

A photograph of a residential care home with a tree trunk in the foreground. The tree trunk is covered in moss and has several bare branches extending across the frame. In the background, there is a paved area, a green lawn, and a building with a wooden deck and windows. The sky is overcast.

Conversations Lost


A Contextual Document

by Nuala Ryding

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A low-angle photograph of bare tree branches against a grey sky. The branches are dark and intricate, creating a complex web of lines that fill the frame. The sky is a uniform, muted grey, providing a stark contrast to the dark silhouettes of the trees. The perspective is looking up, emphasizing the height and reach of the branches.

*How does the mapping of experiences
gained through visiting
Parkfoot Holiday & Park Homes
make sense of a time
which can no longer be discussed?*

Conversation is a means by which shared histories can be remembered, refreshed and restored in the mind. Circumstances led me to wonder what hope there would be of maintaining shared memory when only an individual is left. Conversations Lost is a project concerning the question:

"How does the mapping of experiences gained through visiting Parkfoot Holiday and Park Homes make sense of a time which can no longer be discussed?"

Within this question I attempted to discover how personal histories between two individuals in a specific site can be transmitted to a relevant future. What happens to the conversations of experiences between my sister and I, especially as the number of others who experienced the site with us dwindles, now that she is no longer here? The results of the research will be an intervention in the space giving hope for continued discussion through experience. A memento and record of the projects work will be left on site to give potential for expanded interaction. This descriptive document will discuss the course that the project took in 3 chapters starting with its conception through its development, and on to the final intervention.



Journeys

Pg - 7



Maps

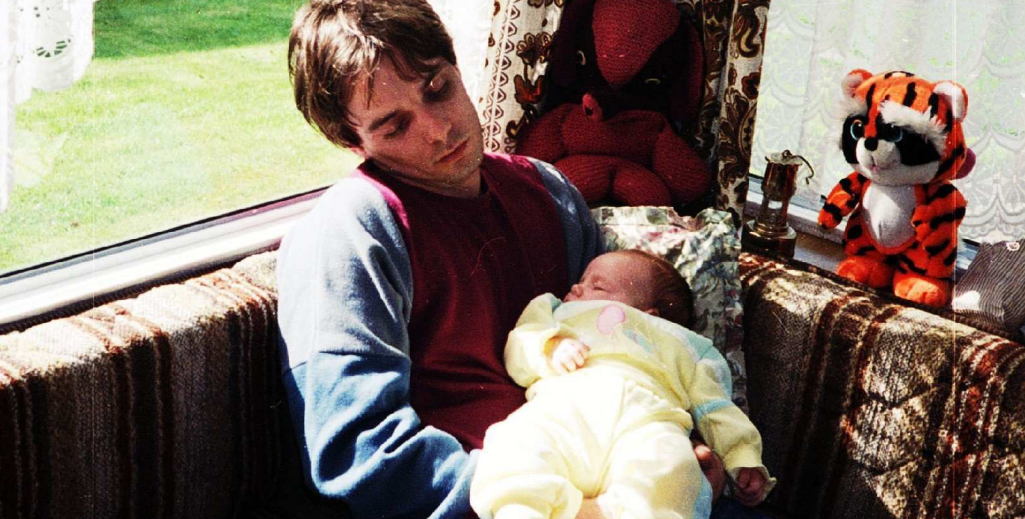
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Conversations

Pg - 45

Journeys



This project was outside my usual realm of art as I stepped into site based intervention away from my typical practice of printmaking. This shift occurred after development in my research led me to return to an archive I'd previously gathered.

The archive is a data bank of images collected from every negative in my family home, it took 2 years to collate by individual scanning. On my return to working with it I began filtering the images through different constraints intending to compare how this changed the feel of each collection.

Included in the archive were amateur videos which spanned, sporadically, a period of around 10 years starting from 1993. I decided to filter this footage in the same manner.

Filtration of the images reaped relatively small results but I found that the videos led to some interesting developments.





When filtering the footage, to remove all human presence for example, the visual and audio aspects became increasingly disjointed leading me to view them as independents. Exploration with sound created audio pieces that stood as time capsules of my family's history. The scope of potential progression for this led me to move forward with audio alone.

Outside of this development I was beginning to realise that I had been using my artwork as therapy for years. By setting myself impossible questions, systematically and mechanically working towards answering them, I created order and control in my otherwise traumatic life. This became apparent when, during another difficult time, I looked to my artwork for reassurance; by using it to analyse my emotions. Through this analysis I found I was on the cusp of a new era of existence personally.

I feel I have lived 2 era's so far, the first being my childhood, the second beginning in 2005 after tragedy struck my family when my elder sister Jackie was killed. Losing Jackie left me uncertain of who I was and since then I have been searching for these answers to impossible questions, mainly - why?

2005 gave me an overwhelming fear of loss and since then I have obsessively tried to capture and hold on to everything - both physically and mentally. Subconsciously, through fear of forgetting both her and myself, I was carrying an enormous amount of pressure alongside trying to deal with the aftermath. The underlying need to remember everything and be there for everyone made me lose focus on myself and living for now.

I began to feel that I had outgrown this era, it was time to move forward, and not worry about what is lost along the way. Berger (1972, p. 4) said "fear of the present leads to mystification of the past. The past is not for living in; it is a well of conclusions from which we draw in order to act."

Leading this into my art I wanted to



Entry Into *Twigs and Apples* zine

create something as a metaphor for my changing life. My initial idea was to return photographs from my archive to the place they were taken, using the photographs as representations of memory and my archive as a representation of my obsessive desires. A map would be made to document what happened to them. It wasn't my intention to completely walk away from the memories and I hoped the

map could summarize this experience; instead of the weighty pressure of a 6000 strong archive of images.

As I was confronting these issues I lost my Grandma bringing a new period of grief and challenges for me and my family. Discovering I was named as an executor; I gained the responsibility of organising her belongings and assets. One of these assets was the family's static caravan on Parkfoot Holiday & Park Homes site.



Taken From: <http://www.parkfoot.co.uk/>



Parkfoot Holiday and Park Homes is a family run business found near Ingleton in North Yorkshire. The park began with Bob and Olga Brewer in the 1970's and houses residential static caravans and parks homes. It is surrounded by rural landscape and has been under continuous development and improvement since it was originally created.

My grandparents gained their pitch on the site when the first beginning's of the Park were being formed and Parkfoot has been in the hearts of our family ever since. During the 1990's we joined our Grandparents at the park most frequently; this was the period when my connection with the site deepened. Throughout my childhood Jackie and I, born just 2 years apart, were inseparable and this especially extended to our time at Parkfoot. Memories of our explorations as children, and of watching the site transform through the years, have deepened our unique connection to the space.

There are huge personal vibrations for each member of my family due to our love of Parkfoot and it was with great courage that my Grandma kept the caravan after the loss of my Grandad, who was at the very heart of our family unit.

Over the years, especially after losing Jackie, It had been my grandmother who visited most often although in recent years my partner and I had begun to use the place occasionally. Sadly, after we lost my grandmother, my family could no longer afford the upkeep of the caravan and it was with heavy hearts that we removed our belongings and left Parkfoot behind.

ot
homes
to love country life



Parkfoot
holiday & Park

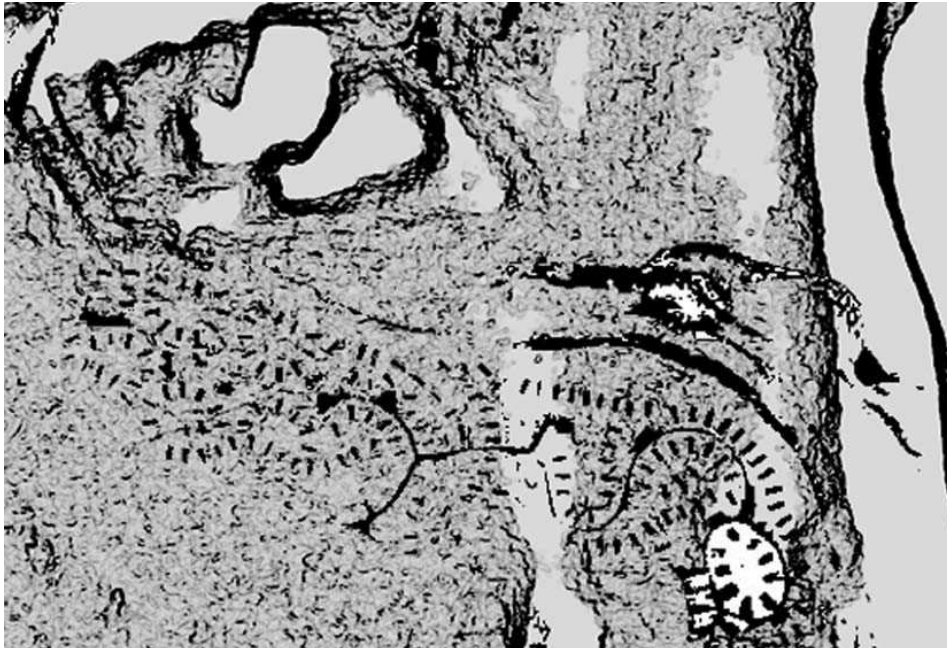


Both of our caravans
have been included in
leaflets made by
Parkfoot Holiday & Park Homes



the park is ex
owner occupi
models of quality holiday hom
ns. Pre-owned caravan holid
ly in short supply.





20:20 Print - E12

Amongst the artifacts from the caravan were a set of coasters an image of one I entered into issue 6 of the zine "*Twigs & Apples*"(1) - See Pg 11. This was an initial test for me at relinquishing memory, letting loose my need for control, by placing this artefact in the zine and stripping it of its history. The readers/collectors of the zine are given no indication to its significance yet they hold, view and store it for me.

That coaster was regularly fought for and

is a key to many memories. The familiarity of the object would hopefully relate to the viewer, transmitting a sense of history, much like the work of Andy Greenacre with his project "*My Tracey Island*"(2). It is the fact that I have freely relinquished the image to speak for itself that is the important aspect.

