Since I was unable to enter the spot physically, i.e., the railway tracks, I made the decision to research its traffic, time, duration, movements, noise, etc. I collected all the research, interpreted them using live recordings that included all the evidence, and then turned the recordings into a stop motion.


Upon reading through the references, I found a similarity between Perec's investigation and mine: the "theme." Like him, I questioned the train and the tracks. Trying to describe it, what's it made of, and what's the use of it? Why are things supposed to be a certain way? I started documenting my work with these thoughts in my head.
In order to create a pattern or meaning out of it, I started with the train coaches. The blocks depict the train's speed as the coaches passed the location of observation, capturing the rhythm and timing of the train's motion. The approach helped me generate a series of methods to investigate the spot. I made graphs, marking the timing, matched frequencies with colours to document noises, recorded audios of train noises and traffic management, etc.


"Carry on…Until the scene becomes improbable until you have the impression, for the briefest of moments, that you are in a strange town, or, better still, until you can no longer understand what is happening, […]". (Perec, p.53,1974).
This particular statement brought such a perspective to my investigation and documentation in terms of "process,", which led me to dig into the details and produce a finished and aligned outcome. I started hearing the recordings with more attention, trying to extract texture, material, direction, or any sort of information that can be interpreted to add meaning to the given context. Later, I saw colours, frequencies, numbers, textures, and speed in those noises; everything I observed had a message or a hidden meaning.

"If the plan is clear, you can see where to go. But complex programmes and settings require complex combinations of media beyond the purer architectural triad of structure, form, […]". Another source that pertains to my research is Venturi et al. (1972, p. 9). The research techniques they employed in this book are related to mine, which are symbols as a communication system. To produce effects like morphing, frame rates, acceleration, and other effects, I was motivated to explore with paper cutouts, textures and other materials. It produced a more engaging, expressive, and interpretive result, comprehending the connection between sounds and forms as a result.

Therefore, I investigated my subject utilising Perec's method of close observation, and structure and visual components to bolster my point of view. Just as Venturi did, these tools allowed me to depict the observation space without actually revealing it. I was able to examine the area in a much more sophisticated and thorough manner.

References

Perec, Georges. Species of Spaces and Other Pieces. Penguin Books,1974

Venturi, Robert, et al. Learning from Las Vegas, by Robert Venturi, Denise Scott Brown, and Steven Izenour, Cambridge M.I.T. Press, 1972