# Can you describe the project Seeing Ireland for me?

Ethan:  
Could you describe seeing Ireland for me?

P1:  
ummm so 100 years ago or 102 years ago ummm there was OK, so Trinity College approached us to look at uh, creating a virtual reconstruction of an exhibition that happened 100 years ago. Ummm and that the exhibition would be online as an interactive virtual space. Umm. So. [clears throat] There were some other deliverables as well, so there was an introduction video about the event umm the project website, the Virtual Exhibition itself, an interactive map, and then the website had to show [pauses] Conference lectures, music, drama and stuff like that. And we also built a sort of […] and and then the project or a lot of the project like the virtual exhibition and the interactive map had a content management system behind us and so that there is over well over 100 artworks in it that the experts in Trinity, whose name is [[Trinity College Doctor, Department of the History of Art and Architecture], was able to umm able to put in the content himself. So there was a good bit of design and messing around with that as well.

Ethan:  
so overall, what were the goals of seeing Ireland? What did the? It's what did Trinity College specifically want from you. you mentioned it a little bit, but it's been like what the goals?

P1:  
It the goals, I suppose, for for them was to commemorate umm this exhibition that happens it it also, [Trinity College Doctor, Department of the History of Art and Architecture] had done a lot of research in it. Umm, uh, I studied history of art and history and all that, and I'd never heard of this exhibition. So umm, and a nobody I've talked to since, you know that it's a really interesting thing that people seem to have forgotten about. And so it was about engagement in that ermm and then ermm because they've seen our work before, they they realized that, you know, we could recreate that exhibition like they had the catalog. So they were able to and [Trinity College Doctor, Department of the History of Art and Architecture] had done a lot of research and finding those paintings or versions of those paintings and artworks. Ermm so so it was a erm the visualization of that would in an exhibition was was was a really interesting thing from a from a academic point of view as well. But really, you know, as you know, it was a commemorative thing of 100 years. You know, we we've just come out of our commemoration or or centenary years ummm in Ireland, so there was a lot of different sort of centenary projects going on.

Ethan:  
Umm, can you talk about the types of technology used?

P1:  
Yes, so ermm ehh the first thing was to we decided that we would do it as a bab Babylon JS 3D environment on the web Because we had just come, we just kind of finished our or completed a good part of the virtual record treasury and that was working well and that that again was a sort of Trinity College project as well. So we said we won't reinvent the wheel here. So we said we won't reinvent the wheel here, We'll use Babylon JS again and the the [thinking] design of it ummm it's not really that relevant for the thing, but it and basically it's a a 3D space that was created in probably 3D Max , I would say, then brought into ermm unity to bake a lot of the sort of lighting and then then converted from there to a Babylon JS thing the the probably GLTB files or GLTF files im not sure ermm and then uhh there was a lot of figuring out how we, so there was a lot of texture set kind of figuring out because a lot of artwork in there and that we have to explore umm the [extended the] so then on [Web Developer]’s side and the web development side, there was, you know he's he's using HTML stuff and errr then linking in with the back end, the content management system, the cross culture thing. Umm. That's kind of the sort of main bits of the technology as well as.

# Can you tell me more about the client for this project?

Ethan:  
Can you tell me more about the client for the project please?

P1:  
So so the clien, the client, errr there was two people, there was [Trinity College, Modern Irish History], I think. And so he's a professor of history, um maybe he's not a professor, but he's in the history department anyway, so modern Irish history, I presume, ermm [clears throat] And then a research guy called [Trinity College Doctor, Department of the History of Art and Architecture]. So erm who is he sort of history of art type guy. umm so uh [thinking], [Trinity College, Modern Irish History] was kind of managing the the sort of project and obviously interested as a historian and all that and and he was kind of the face of of the project I suppose and then [Trinity College Doctor, Department of the History of Art and Architecture] was the other face of the project. So he was the main kind of researcher, he was the one who kind of instigated the whole thing. I think he had maybe done a dissertation on this exhibition and and expanded from there, and he also collects a lot of stuff himself. So he had the the brochure and he had, you know, he […] So he's, you know, he's a really interesting guy and knows far too much about everything, so, but there you go. And one one thing which I don't know if it fits into any or into any of your questions, but the video was very key in the whole thing as well. And that and for these types of projects, a video that explains what it does umm and about the project is is pretty much what maybe 80% of the people who see the project just see the video and they don't even interact with the stuff, so, so it's very it's very important to have a really cool video and and I think we did, we did a nice video for them, so.

# With regards to your client for this project, can you talk to me about who you worked with on their side and your interactions with them during the duration of this project?

Ethan:  
So you talked to him about who you worked with on their side, but what were your interactions with them like?

P1:  
So erm [thinking] So what I would do is [thinking] I think they came to us and and and we [thinking] we said, OK, well, you need we wanna build a gallery, but we we want to you'll also need a video and you'll need ermm sort of microsite for the project and or maybe like this was kind of discussions with them I suppose. So once, once we define the kind of deliverables, umm then [thinking] uhhh the interactions was a, you know, [Trinity College Doctor, Department of the History of Art and Architecture] and [Trinity College, Modern Irish History] will come in, they tell me all about the project and I I was not clearly fascinated at anyway [sarcasm/irony?/not sure how to describe this/ Can just tell from the tone] and then we knew we didn't have to do too much research because if, if, if it existed, [Trinity College Doctor, Department of the History of Art and Architecture] would have found it. So there was only one image of the gallery, […] so there was only one image of, so for example, there was only one image of the gallery, so I decided that we would and and that image you see a certain amount of walls or whatever, so we decided that we would build a cruciform thing with those walls [hand movements]. So so that wherever you look to, you were only seeing that type of information that of those kind of walls. And so we kind of ran that by [Trinity College Doctor, Department of the History of Art and Architecture]. He was great with that and then he while so we set up the the content management system while we were connecting it up as well, so that he could be inputting stuff because he was finding stuff as he went along, so he'd bring in, he'd go Ohh yeah, I just found the the image for a Harry Clark window or whatever and and I've just uploaded or whatever and then and so he was instrumental in designing the sort of content management system as well because he was the guy using it so.

Ethan:  
So co-development, yeah?

P1:  
Yeah, so it was very much and it wasn't like he said, Here's all the material, and we went off and did it. It was very collaborative. […] uhh anything else than that? Yeah, No, I don't think so. Emm I if you're talking about clients, they probably got their money from the centenary.

There was a kind of decade of centenaries Commission, you know, with the government. So it's probably the Ministry for Arts and Culture kinda thing.

Ethan:  
So you mentioned someone else a moment ago, [Trinity College, Modern Irish History]? So what were your interactions with him like during this project? Was he just? What was it like?

