

Let's start with a line.

Simple right, it's just a line that goes from one point to the other. A and B.

There is an end and a beginning to it, a starting point and a destination.

A line is a journey, that can manifest in various forms, both tangible and intangible. It can be a physical path, a book that takes us to different realms, a song that resonates with our emotions, or a game that challenges our minds. However, a journey can also be an abstract exploration of the self, a quest for self-discovery and identity.

In the digital realm a journey takes place through search engines, apps and websites that lead the way to answers. Digital navigation systems are designed as a guide from starting point to destination point, but they also make us impatient and disrupt our sense of being present. In various digital contexts, users tend to bypass the middle content and skip to the beginning or end of content.

Now more than ever, users have become increasingly impatient, demanding instant gratification driven by an insatiable desire for dopamine-fueled experiences. Simon Reynolds quotes that in the digital present, everyday life consists of hyper-acceleration and near-instantaneity (downloading, web pages constantly being refreshed, the impatient skimming of text on screens), but on the macro-cultural level things feel static and stalled.

I made a connection to these thoughts when I used google maps one day. Google maps became my starting tool to initially explore this project. With a few taps on our screens, we are given the most efficient and quickest routes, minimising travel time and eliminating the need for human guidance. As we fixate on the pulsating blue dot that guides our every move, the surrounding environment fades into a blur, rendering it invisible. The digital realm presents us with a singular path, the fastest and most time-efficient. But can a digital navigation tool, designed to streamline our journeys, also serve as a catalyst for genuine exploration and wayfinding?

Writer Maura O'Connor sees wayfinding as a way to change our focus from constantly looking down at our devices. She sees it as a way to engage with our surroundings, as a way to build connections and community with the places and people we see. Her book has inspired me to record my own journey, without relying on any digital device, trying to collect and observe, while walking on a path less taken. I asked myself how I can use graphic design as a tool to explore wayfinding through trace-making. Just like Richard Long and Ana Mendieta map their traces in the landscape I collect the traces of others and the traces of the planet we live on.

Time becomes irrelevant and the path gets shaped by a collection of memories.

Agnès Varda's film *The Gleaners and I* celebrates the act of gleaning - collecting leftover crops and discarded materials after a harvest or disposal. Her approach of repurposing and recontextualizing these overlooked items has inspired me to embark on my own gleaning journeys, gathering cast-off objects and celebrate the potential hidden within society's rejects.

Chloe McCarrick uses cyanotype as one of her mediums in order to explore human experience and the world we live in. This made me want to explore cyanotype as a method of natural tracing as the cyanotype reacts to sunlight and nature itself. Together with an interweaved digital topography, it creates an interplay between tangible and intangible, bringing physical footprints into the digital world. While Chloe McCarrick's work aims to empower, my work aims to connect, evidencing the importance of nature and physical exploration that slowly fade away in a pixelated landscape of data and algorithms.

