Visual enquiry 2

Hannah Davies

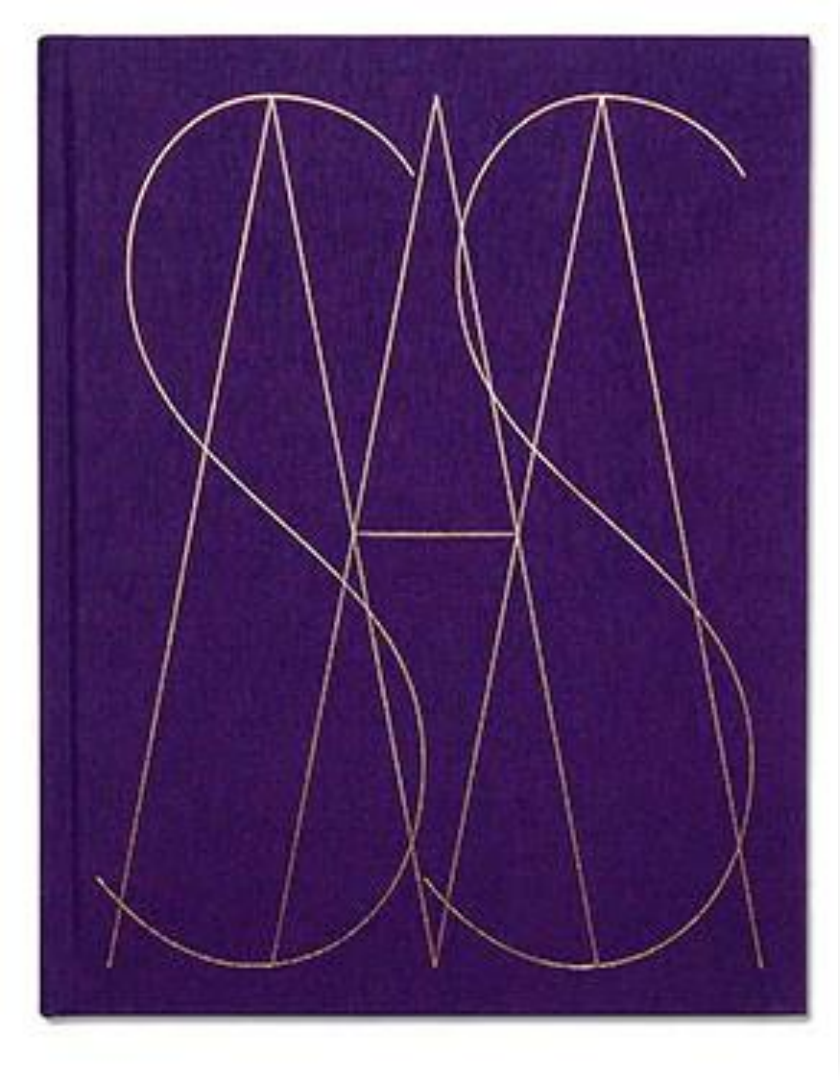
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Definition of a photobook

- A photobook is a curated collection of photographic images presented in book form, often designed to convey a cohesive narrative, theme, or concept.

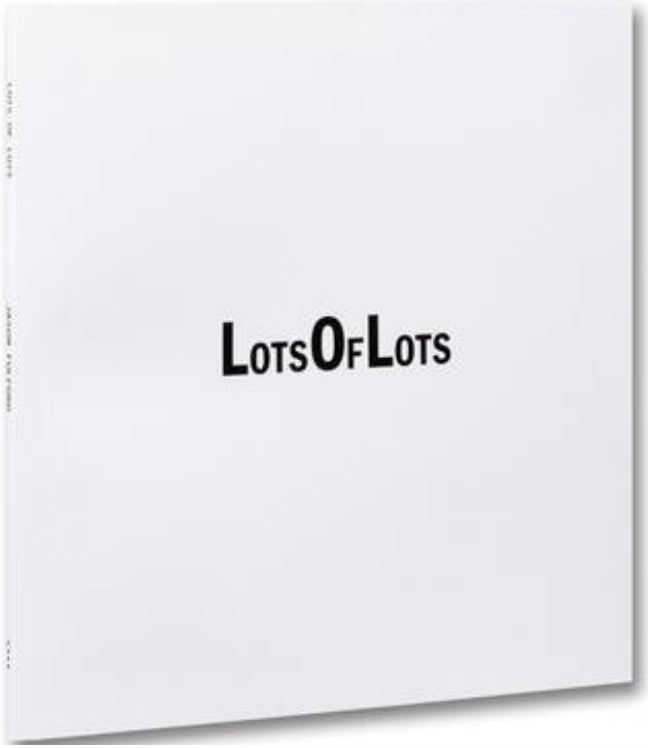
Mark powers - Mass

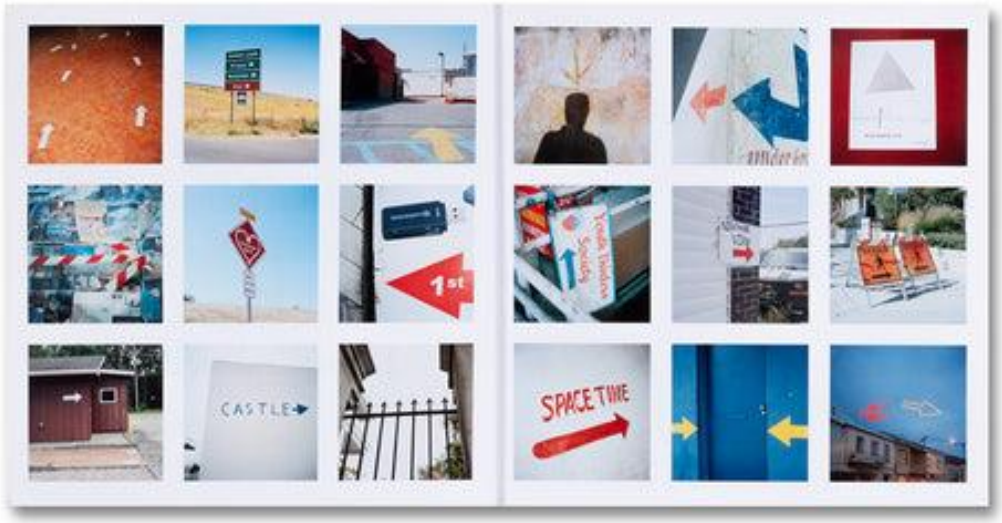
- Layout: The book's design is engaging, as each page turn reveals a close-up detail of a church. The layout then expands by folding outward, gradually revealing a broader perspective of the church's architecture and narrative. This unfolding structure creates a sense of discovery and progression, guiding the viewer from intimate details to the grander context.
- Theme: The book maintains a strong thematic cohesion, focusing on various aspects of churches. Through consistent framing and presentation, it explores architectural elements and sacred spaces, emphasizing their significance. The theme is reinforced by the repetition of form, which ensures clarity and unity throughout the work.
- Form: The structure of the book follows a repetitive pattern, with each page unfolding in the same way to present a larger perspective of the church. While this repetition reinforces the theme, it could benefit from variation to enhance engagement and avoid predictability.
- Connection to My Work: The unfolding element is something I plan to integrate into my project, as it offers an interactive and layered approach to viewing images. However, I believe that Power's book could be more compelling if it experimented with different ways of displaying images rather than adhering to a singular format. A variation in structure or sequencing could enhance the impact and depth of the visual storytelling.



Jason Fulford – lots of love

- Layout: The contrast between the minimalistic, almost bland cover and the visually intense interior layout is particularly striking. This shift in presentation creates a strong visual impact, drawing the viewer into the complexity within. The use of a 3x3 grid format adds structure to the layout, allowing for a dense yet organized display of imagery.
- Theme: The book maintains a cohesive visual identity, presenting square-format images that showcase various idiosyncratic groups. This consistent framing reinforces a sense of unity, making each page feel like a curated collection rather than a random assortment of images.
- Form: While the repetitive nature of the layout could risk monotony, it is highly effective in displaying all 700 pieces of work without overwhelming the viewer. The grid system provides clarity and balance, ensuring each image retains its individuality while contributing to the larger narrative.
- Connection to My Work: This analysis informs my approach to contrasting the cover with the interior layout in my own book. By carefully considering how an understated or simplistic cover can enhance the impact of the imagery within

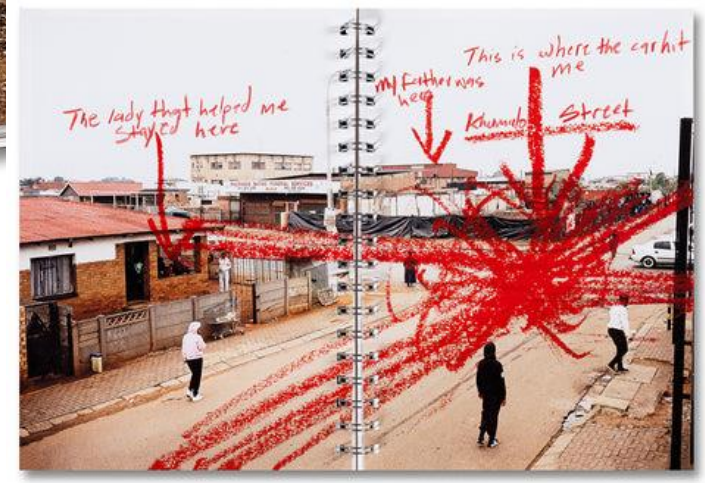


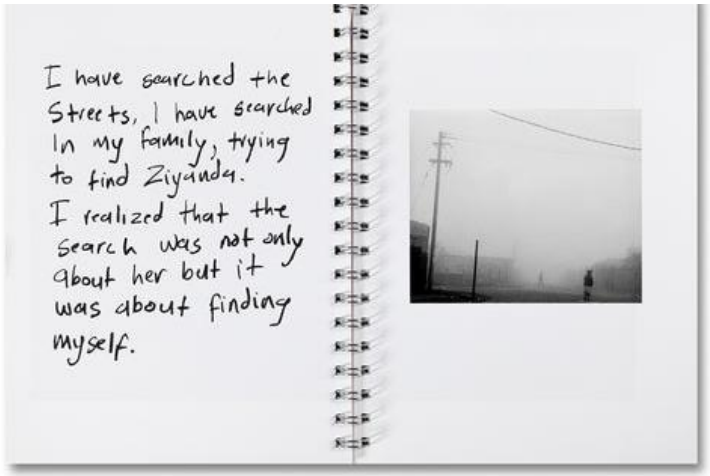


Lindokuhle Sobekwa – I carry Her photo with Me

- Layout: The use of a notebook format gives the book a distinct aesthetic, enhancing the personal and intimate nature of the work. This format aligns well with the subject matter, making the images feel like entries in a personal journal rather than a conventional photobook.
- Theme: The book follows a documentary approach, telling a story about the artist's sister. While the combination of images and writing successfully conveys a narrative, the presentation could benefit from a more systematic structure to guide the viewer through the story with greater clarity.
- Form: The integration of handwritten text, personal family photos, and varying image sizes makes the book an evocative and deeply personal piece. These elements create a raw, tactile quality that enhances the emotional impact of the story.
- Connection to My Work: The notebook aesthetic is something I find particularly compelling. The way each page introduces a unique element whether through image arrangement, handwriting, or mixed media—adds layers to the storytelling

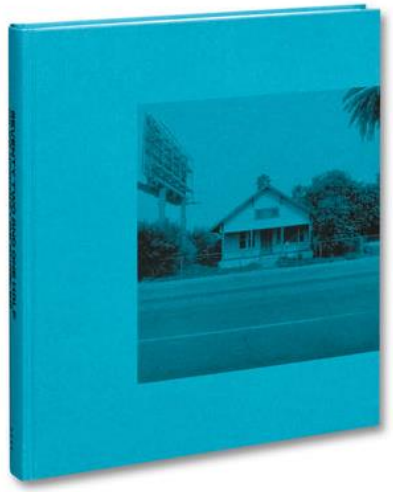






Mark Ruwedel-
Seventy-Two and One Half Miles Across Los Angeles

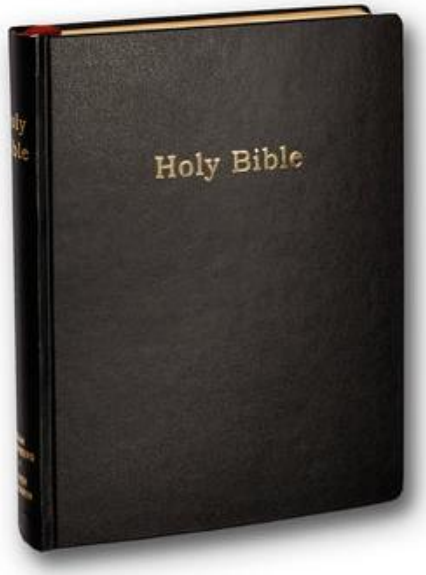
- Layout: The images are displayed in an evocative and fragmented manner, often appearing as though a portion whether half or a quarter is missing. This creates a sense of intrigue, compelling the viewer to turn the page to complete the visual narrative. This method effectively engages the audience, encouraging active participation in piecing together the story.
- Theme: The book maintains a cohesive black-and-white documentary style, reinforcing its raw and direct visual approach. However, the cover design suggests a different thematic direction, which creates an interesting tension between expectation and reality. This contrast might lead to varied interpretations of the work.
- Form: The book follows a simple square format, with each image displayed in a consistent manner. While this uniformity provides structure, it is the fragmented composition of the images that adds an element of unpredictability and visual engagement.
- Connection to My Work: I find the use of partial or incomplete imagery particularly intriguing. The way it invites curiosity and interaction is something I plan to incorporate into my own work, using fragmented compositions to guide the viewer's engagement and encourage a deeper exploration of the narrative.