P1:  
umm so [Trinity College, Modern Irish History] would have uhhh [thinking] at the very start and end of the project, probably and then in the middle of it, ummm mainly [Trinity College Doctor, Department of the History of Art and Architecture], you know, umm but [Trinity College, Modern Irish History]would come in every now and then and then at the end of it, when they were launching it and all that, [Trinity College, Modern Irish History]was very involved obviously as well umm but uhh the meat, the meat of it was was with [Trinity College Doctor, Department of the History of Art and Architecture].

# Using Miro board, could you sketch a flow diagram of the steps taken for this project, the way you understand it?

Ethan:  
So in this empty board, if you could you like make a flow chart for all the steps taken for seeing Ireland, basically, from your understanding.

P1:  
Uh, OK, so uh [thinking]. So let's just go […] So we go, the initial engagements. Umm [exhales] So this is like kind of what happened is it?

Ethan:  
Yeah, so just like the pipeline, basically, yeah.

Ethan:  
  
P1:  
Then developed. Uh. [typing] No, I don't know whether this this is. And it went   
<E: No, this is good> [typing] Well, then it went to tender, but I I won't put that in [laughs] because it sounds dodgy.

Ethan:  
I'm looking quite sure what that means so [laughs].

Ethan:  
Ohh OK.

P1:  
So basically because it's a government funded institution, they need to go to tender, so they need to get get three, three or four quotes from different people, whatever. but seeing that we there's only one company who can actually do it, or are interested in doing this, So you still have to go to tender and all that kind of crap. But anyway, I'm not gonna, I'm not gonna put it in there because it's it's probably opens up. [… mainly me making sure I understand what tendering is…] so ummm Concept and proposal, then. [typing] The wireframe and designs. [thinking] Them from that umm [thinking]. […] Yeah, so I actually, do you know what uhh build. [typing] Design and build environments. Uhhh […] [typing] [clearing throat] The big thing was the texture. [typing] Ohh actually needs to hang paintings [typing] We didn't know how his home, so we have to hang on ourselves with no reference other than that it was sort of salon style for another exhibition so.

Ethan:

So your best judgement, I guess?

P1:

Yeah. ummm ehhh we were, we were looking at my uhhh. [typing] The gallery. [typing] OK so. Umm. [lots of typing]. [clears throat] [creating his pipeline] [clears throat] [a long time later] umm. So that would have had a wireframe [?] first [more typing] [clears throat] Is there any other kind of stuff you need in this or?

Ethan:  
Umm It's just like a general like workflow pipeline. I've got the questions to ask about each step so we can start with the flowchart first and then dig deeper.

P1:  
OK.

P1:  
So that's that's as much as I can think of at the moment, without going into too much details.

# P1 Seeing Ireland Pipeline

## Stage 1 – Initial Engagement

### Describe the Beginning of this Stage?

Ethan:  
So we head back up to the start of the initial engagement and then we will start sort of picking it apart so, so I think you may have covered this earlier on, but what happens at the start of the initial engagement?

P1:  
So they ring up and go I'm [Trinity College, Modern Irish History] and [Trinity College Doctor, Department of the History of Art and Architecture] and we have this idea and and we've seen your work and we want to build a sort of a the project around it and and then I go OK, cool, I'm gonna develop that. I'm gonna come back to you with a proposal and costs. Sorry, im putting costs there. So [adding costs to stage 2] And they go off and get the money and then we start [editing stage 2] costs and then kick off.

### Describe What Occurs During this Stage?

Ethan:  
And then this is probably going to be a very short question, but what occurs during this stage is it just that like you said, I just like conversation, you just mentioned pretty much.

P1:  
In in the initial engagement?

Ethan:  
Yeah […]

P1:  
Well, I suppose I suppose these two are probably , You know, [editing board] Just give them a different color. umm that's, you know, then we start the project, OK.

Ethan:  
OK, so the so these two stages are very much from, what I can tell, sort of like interlinked sort of?

P1:  
Yeah. So that's and then the the project you know starts here.

Ethan:  
Yeah, starts at the wireframe and design.

Ethan:  
umm I think you've just talked about what this occurs you in this stage you said, basically, this developed concept proposal costing kick off is what happens, during the initial engagement stage, yeah?

P1:  
Yeah, so yeah, it's very rough concept now. There's not, there's not. It's like you're gonna have a video, and you're gonna have an interactive gallery and an interactive map and and whatever. Uh. And so there's no like. Erm. We haven't designed anything yet, you know umm. So it's just so that's me basically writing up a document umm and err So me spending a day or two riding up a document after talking to them and then costing it up as well, so going it's gonna take this amount of time and this amount of money.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
And how do you know that the initial engagement stage is completed? I think some of these are gonna be quite quick for this one.

P1:  
umm [thinking]. Uh, well, one once they give the go ahead. So actually it had to go to tendering process, but I don't really wanna talk about that because we had kind of you're not supposed to write the tender [first? / for?] people [laughs]. So umm once they had agreed to employ us so that pink part there is like pre the job actually kicking off, OK.

### From Noho, who is involved in this stage?

Ethan:  
So who else from Noho is involved in the initial engagement? If It's just you, that’s fine

P1:  
Nobody really. It's it's usually me. It's it's usually just me and I I I know what all the different guys can do. So I might ping them and go. We want to do this. How long is it gonna take so that there's a bit of? How long is that gonna take? And then they tell me something. They lie to me and then they take twice as long [laughs]. […] Then they take twice as long as what they said they would take [laughs].

### From the Client side, who is involved in this stage?

Ethan:  
Then from the client side who's involved? You said there's [Trinity College, Modern Irish History] and [Trinity College Doctor, Department of the History of Art and Architecture], Is there anyone else or?

P1:  
ummm. [thinking] No, don't think so. No, this one no, no.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
Uh, can you describe any tools you used during the stage and why you used them? That's probably quite an obvious question. Just to make sure I've got.

P1:  
Umm, that's like so for that stage I use InDesign to do the proposal and I use Sage as our sort of business thing for doing quotes and stuff like that. So umm [thinking]. Uhhhh [thinking] Yeah, generally InDesign and we have a whole lot of stuff. You know, we're always doing proposals, So we've a whole lot of, you know company [pause] Images and descriptions and all that kind of stuff that we throw in there as well, because often they with the proposal you make it as easy for the client to get the funding as as it is so that when they show it to someone that it it has something about Noho that we're not you know it shows maybe some other case studies of other things and stuff like that so.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
Would you consider this stage unique to this project?

P1:  
ehhh no, no, this this happened, every project has to happen this way that there's a the chat with the client, and then I go, I'll do a proposal because often they aren't technical people, so I have to kind of go. This is what you want to do, yeah.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
Can you describe any collaboration between yourself and the client during the stage? If there was that, you just place they think you covered most of the collaboration[?]. Has anything else you've missed or didn't mention?

P1:  
In that phase uhh no, no.

