

HOW TO READ THE WRITTEN RESPONSE

Just as there are infinite ways to navigate a place, there are various ways to read a text.

I translated the typologies of movement I created for my movement maps into reading paces and rhythms.

SLOW = r h y t h m

RUSHING = rhythm

STEADY = rhythm

REREAD = //

STOP = (a space in the text)

Followed by the text it self so you can do your own reading, every colour layer below is a different way of reading the response using the conventions.

Movement maps were my method of investigating Dalston Curve Garden. This was the result of my interest towards people navigating the space, while finding a method that registered this non-visual imprint. Mapping was insightful because it allowed me to visualise the human network that unfolds within the space. By making a visual analogy between movement and city maps, I intended to highlight how important intangible relationships are as systems that determine how we understand and navigate spaces. Relationships that are in constant flux and therefore, everyday a different human imprint was traced of the place.

In Dalston Curve Garden specifically, movement maps are relevant because people became the relevant infrastructure in this place. The site, before a derelict rail line, was transformed to connect the neighbourhood with itself through a needed green public space and activities led by the community.

When reading Mattern's text on Infrastructure Tourism (2013), I found connections that also helped me give my practice more standing ground as a method of investigation. I connected both through theme and method, since Mattern explores the use of mapping as a method that highlights material and immaterial infrastructures that surround us. Mapping movement as an imprint is a way of visualising structures that make up our ecosystem but we are not always aware of. Additionally, being conscious of the railway infrastructures that used to be in Curve Garden brings into conversation what Mattern alludes to "multiple networks overlapping and perhaps contradictory infrastructural arrangements" that coexist. And by creating my own typologies of movement I was also creating my own infrastructure, a characteristic Mattern argues mapping projects tend to have.

Nonetheless the strongest connection I had with the reading was Mattern's quote on an infrastructure being: "a relationship or an infinite regress of relationships. Never a 'thing.'" A definition that reflects why it was possible to trace different movement maps of Curve Garden, a place that is constantly reconfiguring and building itself, a prop-

erty that enables movement maps to reveal various things in different moments.

With Agnès Varda's *The Gleaners and I* (2000) our investigations connect because of the processes we had. Even though she used different methods, we had similar approaches. Her investigation had a clear focus on the evolution of gleaners and the gleaning practice. Just like I focused on how a person's imprint looks-like in Dalston Curve Garden.

Gathering information from different points of view was key for both practices. For instance, Varda did background research by looking into how paintings and the law portray and define what a gleaner is and could do, while cross-referencing her insights with in-situ research (interviewing and watching contemporary gleaners). A key moment in my work was also connecting the space's history and archives, where I found social and visual relationships between the railway lines that were at the Curve Garden and the movement maps I was configuring.

While exploring methods, Varda traveled to witness if different foods influenced how gleaning was done, while simultaneously looking into gleaning in other non-food related sectors such as art and waste. She did this as a way to squeeze what gleaning means currently. I relate this to the stage where I photographed, sketched, and filmed as many imprint related items or phenomena I could, until I exhausted what an explicit imprint could be. Which led me to reflect on non-visible imprints and hence experiment with movement maps.

At last, throughout this process Varda became a gleaner herself, gleaning for information about gleaners. This was also a key point in my investigation. It was important to first experiment by putting myself in the position of being the subject mapped in order to start to find connections between the people, the space and the history of Curve Garden.

The Gleaners and I. (2000BC). [Film] France.

Mattern, S. (2013). Infrastructural Tourism. *Places Journal*, [online] (2013). doi:10.22269/130701.

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