Reverting to the central focus of discovery in the project, and how exploration with audio had surpassed

imagery, my idea of mapping the return of images to the world now morphed to taking audio in its place. Instead of returning it to where it was captured, as it was often collected at various sites for each sound piece, I wanted to take it to influential places that have "heard" our voices before. Playing the audio of my family history would give a greater depth to the feel of leaving the past behind. Immediately multiple places filled the criteria but Parkfoot stood out and gave me a chance to continue my relationship with the space.

I wanted to hear our family sounds in our space, particularly reverberating under a bridge that was very special to Jackie and I.

I was unable to start this immediately, due to the time of year, but decided to use Parkfoot in my print for 20:20 print exchange for 2012(3). Trying to integrate myself with the site I designed a print using my face as the topography overlaying this with an image of Parkfoot to represent our combined history.

Nancy Holt

Holt's project *Buried Poems* (1969-71) was one of the first pieces of work to show me the power of experiencing a site. *Buried Poems* was made for 5 individuals chosen by Holt. For each of the 5 there was a map directing them to an isolated site where a concrete poem, written for each of them, was buried. Holt chose these sites as "Certain physical, spatial, and atmospheric qualities of a site would evoke a person"(4). In Fig.1 Roberts Smithson (Holt's Husband) is in his site Wistman's Wood in Dartmoor. Holt appears to have reacted to a site in an emotional manner that leads her to transpose the essence of a person to it, this is an extremely personal reaction. By researching the site in depth, looking at everything from its history to the flowers there, Holt builds a deeper connection to the site whilst gathering information to accompany the maps for the 5.

This process of discovery has a relationship to my methods, particularly in this project, with the interactive engagement on site during development is a voyage of discovery for Holt personally.

The 5 then have their own journey to experience. First to find the site, the unearthing the poem and reading it and finally a discovery of their connection to the site - the question of why? As well as the physical aspect to this work the participant must encounter an emotional and perhaps spiritual experience - Reflections on themselves, their characteristics and what has got them to that space at that time.

This project lends potential for the artist, the 5 participants and the wider audience to have a moment of reflection and gives a strong possibility to discover something new about themselves, especially in relation to space.

The personal and experiential aspects of this project are very similar to the aims of my project.

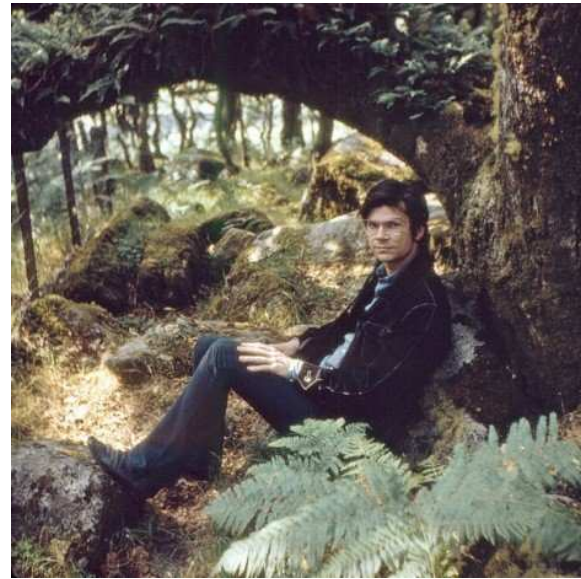


Figure 1: Taken from www.tate.org.uk

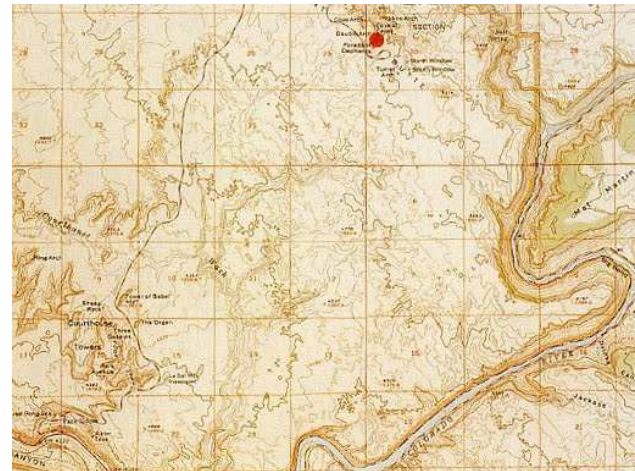
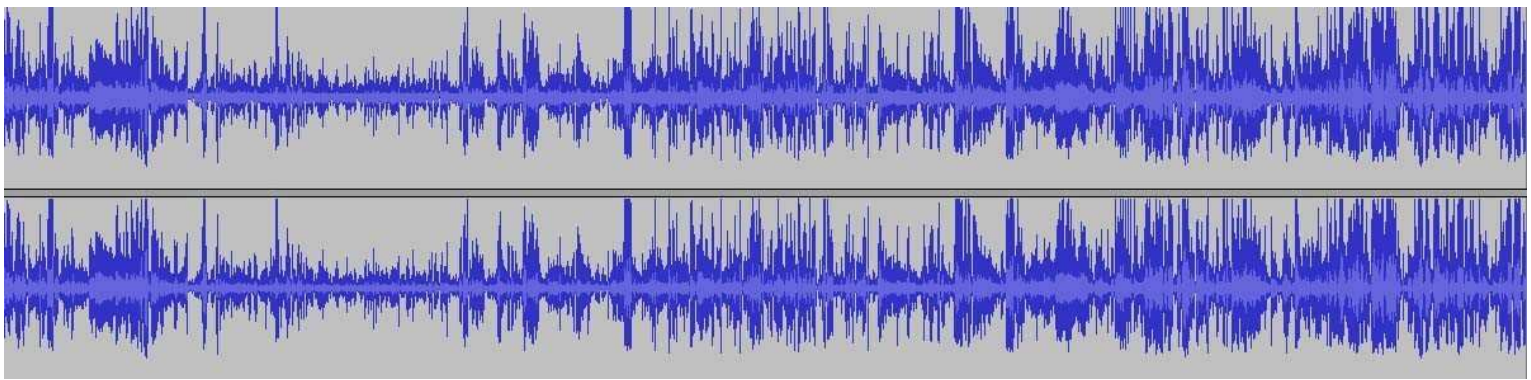


Figure 2: Taken from *Map As Art: Contemporary Artists Explore Cartography*. Harmon, K



My first visit to Parkfoot with the audio wasn't as successful as I had hoped. To play the audio under the bridge I was required to walk up the stream itself and the water was too high to safely do so. I tried the sound in other places on site but found that the equipment I had wasn't capable of projecting well enough.

Despite this there were positives that came from the trip. Travelling to Parkfoot with a different mindset, experiencing the space from an artist's perspective, allowed me to see how integral it is to the experience of the site. The journey takes you from "home" to "holiday home" but also takes you from your everyday self to a person more relaxed, free and open to experiences. Another breakthrough came via a chance conversation.

When trying the audio in hidden places I left the boundary of Parkfoot and crossed over a road. Returning to Parkfoot's land, with my equipment, a worker assumed I was unaware of where I was and just collecting photographs. He began informing me about Parkfoot and ideal locations for photographs. My thought process during this conversation made me recognize and appreciate the wealth of information, both unique and widespread, I already had about the site and how special that was.



The next time I visited Parkfoot to further my research I gathered videos of my journey to and from Parkfoot.



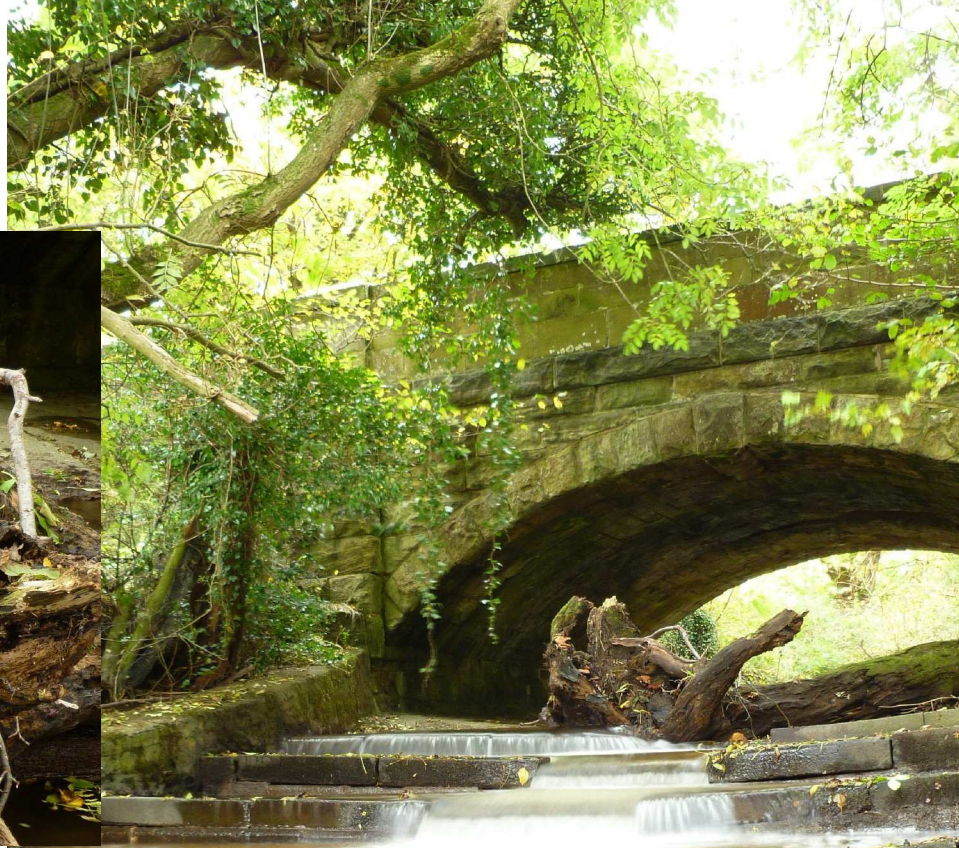


I returned to the site to document, using panoramas, places that represent specific memories or stories and also to retrace histories. Returning so soon made me believe, from previous experience, that the stream would still be unsafe - somewhat luckily I was wrong. In this misjudgement I hadn't brought the equipment for documenting the audio. Not to be deterred I pulled on my partners wellies, that were 5 sizes too big but the only ones I had, and retraced one of the most precious histories of that site - our journey up the stream.