## Stage 2 – Develop Concept Proposal & Costs & then Kick Off

Ethan:  
So just for my sanity’s sake, we’ll just do the same lot with the developed concept proposal costs and then kick off. So what happens at the start of that stage, The development concept one?

P1:  
Oh sorry I I put in. Sorry, those two things should be the same […] Yeah, Yeah, it's pretty much: they talk to me, then I do up at sort of concept proposal and costs, OK um.

## Stage 3 – Wireframe and Designs

### Describe the Beginning of this Stage?

Ethan:  
So what happens at the start of the wireframe and design stage?

P1:  
ummm generally [fiddles and shows me a note book], You know.

Ethan:  
Notebook [laughs].

P1:  
The notebook and you sketch down what depends what it is. So uh for something like that, the umm You have to have the sort of, OK, so so the wireframe would be the wireframe of the site. OK, so you know this page brings you to that page or whatever. It was fairly, you know, it's microsite. It's fairly small, but it has this very complicated 3D environment in it. So umm we needed to figure out how. And so from a design side, as I was telling you, I needed to figure out how how we're going to show that space from the evidence that we have, the how we're going to hang the stuff, how we're going to interact with it as well. That all has to be figured out, and then, technically, technically, how we're gonna do it. We decided pretty early, we're just gonna do this as BabylonJS. umm so we kind of knew how we how to do so. What we didn't know was how much the CMS would be instrumental in making it a successful project, so.

### Describe What Occurs During this Stage?

Ethan:  
I think you just covered a few of the tasks that occurred during this stage. Whether any others or that you just was that pretty much the lot?

P1:  
And that would be it, really. Oh yeah, just overall, there's usually an overall sort of [thinking]. You know, would cons… with the concept that and there's usually would every project we do, there's generally a hook like a visual hook and a a sort of conceptual hook. erm I don't know where that fits in [laughs]. It just kinda happens. So the visual thing, I mean it's it wasn't the most inventive of things, but it was we were using those frames all the time, so we had like a 3D model set of of nice frames from the time. So we just umm we use them visually to add the whole website, throughout the video as well quite a lot and then some of them are used within the actual exhibition itself. And then the idea that Ireland was framing itself as a cultural nation 100 years ago and that the exhibition had 50% women in the exhibition at the time, which was very the forward thinking. So it was like it was kind of Ireland sort of marketing itself and framing itself as this type of country. It then went totally backwards into this Catholic kind of thing, but at the time it was pretty cool. […] So that idea of framing the and marketing the the country was kind of important that we we kind of that was sort of the essence of the story as well, so. So these these are kind of soft things, but they they they make the whole thing. That make the whole project really. There's usually a hook like that somewhere.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
So I think you just, we've covered the what occurs during the stage, umm, can you describe how this stage ends or how you know it's completed?

P1:  
umm because we start building stuff from it, I suppose. well what we we kind of get sign off. [Are you], you know from the client going: Are you happy with this? Because we're gonna now go and and start making it. That's that's our official line, generally, we're kind of fiddling around all the way through, but that's the kind of, you know

### From Noho, who is involved in this stage?

Ethan:  
And from Noho, who's involved in this stage?

P1:  
Wireframe and designs would be [thinking] [Digital Creative Manager] for a kind of wireframes and for like there's a [Microsoft site – think he means microsite?] involved she would, she would generally design it and do the wire frame. I generally come up with the few ideas and and do some key kind of concepts, but if I want something to look really good, I talked to [Art Director] here, who's our art director. umm so [thinking] in most cases, [under breath] was he involved in this? he would have helped me with the frames. I think, uh, but I don't think he was involved in the concept really. [thinking] I don't think he was involved in this one, Generally, he is though. So it's probably just me and [Digital Creative Manager], and then I obviously have [Web Developer] and [3D Artist] because there's, you know, a lot of it is technical as well. So [Web Developer] from the development side and then [3D Artist] from the 3D side, yeah.

### From the Client side, who is involved in this stage?

Forgot to ask, I can try to come back to this real quick in the next interview scheduled interview

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
Would you consider this stage unique at all?

P1:  
Ermm. The wireframe and designs umm someone would be like designing a virtual space that that was unique in that designing it from.

Ethan:  
Was it unique to this project? I mean, sorry. Is it like a a non standard step?

P1:  
err. [thinking] no, no. You’d always have to.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
And can you describe any collaboration between yourself and the client during this stage?

P1:  
Yeah, there's a lot of discussion with them, I suppose. Umm or a fair bit.

Ethan:  
And and in what formats do you which you normally discuss these things?

P1:  
[thinking] Do you know what there was probably only one meeting and we presented the stuff. There was probably just like one meeting where we presented the stuff and they went yeah, that's great. [fumbling] this is a good project, ok [laughs] So everyone got on there was no like [thinking], yeah, there was no problems really from from that, from the client side. […] So that they were there was maybe a couple of meetings during that phase.

Ethan:  
OK and you said it was just like presenting basically presenting, I guess the wireframe, yeah.

P1:  
Yeah so, ummm he he would come in a little. A [Trinity College Doctor, Department of the History of Art and Architecture] would have come into the office a bit and I can't remember what kind of meetings, but yeah, but we would have maybe presented it on online and so I generally for presentations, I just do a, you know slideshow. And uh, we would have used Miro board probably for the wireframes and designs and stuff like that.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
And the other tools you used during this stage.

P1:  
Let me see, actually […] errr Seeing Ireland [searching and typing] there it is. [sometime later] Yeah, actually this is quite quite [pause] handy err. share. […] Umm yes, it's so this was the original sort of concept and design. Well, actually I did this, not [Digital Creative Manager] OK [laughs]. There's probably sketches in my book as well. But uh, some sometimes they make it onto the miro board and and then karo karo

Ethan:  
And then you said this was when you're presenting, right? Just I'm sure.

P1:  
Yeah, so this was like the general idea and and then the [Digital Creative Manager] so the next one over to the right [Digital Creative Manager] would have started doing all this. So she would have used ermm XD. Uh, Adobe XD and stuff like that? Umm. And then the then she's developed it further and kind of put in sort of more color things attached and all that. Ummm [scrolling] and don't know what's going on there. then the mobile version.

Ethan:  
Someone wasn't happy with that <referring to crossings out>.

P1:  
Yeah.

P1:  
Then the mobile ver....

P1:  
Ohh, actually that's [Web Developer] going, yeah I’ve have done that. I've done that

Ethan:  
Ohh OK, that makes sense, yeah.

P1:  
Yeah, these are all [Digital Creative Manager] giving out to [Web Developer] ermm and yeah, yeah so that's [pause] so that's yeah, forgot about that.

Ethan:  
yeah so you said it was mainly Miro, other tools and for this stage, yeah.

P1:  
So [Digital Creative Manager] makes her designs and XD though and then brings them into miro.