Adam Broomberg & Oliver Chanarin – Holy bible

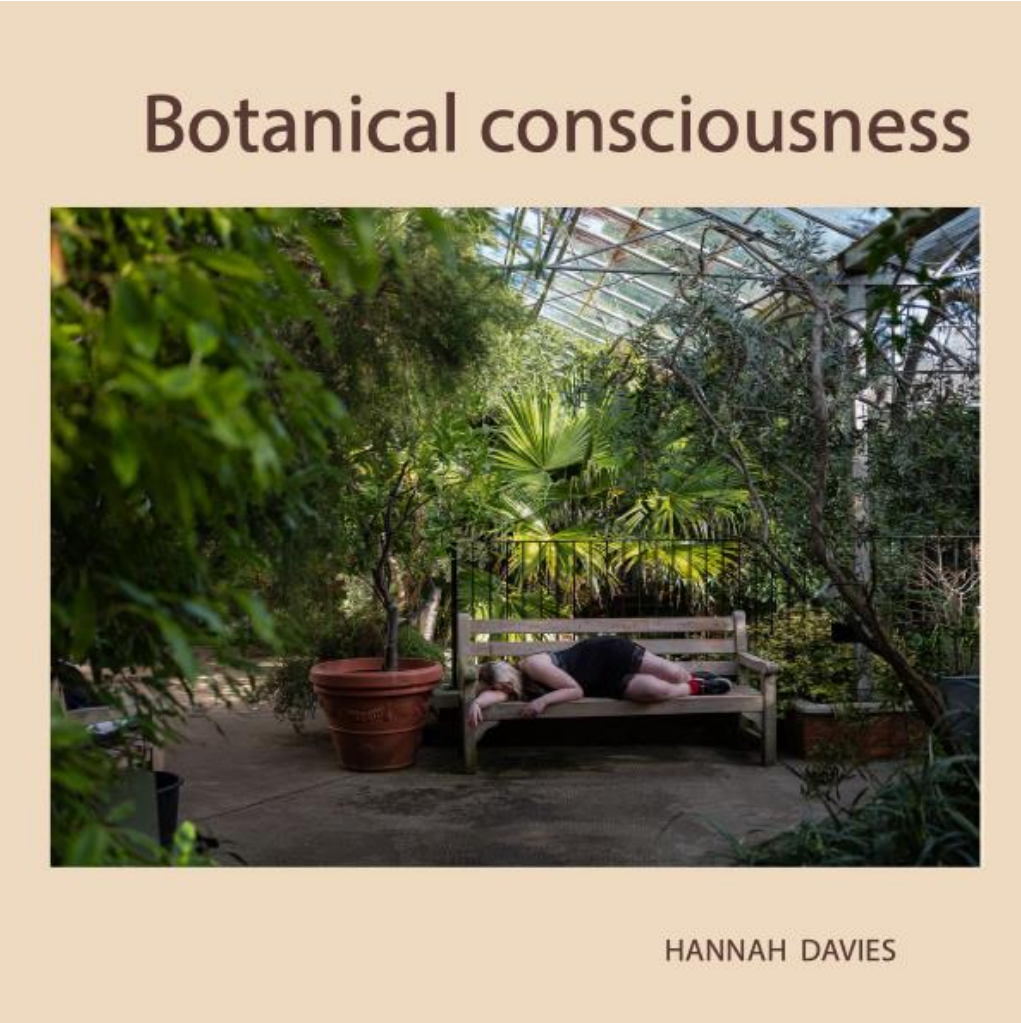
- Layout: The placement of evocative images over the pre-existing text of the King James Bible creates a striking visual and conceptual tension. By covering or partially obscuring specific verses, the work challenges traditional interpretations, inviting viewers to reconsider the relationship between text and imagery. The varied formatting of the images further enhances the dynamic nature of the piece, making it engaging and thought-provoking.
- Theme: The consistent focus on conflict, war, and violence establishes a strong thematic cohesion. The contrast between the sacred text and the unsettling imagery creates a powerful juxtaposition, reinforcing the weight of historical and contemporary struggles while questioning moral and ethical narratives.
- Form: By utilising the Bible as a physical and symbolic framework, the work gains an additional layer of meaning. The presence of religious text as a backdrop reshapes the interpretation of the images, transforming them into a deeply contextualized and possibly controversial statement. The interplay between divine scripture and human suffering creates a new, layered reading of both elements.
- Connection to My Work: I find the controversial nature of this piece particularly compelling. The way simple placement of images over sacred text can provoke strong reactions and discourse intrigues me. This inspires me to explore how context and framing can drastically shift the interpretation of imagery







First book trial



For my first draft book, I'm going to use an existing project from my first year that focused on botanical consciousness. This was recommended by my tutors as a way to begin exploring Adobe InDesign with a complete and familiar body of work. The book will act as a test piece, a practical exercise in layout, formatting, and construction. I'll print it on standard paper and bind it by hand using a simple stitch, keeping the production straightforward so I can concentrate on learning the design process. The content will include photographs from the original project, presented in a sequence that reflects the quiet observation and subtle awareness associated with plant life. I'll aim for a clean, minimal structure that allows the images to speak for themselves while still experimenting with basic sequencing and page flow. This first draft won't be about making a final, polished outcome, but rather about understanding how my work can exist in book form; how it reads, how it's paced, and how it might develop in future iterations.



























Book 1 specs

- Page 1 – Cover Page
  I kept the cover clean and centred with just the title. It's minimal and does the job, but looking back, I think it could be more visually engaging. Adding a subtitle, my name, or even a small graphic might help hint at the theme of the book and make the opening stronger.
- Page 2 – Introduction Text
  This page works well as an opener and sets the context clearly. The alignment feels balanced, but next time I'd like to explore typography more, maybe adjusting font weights or sizing to build a clearer visual hierarchy and make the text feel more considered.
- Page 3 – Full Image Page
  Visually, this is a strong start. The full-bleed layout adds real impact. Since I printed on standard paper, the image quality is a bit muted, but the scale works. In the future, I'd leave a bit more margin unless I'm printing professionally with a true bleed setup.
- Page 4 – Two Images, Stacked
  This layout works overall, but I think the images feel a little cramped vertically. I'd increase the spacing slightly so each image has more room to breathe.
- Page 5 – Full Image Again
  This keeps the pacing consistent and gives a moment of stillness between more image-dense spreads. It works well, and I think it would feel even stronger on heavier, coated paper that holds the blacks and contrast better.
- Page 6 – Grid of Four Images
  This spread feels quite compressed. It works as a typology reference, but I'd avoid placing four images on one spread unless it's conceptually essential. Giving each image more space would make the layout feel less crowded.
- Page 7 – Two Images Again
  This spread is better spaced than Page 4. It feels more balanced, and I like the symmetry. I might experiment more in future books with breaking the rhythm to keep the sequence visually dynamic.
- Page 8 – Full Image
  This single image creates a good visual pause. Alternating between grouped layouts and single frames like this helps the pacing flow nicely.
- Page 9 – Two Image Spread
  This continues the established layout style, but I'm considering whether pairing this with a blank page or a short piece of text might offer more breathing room and enhance the rhythm of the book.
- Page 10 – Final Page (Blank or End)
  If this blank page was intentional, I think it works well as a breather to close the sequence. If not, I'd consider what I want the book's final note to be maybe a short poetic passage, a colophon, or even a single line of data that quietly ties the whole project together.

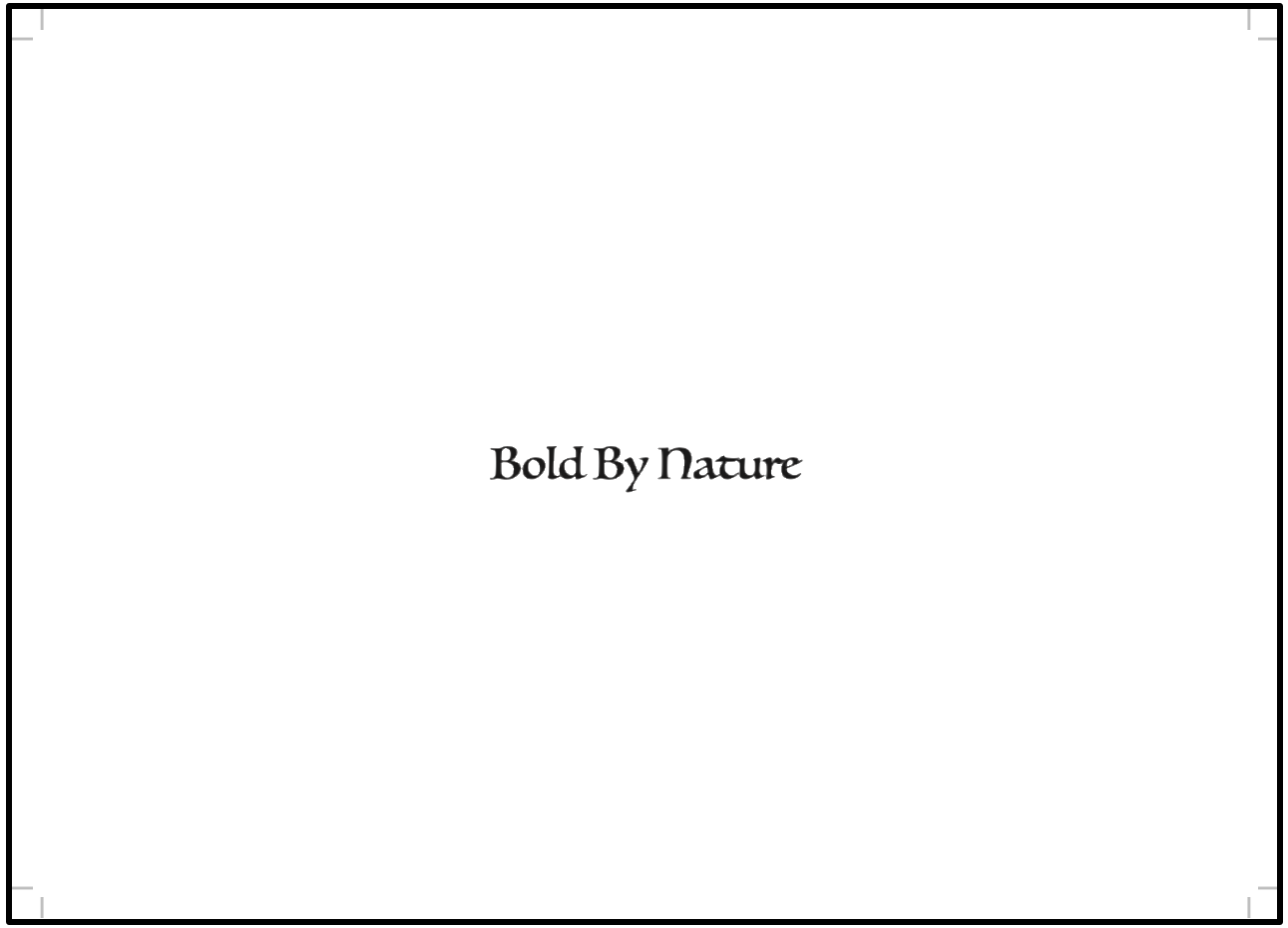
Evaluation

This book served as a valuable first experiment in learning InDesign and understanding the fundamentals of book construction. Using a completed project gave me a solid foundation to test layout and sequencing without the pressure of developing new content. The format is simple but effective, the square layout works well with the centralised image placements, and the alternating full-page and split-page designs create a consistent visual rhythm. However, some spreads feel a little cramped, particularly where multiple images are presented on one page. In future, I'd be more selective with image grouping and allow for more white space to enhance pacing and viewer engagement.

The book was printed on standard printer paper, which was a practical choice for testing, but it flattens the image depth and contrast. If I were to develop this further, I'd experiment with thicker, coated paper to better hold blacks and texture, especially for photographic work. The hand-stitched binding gives it a tactile, personal feel, but I'd consider trying perfect binding or saddle stitch for a cleaner finish.

Overall, the sequence flows logically, and the process helped me understand how layout and material choices affect meaning. It's a strong starting point that I can build on with more refined production choices next time.

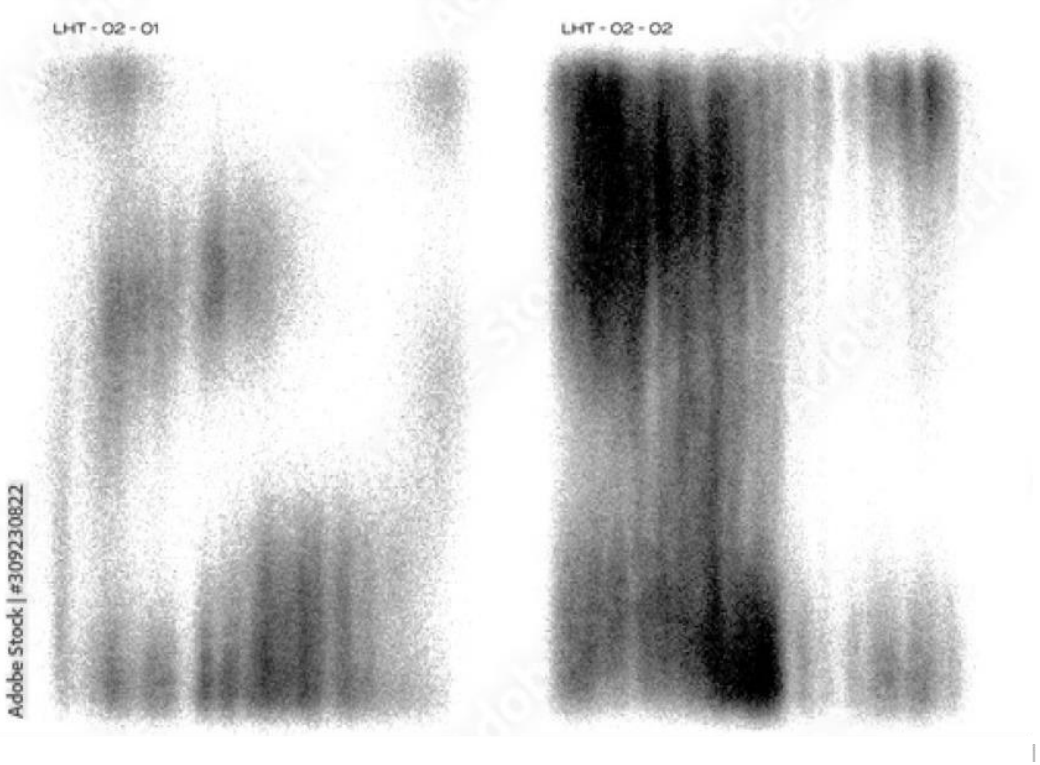
Book 2

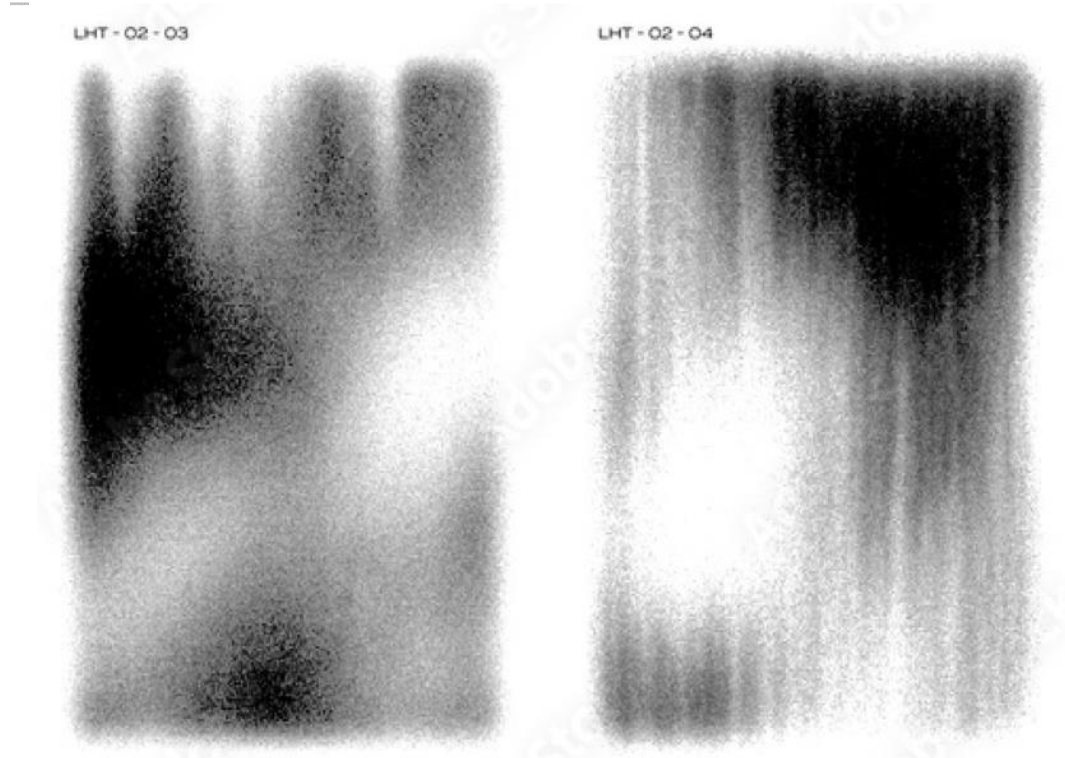


For my second draft book, Bold by Nature, I will build on what I learned during the first test publication; refining layout, pacing, and overall structure while beginning to shape a stronger narrative flow. This book extends my exploration of natural environments, focusing on the traces, textures, and quiet interventions found in coastal and organic spaces. The project is rooted in observation, drawing attention to how nature both leaves marks and erases them over time.

Visually, the book will adopt a more considered structure, experimenting with the relationship between full-bleed images, white space, and occasional text. I want to develop a rhythm that mirrors the natural elements present in the work; calm, atmospheric, and at times unpredictable. Each image will be given space to breathe, encouraging slower looking and reflection.

While still a draft, this book will act as a step toward a more resolved publication, allowing me to test how tone, scale, and repetition can be used to subtly shape the viewer's reading experience.

