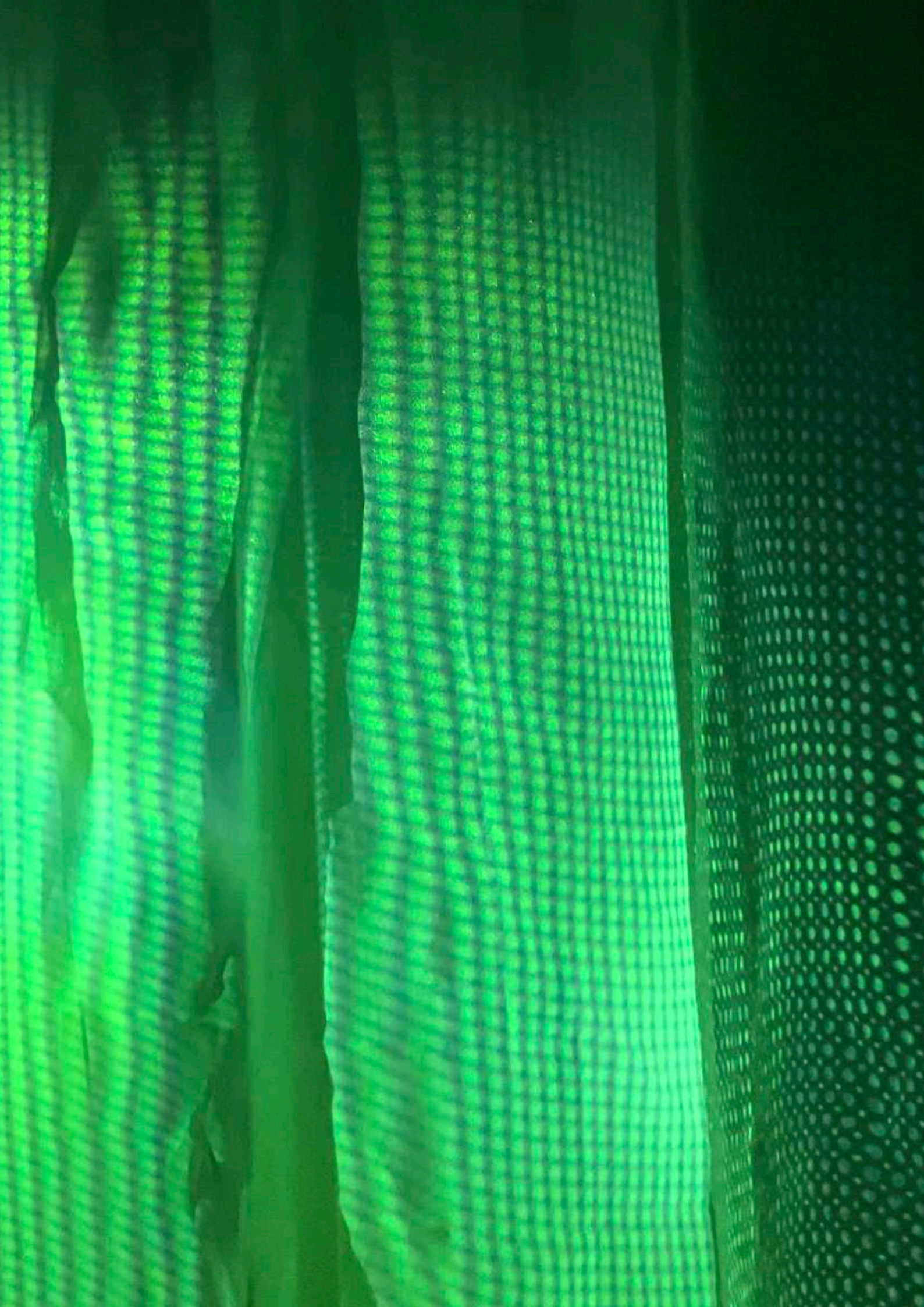
Prof. Emily Smith

09.02.23

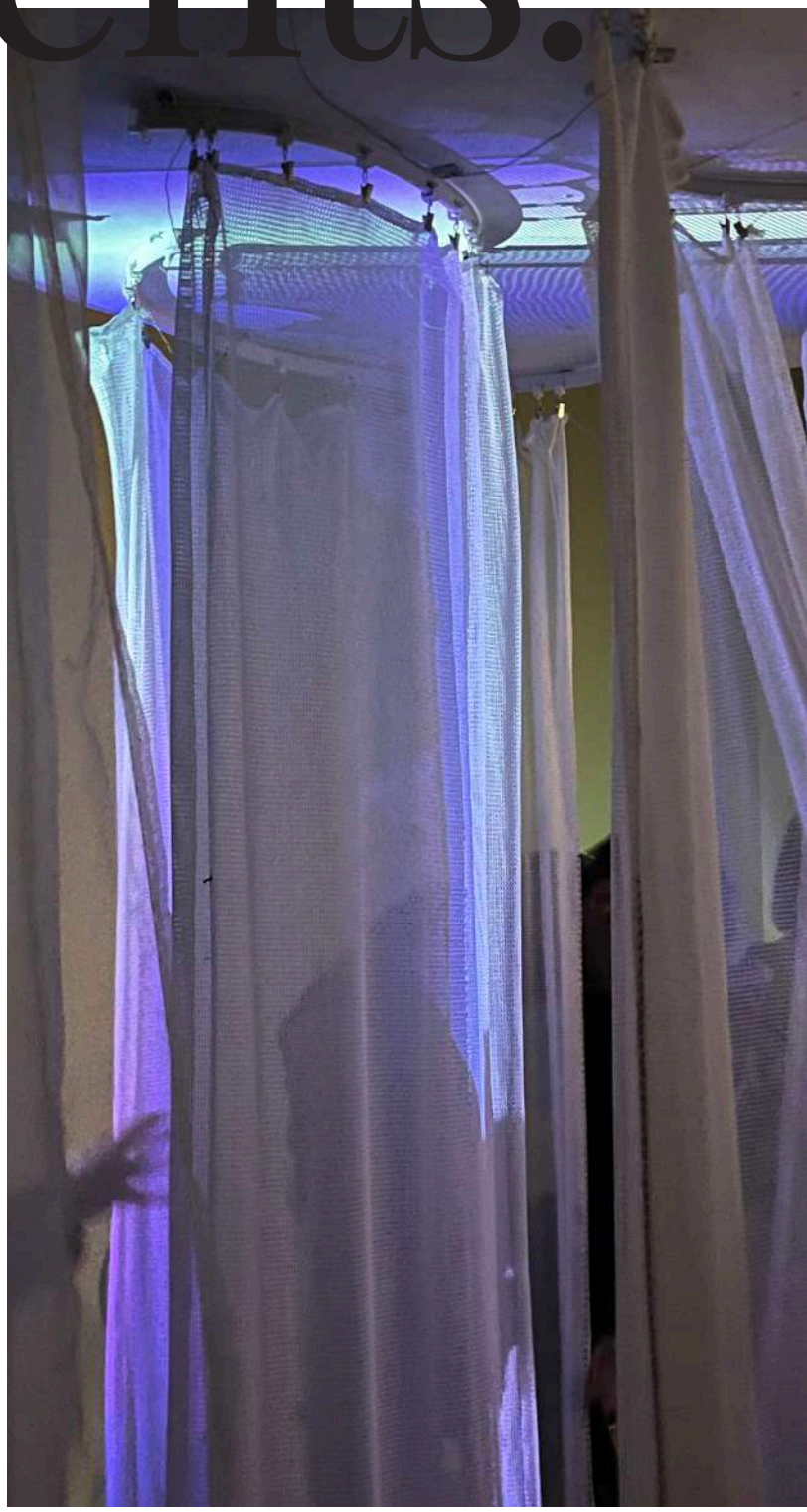
Abstract.

A temporary escape from reality, we all need it at times. The term 'escapism' is used to describe the act of temporarily distancing yourself from reality. It is a common phenomenon that many people experience. In this project, the concept of escapism is studied through an extensive literature review into different approaches to escapism. From this research, a new approach to escapism is proposed: slow, collective and self-expanding.

This new approach to escapism is explored through the designing of an interactive installation that conveys the feeling of slow, collective, self-expanding escapism. The outcome of the project is a physical installation which is reactive to its audience through shape, sound and visuals.



Contents.



Introduction.

Binge-watching your favorite tv-series, playing online video games or simply daydreaming of a different life; we all need a break from reality sometimes. ‘Escapism’ is the term used for this mental diversion from our realities through activities, imagination or other forms of entertainment. The escape industries are booming and the need to escape reality seems widespread. Yet, the term escapism is often used with a negative connotation and seen as a character flaw as it is associated with avoiding or neglecting problems, duties and responsibilities.

Many studies examining the concept of escapism focus on the negative effects it could have on one’s life. However, fewer studies have explored the positive effects escapism may have. With this project, we propose that escapism is not just a means of escape, but also a process of creation. From this perspective, the negative perception of escapism can be challenged; could escapism also be seen as a creative, collective and self-expanding process of transformation that creates something new?

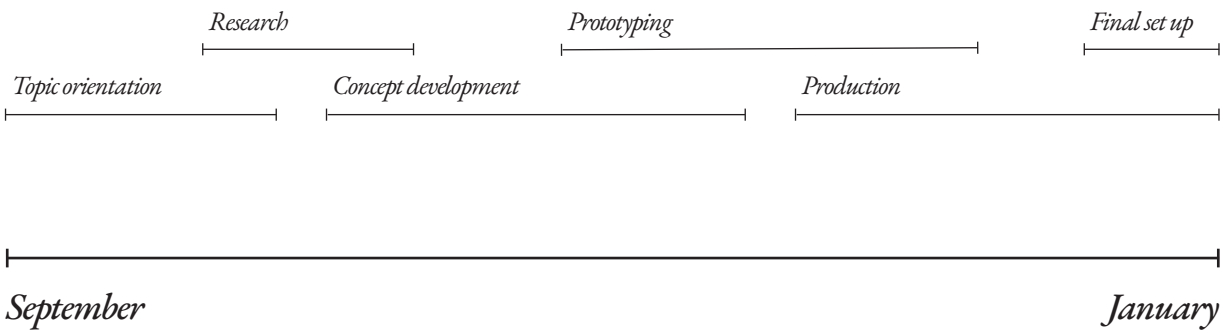
As we gather is an artistic inquiry into what slow, collective, self-expanding escapism is, what it could bring and how it adds to our conventional understanding of the term ‘escapism’. The project's outcome is a physical interactive audio-visual installation that creates a slow collective self-expanding experience in which the audience influences the physical appearance and the soundscape of the installation.

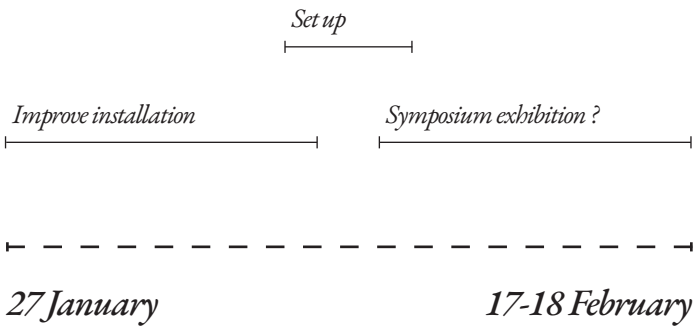
This project conducts research and process of the four-month MA New Media Design capstone project at the University of Europe for applied sciences.

Timeline.

This timeline shows the overview of our process of this project. During the project we went through different design phases in which we continuously reflected in action and on action on our conceptual narrative/ storytelling and the design choices we made. We also had regular feedback moments with our peers and supervisor throughout the project.

Capstone project





Future

Concept development.

TOPIC ORIENTATION AND BRAINSTORM

When starting to think about a possible topic, we both sat down and identified our main goals for this project. Looking at tools we were both interested in for creating an audio-visual interactive installation, possibly using TouchDesigner, Arduino and Ableton. After which we started gathering inspiration about possible topics in a Miro board.

A shared interest in disco balls led us to a lot of visually pleasing inspiration. The way mirrors are used in these objects, how different reflections can be created and can be interpreted was interesting to us. However, it seemed too much of a superficial topic. Meaning, that we did not feel good about trying to find a meaning or connecting a certain message to this wide 'disco ball' spectrum. Thus, we decided to move away from this topic and started to re-brainstorm.

Different rounds of orientation and brainstorming, both theoretically and visually, led us to the topic of 'escapism' (fig. 1-2). With a main interest in a collective form of escapism, creating a shared space using both analog and digital methods to enhance this 'shared' feeling.

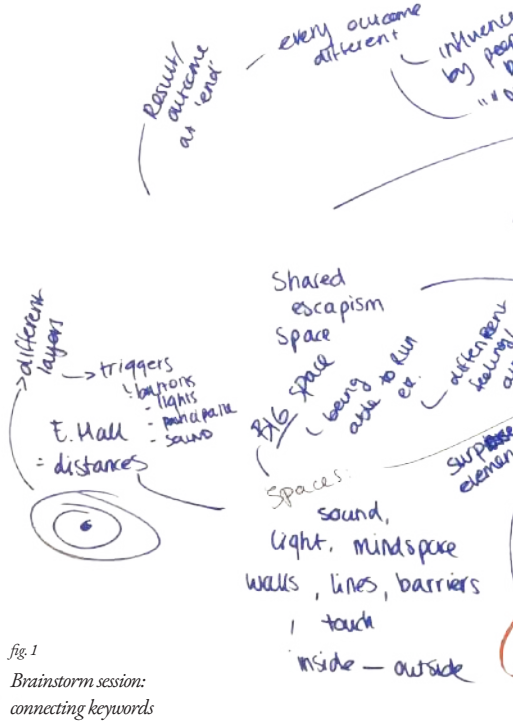


fig. 1
Brainstorm session: connecting keywords and research.

These are some questions we ended up with before specifying the topic:

> How can joint creation add/emerge from shared escapism?

> How are identities formed in shared spaces/ shared escapism?

> How are individual disabilities connected to shared spaces?

> How do you move/breakthrough from solo escapism to shared escapism?

> How can escapism be approached in shared spaces?

> What can shared escapism bring to...?

> How do physical changes in a shared space change the influence of it?

> How does this manifest in the physical <> digital?

> How does this influence identities/social structures in space?

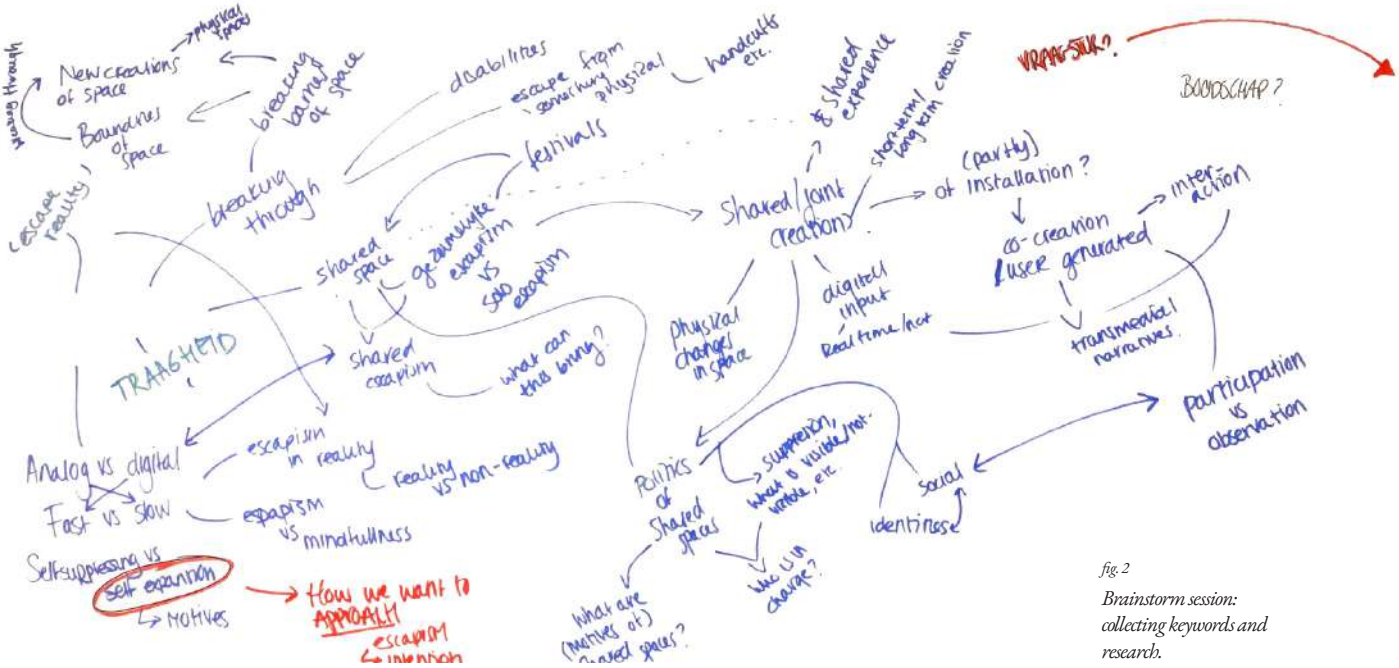
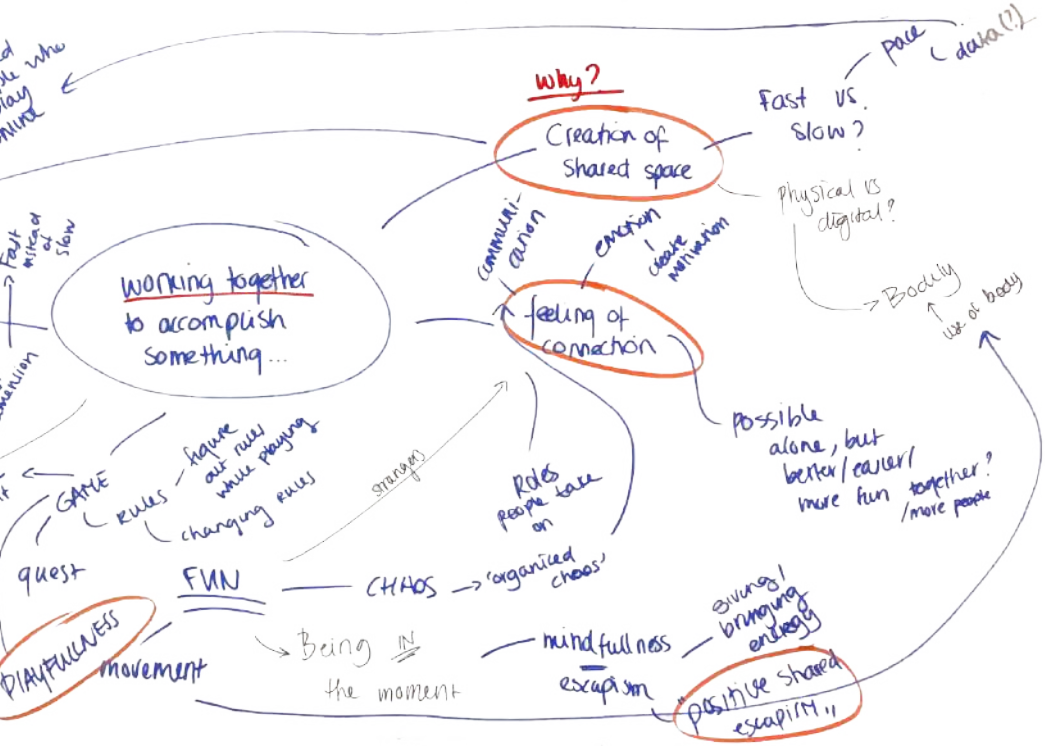


fig. 2
Brainstorm session: collecting keywords and research.