## Stage 4 – Design Research & Build 3D Gallery

### Describe the Beginning of this Stage?

Ethan:  
Ok so if we hop on to the design and research stage, So umm what happens at the beginning of this stage?

P1:  
So the design, research and build of the 3D gallery <E: Yeah> so specifically to that 3D gallery. So uh, so that's and that's me figuring out the space umm doing a bit of research, seeing if we can find plans or anything for that space. There was none available so, but we still looked we we kind of knew [Trinity College Doctor, Department of the History of Art and Architecture] would have found them if they were there, but so it was kind of fruitless research. Erm also, just finding out what was around that time and kind of going ohh the, I remember the architect was a particular type of architect. He was kind of [ArtDeco-y?], so we were kind of just conscious of that. Uh. Umm and then also so thinking, Oh yeah, we'll do a cruciform space, but then we went to hang on We're not gonna fit everything in, we need a really long window so or wall, so we kind of stretched it a bit. Uh, because we knew all the umm. Whats his name? [thinking]. Osbourne ummm one of the painters had done a whole series of the signatories of the Treaty, so we wanted all of them in there umm. So we needed to kind of elongated kind of room and then uhh then as we move across 3D build. So that's just like, you know, 3D model of of the gallery. Then we had to hang the exhibition. So we need to know how many, so at this stage, [Trinity College Doctor, Department of the History of Art and Architecture] has, [v quick topic change] a lot of this is all happening at the same time, by the way, so development, CMS and gallery and all the scripts and storyboarding and all that. This is all sort of happening at the same time. umm, uh, so. [pauses briefly] You know, we're doing tests to see can the thing connect. So like when you click on a painting kind of connect to the cross culture thing. So we're throwing in very early stage design of the room to test it in Babylon with [Web Developer] and all that kind of stuff. Then were am uhhh [thinking] the problem was that every time a new item came in, like the work you're doing at the moment is kind of interesting because in this one, every time we wanted a new painting in there, we had to put it into the 3D model, render up that texture. You know that kind of texture map that has all the paintings within the within the same space, so that ought to be generated each time, and the light maps and all that kind of stuff. There was a lot of tooing and fro in and so. So that's the kind of 3D part of it there.

Ethan:  
Yeah, but any other steps? [I don’t think I was heard properly]

P1:  
Uh, the hanging of the space we had to, you know, you can’t just throw the ball in willy nilly. So I got [Art Gallery Director] to come in and and she she’d go ok, we'll put all that artists together in one place there. All those other ones, hang them this way. umm so kind of move stuff around according to, you know, her and how how it should be hung umm then. Then as we go down there, the development of the CMS and the gallery and that is [Web Developer] building up that cross culture system, making it work for, for this gallery and then making.

Ethan:  
Sorry, could we just hop back to the design and research and if we finish that one first, so I didn't get and stuff, that's OK.

### Describe What Occurs During this Stage?

Ethan:  
So I think you've covered, are the any other tasks that happened during the design research and build stage.

P1:  
Yeah, so just just be careful the the design and research is specifically for the 3D gallery and yeah.

Ethan:  
OK, specifically gallery. OK, there's no other tasks then other than…

P1:  
And no, not really, I don’t think so. I'm sure there was, but I can't remember.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
And how do you know that that stage is completed?

P1:  
umm these are all sort of work together, you know it, you know, they're all happening simultaneously and feeding into each other, so. It you know, we're doing constant iterations of it, so it's like.

Ethan:  
OK, so like any like deliverables for example like at this point it's generally considered done even if there are like tweaks.

P1:  
So the three? Yeah, I suppose the 3D side is like that's done now, it's up to [Web Developer] to, you know, navigate around it and all that kind of stuff. But you're always going back that that's what I was saying.

Ethan:  
Back and forth, it's not a clear end, yeah.

P1:  
There's not a clear end cause though there will still be stuff coming in at the very end going ohh we need another bit of pottery here and suddenly we have to go right back to the the 3D model.

### From Noho, who is involved in this stage?

Ethan:  
And then from Noho, who's involved in this stage?

P1:  
[3D Artist] was the main 3D guy on it, and there would have been input probably from [Unity Developer 1] and from [Art Director] as well.

### From the Client side, who is involved in this stage?

Ethan:  
And from the client side, who was involved in this design and research field, 3D gallery stage.  
P1:  
ermmm er [Trinity College Doctor, Department of the History of Art and Architecture] , So we would have shown, you know, iterations of the 3D model to them and see that they're happy and that, umm, and then when we were hanging as well, you know, are you happy with this kind of hang and all that kind of stuff?

### Can You Describe the Tools You Used During this Stage?

Ethan:  
Can you describe the tools you used during this stage? You've said 3DS Max, Unity, Babylon, was there anything else?

P1:  
err [thinking] No. maybe, maybe substance painter, the not sure.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
And would this be considered a unique to this project? But still like a unique stage that doesn't tend to happen.

P1:  
ehhh unique to this compared to where other projects is that is that what you mean or?

Ethan:  
Yeah, yes, yeah.

P1:  
Uh, no, no. We cause we've done this before, you know, for the virtual record treasury, but.

Ethan:  
So it's not entirely new to this project, for example?

P1:  
Yeah, well, well, it's new in that, It's an interactive gallery. We haven't done one of them before.

Ethan:  
Yeah, but you that you've done this, though. Yeah, you've done this process before sort of thing.

P1:  
Yeah. I mean the process uhhh […] It it is everything we do, the our big problem and that's why we're always broke, is that everything we do [unintelligible- lately. Could be completely?] different to the last project. So we don't have a uh, we just do that again. I mean the the cross culture system is is probably the only thing that we reuse again and again so. Everything, everything is always kind of new, you know, so. [… E explains the question using an example for a different project…] What was unique was getting my [Art Gallery Director] in to hang up there in a 3D environment.

Ethan:  
That's a unique stage, ok [laughs]

P1:  
Yeah, that was totally unique [smiling].

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
Can you describe any collaboration between yourself and the client during this stage, If there was any?

P1:  
And that's just general collaboration on, you know, we're going to put all that stuff there, yeah okay. Or maybe in the middle we'll have the whatever and and him stressing the importance of uh artworks over other artworks.

Ethan:  
So just like this general back and forth, again, yeah.

Ethan:  
Is there any kind of like yes, probably not stage any kind of like testing or presenting to the client feedback or did simply just this back and forth of this is OK, that's OK.

P1:  
Uh, yeah, I presume we would have given them. Uh, well, no, that probably that would happen in the other [stammers]. You know the they'd be seeing iterations of it and then also cause it's online, they might have access to it as well, so yeah, so nearing the end of it, they would be looking at links themselves.

## Stage 5 – Development of CMS and Gallery

### Describe the Beginning of this Stage?

Ethan:  
So yes, with the development of the content management system and the gallery, could you describe the beginning of this stage, what happens at the start?

