

Positions through contextualising

Map Piece, Draw a Map to get lost *Yoko Ono*

Using a map to get lost? This seemed quite ironic to me since the ultimate function of a map is bringing the person using the map to a specific location. But it also made me realize that maybe I had to look at it from a different perspective and see where the limitations of maps are and how I can recontextualize their aspect of navigation in a new way. How can I communicate with navigation tools but in a different and unexpected way.

Yoko Ono gives a good example of that and reverses the process of using a map with the location being the last step to discover. This has made me contemplate the process that lays behind using maps and their function of exploration, claim and ownership. Yoko Ono's Map does not show direction but encourages the reader to create their own space acting as a testimony to exploration. It becomes a trace of a journey without following a path that has already been made. What I find interesting is that she provides a set of instructions but no directions, although those two align with each other. A set of instructions can be seen as a direction because it tells you exactly what to do in order to achieve the chosen result. Looking at it from that perspective she does not reverse a map but more so rephrases it. I am interested in exploring the idea of Instructions and how they can be used or recontextualized through Graphic design.

What determines the idea as something being perceived as an Instruction and how does instruction and direction determine navigation in the digital realm? How do they act differently in a physical space?

Mud hand circles *Richard Long*

Richard Long's art revolves around walking, time, space, and distance, creating a dialogue between human intervention and natural patterns. While not the first to use nature as a canvas, Long uniquely combines walking with art, mapping human traces in the landscape. His artworks, evolving through time and natural forces, make nature both his medium and controlling force. His practice relates to my work because it isn't solely about time; it's a map where walking, gathering natural materials, and arranging them reflect his perspective and relationship to the land. His practice has made me realize the importance of history that lies beneath every path that I walk on and how irrelevant that becomes when you are just following a line on Google Maps. How can one line be so reduced, that has been created by thousands of footsteps. His art emphasizes humanity's primal connection to nature and the environment. By making minimal interventions like walking paths or moving stones, he highlights the power of nature itself. His aim of highlighting the beauty and power of nature has inspired me to go on my own journey, not leaving traces but collecting them. Just like nature acts as his canvas my collected objects from nature and humans become my brushes.

Silueta series *Ana Mendieta*

Ana Mendieta's work can be linked to Richard Long's Work, in a way that they both use trace making in their art process, but in very different ways. Long's approach is more conceptual and focused on the act of walking as a form of sculpture, leaving behind temporary lines or paths in the landscape. Mendieta, on the other hand, used her body more directly as a tool and marker, often covering herself with organic materials to create silhouettes or imprints on the earth. Her art centers on the body, landscape, and spiritual connection humans have with a place. Through mediums like film, sculpture, and performance, she explores the relationship between herself and the landscape, using her body as a vessel to connect with nature. At this point in my project, I realized that at the beginning of my project I was interested in exploring the male gaze and how mapmaking has been influenced by that but at this stage I am more interested in exploring the idea of wayfinding and trace making (leaving) in a digital and physical world.

Paper phone *Special Projects*

The Paper Phone app aims to provide a digital detox by printing essential information like contacts, maps, and schedules in a booklet format, allowing users to disconnect from their smartphones for a period of time. This has made me contemplate about navigation in a pre-smartphone era, when navigating required a engagement with one's surroundings. While digital navigation systems offer convenience, they can foster impatience, anxiety, and a lack of self-presence, as users become overly reliant on pressing buttons and skimming information. In contrast, traditional navigation methods demanded more time and attention to details, fostering a stronger personal connection with nature. Despite being more time-consuming, developing this deeper bond with one's environment is associated with greater psychological benefits from exposure to nature. What I find interesting about this project is the balance between digital and physical by providing essential digital information in an analog format, encouraging users to be more present and engaged with their surroundings while still having access to necessary data.

Wayfinding *M. R. O'Connor*

M. R. O'Connor's book "Wayfinding: The Science and Mystery of How Humans Navigate the World" explores the ability of humans and other species to navigate and find their way across vast landscapes without modern tools like maps or GPS. Her book has made me contemplate about the potential loss of trace-making abilities, which involve creating mental maps and spatial representations through direct experience and interaction with the environment. Physical wayfinding requires actively observing landmarks, making decisions, and forming cognitive traces of the journey, fostering a deeper connection to the surroundings. In contrast, digital navigation tools like GPS provide explicit directions, potentially atrophying our innate wayfinding skills and disconnecting us from the physical world. How can we strike a balance between the convenience of digital navigation and preserving our trace-making abilities? What are the long-term cognitive implications of relying solely on digital navigation tools? How can I use Graphic design in order to explore the changing landscape of navigation and create a balance between digital and physical? And what does wayfinding and trace-making mean in Graphic

Communication design?

M. R O'Connor describes wayfinding as a way of looking around us, building connections, and fostering a sense of community with the places and people we encounter. Her book has made me realize the complexity behind navigating and the difference between wayfinding and navigation. After reading her book I would describe Navigation as knowing your destination and using maps or tools to plan a route from point A to point B, with the main aim being to arrive at the planned destination. In contrast, wayfinding is more connected to the environment and nature. The destination may be known or unknown, but the focus is on finding your way through observation, communication, and *collecting* information from the surrounding environment. O'Connor's work has also made me realize the importance of wayfinding in my creative practice as a designer. Previously, I relied heavily on digital navigation tools like maps and inspiration platforms like Pinterest, which confined my exploration to the digital realm. This approach sometimes hindered my ability to find a starting point for projects, as I was trapped in a pixelated world. The book also discusses topophilia, the deep emotional connection humans have with places, which can only be fostered through wayfinding and not through a pixelated image on a smartphone.