RESEARCH AND BACKGROUND

Escapism' is the term used for the mental diversion from our realities through activities, imagination or other forms of entertainment. It can be an emotion-focused way of coping with stress (Mičić and Musil, 2020). The term escapism comes from the French word 'échapper', which means "to escape." The term was first used in the 1930s by John Crowe Ransom to describe a person's tendency to avoid reality by engaging in activities such as reading, daydreaming, or playing games (Konzack, 2018).

Stenseng, Rise and Kraft claim through their study that all escapist activities - from art, sports to drinking and taking drugs, in a similar way provide us with opportunities to experience "action attention". This is described as a state with three processes; task absorption, temporary dissociation, and reduced self-evaluation (Stenseng et al., 2012).

People tend to look down on escapism. This negative stigma surrounding the term is present since escapism is often seen as something weak. It's an easy way out to escape our reality and problems. People often have the idea that if you burst out of an 'unpleasant' reality, people are automatically less smart, and not able to handle their problems (Anders, 2009).

Self-suppressing vs. self-expanding

The idea of escapism could head in two directions based on motivation; promotion focus and prevention focus (Mičić and Musil, 2020). Prevention focus - also called, *self-suppressing escapism* - guides toward the reduction of self-awareness. Possibly due to unpleasant thoughts and emotions. Self-suppressing escapism often occurs when a person uses escapism to avoid dealing with difficult situations or problems in their life. This type of escapism can lead to further avoidance and can be harmful to one's mental health.

Promotion focus - also called *self-expanding escapism* - guides towards higher ideals or standards. It's a way of focussing on positive outcomes and the nurture of oneself. It is a form of escapism where one explores new ideas, gets inspired, gains knowledge, and grows as a person. This type of escapism can be beneficial and can lead to personal growth.

A good example of this is the pilgrimage Camino de Santiago. Pilgrim studies show that people undertake journeys for escapist reasons and experience therapeutic benefits (Seryczyńska, 2019). In other words; self-expanding escapism can be seen as a creative process of transformation.

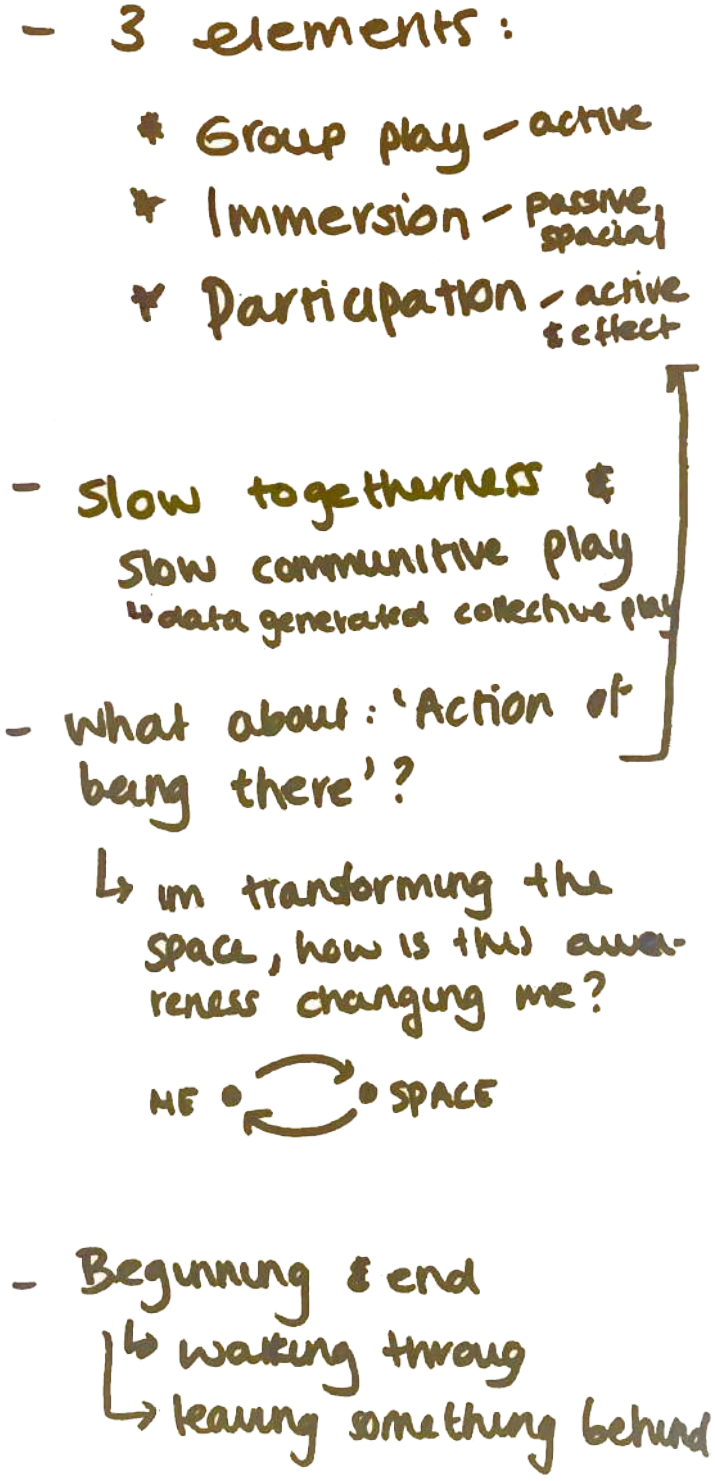
Slow vs. fast

Different forms of escapism could also be distinguished into slow escapism and fast escapism. Slow escapism is when a person takes their time to escape from reality. This type of escapism can involve activities such as reading, listening to music, or watching movies. Fast escapism is when a person seeks immediate relief from reality. This type of escapism can involve activities such as drinking, gambling, or taking drugs.

Collective escapism

Collective escapism refers to the escapism phenomenon where a group of people engages together to 'escape', either in a self-suppressing or self-expanding way. Pilgrimages can be seen as shared escapist experiences, as well as music festivals.

fig. 3
Gathering condusionos from the brainstorm session and combining take-aways with our research into key points.



Case studies.

fig. 4
LICHTFETISCH (2022). Unknown title [audio-visual installation]. Feel Festival. https://www.instagram.com/p/CoKxJywMLRL/

LICHTFETISCH

LICHTFETISCH is an organization creating light experiences for music festivals, open airs and clubs. They are based in Berlin, but put out their work all over Germany, France and Poland.

A couple of months before starting this project we experienced one of LICHTFETISCH' works on a festival site (fig. 4). The set-up of the installation was quite spacious, around fifty square meters. Five different poles were spread in a circle, each containing a push button. Each pole would be highlighted at a different time by a spotlight. When this happened someone had to push the button. After repeating these actions an x amount of times around the site a reward/climax would take place. Which was, in this case, the statue in the middle lighting up and blowing smoke from the smoke machine.

It was not only a fun game to play, but it also gave a big feeling of shared accomplishment. As we were bonding with random people and together working towards a 'goal'.

Key takeaways;

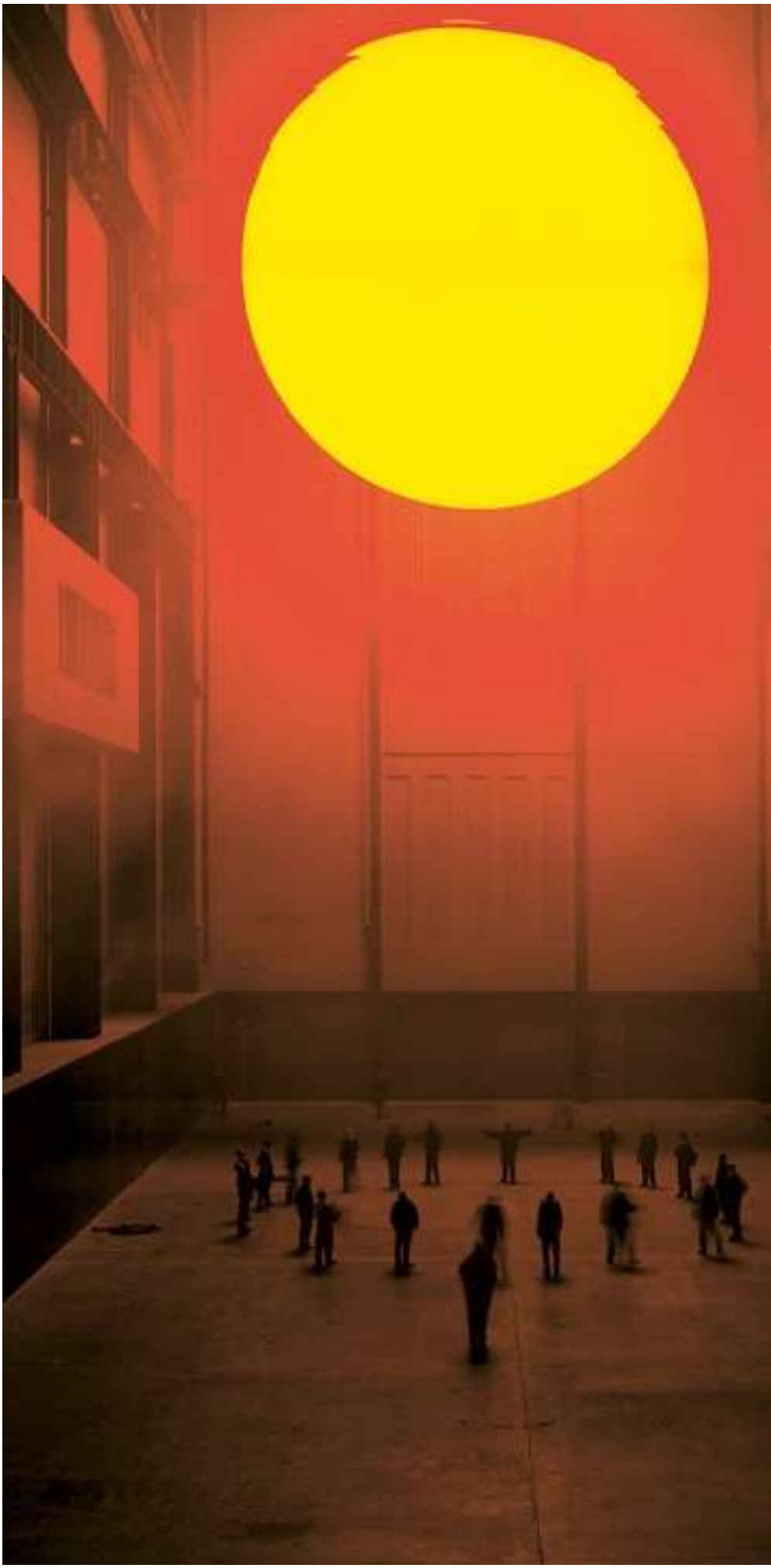
> *Creating collective experience - people have to work together to achieve something.*

> *The experience is fun and forces you to be 'in the moment'.*

> *It evokes emotions like excitement and anticipation.*

fig. 5

Eliasson, O. (2003). The Weather Project [audio-visual installation]. Hall of Tate Modern, London. https://olafureliasson.net/artwork/the-weather-project-2003/



THE WEATHER PROJECT AND YOUR BLIND PASSENGER

BY OLAFUR ELIASSON

The weather project is a location-specific work containing a semi-circular screen, mirrored ceiling, combined with mist to mimic the appearance of the sun (fig. 5). The installation creates an immersive, atmospheric, almost illusory experience that plays with the perception of the audience.

Your blind passenger is a light-installation that consists of a long tunnel constructed of plywood, filled with thick smoke and multiple colored lights. Because of this thick smoke and lights the visibility inside the tunnel is only 1,5 meters, which changes the perception of proximity and distance of the audience. The experience is a full-body experience in which Eliasson challenges the audience to guide and orient themselves in different ways than just sight.

Key takeaways;

> *Both create collective and shared experiences in shared spaces.*

> *Undefined spaces that go beyond 'physical spaces'.*

> *Dreamy experience.*

fig. 6
Suzuki, Y (2022). Sound of the Earth [audio-visual installation]. LOCATION. https://soundoftheearth.org/info

SOUND OF THE EARTH

BY YURI SUZUKI

The installation Sound of the Earth is created by sound artist Yuri Suzuki (fig. 6). The installation brings together the idea of a local and global community, connected through sound. Sound of the Earth blends the concept of a global and local community that unites through sound. The art piece aims to reinterpret our understanding of foreign cultures by utilizing machine learning to unite disparate locations into a unified soundscape that obscures geographical borders. It serves as a reminder that despite cultural differences, we can find common ground by listening to each other.

Key takeaways;

> *Interactive transmedial experience, both physical installation and an online platform that are both interactive*

> *The creation of a continuously changing sound space/soundscape*

> *An interactive soundscape that is the outcome of a mixture of the interaction of the participants*

Objectives.

TOPIC

Slow collective self-expanding escapism.

WHAT

Create a slow collective self-expanding experience.

HOW

Physical participatory space in which audio-visual elements are influenced by user-generated input.

WHY

Explore what collective slow self-expanding escapism means, what it could bring and how it adds to our conoventional understanding of escapism.

Prototyping.

PHYSICAL INSTALLATION

Brainstorming

With the objectives and keywords as a starting point, we began with the second phase of brainstorming. These sessions were about how we could turn our concept into an actual physical interactive installation.

A method we used to combine the objectives and other keywords, was putting them into 2x2 matrixes (fig. 7). In the x and y-axis' we plotted idveas, case studies and escapism activities. Through making these matrixes we started to understand groups and patterns. We gathered various combinations of keywords which gave more dynamic and insight in possible connections and interactions between ideas.

Based on the outcomes of the matrixes, we defined the base set of requirements for the installation:

> *Different phases/modes of the installation,*

> *Participants' movement of the body in the installation,*

> *Playful aspect,*

> *A feeling of connection between participants (by making sure that the experience can only fully be experienced when there are multiple people in the space).*

All these insights made it clear that we wanted to create an installation which enhances the following idea; I am transforming the space, awareness of this transforms me.

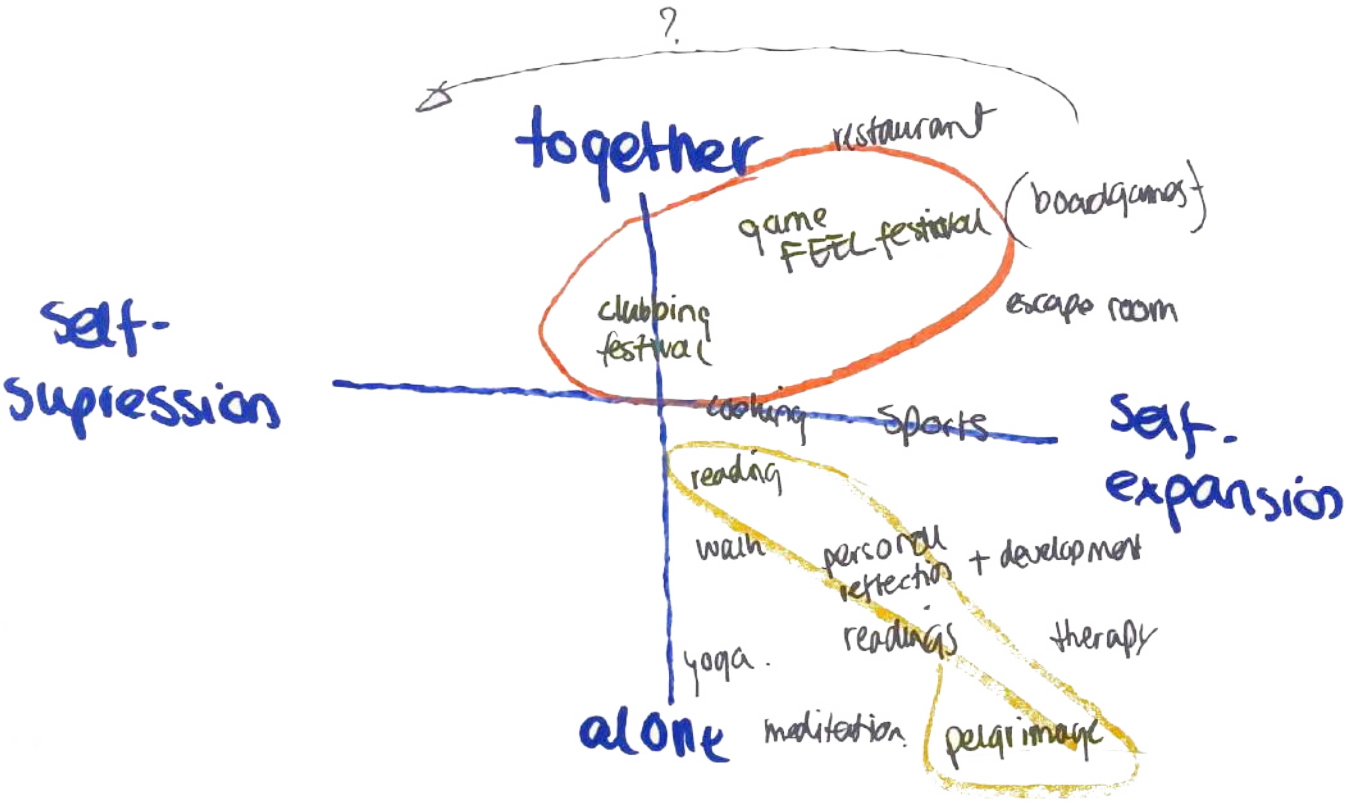


fig. 7
Plotting keywords in matrixes to discover possible patterns and connections.

