



METHODS OF INVESTIGATING WRITTEN RESPONSE

THEME

Retrospectively, this project has been somewhat of a “sweaty concept” (Ahmed, 2017) as I struggled to keep developing without thinking of an outcome. Concept coined by Sarah Ahmed regarding the struggle to stay with the difficulty and trying to change a point of view. “So much effort has been directed to close the gap between idea and object that the opposite course of action seems implausible” (Maurer et al., 2013).

I have related to both pieces of literature from Feminist life (Ahmed, 2017) and Conditional Design Manifesto (Maurer et al., 2013), but especially the *logic* section of the latest, as I have used constraints to help me develop the work and stimulate experimentation to see what I could do within the limitations.

Although not quite exactly like in *The Gleaners and I* (Varda, 2000) where Agnès’ collection of visual materials, experiences, observations, and interactions with and about gleaners brought her to the discovery of the interesting but unexpected community work of a teacher; my collection of visual materials and its various manipulations brought me to create an abstract and rather cubist representation of the chosen space, in a style which I had not previously intended or considered to achieve.

PROCESS

In the article ‘Infrastructural Tourism’, Shannon Mattern discusses how different organisations such as Invisible-5 or The Urban Rangers collected, documented, and processed information to create activist art exploring different pedagogies with the goal to enhance and understand infrastructures that surround us.

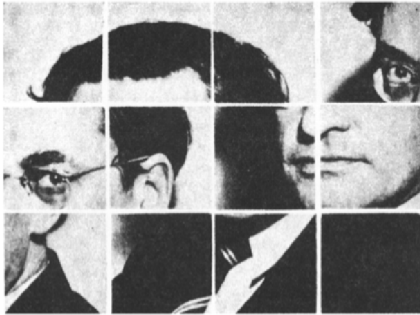
For instance, the Urban Rangers created a kit and guide project to “facilitate sharpened observational skills for reading 21st century roadside geographies”. The kit contained amongst other things “color swatch of the American landscape (to spur travelers to think about individual hues and discern the countless objects and materials, e.g., vegetation, concrete, brick, asphalt, metal, etc., that constitute the landscape);”.

Very much like the children’s activity kit created by The Urban Rangers and some of the Invisible-5’s work explored in ‘Infrastructural Tourism’ (Mattern, 2013), I started the project by recording the space in different methods, from audio, to still image and moving image. Focusing on extracting the colour swatches of the space, then materials and then words of the space, the process helped me find repetitions and patterns that, ultimately, I manipulated to create a collection of illustrated swatches that synthesised the collected findings, materials, and patterns from the space.

FORM

The creative outcome of this brief resulted in a visual representation of the space resembling a vintage 8-bit videogame or pixel-like form style map. A form which visually resembled the “God’s-Eye view” Landsat map of Kettleman City, Chemical Waste Management Facility, courtesy of Invisible-5 explored in “Infrastructural Tourism” (Mattern, 2013). However, the idea to experiment and configure the manipulated visual elements into a mosaic style-like outcome stemmed from glancing an illustration in *Exercises in Style* (Queneau, 1998, pp. 5-6).

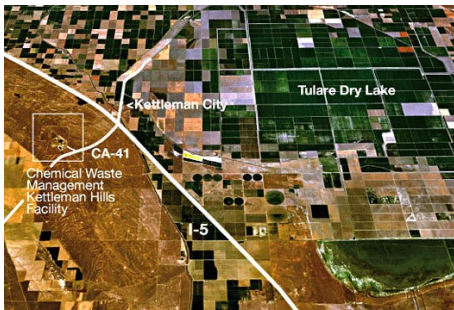
FIGURES



[Fig 1]

Queneau, R. and Wright, B. (1998) *Exercises in style*. Great Britain: John Calder Publishers, pp. 5-6, illus.

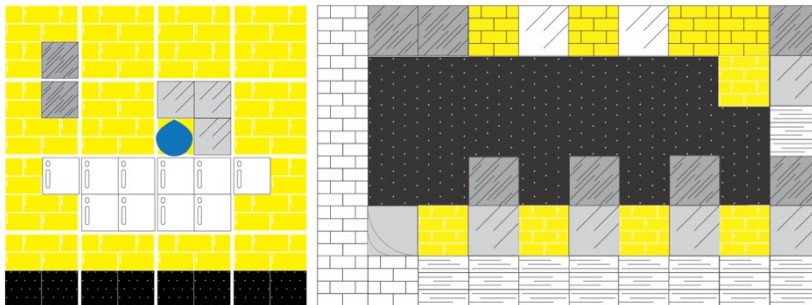
1231
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[Fig 2]

Invisible-5 (n.d.). *Kettleman City, Chemical Waste Management Facility*. [LANDSAT map] *Places Journal*. Available at:

https://placesjournal.org/assets/legacy/media/images/MatterInfra-6_525.jpg [Accessed 20 Oct. 2022].



[Fig 3 & 4]

Rodriguez, E. (2022). *Untitled*. [Illustration].

BIBLIOGRAHY

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- Shannon Mattern, "Infrastructural Tourism," *Places Journal*, July 2013. Accessed 20 Oct 2022. <https://doi.org/10.22269/130701>