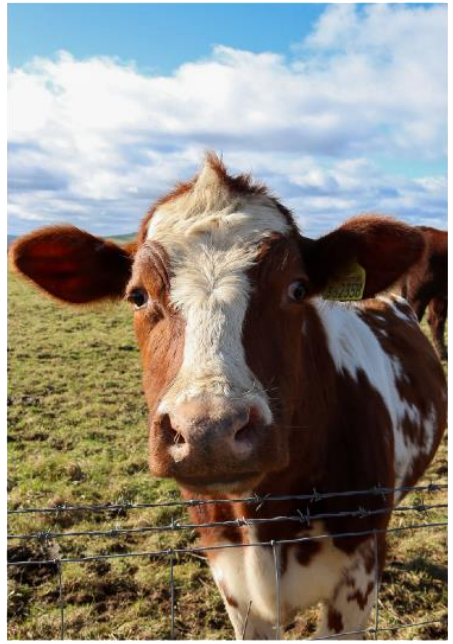

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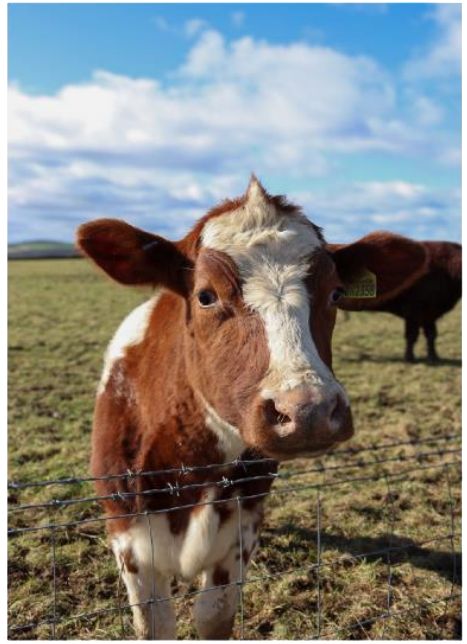

LHT - 02 - 03
LHT - 02 - 04

Shadows trace the land where sea meets stone.

Footsteps dissolve into sand, whispers of wind etch stories unseen. A journey unfolds: of creatures fleeting, of structures standing, of tides that reshape and reclaim. Edges blur, nature and form entwine, leaving echoes of what was and what remains. Seek beyond the surface, for the story is never still.








Simplex



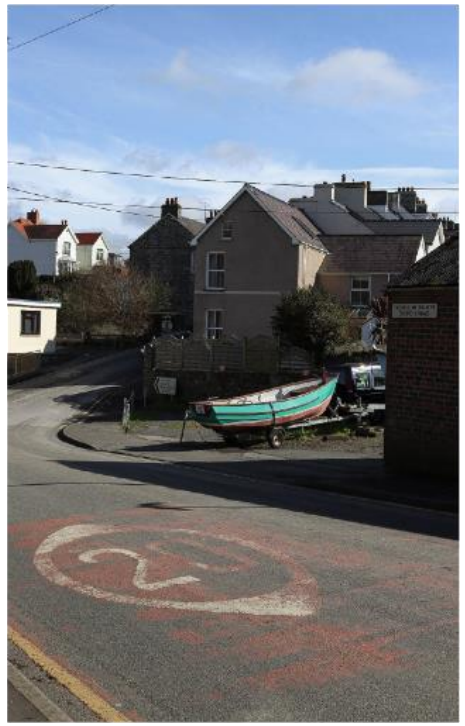







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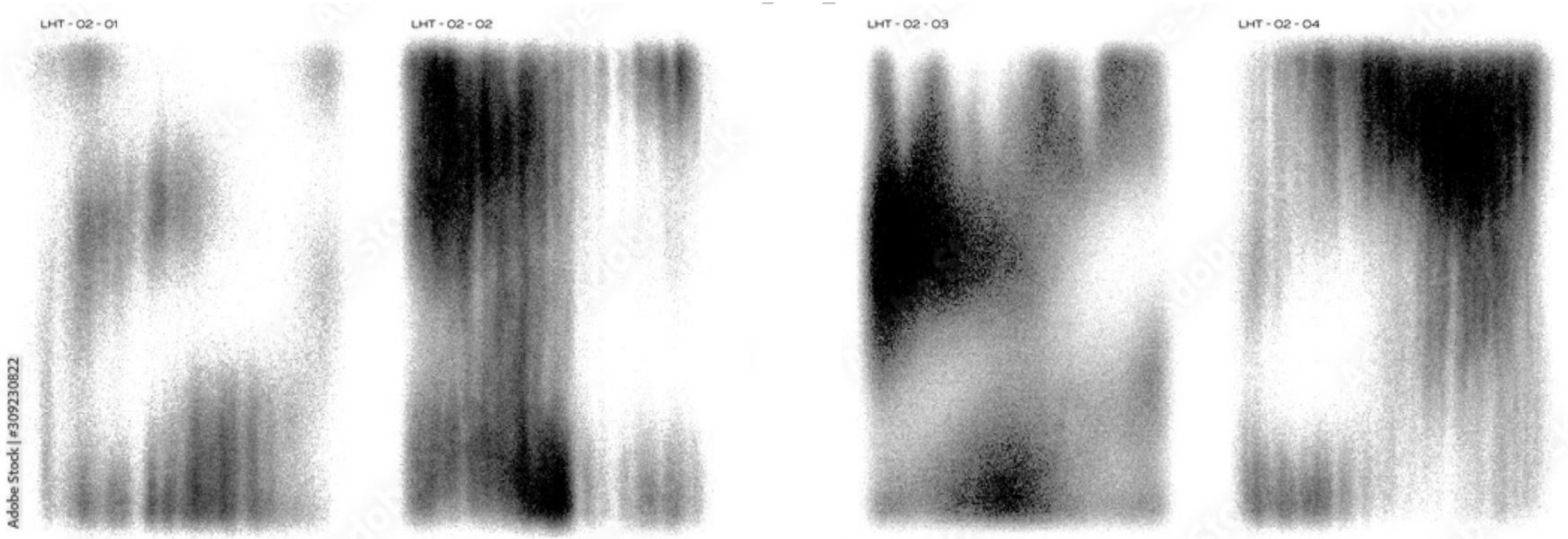







100
8

The tide recedes, but the trace remains.
What was seen is now memory, what was captured still moves.
Stone and salt, feather and foam everything shifts, yet nothing is lost.
Look again. The story lingers in the spaces between.


LHT - 02 - 01
LHT - 02 - 02
LHT - 02 - 03
LHT - 02 - 04
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FISH
SHOP

Book 2 specs

- Page 1 – Cover Page

I kept the cover minimal and centred with just the title. It sets a quiet tone and feels clean, but I now realise it could be more engaging. Adding my name or a small graphic might have introduced the theme better and made the book feel more complete from the start.

- Page 2 – Poetic/Introductory Text

This opening line of text was placed purposefully to set the mood and introduce the book's tone. I like its simplicity, but I think the typography could be pushed a bit further. Using different weights or sizes might help establish a stronger visual hierarchy.

- Page 3 – Full Image Page

I used a full-bleed image here to immediately immerse the viewer. It adds impact and builds on the quietness of the previous page. Although printed on standard paper, I think the scale works well. In future, I'd like to print this on better paper stock to give the image more depth.

- Page 4 – Image with White Border

This page acts as a visual pause. I centred the image with a white border to draw attention to its details. It breaks up the sequence nicely and lets the viewer slow down, which I think works well.

- Page 5 – Two Stacked Images

I stacked two images here because I wanted to show comparison in surface and form. I'm happy with the balance and spacing , they feel intentional and not cramped, which was important for me when editing this page.

- Page 6 – Full Image

This image returns to a full-page format and keeps the pacing consistent. I wanted to alternate between close, immersive visuals and lighter, more spaced layouts to create rhythm throughout the book.

- Page 7 – Text Page

This was one of my favourite additions — a small, poetic line placed in isolation. It gave the sequence breathing room and created a moment of reflection. I may experiment with making the placement more playful or subtle next time.

- Page 8 – Full Image

I chose to follow the quiet text with a bold, full image. The contrast between the two keeps the energy of the book moving. It feels like a return to the core visual language I've been developing.

Specs continued

- Page 9 – Two Images Side-by-Side

This horizontal layout introduces a new structure into the book. It feels balanced and gives the viewer something different to engage with. I'd consider adding small footnotes here in the future to push the conceptual side.

- Page 10 – Full Image

This image holds visual weight and keeps the tone steady. I'm happy with its placement and how it sits within the overall rhythm of the book.

- Page 11 – Grid of Four Images

I included a grid here to suggest a typology, but in hindsight, it feels slightly tight. If I use this format again, I'll play with the spacing more to let each image breathe better within the page.

- Page 12 – Blank or Breather Page

This blank page gave the sequence a much-needed pause after a dense spread. I like how it resets the pace, and it feels intentional rather than empty.

- Page 13 – Image with Border

I returned to the bordered layout here to mirror earlier design choices. It feels consistent and gives the image a moment to be considered on its own.

- Page 14 – Full Image

This full-page spread maintains the rhythm I was building. It re-establishes the visual intensity and draws the viewer back into the surfaces I've been focusing on.

- Page 15 – Two Stacked Images

These images continue the structure I've used earlier in the book. They feel cohesive and help lead the viewer into the final section without feeling repetitive.

- Page 16 – Text Page

This second text page was placed to echo the one earlier on. It brings symmetry to the book and reintroduces the poetic element before closing.

- Page 17 – Full Image

I used this image as a final visual statement. It has weight and closure, which I felt was important for the ending. It sits well as a last image.

- Page 18 – Additional Image or Back Matter

This page feels a little unresolved. I'm unsure if it should stay or go — it could be reworked to hold a colophon, code, or final detail to round out the narrative.

- Pages 19–20 – Blank or Leftover Pages

These final pages feel unintentional. I'll likely remove them in the final version unless I decide to use them for subtle data, titles, or as reflective space.

Evaluation

This second book feels like a significant step forward in both structure and tone. Unlike my first test, which was more about learning the mechanics of InDesign, this version has a clear sense of intent; both visually and conceptually. The layout is much more confident, with a strong rhythm created by alternating full-bleed images, bordered frames, and moments of text. I was more mindful of pacing this time, using blank pages and short poetic fragments to guide the viewer's attention and create breathing space. This helped build a narrative without needing to be overly literal or descriptive.

Although it was printed on standard paper, the design decisions still held their strength. I now see how important paper choice will be in the final version, as better stock would enhance the image contrast and depth. The black-and-white aesthetic ties the work together, and the visual consistency helps reinforce the themes of surface, trace, and quiet disruption. The use of recurring layout styles , like centred text or stacked images gave the sequence structure, while subtle shifts kept it from feeling repetitive.

Overall, this book feels like a well-considered draft. With a few refinements to materials, text placement, and possibly binding, I can see it evolving into a strong final piece.

Initial book proposal idea

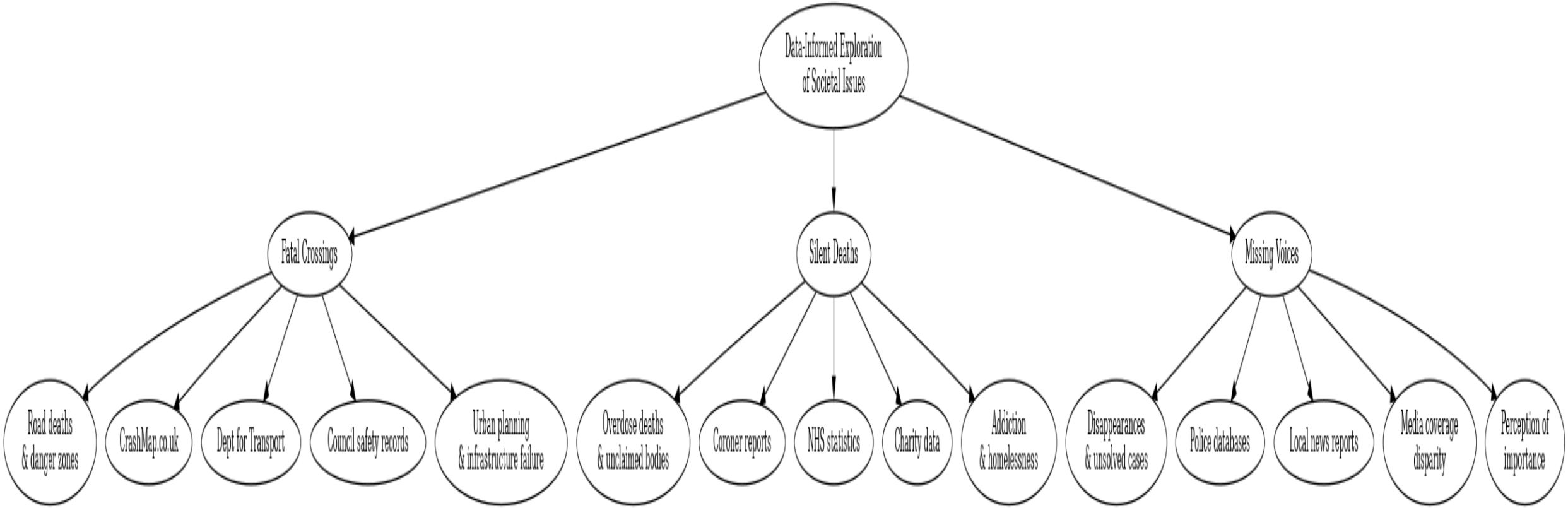
- For this project, I will use data as the foundation for my photographic work, mapping real-world statistics onto physical locations to uncover hidden narratives within everyday spaces. By using data driven photography, I aim to highlight overlooked societal issues and how they manifest in the landscapes we pass through daily. My focus will be on locations tied to significant but often unnoticed public safety concerns, using publicly available datasets to guide the project's direction. This approach will transform abstract numbers into visual narratives, making these issues more tangible and emotionally resonant.

- The final theme will be determined by the data I collect, but potential areas of exploration include fatal road crossings, overdose deaths, and missing persons cases. If I focus on Fatal Crossings, I will map road deaths and high-risk pedestrian zones using data from CrashMap.co.uk, UK Department for Transport reports, and local council safety records. This would highlight locations where infrastructure has failed to protect people, raising questions about road safety and urban planning. Another possible direction is Silent Deaths, which would document sites where overdose deaths or unclaimed fatalities have occurred, using coroner's reports, NHS statistics, and charity data. This theme would expose the hidden spaces of crisis within urban and rural areas, drawing attention to issues such as addiction and homelessness. Alternatively, I may explore Missing Voices, investigating disappearances and unsolved cases using police missing persons databases and local news reports. This would examine how some cases receive widespread attention while others are forgotten, questioning societal perceptions of who is deemed important.

- The book format will play a crucial role in how I structure this project and engage my audience. One option is to design it like a vehicle logbook, a format directly tied to the "Fatal Crossings" theme, reinforcing the idea of roads as spaces of both movement and tragedy. This format could incorporate elements such as official looking forms, annotated maps, and checklists, mimicking the structured documentation used to record a vehicle's history, but instead chronicling lives lost on the road. If I choose another theme, the book format could shift accordingly, a coroner's report or case file for Silent Deaths, presenting each location as an official case study.

- By combining data and photography, I aim to create a project that not only documents overlooked tragedies but also challenges the audience to reconsider the spaces they interact with daily. While statistics provide factual insight, they often fail to evoke an emotional response. My work will bridge this gap by making the numbers visible within the context of the real world, demonstrating how data shapes our lived experiences.