How can you explore new places if you follow lines that are the same and never change? It's like footprints, that always stay on the same path but never outside a road. O'Connor has inspired me to go on my own wayfinding journey and creating footprints that nature will alter and time will fade. These fleeting marks hold more meaning to me than digital footprints, which get lost in a sea of data.

In terms of graphic design trace making and wayfinding refer to creating visual elements that guide people through physical spaces. Trace making can involve leaving marks or signs that communicate information without words. But I believe wayfinding uses signs and symbols that do not just encourage the user to just follow but more so aims to attentively navigate. Wayfinding should facilitate navigation but also aim to provide attention to the surroundings and special awareness.

Retromania *Simon Reynolds*

Simon Reynolds' book "Retromania" explores the cultural phenomenon of our obsession with revisiting and recycling the past, particularly in the context of digital technology and the internet. I remember reading his book a few years ago, but what still clearly stands out to me is the post-historical, post-geographical landscape, that Simon Reynolds explains, has contributed to the retro-fixation, as everything from the past is readily available to be recombined and recontextualized. Reynolds argues that the ease of access to vast digital archives of music and media from the past, facilitated by the internet and digital technology, has fueled our retromania and nostalgia for bygone eras. This has made me contemplate how digital navigation and instant access to historical content shapes our relationship with the past and influences creativity and innovation in the present. The author also speaks about online life and people being victims of their own distraction, constantly interrupting themselves and shattering experiences that were once 'solid'.

Just as many have stopped collecting music and now rely on algorithms from services to suggest what we might like, digital navigation systems similarly control our exploration. This dependence on algorithms prevents us from leaving meaningful

traces in the digital landscape and discourages us from collecting experiences in the real world as well.

Cyanotype *Chloe McCarrick*

When collecting the different objects on my journey I asked myself how I could leave physical traces from what I have collected without using traditional photography. I wanted to create something more analogue that creates a dialogue with the pixelated landscape of digital navigation tools like google maps. Merging the physical with the digital in order to create a balance between nature and technology. I came across Cyanotype, an alternative photography process. Cyanotype photography is a technique where an object is placed on paper coated with an iron salt solution, then exposed to sunlight and washed with water to create intense blue images. When exploring this technique, I found it fascinating to watch every single step of transformation and the fact that this process reacts to nature itself. It's a process, usually used to capture natural elements like leaves and flowers and therefore express the beauty and power of nature. This relates to my project, that aims to highlight the importance of nature and its beauty that gets absorbed in a digital representation of it. I came across Chloe McCarrick cyanotype prints, where she uses both this analogue process and a collage technique to celebrate female heroes of the past. Her use of both cyanotype in relation with collage, adding a 3D element to it has inspired me to explore paper weaving as a tool of connecting two opposed principles. The women in her artworks are based on legendary, pioneering ladies like Amelia Earhart and Marie Curie. She made it her mission to find not the most popular heroes of history, but the ones that are not recognized giving them a voice. Chloe McCarrick gives a voice to the forgotten, rendering visible inspirational and empowering figures symbolizing emerging hope. Just like her underlining the importance of the forgotten I tried to highlight the importance of objects, that are seen as a waste and overlooked by society. Her practice of capturing the complexity of human experience in a social and cultural context has made me consider the multifaceted nature of navigation and maps and their relation to human behavior in nature. Chloe McCarrick explores interaction between human, experience and environment by deconstructing and reconstructing her images, similarly to what I did when breaking my prints apart and weaving them together with another component. She also uses cyanotype, an earliest form of photography in combination with a more contemporary approach, creating a juxtaposition between modern and traditional. This relationship in her work between old and new has inspired me to create a dialogue between screen and landscape. Chloe McCarrick uses her art to challenge and to dialogue, exploring the growth of feminism in a modern landscape. She is documenting a change by highlighting the forgotten while I tried to document my own approach of change in relation to the shifting environment of nature and technology. Material and materiality are an important theme in her work which makes me want to explore cyanotype as a technique in more unconventional ways in the future. How could I manipulate the process and the Prussian blue color, that is so typical for cyanotype. How can time become the element of change and how could I alter the drying process of it?

The Gleaners and I *Agnès Varda*

"The Gleaners and I" by Agnès Varda is a poetic exploration of the act of gleaning, which involves gathering what has been left behind or discarded. Through her documentary, Varda draws parallels between the traditional practice of gleaning in agricultural fields and her own artistic process of collecting and repurposing traces from the world around her. Her act of repurposing the old and forgotten has inspired me to go on my own gleaning journey to collect things that tend to be overlooked. My exploration of trace-making gets reflected in the film itself, that becomes a trace, capturing fleeting moments and preserving them as a visual record. Varda's approach to filmmaking is akin to trace-making, as she gathers fragments and assembles them into a cohesive narrative that leaves an indelible trace on the viewer's consciousness.

Species of Spaces *Georges Perec*

Similar to Agnès Varda in "The Gleaners and I" George Perec draws attention to the mundane, overlooked spaces of everyday life - bedrooms, apartments, streets, neighborhoods. He aims to make the invisible visible and appreciate the ordinary. George Perec's form of tracing is writing: For Perec, the act of writing about space becomes a way to trace its contours, name it, and inventory its features. Language traces the outlines of the spaces he describes. This makes me contemplate tracing as a way of not only collecting but also as a way of defining and naming the surrounding environment. Tracing means analyzing and finding a meaning in objects and elements that all together create an inventory of our landscape. He also highlights the fluidity of spaces and their constant change which stands in contrast with the static digital images like streets view on google maps.

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