I am transforming the space, awareness of this transforms me.

Sketching

After deciding on the requirements for the installation, we started to make sketches containing four ideas, all with a different focus: phases/paths, touch without touch, stretchability and movement. Little brainstorm sessions resulted in three to four ideas per focus (fig. 8-9). After putting these next to each other, we were able to connect idea's and see what would be most ideal to combine.

Following these sketches, we reflected on, compared and compartmentalized them. We started thinking about what we wanted certain elements of the installation to do and/or stimulate. For example, we wanted to create a 'dreamy'-feeling space, we wanted the sound of the installation to be interactive or reactive to people inside the installation, we wanted the (a part of) the physical materials to be soft and flowing, we wanted the combination of light, sound and physical installation to stimulate slow movement of the participants.

Other recurring elements in the sketches were:

> *Creating moments of discovery and surprise*

> *Merging silhouettes*

> *Fluid, moving and changing spaces/paths*

> *Making connections between participants*

> *Stretchability*

This led to the decision that we wanted to further iterate one of the ideas we had in the movement sketch, as it touched upon many of the requirements and ideas we had before. Moreover, it felt like a good fit to the story we were trying to tell with our installation.

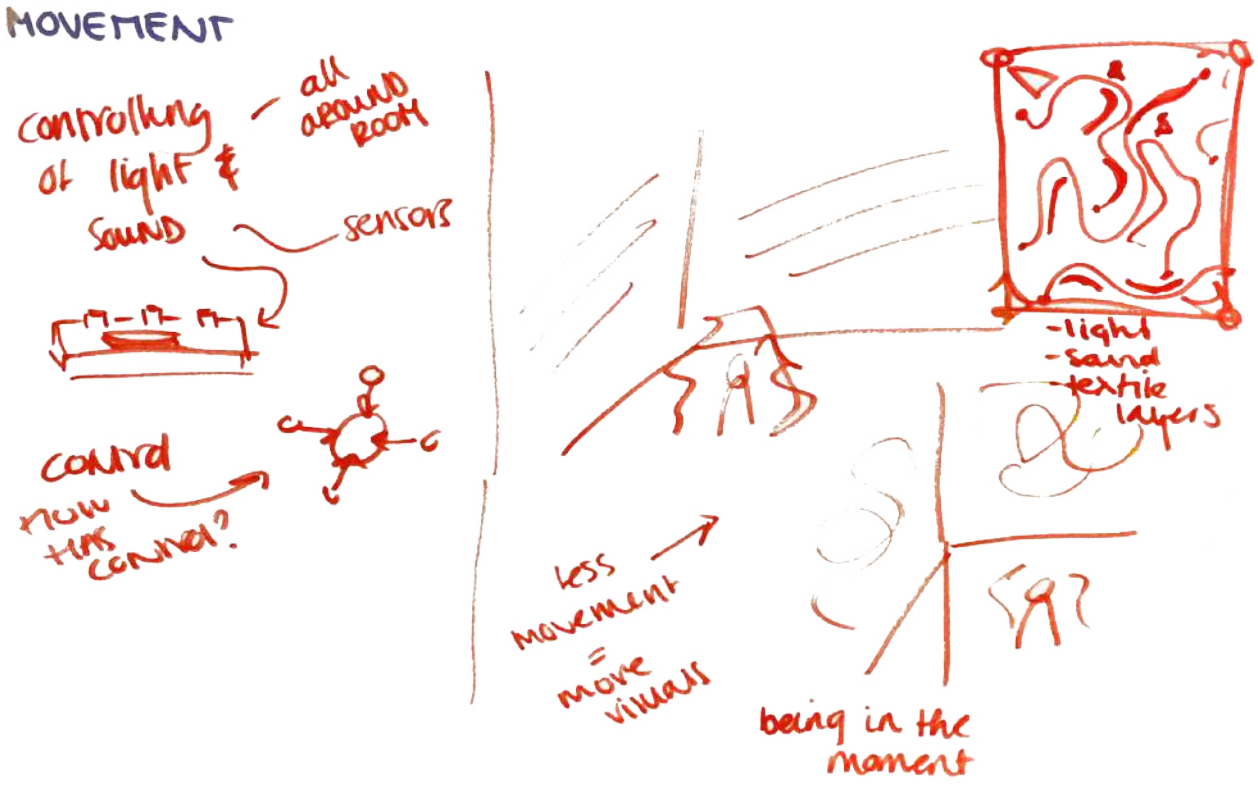
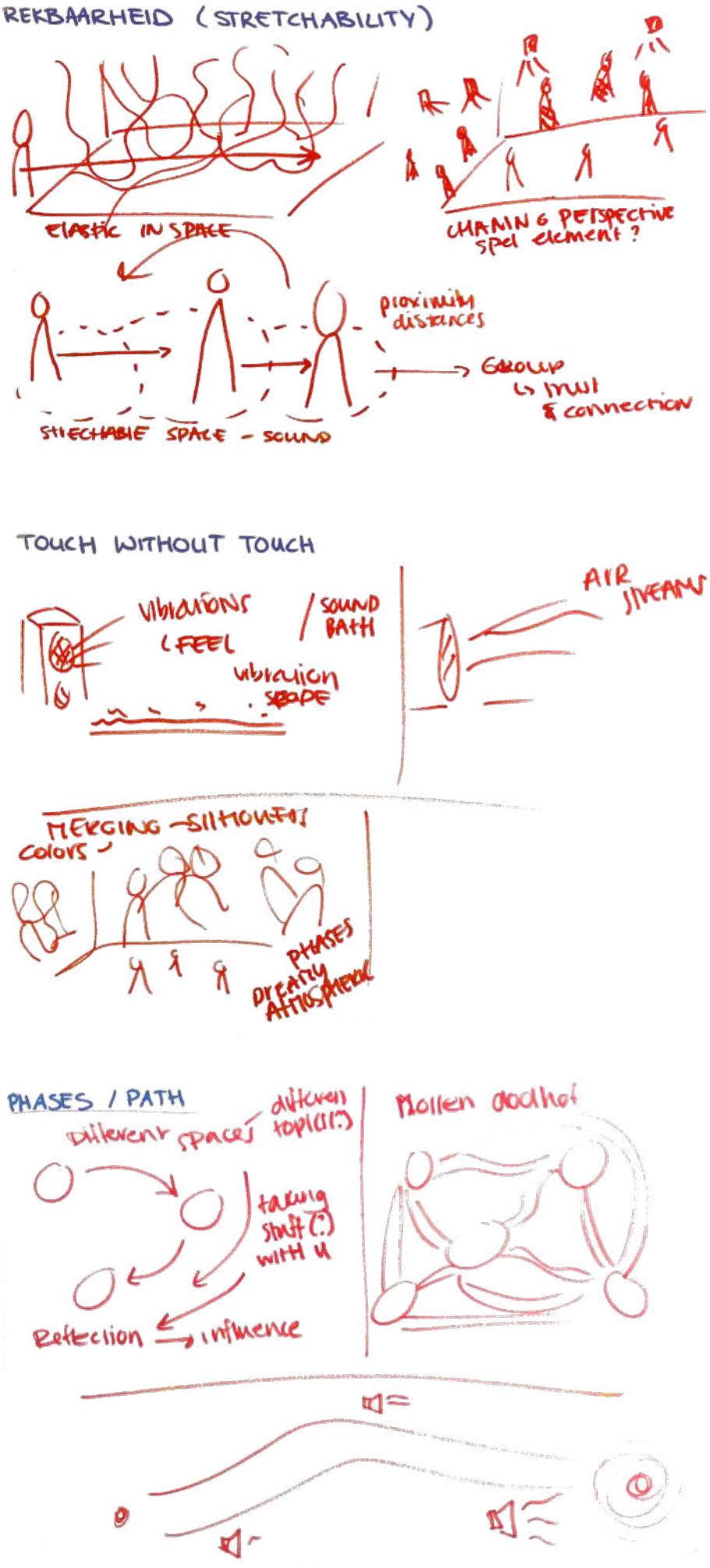


fig. 8
Brainstorming ideas on the focus of 'movement.'

fig. 9
Brainstorming ideas on the focus of 'movement', 'strachability', 'touch without touch' and 'phases/path'.



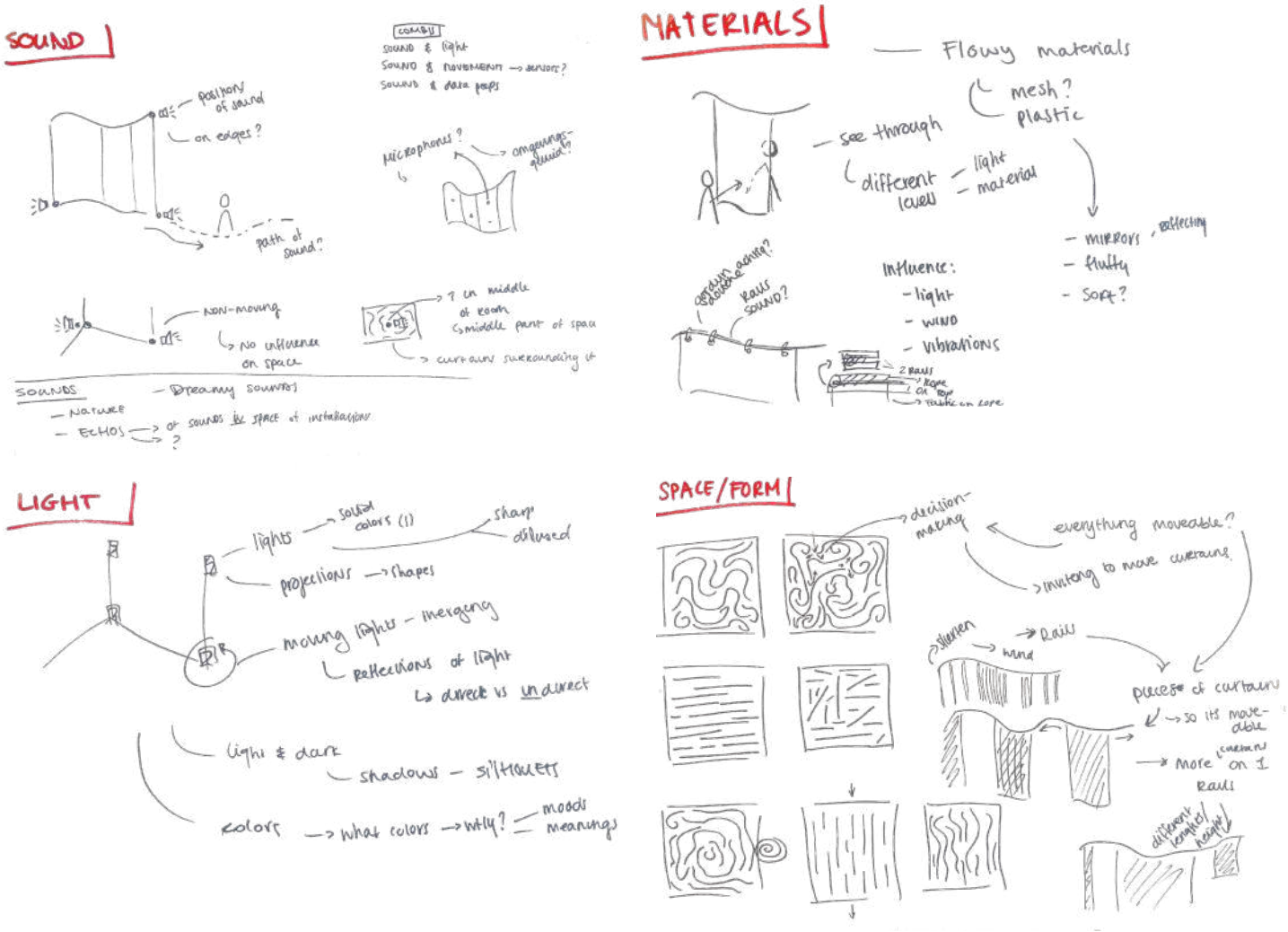


fig. 10
Gathering ideas for sound, material, light and space/form.

Diving deeper

With the concept idea of the installation set, we started thinking about the specifics. Which included asking the following questions:

> *How to use sound?*

> *How to use light?*

> *How to use textile?*

> *How to define the space?*

> *Could it be data-generative?*

> *How to transform or move from analogue to digital input/participation?*

We thought about the light, sound, space/form, materials and sensor/technical side of this installation. Each for which we developed multiple ideas and iterations (fig. 10-11).

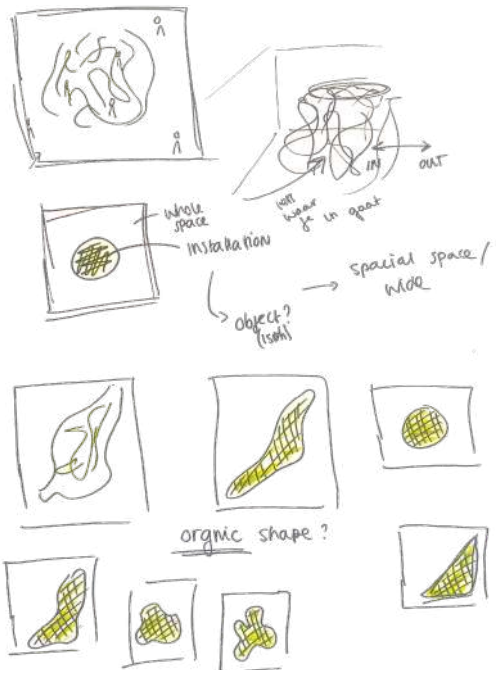


fig. 11
Possible forms of the installation.

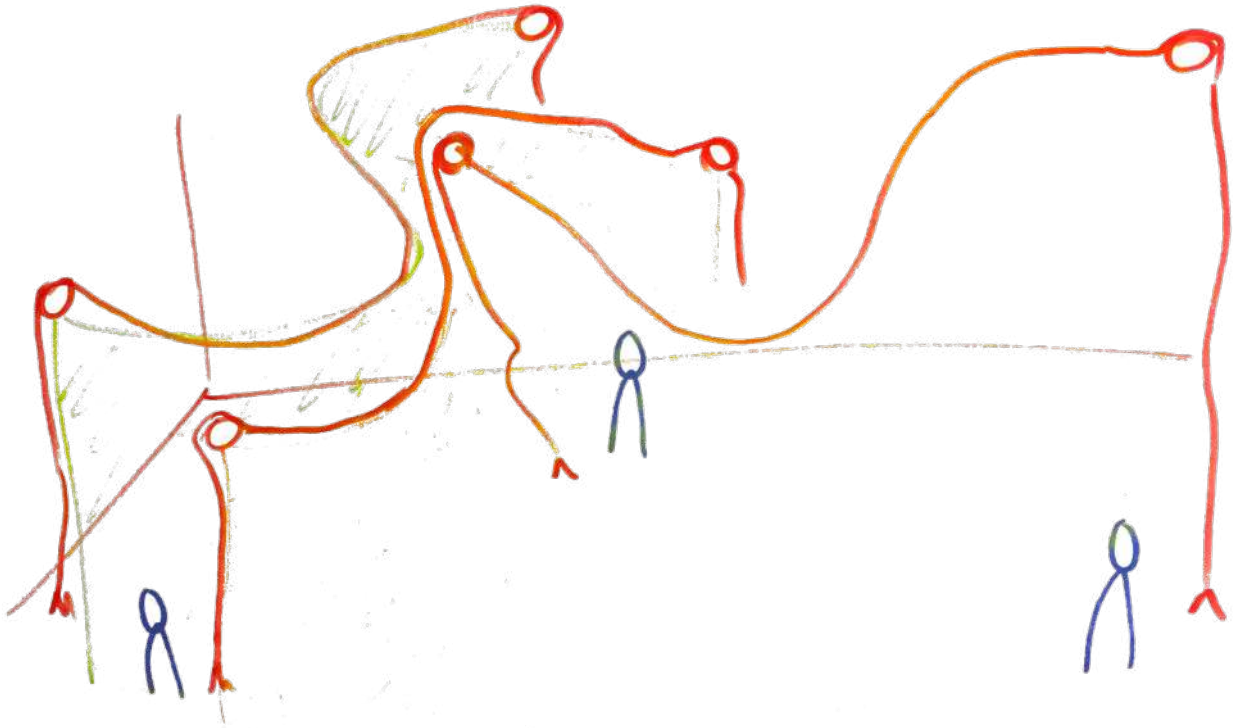


fig. 12
First rhough sketch of the installation. Curtains haning from the cealing with rolling elements to move them.