Mindmap


Data-Informed Exploration of Societal Issues
Fatal Crossings
Silent Deaths
Missing Voices
Road deaths & danger zones
CrashMap.co.uk
Dept for Transport
Council safety records
Urban planning & infrastructure failure
Overdose deaths & unclaimed bodies
Coroner reports
NHS statistics
Charity data
Addiction & homelessness
Disappearances & unsolved cases
Police databases
Local news reports
Media coverage disparity
Perception of importance

Book form proposal

- Adam Broomberg and Oliver Chanarin's the Holy Bible has influenced how I could structure my book, particularly in using format to subvert expectations. Just as The Holy Bible mimics the appearance of a traditional religious text while revealing unsettling documentary imagery inside, I could design my book to resemble a logbook: something ordinary and official but once opened, it would challenge the viewer's assumptions. This approach would play with perception, making readers question the authority and reliability of institutional documents while exposing hidden or overlooked narratives.
- Visually, I could adopt a structured, official-looking format like a standard logbook, with numbered pages, dates, and a uniform layout. However, much like The Holy Bible integrates archival images and underlined biblical passages to critique the relationship between faith and violence, I could incorporate documentary photographs, maps, or declassified reports that contrast with the expected neutrality of a logbook.
- Beyond its visual approach, The Holy Bible is significant in its critique of power, history, and ideology. It questions how religious texts have been used to justify oppression, much like how institutional records and official documents can be manipulated to obscure truth. This concept of challenging authority through unexpected presentation is something I want to incorporate into my work, using my logbook format to highlight overlooked or hidden issues.
- Practically, The Holy Bible demonstrates a method of visual storytelling that merges photography, archival research, and conceptual design. By treating the Bible as both an artifact and a medium for critique, Broomberg and Chanarin push the boundaries of documentary photography, encouraging a deeper engagement with context and meaning. Their use of found imagery and text annotation serves as a reminder that photography is never neutral.
- Overall, The Holy Bible is a ground breaking work that challenges traditional perceptions of both religious texts and photographic archives. Its aesthetic qualities, social critique, and innovative use of photography make it an essential reference for understanding the relationship between imagery, history, and authority. By forcing viewers to reconsider the connections between faith and violence, the book remains a compelling and unsettling exploration of power dynamics embedded in both scripture and visual culture. Drawing from this, I could structure my book to similarly challenge perceptions of authority and documentation, using the familiarity of a logbook format to reveal deeper, often hidden truths.

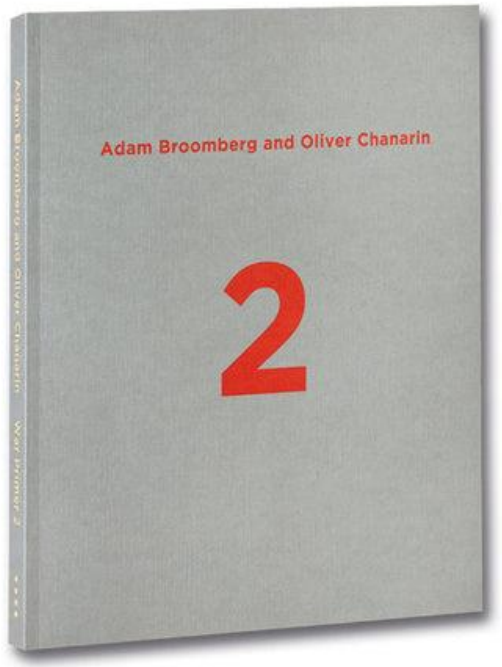


Artist research – Edmund clark's Negative Publicity: Artefacts of Extraordinary Rendition

- One of his most striking projects, Negative Publicity: Artefacts of Extraordinary Rendition, examines the secretive world of extraordinary rendition: the illegal detention and transportation of suspected terrorists by intelligence agencies. In this series, Clark photographs detention centres, legal documents, and restricted spaces to illustrate the scale of these hidden operations. A striking example of Clark's approach is his photograph of a military office or control tower overlooking an airfield, which captures themes of power, surveillance, and authority. The empty chair and presence of American and Air Force flags symbolise institutional control and absence, while the sterile glass table and worn furniture suggest the transient nature of military power. The muted colour palette and lack of people create a cold, bureaucratic atmosphere, reinforcing Clark's method of exposing hidden systems without showing direct violence. Through careful framing and natural light, the image compels viewers to consider the unseen forces behind war and state control.



Book Research – War Primer 2 by Adam Broomberg & Oliver Chanarin



War Primer 2 (MACK, 2011) is a conceptual photobook by Broomberg & Chanarin that reappropriates Bertolt Brecht's 1955 book War Primer. Brecht's original paired wartime press photographs with short, four-line poems to critique war imagery and propaganda. Broomberg & Chanarin updated this by layering contemporary images taken from the internet and media coverage of the War on Terror directly onto the original pages. Each page from Brecht's book remains visible beneath a semi-transparent photographic addition, creating a new dialogue between historical and modern conflicts.



The format of the book is highly structured: each spread features the original page and a bold, graphic intervention. The use of cut-outs, overlays, and juxtapositions turns the photobook into a layered, physical collage of time, drawing attention to the role of images in shaping public understanding of war. The audience for this book is conceptually engaged and interested in critical theory, political art, and media literacy.

This layered visual language offers valuable ideas for my own project. In Fatal Crossings, I explore physical sites of past events focusing on what's left behind. Inspired by War Primer 2, I could overlay documentary photographs with graphical elements; such as data from crashmap.co.uk, digital map fragments, or traffic signage. These additions would visually reference the systems behind the incidents I photograph, adding another conceptual layer. Like Broomberg & Chanarin, I could use graphic design not as decoration, but as a way to interrogate context

Artist research - Mishka Henner “Dutch landscapes”

In Dutch Landscapes, Mishka Henner reframes censored satellite imagery from Google Earth to highlight issues of surveillance, power, and digital visibility. In this image, a NATO storage site in coeverden is concealed with abstract, pastel-toned polygons—an act of state censorship meant to obscure rather than reveal. Henner does not manipulate the scene but selects and presents it as a finished artwork, drawing attention to the paradox of digital openness and the hidden mechanisms of control. The contrast between the pixelated central zone and the clearly rendered farmland surrounding it creates a powerful visual tension. This collision of natural order and imposed secrecy invites viewers to consider how digital landscapes are shaped not just by geography, but by politics and data governance.

Henner’s approach will influence my own methodology in future shoots. Like him, I will use GPS data and Google Earth to locate crash sites and frame them before photographing in person. His practice reinforces the potential of found digital imagery as both a research tool and a conceptual framework. My first shoot will mirror this strategy, using data as a starting point to explore visibility, place, and narrative through a lens that blends documentation and critique.



Artist research- Trevor Paglan “limit telephotography”

Trevor Paglen’s “*Reaper Drone,* 2010” depicts a military drone on a runway, seen from an extreme distance and rendered in soft focus. The image is part of his *Limit Telephotography* series, in which Paglen uses high-powered lenses to photograph hidden or classified military operations from public land. The image’s aesthetic, defined by its blur and lack of clarity reflects not a failure, but a deliberate strategy. As Paglen states, “I’m trying to photograph something that’s not supposed to be photographed, and what you get is an image that reveals its own limitations” (Paglen, 2014). This visual ambiguity becomes a conceptual tool, provoking questions about visibility, access, and control.



This strategy will directly influence my first shoot, where I begin by investigating sites using publicly sourced data and satellite imagery. Like Paglen, I will initially rely on remote sensing to construct an understanding of place, shaping how I later approach it physically. His work validates the use of distance and limitation in image-making, encouraging me to embrace partial knowledge and data-led exploration as part of the process. The tension between visibility and obscurity will become a key theme in my own photographs as I move from virtual observation to lived documentation.

Artist research- Jon Rafman “9 eyes of google street view”

Jon Rafman’s 9-Eyes of Google Street View is a long-running project that compiles uncanny, poetic, and often unsettling images captured unintentionally by Google’s nine-lens Street View cameras. By curating rather than photographing, Rafman challenges authorship and redefines what it means to observe and document. The images; ranging from moments of beauty to violence and absurdity reflect a fractured view of the world mediated entirely through algorithms and machines. As Rafman puts it, “The camera is indifferent, and that indifference opens up a new way of seeing” (Rafman, 2011).

This ethos will influence my first shoot, which begins with virtual exploration using mapping data. Like Rafman, I will use remote digital tools not only to investigate but also to shape how I see the world before ever stepping into it physically. His project encourages me to think of the virtual not as secondary, but as an active site of image-making and narrative construction. Rafman’s work also highlights the potential for unexpected meaning in automated or non-authored imagery, an idea I can apply when considering how to frame, curate, and respond to the places I plan to document.



1st shoot

- The first shoot will serve to establish a foundation for exploring crash sites based on pinpoint locations provided by crashmap.co.uk. I will use Google Earth to investigate the coordinates of each site, examining the surrounding environment and identifying key aspects that I can later photograph in person. By creating a series of screenshots from these virtual explorations, I will begin to visualise the potential narratives and compositions. This process will shape the concept for Shoot 1, acting as a strong and considered starting point for the project.

Contact sheets

This contact sheet shows a series of screenshots that will help guide my physical visits and shape the visual direction of the project. I will use these as a kind of sketchbook, tools to analyse site layout, road structure, and the presence of signage, markings or built infrastructure.

- Images like IMG_1416.PNG and IMG_1423.PNG will likely influence my framing, as they show clear perspective lines and compositional balance. I'm particularly interested in intersections and entry points, and how these can visually reflect disruption or control.
- Screenshots such as IMG_1419.PNG and IMG_1420.PNG will help me understand how roads interact with shops and residential areas, context I'll use when deciding what to frame and what to leave out.
- I'm especially drawn to IMG_1425.PNG and IMG_1426.PNG, where the tunnel spaces introduce darkness, texture, and a slight sense of unease. These will inform how I later use shadow and contrast when photographing in person.

While the screenshots are low resolution, they will be essential in helping me visualise compositions in advance and identify subtle spatial narratives I want to pursue on site.



Evaluation of shoot 1

The images from this contact sheet effectively capture the initial foundation of the project. By using data from crashmap.co.uk and exploring those coordinates through Google Earth, I was able to pre-visualise specific sites and identify compositional elements such as street layout, signage, road textures, and positioning of vehicles or architectural boundaries. This gave the shoot a purposeful structure, avoiding generic street photography and instead focusing on areas that carry embedded, though invisible, weight.

Visually, the contact sheet shows a consistent approach: the images are taken from a slight distance, offering environmental context, while still being observational and restrained. There's a neutral, detached tone echoing the conceptual starting point of forensic photography. This aligned well with my early research into artists like Jon Rafman and Trevor Paglen, where observation becomes a tool for uncovering meaning in the mundane.

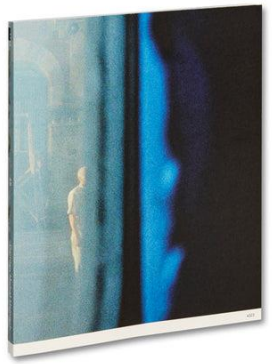
This shoot benefited me by establishing a working methodology, one that uses a combination of digital mapping, on-location investigation, and conceptual framing. It taught me to focus not on dramatic imagery, but on traces, positioning, and evidence of presence. The subtlety of these first images allowed me to consider how to later narrow my focus, which led naturally into the more intimate, floor-level work in subsequent shoots.

Ultimately, Shoot 1 succeeded in defining the visual language of the project: quiet, data-led, and forensic. It offered both aesthetic and thematic groundwork

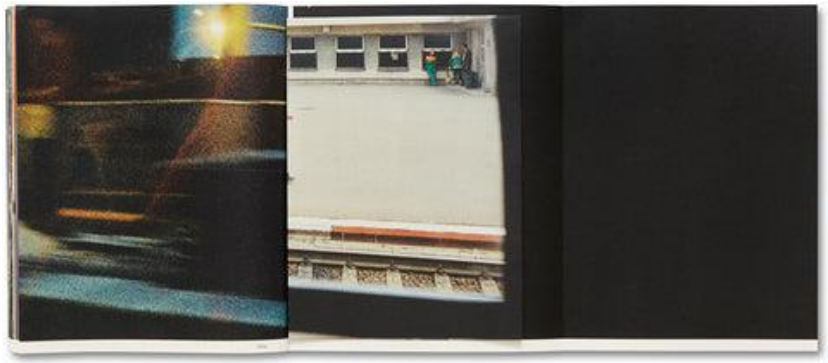
Book Research – 45 by Damian Heinisch



Damian Heinisch's 45 (MACK, 2020) is a photobook that merges documentary with personal narrative, exploring themes of migration, memory, and generational trauma. It retraces the paths taken by three generations of Heinisch's family; his grandfather, father, and himself - each subjected to displacement across Europe. The book is driven by a minimal aesthetic, using sparse black-and-white images taken from moving trains. The photographs are intentionally ambiguous and repetitive, echoing the monotonous passing of landscapes and time.

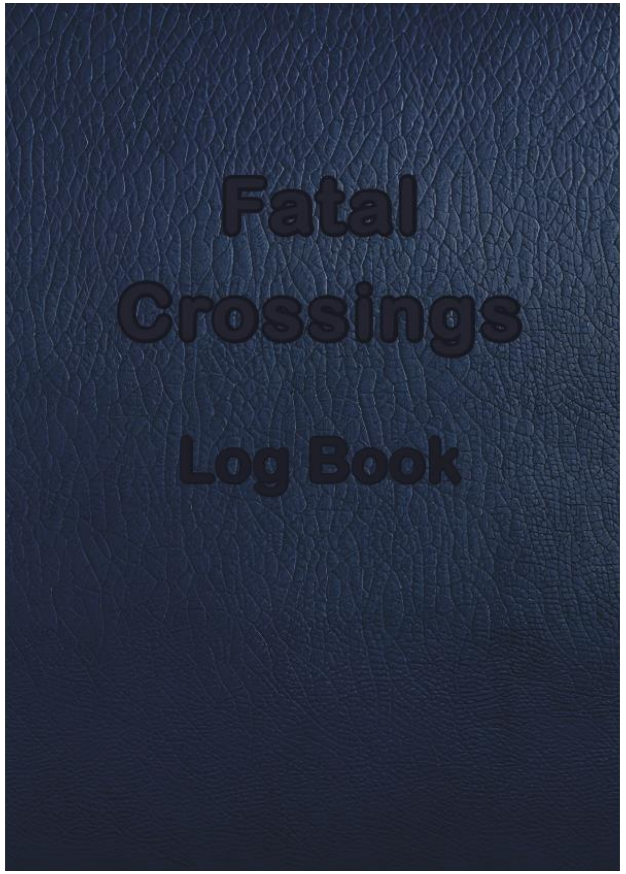


What stands out most is the book's accordion-style format, which folds out into a long, linear sequence. This physical structure directly mirrors the concept of a journey, offering viewers the ability to read it traditionally or unfold the book entirely, turning it into an object that can be navigated spatially. This non-linear, physical engagement allows the act of viewing to become reflective and immersive. As critic Sean O'Hagan writes, "It's a book that makes you slow down and move with it" (O'Hagan, 2020).



This format has influenced how I think about presenting my own work. Fatal Crossings similarly deals with repeated, fragmented traces left in landscape specifically, at crash sites. I could adopt an unfolding display, allowing images to be read as one continuous surface rather than isolated frames. This would reflect the repetitiveness of road networks and the spatial rhythm of crash sites. 45 is also aimed at an audience interested in personal history, political geography, and understated, conceptual storytelling. All relevant to my own audience. The book's restrained design and quiet intensity offer a powerful model for letting form reinforce narrative without overstatement.

Book 3



For the first book in my Fatal Crossings series, I will design the cover to resemble a traditional car logbook. My intention is to evoke a sense of official documentation and formality, which ties into the bureaucratic nature of how road incidents are recorded and processed. The internal pages will echo this theme by incorporating elements typically found in a vehicle logbook; such as registration details, MOT records, DVLA stamps, and inspection questions.
As the project evolves, I will begin merging my screenshot imagery directly onto official-looking crash site incident reports sourced from crashmap.co.uk. These images will be embedded into the documents in a way that feels authentic, as if they were part of the report from the beginning. By blending documentary visuals with institutional forms, I aim to blur the line between archival record and lived experience, inviting the viewer to question what is real, what is reconstructed, and how systems of documentation shape our understanding of accidents and accountability.

At unremarkable crossroads, velocity leaves its final signature.
A lens captures the silent imprint of speed's abrupt end.
In that hush, whispers: slow down or become the next entry...