P1:  
So, UM, well, first umm Uh, you need to check Well, first you bring in the the 3D builds from into Babylon and check that uhh [clears throat] [With more put away that uh – unsure]. The objects, so I think there was like a uhhh If you had a painting that there was a an invisible object on the painting that was your your object that you could click within the application. Because the uh texturing of the paintings within the thing all had to be as one sort of texture set. And so we were putting kind of blank the invisible sort of objects over them. I think so that [Web Developer] had something to, you know that when you click object 405 that it brings up 405 in the content management system. [do you get me? – unsure]

Ethan:  
So just so I'm understanding, I think so, so it's just like making sure that the Babylon stuff and the CMS are compatible.

P1:  
Yeah, Yeah, but also that there was, yeah, there was just a bit of trickery with the models basically that we had these invisible models that [Web Developer] was able to use that were separate to the ones that we were texturing.

Ethan:  
Yeah, that makes sense. Like I thought that compatibility to making sure it could be done essentially.

P1:  
And then on the content management side, you know we could define well, we have artists and we have our artworks and we've material and kind of defining all the different uh parameters there. Sort of things that they've columns. So I suppose in in a spreadsheet that you fill in and what they were. Umm and then, uh, because there's so many artworks just umm the there was a catalog number and stuff like that. So there was just a lot of sort of rules being made of of what [pause] [thinking] Uh, you know, we decided to go with the catalogue, I think we went with the catalogue number or that was in the the original catalog and kind of tried to name stuff around that because obviously you get a whole load of images in there and then some of the images were ropey and they needed to be umm the needed to wait for umm more high resolution images to come through and all that kind of stuff. So umm then we had linking between different, I can't remember, but I think the artworks had to were all linked to cause one artist might have 10 artworks um, so you were able to explore that within the application that when you click on the artist, you were able to see what other artworks they have in it. Err and then the biographies of the artists we actually just had a hyperlink to, not sure if it came up uh, I think he just you would just brought to this biography website or maybe it was maybe use the API. I'm not sure and it was presented within the thing I can't remember.

### Describe What Occurs During this Stage?

Ethan:  
So you so we now seems we're talking about what occurs during this stage was that have the linking objects, the gallery I think which you were just talking about the design and Dev CMS with the client and the dev CMS for the map, are there any other tasks that took place during this development of CMS and galleries stage?

P1:  
Ummm [thinking]. Errr yeah sorry, we had to make the CMS work for the interactive map as well. Umm err Because the interactive map had, you know, it was like one of our normal timelines. So its map based with hot spots on the map and we took out the timeline thing because it was only over a week in Paris, so ermmm and but that had images and text and stuff like that that needed to go in ermm [pausing and thinking] and then [Web Developer] was just editing the CMS as as the client would say Oh no, I need to do this or this is broken here or whatever so and just a bit of tooing and froing on that and.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
And then how did you know that this stage was completed?

P1:  
ermm so well that we had a functioning gallery and a functioning CMS And so and that the client was happy working away on that CMS erm and knowing that when he reloaded the gallery that that link was active and he could check it and stuff like that so.

Ethan:  
So it's a case of everyone's happy. It's all as per the brief working, I guess.

P1:  
Yeah, yeah.

### From Noho, who is involved in this stage?

Ethan:  
Umm, so from Noho, who's involved in this stage. you mentioned [Web Developer].

P1:  
So [Web Developer], mainly [Web Developer] and myself. So generally, a generally with content management stuff and I will be putting in entries myself, going that doesn’t work [Web Developer], I'll we need another field for whatever or often there's lots of bugs. You know that just naturally happen. So I'm kind of like the tester and the cause I put on my uhh because I'm dealing with the client as well, you know, I need to know that it's working and also I'm generally usually interested in the kind of subject matter anyway. So like, I don't mind putting stuff in and quite enjoy it. So, umm, so it's myself and [Web Developer] really.

### From the Client side, who is involved in this stage?

Ethan:  
And how about from the client side? Who's involved usually?

P1:  
The expert to the [Trinity College Doctor, Department of the History of Art and Architecture] was the main guy, so he, you know, he was very much using that a lot, so.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
Ohh sorry, can you describe the tools that we used during this stage?

P1:  
So it's just whatever [Web Developer] makes his cross culture thing with. Erm you you know better than I do what it is is HTML or or whatever. […] No, it is. Uh, well, I presume so. […] So yeah, it's it's web based stuff so. Err like the we just call it the cross culture system. So I mean, but presume it's it's relatively simple, but because we've been fiddling around with it for a long time, I suppose it's maybe maybe it's not so simple anymore, but Uh, that's really it, it's just using that cross culture system. [...] Ohh sorry, load of Photoshop [chuckles]. <E: a lot of photoshop> Yeah, just resizing, renaming kind of. [thinking] generally, when you're dealing with clients, they don't, they don't [thinking], no matter what they say, they they still don't understand, you know, images and stuff like that for for screen erm so. So just kind of, you know, taking in formats change and then also there was there was a few bugs initially I think with that with with just the system wasn't recognizing certain types of images and there was a bit of troubleshooting on that which which is all resolved now anyway, But there was just a lot of photoshopping. And then also umm. Renaming of stuff and the yeah, just a lot of kind of donkey work, which actually I did a lot of [laughs].

### Would You Consider this Stage “Unique” to this Project?

I think I missed this one

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
So can you describe the collaboration between yourself and the client during this stage?

P1:  
So the client, the client would be the editing stuff I'd be talking to them umm cause I was also putting stuff in and then we were myself and [Trinity College Doctor, Department of the History of Art and Architecture] were, I suppose putting the content into it and more so [Trinity College Doctor, Department of the History of Art and Architecture]. but I I would be at the sort of front end front line sort of checking stuff and then going OK, we need a different naming system for that or whatever. And and then [Web Developer], you know and then going to [Web Developer] going, we need to change that and blah blah blah so. So it was very much [Trinity College Doctor, Department of the History of Art and Architecture] was very much part of the team ,the client, and make that happen.

## Stage 6 – Script, Concept and Storyboarding of Video

### Describe the Beginning of this Stage?

Ethan:  
So let's move on to this scripts concepting and storyboarding section. So what happens at the start of this stage thing? It's worth talk about cause it's the whole project…

P1:  
So we we to come up with a a a video for them that explained their project in under 2 minutes kind of thing. So and also gave you a, so would give you historical background to the event itself and the subject and then. And be a little bit of a promotional thing for the project itself. And then showing off the sort of digital side of it and what what was being done. Ermm so you[extended you] you're telling kind of two stories sort of story of the content of the project and then the story of the project itself, erm in a sort of promotional type way. Erm and that that goes for the narrative, but also for the visuals as well that they're sort of appealing and and you know quite broad brush strokes and and so and I I think the script for that might have come from them and we just edited it a little bit, umm we generally would write the scripts umm, I can’t remember, I think there was a bit of collaboration between our guy [Writer] and umm [Trinity College Doctor, Department of the History of Art and Architecture] and [Trinity College, Modern Irish History], but umm sometimes it would scripts, you know if if there are academics from humanities kind of thing that they want to write the scripts, but then some of them can be a bit wordy, but then some other academics are actually really good at it and and and you know they they nail it. So I think they kind of nailed it a bit anyway and it was fine. So we didn't, we didn't kind of push back on it too much. And then with that, we need to do [I suppose?] storyboarding [editing Miro].

