

Positions through dialogue

In conversation with José García Oliva, whose work emphasizes community involvement, I was prompted to reflect on how to incorporate collective perspectives into my primarily personal, experience-based journey of exploring wayfinding.

Personal & universal

José suggests creating a visual journal to document my personal journey, while considering the historical and political context of the spaces I traverse, especially in a city like London where layers of history are omnipresent. The challenge is to map personal experiences within a broader collective context, and to think on how to involve others in documenting their journeys through various mediums—which could be sound, drawing, or even a game. These diverse forms of registration could transform my work into a contemporary version of a photo album, combining the personal with universal themes.

Exploring public spaces

Richard Long's "Line Made by Walking" and his land art is a key reference, that I had already associated with and that reemerged in the conversation. Richard Long's idea of exploring spaces without set paths and seeing how cities influence behaviour has encouraged me to look more closely at public spaces in my project. José's feedback also brought a realization: my personal walk could gain resonance by focusing on shared experiences with nature or the unnoticed elements of everyday life. By highlighting what others overlook, like random objects on the street, the project can reveal the richness of mundane environments. I started thinking about how to break apart the objects I found, which would help me see urban life from a new perspective.

Intangible souvenirs

In discussing how souvenirs have disappeared in big cities, the idea arose that in lesser-known streets, there are no traditional souvenirs, making the experience more personal and intimate. The space becomes uniquely tied to the individual, unlike famous landmarks like Big Ben or the London Eye. This made me question whether the lack of traditional souvenirs in these areas makes the experience feel more authentic, or if it actually reduces the ability for these spaces to be shared and remembered collectively.

Digital gaps

Another point in the dialogue was about the way cities are represented digitally, particularly through tools like Google Maps. The gaps and unrecorded spaces on digital platforms became a significant point of reflection—what is left out in the translation from physical to digital space? This idea of gaps in information extends beyond personal journeys and touches on a wider conversation about urban change and digital memory. The concept of creating a collective photo album of a street, where people can contribute memories and photographs, surfaced as a way to document these overlooked spaces.

The exchange with José not only advanced my enquiry into personal and collective journeys but also refined the form of my project. The dialogue encouraged me to reconsider the tools I use—not just cyanotype, but broader methods like sound, photography, and object

collection—as ways to create a narrative that is both personal and universal. The focus on making the subjective experience of walking relatable to others emphasizes the importance of intentionality in communication, encouraging me to map out my own interests while engaging others in the process.