**Participant 1:** Begin about a minute of being there, there were really this reaction to my sense balance, my whole sense of where I was in relation to the world, in relation to traffic, in relation to everybody else around me really completely disoriented but in a physical disorientation, not a mental disorientation to the **[unintelligible 00:00:16]** people and everything else, but the almost cuts into your mind, body connection to what's around me was completely upset.

To be honest, there were moments where I want my balance back. It felt like a piece in, as you said, it was a bit **[unintelligible 00:00:37]** ready and there would be the moments where I wanted more time, or I wanted more things go on within the piece and a little bit more reflection and moments.

**Moderator:** We'll come back to which sense **[unintelligible 00:00:44]**

**Participant 1:** It felt like an **[unintelligible 00:00:48]** journey. It felt like it was a sequence of moments that some of which were more realized into my relationship with the space around me than others, but the whole time punctuated by this I'm completely aware of my physical presence in a way I'm not normally.

**Moderator:** That’s cool. That’s a good time. I reckon that's a good **[inaudible 00:01:12]** That was excellent.

**Participant 2:** You made it.

**Moderator:** Yes. Caroline.

**Caroline:** I didn't feel like I lost my balance. I felt like I have to get used to a new sensory organ and perhaps the introduction to that could be quite softer, rather than like, "Bam. New experience. Here we go." My experience was-- I'll try not to be impacted by what you said. I had some quite profound moments that sat within the thematic provocations of the piece, but weren't necessarily exactly when you wanted me or that the structure asked for, and it was actually two chapters later that I looked at something that really was old and went out, "Oh, that's really old," not the thing I was touching. I really enjoyed-- Go on.

**Moderator:** Can I just ask? Sorry. I should have asked this before we started. Which booklet did you have? Did you really have graphs in it?

**Caroline:** Yes. One graph.

**Moderator:** Yes. You also did-- Okay.

**Caroline:** Yes.

**Moderator:** There's two versions. We'll come back to you. It's something I'm testing about, just so it makes sense to me in terms of what you're describing.

**Caroline:** That was interesting. The thing that is critical feedback perhaps, something that jarred, which is useful for you to know-

**Moderator:** Yes. All of this is.

**Caroline:** -is when one of your senses is being so acutely spoken to, how to then use another one, which my case was reading, in a way that doesn’t conflict or cancel each other out.

**Moderator:** Wow. Sorry. I've just totally realized something I could do that I haven't done at all in the piece to solve that issue.

**Caroline:** Good.

**Moderator:** Well, because you've got one with the other version. I just realized that-

**Participant 2: [unintelligible 00:03:08]** this one. It says none.

**Moderator:** No. Okay. Have you get one with the interim that saidMartin and Katy can see the difference. Okay.

**Caroline:** That, and then I just had the-- That was easier actually when it was-- Oddly I was thinking about it in my midbrain. I was like, "Why is it when I look at the one graph that somehow affects me more than reading words?" There's something about the space you go into to read cognitively which for me made me feel like I was doing two quite intense things at the same time. Not only am I being asked to understand something its words, I'm also being given an intense all experience.

That felt a bit overloading and perhaps, I would say also quite, and this is probably my breath problem but slightly and bit high **[unintelligible 00:04:00]** for me, slightly obscure some of it. Some of it, of course, were great, and then some of them are as a bit of like, "I don’t know. This is a bit too arty." That was my feeling about some of them, which was a shame because when they worked I was like, "Oh, yes." It's a feedback from which ones made me feel like that.

**Moderator:** I'd like to come back if we can come back for artsy.

**Caroline:** Blah, blah, blah. **[unintelligible 00:04:20]**

**Participant 2:** I said overall I feel like I had-- Maybe it was the thing about the higher ground thing, but it seemed to be a linchpin of the whole experience for me. I felt like it was about submergence and immergence. I had this feeling of yes, I can type the whole thing together in my imaginary journey but I hadn't made it. I didn't get there in time but then I was there for like, "Oh, well, I suppose I'm just underwater now." I had this other diction that the whole thing is now submerged because I couldn’t make it to higher grounds. Pushed another layer if that happened for me.