Agnès Varda, *'The Gleaners and I'*, 2000

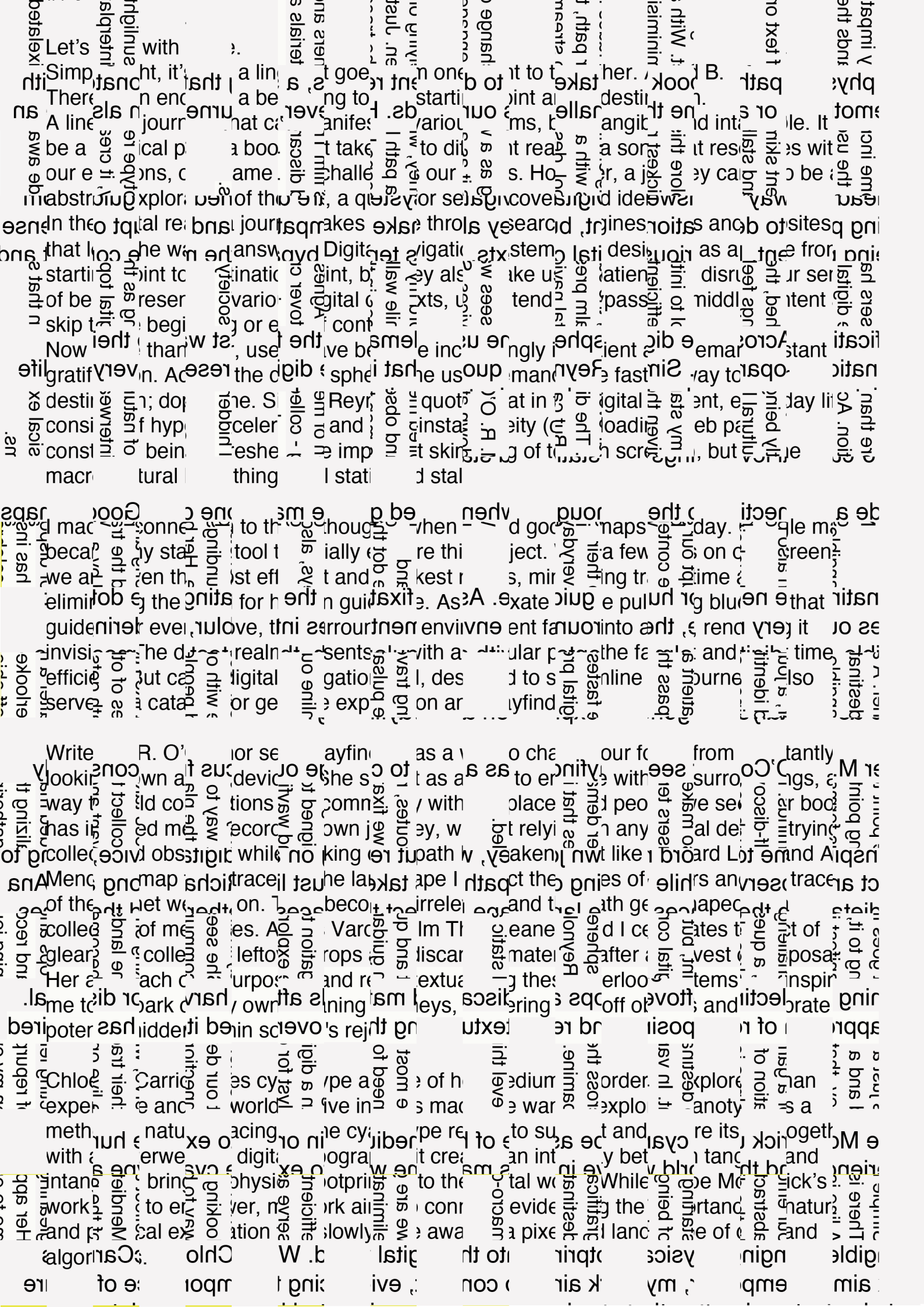
Chloe McCarrick, Cyanotype collection

Simon Reynolds, *'Retromania: Pop Culture's Addiction to its Own Past'*, Faber & Faber, 2012

M. R. O'Connor, *'Wayfinding: The Science and Mystery of How Humans Navigate the World'*, St. Martin's Press, 2019


Ana Mendieta, *'Silueta series'*, 197

Richard Long, *'Mud hand circles'*, New York, 1989





There are two main types of aerial photography: black and white and color. Black and white aerial photography is the most common type of aerial photography. It is used for a variety of purposes, including mapping, land use planning, and environmental monitoring. Color aerial photography is used for a variety of purposes, including mapping, land use planning, and environmental monitoring. It is used to identify different types of vegetation, water bodies, and other features. Aerial photography is a valuable tool for a variety of applications, and it is used by a wide range of professionals, including scientists, engineers, and planners.



A 2x6 grid of aerial photographs showing various landscape features like roads, fields, and buildings. The images are arranged in two rows and six columns, each showing a different aerial view of a landscape with roads, fields, and buildings.

