



Visual Studies 2 (ADAA4015/C)

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Artwork study

Content: Visually this image is symbolic of the effects that drugs have on appearance. Firstly the images composition focuses on the left side of a middle aged women's face as she holds a syringe in her mouth between the few teeth she has left. The close up of her face shows skin texture and fine lines which suggest the drug abuse has aged her appearance. Additionally the left eye in the frame reveals the single-pointed focus of addiction, also by looking away from the camera and into the distance it creates a startled look, this creates the idea of the photographer being invisible, this seems to be his aim as in an interview he states “You’re always looking for that time where everybody forgets you’re there and becomes themselves. Surprisingly they do, sometimes to the detriment of what you knew about them,” (Richards, 2018). Furthermore, the other half of the image isn’t as in focus due to the depth of field however this background seems to be a doorway as the contrast of black and white is a sharp change into darkness. This adds to the atmosphere creating a image of the place she perhaps lives in being bare and not very homely, in which given the context it also suggests poverty. Going back to the face, the mouth area holds the most attention due to the lack of teeth the lighting creates darkness in the mouth and highlights the singular tooth, this shows through lack of hygiene, poverty and drug abuse she has lost her teeth. Additionally the syringe in the mouth being already drawn shows the power of addiction as its seen as a metaphor for food that without it they will starve. Her wild eyes explore this idea more as she has perhaps already taken the heroine which alters your vision and a visible sign is small pupils. Heroin eyes is a phrase which can help distinguish when someone has taken heroin and it can be described as haunting, lifeless and lack of focus. The image being in black and white also intensifies the signs of dark circles under the eyes, and scabs on the face are often from skin infections caused by heroin and also the role it places in hygiene which can lead to things such as acne and scarring.

Reference list

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(Accessed: 12th of February 2023)



Mariella, Brooklyn, 1992. Collection of Eugene Richards cocaine true, cocaine blue.

Biases: **Marigold Warner** is deputy editor at the British journal photography. Her work has been published by titles including the Telegraph Magazine, politically telegraph magazine is known to be aimed towards a more right, conservative audience. Her experience in writing for a range of different publishers may mean that she is adaptable to different audiences where age and political views are key considerations. However, it could also mean her general writing style has a more conservative background, which when addressing the issues stated in her article on Richards could influence the readers opinions. For example addressing poverty and addiction from a conservative view point is through privilege, class and economic status as the audiences social position is the opposite of the subject in the images. This however could be an objective for Richards as his work is visually shocking to those who are not exposed to these social issues, this creates popularity around his work as it’s the opposite side of society to those viewing it. Arguably, her background in journalism at university of London where he specialised in arts and culture as well as being Japanese-British suggests she is heavily experienced in cultural issues, however her privileged background in having high levels of education and wealth may mean her perspective comes from a place of status power.

Context: This image was taken in Brooklyn 1992 of a drug addict named Mariella. Crack epidemic was the name for the surge of crack cocaine use in major cities across the United States throughout the entirety of the 1980s and the early 1990s, this combined with the poverty in Brooklyn being ‘56% of the population lives in lower-income neighbourhoods’ (Conway, 2017) suggests external factors as to why Mariella became a drug addict. Furthermore, this seems to be a institutional issue when compared to Canada and Europe “ the United states has the highest relative poverty rate in each category except for childless adults” as well as “poverty rates in the united states for persons living with children are nearly double the average rate.” (Merino, 2012) this suggests statistically women have a greater chance of falling into poverty through the choice of having children. Poverty became impossible to escape due to suburbanization and bankruptcy in the 70s where manufacturing industries have disappeared and taken away many of the blue collar jobs for which lower class residents were qualified for, this meant New York went onto face a large issue with street drug wars and gangs as unemployment meant those in poverty often turned to drugs to create money and also provide comfort. Additionally culturally, with a large amount of migration during the i990s where New York had ‘ 15 percent of all immigrants to the US’ and ‘ nearly two- thirds of all entering immigrants in the 1990-94 period settled in Brooklyn.’ (Rose et al., 1997) This is significant when looking into ethnic groups and the importation of drugs into New York especially from Mexico where following the Immigration Reform and Control Act of 1986 showed how “From the mid-1980s until his arrest in Mexico in 1993, Guzman Loera was a mid-level operative of the Sinaloa Cartel, earning a name for himself and the nickname “El Rapido” for how quickly he transported drugs from Mexico to the United States”(The United states department of justice, 2019) this suggests that the large amount of migration into America during these times could’ve meant more dugs such as crack cocaine were accessible meaning addicts such a Mariella was able to fix her addiction. Furthermore, during the 1990s saw the broken glass theory take place in New York where the idea that low level deviance left untreated influences more crime to take place, metaphorically it resembles how a broken window means there is a lack of respect for the area meaning there will be many more. James Q. Wilson started with zero tolerance policing where low level crime such as graffiti, prostitution, drunk and disorderly behaviour was taken more seriously, this created boundary maintenance and social solidarity. The results of this showed “There was a 40% drop in overall crime and over 50% in homicide” (tutor2u, 2018) this suggests that when referring to Mariella and her work in prostitution as spoken about in the practical analysis during this period it could’ve been harder for her to find work due to the strong policing tackling it meaning the emotional stability of drugs may have been what she turned to.

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(Accessed: 24th of march 2023)



Mariella, Brooklyn, 1992. Collection of Eugene Richards cocaine true, cocaine blue.

Biases:

Conways work on economic inequality through neighbourhoods in new York shows a heavy analysis with both qualitative and quantitative data through secondary research. Here he uses a blog on WordPress which means he is his own editor and his opinion can be more easily bias then if it was through a publishing company where its read over by multiple people and sources are checked. However in his blog he does state he has gathered information for the maps and graphs, through census block group data from the National Historical Geographic Information System which is a highly reliable source with primary research. Additionally, unlike interviews and articles his blog is highly factual and opinions don't come into his writing as such, and with his personal email and a place to leave a comment for questions he is easily accessible as a writer to contact or gain clarity from.

Merino is a author who has a wide range books that global issues such as poverty around the world, his research is extensive as he uses a wide range including statistics throughout his books to create a solid bias, where his target audience is mainly students and teachers. His most popular book is named 'Abortion', this suggests he in controversial within his writing and talks about topics that not all biases would agree with, however he writes from a respectful and curious place where he never lets his own views weather it be social or cultural get involved in his writing, he often just refers to questions and issues that we as a society question.

Joseph B. Rose (director department of city planning), **Fran Reiter** (Deputy mayor for economic development and planning) and **Rudolph W. Giuliani** (Mayor for the city of New York) created this booklet on immigration to NYC in the early 1990s, this booklet contains just statistics and research. In terms of an individuals bias such as the editor being an issue this isn't the case, however all three of these individuals all come from a very privileged place of power so by using just statistics it can be argued that its dehumanising the immigrants to a group and number, some readers who are already against immigration would read this and it could spark a lot of hatred towards immigrants.

The United states department of justice is a government related article through the office of public affairs. This means the information inside is highly reliable as its been through the law. However due to it being about a prison sentence and conviction the true reality of events isn't truly known, so the in depth description of his crimes is unknown. Furthermore, there's several interviews that take place in the article from FBI directors and EDNY (Eastern district of New York) U.S attorney etc is bias in they way that this article is only portraying the laws side and is not equal in for example interviewing people on Joaquin "El Chapo" Guzman side. Also, due to politics and corruption around Trumps presidency in the US in 2019 with fake news, the bias of many political outputs are now less trusted to be true. As well as this, Trumps time in office brought large importance on the immigration and deportation of Mexicans specifically and has used derogatory terms such as "rapists" and other stereotypical uses of language that creates a stigma and disregard for Mexicans especially with Trumps supporters being such a big proportion of the country this was extremely harmful with hate crimes and racism taking place. This could've influenced how the interviews spoke about Joaquin "El Chapo" Guzman and perhaps his sentencing.

Tutor2u is a website dedicated to A level sociology which I've used multiple times before in my studies to revise from, the reliability of the information is under the control of exam boards, teachers and sociologists that are all specialised in this topic. The information has no biased opinion of the writer and is thoroughly checked before being published.

Practical: Understanding the process of how Eugene Richards created this image is crucial when depicting and analysing it. Moreover, on a more personal incite into Mariella, I came across a new York times magazine which is fitting as its where Mariella is from, here it described the process of Richards in his methodology of capturing this image. Firstly it describes the initial meeting with Mariella in a two room basement apartment in Brooklyn where she lives with her boyfriend which she met in a methadone programme, “In addition to her heavy dose of 160 millilitres of methadone, Mariella mainlines cocaine five to seven times a day and smokes the occasional rock of crack”(Woodward,1993) This suggests that when researching and deciding who to photograph Mariella’s life, history and addiction was one he found compelled to show. A further example is that he keeps his ‘jacket over his camera’ and ‘He spent days talking with Mariella and Joe before pulling out his camera’ (Woodward, 1993) as he talks with Mariella about her work in prostitution and drug intake. This suggests that in stead of a street photography approach Eugene creates an emotional connection with the people and takes a more journalist approach with interviews and trying to submerge himself in their lifestyle, in this way he can gain trust as these can be very sensitive for some individuals and verbally can start to create a composition that arcuately tells their story. When he began taking the images he made it very personal such as asking them to join him and his wife for dinner, supplying them with syringes and even smoked crack with them for three days to experience it for himself. Limitations can arise here however ethically and morally he's forming relationships with individuals with the intent to capture an image, this can suggest a level of privilege as him taking them out for dinner and buying them syringes can be seen as a form of power play and demonstrates similar traits to grooming by earning their trust he's exploiting them. Furthermore, another ethical issue occurs when working with photographing addicts with them being on drugs they don’t have full awareness of the situation and can’t fully consent to their images being taken and how they are represented. Although, this as a style for Richards uses often when creating images such as an exhibition called ‘bellow the line: living poor in America’ where he Sais ‘There’s never a time that I’m not intrusive. That’s the base of what we do: we’re intrusive. Anyone saying the opposite is silly. There’s a process and a means of getting to know people and getting them to trust you, but I’m always very aware that I’m visiting—that I’m there, that I have a responsibility, but I am intrusive.’ (Mayer, 2016). This suggest that this way of working allows him to capture such intimate moments as seen in this image where he's physically and emotionally so close to Mariella creating a composition that feels emotive that I feel humanises her more, this is due to often stigma towards addicts and their antisocial behaviour where they are often seen and treated as non human but by cancelling out the distance it makes me feel that she is approachable. Although, his work can be argued as exploiting people as it did cause Mariella to become upset as she states ‘I never looked at it from an outsider's point of view, cause I'm living it,’(Woodward,1993) and the uncommunication for her face being the cover of the book meant she was open to labels and harsh judgement from viewers into her personal life, but beneficially this picture was a first step into her recovery. Furthermore, his equipment used was a Olympus SLRs camera, which is lightweight meaning he could be more flexible and less mobile when taking images getting a large range of shots, additionally it has a high image quality and ISO performance with autofocusing being fast and assured its perfect for capturing detail close up when working fast. This image of Mariella is a perfect example as the depth of field is well levelled out that the detail in the face holds the perfect level of contrast and detail. Furthermore, he states ‘Almost everything I shot at that time was with a 21mm—and that’s with a bounce flash. My purpose in moving in so close was to address the very horror of hard-core addiction, the drive to shoot-up.’ (Instagram @iCP, 2019) This is very clear in Mariella's portrait through the light exposure over the face and in the eyes creating a more startled look.



Mariella, Brooklyn, 1992. Collection of Eugene Richards cocaine true, cocaine blue.

Biases

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@ICP. (2019) ‘Eugene Richards, Mariella, East New York, Brooklyn, 1992’ *Instagram*.

Available at:
https://www.instagram.com/p/BsrIkSRAfNv/?utm_source=ig_embed&ig_rid=4d3746b8-143a-411c-b39c-ca275e03dac1

(Accessed: April 28th 2023)

Woodward writes this article in the same year the image of Mariella being published, this suggests the way he writes resembles that of the current political and social norms of the time. This makes his bias more reliable as he has first hand seen the deprivation in new York first hand. His interview with Richards goes into a lot of depth, but he doesn’t add in what questions he has asked to get these responses just quotes from Richards, I feel if he did this it would make the interview less bias as he could be cutting Richards words in a specific way to mean a specific thing.

Mayer writes on behalf of interview magazine which was founded by Andy Warhol and journalist John Wilcock, both are very respected for their work and creativity here they feature interviews with celebrities, artists, musicians, and creative thinkers. Politically Warhol was politically neutral however, his status among pop culture meant that younger generations looked up to him and politicians used this to gain support. This suggests the magazine was kept politically neutral and focused on the art. Furthermore, Mayers uses sources and research within her article which makes it more trustworthy and also its written in a script form where every word is documented, this makes it feel like it’s the truest representation of the words that were spoken.

ICP is the national centre of photography, and is dedicated to photography and visual culture. Their Instagram has 385k followers meaning they are very influential especially on the younger generation. Sharing photographers work on this page boosts their social platforms and popularity, with 7,388 like on the image of Mariella on Instagram, Richards shows a very honest interview about the morals and ethics behind Mariella's reaction to it being on the front cover, this suggests he is being open about his experiences in photography and the process of it all. Additionally, Instagram allows people to comment and share their own opinions on the image which offers a diverse range of biases available.

Form/ composition:

Richards is famous for his work on contemporary social issues, where he always uses black and white as a key aesthetic throughout his work as well as wide angle lenses where he then tends to crop and explore the composition.