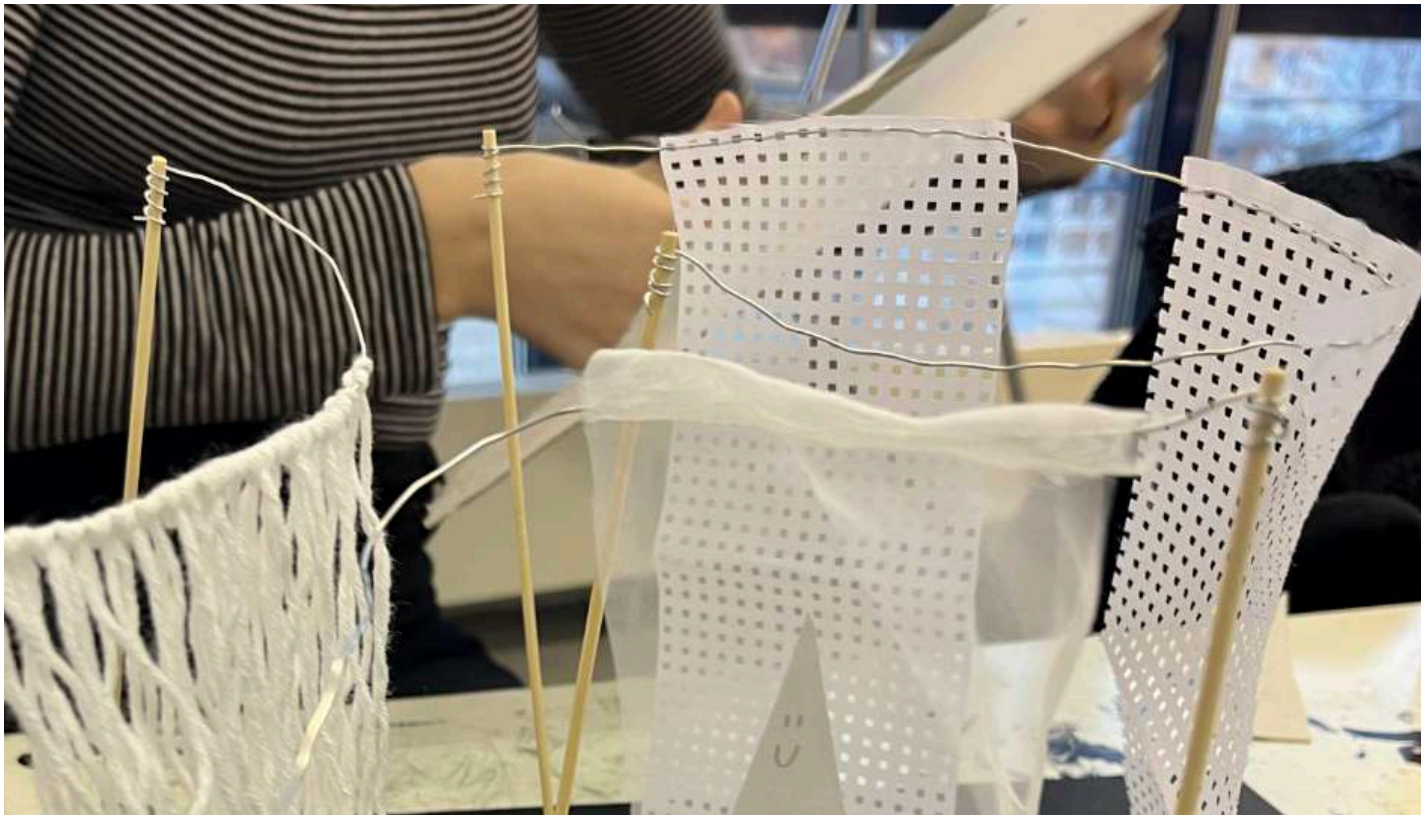


fig. 13
Lo-Fi prototype, recreating the first rhough sketch (fig. 10).

Lo-Fi prototyping

The (rapid) prototype phase started at this moment of the process. We started with a low-fi, small scale, prototype of a possible form of the installation. Using cardboard, thin wooden sticks and pieces to texture we re-created the idea of hanging curtains (fig. 13). One of the materials we used for the prototyped curtains had little squares cut out, this gave a feeling of openness.

With the small scale prototype made, we started to think about the construction of the installation in real size. Initially, we wanted the installation to be 500 cm by 300 cm. Quickly realizing that this would be way too big to accomplish. We decided to scale down to 300 meters by 200 cm and made a floor plan of the layout of the rails.

By creating a taped floor plan and hanging various textile options, we tried to re-create an installation walk through (fig. 14-16). These were the take-outs;

> *How do we create a feeling of immersion?*

> *We should pay attention to the space in between the curtains, hanging them too close would decrease the experience and it does not support the idea of openness.*

> *The fabric should definitely be see-through in a way. We tested different kinds of cut out material using a flash light. The reflection and shadow created different layers in the space.*

fig. 14
Taped spatial floor plan.

fig. 15
Hanging possible curtains containing different textiles and patterns.

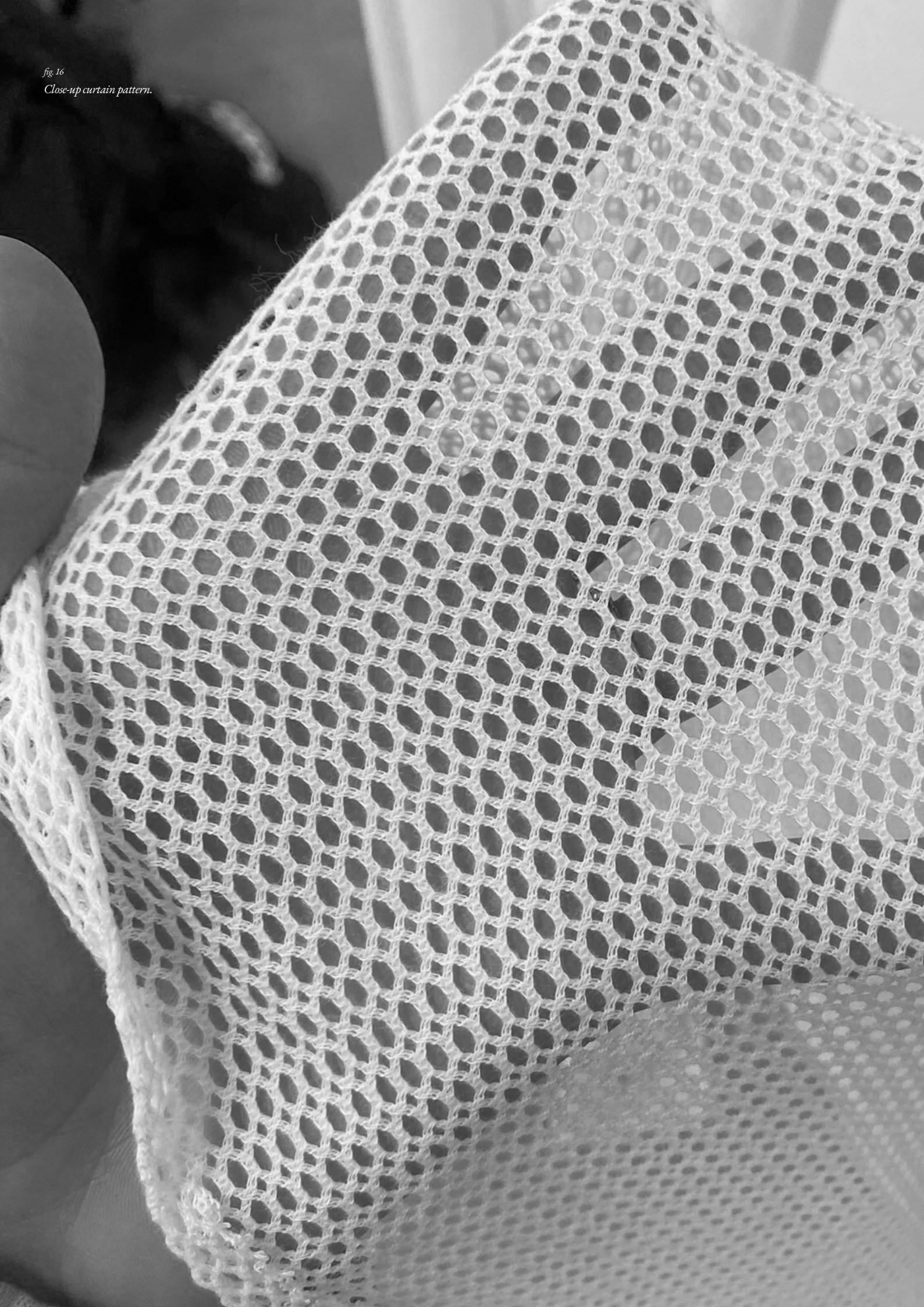


fig. 16
Close-up curtain pattern.

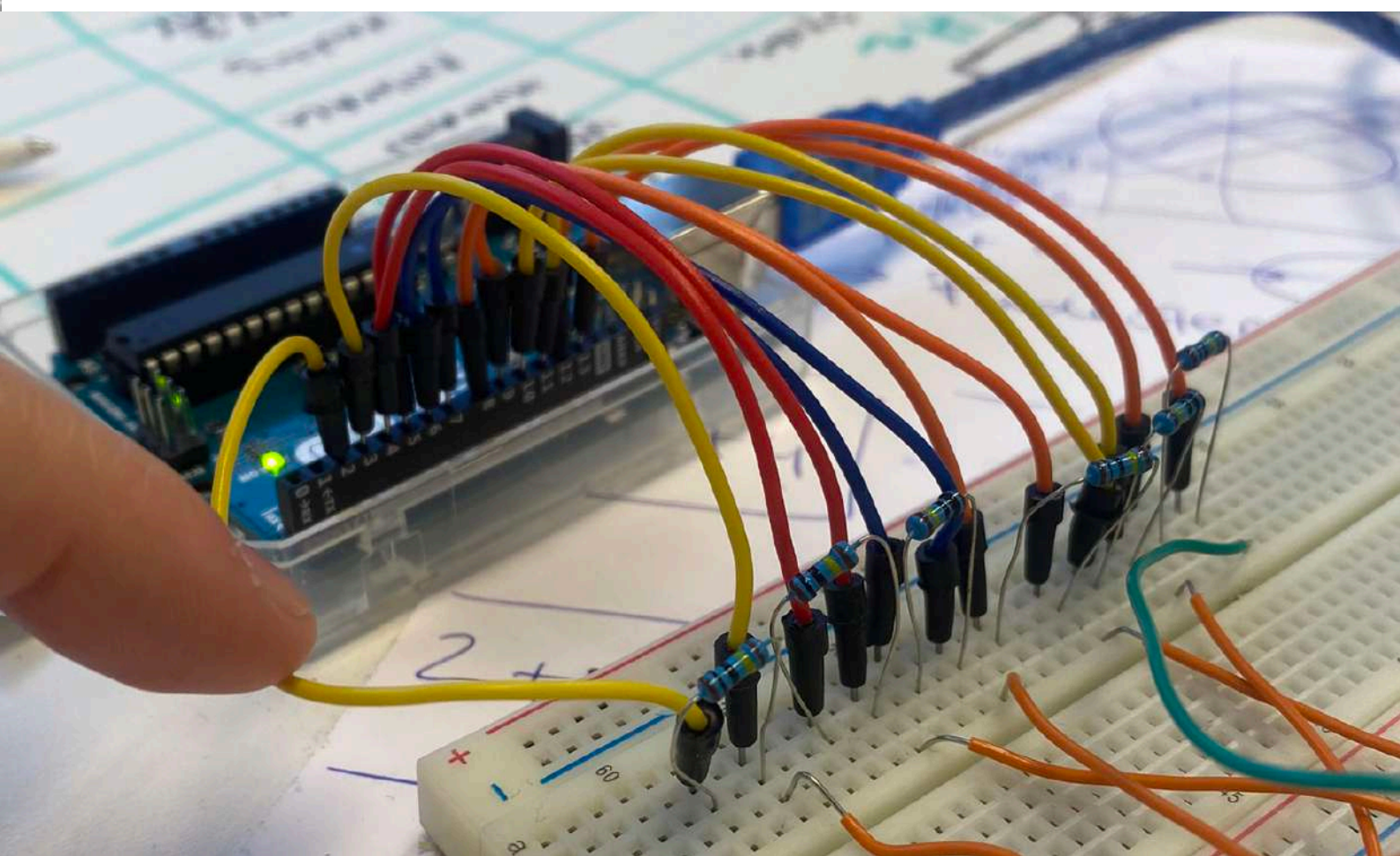
ARDUINO

Once we had a general idea about what the installation was going to look like and what the interactions would be, we started to think about how we could make the technical part work. Initially, we wanted the installation to react to people entering/leaving the installation and to people walking around the installation. This turned out to be very difficult to achieve with sensors or other devices like Kinect, as there would be movement from the hanging curtains and at the same time the curtains would obstruct the field of view for the sensors.

For this reason, we decided to use the curtains as capacitive sensors that would sense when people are inside of the installation and touching the curtains. Capacitive sensors are sometimes quite tricky to work with. They do not only react to actual touch, but also to the whole electrical field in the air/room. Which made us think and test out different scales and resistors in order to create the interaction we wanted to.

Even though it was a lot of testing, the making of the prototype for the capacitive sensors went relatively quickly, as we had used this in previous projects. We used one of our previously made codes and adapted it to the right amount of sensors. For this project, we used two Arduino UNOs that both handled 5 sensors (fig. 17).

fig. 17
Close up Arduino set up.



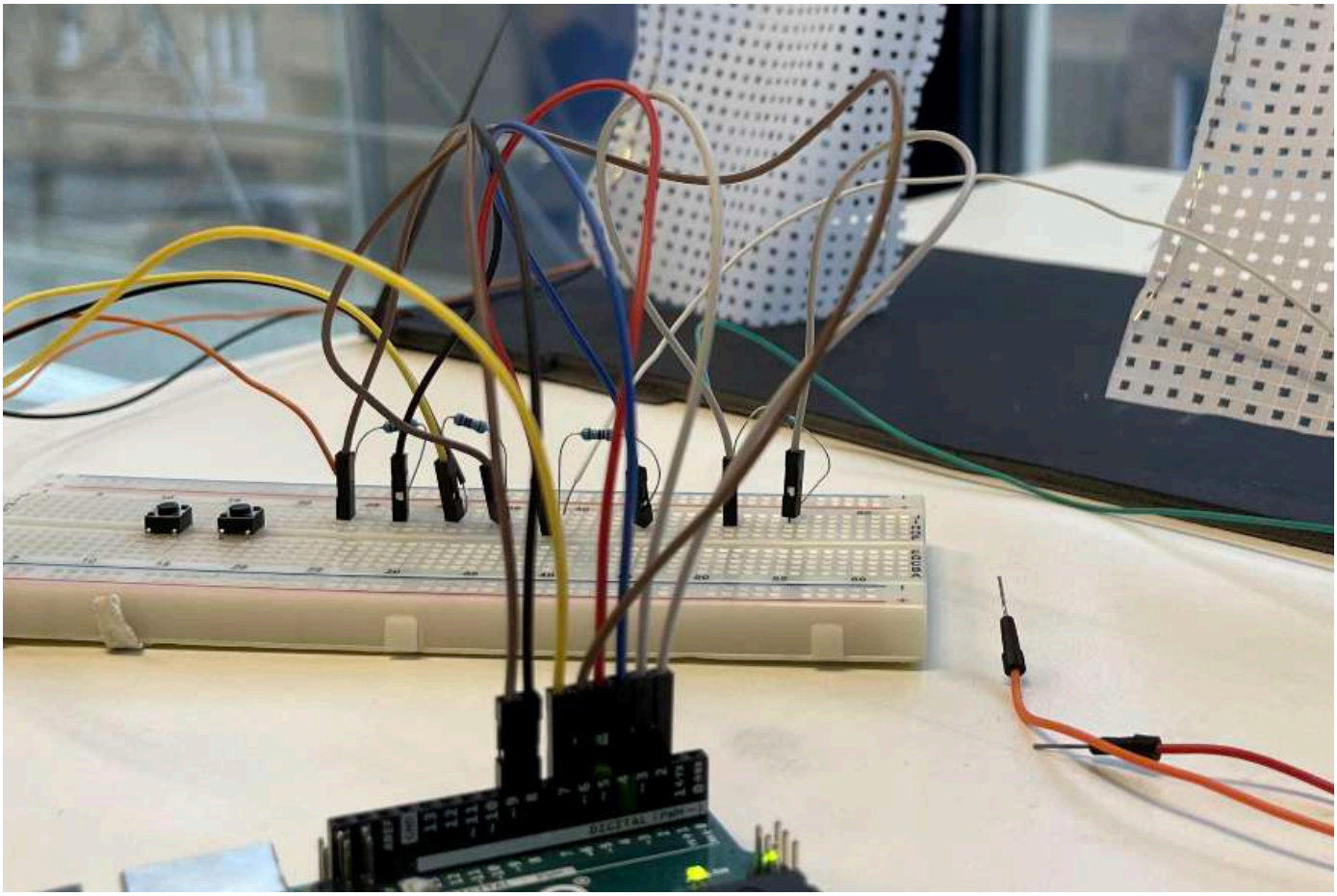


fig. 18
Seconod version of the lo-fi prototype, including Arduino set up.

Technical try-outs

After a small scale lo-fi prototype (fig. 13), containing the form and possible materials, it was time for the technical prototype/ production phase to start.

Creating a second versino of the small scale prototype made it possible for us to implement wires in it (fig. 18). Which resulted in running different Arduino sketches and testing out various sensors (fig. 19). Soon we discovered that we also had to use Max For Live to be able to import data into Ableton correctly. Extensive descriptions about the tools and programs we used to make the installation interactive, can be found in the following chapters below; Max for Live, Ableton & TouchDesigner.

fig. 19
Arduino diagram containing the final set up and parts.

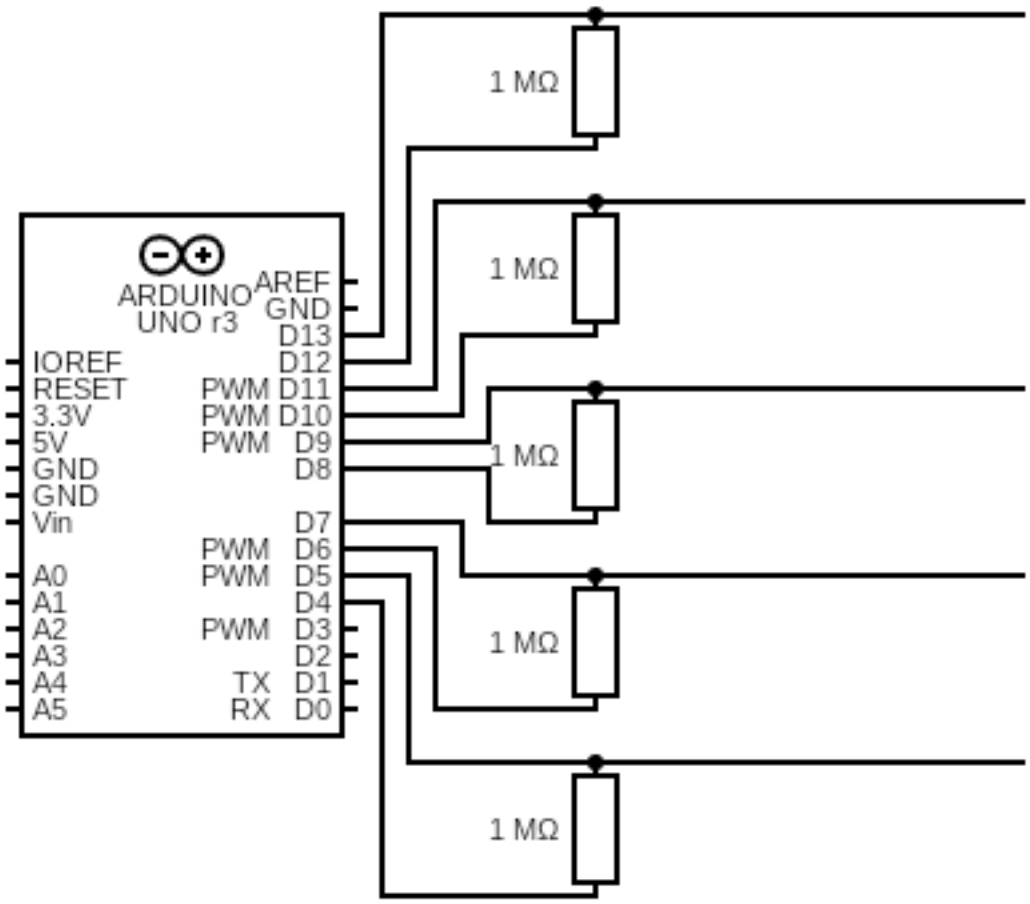


fig. 20
Close up of Max for Live button mapper visible in Ableton.