Turning the final corner on this journey, when the bridge comes into sight, reaffirmed how special the space was and, in an attempt to still experience the audio there, I played the sound piece through headphones. It was quite a conflicting experience, being both haunting and magical, but it heightened my passion for the space and cemented the idea that the sound piece would work spectacularly in the hushed underbelly of the bridge.





To reflect on our history at our bridge I took time lapse photographs. These images represent the time we spent there, the time that has passed since and, through the fast pace of the water, how quickly time runs to the future.







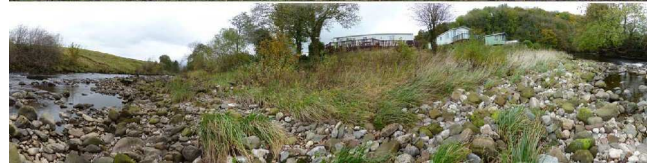
Whilst re-tracing histories an especially poignant moment was drawing initials on the rocks we claimed as children. This ritual would be completed almost every visit using small red stones found amongst the pebbles on the river banks. When we returned we would check to see if they had survived the weather.

I spent quite some time on the day reflecting on this action and considering what it meant, how it was an early claim of ours on the space, and how it resonates with me now.

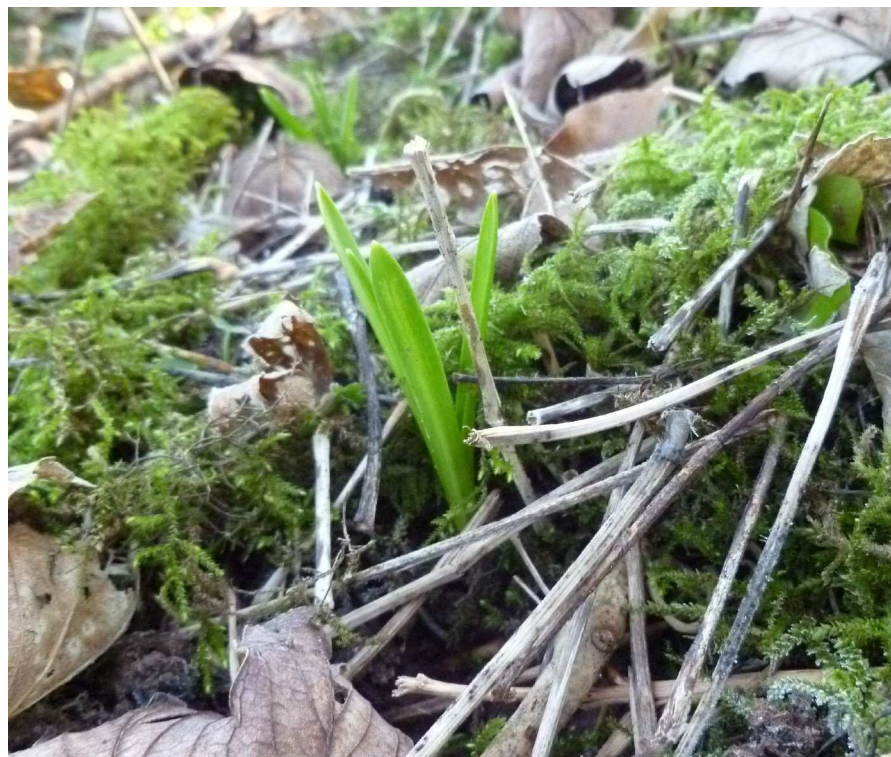


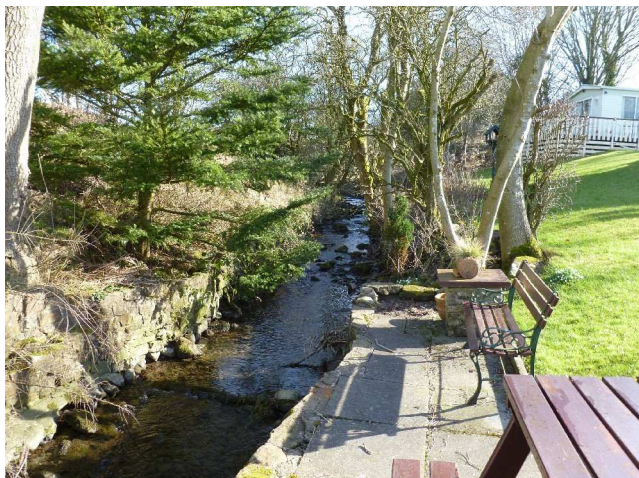
I also documented how the site shows its history and how it intertwines with mine. The slide on the park shows this well, the three colours that it has been painted over time are all visible through its flaking paint - revelations of a hidden past. I have used the slide when it has been each of these colours.





The panorama's taken on the day hold elements of history that reflect echoes of the past. Marking the spaces in this way somehow pins the experiential down as the eyes sweeps from one side of the image to the other. These large photographs give me a record of the space in a way that my archival images don't. I can take this collection as proof that my experiences, memories, history and the spaces themselves exist. Though the site is now unreachable it is there - It exists - and those moments aren't truly lost. This way of thinking of photographs is re-iterated by Sontag (1977 p. 5) as she states "Photographs furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph"





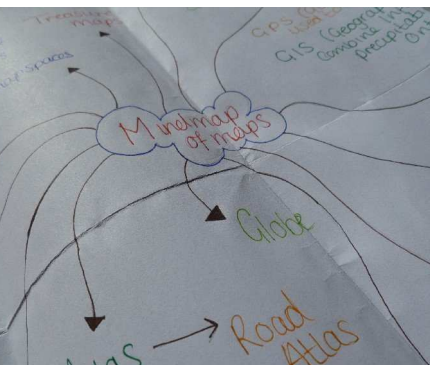
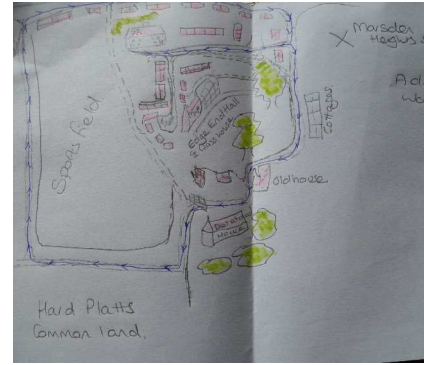
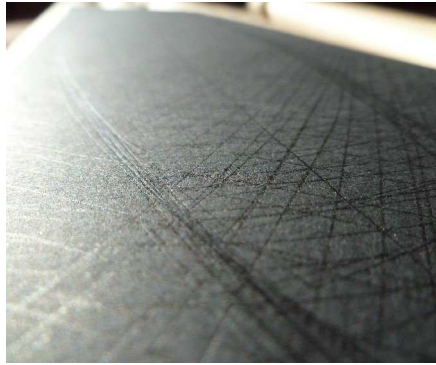
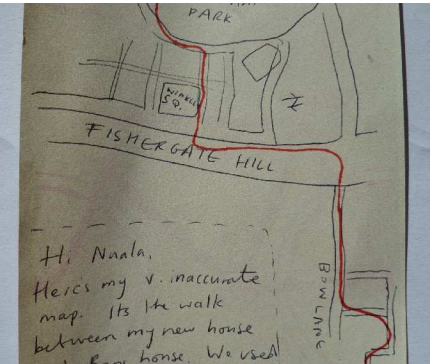
I decided to move forward by mapping the site, the journey and Parkfoot separately, and so I returned regularly to gather greater details and experiences. Whilst traversing the space I was continuously collecting imagery of the flora, working structures, landmarks and more hidden spaces of Parkfoot. In the back of my mind I was always considering how I could hold an intervention in the space. In an interview by Beil (2007, p.48 & 64) Boltanski states "I provide the stimulus, and the observer reacts in accordance with all of his past, his deepest experiences, turning it into something else" and "I'm an artist who wants to arouse emotion...I want my audience to understand me". This is what I want my intervention to achieve, the participants to understand me and my desire to complete this project whilst also enriching the experience with their own personalities.