Following an interview with Black and white magazine he states that his profound use of black and white is because ‘There is an inarguable permanence about black and white. One feels like the place or subject you have photographed has been there forever, and you get the impression that if you went back it would still be there.’ he then describes colour as a feeling of ‘impermanence’ and how ‘everything is fleeting and dependent on so many elements. In some ways the palette of emotion is larger in colour, but for me black and white is so solemn, grand and significant.’ (Pitnick,2023) This suggests he finds the images hold more emotional value in value in black and white and the composition is seen at face value and not distracted by colour which enhances the dark side of society that he explores where life is seen more in black and white than colour for the subjects. Mariella for example probably views life as quite negative due to her experiences and how she is treated, so to portray this in black and white shows how she probably feels trapped in time as her day to day life doesn’t allow her to do anything out of the ordinary. Additionally, black and white creates a higher contrast of texture on her skin, here you are able to see more clearly the damage done to her skin from drugs etc and also the depth of her missing teeth in her mouth shows the extent of her missing teeth as the harsh shadows and contrast create harp lines making it more prominent. Also, the balance of the image holds its focal point on Mariella's face while the use of a F2 lens means that the low aperture creates a narrow depth of field for the background making it less in focus while holding all the focus in Mariella's face. This creates a divided composition where all the focus is put into the left side, through his use of cropping as well it only being half her face makes it even more impactful as it places emphasis on the syringe rather than the appearance of Mariella. Finally, the use of landscape on a portrait is an interesting concept as places importance on the background however here Richards makes it look dull and lifeless, this could be done on purpose to show that perhaps where she lives is run down.

Reference list:

Pitnick. R, (2023) Eugene Richards: Pictures on the Edge, *Black and white magazine*. Available at: <https://www.bandwmag.com/articles/eugene-richards-pictures-on-the-edge> (Accessed 2nd of March 2023)



Mariella, Brooklyn, 1992. Collection of Eugene Richards cocaine true, cocaine blue.

Biases:

Black and white magazine photography is a place for photographers to share and evaluate each others work. Some articles include interviews such as Pitnicks which he uses very positive and influential language about Richards and also has previous research and quotes from Richards to back up his work, this makes what he says more reliable. However in this interview it holds a very structured approach of question and answer, this makes me question if there was any other dialogue in between which could distort Richards answers. To make his work more trustworthy and flow better he could use a multimedia approach where unedited video shows Eugene speaking those words, his tone and his body language as well as any other discussion taking place. This would create a more immersive experience and his bias would be more engaging.

Artwork study comparison- Jacob Riis

During the industrial revolution in the 1880s, Riis photographed the New York slums and their working and living conditions. His project ‘How the Other Half Lives: Studies Among the Tenements of New York’ shocked the nation on the level of poverty taking place and was a key factor for social and political change to take place and improve their living conditions. In comparison to Eugene Richards, Mariella its fundamental in seeing the life of those at the bottom of the class hierarchy in new York with exactly a century apart, Five cents a spot shows the extreme density of the population in these deprived areas.

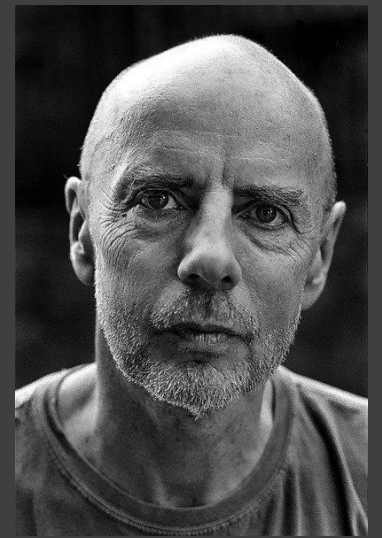


“Five Cents a Spot” (circa 1890) Jacob A. Riis,
Museum of the City of New York

Eugene Richards

“Not everything is stable in life, and that is how I feel about the world and my place in it.”(Richards, 2007) , the compassionate eye.

Eugene Richards is a documentary photographer, his work has underlying themes of activism, social awareness and poverty in America. Understanding his privilege and social position is a key theme throughout his work where even if he does something deemed unethical he explains that if he doesn't he can't capture the images he wants, I feel the quote above proves this as he knows his position in being a documentary photographer isn't stable, and neither is the events that happen in his life he could be chance in the same position as those he's documenting. Poverty in America seems to be what he prefers to document this could be due to his upbringing being in a rough neighbourhood in Massachusetts, he may feel that now he's successful and made it out the neighbourhood he should shine light on the issues to create change. His work will be very influential on this project as through the artwork study I already have lots of different ideas whether its theoretically or practically, as both the technicality of his images and the strong narrative behind it are very inspiring to what I want to document as a photographer.



Photograph © Jocelyn Bain Hogg

Jessica Dimmock- The Ninth floor

Dimmock began photographing this series when she was a student as a drug dealer approached her and she began to join him on his daily deliveries. Her work follows a photojournalist approach in which she often explores relationships between addicts. I feel this creates a narrative of a unconventional love that society often rejects and portrays as idealistic. Additionally it shows heroin abuse in its more real and reminds me of Mariella from my artwork study, in which drugs can alter behaviours and Dimmock shows this well by capturing arguments and violence, here she states ‘the strange contradictions of this work are such that a mutual trust is built...but that very trust eventually undermines the arms-length neutrality of the documentarian.’ (Dimmock, 2008) where her bond and trust with the addicts and building a journalist identity with them can be undermined when capturing imagery of them in ways they don't want to be portrayed. This is interesting as in my work I'll take this as inspiration that the fundamental trust with the subject is necessary but capturing a specific moment is equally as necessary it's just a balance of morals. A multimedia take on Dimmock's work can be found in Swansea love story by Vice.



Swansea love story

Through the deep analysis of Eugene's depiction of America's poverty and drug crisis I wanted to compare it to my own environment, this being Swansea. 'In 2018, one city in Wales, Swansea, recorded 122 fatal drug overdoses, or one overdose death for every 2,000 people living in the city. The overdoses just in Swansea alone account for more than half of the country's total overdose deaths for that year.' (Ren, 2021) This suggests Swansea has its own drug epidemic that is killing a large amount of people and ruining their lives. In 2009 VICE'S Andy Capper and Leo Leigh started on filming Swansea love story due to 'In 2009, Swansea drug agencies reported a 180 percent rise in heroin use. Even in those pre-recession times, unemployment was rife and had been for decades, due to the major industrial park that used to feed the area's economy being replaced by the DVLA and numerous call centres in the 70s and 80s.' (severs,2012) This suggested that external factors such as unemployment and homelessness caused by change in the economy meant it left a lot of working class people to turn to drugs, this can be argued that the council failed to support this adjustment. Furthermore, Swansea love story follows a couple named Amy and Cornelius who both have troubled upbringings filled with abuse, neglect and trauma which has ultimately effected their upbringing in terms of education and starting drugs at a young age influenced by their parents doing them. The documentary shows their day to day life and what addiction is like, the aims of this was to create change a show the reality to those who are in this position and encourage them to get off drugs.

Jessica Dimocks work is what I found most showed similarities to this documentary, her visual representation of the effects of being an addict on personal relationships can be seen in Amy and Cornelius's. With an underlying theme of toxic love presented in both, I feel that the relationships are more based on support and sharing the experiences and struggles of addiction together. Although, I find VICE's documentary more contextualising as a video can display a lot more information than an image, for example I have insight into Amy and Cornelius's background and who they are as people, arguably Dimmocks work creates more of an interpretive response. Finally, I find that Swansea love story connects issues explored in Dimmocks work in my own environment, this is key when starting to develop my project.

Severs, A. (2012) Clint from "Swansea Love Story" Is Doing Fine.
Available at: <https://www.vice.com/en/article/qbwwdv/clint-ryan-jones-interview-swansea-love-story>
Accessed at: 6th of April 2023



2009 vice, Swansea love story

Illustrated research method proposal

Introduction

Documentary photography relies on narrative and capturing moments that portray environments and events in order to record our society and history. Fundamentally, working in my own environment conveys through my work a deeper meaning which is why Swansea's history fascinates me. One topic in particular is the drug epidemic that made Swansea well known for its high levels of drug use over the last decade, such as 'Swansea had the highest rate of drug deaths per 100,000 in Wales at 17.6. The rate of drug-related deaths in Swansea is 1.8 times higher than it was a decade ago.' (GOV.UK, 2021). Not being from Swansea when I moved here from a small town I was shocked to see the effects of drugs on individuals and how its effected their lives. In this project I will look into the meaning of drugs through them being used for medical, recreational, addiction etc. Drugs as a word has negative connotations and in this way is ironic as in medical terms it is positive in this way it's an oxymoron as it's what both kills us and keeps us alive.

Influential photographic work

Eugene Richards is my main inspiration for this project, his work on cocaine true, cocaine blue is impactful on showing how drugs such as heroin, cocaine and meth have impacted poverty-stricken areas in America. The opening image to this body of work shows a woman holding a syringe through the few teeth she has remaining in an ominous way, this image really depicts how drugs can effect your appearance also it gives the message with it being in her mouth that for her its what she survives and feeds on. Eugene creates intimate images by being up close and Sais 'I can photograph someone if I can touch them' (Richards, cant find the date) this is something I want to explore more by creating closer up images.

Research method 1- excursion

Excursions are key to generating ideas and keeping your work flowing, in this project it will not only develop my camera skills but also is crucial to capturing drug usage in Swansea. Additionally looking back into topics such as psychogeography will help me navigate my way around Swansea better where ill have to learn what locations are more likely to show drug usage. Something new that I would like to try is comparing two different locations to each other, I feel that this would be effective in showing the contrast of two different environments. I also want to improve my camera skills, creating better imagery using natural light is through the understanding of iso, shutter speed and aperture. Adjusting these and understanding how they work together will be beneficial in my work.

Research method 2- discussion

Discussion can take many forms but is key for a photojournalist to be able to connect with people and this conveys through the image. Additionally, it is a form of research that considers ethics, this will be a focal point in my work as exploring drug use can be seen as exploiting those with addiction. In my project I plan to conduct either a survey, interview or discussion around an individuals drug use including why they take it etc. This will be beneficial as it will compare to the statistics and also gives a more personal meaning to my work as well as avoiding exploitation and giving people a chance to share their stories. Something new I would like to try is using audio to record conversations and interviews, this ensures that I wont miss out anything in my analysis.

Research into the most looked down upon area in Swansea lead me to Dyfatty flats, where reports state:

walesonline.co.uk/news/wales-news/flatten-these-unflattering-flats-2446708

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'Flatten these unflattering flats'

BLOCKS of 1960s flats have been named the ugliest buildings in South Wales.

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BLOCKS of 1960s flats have been named the ugliest buildings in South Wales.

The Dyfatty Flats in Swansea dominated a poll of architectural eyesores.

The group of 20-storey tower blocks, which dominate the hectic junction between Carmarthen Road and Neath Road, were named the ugliest by 44% of people in Swansea.

They are often derided as monolithic, colourless and impersonal by locals.

Next in line was the Riverfront, Newport's £16m new theatre and arts centre, with 41% of Newport followed by the Llanelli Entertainment Centre (40%) and Cardiff Prison (38%).

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Flats are ugliest in south Wales

A 1960s block of high-rise flats in Swansea has topped a poll of the ugliest buildings in south Wales.

Dyfatty Flats were first on a wish list of buildings the Welsh public would most like to see torn down.

But residents and the council have leapt to the flats' defence, saying they are convenient, offer great views and are near good schools.

Newport's new Riverfront Theatre and Arts Centre was second in the poll and Llanelli's Entertainment Centre third.

Five hundred people in Neath Port Talbot, Llanelli, Newport, Cardiff and Swansea were interviewed for the poll.

Almost half felt that Dyfatty Flats should be demolished and replaced with a more visibly appealing building.

But some of the block's 380 residents told BBC Wales news

Tenants of Dyfatty Flats are happy with the buildings.

Ugliest top 10:

Dyfatty Flats, Swansea

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South East Wales

Find out more about what is going on across the region

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http://news.bbc.co.uk/1/hi/wales/south_west/3563699.stm

Research proposal- photojournalism

Stereotypically Dyfatty flats hold a large amount of stigma where through subordination, classification, crime and socioeconomic status they have created a name for themselves. Segregation is a commonality here between the residents as the deprived area restricts them from escaping their class status and architecturally the building resembling that of when it was built in 1963 shows no progress to keeping up with the urbanization of Swansea. Furthermore, the influence of media coverage such as BBC and Wales online calling it the ugliest buildings in Wales and exploiting the crime taking place around there creates a hostile environment that is unfavourable and creates a divide in society where often people fear entering the area. Conceptually I am fascinated architecturally at exploring the building and finding traces that resembles that of someone's home and goes so much deeper than the neglected and outdated exterior it hides behind. Taking multiple excursions to Dyfatty over several weeks and capturing an unbiased visual representation of the area will allow me to analyse and capture the reality of the area and see if it lives up to its stereotypes. Due to my previous work in sociological evaluations and research I will be making key analysis's of social norms and values and look into theories such as the broken glass window and subordination. I aim to create change through this project where I hope people's view of the area will change or the conditions will improve, as then I believe my images don't exploit people and their issues but draws attention to how their lives could be improved by more funding and social acceptance.

Broken windows theory

Previously defined in my Artwork study, the broken windows theory is a metaphor for how broken windows reflect the disorder in neighbourhoods and that the lack of respect for the environment encourages others to mistreat it, in this way deviant behaviour encourages more crime. James Q. Wilson and George Kelling and the theorists behind this idea but Cohen extends it and states that these deviant behaviours are what create a urban environment that encourages crime.

Moral panic and labelling and self fulfilling prophecy:

‘The successful labelling of a particular situation or set of conditions as deviant and in need of amelioration can, in the extreme, result in 'moral panic' (young, 1971) where in his studies of drug taking and subcultures its argues that for an act to be deemed as deviant it has to be labelled and once this label is attached to a person or subculture they start to live up to the labels placed on them this is known as the self fulfilling prophecy. Dyfatty is an example of this as crime is particularly high ere due to the labels we as a society place on the area, it makes it more acceptable to commit crime here as its expected.

Evidence of this in Swansea: Swansea riots 2021

Here after the death of a local teenager, violence erupted and created multiple riots where small deviant behaviour such as throwing missiles into houses escalated over the next days into setting fire to cars and causing high levels of crime. Arguably, this happening in Mayhill supports Youngs claim as this being one of the most deprived areas in Swansea it was seen as more acceptable as there is a lack of care for the environment they are in , this would’ve not happened in mumbles for example.

Psychogeography

Definition: ‘The geographical environment of a particular location, typically a city, considered with regard to its influence on the mind or on behaviour.’ (oxford dictionary)
This suggests the relationship between me and the environment around me and how it makes me feel and behave. For example, to compare the feeling of being at home where I am relaxed, and behave in my authentic way as it is familiar and the emotions I feel being connected with home compared to walking through Dyatty will be polar opposites. My predictions are that due to the unfamiliarity of the area and the stereotypes I will feel on edge and perhaps behave in a way that I am trying to fit in and not stand out to draw less attention to myself. I will also feel my own privilege in understanding that I come from less deprived area and feeling a sense of sympathy and pity for those who have to live in some of the conditions.