MAX FOR LIVE

When we got the first version of the capacitive sensors working in Arduino, the next was to get this data into Ableton in a usable way. The way to get Arduino into Ableton is through Max for Live. Max for Live is a visual programming tool in which you can build your own instruments and MIDI effects to use in Ableton.

First, we tried to use the Connection Kit in Ableton, this is a ready-made Max for Live Pack through which you can connect Arduino to Ableton in order to easily control parameters (Ableton Live (n.d.), 2022) . The first test with this kit worked out well. However, this way of using Arduino in Ableton turned out not to work for us after all. The data that was coming in was not usable in the right way. We were not able to connect enough sensors to one Arduino with the different analog and digital inputs. Plus we were not able to map the data to all the dials we wanted in Ableton.

Because the Connection Kit didn't work for our project, we decided to create our own Max for Live patch that could receive the Arduino data, in which we would be able to scale this incoming data to usable values and map these values to any parameter in Ableton.

We used the 'Max for Live: Basic M4L Map Button' tutorial by Jack Lion on Youtube as a reference to make our own patch (Jack Lion, 2020). The patch contains the following actions and information:

1. Connecting the Arduino to Max for Live through a USB cable. After which the serial port must be printed and set to the right letter.

2. The programmed script on the Arduino already makes sure that the data that is coming in is presented into six rows. This is necessary for Max for Live in order to read the data well. Using the 'unpack 000000' command we are defining the five incoming numbers, each number referring to one sensor on the Arduino.

3. By separating the data of each sensor we have been able to scale each parameter the way we want to. Giving us influence on the sensitivity of the installation. This is something that would've not been possible using the Connection Kit.

4. The data then goes through three different sub-patches. The first patch is created in order to create the interface of the Max for Live map button in Ableton. The following two patches are connected to the interactivity of the map buttons. Making us able to create buttons that actually react to our requests; such as re-mapping and demapping parameters (fig. 20-21).

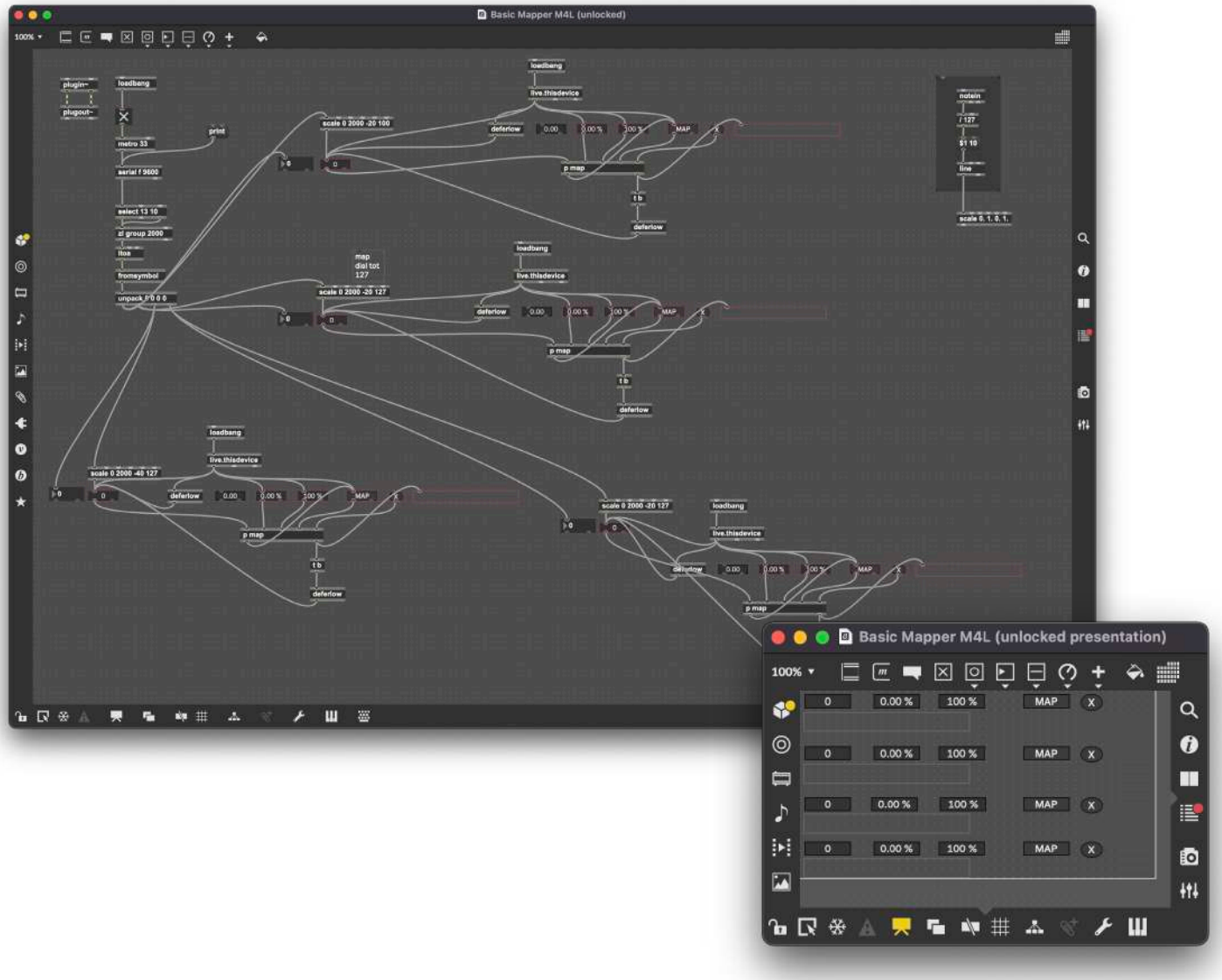


fig. 21
Close up of Max for Live patch, creating the map buttons for Ableton.

ABLETON

After we got the Max for Live patch working, and were able to map the incoming Arduino data to parameters in Ableton, we started creating audio so we had content to map the incoming data to. Ableton is a tool we both have not yet extensively used before this project. This made it quite challenging to find out what sound we were really looking for.

With our first tests, we created audio samples, containing a beat rhythm and various sound effects. After this we mapped the incoming Arduino data to these sound effects, like the frequency or dry/wet. Several tests made us realize that the influence or change in sound was not big enough. This would cause trouble with the user interaction of the installation since the audio did not change noticeably enough.

For the final audio set, we created individual different sounds and spread them over a long track (fig. 22). Creating constant ambient audio. Using different synthesizers and pads gave us diversity in sound. After collecting ten sounds, tweaking and testing them, they were mapped using the Max For Live patch we created. Resulting in interactive curtains containing ten capacitive sensors. Sensors that behave like a MIDI controller and control the volume in Ableton based on the Arduino data that is coming in (fig. 23).

Workaround

In the end, we have been using two Arduinos, both containing five sensors (fig. 24). One reason for this was that the Arduino multiplexer did not work for us. As well as the Connection Kit from Ableton. Using a multiplexer plus the Connection Kit would have been the cleanest 'route' however, for our

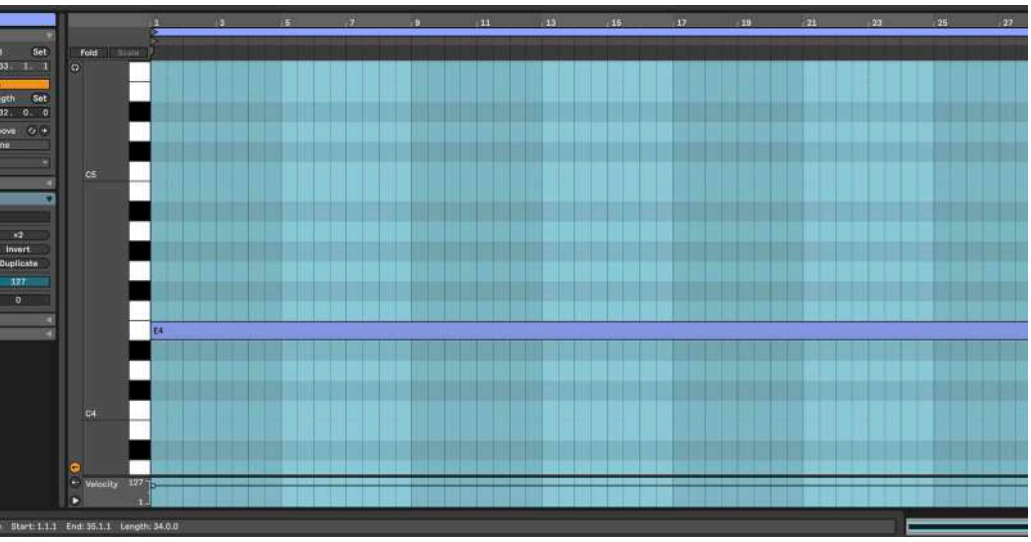


fig. 22
Close up individual track / note in Ableton.

fig. 23

Overview Ableton containing all audio with mapped buttons to the volume of different tracks.

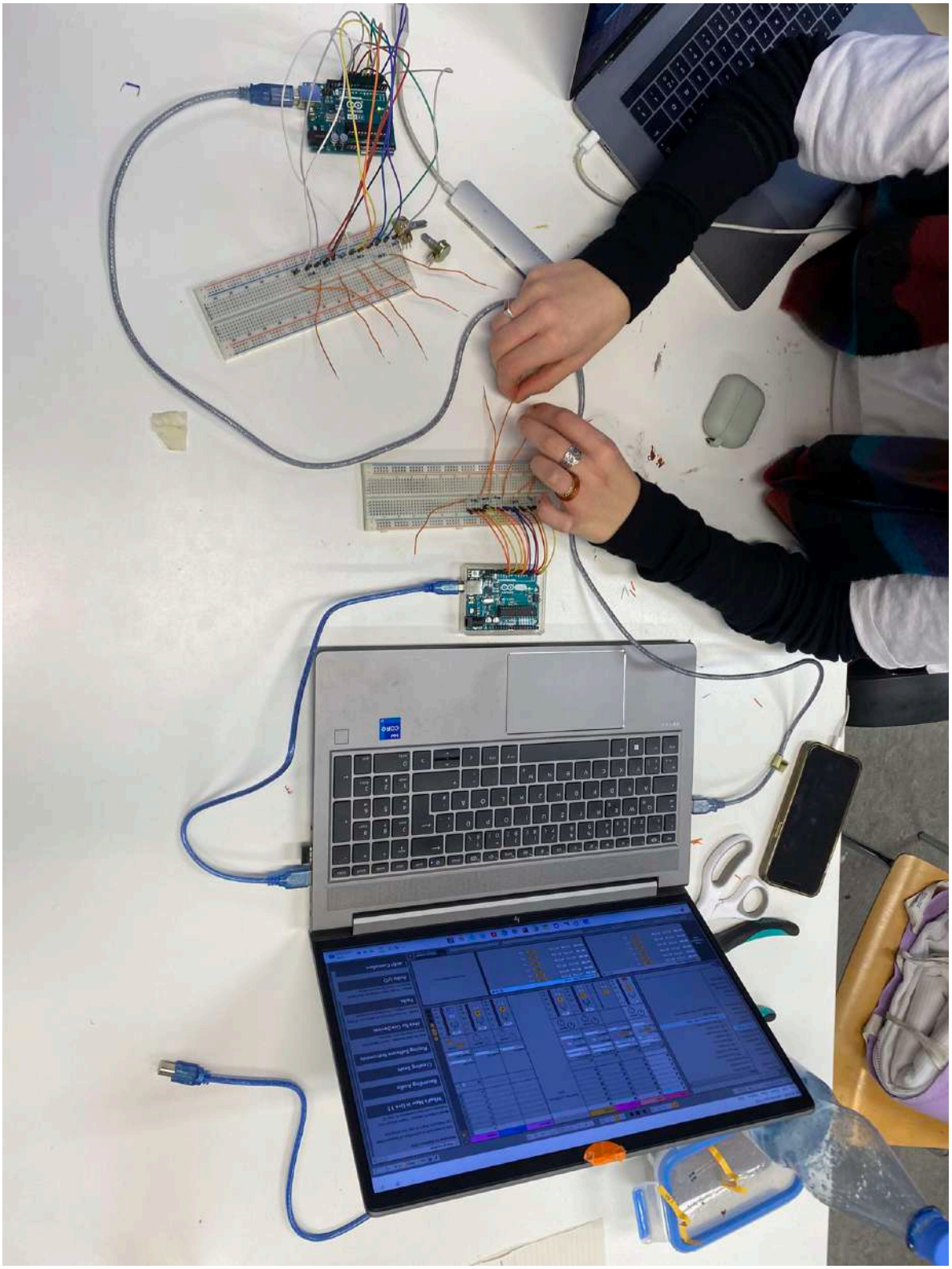


fig. 24
Testing out the functionallity of connecting two Arduinos to Ableton.

TOUCHDESIGNER

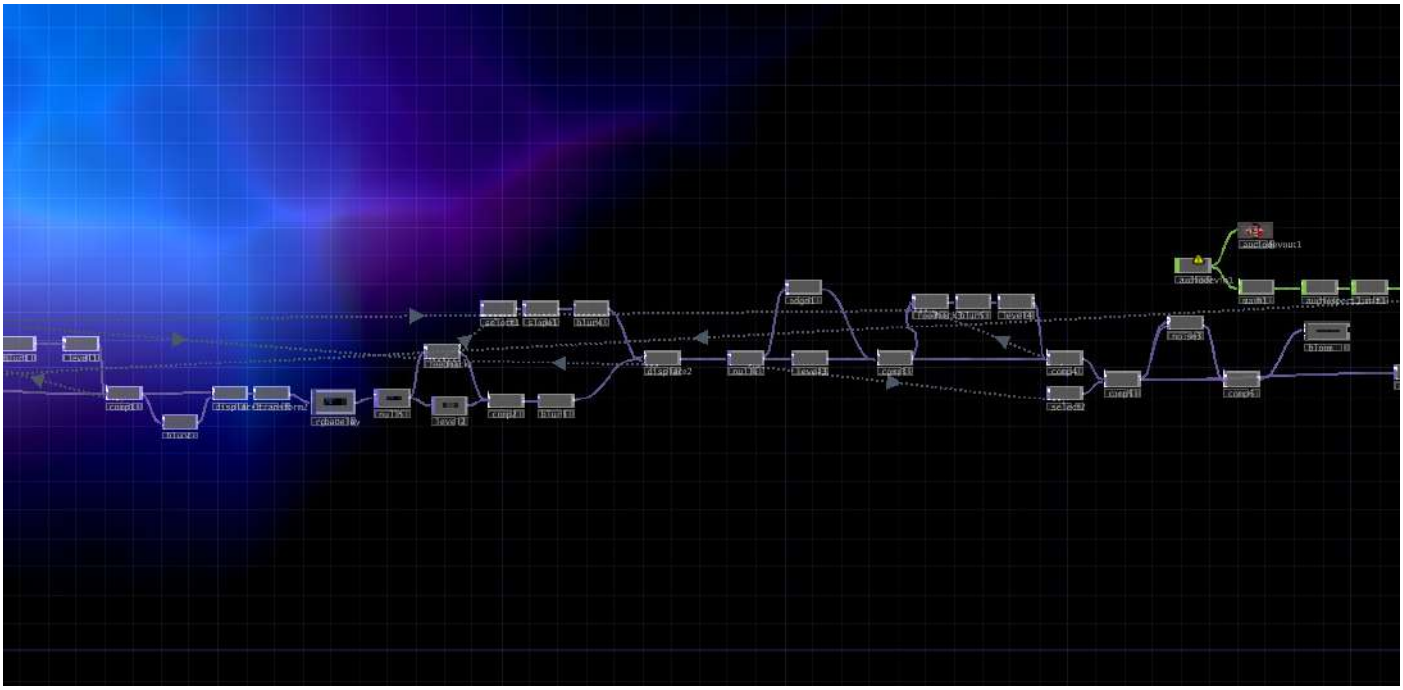


fig. 25
Screenshot of the audio reactive TouchDesigner patch..

