**Interviewee:** Well, I really enjoyed it, and yes, I did. I thought it was paced really beautifully. I didn't get bored and I felt like a moving in and out of the music, and the narration worked really nicely. I felt like I really trusted the narrator, that that was really, possibly a taste thing there as well.

**Interviewer:** I really like those choices.

**Interviewee:** Really nice and it really felt like she was talking to me, and it didn't feel over-performed or anything like that. It felt like it was absolutely in space with me. That was really nice. I didn't feel self-conscious at all, which I was really surprised about. I don't know whether that's because I know the city and I know it pretty well, even though I kind of as well, I really want to go some places I've been to even if it's just like the odd street there.

**Interviewer:** Even when you were reading like--

**Interviewee:** Yes. No, I didn’t but then what I'd done though was I had started by going that way. I think because I'd said that Tim was going that way so I'm just going to go that way. It's really towards where the ibis is because I don't really go that way very often. From there then I didn't really-- I was quite comfortable in that area. There was one point though where I was-- One of the reasons why I maybe took a long time, is there's one point where I was, "I can't get to that place, but I still want to really see if I can" basically made me--

[crosstalk]

**Interviewer:** It was when it was predicted for you.

**Interviewee:** Yes, because also I was like, it was really fascinating, I think of not being able to orientate. Oh my God and I'm terrible anyway with Droopy but it was so hard. Oh my God, it was so hard to just not have any landmarks and then really realize how much the streets, the buildings, the things that you really take for granted. It's like obvious routes get in the way of being able to think more broadly geographically. It's just like, whoa. I really wanted to try and get over the river, but-

**Interviewer:** That's quite a hard one.

**Interviewee:** It was obviously going to just take me into the river obviously.

**Interviewer:** You didn't get the second, the first one because you get to-- Did you move it because you can move it once, and the second time you can’t move it and then you--

**Interviewee:** Yes. You only had to do it once. Most of the time it was fine. It was just the one think before chapter seven.

**Interviewer:** The oasis, maybe?

**Interviewee:** Just after the oasis. Yes, it was finding the oasis. That's right. I wandered about for ages, thinking I'm going in the right direction, and I wasn't really. I thought it was, but I was-- There's a bit of me being rubbish and a bit of me trying really hard to make it work, and then giving up and then finding this point. It was, if I want to know about it, I just really enjoyed it. I don't know whether it would happen. I'm sure this would happen at the spaces, but because I was going through so much of that new built area, it was like, yes, I really see it, all of those parts that I was invited to think.

**Interviewer:** It changes as well depending on whether you have personal baggage with the places there. We're talking about that if you do it in a place which you don't know very well and you're exploring it in a way, if you didn't know really well, you tend to be almost reliving your own memories through it in a way. It's quite a different feeling, I think, it looks much more-

**Interviewee:** Yes, it is.

**Interviewer:** If you find the difference with the return and the going out and the return journey.

**Interviewee:** How do I find it? What was it? Well, which ties into what you were just saying about-- Or changes about your experience if you already know the place. I think what knowing the place did was give me-- I was comfortable enough to really think deeply about those problems but from the start. When I was coming back through, when I was sat in or stood in those places, I was really doing that because imagine, because I wasn't having to spend all that time noticing where I was. Then when I was coming back through, it felt really vivid actually, but I did feel like I was in a different space to the real fear in that space that I was in and that sense of--

**Interviewer:** Did you **[unintelligible 00:05:34]**.

**Interviewee:** The idea of the transformation of things, places felt like that I could feel that happening. I felt like because I was moving through those faces so much faster when I come through as well. There's the sense of time-lapse and it was really effective.

**Interviewer:** Cool. Cool.

**Interviewee:** It was nice.

**Interviewer:** What about the relationship when you're reading a text and you're hearing the field recordings at they played this. How was that working for you?

**Interviewee:** It was fine, but it didn't feel like much more than a prompt. It was a bit of vibe setting. It was really nice to really very much feel like these were very different places. That was really helpful. I turned it down a little bit because it was loud.

It was getting in the way of my imagining this space with it in a way. I don't know if that's a little bit, because I spend a lot of time with field recordings and I was quite interested in being able to hear a little bit more in the actual ambient sound but-

**Interviewer:** Part of the thinking with that is that, on the way out you've got this head up head download, so when you’re in the book it's like you're head down and you're somewhere else. Then when you’re head up and you've got music, you're here in the city.

**Interviewee:** Yes.

**Interviewer:** Their goal was this idea that on the journey back, those two must become blurred then because you're hearing some recordings from the other places, but your head is up looking at where you’ve been.

**Interviewee:** Again, maybe I was spending longer than--

**Interviewer:** Did you listen to any of them longer then you finished the text? Did you have any bits where you finished the text and you carried on listening to the field recordings?

**Interviewee:** A little bit, yes, just because of what I was doing often was I'd read the text and I'd been looking up as I'd be reading it and I'd be thinking-- Because there's a few moments where some of them talk about where like in the text talks about, when you look over there, you know what I mean?

