

METHOD OF INVESTIGATING WRITTEN RESPONSE

Through the investigation methods in this project, I centred my study on my living room, exploring the interaction between people and objects within the space. I drew inspiration from the works of George Perec and Agnes Varda.

Perec employs a unique observational approach in his writings. I was particularly drawn to his chapters on 'The Bedroom' and 'The Neighborhood,' where he skillfully demonstrates how to examine a space through the subtle transformations of a room or a street. This concept greatly influenced my early observations for my selected site. Perec's idea of "pretending to be writing a letter" to meticulously note, observe, and write "as slowly as [he] could" resonated with me. (Georges Perec and Sturrock, 1997). Therefore sitting in my living room, I began to use my pen to meticulously observe and record every detail coherently, including a detailed description of the room, an inventory of boxes and their contents, an analysis of the space's function as a storage area, and contemplation of the occupants' emotions. These observations and reflections prompted a central inquiry: How do individuals relate to their belongings and the space they are settled in?

I drew an analogy with migratory birds, considering humans as a type of urban migrant species, moving between cities for diverse purposes due to the rapid pace of social development and educational disparities. Unlike migratory birds, humans, as emotionally complex beings, accumulate and transport belongings, forming emotional and motivational connections with these objects for a variety of reasons. The living room, in particular, serves as the space where these possessions accumulate, and the way they are arranged profoundly influences the habits and emotions of those who inhabit the room.

Building upon this inquiry, my subsequent explorations were significantly influenced by Agnès Varda's work, "The Gleaners and I." (The Gleaners and I, 2000) This film initiated my observations and modifications centered around the concept of collecting.

In Varda's film, she delves into the concept of the transition of different "gleaners" that collect and keep things for a variety of reasons, from survival to joy to artistic creation. The film itself can be seen as a form of archive, documenting and archiving the lives of modern gleaners who have different identities and lifestyles and collect objects for different purposes. This is closely related to the themes of my investigation about the functional and emotional

connections between people and the objects they collect behind the identity of an "urban migrant".

Consequently, I initiated a meticulous examination of the items within the living room, pondering their potential for preservation. During this investigative process, a systematic compilation of texts began to take shape, encapsulating my 'urban migrant' identity and related experiences. These texts encompassed details about the origins and nature of the objects within the space, serving as both a record and a poignant reminder. Much akin to Agnès Varda's theme and approach to collecting experiences and narratives in her film, I embarked on an analysis aimed at discerning the personal stories and experiences encapsulated within these texts.

Subsequently, I contemplated whether these objects could retain their original functionality and evoke memories in the absence of the contextual information provided by the texts. In the course of this inquiry, I reimagined these words as a form of 'alphabet,' thus reinterpreting the typographical and trajectory of the 'urban migrant'.

Besides from the collecting of texts, consider the investigation in the site itself, through photo-collage and three-dimensional structural reconstruction, I reconfigured the space and delved into the impact of the living room on my emotional and psychological values. (Ideas driven from Patrick Keiller's psychogeographical concept of how spaces influenced individuals on an emotional and psychological value (London & Robinson in Space, 1994)) The process evolved from an initial feeling of crampedness and discomfort to one in which the rearranging of the space shaped my habits and emotions. By rearranging and disassembling the space, I contemplated on a non-physical level whether I could expand and reconfigure the emotional value by changing the space, thus altering the emotional significance that the space carries.

Bibliography:

Georges Perec and Sturrock, J. (1997). Species of spaces and other pieces : Georges Perec. London: Penguin.

London & Robinson in Space. (1994). BFI.

The Gleaners and I. (2000).