V5C-0119

Official use only

Vehicle details

A Registration number: UIG 4539 [A.1] W

B: Date of first registration: 16 10 1997
(B.1): Date of first registration in the UK: 16 10 1997
D.1: Make: EASY RIDER
D.2: Type
Variant
Version
Euro status
Real driving emissions
D.3: Model
D.5: Body type: MOPED
(X): Taxation class: BICYCLE
(D.6): Suspension type
(T): Revenue weight
P.1: Cylinder capacity (cc): 49 CC
(P.7): CO2 (g/km)
P.3: Type of fuel: PETROL
S.1: Number of seats, including driver
S.2: Number of standing places (where appropriate)
(D.4): Wheelplan: 2-WHEEL
J: Vehicle category
K: Type approval number
P.2: Max. net power (kW)

E: VIN/Chassis/Frame No.: 97C 8
R: Engine number: 9' '5 1
F.1: Max. permissible mass (exc. m/c)
G: Mass in service
Q: Power/Weight ratio (kW/kg) (only for motorcycles)
R: Colour: RED
O: Technical permissible maximum towable mass of trailer
O.1: braked (kg)
O.2: unbraked (kg)
U: Sound level
U.1: stationary (dB(A))
U.2: engine speed (min-1)
U.3: drive-by (dB(A))
V: Exhaust Emissions
V.1: CO (g/km or g/kWh)
V.2: HC (g/km or g/kWh)
V.3: NOx (g/km or g/kWh)
V.4: HC+NOx (g/km)
V.5: particulates (g/km or g/kWh)

1 Change my vehicle details – Only fill in details to be corrected or changed H

By submitting this form you are declaring that the information provided is correct.
If you have made changes to your vehicle or if the information above is incorrect, you must tell us by filling in the relevant box(es) below and send **whole V5C** to DVLA, Swansea, SA99 1BA. Use **black ink and CAPITALS**.

Registration number: UIG 4539 W
Document reference number: 9 ' 167 01 !
Wheelplan / Body type:
VIN / Chassis / Frame number:
New revenue weight: Date of change: Cylinder capacity (cc):

No. of seats inc. driver: No. of standing places: Type of fuel:
Engine number:
New colour: Date of change: CLR
Tax class: Y
For information on how to change your tax class go to: gov.uk/change-vehicle-tax-class

2 Selling or transferring my vehicle to a new keeper (not a trader) W

By submitting this form you are declaring that the information provided is correct.
You must tell us **immediately** if you have sold or transferred your vehicle. It's quick and simple to tell us online. If you don't receive an acknowledgment or tax refund, if applicable, go to **gov.uk/contact-the-dvla** as you may still be liable.
If you want to keep the registration number you **must do this before** you sell or transfer it. To tell us go to: **gov.uk/keep-registration-number**

Registration number: UIG 4539 W
Document reference number: 66)882
Title: Mr: Mrs: Miss:
Or other title or business / company name:
New keeper's first and middle names written in full:
Surname:
DVLA fleet number for companies only: Date of birth: (optional)

You can use this form to tell us if you have:
- **Sold your vehicle privately** – fill in the boxes below and the date of sale on section 6 over the page. Use **black ink and CAPITALS**. Tear off section 6 (green slip) give it to the new keeper. Return the rest of the V5C to DVLA, Swansea, SA99 1BA.
- **Sold, transferred or part exchanged your vehicle to a motor trader** – go to section 4 (yellow section) on the next page.

Current UK address (house number, street name, town / city):
Foreign address? For information go to: gov.uk/taking-vehicles-out-of-uk
Postcode:
Date of sale: (mandatory) Mileage: (optional)
K
Contact number of the new keeper: (optional)
Email address of the new keeper: (optional)
Driving licence number of the new keeper: (optional)

Official use only. Do not write in this space.
2' 7 0(! 12 04 19
358 / 1057530003 / 01391 05
UIG 4539 W
6C

V5C-0119

Official use only

3 Change my name and / or address – Enter full details for all changes W

By submitting this form you are declaring that the information provided is correct.
If your personal details are wrong or have changed, you **must** tell us by filling in the box(es) below giving us your full name and/or address. Use **black ink and CAPITALS**. Send the **whole V5C** to DVLA, Swansea, SA99 1BA.

Registration number: UIG 4539 W
Document reference number: 02 ' 67)...
Title: Mr: Mrs: Miss:
Or other title or business / company name:
First and middle names written in full:
Surname:
IG IC( )
88 MILLWOOD ROAD
MILLWOOD
LISBELLAW
[illegible]KILLEN
fl
New UK address (house number, street name, town / city):
Postcode:
Contact number: (optional)
Email address: (optional)
12 04 19
358 / 1057530003 / 01391 05

4 Selling, transferring or part exchanging this vehicle to a motor trader

By submitting this form you are declaring that the information provided is correct.
A motor trader can be: motor dealer, motor auctioneer, vehicle dismantler, salvage dealer, finance and leasing company, insurance company, or car buying service.
If you want to keep the registration number you **must do this before** you sell or transfer it. To tell us go to: **gov.uk/keep-registration-number**

You must tell us **immediately** if you have sold or transferred your vehicle. It's quick and simple to tell us online. If you don't receive an acknowledgment or tax refund, if applicable, go to **gov.uk/contact-the-dvla** as you may still be liable.
Or you can also use this form to tell us by filling in the boxes below. Use **black ink and CAPITALS**. Tear along the red perforated line and send the **whole section** to DVLA, Swansea, SA99 1BA.
Give the rest of the document to the motor trader.

Registration number: UIG 4539 W
Document reference number: 102 ' 17 2
03 Date of sale: (mandatory)
Mileage: (optional)
Name and address of motor trader:
VAT number: Postcode:

5 Permanently exporting this vehicle for more than 12 months

By submitting this form you are declaring that the information provided is correct.
If you are taking the vehicle out of the country for 12 months or more (a permanent export) you **must** fill in the boxes below. Use **black ink and CAPITALS**. Tear along the red perforated line and send the **whole section** to DVLA, Swansea, SA99 1BA.

You must keep the rest of your V5C – you will need this to register your vehicle abroad.
If you're **selling the vehicle to a new keeper with a foreign address** go to: gov.uk/taking-vehicles-out-of-uk

Registration number: UIG 4539 W
Document reference number: 02 ' 7(!
Date of export:
Which country are you exporting the vehicle to?

6 New keeper slip – must be given to the new keeper V5C-0119

Do not send this slip to DVLA on its own – you won't get a V5C.
You, the new keeper, must ensure the vehicle is taxed before you drive it.
You will be fined if our records show that the vehicle is not taxed, insured or no Statutory Off Road Notification (SORN) has been made.
It's quick and simple to tax online at: **gov.uk/vehicle-tax** or tax at a Post Office® using this slip.
Declare the vehicle off road online at: gov.uk/make-a-sorn

You should receive your new V5C within 4 weeks of the registered keeper giving us your details.
If you do not receive your V5C, you'll need to fill in a V62 form to apply for a new one. Send it, with this slip, to DVLA, Swansea, SA99 1DD. **Make sure the date of sale/transfer box is filled in.**
For more details on this vehicle go to: **gov.uk/get-vehicle-information-from-dvla**
For data protection information go to: **gov.uk/dvla/privacy-policy**

Registration number: UIG 4539 W
Document reference number (use this to tax online): 102 6 08 '
Date of sale / transfer:
( )(66 (! 12 04 19
358 / 1057530003 / 01391 05

Make: EASY RIDER
Model
Colour: RED
Engine size: 49 CC
Suspension type
Tax class: BICYCLE
No. of seats

Official use only. Do not write in this space.

crashmap.co.uk

Crash Date:	Tuesday, May 31, 2022
Highest Injury Severity:	Fatal
Highway Authority:	Swansea
Local Authority:	Swansea
Weather Description:	Fine without high winds
Road Surface Description:	Dry
Speed Limit:	30
Light Conditions:	Darkness: street lights present and lit
Carriageway Hazards:	None
Junction Detail:	Not at or within 20 metres of junction
Junction Pedestrian Crossing:	No physical crossing facility within 50 metr
Road Type:	Single carriageway
Junction Control:	Unknown

For more information about the data please visit: www.crashmap.co.uk/home/fa

To subscribe to unlimited reports using CrashMap Pro visit: www.crashmap.co.u

Validated Data

ime of Crash:	23:15:00	**Crash Reference:**	2022622200428
oad Number:	B4436	**Casualties:**	4
		Vehicles:	1
		OS Grid Reference:	258562 189397

es



q

ık/home/premium_services

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crashmap.co.uk

Crash Date:	Monday, September 7, 2020	**T**
Highest Injury Severity:	Fatal	**R**
Highway Authority:	Swansea	
Local Authority:	Swansea	
Weather Description:	Fine without high winds	
Road Surface Description:	Wet or Damp	
Speed Limit:	30	
Light Conditions:	Darkness: street lights present and lit	
Carriageway Hazards:	None	
Junction Detail:	Not at or within 20 metres of junction	
Junction Pedestrian Crossing:	No physical crossing facility within 50 metre	
Road Type:	Single carriageway	
Junction Control:	Unknown	

For more information about the data please visit: www.crashmap.co.uk/home/fac

To subscribe to unlimited reports using CrashMap Pro visit: www.crashmap.co.u

Validated Data

ime of Crash:	20:08:00	**Crash Reference:**	2020622000800
oad Number:	U	**Casualties:**	1
		Vehicles:	1
		OS Grid Reference:	265453 192723



es

k/home/premium_services

crashmap.co.uk

Crash Date:	Sunday, August 1, 2021
Highest Injury Severity:	Fatal
Highway Authority:	Swansea
Local Authority:	Swansea
Weather Description:	Unknown
Road Surface Description:	Wet or Damp
Speed Limit:	30
Light Conditions:	Darkness: street lighting unknown
Carriageway Hazards:	None
Junction Detail:	T or staggered junction
Junction Pedestrian Crossing:	Pedestrian phase at traffic signal junction
Road Type:	Dual carriageway
Junction Control:	Auto traffic signal

For more information about the data please visit: www.crashmap.co.uk/home/fa

To subscribe to unlimited reports using CrashMap Pro visit: www.crashmap.co.

Validated Data

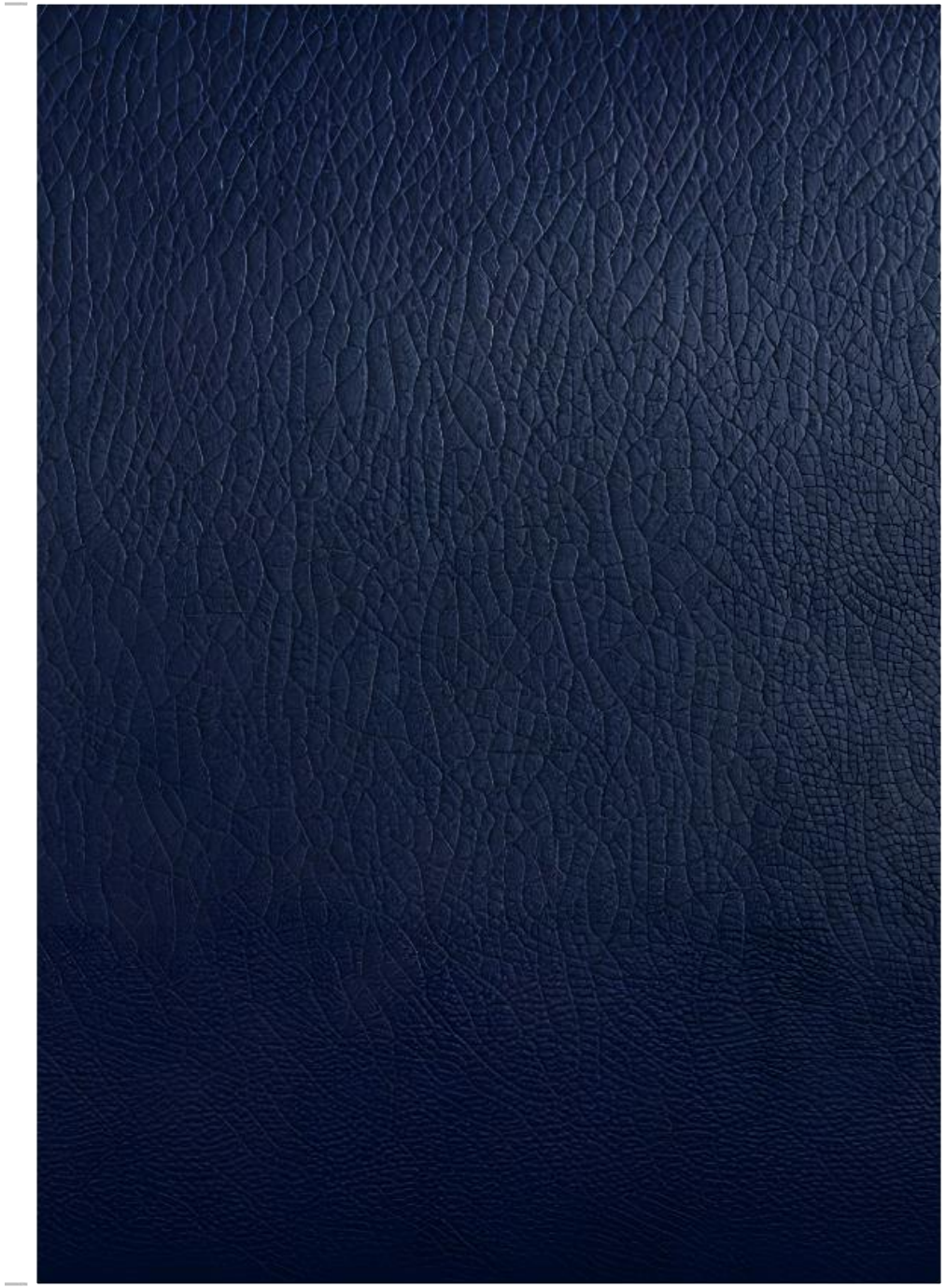
Time of Crash:	03:48:00	**Crash Reference:**	2021622100582
Road Number:	A483	**Casualties:**	1
		Vehicles:	1
		OS Grid Reference:	262915 195923



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specs

- Page 1 – Cover Page

I kept the cover minimal and formal, inspired by the look of traditional vehicle logbooks. The red background and bold typeface were chosen to give it an official, institutional feel, which ties directly into the theme of road incidents and bureaucratic systems. As a starting point, it's strong and sets the tone clearly.

- Page 2 – Title and Details

This page mimics the interior of an actual DVLA document. Including the project title, my name, and a space for 'registration' details helped push the visual authenticity of the book. It begins to blur the line between photography and official record — exactly what I was aiming for.

Page 3 – Poetic Passage

I inserted a short poetic fragment here to introduce atmosphere before the visual content. It softens the formality of the previous page and invites the viewer into a more reflective headspace. I think it works well as a tone-setter.

- Page 4 – Screenshot Spread

This spread introduces the Google Earth screenshots, which are foundational to the project. They reference the mapping and data-gathering process and give a digital, detached tone that contrasts nicely with the later photographic work.

- Page 5 – Screenshot Spread (Continued)

Continuing the screenshots here gives rhythm to the research process. Visually, these pages aren't the strongest, but conceptually they ground the book in method and data — which is important for the narrative.

- Page 6 – Introduction of Photographs

Here I begin including photographs of the actual crash sites. The contrast between these and the screenshots works well. There's a clear shift in tone — from remote mapping to grounded, real-world documentation.

- Page 7 – Photographic Spread

This spread helps establish the visual tone of the project. The black-and-white edits and surface-focused compositions are working well. I might revisit the pacing here, spacing the images out more or giving them more breathing room in the next version.

- Page 8 – Photographic Spread

This page feels stronger in layout — more balance and visual clarity. The textures are engaging, and the repetition of surface types adds to the rhythm of the book.

- Page 9 – Embedded Text

Here I embedded a short text directly into the visual layout. I like the interruption it creates — it breaks up the image flow and encourages a pause. It also begins to hint at a possible narrative or internal reflection, which is something I want to develop further.