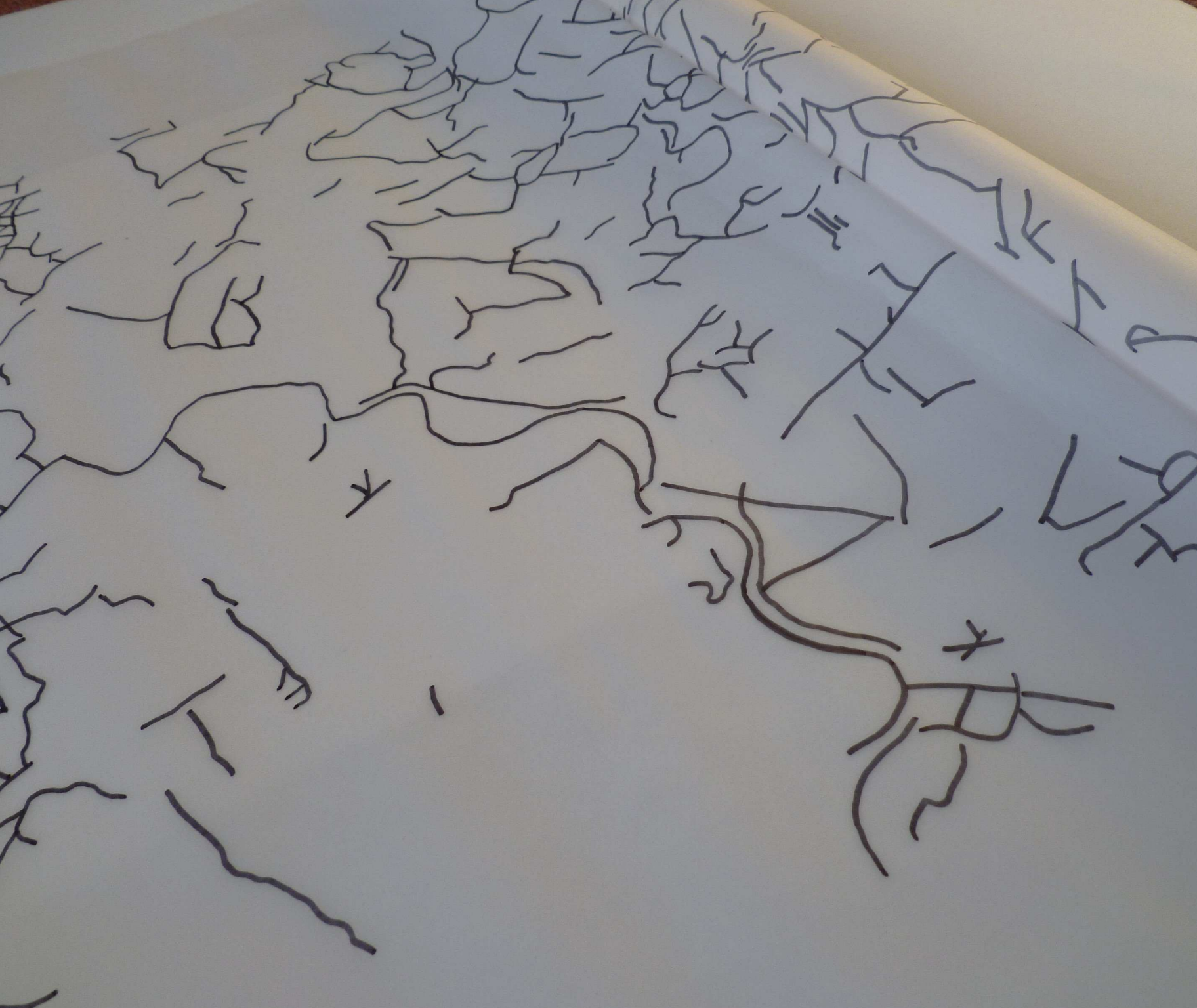


Maps

When initially thinking about working with site and mapping I needed a deeper understanding of space; particularly how others interpret it. My recent attempts at restructuring my existence made me consider my journey through life. Using this and knowledge gained from working around other artists using maps, I merged the two and asked people to draw me a map of a journey of their choosing. Gathering these alongside my own research into maps I built a diverse collection - ranging from fantasy maps from fiction books, ordinance survey maps and the hand drawn journey's.

Of the collection there was one map that caught my interest above the others after it was deposited on my desk unexplained with no name and drawn on tracing film. As I was intending to compare markers people employed to help navigate space it was against the grain that this map had very little detail, just broken lines. Though the rest of the collection helped my decision process later in the project this map immediately had an impact.









Mapping the whole journey on using 3 Ordnance Survey maps

Taking the linear approach from the unexplained map I recalled the journey to Parkfoot from memory. Starting on A2 paper I followed the route adding more paper as the route extended. It was logical for me to use my own markers, in the form of distinctive names created by my family, on the map; further cementing the fact that we had claimed this space. This also seemed fitting as I have always been unable to follow directions by road names and towns and so my family revert to describing a journey by places and buildings instead.

Transferring the journey to tracing film, as I liked the aesthetic quality, made it much easier to transport and gave greater possibilities when copying the map. I experimented with using other markers for the journey and also compared the line of my remembered journey to a trace of the road taken from Ordnance Survey maps and they were a very similar shape. This perhaps shows how in-tune to that route I have become from traversing it so many times.

Experimenting with mapping in other ways, testing the journey's elasticity, I contradicted the very personal markers used in my journey map by creating a very impersonal list of directions. I intended to ask multiple people to follow the directions, noting their start and end point, as I wanted to see where my journey could take others. Testing this with my younger sister led to a decision that it was too impersonal in comparison to the project and didn't make sense to continue with it.

Starting Point: _____

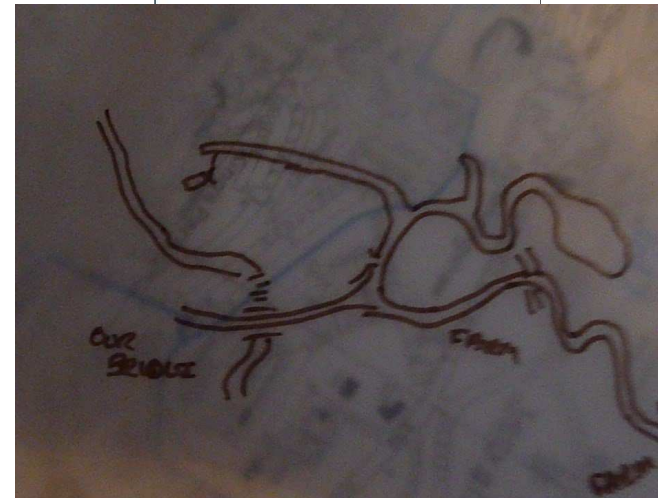
INSTRUCTIONS

- 1) Take your 1st RIGHT
- 2) Take your 1st RIGHT
- 3) Take your 1st LEFT
- 4) AC GIVE WAY Turn RIGHT
- 5) AC GIVE WAY Turn RIGHT
- 6) AC ROUNDABOUT take 1st EXIT (straight ahead)
- 7) AC ROUNDABOUT take 1st EXIT (left)
- 8) AC GIVE WAY Turn RIGHT
- 9) AC ROUNDABOUT take 1st EXIT (left)
- 10) AC GIVE WAY Turn LEFT
- 11) AC ROUNDABOUT take 1st EXIT (straight)
- 12) Take 2nd LEFT
- 13) Take 1st RIGHT

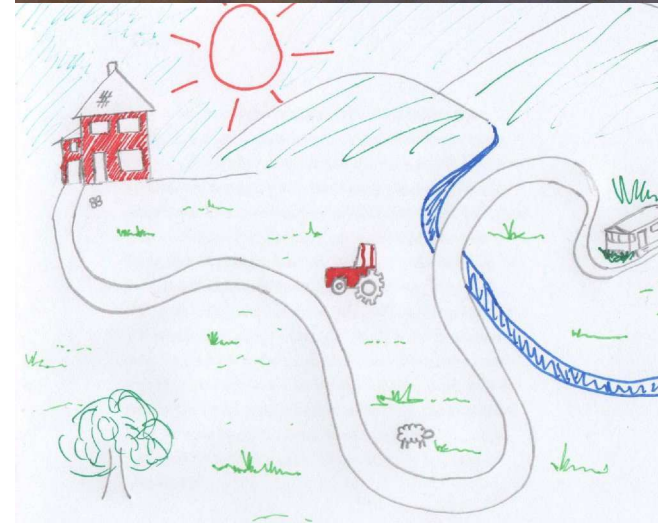
End Point: _____

Time Taken: _____

Wanting to integrate other people's markers with my own I laid my map over a selection of the collected maps and videoed the journey. I feel this was born of my worry about transmitting one person's enjoyment of a journey to others. This created an interesting record of the journey but it wasn't as effective as I had hoped at conveying the amalgamation of my journey and other people's.



After finding that the impersonal directions went too far against the grain I decided to go to the other extreme. Creating a short children's story I imbued it with family stories, histories and dynamics combined with references to the markers used in the journey. I then added hand-drawn illustrations and it is my plan to turn this into an artist book using printmaking.





My experimentation led me to look at music. Music has always played a big role in my family life, every one of us having turned to it in times of trouble, and it was during our journeys in the car that we listened to music the most.

Reviewing the cassette tapes regularly played during this journey, within the era I was looking at, I edited these to get 15 songs that lasted the journey's length. When selecting I considered the songs sound, ability to create atmosphere, clear links to the decade and strong links to personal histories.

The playlist will help transport the participants back to an earlier version of themselves. It has an obvious sound from that era, and their recollection of memories from that time will entice them to reflect.

The selection has a relaxing feel preparing them for exploration of the site.

Considering ideas for interventions that would challenge my project question, whilst giving scope for continued conversations, I looked to existing discussions. Using discussions in my immediate family, combined with the conversations I had been having with people whilst at Parkfoot, I began planning how to curate an experience for a chosen "family" - the other members of my MA group. I wanted the experience to create ripples for a wider audience, specifically residents and visitors of Parkfoot, by leaving evidence of this project at the site.

When looking at sharing this space, that's drenched in personal connections, with a group that haven't been there before, I began to wonder how this would affect their experience.

The group have prior understanding of my connection to the space, having been present and active in discussions during the MA process, so they will not be approaching the intervention in a cold and clear manner. Kester (2005) talks about empathetic identification, saying "a connected knowledge is grounded in our capacity to identify with other people." and "It is through empathy that we can... literally re-define self: to both know and feel our connectedness with others." He further discusses how works that are conversational, such as mine, "can help to generate this insight, while at the same



Archival photo taken around 2002 at a church around 20 minutes into the journey to Parkfoot.

time allowing for a discursive exchange that can acknowledge, rather than exile, the non-verbal."

Kester goes on to say that this empathetic insight can occur along 3 axis - The first between artist and participants, the second amongst the participants themselves and third between participants and other viewers of the project or piece. It is my hope that this project creates similar results. I aim to provide a unique and submersive experience for the participants but also,

by leaving a record at Parkfoot, inspire others to hold their own interventions in the wake of the project.

When discussing WochenKlausur's boat talks(5) Kester (2004) states that they create "...an open space where individuals can break free of preexisting roles and obligations, reacting and interacting in new and unforeseeable ways."

My legacy to Parkfoot would be for residents to engage with the park more and gain a more complex understanding of the space and how they can claim it.

Layla Curtis

There are two projects of Curtis's that helped the progression of my mapping - her collection of Index drawings and her online exhibition *Antipodes*.