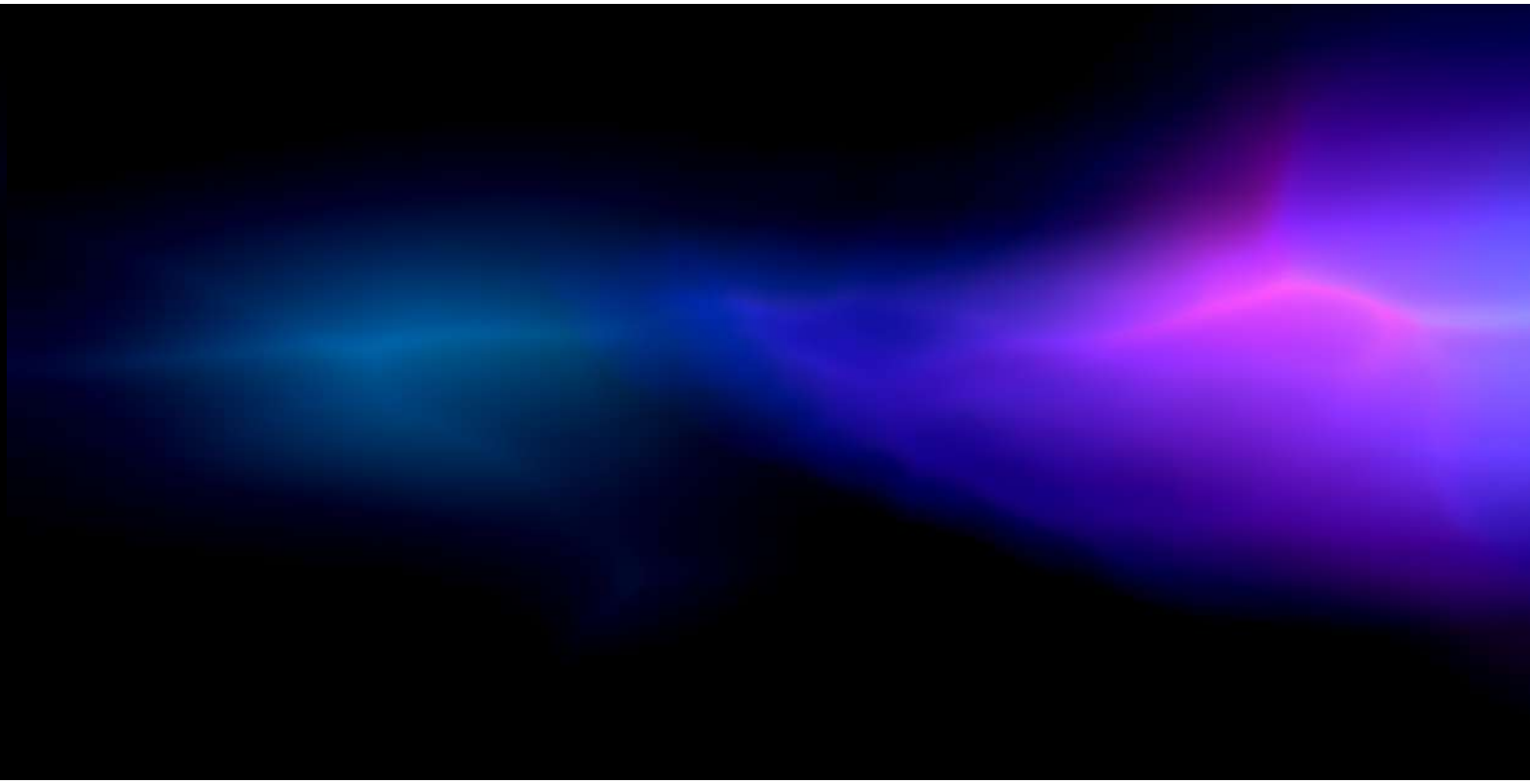
Most of the time during the process of building the installation, we thought that we wanted the lights of the installation to be still. These could've been still-colored lights, creating a warm atmosphere in the space. We both agreed on this since the interactive part, plus the surrounding audio would already be taking up a lot of sensory capacity from visitors.

However, during the last phase of the process, we decided that we wanted the lights to be reactive to the sound using the projection from a beamer. Not only would this enhance the user experience by connecting audio output to visual output. But also in the sense of light and reflection on the physical installation and surroundings.

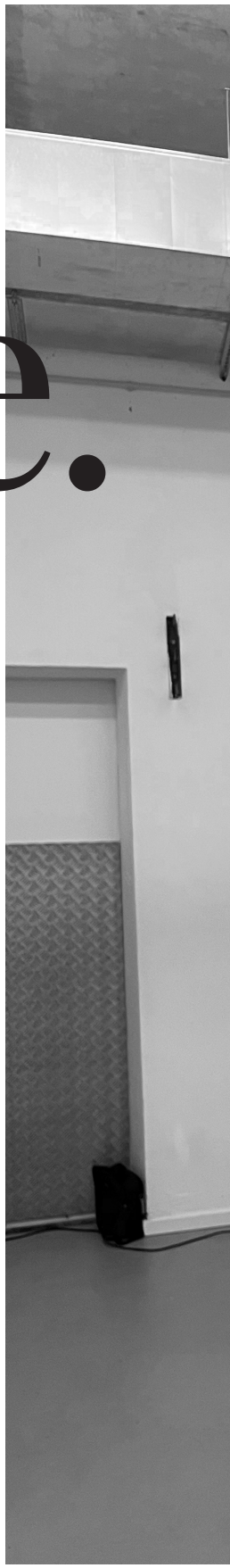
Through Touchdesigner we made a sound-reactive projection that was mapped to the shape of the installation (fig. 25). The image of the projection consisted of a moving and color-changing particle cloud. By placing a microphone in the space and importing its incoming soundwaves in Touchdesigner. We were able to connect the image - the moving cloud - to the intensity of the audio in the room. Whenever the audio increases, the projected image on the installation becomes brighter and changes colors (fig. 26-27).

fig. 26
Rendering of the pach when there is no audio in the space.

fig. 27
Rendering of the pach when there is audio in the space. The light travels to the right and the image becomes more radient.



Final prototype.



COMPLETE OVERVIEW

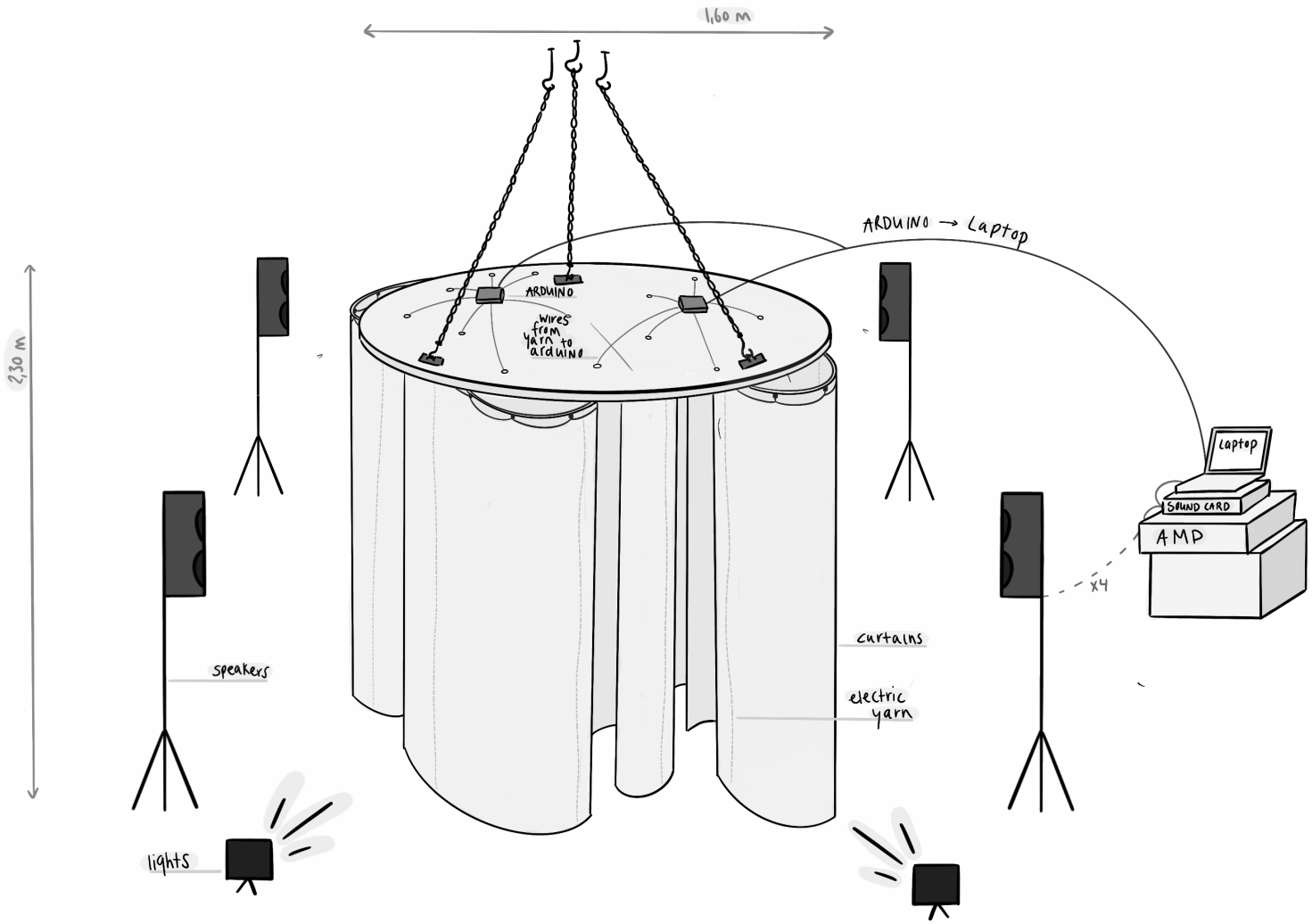


fig. 28
A final sketch of the physical and technical set up made before the production process started.

WOODEN CONSTRUCTION

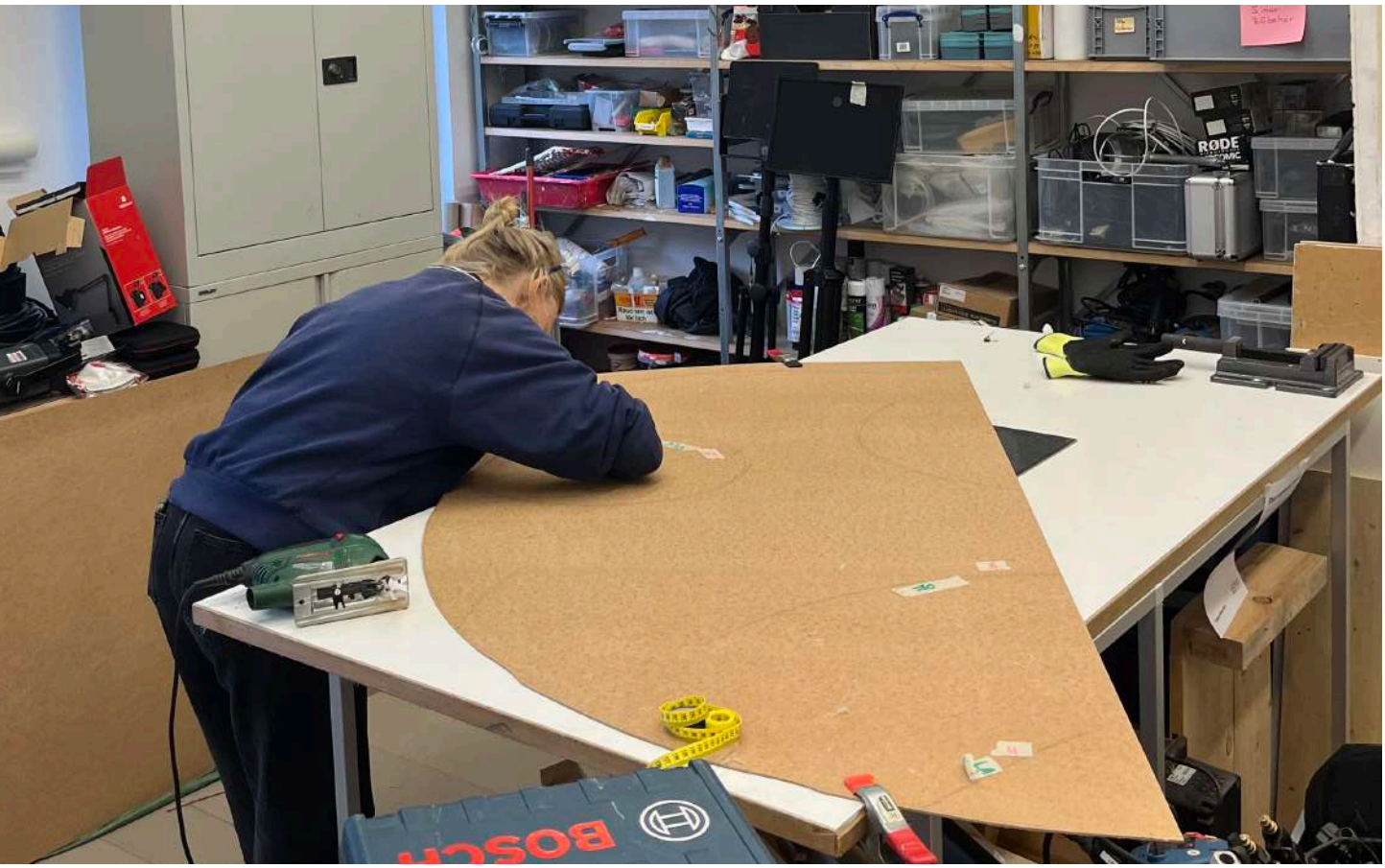


fig. 29
Working in the woodworkshop of the Arsenal. Cutting the base round shape out of wood.

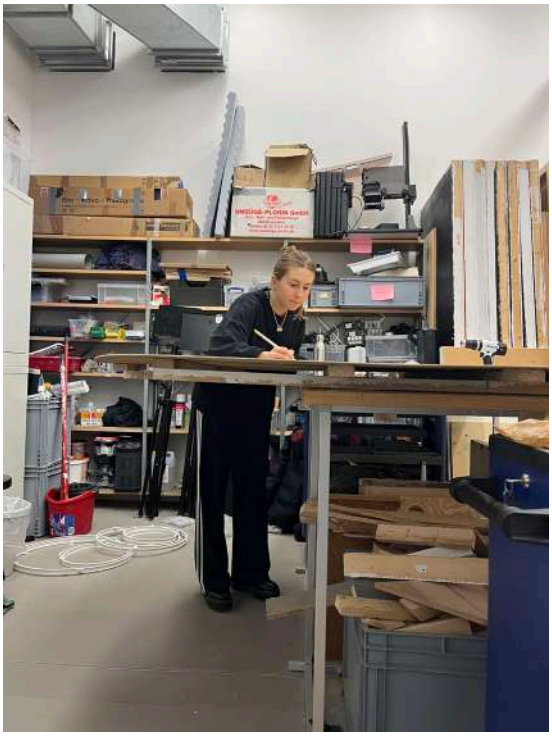
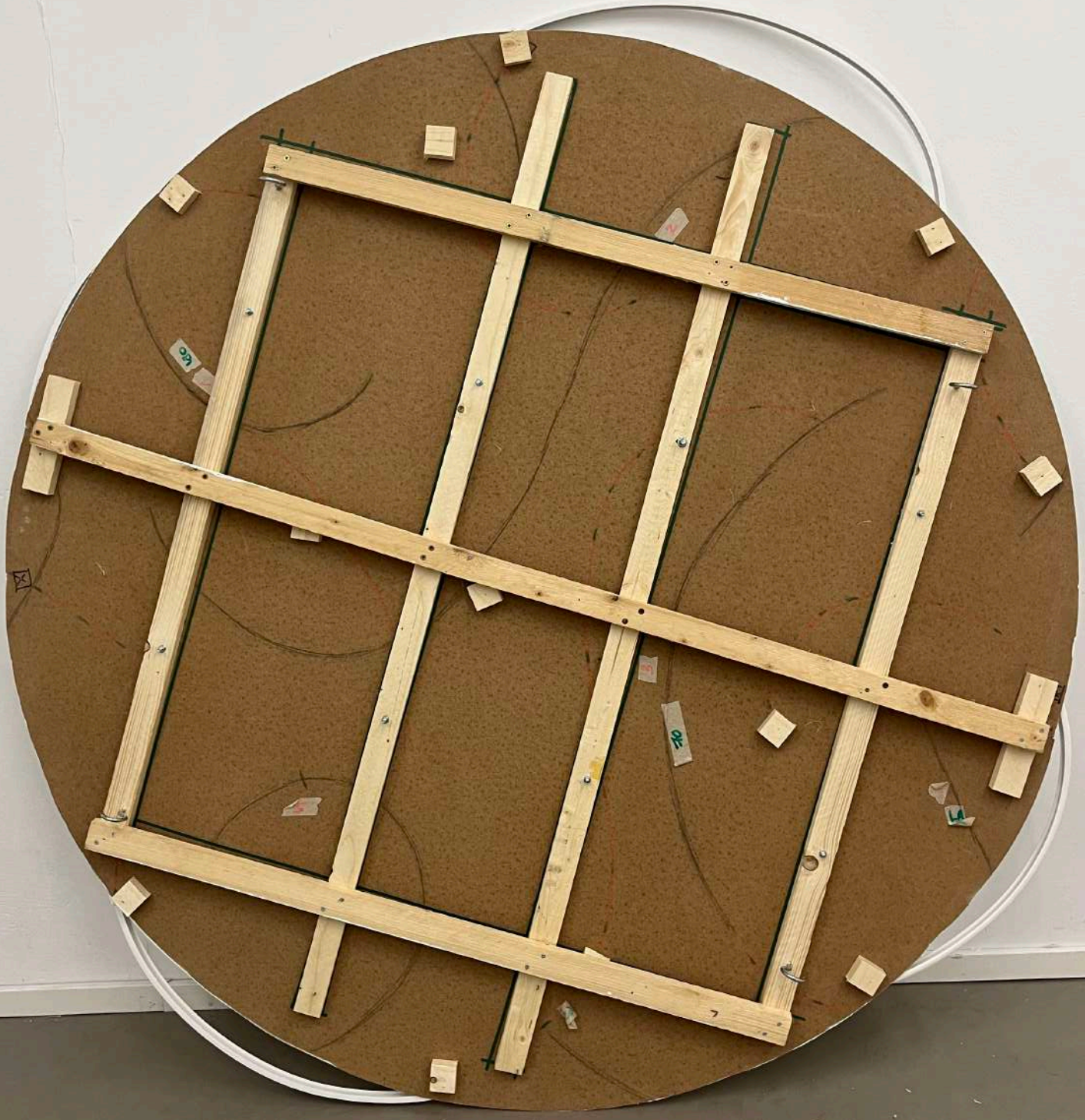


fig. 30
Sketching out the shapes of the curtain rails before attaching these.

fig. 31
Picture of the base form - lower side- , conotaining the shaped curtain rails.

fig. 32

Picture of the base form - upper side, conotaining wooden beams for security and hanging purposes



HANGING THE BASE

fig. 33
Testing the spacial set up and feeling that we want to create before haning the installation.

fig. 34
With help from the Arsenal we attached four chains to the ceiling, from which the base of the installation could safely hang.