- Page 10 – Photography Continues

Returning to images after the text works well. The edit holds consistency in tone and contrast. The visual language is now well established. I might experiment with printing these on higher-quality paper next time to lift the texture and detail more clearly.

- Page 11 – Final Images

These feel like a closing visual statement. They're quieter and more minimal, which suits the reflective tone of the book. I think the pacing toward the end could be even more considered — perhaps with a blank page or smaller insert to slow things down before finishing.

- Page 12 – End Page

The final page feels like a back cover or colophon placeholder. It doesn't say much visually, so in the next version, I might use this space for credits, crash data, or a final poetic fragment to close the loop.

Evaluation

This book serves as a strong conceptual step forward but also revealed some important limitations in how form and content interact. While I initially intended to style it as a traditional car logbook, to reflect themes of official documentation, record-keeping, and bureaucracy. I've realised that this choice may be distracting rather than supportive. The strong visual identity of the logbook design is so specific that it risks turning the project into something it's not: a replica object rather than a photographic publication. Instead of enhancing the work, it occasionally overshadows the images and ideas, making the viewer focus on the graphic styling more than the content itself.

Although the initial idea was conceptually sound, it's clear that the format imposes a rigid tone, limiting the emotional or poetic qualities that I want the project to carry. The formal language of government documents creates distance, when the images are actually about closeness; surface, trace, and subtle human presence.

The book was stapled together, which worked for a quick prototype but lacked the structure and finish to support the visual weight of the work. The pages don't turn cleanly, and the binding feels temporary. Moving forward, I'll consider a simpler, more neutral format that lets the images and ideas speak with more clarity and impact.

Artist research- Stephen shore “uncommon places”

Stephen Shore’s Fifth Street and Broadway, Eureka, California, September 2, 1974 is part of his influential Uncommon Places series. The image captures a cluttered roadside diner car park with an array of vintage vehicles and signage. The composition is rich in colour and detail yet feels static and observational. Shore doesn't dramatize the scene. Instead, he presents it with a kind of forensic neutrality. Critic Geoff Dyer writes, “Shore’s photographs propose that the most ordinary things are worthy of attention if seen in the right way” (Dyer, 2005, p.34). This idea that careful looking can transform the mundane, sits at the core of his work.



This philosophy will guide my next shoot, where I will document roadside and urban edge spaces, using vehicles and surrounding environments as central compositional elements. Shore’s use of natural light, wide framing, and unremarkable subject matter will influence how I approach shooting encouraging me to elevate ordinary locations without altering them. Like Shore, I will treat the act of looking like an artistic process, aiming to extract quiet meaning from the surfaces and systems of everyday space.

Artist research – Paul graham “Troubled land”

Paul Graham’s Troubled Land (1987) documents the subtle tensions of everyday life in Northern Ireland during The Troubles. The image New Lodge, Belfast, 1985 appears calm at first glance: quiet streets, red-brick houses, and a clear sky. Yet a closer look reveals a soldier mid-stride and political graffiti etched into the foreground barrier. This quiet unease is typical of Graham’s method - embedding social and political commentary into seemingly ordinary urban scenes. As Gerry Badger writes, “Graham used colour not for beauty, but to reveal the latent content of the landscape” (Badger, 2007, p.242). Colour and composition here aren’t just aesthetic, they’re narrative tools.



This image will influence my next shoot, particularly in how I approach urban spaces with layered meaning. Like Graham, I plan to use a documentary style to capture the everyday while subtly referencing broader societal issues; whether through signage, parked vehicles, or marks in the environment. His ability to hold tension within stillness encourages me to look beyond surface appearances and remain open to the quiet political or cultural traces embedded in public space.

Artist research – Michael wolf's "Paris rooftops"

Michael Wolf's Paris Rooftops series transforms the city's familiar architecture into abstract, almost sculptural compositions. In Paris Rooftops #7, Wolf captures a tightly framed segment of chimneys and angular rooflines, flattening the perspective until the buildings appear like minimalist forms. The image is devoid of people, windows, or skyline, focusing entirely on shape, repetition, and texture. As Sean O'Hagan observes, "Wolf's work turns the everyday into something surreal and estranged" (O'Hagan, 2019). Through this isolation of detail, Wolf redefines the urban landscape as something graphical and meditative.

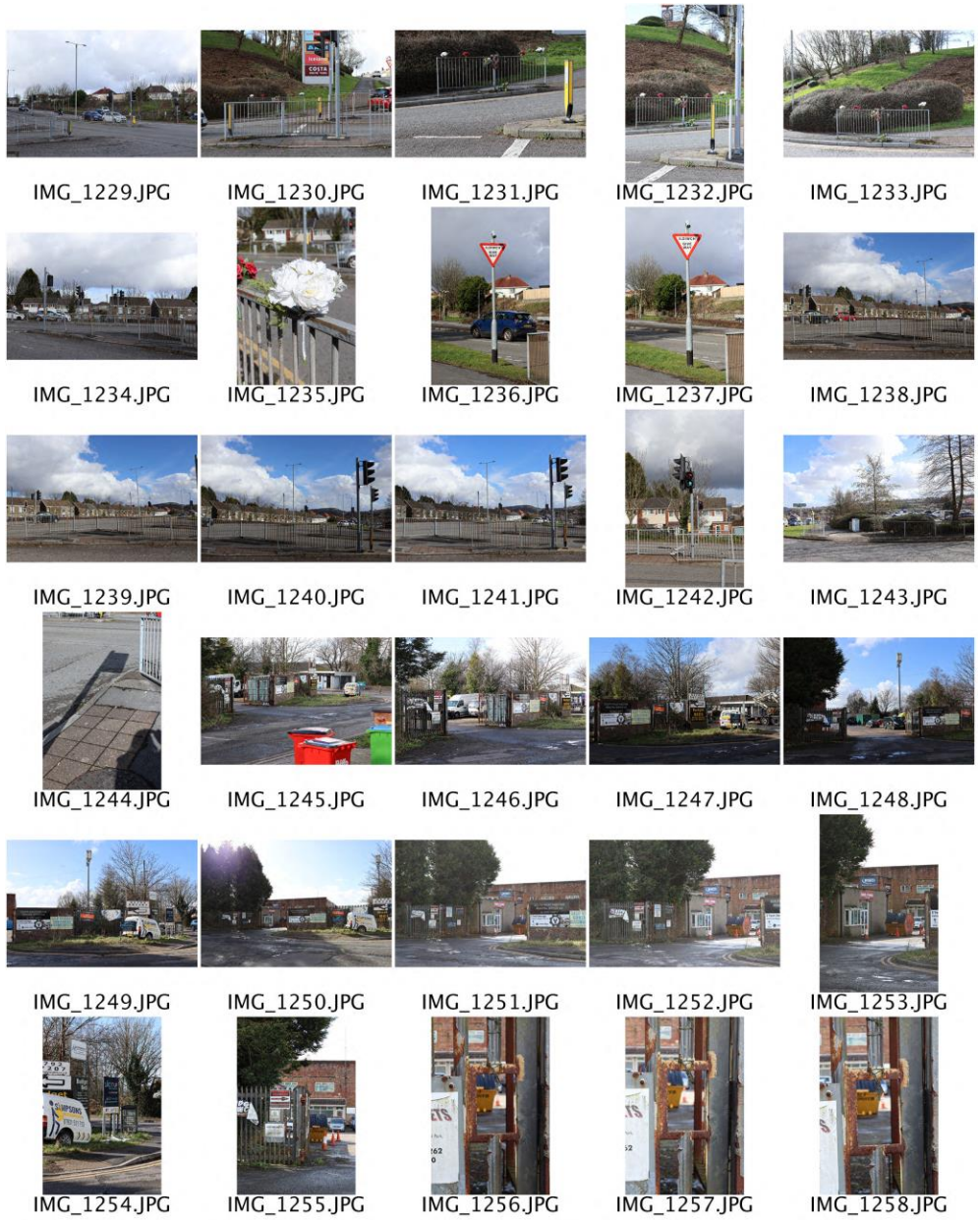
This approach will inform my future shoot, particularly how I photograph built environments and their overlooked surfaces. Like Wolf, I aim to reframe ordinary architecture; walls, rooftops, and edges. By focusing on form, negative space, and the unnoticed. His work encourages me to consider not just the subject, but the crop, the flatness, and the ambiguity of space. I will use this influence to shift between descriptive and abstract documentation, blurring the line between urban realism and formal exploration.



Shoot 2

- Using the information gathered from the screenshots in the first shoot, I will travel to each of the identified coordinates to capture photographs of the actual crash sites. The resulting images will be intentionally typographical in nature; broad, wide-angle shots that document the overall environment rather than focusing on specific details. My aim is to construct a general visual overview of each location, prioritising the context and spatial characteristics over isolated elements. This will allow me to collect a foundational set of images that communicate the physical presence and atmosphere of the crash sites.

Contact sheet



Looking through this contact sheet, a few images immediately stood out to me as strong contenders for editing.

- IMG_1235.JPG feels particularly significant the floral tribute on the railing is well-positioned and visually subtle yet emotionally loaded. The lighting is soft and balanced, and I think with a slight contrast boost and background adjustment, it could become one of the more quietly powerful images in the set.
- IMG_1240.JPG (possibly 1241, but 1240 feels cleaner) works well compositionally, with traffic infrastructure and leading lines giving the frame structure. I'll likely increase contrast and darken some of the edges to help focus the eye.
- Similarly, IMG_1245.JPG has a nice depth and a path-like feel, with a pop of colour that I might tone down slightly to maintain a more muted aesthetic.
- also feel that IMG_1248.JPG is stronger than the others in that series there's a better balance of signage, space, and texture. The lighting feels more open and less compressed.
- Lastly, IMG_1251.JPG or 1252.JPG are the most refined in terms of framing and shadow control. They'll need minimal adjustments to bring out the brick and signage texture.


IMG_1259.JPG


IMG_1260.JPG


IMG_1261.JPG


IMG_1262.JPG


IMG_1263.JPG


IMG_1264.JPG


IMG_1265.JPG


IMG_1266.JPG


IMG_1267.JPG


IMG_1268.JPG


IMG_1269.JPG


IMG_1270.JPG


IMG_1271.JPG


IMG_1272.JPG


IMG_1273.JPG


IMG_1274.JPG


IMG_1275.JPG


IMG_1276.JPG


IMG_1277.JPG


IMG_1278.JPG


IMG_1279.JPG


IMG_1280.JPG


IMG_1281.JPG


IMG_1282.JPG


IMG_1283.JPG


IMG_1284.JPG


IMG_1285.JPG

Looking through this contact sheet, I can already see a few images that feel much more resolved in terms of visual structure and texture.

- IMG_1273.JPG and 1277.JPG feel strongest. The archway is perfectly centred, and the exposure creates a dramatic contrast between the shadows and the light beyond. They feel quiet and eerie, exactly the atmosphere I want. I'll edit these by deepening the shadows further and cleaning up any highlights that distract from the tunnel's framing.
- IMG_1270.JPG also works well. The central road markings and tunnel give it depth, and the flat light lets the texture sit without distraction. It might need a slight crop at the edges to remove visual clutter.
- IMG_1281.JPG is interesting too the heart shape on the wall is visually soft but emotionally suggestive. I'll likely enhance the moss and stone detail, making it feel more tactile.
- For something more graphic, IMG_1280.JPG could be useful as a break in the sequence. Its harsh lines and dark tones could create a strong visual contrast mid-series.
- I'll skip earlier wide traffic shots like IMG_1264–1266.JPG they feel too open and less deliberate.
  Similarly, IMG_1263.JPG and 1283.JPG don't add much; they feel like filler in comparison.

edited





In this image from Shoot 2, I focused on capturing the entrance to a semi-industrial site, using a central composition to draw the viewer's eye toward the mast in the background. I edited the image with a naturalistic approach, keeping the exposure balanced and the colours muted to reflect the quiet, overlooked nature of the space. This shoot aimed to explore the physical surroundings of crash sites more closely. While the image fits the project's documentary tone, I would crop slightly on the right to reduce visual distraction and bring it more in line with my refined visual language.





These two images are nearly identical in subject and framing, but subtle differences in cropping and editing affect how they feel visually. In the first image, I framed the scene slightly wider, which brings in more of the sky and street area in front of the unit. The lighting feels slightly brighter overall, creating a cleaner, more open feel, though it slightly flattens the image's depth. The signs and building details are still clearly legible, but the brightness reduces some of the texture in the road and walls. This version feels a bit more neutral and observational.

In the second image, I moved in slightly closer and adjusted the contrast and shadow depth. This brings out more tonal detail, especially in the dark fencing and foliage, giving the image more texture and weight. The slightly warmer tones and increased contrast make the scene feel more enclosed and layered. Compositionally, this image feels tighter and more resolved, with less empty space and more defined edges. The foreground curve in the road anchors the shot nicely and pulls the viewer in.

While both images work well, I'd lean toward the second one for its more refined crop and moodier tone. It has stronger visual structure and atmosphere, fitting the forensic, site-based tone of the project.


3.3m
11'-0"

In these two images from Shoot 2, I focused heavily on maintaining a clean, balanced visual style through editing and composition. In the first image, I used a central crop to frame the entrance symmetrically, letting the two trees act as vertical guides that contain the scene. I kept the tones quite dark to emphasise shadow and texture, which gives the image a slightly moody, subdued quality. In hindsight, I could have lifted the shadows slightly to bring out more detail in the brickwork and foliage without flattening the atmosphere. The second image, by contrast, is brighter and much more structured. I shot and cropped it frontally to emphasise the symmetry between the two traffic lights, signs, and poles. The strong reds and yellows naturally stand out, so I kept the saturation neutral and focused on adjusting contrast and clarity to ensure the image stayed sharp and legible. Compared to the first, it feels more clinical and graphic. While both are carefully composed, the first relies more on tonal depth and framing through natural elements, whereas the second is tighter, flatter, and more formal in its perspective. Together, they helped me refine how I use editing to control tone, sharpness, and symmetry.





evaluation

Shoot 2 marks a key stage in the development of my project, as it transitions the work from virtual planning to physical engagement with place. Using the coordinates sourced during Shoot 1, I visited each crash site in person, focusing on capturing wide, typographical photographs that offer a neutral, observational overview. The intention behind this approach was to document the landscape as it exists now unembellished and unchanged, without forcing narrative or sentiment.

As a whole, the shoot adopts a consistent visual language: central compositions, balanced exposures, and restrained colour grading. This allowed the images to sit together as a cohesive set, each one contributing to a wider mapping of overlooked or unseen locations tied to incidents. The use of a wide lens and minimal cropping ensures that space and structure remain central, grounding the viewer in the environment without distraction.

The shoot has helped clarify the tone of the project. There's an intentional distance in these images, a flatness that reflects the banality of these spaces and how they blend into the everyday. While emotionally quiet, this stage lays the groundwork for future shoots where I will begin to zoom in; both physically and conceptually

Comparison with Paul Seawright's sectarian murders



When comparing one of my edited images from Shoot 2 with Paul Seawright's Glencairn from his Sectarian Murder series, I see a clear connection in how both of us use formal elements to create a sense of quiet tension. In my image, I deliberately framed the roadside memorial head-on, keeping the composition balanced and neutral. The colours are muted, the lighting soft, and the editing minimal. I wanted the image to feel observational rather than emotional to let the space speak for itself without over-directing the viewer.

Seawright's image works in a very similar way. His wide shot of a desolate piece of land feels calm and unassuming at first glance. The formal approach, central composition, natural light, a subdued palette mirrors my own, but what elevates his work is the accompanying text beneath. It brings brutal context to the otherwise quiet scene, revealing the hidden history behind the landscape.



This comparison has made me more aware of the power of restraint. Like Seawright, I want to use neutrality and formality to allow viewers space to reflect. While I haven't included text yet, his work makes me consider how I might use subtle storytelling devices to deepen meaning without overwhelming the imagery.