Criticisms;

- Criminalises poverty



Research method 1-Excursion

Excursion as a research method is the best way to develop ideas and create pathways for my project to expand and develop further. It also allows my project to form itself as through my excursions the images I take begin to build their own narrative. Additionally, this form of primary research allows me to document the same environment multiple times which can begin to show patterns change within the environment, here anthropometrics can be seen as through month or two that I documented this area a lot of change can happen weather influenced by politics, culture or social norms. Visually change can also be seen through the weather and seasons as well as time of the day, also a key factor of high rise flats are the objects, flags and laundry often put out on the balcony's and windows, this will be inconsistent throughout my images but in that way it creates more of a narrative.

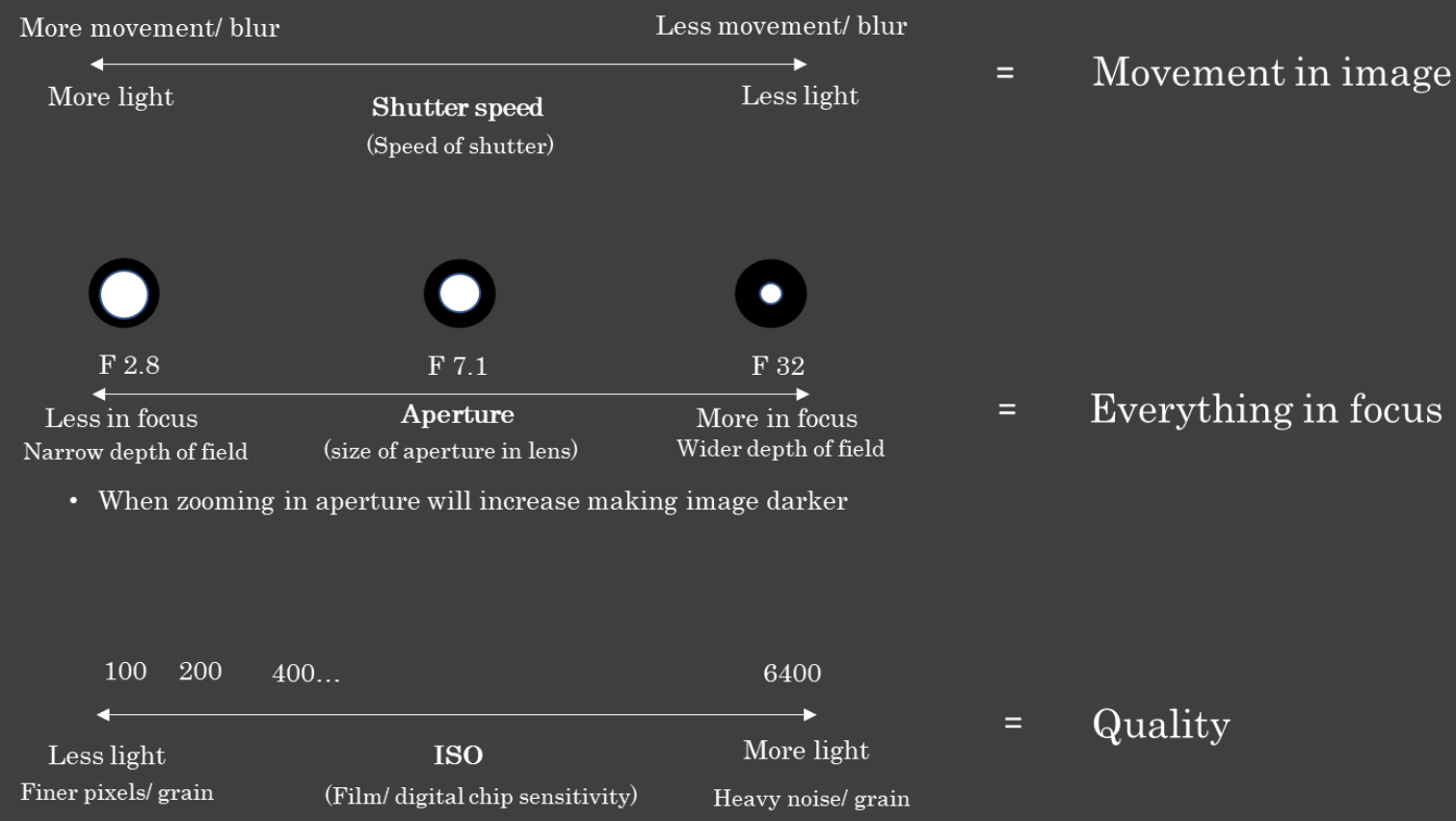
Aims for the excursion:

- Collect a narrative
- Gain further confidence with camera settings
- Find patterns and observations within the architecture
- Connect the findings back to the people
- Have an unbiased representation in the images
- Push myself out of my comfort zone to capture certain images

Equipment:

- Camera-Canon EOS 5D Mark III,
- I am not thinking of using any artificial lighting as all my images will be outdoors so it would be hard to control.

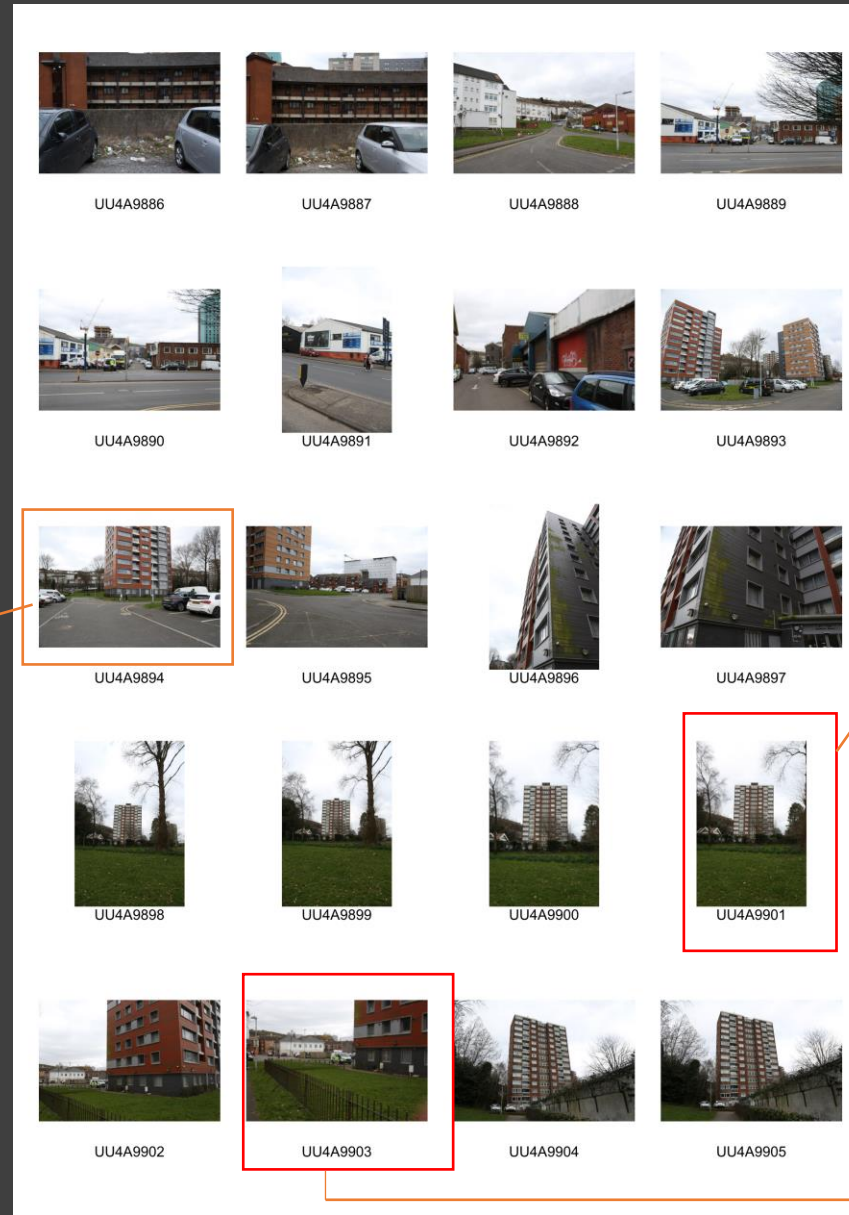
Camera functions workshop



Architectural study- contact sheet (27/02/2023)

These first images were my first experiences of my way up towards Dyfatty I feel they set the atmosphere and gave me a chance to adjust my camera settings to get the correct level of exposure, as they previously were set for inside use. Due to the weather this day being cloudy but bright meant I reduced my shutter speed and iso to allow less light into my camera meaning a lower exposure and more contrast. However, through my practice my consistency to opt for a more low exposure approach has been a criticism I often face as the technicality when editing mean I can lose some quality to my images compared to slightly more over exposed.

This image is not aesthetically pleasing and not I would consider in choosing due to the composition not holding much value. But in terms of **psychogeography** this image captures a key moment of where I first enter the area. Here I felt feelings of **suspense, anxiousness, curiosity and estrangement**. I believe these feelings were due to comments from peers and stereotypes about the danger they believed the area held and also it being a new place I was unsure of what to expect.



Architecturally, these first images taken of the buildings were significant in starting to develop my approach on how I wanted to photograph and present them. From shooting this image from a distance I felt it captures the buildings structure as a whole which is important when looking for patterns and also the **perspective** this image holds metaphorically resembles the distance people emotionally and mentally feel toward the building.

This image I feel reflects the criminal activity of the area that its stereotyped for. The police van is additionally symbolic of power and control of the area by authorities, this is an example of the **broken window theory** previously explained. This being one of biggest areas of crime in Swansea can be seen as a result of subordination where due to low maintenance of the buildings and area petty crime takes place and leads to more disorder. In this way it creates a social norm for the environment and they become the **labels** people stereotype them with.

Camera- Canon ESO 5D mark III
F-stop- f/4
Exposure time- 1/4000 sec
ISO speed- 200

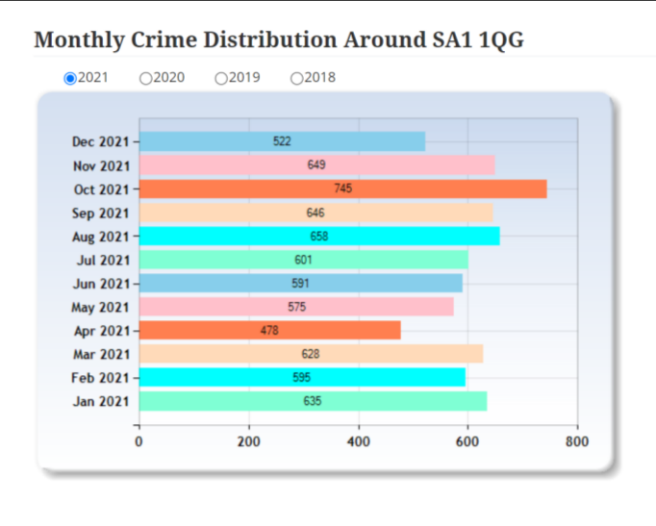
Dyfatty crime statistics

Through the previous image analysis its an area with high criminal activity, this shows itself in my contact sheets with police appearance and substance abuse. Furthermore, these graphs show all crimes displayed in a 1 mile radius of SA1 1QG in 2021. October, August and November seem to have the highest crime distribution, these crimes were a large percentage violent and sexual crimes as well as antisocial behaviour. These statistics create a criminal profile for the area and are what create the stereotypes and stigma which there is a level of truth behind, however this crime and behaviour is not being cracked down on by authorities, it can be argued that if these flats weren't so subordinated then less crime would take place as people are just living up to their self fulfilling prophecy's people have given them, and stuck in a capitalist cycle they refrain to deviant behaviour as there is oppression keeping them from improving their social and economic status.

- **Self fulfilling prophecy:** ‘one that becomes true because people expect it to be true and behave in a way that will make it happen. If you expect to fail, you will fail.’ (oxford dictionary)

Evidence:

Wales Online have written the most articles based on crime in the Dyfatty flats, with the previous analysis of their article discussing its architectural appearance being the ugliest in Wales, it seems that the amount of coverage they do on the building came be a main cause for the negative stereotypes and stigma. Although there is an obvious high level of crime, there are also families and children that also live here and it can be harmful to them when seeing their home being spoken about in this way. One article being called ‘Life in the block of flats where residents claim rats crawl from walls and drug users take over terrified people's homes’ (Suffield, 2022) Suggests the conditions inside high rise buildings in Swansea, which is crucial to explore for my project as the narrative is found inside. Moreover, the article is written to just describe the negatives that have taken place so when considering biases its important to keep in mind Suffield could’ve selected a small selection of people who she knows certain events have happened to, to make her work more reliable source she should use quantitative data such as a survey and collate a truthful overall representation. Furthermore, its clear from her interviews that there are fundamentally a large amount of crime that often involves innocent people in the flats, such as resident Jan Green who ‘was rehoused following an arson attack on her former flat on the floor above’ (Suffield, 2022) where it was then stated that ‘Swansea Council has said it has already invested money there and more will follow, while South Wales Police has said it is not aware of high levels of crime there.’ (suffield, 2022). This once again shows the lack of effort from the authorities and the disregard to the events taking place which is normalising these antisocial behaviours. More specific to Dyfatty the article named ‘Woman beaten with belt and covered with paint left dangling from flat balcony’ (Evans, 2020) is a horrific and graphic title into where the article also talks about their extensive use drugs, theft and other offenses and 'ferocious temper’ (Evans, 2022). The repercussions of these stories making the news means businesses such as Sainsburys no refuse to deliver to the Dyfatty flats due to driver safety. However when asked why, ‘The supermarket would not say why it will not deliver there. Police said they were unaware of any threats or attacks on delivery drivers.’ (BBC news, 2011) which questions If they are just going off stereotypes and stigma not actual experiences.



