**How did you both meet? When did you decide to start working together?**

We first met at Art College in Cardiff and started working together in the early 90s, whilst living and working in Newcastle upon Tyne.  Our first collaboration was on an exhibition we put together in our studio - a dark, cavernous space underneath the Cluny Warehouse in Byker.  The exhibition was aptly named 'in the absence of light' because the space was without natural light and we used lighting as an integral part of each work we made and showed.  At this point we were still working individually, but had lots of conversations about how the work and the lighting affected how the other was perceived. After this we started developing new work that came about through a shared thought process.

**You developed some of the ideas for *Floe* by referring to Terry Farrell’s architectural vision of The Deep – what was the most interesting part about this research for you?**

At the start of the project we were given a copy of the architect’s sketch book and it was fascinating to see how geological and biological forms and processes fed in to the architect’s vision for The Deep and how these are physically expressed in the building.

During the last ice age the ice sheet terminated in this area and one of the images which apparently influenced the architect in the beginning was Caspar David Freidrich’s painting ‘*The Sea of Ice’*.

The building is talked about as a geological metaphor, rising out of the ground like a crystalline formation and its surfaces are also described as having metaphorical associations with wave or glacier like forms.

When you visit The Deep it’s interesting to see how these ideas extend into the interior spaces and the way in which the dramatic lighting gives you a sense of immersion in an ocean environment. All this along with our research into the aquatic life at The Deep provided us with some really rich imagery and ideas to work with. *Floe* alludes to these geologically processes and the cyclic nature of these forces.

**The piece also explores Hull’s relationship with the sea – how have you achieved this?**

The Deep is built on Sammy’s Point, an area renowned for its shipbuilding heritage and previously where the 17th century Citadel stood that formed part of the city defences . The building opened exactly 400 years after the first whaling ships set sail from Hull. As part of our research we looked at Hull’s maritime history and came across a number of paintings in the Hull Maritime Museum depicting whaling vessels such as the Diana and Chase caught up in Arctic ice floes. These images, along with Friedrich’s painting “*The Sea of Ice*” evoke a somewhat romanticised image of an inhospitable environment – the kind that the North of England might have experienced during the last glacial period. We were interested in how this stylised version contrasted with the real materials of ice and rock, and we have alluded to this artistic interpretation as part of *Floe*.

The tidal nature of the site was something we also wanted to connect with. The projections will extend onto parts of the seawall and depending on the state of tide will appear to merge with the water. Sound will also be used to convey this connection with the sea.

**There are different stages the building will be taken through during the projection. Can you briefly talk about these stages and the meaning behind this?**

We have thought of this work as a cyclic piece and the different stages have provided us with a framework to work with. Each stage alludes to the different processes which shape the earth such as the movement of water, weather and biological life.

The building was originally conceived as a rock coming out of the ground like a crystalline formation and we have taken this as our starting point - defining the ground and geological forms and the processes that shape the transformations.

The next stage defines the aquaria which we have thought of as crystalline forms with the aquatic life emerging from them. This is the most colourful part of the sequence and reflects the diversity of aquatic life before moving back again to a geological state.

Geology describes the structure of the Earth and the processes that have shaped it and in a similar way we are using the building’ s structure to convey an expression of the geological and biological processes that have shaped its design.

**You’ve previously worked on an installation in Hull during 1996 called ‘Float’ using three projected elements. Which work out of *Float* and *Floe* has been the most challenging to create?**

They have been challenging in different ways. With *Float* the technology available then was different to the technology being used today, but the principle is basically the same.  For *Float* we generated the imagery by building scale architectural models made to visually fit with the building which we photographed using a large format plate camera. These were projected as dissolved slide images using high powered Xenon slide projectors and the moving imagery was created using a thermographic camera with a live link to a video projector and another video projector displayed a pre-recorded video. The video projectors available then were quite limited in brightness and the area they could cover and we installed most things ourselves.

With *Floe* we have physically built some of the models and used a combination of 4K film, time lapse photography film and post production editing to create the content to fit with a UV map of the building (UV being a co-ordinate system, the map being a 3D model constructed from a 3D laser scan of the site). We have also been working with QED Productions who undertook the 3D scan of the building and modelling of the template; they will also be providing all the technical support for the installation.

It’s an exciting medium to work with because the façade of each building has different light reflecting qualities. The Deep is interesting because there are a number of different surfaces and each of these will take an image in a different way. The imagery is always made with this in mind and although we do tests it is difficult to tell exactly how it will look until we project it up on the night, across the whole façade.

Factors such as ambient light and weather also have an influence on how a projection will look so we are keeping all fingers crossed for reasonably clear weather!

**A soundscape has been created in response to the imagery used in Floe – how was this recorded?**

We have used a number of different sources for the soundscape - some we have recorded ourselves using a hand held recorder and others we have created and manipulated using audio software. The soundscape is designed to be the sound of the building going through this process of change rather than a piece of music.

**Is there anything you’ve discovered about the marine life at The Deep you weren’t previously aware of?**

Yes each time we visit, we discover something new. Last time we were there filming the jellyfish - a species that has lived in the oceans for over 500 million years, and learnt that there is currently an increase in jellyfish blooms – a sign that sea temperatures are rising.  The rise in sea temperature is also having an effect on the ice sheets in Antarctica and the melting of these is contributing to changes in salinity which in turn has an effect on sea life.

Sea levels change for a number of reasons such as the movement of plate tectonics or when the oceans waters warm and then cool, resulting in the sea water expanding and contracting. What we really became aware of during this project is the interconnectedness of our eco systems; how ocean and life in the ocean shape the features of Earth and how one species can give clues to the change in balance of these systems.

**How long will the projection be running for each evening?**

The projections will be looped to run continuously throughout the night with each cycle lasting approximately 10 minutes, so people can catch it during any time between the hours of 6 - 10 pm.