Book Research – *Chizu (Maquette Edition)* by Kikuji Kawada

Chizu (The Map) by Kikuji Kawada is one of the most iconic photobooks of the 20th century, originally published in 1965. The Maquette Edition, released by MACK, recreates Kawada's original dummy with raw, hand-crafted energy. What makes the book so impactful is not only its content photographing the lingering trauma of Hiroshima, but its intensely physical, experimental format. The layout is fragmented and non-linear, using gatefolds, varied paper stocks, and dense overlays of image and text to reflect the psychological and historical complexity of the subject.

This tactile and layered presentation inspires me to think beyond conventional print display. Kawada's use of fold-outsand disruptive sequencing offers a powerful model for how I could present Fatal Crossings, perhaps by introducing unfolding panels or layered surfaces to suggest complexity and fragmentation. His work encourages a non-linear viewing experience, where viewers uncover meaning gradually. The physical act of turning, unfolding, and peering into shadows mirrors the act of investigating a site of trauma or residue something central to my project. Like Chizu, I could use materiality, texture, and visual interruption to convey weight and disorientation, allowing the format itself to carry narrative meaning.





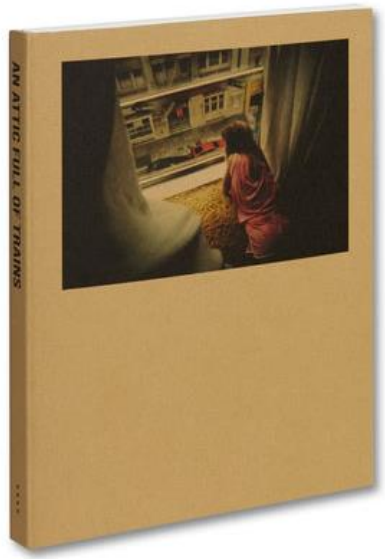
Book Research – An Attic Full of Trains by Alberto di Lenardo

An Attic Full of Trains is a posthumous collection of photographs by Italian amateur photographer Alberto di Lenardo, discovered and edited by his granddaughter Elisa di Lenardo. The book is not just notable for its sun-soaked, Kodachrome imagery but for its unusual and intimate physical design. The cover unfolds only on the front side, revealing the sewn binding. An intentional exposure of the book's structure, giving it a sense of rawness and transparency. This stitching, typically hidden in most photobooks, becomes a quiet visual metaphor for memory and preservation, holding together fragments of a life.

The format is softcover with a semi-wraparound fold that protects the back while inviting the reader into the front. It feels personal, tactile, and handmade, as if opening a private notebook or family scrapbook. The layout is clean and immersive: full-bleed, uncaptioned photographs flow page after page, allowing colour, mood, and repetition to lead the experience. The audience includes lovers of vernacular photography, photobook collectors, and those drawn to memory and archival storytelling.

This format inspires me to think about the physical construction of Fatal Crossings. I'm considering adopting visible binding or partially exposed book elements to reflect the idea of the surface revealing hidden trauma. Like di Lenardo's book, I could make the act of opening the book feel like an uncovering a slow, careful look at what's usually unseen. The binding becomes not just functional, but conceptual: holding fragile moments together. This design strategy would support my project's themes of trace, residue, and the hidden narratives in everyday spaces.





Tutorial notes

In my tutorial, there was significant concern raised around the ethical considerations of my proposed topic, particularly due to the sensitivity surrounding fatal crash sites. I was encouraged to be more mindful and respectful in how I handle and present the data, especially given the severity of the incidents. This feedback made me more aware of the responsibility I hold when working with real-world tragedies, and it has shaped the way I intend to move forward.

I was also critiqued on the visual impact of my initial images, which were described as quite plain and lacking in engagement. In response, I will begin to explore the concept from alternative visual perspectives. I will experiment with different angles such as; photographing from above, shooting upwards, or capturing scenes at night, to bring more depth, atmosphere, and intrigue to the work. These new approaches will allow me to present the sites in a way that encourages viewers to pause, question, and reflect, rather than passively observe.

Artist research – john Divola “vandalism”

John Divola’s Vandalism series (1974–75) documents abandoned houses in Southern California where the artist intervened with graffiti, scratches, and physical marks. In Vandalism #DSCN0585, we see a floor scrawled with phrases like “This happened” and “you are here,” spray-painted in stark black and white. The surface becomes both message and material, its texture, scuffs, and stains all part of the narrative. As art historian David Campany notes, “Divola’s photographs are not records of scenes but of actions… traces of ephemeral gestures made permanent” (Campany, 2012, p.112). The image isn’t simply a document - it’s a confrontation with space, evidence, and intention.

This approach will directly influence my final shoot. Like Divola, I aim to shift focus from broad, composed scenes to the ground-level remnants left behind; floor markings, signage, and trace evidence of past incidents. His raw, grainy aesthetic parallels my black and white, high-contrast editing style, and encourages me to treat surfaces as active carriers of meaning. I will adopt his strategy of isolating details to provoke curiosity, inviting viewers to question the significance of what’s shown rather than offering direct answers.



Artist research – Giles Peress “the silence”

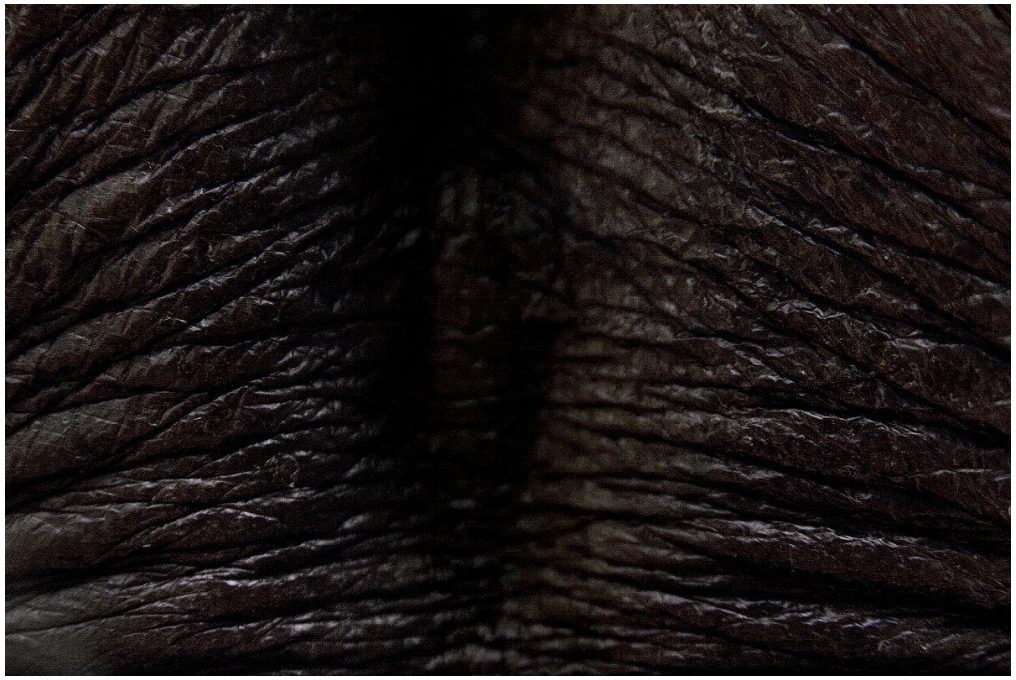


Gilles Peress’s The Silence (1994) captures the aftermath of the Rwandan genocide through objects, ruins, and residue rather than direct violence. In one image, a decaying photo album lies open in the dirt, its pages stained, warped, and partially erased by time and trauma. This haunting visual metaphor speaks to absence and memory: we see not the people, but their traces, their lives now reduced to fragile chemical imprints. Critic Susie Linfield describes Peress’s approach as “a form of mourning through observation… where the most powerful photographs are of what’s left behind” (Linfield, 2010, p.144).

This will influence my final shoot as I turn my attention to the ground and the overlooked materials left at crash sites. Like Peress, I want to explore how photography can quietly evoke presence through absence. His emotional restraint and refusal to aestheticize violence push me to consider how subtle, damaged, or quiet images can still carry deep resonance. I’ll embrace grain, decay, and surface imperfection to build a photographic language rooted in sensitivity and reflection.

Artist research – Laura El Tantawy “I'll die for you”

Laura El-Tantawy’s I’ll Die for You explores grief, resilience, and belonging through deeply textured, often abstract images. In one powerful frame, a close-up of heavily wrinkled skin. The viewer is confronted with an overwhelming sense of surface and history. Though ambiguous, the image is emotionally loaded: a tactile, almost sculptural confrontation with the idea of aging, memory, or even trauma. El-Tantawy’s approach resists clarity, favouring atmosphere and feeling. As Sean O’Hagan notes, “Her images hover on the edge of abstraction and reality, evoking emotion rather than illustrating facts” (O’Hagan, 2015).



This will strongly influence my final shoot. I intend to focus on ground-level textures and traces left behind at crash sites, shifting away from documenting location toward evoking experience. Like El-Tantawy, I’ll embrace visual ambiguity, using close crops, contrast, and abstraction to provoke reflection. The aim is to draw the viewer into the image emotionally encouraging them to feel the surface as much as see it. Her work reinforces that photography can express truth through mood and material, not just representation.

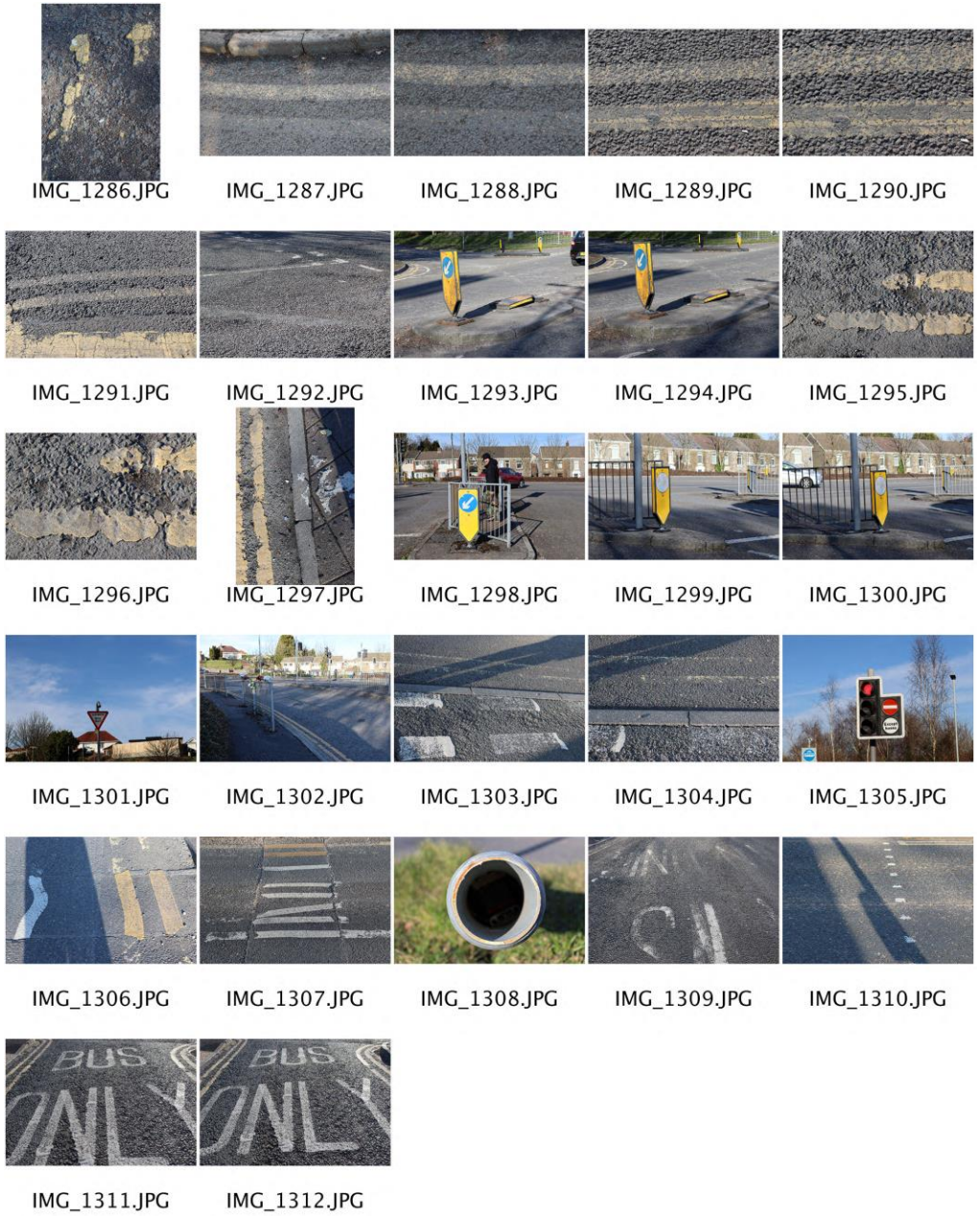
Shoot 3

- Following my tutorial, I will shift my approach to photographing the crash sites to engage with them in a more immersive and meaningful way. Rather than continuing with the broader, typographical method, I will focus more intimately on the ground itself, the exact surfaces where the incidents occurred. My aim is to move away from creating traditionally ‘aesthetic’ images and instead capture the textures, debris, and remnants left behind. This includes signage, markings, and physical traces found on or around the floor. By narrowing the viewer’s attention to these overlooked details, I hope to provoke curiosity and reflection, encouraging them to question what they’re seeing and consider the context, rather than simply observing a generic street or building scene.

Contact sheets

Looking through this contact sheet, I'm drawn to a selection of images that really stand out in terms of lighting, texture, and composition.

- I'll edit IMG_1286, IMG_1291, and IMG_1296, each has strong texture with good contrast between light and shadow, highlighting the surface damage and irregularity of the asphalt. The framing is tight and focused, which suits the detailed, ground-level approach I'm now taking.
- IMG_1303 and IMG_1304 also feel worth developing; the markings on the road paired with the cast shadows offer a quiet tension, and the diagonal lines naturally guide the eye through the frame.
- I'm considering IMG_1306 and IMG_1311 as well, since both have clear typographic elements that are worn yet legible, which adds a sense of trace or history. I'll crop slightly tighter on a few of them to remove distractions at the edges and enhance the graphic quality.