Ethan:  
So you started by, so just getting a good script you said, basically you received the script, yeah?

P1:  
Yeah so we, we'd have a storyboard uhhh [pausing and looking at screen? And talking underbreath] Moss is gone again to see if I can see a storyboard […] [apologises and is downloading the storyboard]

### Describe What Occurs During this Stage?

Ethan:  
What occurs during this scripts concept and storyboard and said I should assume it's well scripts concept and storyboarding, but is there any other tasks that fall into it.

P1:  
Not really, no. umm. Yeah, it's just like preproduction type stuff. So figuring out it does it have voiceover? If so, what's the script and who's gonna do the voiceover? Umm what's going to happen in the video? Then let me just pull up this [pausing while getting up the story board] […] So that's like a you can see it's pretty basic kind of crappy drawings from me and so you've yeah, that's just one page of the storyboard so. Then, once that's done, umm, then we go and make it happen. Umm.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
So umm how do you how do you know this stage is complete?

P1:  
And that they're happy with the they're happy with the script and the storyboard and that the client happy.

### From Noho, who is involved in this stage?

Ethan:  
And from Noho, who's usually involved in this stage?

P1:  
Ummm myself and [Writer] on the script side umm he he was involved a little, but not umm In general in projects, it would be myself and [Writer], we kind of we like to think that we're we get the words and pictures, that's why I was talking about the hook, you know, that the narrative and the pictures [maybe?] is always have this hook and and and that kind of [thinking] that em you know our words and pictures are always In sync with each other and and are kind of, you know, designed that way umm.

### From the Client side, who is involved in this stage?

Ethan:  
And who from the client side was involved in this stage?

P1:  
The just the two two guys again, yeah.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
Can you describe the tools you used during the stage and why you use them?

P1:  
emmm pen and paper [laughs]. […] And Word [laughs].

P1:  
For storyboard…, but actually I use it InDesign for the storyboards, but it's it's generally a a crappy sketch umm You know on storyboard paper. uhh I find that if I did the if I did the storyboard in umm you know Photoshop or something, I just get caught up in technical things, you know, and.

Ethan:  
Yeah, it's quicker, I guess is what you're saying.

P1:  
Yeah, You also when you have to draw it out, you're also thinking about it as well as you're drawing it so. So it kind of forces you […] Yeah, it forces you to think about it a bit more.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
Which you consider this stage unique to this project.

P1:  
err no.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
Can you describe the collaboration between yourself and the client during this stage?

P1:  
Umm, there would have been a lot of collaboration on the script side, between [Writer], myself and them. Umm. So you kind of go, it needs to be promotional. Just think of it as you know, you've got 2 minutes with the Minister for Culture, what's the video gonna say? Or two minutes, but but your mother's asked you what the project's about, [kinda garbled - you know you don't have the video?] Yeah. […] So there you go.

## Stage 7 – Animation & Editing of Video

### Describe the Beginning of this Stage?

Ethan:  
Uh, so how did this stage start?

P1:  
And so we have our storyboard, we know the shots that need to happen. So generally what I do is I make a what's called an animatic. So I just bring in the frames from the uh storyboard and I time it out with a draft voice over. umm so in this video we had some 3D sequences of painting, so they were like just animations from umm 3D Max umm. And then we had some key photos that we wanted to do kind of these two and a half D animations, You know where you sort of make it 3D ish, you know? umm and [long and] errr so that's a bit of Photoshop and then we we we bring it into 3D then as well just to errr move the camera through the sort of image umm and then uhmmm. [I’m trying to remember what’s in the video] Also, we're just doing sort of screen captures of moving around the the scene, and if the scene is working properly sometimes we would do just to render out of unity or out of 3D Max of that 3D object and I can't remember if we did that or whether I just used screen captures from from the website. […] So you know when you can record video, So with these environments you have to you wanna have a smooth camera motion. So it's obviously easier to it's more effective if you do it in 3D Max, but you also don't be selling them some beautiful render from 3D Max then it doesn't look like that in the actual Babylon to the model. So and so it's trying to find that balance, you know. And then obviously there's, yeah, there's different things to show within the video. And then we had a we had some license footage of Paris at that time and stuff at that that we we were able to use. So the.

### Describe What Occurs During this Stage?

Ethan:  
Uh, are there any other tasks that happened during this stage? While we're still talking about what's going on.

P1:  
The video we need like, Get voice over recorded stuff like that. Some audio stuff picking the track for the video and stuff like that so. [umm?].

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
And then how do you know that this stage is complete?

P1:  
ehh, that they sign off on the video. So the it's like it's just constant drafts of the video that are uploaded to Vimeo and then they until you eventually go, that's it there and.

Ethan:  
And you get the big thumbs up.

P1:  
Yeah.

### From Noho, who is involved in this stage?

Ethan:  
Yeah, and from Noho. Who's involved in this stage?

P1:  
uhh for that video, I did it. So and myself, I got [Art Director] to help me out with ,like my background is 3D animation, but I'm like a SoftImage user so I have to use 3D Max which I'm not wild about. Umm

Sso [Art Director] was helping me light scenes and stuff like that and then showing me what to do. So then I was able to work with that scene and and do the renderings myself. Umm so [Art Director] kind of set it up for me a bit then [3D Artist] would have helped me on on different things as well. And then so I'm editing in premiere and the 2.5D animations I actually use an old copy of SoftImage that I have to do them because that's the only way I know how to do them [laughs]. I've been doing them for 20 years or whatever, so and. And then what other things are used there? Yeah, that's it, really.

### From the Client side, who is involved in this stage?

Ethan:  
OK then from the client side, who's involved in this stage?

P1:  
And well, the two clients are involved. So. So they're they're looking at Vimeo links all the time going: Yeah, that looks cool Or why is that a wireframe? You know, stuff like that so.

P1:  
But yeah, it's [fumbles] iterative and they just […] So Uh, yeah, yeah. So that's that's it's it's a fairly standard.

Ethan:  
Video editing procedure sounds like […]

### Can You Describe the Tools You Used During this Stage?

Ethan:  
[…] yeah, uh, are there any other tools used that you didn't mention? You were mentioning tools and why you went and you go. I’m trying to think if there are any extras that slipped your mind.