<https://vinsights.co.uk/CrimeStats/SA11QG>

× Crime Spread By Category Around SA1 1QG

Crime Category	Year	Total No.	Percent
Total No. Of Crimes (All Categories)	2021	7323	
Violence and Sexual Offences	2021	2129	29.1 %
Anti-Social Behaviour	2021	1680	22.9 %
Public Order	2021	709	9.7 %
Shoplifting	2021	549	7.5 %
Criminal Damage and Arson	2021	546	7.5 %
Drugs	2021	478	6.5 %
Other Theft	2021	402	5.5 %
Vehicle Crime	2021	310	4.2 %
Burglary	2021	184	2.5 %
Other Crime	2021	88	1.2 %
Theft From the Person	2021	84	1.1 %
Bicycle Theft	2021	69	0.9 %
Robbery	2021	50	0.7 %
Possession of Weapons	2021	45	0.6 %

<https://vinsights.co.uk/CrimeStats/SA11QG>

Furthermore, ‘Mr Powell said there was "an element" of residents who behaved badly and said the council flats had become "rougher" in recent years. But he said it was unfair to penalise other people in the block. There are over 100 flats at the site.’ (BBC news, 2011) Since 2011 these matters are still in place, which suggests there has been no progress into reforming the flats and instead keeping them as a separate entity to the rest of Swansea. As Mr Powell said there are over a 100 of other flats which are being labelled due to a minority of residents behaviour and having to suffer the consequences.

Reference list:

Suffield. A, (2022). Life in the block of flats where residents claim rats crawl from walls and drug users take over terrified people's homes
Available at: <https://www.walesonline.co.uk/news/wales-news/griffith-john-street-flats-swansea-23223510>
(Accessed: 28th of April 2023)

Evans. J, (2020). Woman beaten with belt and covered with paint left dangling from flat balcony.
Available at: <https://www.walesonline.co.uk/news/wales-news/dyfatty-flats-dunvant-swansea-crown-17574139>
(Accessed: 28th of April 2023)

BBC News, (2011). Sainsbury's Dyfatty flats delivery ban council talks.
Available at : <https://www.bbc.co.uk/news/uk-wales-south-west-wales-12984738>
(Accessed: 28th April 2023)

Interview with a current Sainsburys worker:

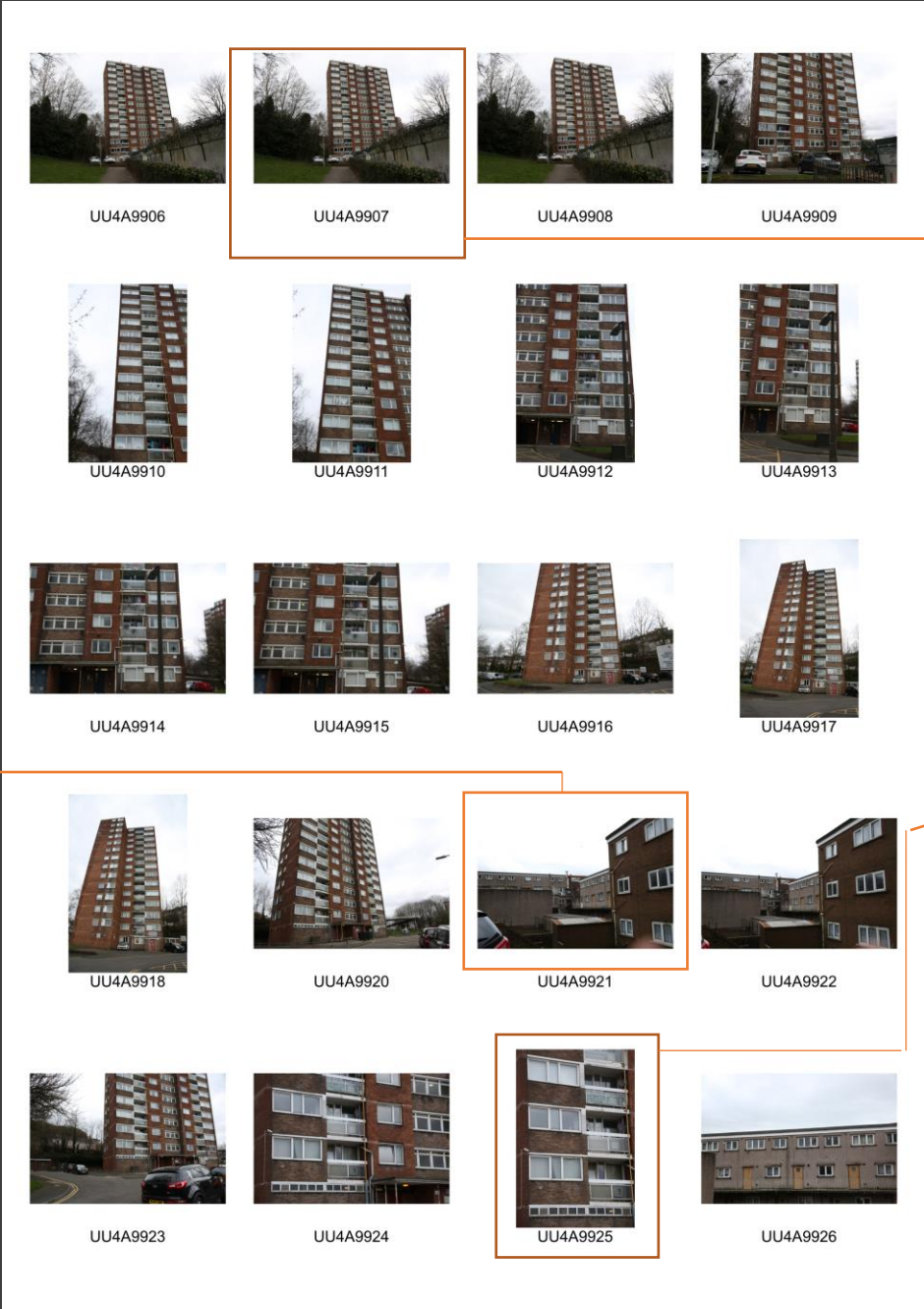
“Dyfatty flats is an area that is the epitome of forgotten communities within cities” (Josh Williams, 2023)

This more recent quote from a member of staff reflecting on Sainsburys as a whole is representative of hypocrisy as Sainsburys itself no longer delivering there is creating further stigma and stereotypes so although the quote reflects a sympathetic observation, I believe its ‘forgotten’ partly to do with the way society subordinates it.

Furthermore, this contact sheet is focused on the architectural exterior of the building, this being my first time seeing it I was exploring the different sides and angles of the building and gathering my first impressions.

While taking images of Dyfatty I felt that its important to also explore the flats and buildings opposite it. These building resonate the same out dated exterior and come under the same postcode meaning they share the same subordination. However, I found that the balance of the image isn't very strong as there is no focal point but I could potential crop the image to find further narrative. I also didn't like how the edge of my finger can be seen over the lens.

Camera- Canon ESO 5D mark III
F-stop- f/4
Exposure time- 1/4000 sec
ISO speed- 200



I found these images had a good balance as the building is centred in the middle and the pathway creates the idea of walking and entering the building creating a inviting atmosphere. However I would prefer to experiment using portrait and see how that effects the image, additionally the wall covering the right of the image looks to have out grown plants, finding ways to present the narrative without photographing the building builds a stronger story and profile of the area, so I feel this is a good start to analysing the environment as a whole.



Not until editing my contact sheets did I realise this man stood on his balcony hiding from us. By zooming in the composition becomes more clear and holds more narrative. Through **psychogeography** I now felt that I was invading someone's privacy as here the architectural study has now taken a street photography and narrative started to begin as the people in these buildings are what tell its story. Additionally this image I felt resonated back towards Eugene Richards, Jacob Riis and Jessica Dimmock as my work often naturally draws towards people so this was a big moment within my project where my architectural study became more directed towards street photography.

Andreas Gursky

Inspired by my last contact sheet with the man in the frame, I began to research into photographers who explore high rise flats and tower blocks and the representation of showing life within them. Metaphorically in this way I see the building itself as a book which tells a thousand stories through each window which are constantly changing and watching peoples life's transition, it being in such large industrial buildings emphasises and puts in perspectives how small we are in our consumerism society. Here I found Gurskys work related well to this concept where his contemporary work explores capitalism and how we are all systemically victims to modernism, this relates to the Dyfatty flats as these mundane and outdated buildings create a narrative and reflection of who lives inside as one stereotype reflects on the whole building as a whole. Furthermore, he uses photoshop to create large scale images which inspires me as it creates a sense of scale that entices viewers to interact and come closer to be able to see the detail. Photoshop is also used extensively in creating life into every window here when you zoom in you can see the digital manipulation where he creates scenes where people are having sex, cleaning, watching tv, cooking, in offices at work and an array of activities found in our modern society. When translating this to the Dyfatty flats I take a new architectural approach of trying to capture narrative through the windows, I feel this captures the true narrative of the area. Additionally, Gurskys framing of the images is really impactful as it creates the imagery of a doll or Lego house in which politically holds a lot of depth within our society and the way in which we are controlled and watched at every moment, even in your own home there's no privacy.



Andreas Gursky/VG Bild-Kunst, Bonn 2015/Sprüth Magers



Overall this contact sheet doesn't hold images that I am particularly enticed by, I was just further experimenting with what the area has to offer in terms of narrative and compositionally interesting.

Camera- Canon ESO 5D mark III
F-stop- f/4
Exposure time- 1/4000 sec
ISO speed- 200



UU4A9927



UU4A9928



UU4A9929



UU4A9930



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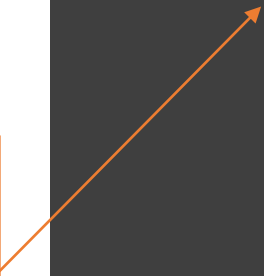


UU4A9945

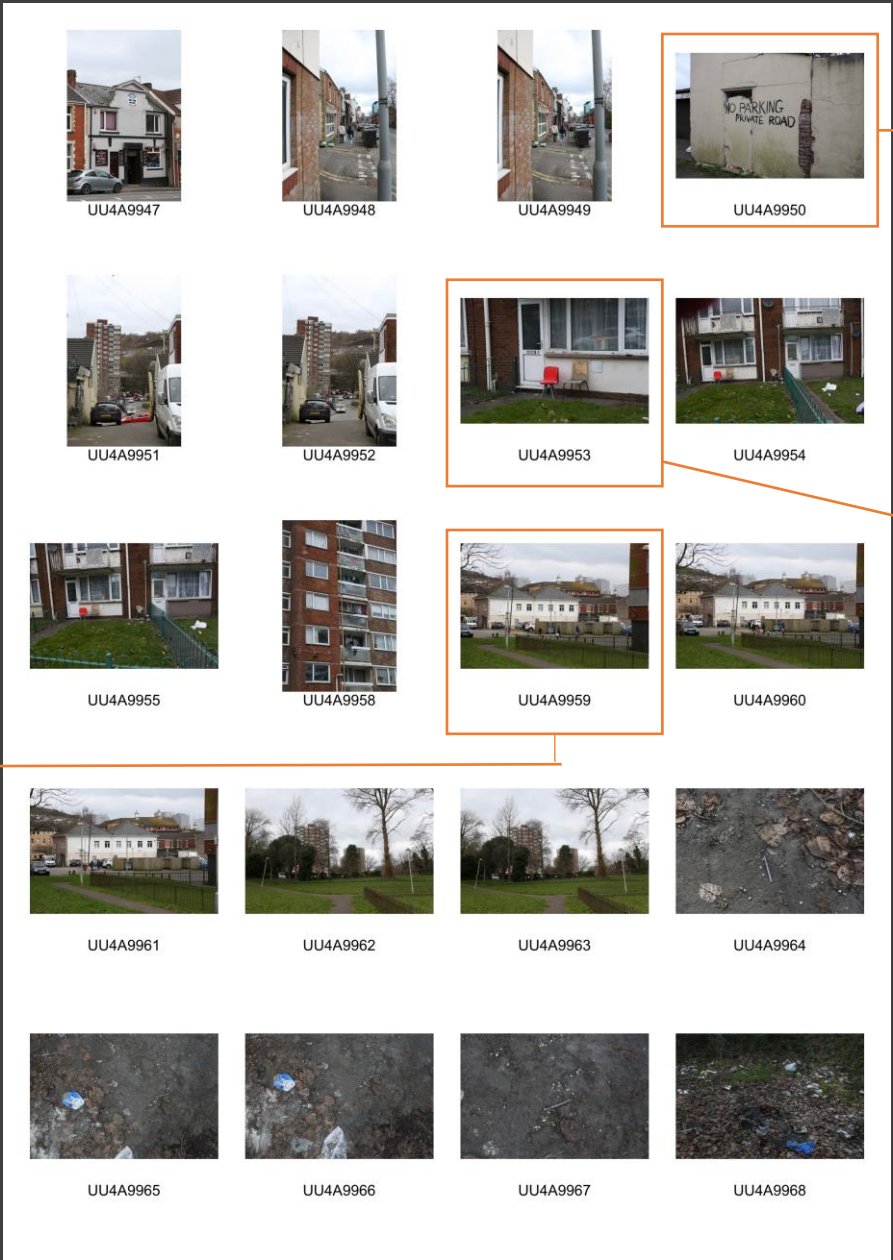


UU4A9946

Here I liked the composition of creating an environment around Dyfatty, also the balance within the architecture and lines is find aesthetically pleasing with that angle the image was taken.



Capturing residents I found was difficult, this could be based on time of day that I'm going so in the next excursion ill take this into mind. However, I really like this image as it shows what seems to be a young girl with her mum and grandmother crossing the road in a line. Sentimentally the line shows the generational progression through their family this shows a bean pole family structure where multigeneration live together, in Dyfatty this could show that due to the cost of living multiple generations live together to be able to afford a home. Also, in the image they are carrying bags and suitcases it seems to be as if they are leaving, this symbolises to me a want to get out of the area. Also, having the young girl lead the mum and grandmother to me suggests how Dyfatty has changed over the years, her being the at the front shows the enthusiasm to leave whereas the grandmother at the back has seen Dyfatty through its life time where in 1960 it was a new and exciting place to live. When editing this image I feel that I will need to crop and zoom in to show the women better.