Curtis's Index drawings map using only the street names of a city. *Edinburgh Index Drawing* (Fig. 3) is an example of how interwoven street names overlap and stretch to create an impressive and innovative style of mapping. Even through their simplicity and lack of spatial referencing, they still manage to imply the density and shape of the city. I plan to keep my own maps simple, having minimal information, in the hope that this gives participants greater possibility to shape the map, their experience and the site. This interaction will create a stronger and more longstanding connection for them to the piece and place.

Antipodes (Fig. 4) is based around the twinning of web-cameras at opposite sides of the world. Still images are taken every 20 minutes, by 22 pairs of cameras, to create a data-bank of images. The juxtaposition of the two images in each pair display obvious contradictions, one sees daytime and the other night for example, but there are a surprising amount of similarities too - this is where I see a relationship with my project. The combining of two "worlds", via a delicate coupling, creates a conflict that gives an unusual insight into space and different lives led in physical opposites. The experience I create will be more emotionally led than *Antipodes* with a definite effort for the participants to feel the space for themselves. There will be another layer added to the experience through my personal connection to the space and their awareness of this. The project will, through a desire for understanding, incorporate singular past experiences that have led to a collective experience with potential for an all encompassing future through conversation.

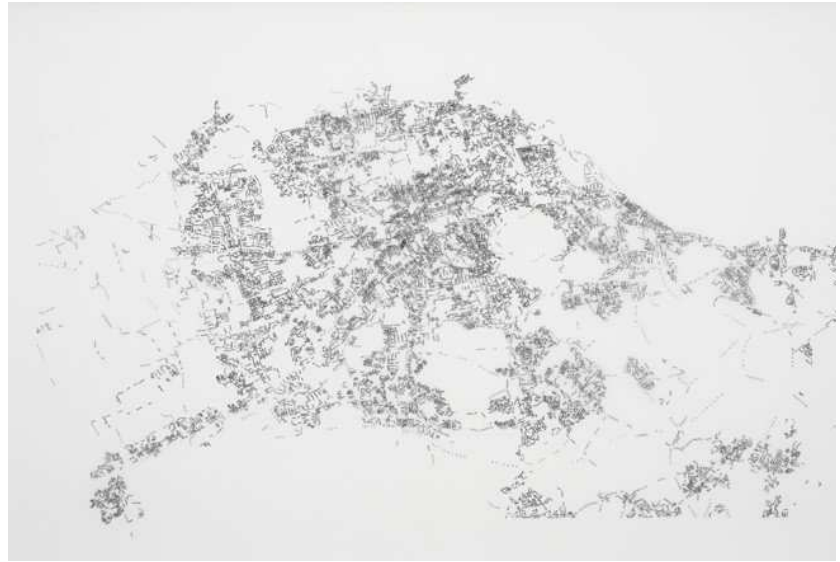
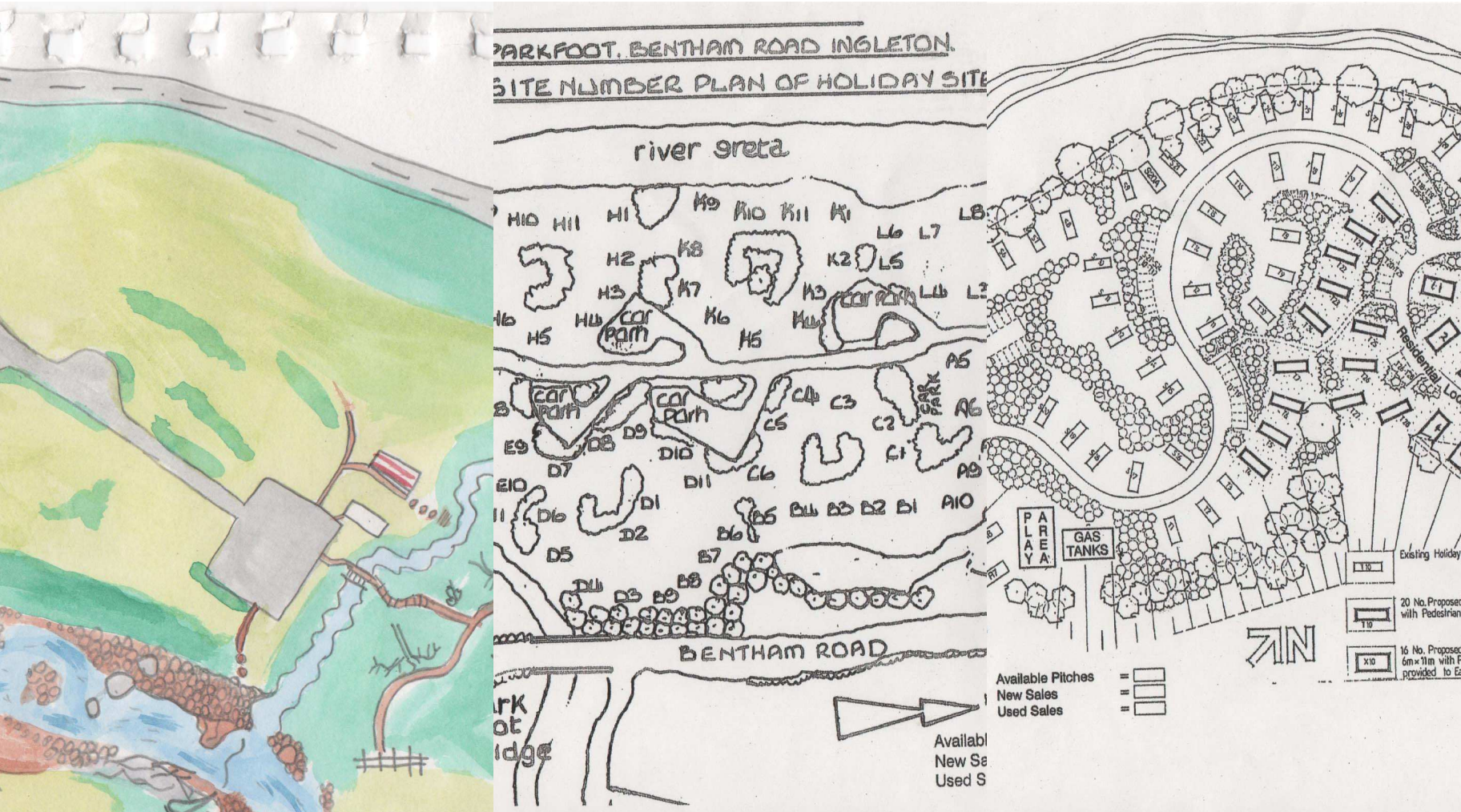


Figure 3 - Taken from www.laylacurtis.com



Figure 4 - Taken from www.antipodes.uk.com (6)



As I began mapping the journey with a hand drawing I did the same for the site mapping Parkfoot from memory.

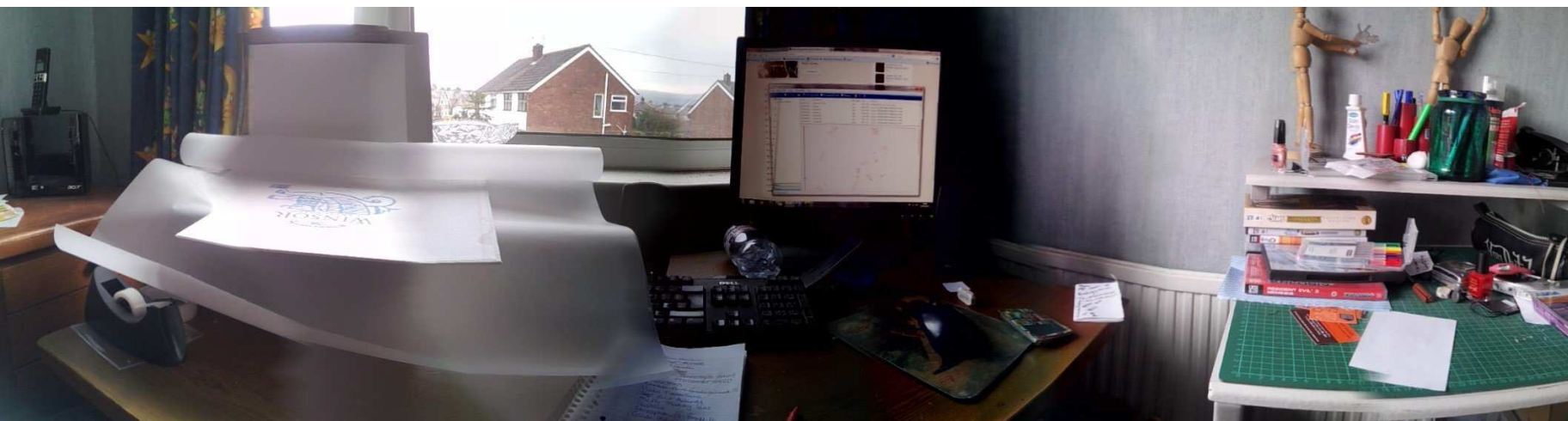
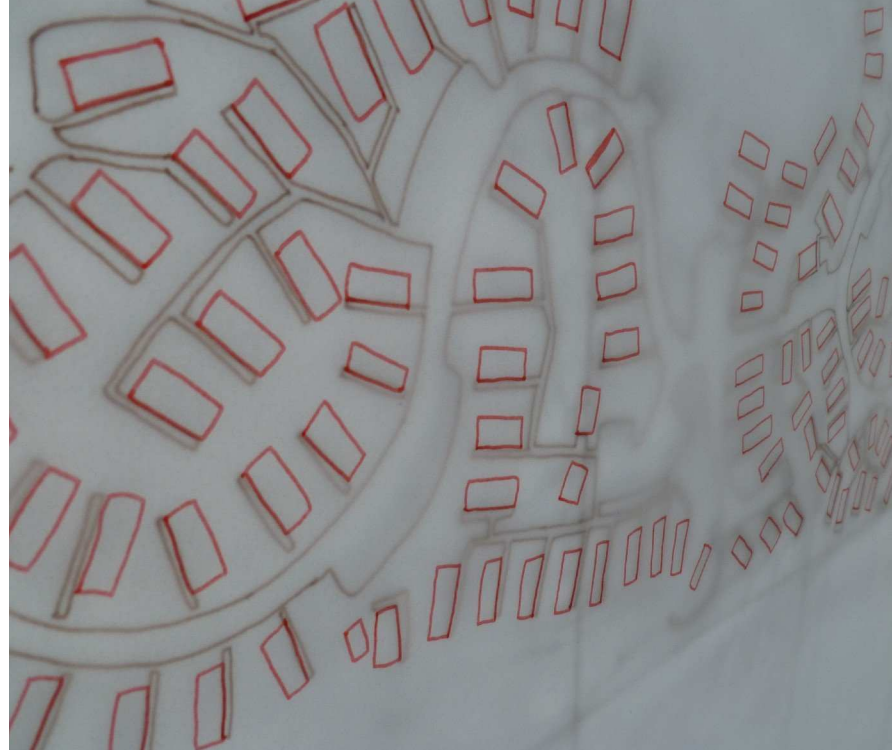
The existing map being used at Parkfoot is in two sections, one half hand-drawn and the other computer generated. These maps have been made at separate points during the progression of Parkfoot and their authors are unknown.



