Dream Map, made in Sao Paolo for the *IV Mostra 3M de Arte Digital* festival in 2013 is a 1 hour audiowalk in Portuguese and English.

"Ever since I arrived in this city, I have been troubled by dreams.
Each night, it is as if I enter the city for the first time, and each night it's a different place."

It uses as its framework a series of surreal dreams, that seem random at first but have a number of recurring themes and characters. These are "sleep-dreams" which the narrator tries to re-construct by "making a map of the city" with them, but they also refer to the dreams of the inhabitants about their city or the dreams of the planners and politicians.

Track 1
I was struck by the amount of electricity and telephone cables hanging on poles along the streets and these, in the piece are the cables by which dreams are distributed to the bedrooms of the residents.

The first dream uses the sound of electromagnetic recordings made along some of the cables mixed with other sounds that represent the "dreams" It's a very "electronic" start to the piece, although there are also recognisable elements. These EM sounds recur in almost every track, reminding us that it's just a dream we are in - The EM sounds occur in an artificial space, one that is quite immersive, seemingly surrounding the listener.

Most of the walk uses binaural recordings from the surroundings, usually the actual places where the listener is at that moment in the piece. There is really a lot of environmental sound that is used, maybe because the city itself was so noisy that it made sense to control this background or the "acoustic scenery" for the narrative.

Track 2
we meet the character of the Doctor, who will come up a few times. He is a psychologist but also a city planner. In this episode we listen underground to the water flowing there - it's a combination of flowing water from microphone and hydrophone recordings resonated in pipes.

Track 3 is one of the synesthetic tracks where the colour of a building in the city is coupled with a "drone" created partly electronically, partly with field recordings.

Then we meet a man walking with a colourful stick that reveals the "sounds recorded in the cracks of the pavement" - We hear that the scraping sound of the stick reveals some (Brazilian) music hidden there. (a combination of mixing and amplitude modulation) - It is processed so that we feel that we have the stick held up to our left ear as we walk.

after "walking through a factory" hidden within the houses, Track 4 is set on a square which was being renovated at the time. It was more-or-less abandoned so I use it as a screen or a theatre onto which to project the possible futures of the place in sound by playing binaural recordings made locally at a market, a garden, a skatepark. a football field, and in the end a luxury shopping centre.

Track 5 mixes sounds of demonstrations and police action which leads to another synesthetic event. Another dream introduces an underground city. There are sounds recorded in the metro and sounds from above ground processed with reverb to make it sound like you are underground. However it's edited and processed in a very musical way, making it a surreal accompaniment to what is going on above ground.

Track 6 starts in a little park with tropical "rainforest" trees. We hear the sound of insects which slowly morph into a piece of fake brazilian dance music.

After another synesthetic piece, we hear the sound of electric fences around expensive villas - here in the narrative they are prisons with guards. The clicks of the electric fences create a slow, minimal kind of music.

At the end with a last encounter with the evil Doctor, and after a repurposing of the "ascension" sound used in R/R and Spectral Analysis, we "wake" up with a recording of early morning rain, and a blackbird, the tormentor of insomniacs.

Having the premise of a set of dreams makes it possible to mix realities in surreal ways, having sounds morph into each other or making sharp edits between soundworlds. Quite often though, the location sounds refer clearly to the actual surroundings of the listener and the narrative points out and talks about real objects, buildings and situations, grounding the experience in the reality of the city.

One problematic aspect was that the traffic was much more chaotic and unpredictable than in the European cities that I was used to. This made, for instance, timing how long it would take to cross a road very difficult. I had to split the work up into individual sections that were more to do with these navigational difficulties than with the narrative itself.