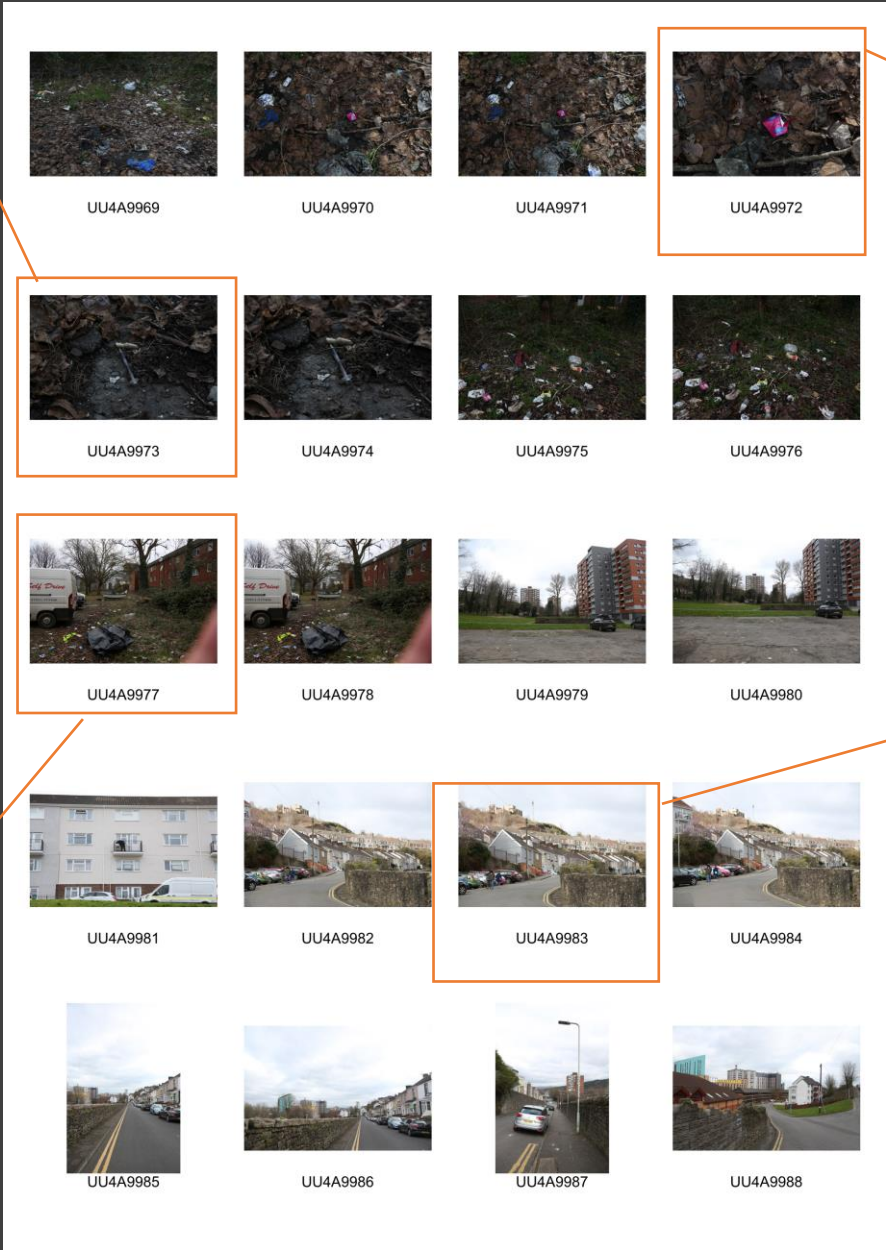


The streets behind Dyfatty shares a similar resemblance as its run down and underfunded, this image is symbolic of this. The decaying wall and door with holes, cracks and paint coming off it looks like it was once habitable but is now left to decay. Additionally the black paint used to mark it as a private road is very comparable to if you went to mumbles there would be signs and well crafted ways to display the same message. This suggests that there isn't enough money to afford a sign.

Furthermore, the houses opposite had lots of unwanted objects outside, These two children's chairs caught my attention as they sit damaged and decaying it is a poignant symbol of loss and absence; a memory of someone who has now gone. To me this creates the idea that inside the house is rather neglected but to juxtapose this the windows reflection shows what seems to be a rather modern and expensive car, this makes me believe that the area isn't as deprived as I originally thought, and if it is its due to the councils lack of funding into the buildings.

Following my analysis on crime in Dyfatty, Drugs was 6.5% of crimes committed in 2021, with a total of 478. I feel this image is symbolic of this, found in the carpark outside the flats with lot of other rubbish it is a normality. I also like the quality of this image I find it holds a lot of depth and the contrast between the dead leaves and syringe as it is symbolic of the death to life that drugs cause.

I dislike this image due to my finger covering the lens, but I do like the wider lens perspective of the scale of litter over the floor, it shows the measure of disregard



Violent and sexual offences are the highest level of crime in Dyatty 2021 with 29.1% this being a total of 2129. This suggests women are often targeted and sexually assaulted, women who live here must feel unsafe and scared knowing how likely this crime is to happen to them. As a woman myself, in terms of **psychogeography** as a woman myself learning this statistic and visiting the flats multiple times did make me feel anxious and unsafe when approached by men especially. However this is also the general rate for the whole of Swansea. Visually this image shows neglect for the environment and the opened condom wrapper symbolises to me the sexual offences that have taken place. The bright pink packaging also juxtaposes the background also amplifying the artificial litter on the natural ground.

I really enjoy the aesthetics and composition of this image I feel it is well balanced and involved individuals who look to be from a different ethnicity, multiculturalism is a fundamental part community in Dyfatty.

Criticisms from tutorial

When first presenting my first collection of images some feedback I received included finding a narrative to follow within Dyfatty, some examples were interviewing or connecting within those inside Dyfatty and exploring their view point. Additionally, some peers recommended that I explore class and expand my excursions to different areas to compare high rise buildings in Swansea and attitudes towards them to the compare back to Dyfatty. When analysing my technical applications and functions on the camera I was given feedback about exposure and to adjust my camera more often to develop my confidence with camera functions which will improve my image quality, also to be more specific in what I am wanting to capture to avoid repetition and broaden the range of images ill be able to collect.

Architectural study 2- (28/02/2023)

Exposure time- 1/4000 sec



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UU4A9994



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UU4A9996



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UU4A9999



UU4A0001



UU4A0002



UU4A0003



UU4A0004



UU4A0005



UU4A0006



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UU4A0008



UU4A0009



UU4A0010



UU4A0011



UU4A0012



UU4A0013

Exposure time- 1/1600 sec

Camera- Canon ESO 5D
mark III
F-stop- f/4
ISO speed- 200

Exposure time- 1/1000sec



UU4A0014



UU4A0015



UU4A0016

After the initial excursion to Dyfatty flats I found for my work to be more effective and hold a significant level of depth to the subordination and classification I have to compare it to another similarly structured building. Built in 2009 Grape and olive is a located in the Marina with a view point restaurant looking over the city as well as having the tallest penthouse in Wales

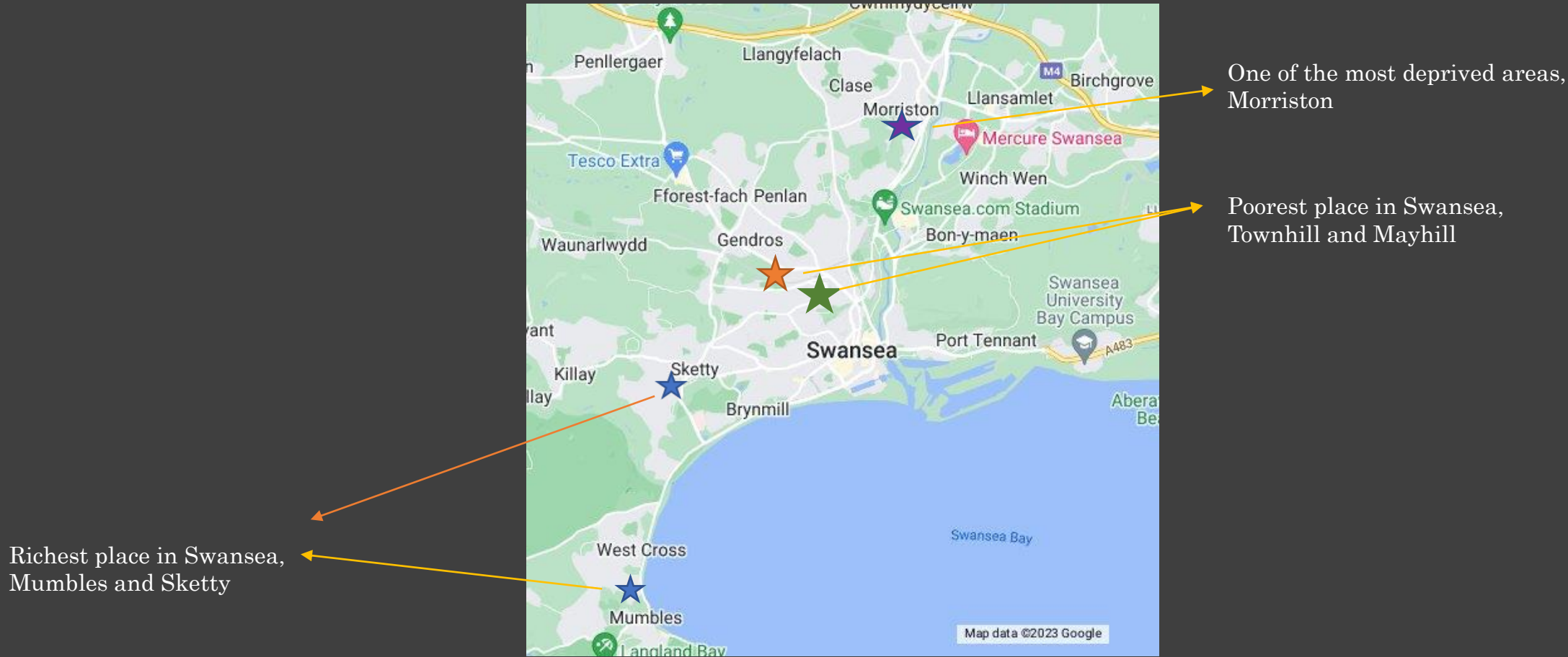
Exposure time

Following my recent criticism I made an effort to change my exposure time and see the effect they have on my images, due to the open area, weather and being by water I found it was particularly bright which may explain why I ended up under exposing it again. I believe the third and forth image at the 1/1000 sec exposure time is what I should've stayed at, the clear difference can be seen in the colour being more vivid and not highly contrasted. Although I fell back into my ways of under exposure I found these contact sheets useful in visually presenting the difference so I can see how to improve within my work.

Classification

Definition: ‘The act or process of putting people or things into a group or class (= of classifying them). (oxford dictionary)

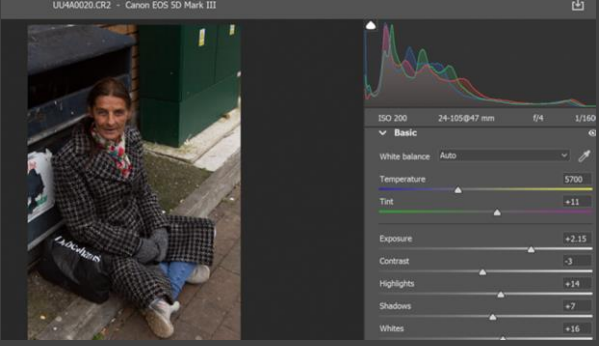
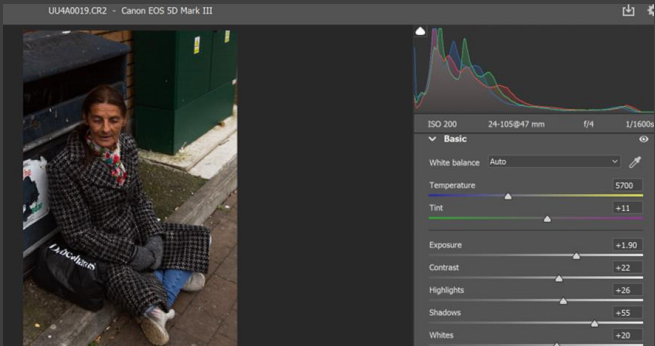
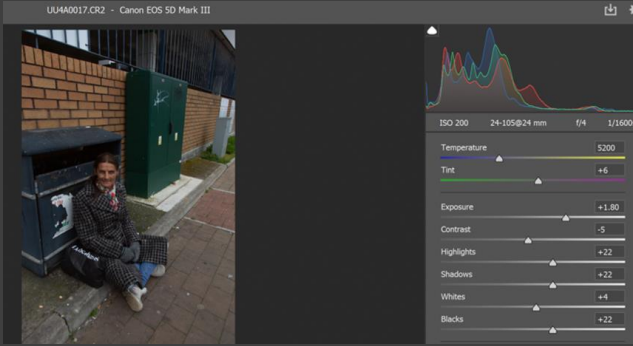
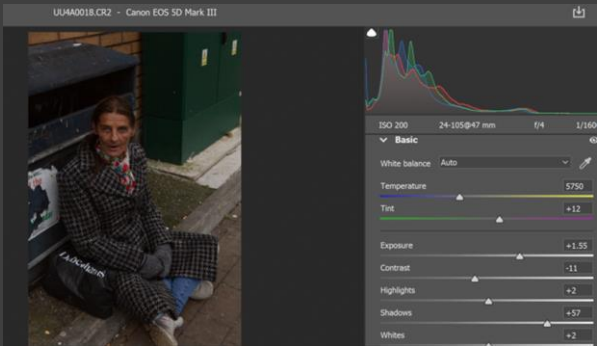
Geographically classification is a form of subordination where authorities and those with power construct a city into segments depending on its socioeconomic status. The map bellow I created shows the distance between these areas and how sperate they are kept on opposite sides of the city, it resembles that of a capitalist society where this can be seen as a way to keep the poor poor and the rich rich.