Before heading to Parkfoot to begin mapping the site I created a basic outline using images taken from *Google Maps*. Over many visits to the site I added details to the map; making a conscious decision to note things that would help an individual navigate the space. There were many things that I wanted to add to the map, bird boxes for example, but I chose not to in the hope that this would leave more for the participants to mark if they wished.

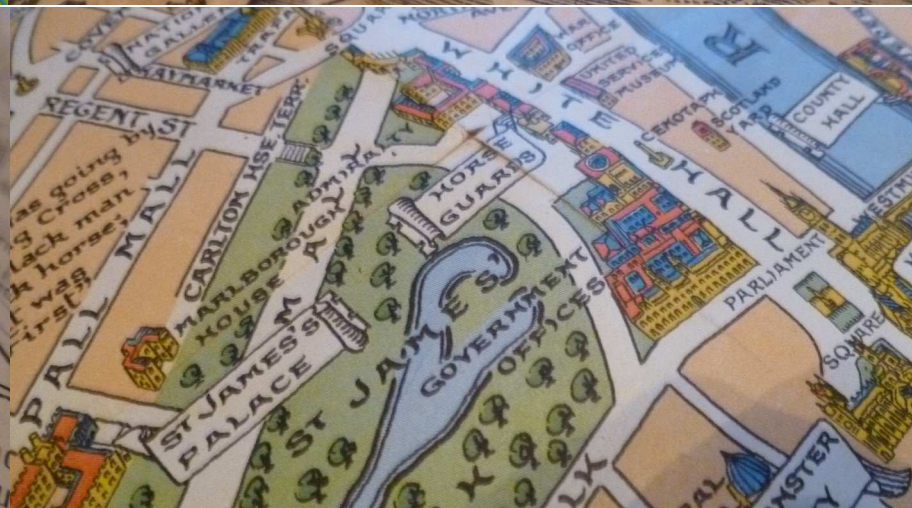
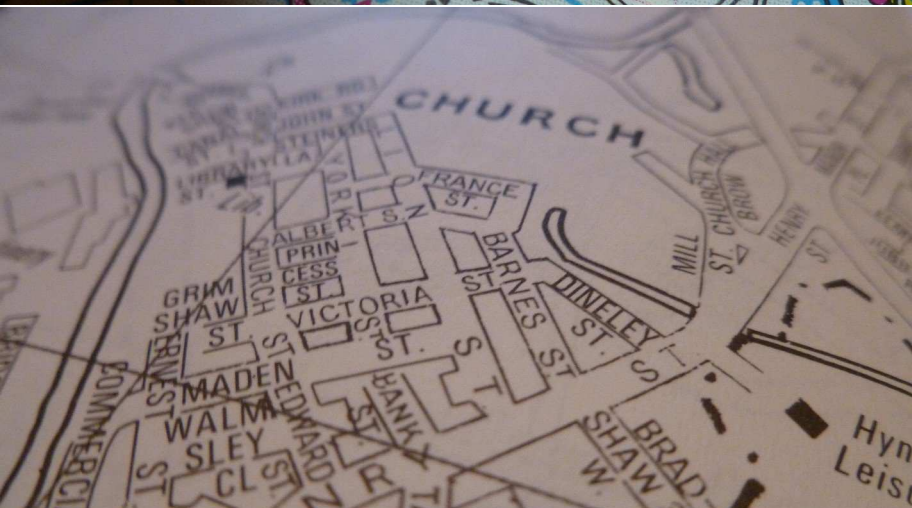
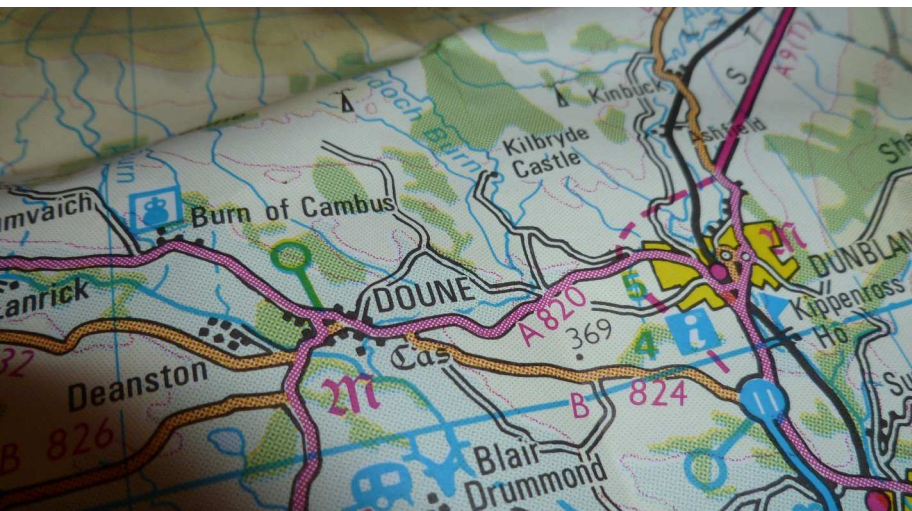
Upon completion I scanned the map for further development digitally but through use the map was too damaged to continue development using the original directly.





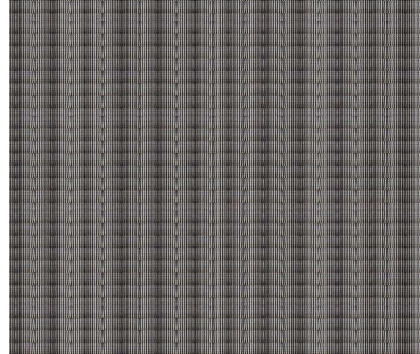
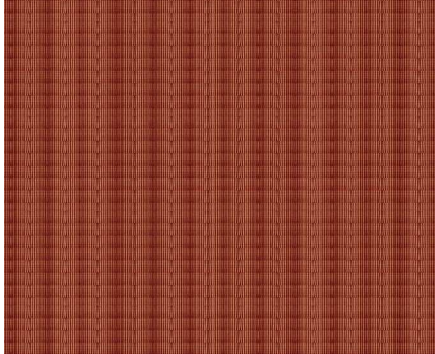


Having limited equipment I used the light through a window to trace the map, splitting it into 5 layers - Roads, Greenery, Buildings, Rivers and Other Details. Transferring these layers into digital copies; I merged them together to begin working on filling the map with more detail.



Reflecting over the research gathered during the project helped make decisions for designing the final look of the Parkfoot map. Although I wanted to keep it quite simple I still wanted to give information about the site and include elements to hint at its history. This subtle approach was meant to suggest a similar feel to that of Déjà Vu, a faint memory, and imply reason to the desire to create conversation. The design also needed to be unobtrusive enough for the individual to feel comfortable adding their own experience to it.





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E11
E1

Completing the map with a combination of pattern and photographs coincided with finalizing plans for the intervention. Discussions between the MA group and the Site Manager at Parkfoot were integral when choosing a time to hold the event.

I sought to hold it when the bluebells came out - usually late April or early May. Fitting this into the MA schedule meant holding the event on a Thursday and this led to the 25th April being the only date available. This coincidence provided a perfect day to hold this event as it was the 8th anniversary of Jackie's death. Having the event on this day would not only give a greater poignancy to the trip but also provide something positive to remember on the day in future.

The plans for the day continued with the production of packs, maps and playlist's.



Conversations

Janet Cardiff

Being initially drawn to Parkfoot by a sound piece led me to include sound in my intervention through the playlist. This decision was strengthened during retracing histories and realising that memories anchored to Parkfoot were made richer by these sounds.

Janet Cardiff's sound and site specific walks, such as *Mallin's Night Walk* (Fig 5), are deeply immersive in a way that I hope can be achieved by my intervention. Cardiff's sound walks lead you around a space by a narrator, regularly Cardiff, with atmospheric inclusions to form a story. Cardiff's soundscapes seem to intentionally unnerve the listener, perhaps to make them question reality.

During the journey my playlist will be used as an introduction to the intervention. The intention, in contrast to Cardiff, is for participants to allow a transition into a freer and more instinctive person in preparation for an intuitive and explorative experience at Parkfoot.

FOREST (for a thousand years...) (Fig 6) is another piece which influenced me during the development process. This piece has participants walk to a clearing in a forest where a sound piece plays via more than 30 speakers. Some sounds blend with the natural environment but there are additions like war sounds and branches snapping to unnerve participants. I saw similarities in my project when experimenting with my audio in a woodland area of Parkfoot. The reverberating voices created an unnerving sense of displacement as a previous existence echoed around the space overlaid with the natural woodland sounds.