**Interviewer:** When you were reading you were still mapping it onto where you are now?

**Interviewee:** Yes.

**Interviewer:** Cool.

**Interviewee:** Again, maybe a bit of that is because I was somewhere that I knew, and I was like, this is a really interesting prospect or like a new thought.

**Interviewer:** I'm interested at the moment in this-- It doesn't quite work yet, but it's interesting that the reading doesn't have a time-frame to it because there's sounds in the field recordings that relate to specific events in the text, but this somehow forces it a time-scale. Some people get frustrated because they feel they're ahead or they're behind the text because they make a connection with the moment. They’re like, I don’t know, I'm too fast, or I'm too slow, and yes, I'm not quite sure. Some people don't mind at all pretty much where it doesn't, the list is **[unintelligible 00:08:56].**

**Interviewee:** I really like that.

**Interviewer:** I'm okay with it but some people get really-- They think they're failing somehow. They think they're behind.

**Interviewee:** Yes, it's a tricky one there.

**Interviewer:** There's something interesting about shaping reading, shaping the time of reading feels like an interesting challenge in itself. It's not quite typing **[unintelligible 00:09:17]** turn the page, but it's almost a little bit like that, that sound cute in some of them.

**Interviewee:** You definitely feel the relationship between those things. That's just got to be a really individual thing, so I think of how many whether people think it's a bad thing to get right or not is now. The notion of interactivity sometimes just makes people think a lot about triggering, I guess.

**Interviewer:** Yes, that's true. How did you find the music, in general, I guess--

**Interviewee:** I really liked it and

it was so brilliant to just start and then I was like, "Right, this is telling me that we're moving somewhere a little bit heightened." It's not it felt-- It had a sci-fi edge to me so I was like this-- Yes. Right.

**Interviewer:** A little bit in there, I think.

**Interviewee:** Yes. I was like, "Well, I'm going to take that cue. Great. I love it." It's just, that's just how I really liked it so that's helpful. It didn't feel intrusive but I enjoyed the way it felt expansive. I felt like it was allowing me to look out. It definitely-- I think the music definitely helped me feel unselfconscious about the whole process.

**Interviewer:** I remember when we first tested it actually Tanika was saying that the reading on the street just so the headphones whether it was the sound of the music or the **[unintelligible 00:11:18]** images it was like a cocooning thing. You didn't feel so self-conscious because you felt bubbled in that way which I get.

**Interviewee:** Yes. Maybe but I was also so aware of all the people looking at phones.

**Interviewer:** Yes. Right.

**Interviewee:** It was just--

**Interviewer:** But this is a way through this piece because making these kind of worked 10 years ago. Everyone's like, "Why look weird walking around with a device?" Now people are like "Why look weird walking around with a book?" It's a much stranger image now. People are more likely to look at you for the book really than the device.

**Interviewee:** Yes. Tell you what though I was really glad that you recommended how to carry the phone. Otherwise I would have been what do I-- Wanted my attention?

**Interviewer:** The first time we were showing it, I was just watching people faff around. I was like, "We need to tell people."

**Interviewee:** You assume that this is going to lead to the Classic Merida.

**Interviewer:** You think it's the focus but it's really not. Did you get the textural shift between the first half and the second half? Was that explicit enough or did you get a sense of it? Did you feel that shift? It's fine if you didn't. I was just **[unintelligible 00:12:21]**

**Interviewee:** Yes. I don't think it-- Well, I mean the only instance that the cascade of voices that felt really, that was very different being in a space with these people and I really liked that. It definitely felt like it was speeding up. Which it [crosstalk]-

**Interviewer:** It depends how far apart your places were actually sometimes because if they're not that far apart then they tend to buffer up to each other. If they're quite far apart then obviously there's gaps between them because they trigger off. I guess because what I really wanted was the second half to the music is really like a decayed version of the first half. It's much more the sort of washers of distortion and noise but it doesn't ever reach this-- Which is partly a technical issue. It doesn't ever reach the intensity I want. I really wanted the second half to just be like argh! It was like absolutely no worries. It does it but not quite as much as I wanted it to.

**Interviewee:** I don't know the technicalities of how it all works but there was quite a long time after my final recording to the text. There was a bit of music and then there was quite a lot of silence for me.

**Interviewer:** Maybe it didn't trigger something. You mean from the one where you-- What would it have been? Would it have been the homes? Like transistor homes.

**Interviewee:** Yes. Yes. Yes. Yes.

**Interviewer:** You heard him talking about maybe they'll come back. What would they do?

**Interviewee:** Yes. [laughs]

**Interviewer:** No. What is it he says? He says, " What they will do I don't know." Then so the last one-- I think what that might be is because we had a bit of flakiness with the GPS at the beginning because when you were in here I heard the last bit of text triggering. It might just have not triggered the end text when you came into the building or if you came in a different way or something much more. You missed the last line which is-- I can give you a live version of it not in Tanika's accent but the last line you would have missed is when you get back to the final place it says, "Oh, yes because when you gave me the phone it said, "Have you visited all the locations?" That's what it--

**Interviewee:** Yes. What I did was I went to the home spot and then I walked back. I walked back to where I'd read the first introduction and everything and I stopped there but nothing happened, so I came back in to the studio.

**[00:15:04] [END OF AUDIO]**