P1:  
No for that 3D Max, premiere, Photoshop, and probably after effects uhh [thinking]. Yeah. Umm, nothing else really.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
Would you consider, I guess would you consider this stage unique to this project?

P1:  
No, no.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
Uh, can you describe the collaboration between yourself and the client during this stage? You said you would upload through like what did you say?

P1:  
Yeah, Vimeo. Yeah.

Ethan:  
Like drafts through Vimeo and then I guess you how, how would that process like happen? I know you just uploaded or what happens with the clients to you from there.

Ethan:  
  
P1:  
And they they look at it and they go, oh, yeah, one minute 20 and don't use that image, Use this image and blah blah blah.

Ethan:  
It's like, as you say too and fro-ing, yeah.

P1:  
I mean Vimeo has ummm for the very video based companies. You know, you you you'd have them commenting within the Vimeo application, you know at certain points, but it depends on the client whether they do that or not.

Ethan:  
Yeah, I'm not sure if I asked, but why do you choose to use Vimeo?

P1:  
Umm [thinking] It's it's better for for that kind of stuff than anything else, I think. Uh, you can arrange stuff in in [pausing and thinking]. We always use Vimeo initially because when you put a video online you could and you can swap out the URL doesn't change every time you change the video. Yeah, but also vimeo's designed for companies like us rather than YouTube. Do you know what I mean?

P1:  
Yeah, yeah, yeah, I see, it's a more targeted application as opposed to just whack it on YouTube.

P1:  
It's designed for video, video people rather than, you know, it's it's or whatever you are.

Ethan:  
Consumers, I guess, yeah.

P1:  
Yeah, youtubers.

## Stage 8 – Design of Microsite

### Describe the Beginning of this Stage?

Ethan:  
So ohh OK on the design of the microsite stage now can you describe what happens at the start of this stage?

P1:  
uhh so you can see it there actually in the in the miro board that I I showed you that you initially have a kind of a a wire frame and then gets fiddled around with in different phases and then uhhh Then the kind of design and finessing. So then there's a a design version of that wireframe where we're going. This is what the page is going to look like and then uh [Web Developer], start once that's signed off, [Web Developer] starts to build that and then there's a lot of [Digital Creative Manager] and [Web Developer] fighting.

P1:  
Well, [Digital Creative Manager] giving out to [Web Developer] because the [thinking of example] The leading of the font as was wrong, or he's used the wrong font here and there And you know, the usual kind of stuff. So.

Ethan:  
Yeah, just iterative design.

P1:  
Yes, exactly.

### Describe What Occurs During this Stage?

Ethan:  
Are there any other jobs or tasks that occur during this stage? To your understanding, yeah.

P1:  
Uh [thinking] No, I don't think so. Umm. Its uhhh. Yeah. I mean, yeah, and we do desktop first rather than mobile first, I know we're supposed to do mobile first, but this really is more of a desktop job so.

Ethan:  
Yeah, tweak it as you need it.

P1:  
Yeah.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
Then how do you know that this microsite stage is, the design stage is complete?

P1:  
ummm of course, this is the design design part, not the developments, yeah, the design umm that everything is achievable and that the clients are happy in the way it looks.

Ethan:  
So everything's achievable and the clients happy right, OK.

P1:

Yeah

### From Noho, who is involved in this stage?

Ethan:  
And then in this stage, who from Noho is involved?

P1:

So uhhh [Digital Creative Manager] ermm and [extended and] [Web Developer] maybe and then me throwing a couple of spanners around […] So in other projects you might have [Art Director] involved, as an art director, but [Digital Creative Manager] generally is our sort of designer for them. And then if I will maybe have some sort of conceptual stuff for maybe give them one of the 3D guys might be giving them elements to put in there and stuff like that.

### From the Client side, who is involved in this stage?

Ethan:  
And how about the client side on the design of the microsite [they went from there involved].

P1:  
I mean, they're obviously very and they're very involved. They need to know what text is going where, they how their information is being laid out, is obviously of of great relevance to them. ummm they'll be adding bits and pieces and, you know, going ooo can we throw in some audio there and all that kind of stuff. So yeah.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
And then can you describe the tools used during this stage?

P1:  
For design uhhh Miro Miro board and then XD Adobe XD which I think is being disbanded and I'm not sure what's umm so uhhh

Ethan:  
And do you know why these tools get used?

P1:  
Why they get used? Umm for wireframes ummm Miro is just really easy to use ermmm. We've been using it since it was real time board or whatever it was called, and so we we've been using it a long time. We find it pretty handy. It means that I can throw in stuff very quickly and then someone can make it look good then later on. And so it's nice and collaborative. umm then uhh so when [Digital Creative Manager] designing, she'll use XD which is a bit more sort of precise, and you know where she can output different parts for [Web Developer] and all that kind of stuff. So umm and then [Web Developer] is doing his thing with HTML or whatever umm.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
Uh, OK, which you consider this stage to be unique to the project.

P1:  
No, no.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
And can you describe any collaboration between yourself and the client during this stage?

P1:  
ummm yeah, there's a good bit of collaboration cause you know [Digital Creative Manager] and myself from them would sit down and talk about what, where they want stuff and you know how to lay out the information and all that kind of stuff and and how many logos they want to ram onto the front page and stuff like that. So, umm, so it's all like stuff. […] umm the collaboration is is, you know it its proper collaboration in that [thinking] we’ll suggest something, they'll say no, it has to be this way. And then we go, oh, [we’ll] understand it better, and then you know that we're we're throwing stuff around a lot. It's not like. [thinking] It's not like the advertising world where that I had come from, you know, where you present something they say no and then you have to present something else, Like the there's there's collab real collaboration in this […] So it's not like I don't like it, It's like, why don't we move this over here and and you know, so yeah, yeah.

Ethan:  
Yeah, like it's iterative again.

## Stage 9 – Development of Microsite

### Describe the Beginning of this Stage?

Ethan:  
So my question should so how what happens at the start of the microsite stage?

P1:  
Uhhh so uhh [Digital Creative Manager], [Web Developer] and myself get together uhh and uhh at the wireframe now. He's [Web Developer]? already been involved in that. So so he just we say we need a the prototype, the vague prototype for next, you know, the next presentation or something. So he he hacks something together pretty quickly and now with this in this project, the gallery was kind of the the main event, so that that was sort of ongoing anyway, so he's he's just wrapping the kind of stuff around it. Uhhh. So and and so there might be things like, you know, parallax kind of movement on it and design stuff that myself and [Digital Creative Manager] will be fussing about, but [Web Developer] doesn't fuss about that until the end, kind of things so. So there's always that design development sort of conflict that you get in everything. So umm and then. Uh, there was an interactive map as well that had to sit in there, and there was a few different kind of bits of audio and stuff like that that were sort of added in as as he went along

### Describe What Occurs During this Stage?

Ethan:  
And then and the tasks that occur during this development of microsite stage.