Obviously also I've got this feeling that things were getting worse because it was like the breathing thing it was getting harder, and then I would go back and then-- or the place that was dance wasn't dance anymore, so it **[unintelligible 00:05:19]** gone and left me. Also the sound it's quite sad and I felt like crying at the end of it. It's like, "Do you want people to feel really sad?" Is this like emotionally you are trying to get people to feel. I wondered about that because that's what put me in a dreamy melancholic space.

Yes, I also had the sense of failure throughout, really. I know I haven't got to the oldest thing or I think come touching the thing that might be the oldest, but it might not be, I'm thinking, but I don’t know. Yes, it's nice little things and things trying, so like the breath got really heavy and I was walking between two buses and the air was disgusting, so it did make me think about that pollution to environment and that kind of thing.

For me they were tough, I don’t know if they meant to mean anything, but I thought it was some kind of explosion like bomb pictures. It felt like something like the next stage of the human race, we're exploding ourselves out of ourselves. Some things I find quite useful, it's like, "I'm in a kind of a long lived in world that some people would look at you a bit weird.

Sometimes with the breathing thing I kept forgetting. **[unintelligible 00:06:37]** okay about it, but I really like the words, so I kept forgetting that there was another page that was telling me to do something, so I'd be like **[unintelligible 00:06:46]** doing it and like, "Oh, you're supposed to look at the next thing," because the word was quite powerful for me anyway. It already gave me a directive in a way.

I'm similar to you, I did also have-- in the beginning have a thought of, "Who is this for?" Just imagining that someone else reading this who-- Yes, just that kind of, who do you want to access this and then what language are you using. Yes.

**Participant 3:** Toss-up between being so intensely pleasant in own body and being so hyper aware of your own surroundings but also feeling like incredibly isolated and very removed. I didn’t necessary feel off balance, but I did notice myself feeling in the way or an impostor or an outsider in some way, not fitting into the environment, and then I felt as I went through the piece that I was having this very solitary experienced that nobody else surrounding me was having. I think the way that this sound was interplaying with the actions that we were doing and specifically on the higher ground piece.

Everybody's movements had a much height in the sense of urgency and everybody whose movements didn't or anybody whose movements were going down the hill, I wanted to warn them. It was very isolating and intense in that way. I think it was also that part I agree was very striking to me. I think largely because I'm very new here, but I've spent a lot of time in New Orleans, Louisiana and just noticing that anywhere you go there's always the architectural changes as you get up higher, and it really speaks to who has access to safer ground and more like beautiful ground.

I think being able to draw that parallel across the world really hit me in an intense way. I had a lot of **[unintelligible 00:09:00]** moments in terms of the physical movement with the words. I was worried that I wasn’t going to make it to the place where I found the busyness, the crowd and when my next word was called out, I haven't made up there and then it spoke directly to me and so it also felt a little bit surreal as though it knew my emotions.

I didn’t have regrets. I didn’t have the quotations and I think that I still came away with a very clear feeling of both impending doing more danger but then if it's **[unintelligible 00:09:45]** to something and being then like, "Well, shit, there's almost nothing I can do because I feel both so involved in this as an individual, but also as though the world around me could not give two shits, and for the most part I'm part of that world around me that could not give two shits. Yes, intense and I felt relief when I saw everybody else.

**Participant 2:** What we are experiencing here is so in the world of technology, like it as an enhancer. I felt a little bit like, I'm with my old school book and I didn't know if that was what you wanted and they really push on that, that this is like paper and pen, but part of me when I was looking at it wanted it to be technology and me to like this. If I'm a bit of a day, if I can change page and read something else. There's something in there in terms of my agency. There's no agency here, none.

**Participant 3:** I think that it's also nice juxtaposition to the audio and the use of new technologies from the audio because it also speaks to difference in time scale and tangibility. I agree that there could be degrees of distraction or competition for which sense is stimulated, but for me it was almost part of the experience to be like juggling.

**[00:11:19] [END OF AUDIO]**