Street photography: (28/02/2023)

On the way back from my excursion to Grape and olive, I came across this homeless one who asked me for money as I passed. Her blue eyes captivated me and instantly reminded me of my artwork study of Mariella, this inspired me to go back and take some images of her. Additionally, at this stage of my excursions I felt that I found I was particularly drawn towards people and their narrative with the building then the sole focus on the architecture. Although this image wasn't shot at Dyfatty, I feel that she can relate and share the same narrative as a lot of the residents with having where she calls home looked down upon and treated differently because of it.

Taking these images quickly and in the moment meant I didn't have time to adjust my camera settings which is why they are originally very underexposed. However, through editing using photoshop I was able to bring the exposure down, shooting in RAW helped keep the images quality throughout this. Here I also used a tool I haven't used before called the dodge tool where I brightened her eyes in the first image. I felt this really emphasised them against the shadows and contours of the face. If I were to do this again a criticism I faces was to learn to balance my exposure and also like Eugene Richards form a connection with the subject before taking the images, next time I would ask a series of questions and create a profile around her.

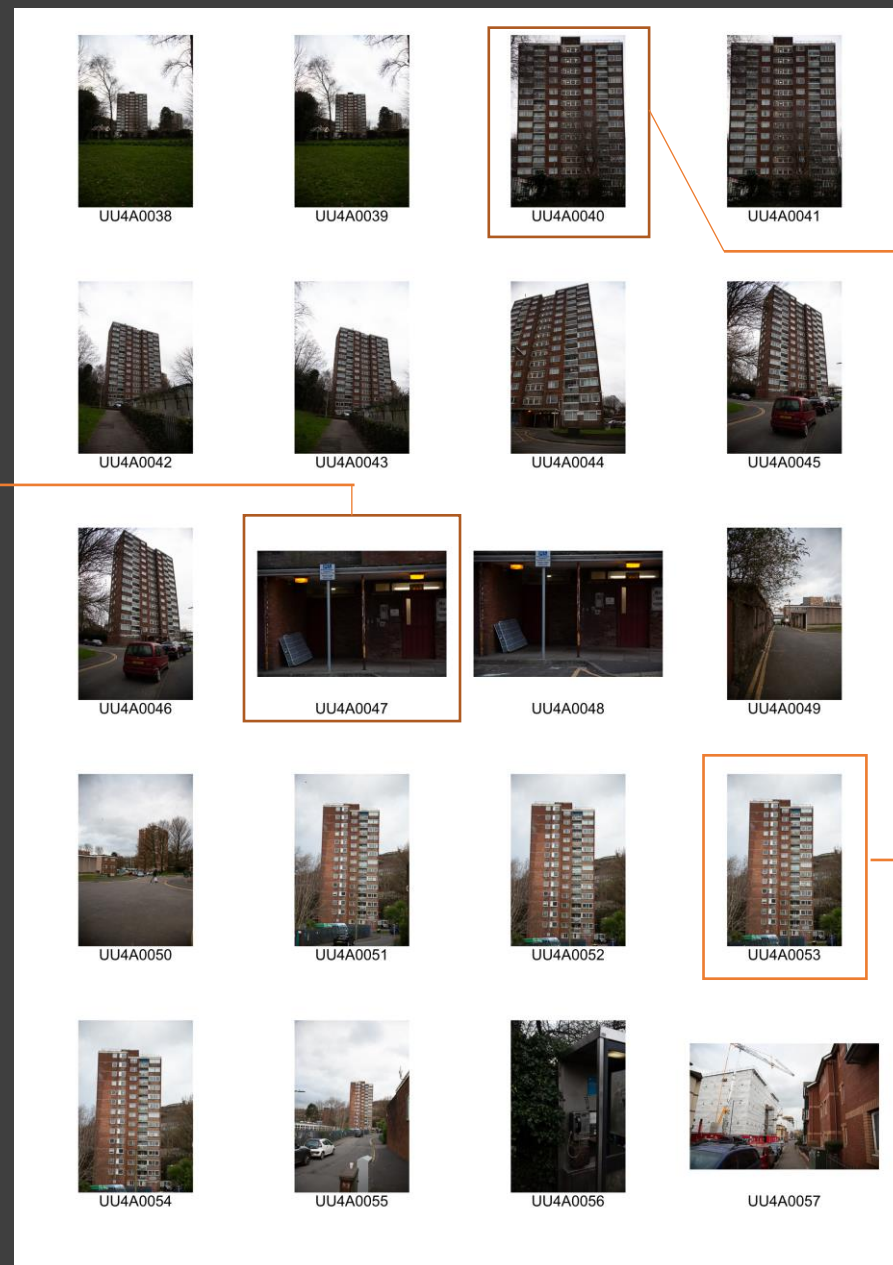


Architectural study - (01/03/2023)

Photographing the entrance to the building is representative of entering the narrative of the building itself. Overall, this images composition is well balanced and the range of artificial and natural lighting used creates a range of tones where depth and shadows also intensifies the left corner. I find the mattress also shows both the habitability of the area and also how many residents and come and go, but it also shows a disregard to keeping the area clean this links to the **broken window theory**, where people see that there's no consequence for leaving the mattress outside like this so it encourages others to do the same.

Exposure time changed to 1/125 seconds means a faster shutter speed, allowing less light into the camera, tis was to interact with artificial lights involved in this contact sheet and also the weather.

Camera- Canon ESO 5D mark III
F-stop- f/4
Exposure time- 1/125 sec
ISO speed- 200

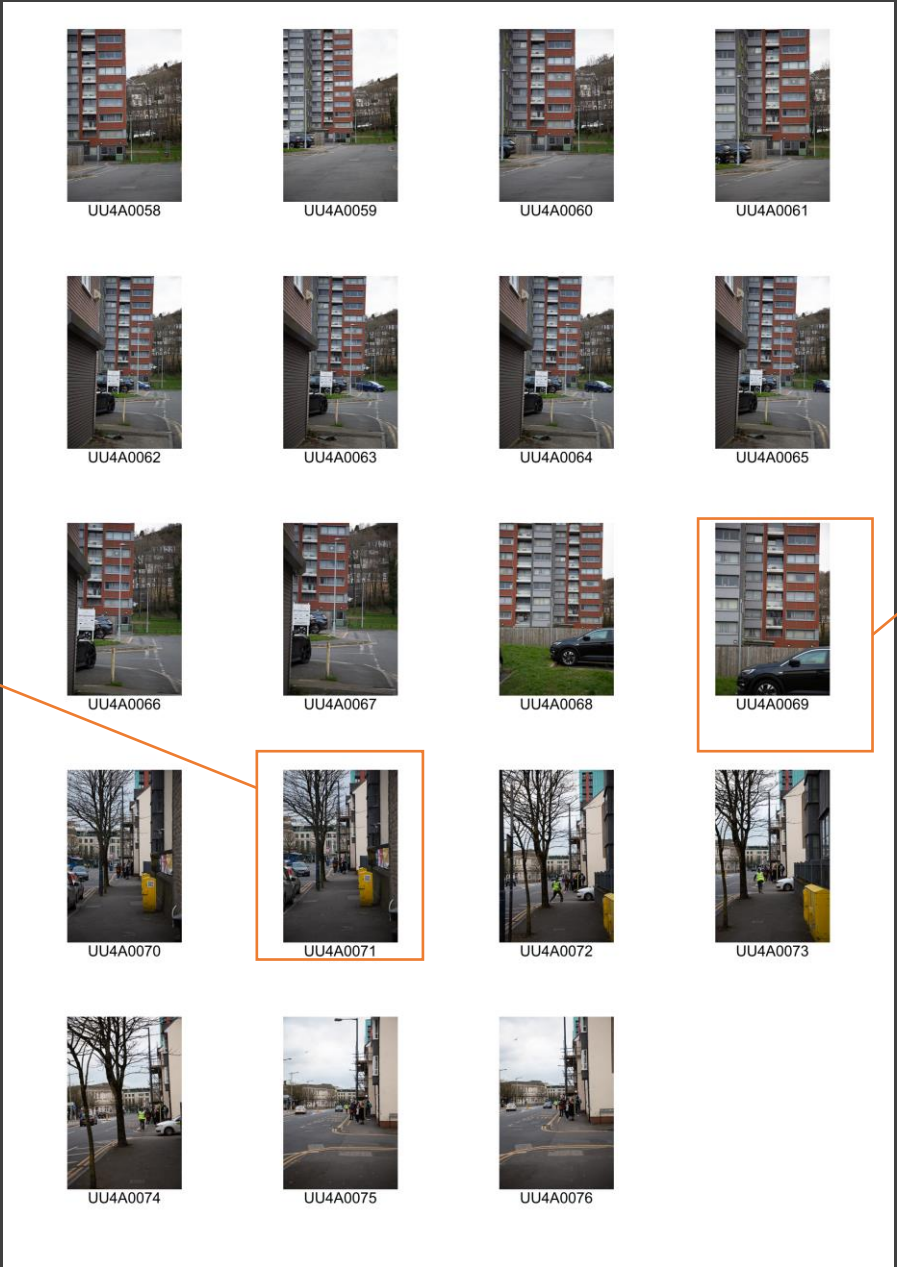


Going at a later time in the day to my last excursion meant I had a new perspective on the buildings as the activity inside it changes. This image to be is powerful in telling the narrative of it being someone's home through the lights on being seen through a large number of the windows, this shows the life inside and the amount of people in there. I used my lens to zoom in as I wanted the whole composition to just be the building, it also meant I can optimize the scale. Also, the angle I was stood at meant that a fence and tress can be seen at the bottom of the image, here I enjoy the look that the fence brings to the image it signifies a boundary and to keep out which is what the stigma is making sure people do.

Compared to the last portraits of the building I decided to walk over the road out of Dyfatty and take a new perspective. I found this resonated to the distance I previously spoke about resembling, from taking an image out of the area this shows an outsidess perspective in a visual way. However, I feel the use of a tripod would improve this image as well as framing it better and centring it more.

This main road that leads into Dyfatty flats is one of the highest areas of crime in Swansea, I feel its here that the line of subordination is drawn as it leads into the city. These image just document my journey down the road where in terms of Psychogeography, I could feel the changes in my emotion and behaviour as I returned into the busy city I felt less alone and more safe then in Dyfatty. Compositionally, these images hold no value and due to taking these while walking the quality isn't the best but I like to reflect on this moment in time through how I felt in the moment.

Camera- Canon ESO 5D mark III
F-stop- f/4
Exposure time- 1/125 sec
ISO speed- 200



Inspired by Gursky, I began looking for narrative in the building in more ways. Here I played a lot of focus on the windows and balcony's to see if I can spot any interactions. This image being shot from a distance was to keep my presence un noticed as I didn't want to disturb the imagery of their conversation. However, having to zoom in and adjust the scale meant I have lost of the quality due to cropping as well, although shooting in Raw did help with this. Additionally, to me this image of the two women smoking on their balcony's shows relationships and community inside the building, and although the area is looked down upon for drugs arguably its what brings some of the residents together.

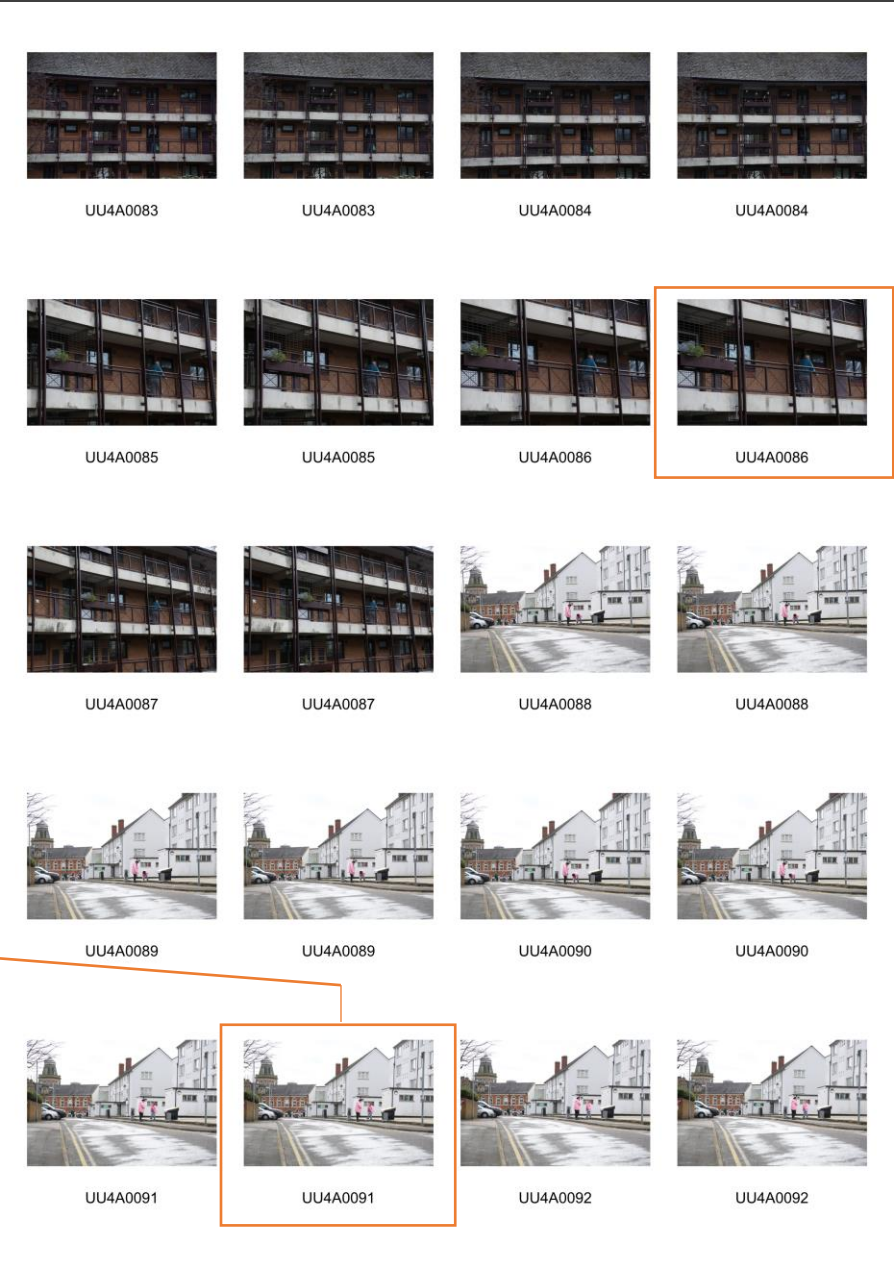
Architectural study- (08/03/2023)

This being my third excursion to Dyfatty flats, I became slightly more comfortable and confident with the area and what to expect. However, from my previous contact sheets I have began to steer away from the focus of the architecture and now a more photojournalist approach where I want to incorporate the people who live here as well as the environment is a reflection on them.