P1:  
Yeah, so the there's, you know, like anything. There's scope creep in that we we have a wire frame and then they want to another section that is to do with something else, so it goes in but umm . So you know, nothing's ever a clean process all the way through, so there's a bit of messing around. and then once we've developed it for umm desktop, then we do [Web Developer] spends a few days to making this sort of mobile version and stuff like that. Or as as, as near as we can to a mobile friendly version um.

### Describe what this stage ends with / how you know this stage is completed?

Ethan:  
Then how do you know that this stage is completed?

P1:  
uhh because it goes so, that's like, that's it then done [laugh]. And they sign off and go.

Ethan:  
Yeah, it's your call basically, right? Yeah, everyone's happy with it.

P1:  
Yeah, everyone's happy.

### From Noho, who is involved in this stage?

Ethan:  
And then who from Noho is involved at this stage?

P1:  
Uh, [Web Developer] and [Digital Creative Manager] and myself, the client.

### From the Client side, who is involved in this stage?

Ethan:  
And then next to the client question, he was involved.

P1:  
Yeah, it's both the guys. Sometimes there might be a if they want to host it on their site, they might have some sort of IT guy, which we generally try and stay away from. But, and there might be some technical person on their side that needs needs to wrap it into something, but it wasn't in this case it was standalone so.

### Can You Describe the Tools You Used During this Stage?

Ethan:  
And can you describe the tools used during this stage?

P1:  
umm whatever [Web Developer] uses like is kind of normal code coding stuff.

### Would You Consider this Stage “Unique” to this Project?

Ethan:  
And would you consider this stage unique to this project.

P1:  
I don't think so, no, no.

### Can You Describe the Collaboration Between Yourself and the Client During this Stage, if There was Any?

Ethan:  
And can you you describe the collaboration between yourself and the client during this stage?

P1:  
ummm yeah, it's just, it's just again just showing them versions of the website as as we go along, you know, uh, you know, click throughs and design, you know that they're familiar with what it should look like uh so yeah, it's just to check that everything's working and and there's always, you know, it doesn't work on Internet Explorer and you kind of go well, nothing works in Internet Explorer. […] Yeah, so there's a bit of, yeah, the usual kind of uh so with clients, you know, particularly in the if if they're not in a technical kind of thing, you know they'll be using it on really ancient bits of machinery, so it's nice to know what's going on in that.

# Would you describe any of these stages as a bottleneck?

Ethan:  
[…]would you describe any of these stages of the bottleneck?

P1:  
The bottleneck? Umm [thinking]. Well, what I was saying about this one, this project went quite smoothly. So. Uh. Potential bottlenecks would have been [pausing] or parts that were kind of annoying where that um you know, if a new painting came in, it would have to go all the way back to the 3D to put that in. So that that that’s like something that I think could be improved. But ,within this project, it couldn’t be improved. That's the way it was it it. It had to work OK so.

Ethan:  
It's just it's from how you described it, it as it was just a it went perfectly by the sound of it, there weren't many.

P1:  
Yeah, it it went very well that that was the only sort of thing in that you kind of go, you'd like to be able to keep adding to it as you find stuff or move stuff around or something. But you know that's not that wasn't in the in the brief [laughs]. What else was there any other bottlenecks umm? [pausing and thinking] Not really. Because the client also was doing their job really well and that they were they were filling in that CMS really, really well. And you know, it just kind of. And normally you'd have a bottleneck, also, maybe with umm that they wouldn't put the information in and then you don't know how to arrange the information or that they put the information then they tell you that actually they don't. You know, there's a whole other section that you hadn't thought about or something like that, but and it it it, it ran smoothly enough. It was tight enough time it seemed to remember as well as well we didn't have a huge amount of time to do it.

Ethan:  
Yeah, your survey said you had four months.

P1:  
Yeah, something like that [now].

Ethan:  
So we've talked about the bottleneck, so you said as many just that texture set area that was the bottleneck and potentially there was potential for a bottleneck if [Trinity College Doctor, Department of the History of Art and Architecture] wasn't good at using the CMS, just so that im understanding?

P1:  
Sorry, say that again.

Ethan:  
So you're saying the bottlenecks were the texture set piece of having to go back and redoing work, so to speak?

P1:  
Yeah.

Ethan:  
And there was a potential bottleneck, if [Trinity College Doctor, Department of the History of Art and Architecture] wasn't good with the CMS, but it didn't become bottleneck because he was quite good with it.

P1:  
Yeah.

# Do you think any of these stages could be modified with the addition of a different tool or piece of technology?

Ethan:  
Do you think any of these stages could be modified with addition of a different sort of piece of technology?

P1:  
Uh, yeah, I suppose that's going back to, Umm, maybe some of the things that that you're you're looking at. Yeah, if you were able to move, move the paintings around emm without having to reren[der?], you know, the or add paintings or add artwork to it without um the going all the way back to 3D Max, you know umm.

Ethan:  
Yeah, so umm sounds like prototyping.

P1:

Yep

Ethan:  
Or yeah, but just by cutting out that huge stage and just having something to make that a little easy.

P1:  
But I suppose, there was a reason for that. I wasn't that that we were just being awkward. It was because we wanted it as light as possible, and so if you had 100 different objects with their own texture thing, that's like a lot of different calls, going out erm so.

Ethan:  
So it's something to speed that up so.

P1:  
Yeah. Yeah, I mean yeah. or or that everyones [pauses] Yeah, I suppose something to speed that up, but erm or replace that. Or maybe that umm, there might in the future there might be a better way doing that, but at at I don't I don't see a better way of doing it for something that has to be really, really light and the download you know umm.

Ethan:  
Say you had a bit of technology or tool that could do that for you of what do you think it could possibly do and what benefits do you think it could bring?

P1:  
Erm if you had that tool, you could be adding more paintings as you go along and.

Ethan:  
So, like efficiency is what sounds like you know, OK.

P1:

Yeah

P1:  
And erm similarly that it would have a true content management system behind it in that you could, you know, just generate an image which was given a frame and you plonk it wherever you like on the wall or on it or or whether it's a sculpture on a plinth or or whatever or something like that. so and then it's ID is linked to the content management system. So when you click on it, it loads up the information about that artist etcetera.

P1:  
So it's a and so we know how to create objects in the space or create from the manager. We know how to make and hotspots within the space and stuff like that and it what we don't know at the moment is just how to generate an object. But I'm sure you know how to do that so [laughs] and um, and then Otherwise, I don't think there was anything else, any magic tool that we'd like.

Ethan:  
Well some cases, that's good I guess because you had everything you needed, yeah.

P1:

Yeah, no, it it's it was a really nice project to work on on on many levels but.

Ethan:  
No, it sounds really interesting.

P1:  
There was good, nice satisfaction with it, in the end, you know.