INSTALLING SENSORS

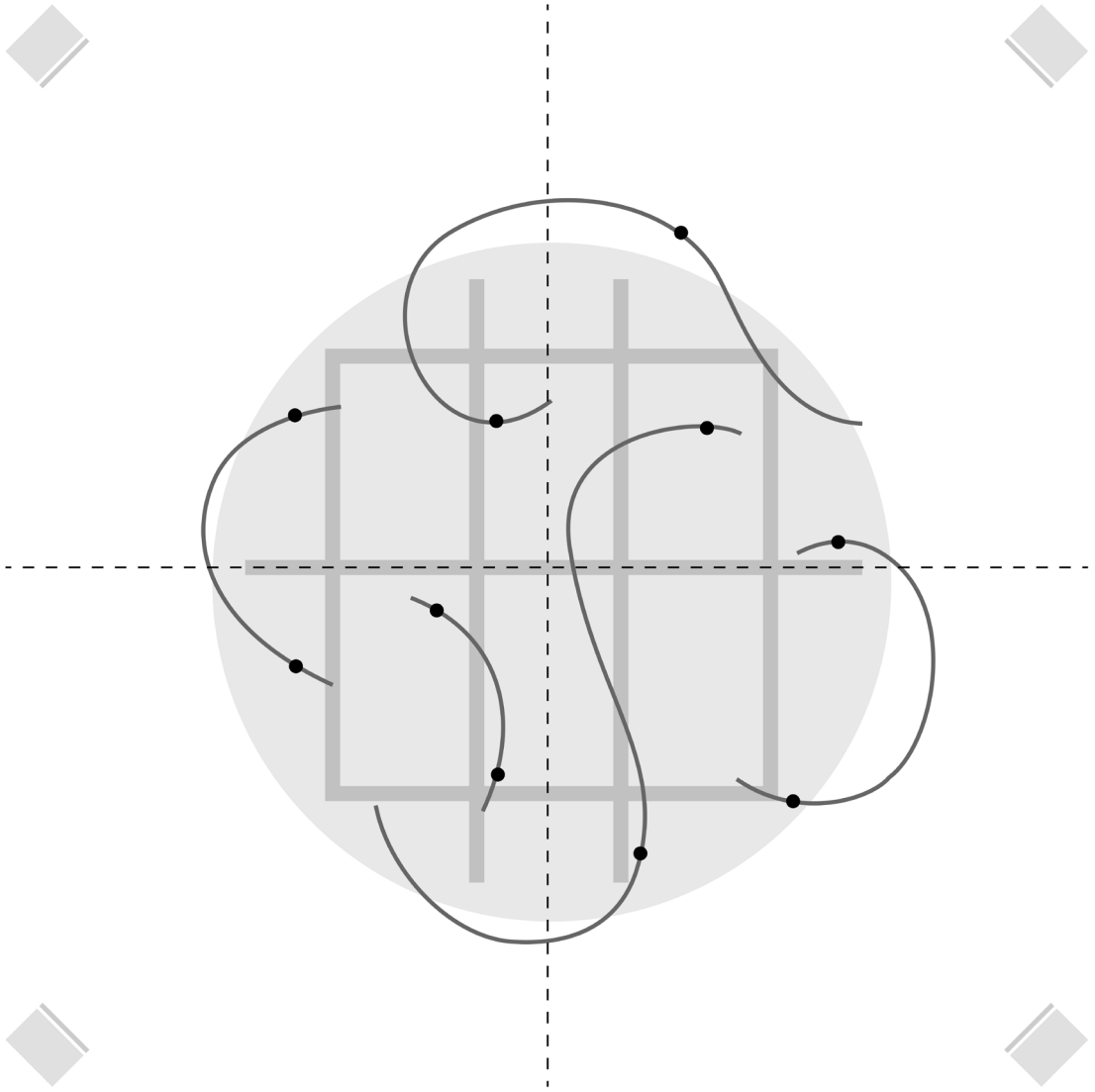


fig. 35
Top-view sketch of the installation. Defining the placement of the sensors (black spots), before installing the wires.

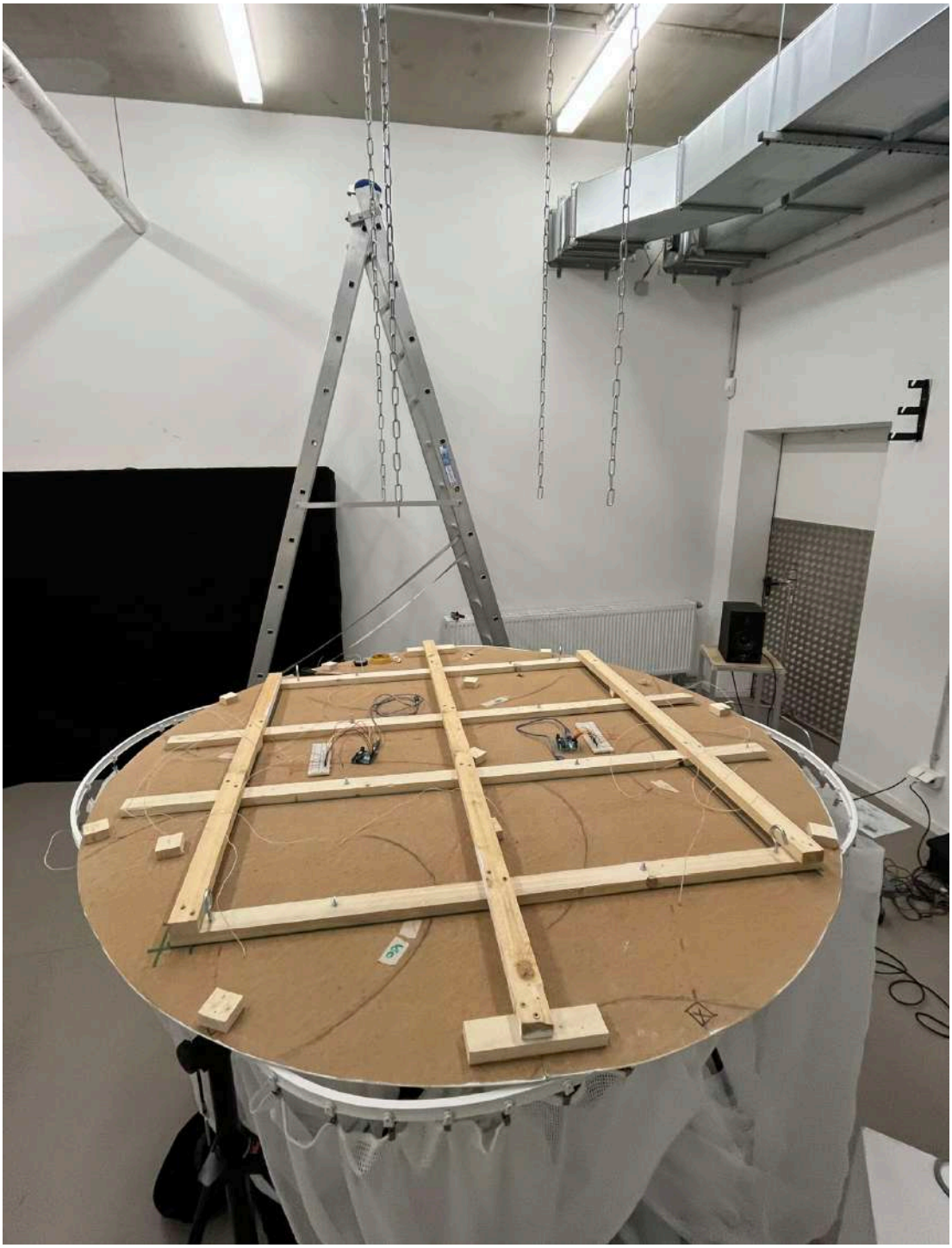


fig. 36
Installed wires and Arduinos, before taping them to the round wooden base.

CURTAIN PREPERATIONS

fig. 37
Placing the embroidery pattern, cotaining conductive thread, in the fabric.

fig. 38
Sewing the cut-ooff top edges of the curtains for a cleaner look.

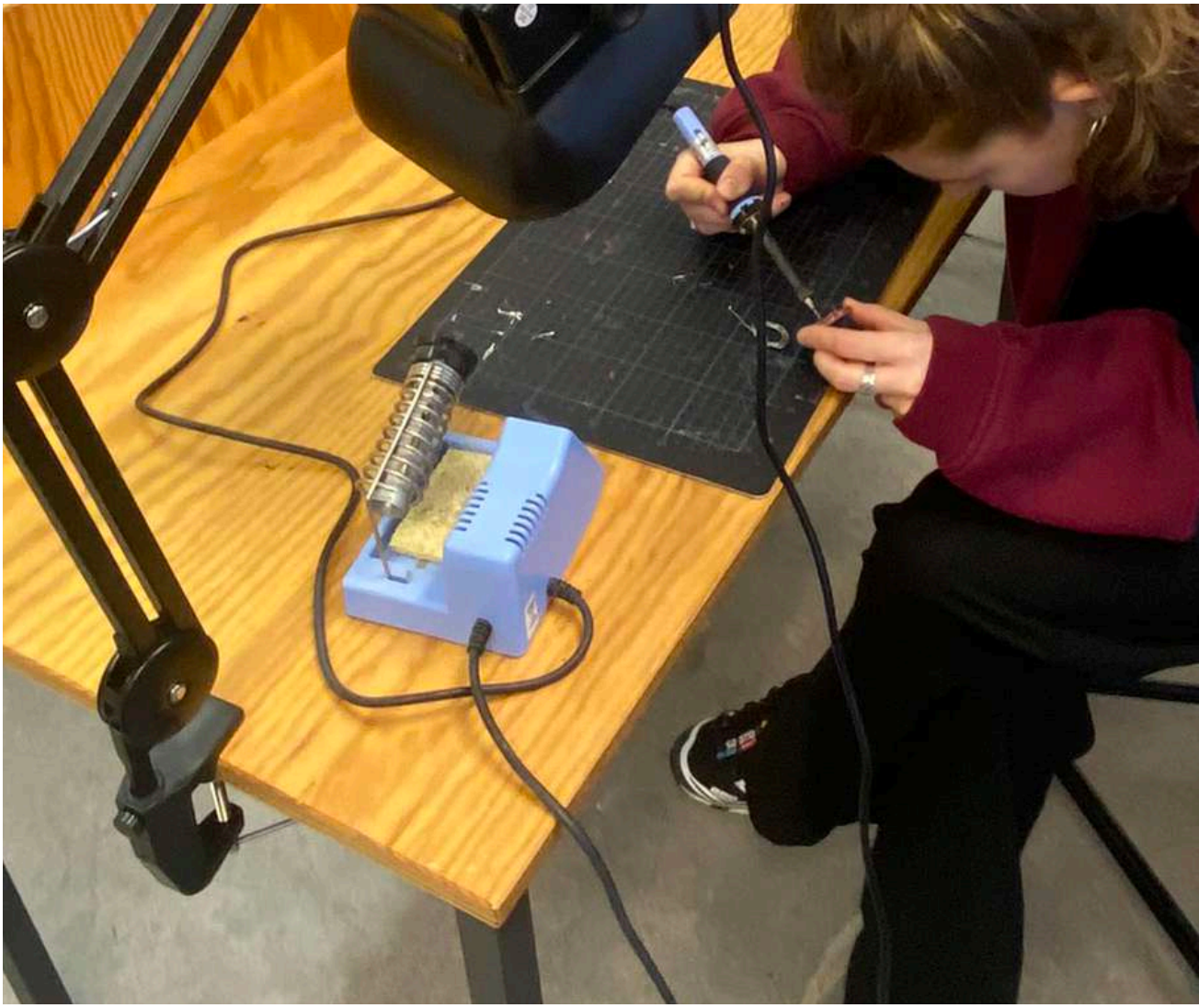


fig. 39
Soldering the conductive thread (embroidered into the fabrid) to solid wires which go into both Arduinos.

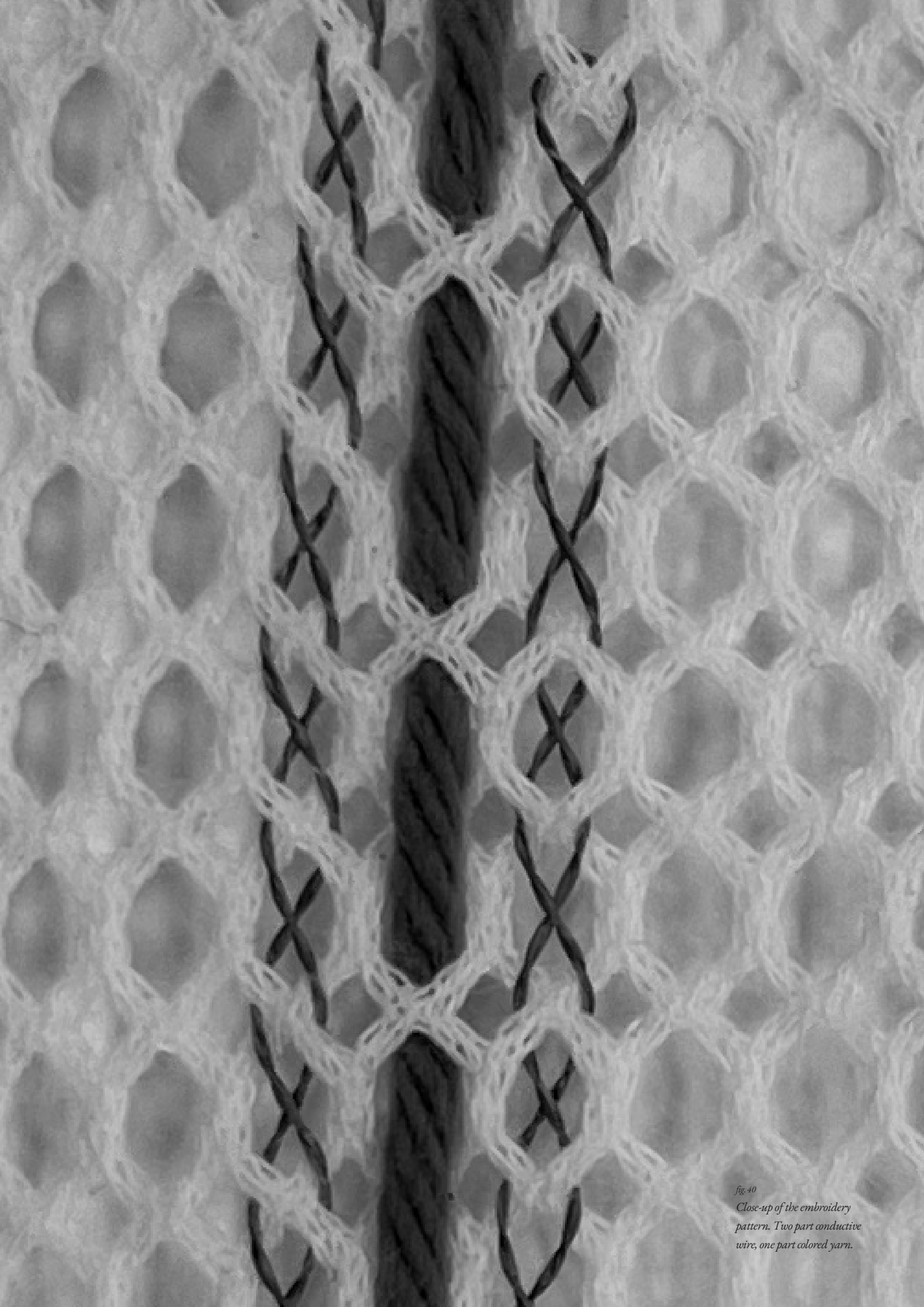


fig. 40
Close-up of the embroidery pattern. Two part conductive wire, one part colored yarn.

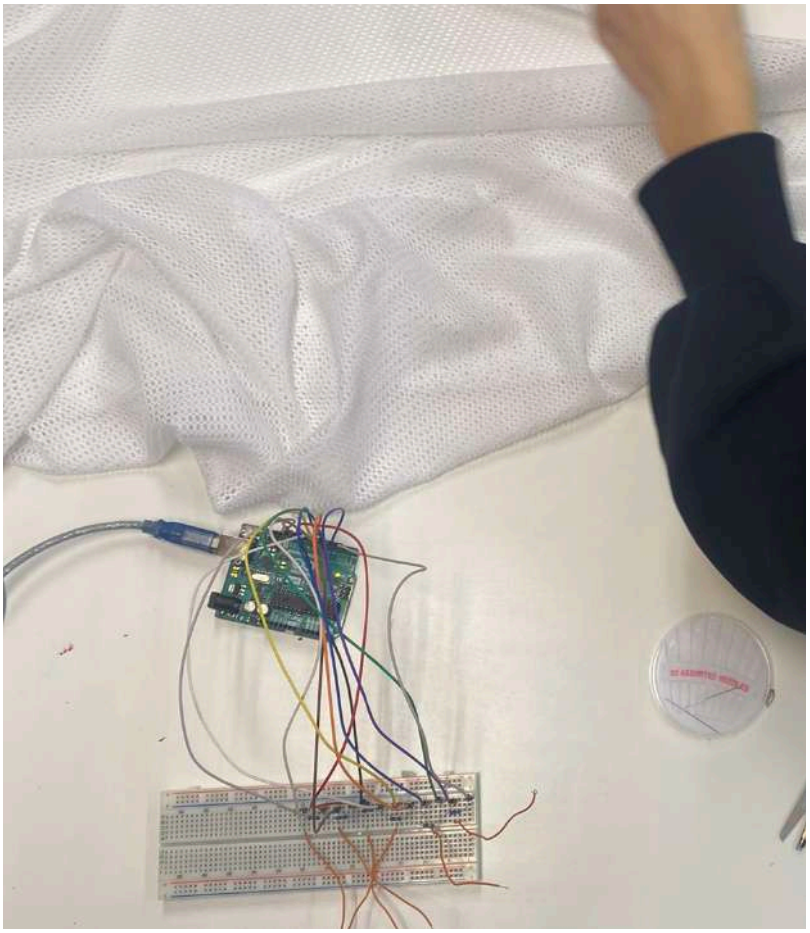


fig. 41
Testing out the functionality of the conoductive yarn.

TECHNICAL SET UP

fig. 42
After installing the Arduinos on the base, the rest of the technical equipment was placed, including all four speakers, the mixer and microphone.