Figure 5 - Taken From www.cardiffmiller.com



Figure 6 (In conjunction with George Bures Miller) - Taken From www.cardiffmiller.com/artworks

The packs for the day included:

- Directions/Route Plan from Preston to the starting point (my house) for pedestrians and drivers. (Plus an added one from Preston to Parkfoot for one member who joined us at Parkfoot).
- A "Things you might need on the day" list.
- Route Plan for journey to Parkfoot from my house.
- Rules sheet (adapted from official Parkfoot rules for residents with additions of my own).
- CD of playlist.
- Stationary (pencil, sharpener, quad colour pen, & geometry set).
- Notebook.
- A2 greyscale map.
- 39 Shot Kodak disposable camera.
- A 20 pence.

Each element was carefully selected to give optimum potential for the participants to freely explore the space. The idea of this project was to use mapping the site to better understand the history that can no longer, through loss, be discussed with the inclusion of an intervention to provide possibilities for future discussions. The experience having threads stretching from history, through present and into the future meant I needed to create an atmosphere that would connect all three.

As children we aren't bound to responsibility, are much more inquisitive and freer of spirit. It was my belief that by adding aspects that alluded to childhood in the pack, like the geometry set, alongside the playlist and limited instruction for the participants all helped towards this.



AA Route Planner



Trip To Parkfoot 25th April 2012

Rules To Abide By:

Rules quoted from Parkfoot's "RULES FOR HOLIDAY PITCHES" which you may need to be aware of:

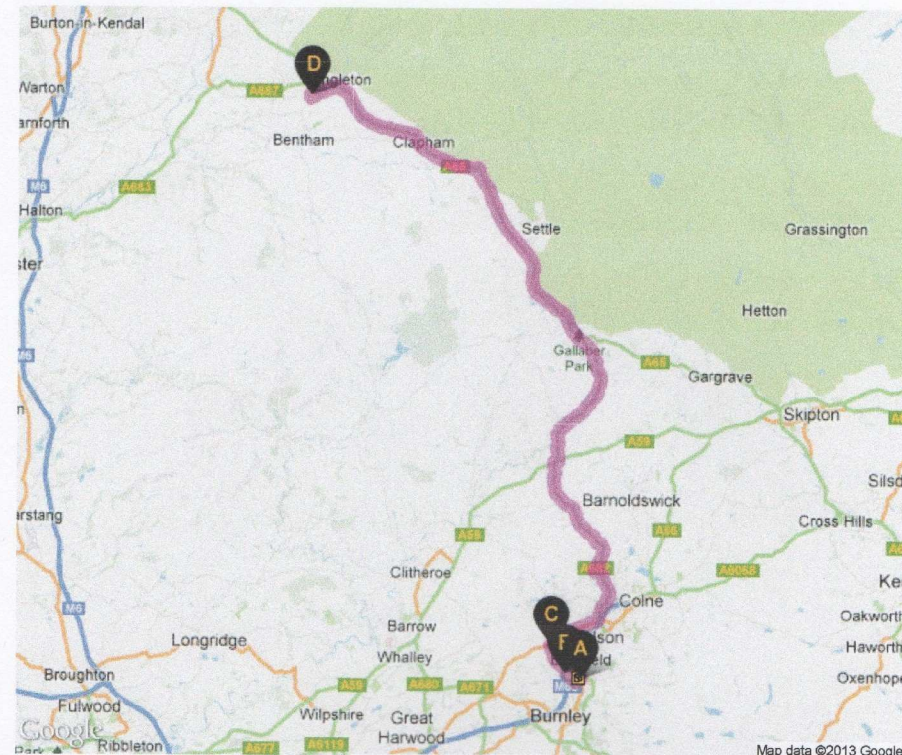
- 27 No trees, shrubs or plants either on the pitch or the Park may be planted, cut down and/or removed without our consent in writing. We are very proud of the wildlife and plants which are attracted to the Park and require from you that the natural state of the Park is preserved.
- 30 We provide suitable communal refuse containers for you to dispose of your household rubbish in. Bins for depositing paper, glass and cans are located in the Refuse Compound. In order to avoid unpleasant smells emanating from these containers please ensure that you close the lid after use.
- 34 Only vehicles taxed and insured for use on a public road may be brought onto the Park.
- 35 All drivers must hold a current driving licence and must have insurance.
- 36 Driving is restricted to the Park roads.
- 38 All vehicles must be driven carefully on the Park at speeds not exceeding 10mph. We draw your attention your attention to the fact that there are elderly, people with disabilities and young people using the Park. The safety and welfare of all users is paramount on the Park.
- 39 Vehicles must be kept to authorised parking spaces and only on the roads if the authorised parking is full. If you or your visitors park on the roads, please ensure that the roads are still passable.
- 44 The Fire Points and appliances on the Park are for use in an emergency. It is a criminal offence if you interfere with the fire appliances without reasonable cause.
- 47 Offensive weapons, including firearms, explosives as well as fireworks or any other items or materials capable of causing damage to the Park, its occupiers or anyone visiting the Park are not permitted on the Park or on any of the adjacent fields or woodland.
- 51 We shall not be responsible for any:
 - (a) injury, theft, accident or mishap suffered by any person or arising on the Park
 - (b) for any damage sustained to a Holiday Caravan
 Unless arising from our negligence or other breach of duty.
- 52 You will be responsible for covering us, including reimbursing us from and against any actions, proceedings and claims by third parties in respect of any loss, damage, or liability caused by or arising out of any wrongdoing by you as well as your visitors to the Park.
- 56 Notices must not be affixed anywhere on the Park.
- 59 Noise must be kept to a minimum on the Park. This includes but is not limited to musical instruments, CD players, radios and also use of any motor vehicle on the Park.

Additional things I request you be aware of:

- Please respect the privacy of the residents of the park.
- Please ensure that you explore the park in a safe and thoughtful way ensuring you and those around you are acting responsibly.
- If anything becomes damaged by your actions whilst in the park please let me know and we will proceed to inform the owners of the park and arrange for how this should be fixed.

Most of all – Please enjoy exploring the site!

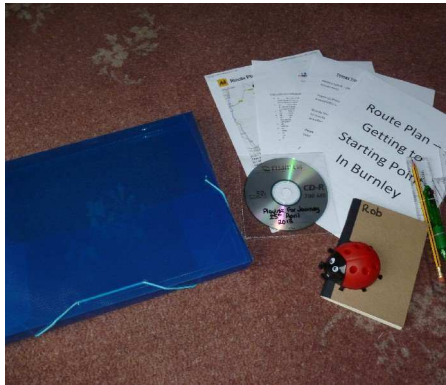
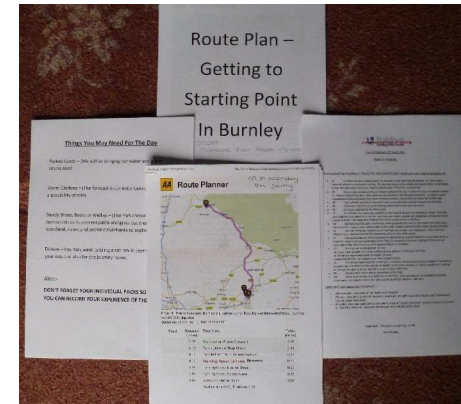
Nuala Ryding



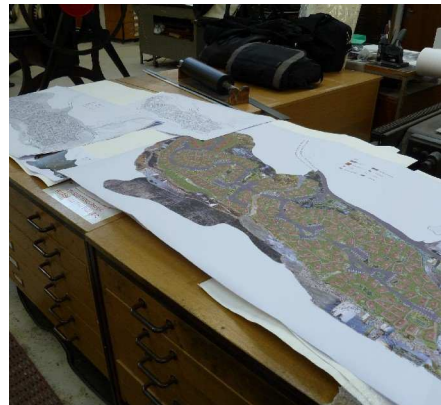
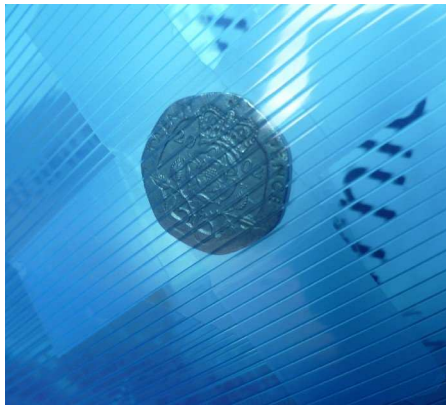
From 41 Prairie Crescent, Burnley via Barden Lane, Reedley via Barrowford Road, Burnle to LA6 3HR, Ingleton
 Distance: 35.0 miles | Time: 0 hr 59 min

Road	Distance (miles)	Directions	Total (miles)
	0.00	Start out on Prairie Crescent	0.00
	0.03	Turn right onto Shap Grove	0.03
	0.05	Turn left onto Windermere Avenue	0.08
	0.03	Warning: Speed Cameras RoadPilot	0.11
	0.15	Turn right onto Blacker Street	0.26
	0.09	Turn right onto Barden Lane	0.35
	0.55	Arrive on Barden Lane	0.90

Section time 0:03, Total time 0:03



In the run up to the event I had been arranging with the manager of Parkfoot for us to use our caravan, which had sat unoccupied since we sold it back to the site. Sadly, the week before the event, the caravan was sold and I had to use the games room. This meant that the secret of the 20p was ruined, as it was for use in the pool and table football games, and our homely picnic on arrival became more like a school trip lunch - but this only helped with alluding to childhood.

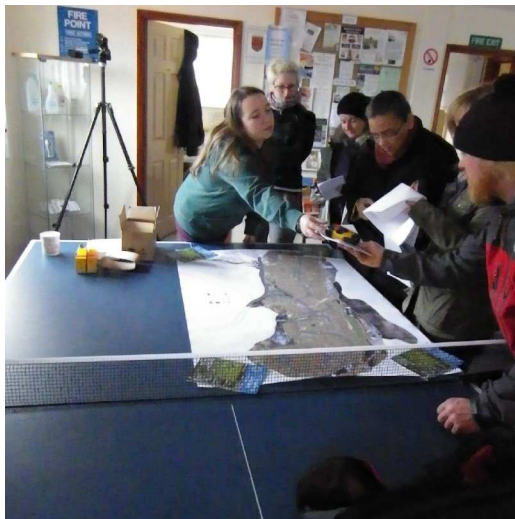




25th April - Parkfoot Trip

On the day of the trip I had enlisted the help of my partner, my mum and her partner to help document the day. I chose the three to represent varied connections to the space within the reach of my family. My mother has visited since we gained the plot, my partner visited in recent years and my mum's partner only visited to help empty the caravan to sell it. It was my hope that their different perspectives would add depth to the documentation they gathered.