Orchard st is the route I take to get to Dyfatty where I feel it shows similar characteristics. This image is a favourite of mine as street photography captures the moment in its rawest form. News coverage often displays violent men who live in Dyfatty but seeing mothers with their children humanises the area more. Compositionally, the balance in this image is really effective as the mum and the daughter in the foreground are shown to be talking while the girl ties her laces, and in the background three young mums appear pushing their children each with a different expression. Labels on appearance such as clothing and also behaviour can stigmatise these young woman as bad mums or not caring where it can just be the environment in which they live that teaches them different social norms and values then people who are brought up more traditionally. Arguably, the images are slightly over exposed.

Change in aperture and exposure time, creates a slightly more focused image and wider depth of field as well as allowing more light to enter helped the contrast in the first images.

Camera- Canon ESO 5D mark III
F-stop- f/4.5
Exposure time- 1/640 sec
ISO speed- 200



This building called Orchard court sits opposite Dyfatty and are social housing where many of the residents tend to be retired. I wanted to document this to show a range in ages and demographic profile in my work. As stereotypically Dyfatty is thought to house gangs and middle aged men, where actually a lot of families live.

A month later on the 9th of April, 61 year old David Green was murdered in these flats. When receiving this news I instantly wondered if the man I captured in these images was the victim. This created a emotional response where I connected with the images on a deeper level. Furthermore, the murder shows that the area holds unpredictability and unsafety, this news did make me more cautious.

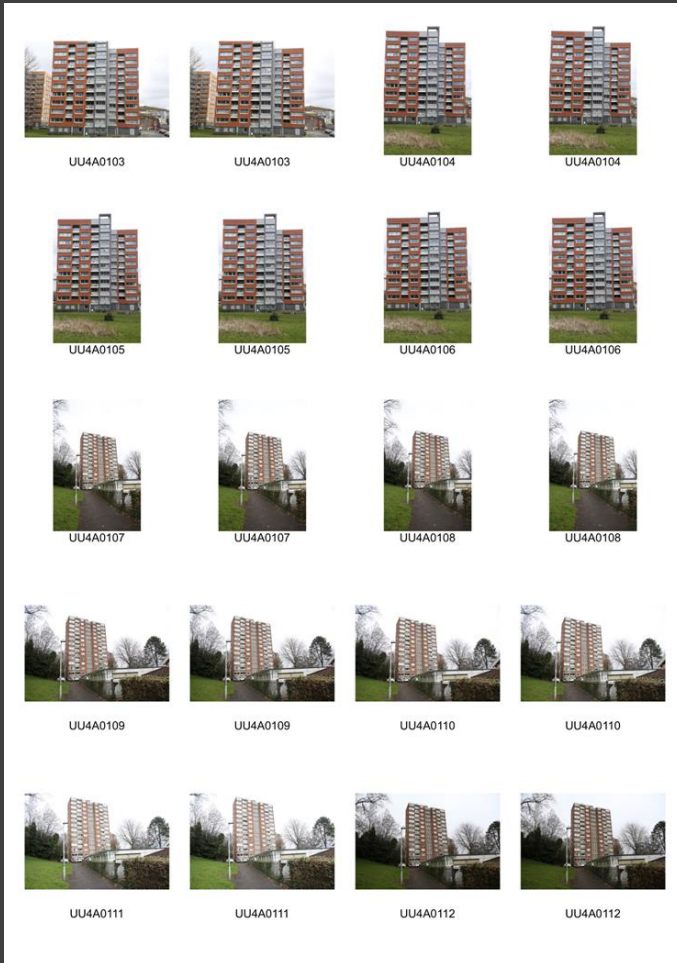
Visually, I enjoy the architectural reptation in this building as it creates the look of a prison. This is metaphorically symbolism of how the authorities see the residents and also how they are imprisoned by stigma over where they live.

Michael wolf

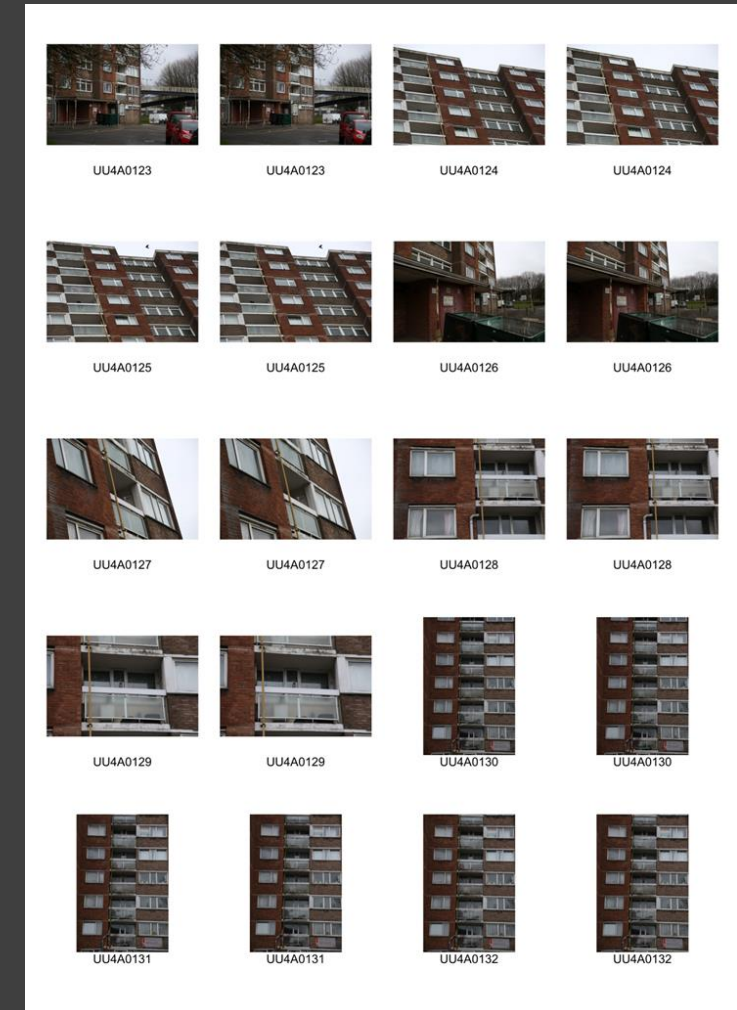
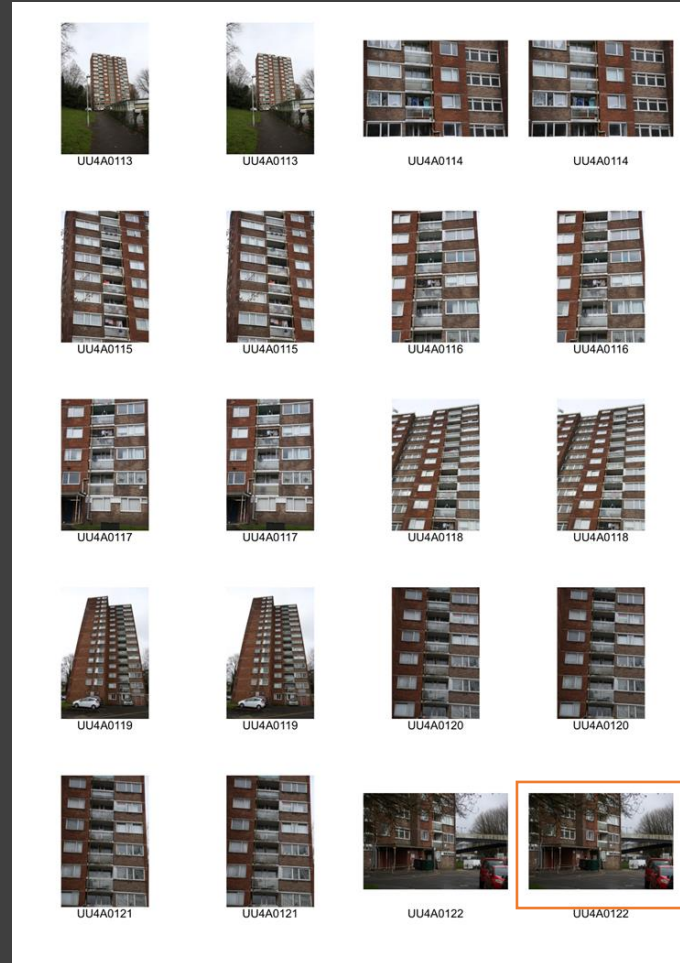
Architecturally, I find wolfs photography of high rises in Hong Kong inspiring as it explores the opposite side of the social position of Dyfatty flats. His work has a futuristic feel to it and is similar to Gurskys work but he is more contemporary and instead of narrative he focuses on the geometry, structure and scale. Furthermore, I enjoy his use of multicolour I feel this represents the vibrance and lively hood of the city and gives a technological feel, here the use of both artificial and natural lighting work well together and through editing are well balanced. Furthermore, the ideology that you are looking into someone's home makes the scale of the image so much more important to capture these details. Hong kong having one of the most highly densely populated areas in the world makes the architectural business of the frame more expansive although “By removing the context, viewers have no idea how big these building actually are.” (wolf, 2013) this suggests photography can be an illusion. However, the cultural driving force behind the popularity of high rises in hong koong are purely for economic benefit, this juxtaposes dyfatty as there isn't a popularity as such and no money is being put in to the maintenance and aesthetics of them suggesting these opposing cultural views create different identity's for the work high rise in western and Eastern culture.



Further Architectural based images inspired by Wolf.



Camera- Canon ESO 5D mark III
F-stop- f/4.5
Exposure time- 1/640 sec
ISO speed- 200



Although the predominant focus here was the architecture, I came across a interesting composition outside the entrance of the building. I felt it showed a mixture of people in terms of race, gender, age and found it a compelling visual representation of the community shown within Dyfatty. With the women looking into the camera as well I feel like it exposes my presence but in a emotive way as I feel a connection to her.



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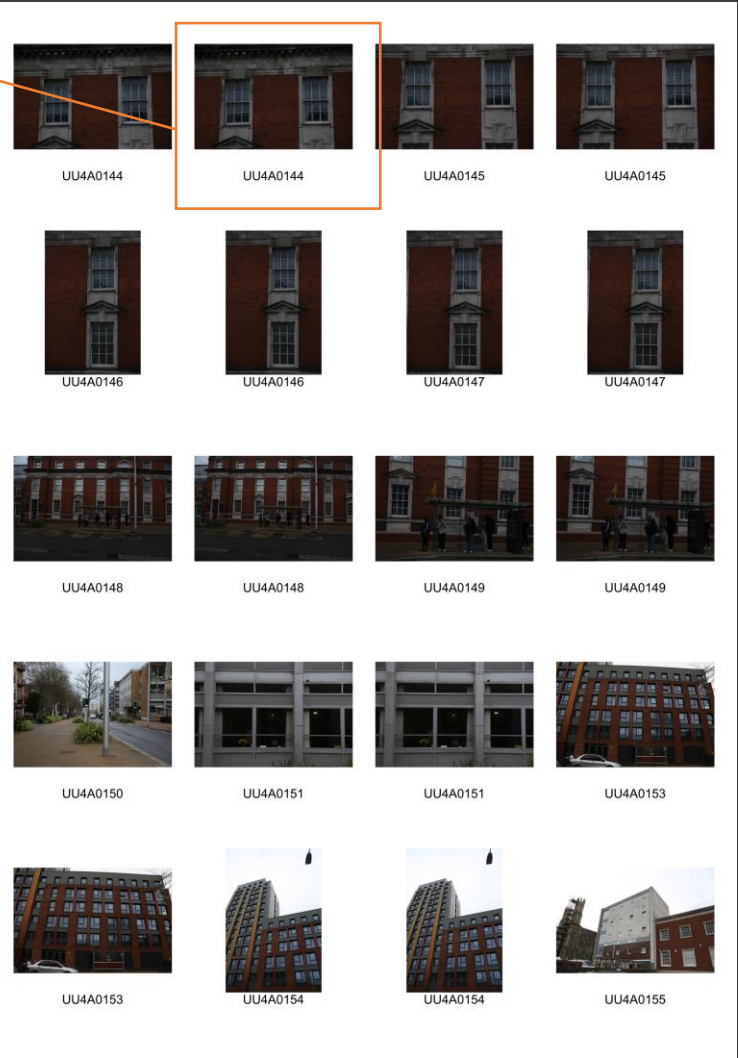
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With these contact sheets I am exploring more with Gurskys style as well as Wolf, here I am looking to different high side buildings to find narrative that I can the compare to Dyfatty's. My aim here was to look through windows and capture everyday moment of people in action. I found that Swanses large around of student high rises really beneficial in this as when contrasted to dyfatty they show social status through levels in education and economic status.

Llys Glas, is a student accommodation, although its not a highrise, I found this image of a girl looking out her window an interesting image as it captures her in a daze.



This student accommodation on st Helens road was perfect in capturing narrative as its large open windows into the kitchen meant I could capture this image of a girl eating her lunch. Although the images would benefit from use of a tipod.

Coppergate, is a private student accommodation, the architectural structure resemble that of modernism with a lot of geometrical patterns. I found zooming in on these created a nice effect with the colour pallet used as well. Additionally when zooming in you can see the lights on and all the different rooms, one of which was mine last year, this creates a sentimental reflection of me .

Camera- Canon ESO 5D mark III
F-stop- f/4.5
Exposure time- 1/640 sec
ISO speed- 200



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These images consist of some of my best street photography work, here I really felt the inspiration of Eugene Richards. This man is an iconography in Swansea's homelessness issue, he is known by the majority of Swansea as he often buskers with his dog in the centre of town. Presenting a familiar face into my exhibition and work will make people engage and interact with my work more as it makes my interpretation more personal as it's witnessed by all of us in the everyday.