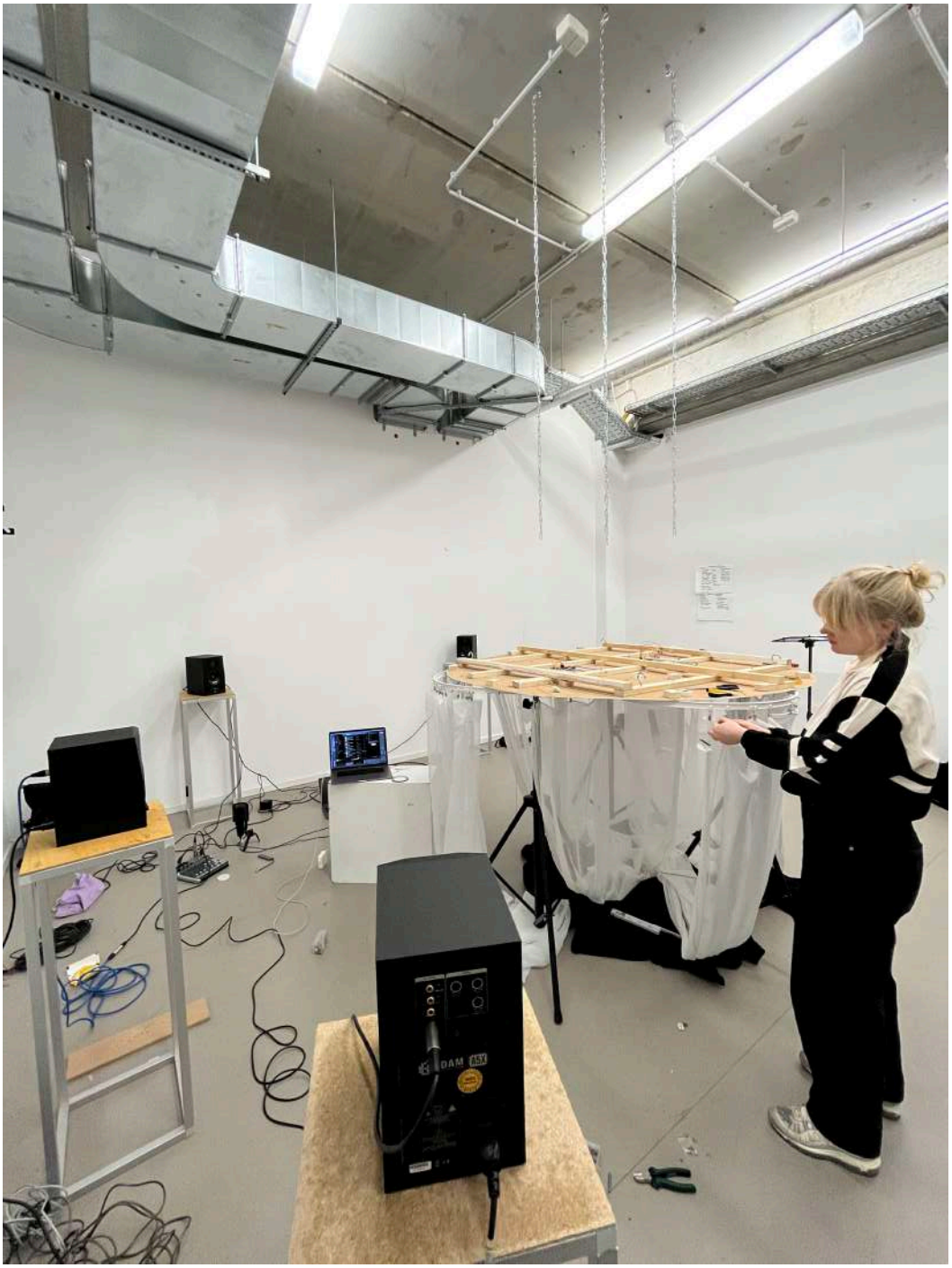


fig. 43
With the installation in the air we did several technical test runs to make sure all the technical equipment was collaborating rightly with each other.

fig. 44
A diagram of the technical set up of the installation. Containing tools, equipment and interaction flows.

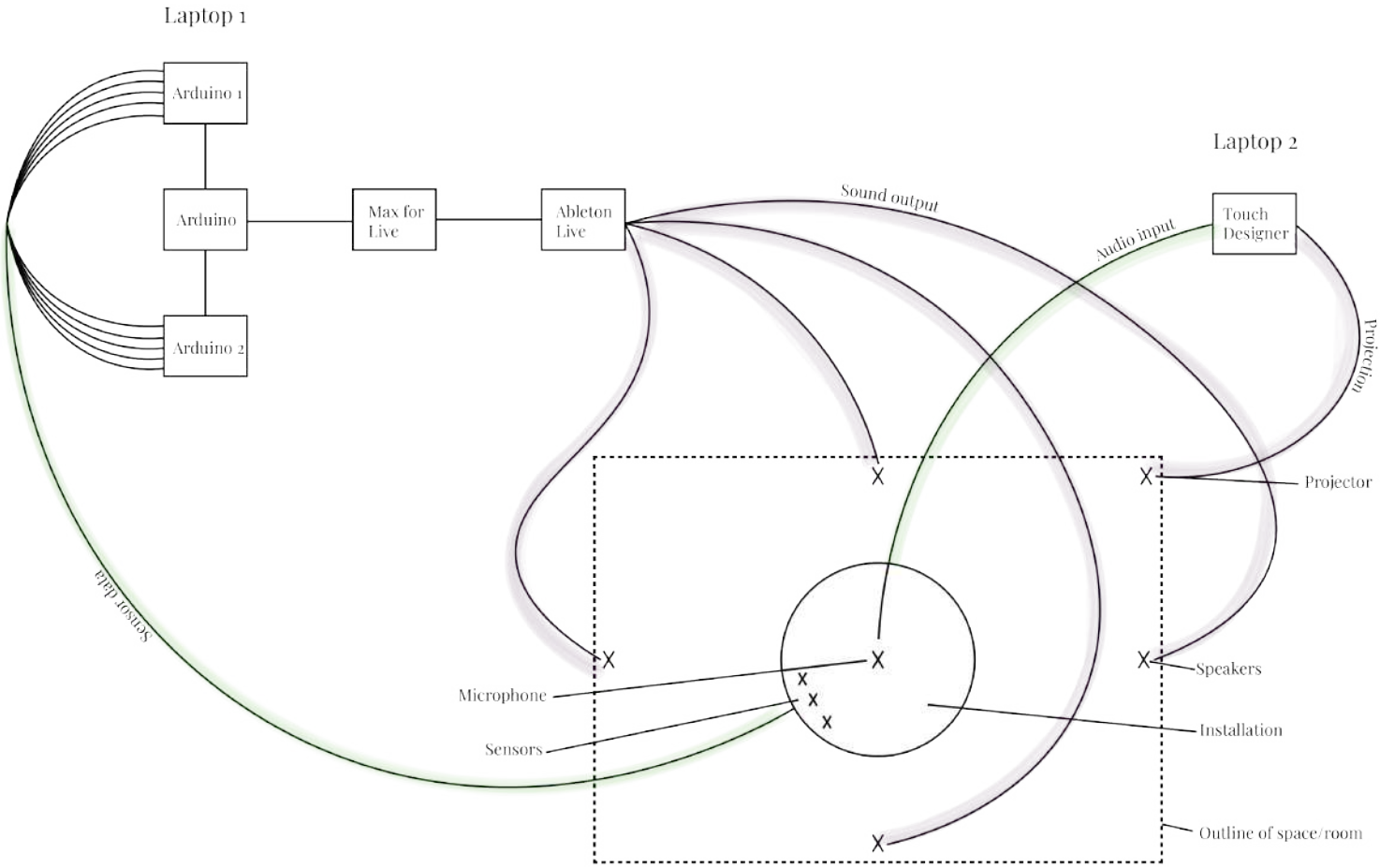


fig. 45

Picture before the installment of the installation in the photo studio. Testing out different beamers and projections on the fabric. Looking at light, reflection and the total 'feeling' this gave.

fig. 46
Installment of the installation in the photo studio. Testing out the wide beamer on the installation.

fig. 47
Using an ultra wide beamer made it possible to project over the whole height of the installation. Using projection mapping gave us the upportunity to only project on the installation without it leaking in the rest of the space.

fig. 48
The day of the exhibition: Basel came by for a last minute sound check.

fig. 49
The day of the exhibition: Rahul helped us out with final touches of the projection mapping.

Exhibition.

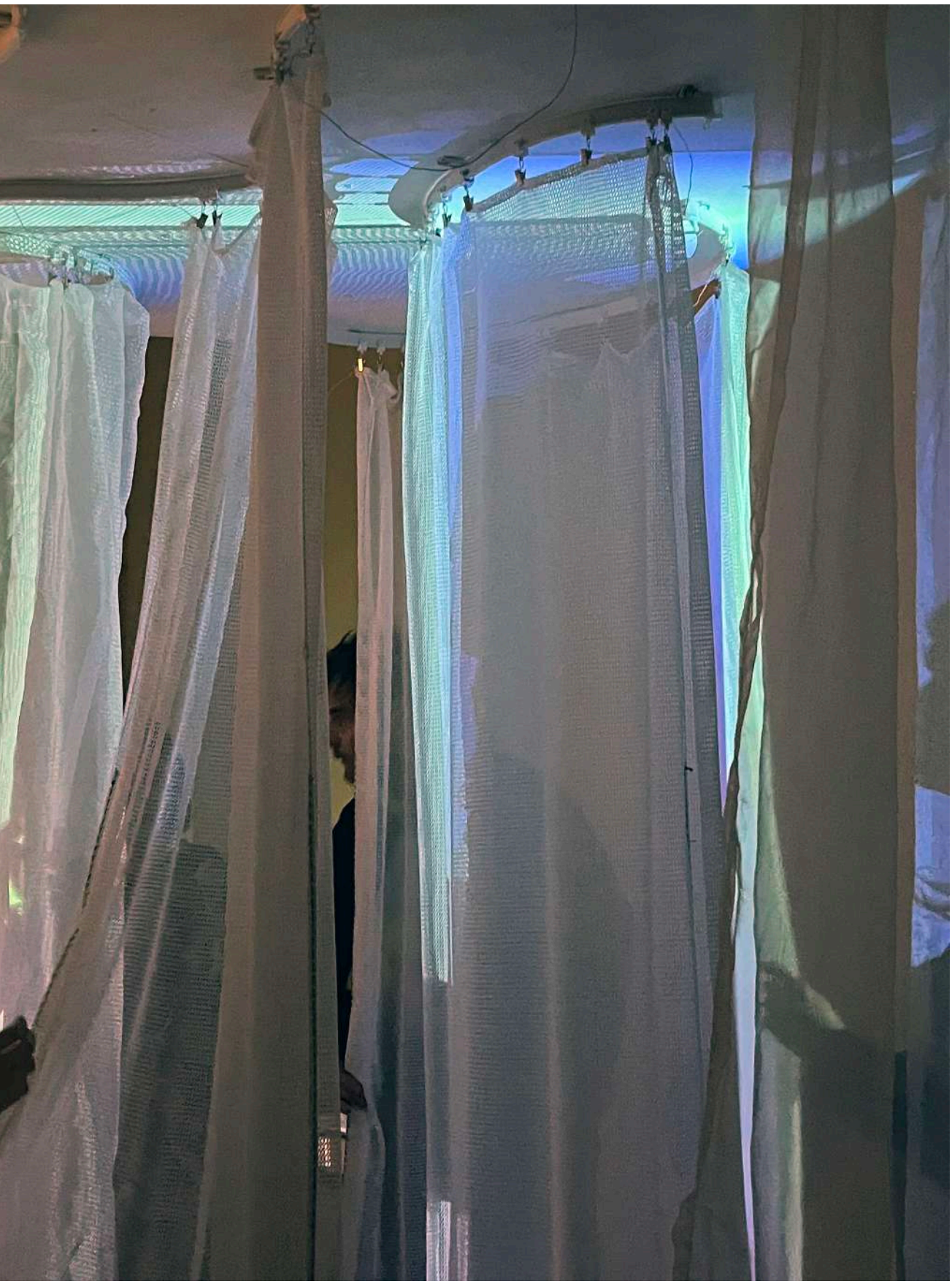


fig. 50
A last minute add of two ventilators created movement of the installation.

fig. 51
The fist visitors experiencing 'As we gather.'

fig. 52
Close up of the curtains, containing light textures and shadows.

fig. 53
Multiple visitors exploring the dynamics of the installation simultaniously. Filling the space together with sound.

Future prospects.

If we were to continue with this project, there would be several aspects of the installation we would want to improve on. During the exhibition at school we were able to user-test the installation for the first time with people who had no previous knowledge of it. This gave us multiple insights on how to improve.

Projection

At the exhibition, we noticed that most people did not notice the connection between the sound and the projected visuals. The visuals of the projection could be adjusted to make it clearer for the audience that the projection is responsive to the sound and touching of the curtains.

Curtain rails

Watching the interaction of the audience with the curtains made us wonder if the rails on which the curtains are able to move are necessary. The alternative for the rails with moveable curtains would be curtains that would not be moveable.

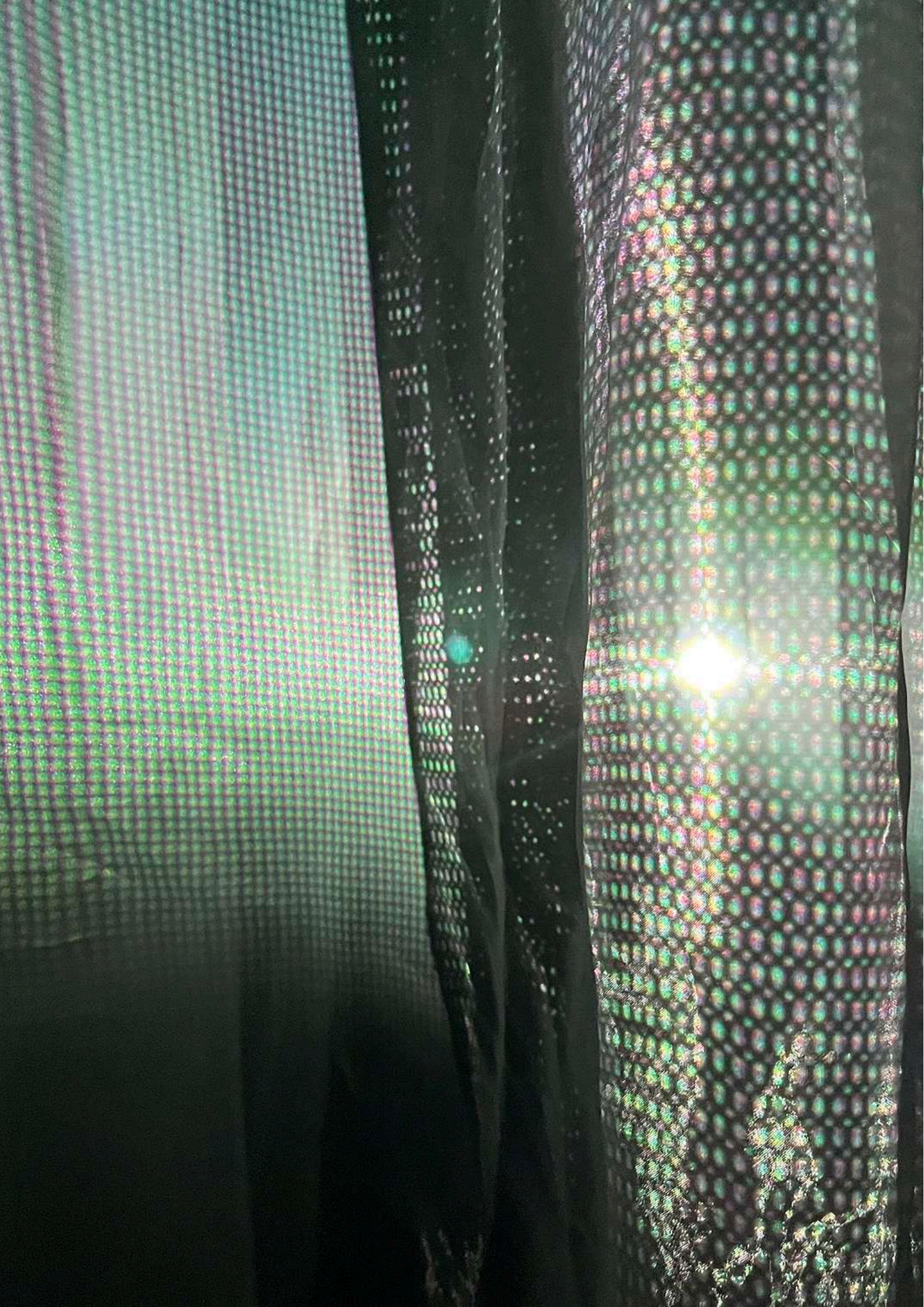
Besides from the insights we got during the exhibition, we also thought of other possible improvements.

Sound design

The sound and composition/structuring of the sounds that are activated through the sensors could be improved. We would want to work with a sound designer with a background in sound theory in oder to make sure that the sounds go well together.

Arduino circuit

We would want to look into the hardware again and redesign the Arduino circuit so it would only consist of one Arduino instead of two. This could be done by implementing a multiplexer, so that all the signals would be sent to one Arduino. This would minimize the amount of cables and would make the Max for Live patch and Ableton mapping more comprehensible.



Acknowledgements.

First of all, we would like to thank Emily Smith for being our supervisor during this project. Thank you for taking your time every week to discuss our project, your creative outlook on our project and the constant support during this semester.

We would also like to thank the Arsenal of the University of Europe for Applied Sciences for always providing us with the technical acquipment we needed, the helping hands during the final set up week and all of the happy chats.

Lastly, we would like to thank each other for being the best project partners ever. Without each other we could never have realized this project. Much love.

References.

Ableton Live (n.d.). *Max for Live: Connection Kit.* Retrieved November 20, 2022, from https://www.ableton.com/en/packs/connection-kit/

Anders, C. J. (2009, October 5). *Escapism Is The Highest Form Of Art.* Gizmodo. https://gizmodo.com/escapism-is-the-highest-form-of-art-5374149

Eliasson, O. (2003). *The Weather Project [audio-visual installation].* Hall of Tate Modern, London. https://olafureliasson.net/artwork/the-weather-project-2003/

Eliasson, O. (2010). *Your Blind Passenger [audio-visual installation].* Museum of Modern Art, Copenhagen. https://olafureliasson.net/artwork/din-blinde-passager-2010/

Jack Lion (2021, October 20). *Max for Live: Basic M4L MAP Button [Video].* YouTube. https://www.youtube.com/watch?v=Wy3SYumK5Vg&t=1374s

Konzack, L. (2017). *Escapism.* In M. J. P. Wolf (Ed.), The Routledge companion to imaginary worlds. Routledge.

LICHTFETISCH (2022). *Unknown title [audio-visual installation].* Feel Festival. https://www.instagram.com/p/CoKxJywMLRL/

Mičić, B., & Musil, B. (2020). *Escapism: suppression of self or its expansion?* Studia Historica Slovenica. https://doi.org/10.32874/SHS.2020-09

Seryczyńska, B. (2019). *Creative Escapism and the Camino de Santiago.* International Journal of Religious Tourism and Pilgrimage, Volume 7(v), Special Issue "Sacred Space, Time and Pilgrimage" , 7(5), 48–55.

Stenseng, F., Rise, J., & Kraft, P. (2012). *Activity engagement as escape from self: The role of self-suppression and self-expansion.* Leisure Sciences, 34(1), 19-38. https://doi.org/10.1080/01490400.2012.633849

Suzuki, Y (2022). *Sound of the Earth [audio-visual installation].* LOCATION. https://soundoftheearth.org/info