My intention was to let the participants experience the day with as little influence from me as possible but I did collect video footage of any discussions had throughout the day. Once everyone arrived at the starting point, after collecting a couple of lost people along the way, I gave a short welcome speech giving a brief description of the day, specifically the journey to the site. Then after travelling in 3 cars in convoy, listening to the playlist as we went, we arrived at the site. Keeping the day feeling relaxed and akin to a family day out, we had lunch and I made tea and coffee before inciting discussions and reactions to the journey. Gathering everyone around a large scale colour print map I gave instructions, such as "meet back here at 3:30", and handed each of them their disposable cameras and maps of the site. Limiting their exploration to 1.5 hours gave enough time to get around the space quickly and ensure little chance of boredom setting in. During their exploration my team took photo documentation and afterward we reconvened for more conversation over more hot drinks and biscuits.

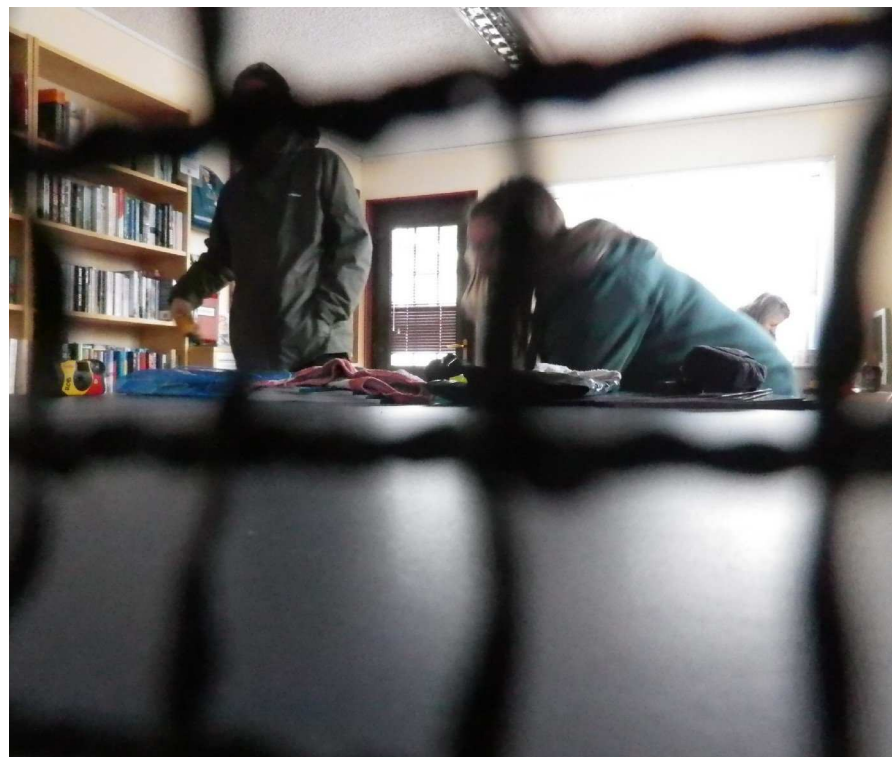
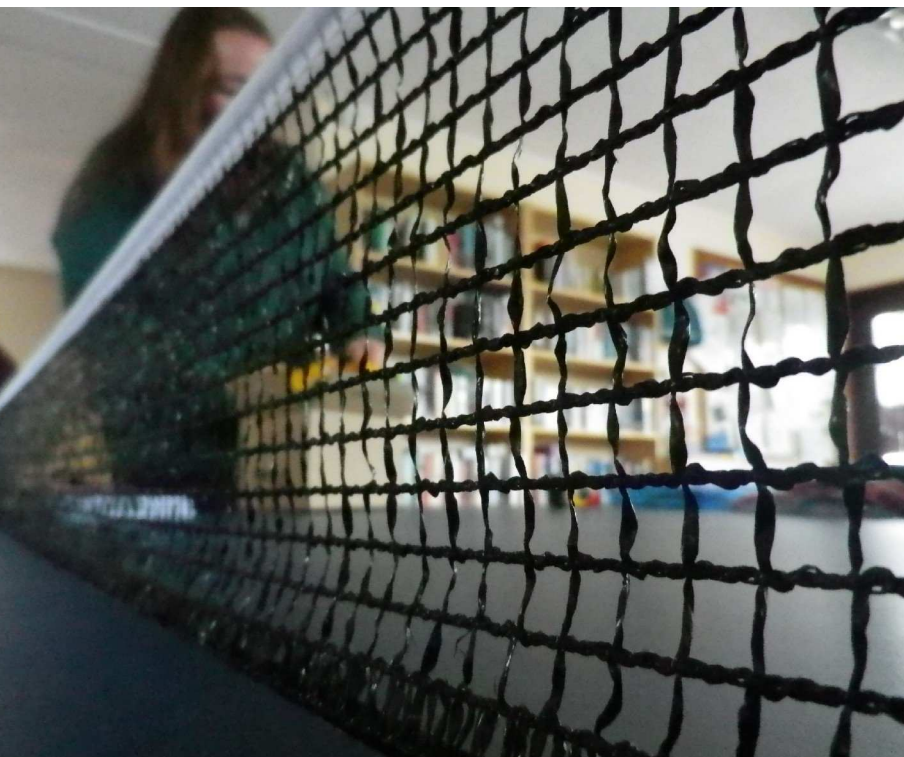












Upon rounding up the day I provided the participants with a website address for a blog to collect responses to the day once they had time for reflection. I gathered in their cameras but, due to the rain, they hadn't been able to use their notebook and map so I arranged to retrieve those from them later.

When the photographs were developed I could see how many photographs each had managed to take of the 39 available. There were as many as 7 unused images for one participant and 2 people managed to take 40 photos. I loved the idea that there had been chances at recording memories that were lost on the day through camera malfunctions. I saw these vacant memory records as a direct link to my lost chances of conversations and therefore wanted to include a record of the missing possibilities alongside the taken photos in an item of memorabilia. This led to the idea of a photo book where each individual has a chapter containing the images they took, and those they didn't.

The project has left me with an archive of documentation symbolic of a turning point in my life and artwork. The production of the photo book, along with a detailed map of the site and a copy of this document, will hopefully find a residence at Parkfoot to give potential for future explorations and enlightenment into how spaces can be claimed as your own.



As the project nears completion it is necessary to reflect over its course and to whether it managed to answer the question "How does the mapping of experiences gained through visiting Parkfoot Holiday & Park Homes make sense of a time which can no longer be discussed?" It is my understanding that, through the exploration and subsequent mapping of experiences, the project has helped to convey to me that we each, over the period of our lives, claim spaces as our own. Further, I realise there may come a point when they are no longer integral to your life and that this is not a negative thing; it has enriched your life for that period of time. It is through my family claiming the journey and site that our understanding of that space is magnified and our connection can be discussed and transmitted. Meaning it can be refreshed and its preciousness retained.

I have gained a greater understanding about the "time that can no longer be discussed", The time is with those I have lost and the discussions are our shared memories. I recognise that I will never again experience these connections and experiences and I have come to accept this - I can still be grateful that the experiences happened at all. I can treasure and give them purpose by sharing them with others to inspire in them a potential for experiences of their own or a greater appreciation of those they already have.

My intention to create an engaging piece that would benefit personal understanding whilst simultaneously enlightening participants and leaving potential to extend to a wider audience has been a successful venture. The experience had by the participants was enjoyed in the way that it was planned too, with the participants commenting that it was a relaxing and enjoyable experience that reminded them of their childhood.

The direct future of this project lies with the reception of the artefacts after they are left at Parkfoot. I will gather responses to the project, from future explorers, which can further develop discussion. This project has potential for more trips to be arranged with varying groups to gather different reactions to the space.

As for the future that this project has created in my artwork I now have a blueprint project structure for use in other spaces and I am more knowledgeable about site based art interventions. Looking at an artist who has gained greater prospects from an initially personal project I viewed *The Arcade*(7) By Magda Stawarska-Beavan. *Arcade* took a series of sound recordings from Kraków, Poland and played this in Preston, in essence bringing the sound of a personal space to her audience. Since then Stawarska-Beavan has gone on to undertake a much larger project; *Kraków to Venice in 12 hours*(8) which was funded by The Arts Council. This project has given me the confidence to develop opportunities for working with people and place.

Notes

1 - Twigs & Apples is an open zine collective based in Preston - More Information available at: <http://twigsandapples.tumblr.com/>

2 - Andy Greenacre's *My Tracey Island* can be viewed at: <http://andygtheartist.wordpress.com/exhibitions/my-tracy-island/>

3 - 20:20 Print exchange - More information available at: <http://www.hotbedpress.org/exhibitions/2020-print-exchange/>

- Images from Print Exchange available at : http://www.flickr.com/photos/hot_bed_press

4 - Nancy Holt, artist's statement on *Buried Poems*, October 7, 1992. (As cited in Harmon, 2009 - Pg 14-15)

5 - WockenKlausur's project *Shelter for Drug-Addicted Women* saw a daily ritual of 4 experts in drug addiction being sent on a boat onto Lake Zurich to "discuss their views and exchange information without any public exposure" with the ultimate aim of providing a shelter for women during the daytime. Read More at : <http://www.wochenklausur.at/projekt.php?lang=en&id=4>

6 - Antipodes Image accessed at 15:06 GMT 05/06/13 depicting Melrose, Bermuda 9:40am 05/06/13 and Hillarys Harbor, Australia 9:40pm 05/06/13

7 - More information available at: <http://incertainplaces.org/artworks/featured-post-for-slider-2>

8 - More Information available at: <http://www.krakowtovenicein12h.com/>

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