Camera- Canon ESO 5D mark III
F-stop- f/4.5
Exposure time- 1/640 sec
ISO speed- 200

This image I feel is extremely powerful and is similar to those seen in cocaine blue cocaine true. The image shows him lighting a cigarette, where the background holds an advertisement of a strong man. Arguably, the image becomes ironic as physically and mentally the homeless man probably suffers from a lot of health issues especially as he smokes, this idea questions masculinity. The composition of this image is visually aesthetic as his guitar also humanises him in a way that a lot of homeless people feel ignored, music gives him a voice.

Criticism from tutorial

The main criticism I received when referring to my architectural work is that I need to use a tripod to create more balanced images, this will make my work look more professional. Furthermore, in terms of my street photography I should try and take images of souly residents in dyfatty, as by taking them in the centre of two I am creating an untrue representation of Dyfatty.

Tripod

Following my previous criticism, I've decided that for my last excursion I want to experiment with the use of a tripod. I feel it will benefit my project greatly in terms of technicality and image quality. Using a tripod was new to me so the process allowed me to develop and explore the object that allows for more sharp and straight images of the Dyfatty buildings. I enjoyed the rotational aspect as it allowed me to easily change from portrait to landscape and I am defiantly interested in using it again in future projects.





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edit 4 of woman



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edit 4 of woman _1



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edit 4 of woman _2



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This image of a couple walking with their dog I feel symbolises relationships in deprived areas and can be related to that of both Jessica Dimmocks work and Swansea love story. Although I am not labelling them to be addicts, it was just an observation where



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Analysis of : excrusion

Architectural patterns



When starting to design my curatorial layout for the exhibition I wanted to experiment with scale this is to mimic and represent the buildings scale additionally by choosing this exact image from my contact sheets and having it on a large scale it allows you to see all the details and life within the building, an example are the lights and objects over the balcony's. when discussing scale I wanted it to

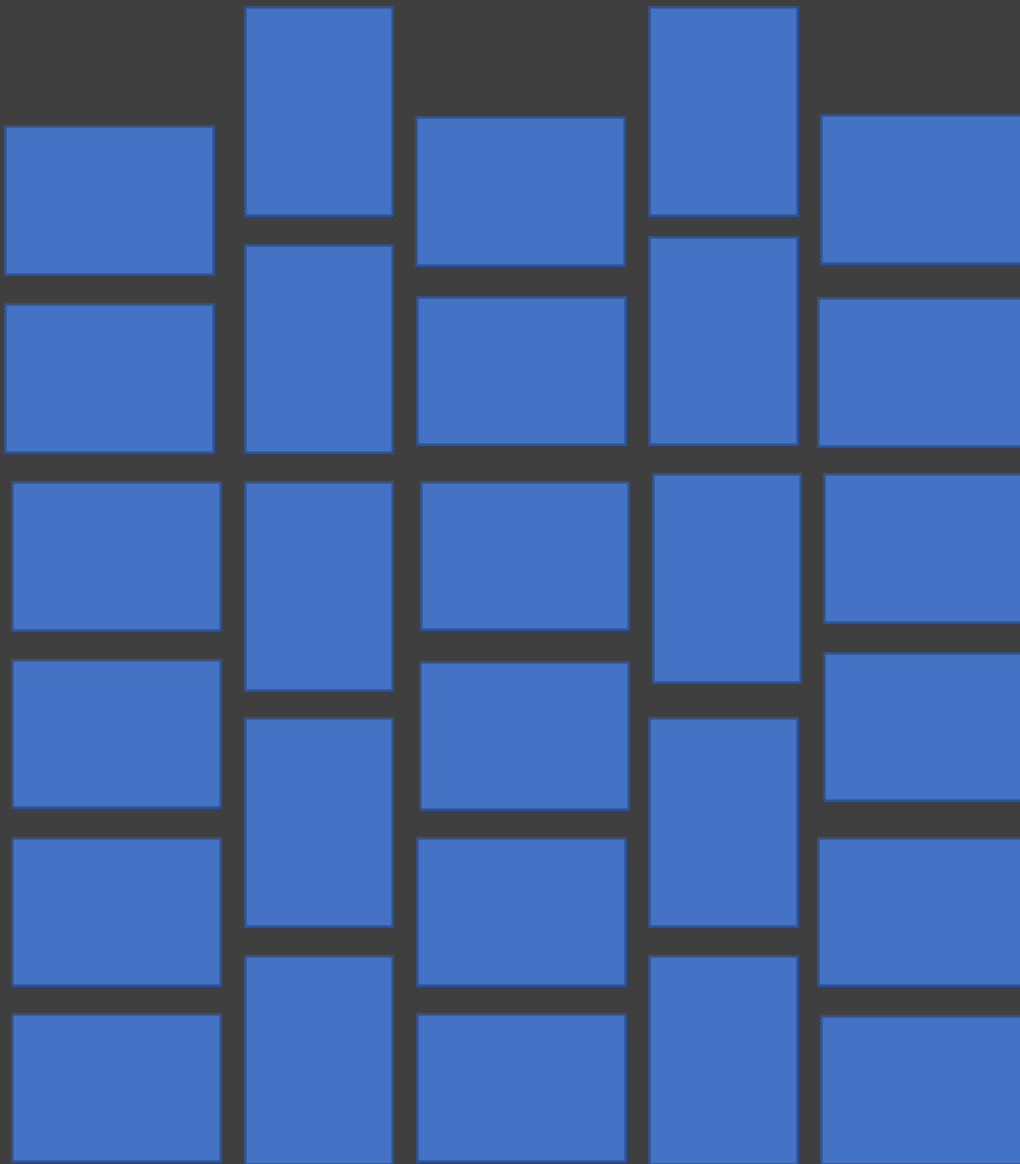
Horizontal window pattern



When thinking of different ways to lay out my work I want to take into consideration the architectural structure of the buildings. Here the structure holds many patterns mainly containing squares and rectangles, I am particularly interested in the windows as they are our view into the building and the life inside. When looking at this pattern I enjoy the resemblance it holds to the building itself. Although my main issue is that the length of this is too long for the space I'm being given, this would mean reducing my image size which I worry would loose a lot of my detail within the imagery.

Layout on the wall





An alternative way to approach the curation is to create structurally another tower next to the A1 image. This resemble the two high rises that Dyfatty has, and also still has an architectural undertone to follow the narrative of my work. The vertical patterns of the building use both landscape and portrait where looking at the linear vertical lines. To resemble this I've copied the pattern into a curatorial display. Doing this has allowed me to avoid errors and estimate the measurements needed. I found that 5X6 created more of a square appearance than a rectangle, as well as this the portrait images finished higher than the landscape I didn't like the aesthetic look of this, this suggests a 4x6 would work better.



Following the last experimentation, I believe this layout is best fit for my project as it architecturally resembles the image beside it and shows themes I've worked with throughout this project. An example being the narrative shown through the windows, by having my images layed out like this each image holds a narrative that is structurally placed into a window, showing further how every flat is a home. Dimensions and measurements will be key when putting these images up as the gaps between the landscape and portrait images are different.

Curation process

After choosing a 4 x 5 layout for my images initially I began to create the tower. I printed out my images, cut them with a roughly 0.5 cm boarder and found that it didn't give me the result I was hoping for which is when I then decided that 4 x 6 was the best fit as seen previously, so I choose another two images to print.

After gathering all my images after cutting them I noticed that due to where id cropped them in photoshop they didn't share the same measurements, with some being bigger and smaller than the others. This is a error that next time I will take into consideration, I then experiment with the placement of the images to see what works best where, which I found to be this one.

I then used this as a template when Putting up my images. I found that Although the sizing meant more of an issue when it came to putting the images on the wall, it symbolically showed the diverse, un structuralised and insubordination it has to society's rules.



Final exhibition outcome and statement

Esme Littlechild- Dyfatty

Architectural and geographical studies surrounding high rise buildings in Swansea show the divide in social class, living conditions and the environment that people around them face. Dyfatty flats was where I ended up collating my images as the richness in community, culture and history created a broad selection of images that together created a composition for the area. Additionally, the buildings themselves are well known in Swansea, built in 1963 these flats have now been named the ugliest buildings in south Wales. This body of work takes an unbiased outlook on Dyfatty flats over several weeks where I have documented the architecture, people and objects that create its environment. I found that amongst the stereotype for its crime and drugs there is a strong sense of humanity and collectiveness, each flat tells a different story from cultures all around the world with different hardships they have faced in their lives they all relate to the social class divide that has segregated them. Curatorially, I have placed my images in a way that resembles the flats architectural patterns to demonstrate the lives that live in each of the flats and how it's so much more than just an ugly building. It's a home.



Research method 2- interviews

Constructing my interviews on Dyfatty and people in society's views on the building will be fundamental in showing the true reality of the beliefs that people have who live in the area of it and have experience and history with the building firsthand. Additionally, it creates a separate narrative to the media which displays all the corruption and negatives, such as the crime and not the community and personal aspect, it can be argued though that media has most definitely played a role in what the people I interview think. When approaching individuals, I aim to introduce my project in simplistic terms, so it doesn't alter how they answer my questions I also aim to demographically get a broad range of people from multiple social background such as age, gender, religion and ethnicity this helps create a more reliable source and range of opinions. A key focus on these interviews is to generate a narrative between Dyfatty and Home that I can use to contrast against another.

Questions to ask:

- ‘ Without geographical description where is home to you’?
- ‘ What is your impression of the Dyfatty flats?’
- ‘ **Describe what home means to you home in three words**’
- ‘**Describe what comes to mind when you first think of Dyfatty flats in three words**’

I choose these questions as with three words it is more descriptive, and this will mean I can focus on key representations, also three gives multiple answers to one question this could help me in the editing process.

Equipment:

- Camera- Canon ESO 5D mark III
- Audio- iphone Xs, (in the future I would use a mic which would make my audio a lot clearer)

Aims for the interview:

- Approach a diverse range of people
- Ask the same question to prevent my wording altering their response.
- Speak clearly and move the mic to pick up sound more effectively.
- Be confident in approaching people and explaining my project.
- Be respectful as this can be a sensitive subject for some.

Interviews



Evaluation: I feel that I have selected a wide range of different people from different backgrounds, however, next time I would like to interview more ethnically diverse people. A finding I found fascinating is the response which states 'where is it' I feel like this could be an example of how its pushed out of society and not socially accepted. I also found a lot of the a lot of the same words were repeated so next time I will try to interview more people to create a true representation.

Tutorial feedback:

- Look into different perspectives
- Use a m4 microphone
- Although looking it at from one perspective is good look into view from inside dyfatty
- Longer project
- Contextualise the images
- Look into images of dyfatty that make it homely
- Images that resemble drugs then make the opposite over the audio

Multimedia development

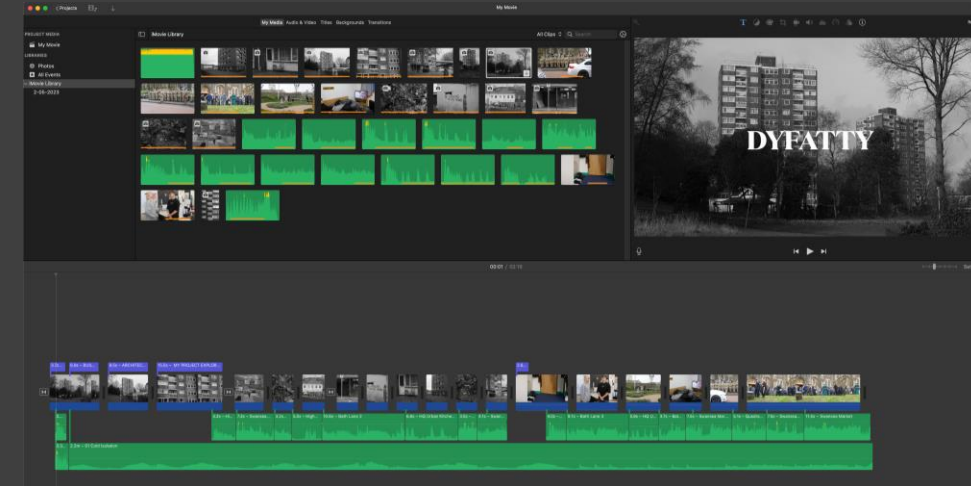
Attempt 1:

Making my first video I kept it simple as I knew I was eventually going to develop from it. Here I using iMovie to arrange my interview audio under that of which it resonated with. I found this was a simplistic approach in which conveyed the message but held no creativity and editing skills. Although, this initial process allowed me to edit my audio accordingly and crop it to and turn down background noise which was an issue at first. I also turned on the auto button which automatically enhanced my audio making it clearer and more comprehensible. When importing in my images and videos I decided to place the Dyfatty images first in the sequence as it sets the narrative for my project. Although the images themselves hold no importance in their sequencing, I selected image that to me resembles the opposite of home and the aspects of the area that are more rundown and deemed as deprived. I felt the audio over this shows less about the area itself but more the views people have on the area, which in term creates the **self fulfilling prophecy** where this environment is living up to these stereotypes.

Attempt 2

Expanding on from attempt 1 I decided to edit the Dyfatty images in photoshop to black and white. I feel this creates a more documentary approach and it visually shows and enhances with the use of image that it is stuck in time and out dated. Also with the comparison of colourful video it creates the idea of subordination and how city life and industrialisation is constantly changing but no funding gets put into Dyfatty so it stays in stagnant. I also decided her that I wanted to make my video more complex and emotive by switching the audio around, this meant the audio describing home played over the image of Dyfatty. I believe this is really powerful in showing the different attitude people have on the building and how they are visually represented.

Final video



Final video : https://youtu.be/Ds_O1YuQa3s

After finishing the last attempt, my video wasn't long enough so I decided to take an informative approach and start my video with text about my project and what the video shows. This makes it clear to the viewer what the narrative is and gives context to Dyfatty and my perspective on the topic. Furthermore, I added transitions into my text as it made it more aesthetically pleasing and gave a better quality finish. Finally, I added background music as I felt incorporating music behind the interviews would make it flow better, I choose a more sombre song as I felt it connected to the context better than an upbeat song would. After finishing my video my biggest criticism is the length I would ideally aim next time to meet the three minuet mark, having a wider selection of videos that represented home would help this, I wish I explored this deeper and the meaning of home.

Dyaffty images and editing Photoshop Attempt 1 vs attempt 2