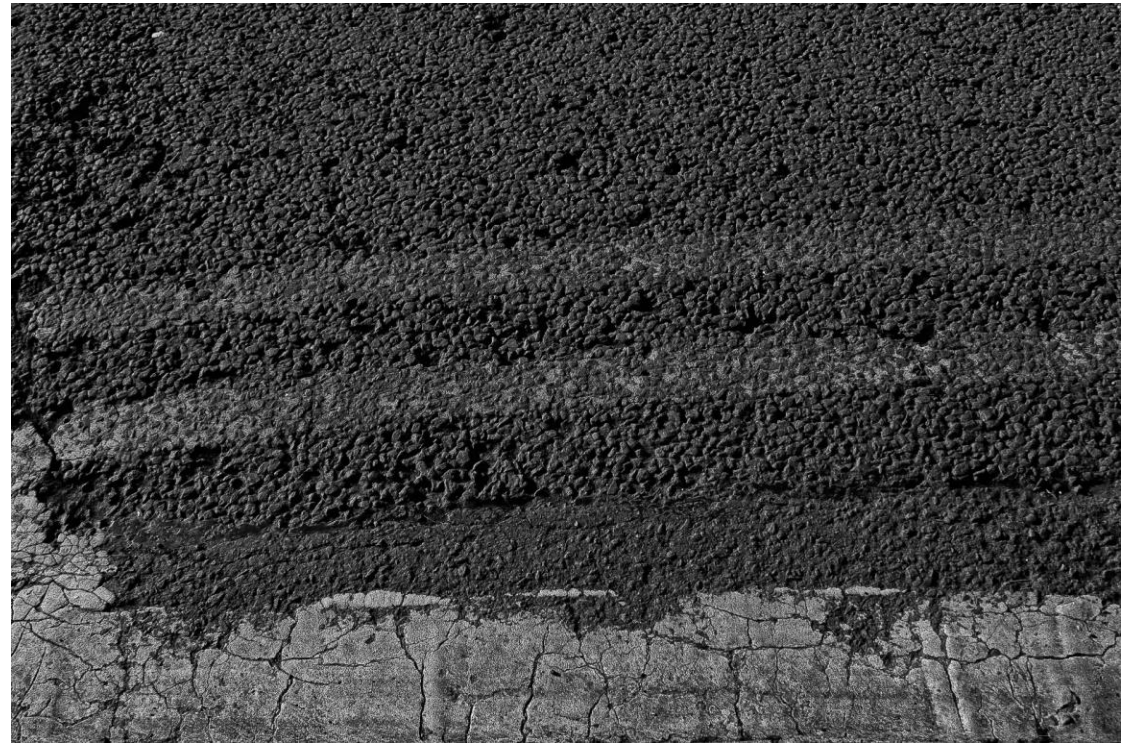


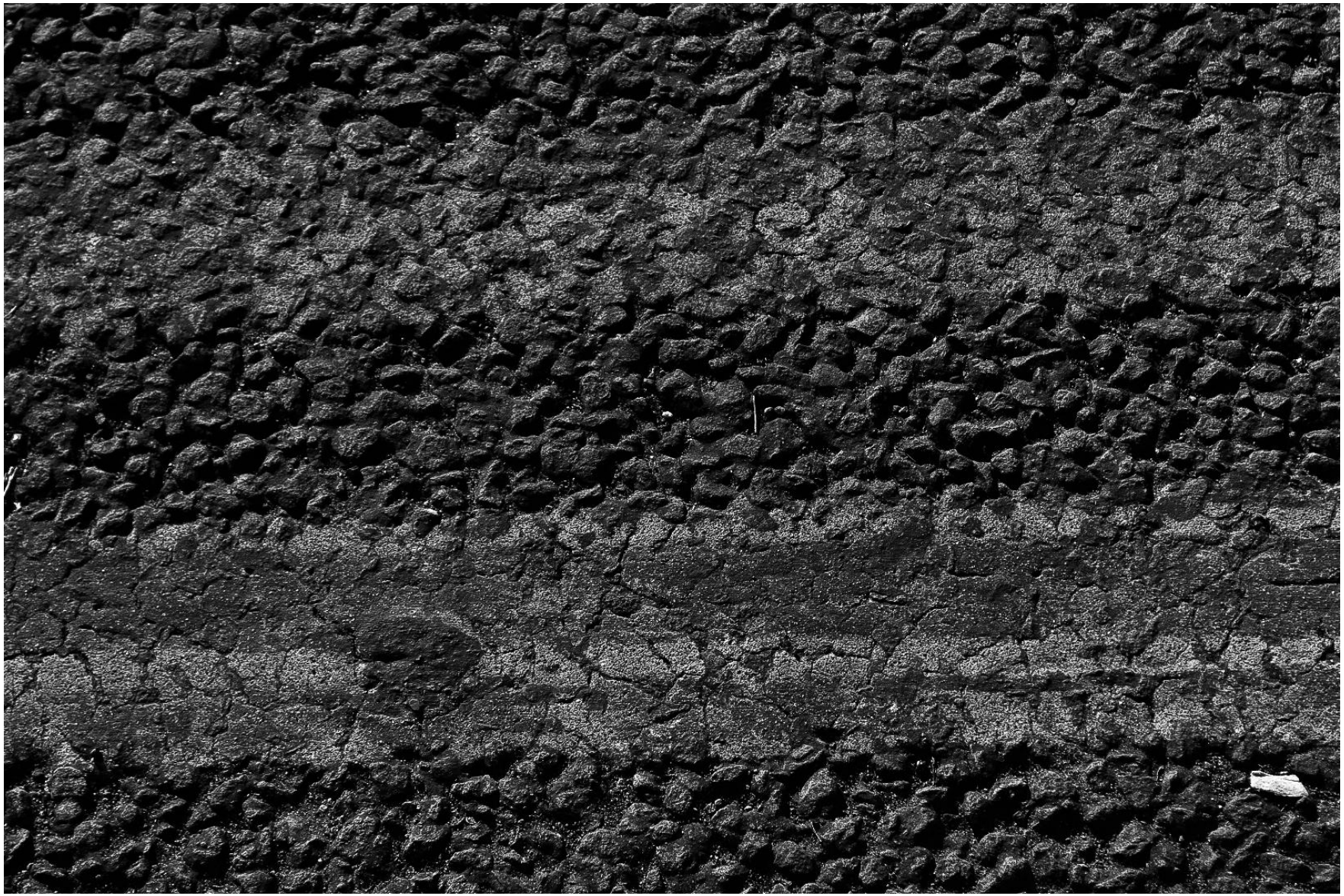
Edited



In this image, I focused on isolating the surface texture of the ground, removing any surrounding context to draw attention to the fractured, gritty details. I edited it in black and white to heighten the contrast and make the tonal shifts more dramatic, which helped to bring out the cracks, gravel, and unevenness in the surface. The light falls softly from the side, creating a subtle gradient that adds dimension without overwhelming the scene. By avoiding strong shadows or highlights, I maintained a sense of neutrality, letting the surface speak. The result feels tactile, grounded, and quietly unsettling, just as I intended.

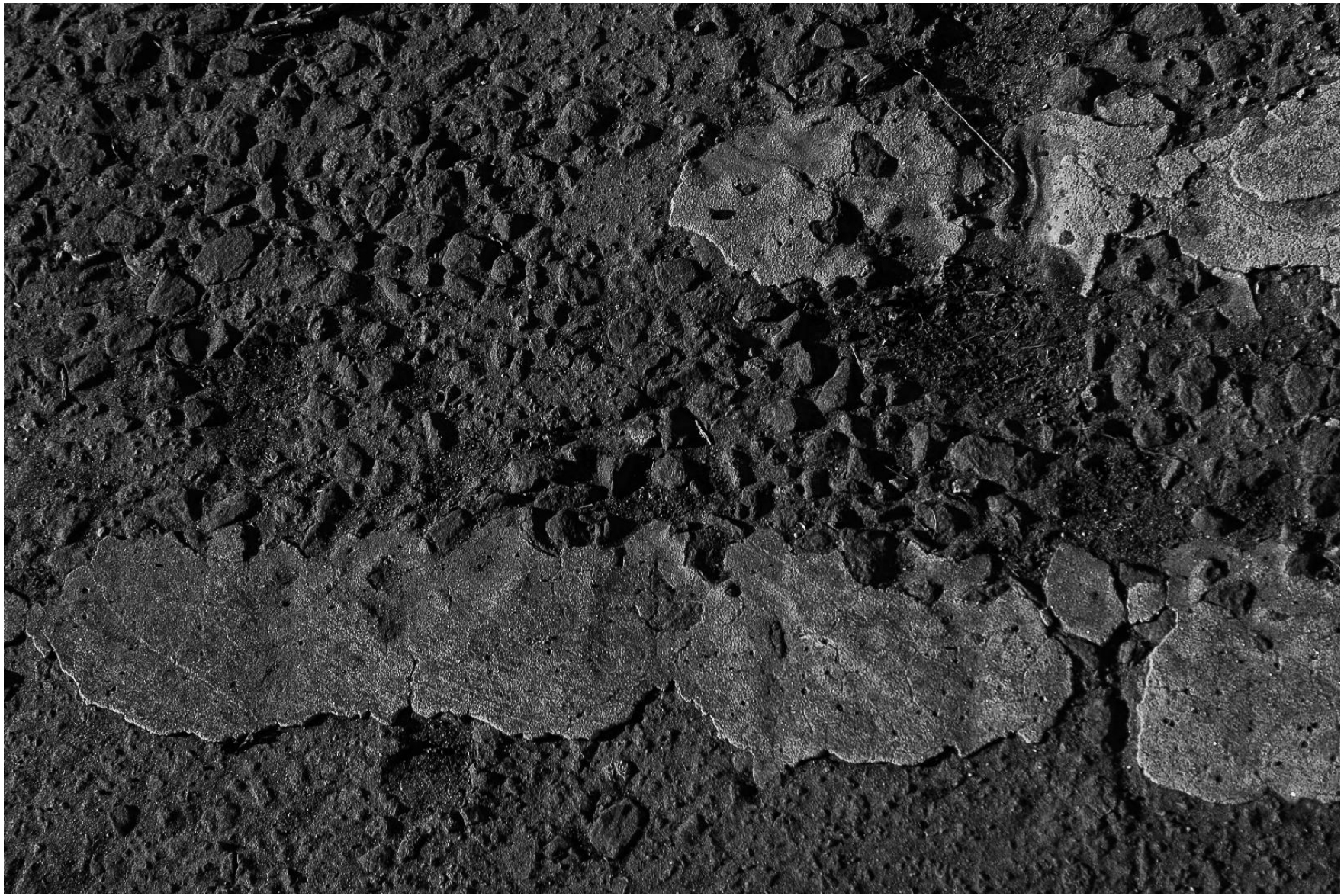
















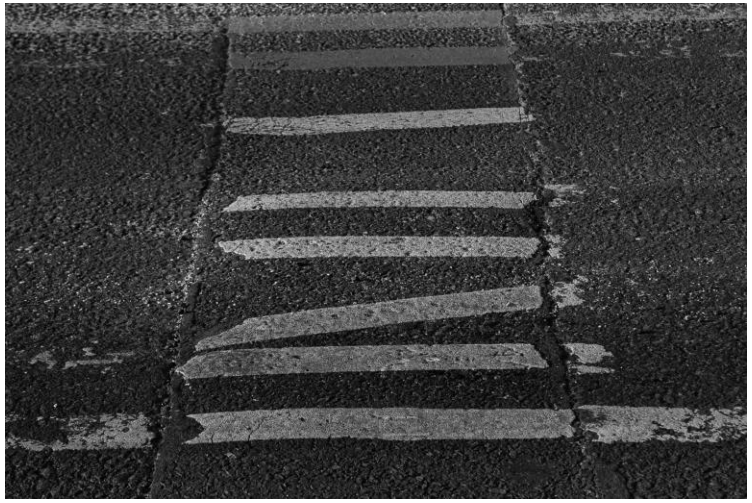


As a triptych, these three images work together to create a fragmented but cohesive reading of the road surface, each one contributing to a wider visual exploration of site and trace. In editing them, I leaned into high contrast black and white to draw attention to the tactile quality of the asphalt and the faded markings, stripping color back to emphasise tone, texture and shadow. The first image introduces directional tension with long shadows intersecting the painted dashes, evoking presence without showing figures. The middle image, with its looser framing and scattered markings, introduces ambiguity and space, offering a quieter pause. The third shot closes the sequence by mirroring the first compositionally, but tighter and flatter. Placing the kerb centrally as a graphic divide. Together, they balance light and dark, detail and simplicity, and create rhythm through repetition and contrast. Presenting them in this order will help to visually shift the viewer's gaze from active intervention to subtle residue, echoing how a viewer might move through a site in person, slowly noticing more


Except
buses


ILDIWCH
GIVE
WAY







In this image, I focused on isolating the painted road text to create a stark, graphic composition. By shooting close to the ground and cropping tightly around the worn lettering, I was able to abstract the words just enough to make the viewer pause and decipher the scene. The surface texture of the tarmac is brought out through high-contrast black and white editing, which enhances the roughness and fragmented nature of the paint echoing themes of erosion and trace. The directional lighting casts a gentle sheen across the road, helping the cracks and indentations catch the light without overwhelming the clarity of the image. This play between decay and function, a space once designed to guide, now half-erased creates tension in the frame. The image sits well as a stand-alone piece but could also work in sequence with others that explore similar remnants and markings. I'll carry this approach forward in future edits, focusing on the interplay of language and texture, and how fragments of public instruction become layered with time and incident.

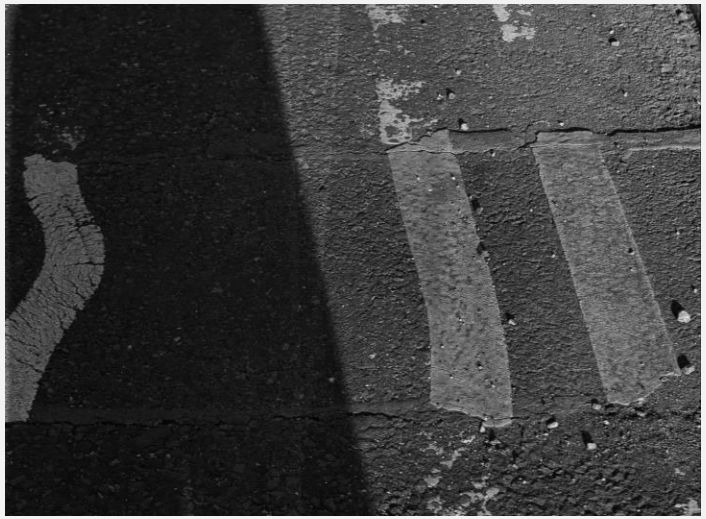


evaluation

In Shoot 3, I shifted from the wider, observational approach of previous shoots to a more intimate and immersive exploration of the crash sites. This time, I focused specifically on the ground; the markings, textures, and physical remnants that linger long after the incidents occurred. By narrowing the frame and photographing from a closer perspective, I removed environmental distractions and allowed viewers to engage directly with the site's surface. The resulting black-and-white edits were intentionally grainy and high contrast, which amplified the raw texture of tarmac, scratches, paint, and decay. These choices helped to distance the work from traditional, polished urban photography and rooted it more firmly in documentary sensibility.

This approach successfully draws attention to the often-overlooked evidence of trauma embedded in the road; tire marks, faded lines, and crumbling surfaces, all of which take on greater meaning when isolated. It invites the viewer to look more carefully, to ask questions, and to read between the marks. As I move forward, I plan to maintain this stripped-back aesthetic and continue using close-up perspectives to build a more emotional, investigative visual language, one that speaks not only to what happened, but how space remembers.

Comparison with Lewis baltz' The New Industrial Parks near Irvine, California





Comparing my edited image with Lewis Baltz's South Corner, Parking Area, 23831 El Toro Road, El Toro, 1974highlights how both works use stark formalism to document overlooked urban spaces. Baltz's image is cold and clinical, stripped of human presence, and composed with geometric precision. His use of hard lines, flat light, and neutral tones creates a sterile atmosphere, emphasising the anonymity of post-industrial America. Similarly, in my photograph, I isolate road markings and asphalt textures under harsh shadows to bring attention to surfaces often ignored. Both images embrace black and white for its abstraction and tonal clarity, allowing texture, shape, and contrast to become the narrative.

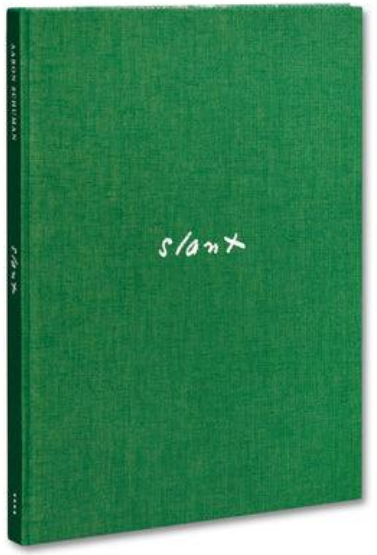
Where Baltz frames an empty parking lot in full, creating a sense of architectural void, I focus tightly on ground-level marks details rather than structures. Yet both images share a quiet intensity, evoking a mood of abandonment or dislocation. This comparison encourages me to think more critically about framing and scale in my work - how a minimalist, pared-back approach can powerfully evoke place and provoke reflection without needing context or action.

Book Research – Slant by Aaron Schuman



Aaron Schuman's Slant is a conceptual photobook that combines quiet, observational photography with real police reports and newspaper clippings sourced from the Amherst Bulletin, a local paper in his hometown in Massachusetts. The short texts document small-town crimes and incidents often absurd or unsettling in tone and are placed alongside Schuman's photographs of the surrounding environment. Empty roads, residential homes, quiet buildings, and street corners become loaded with subtle unease through this pairing.

The layout is deliberately minimal: the book alternates between full-bleed black-and-white photographs and stark, white pages with typewritten reports.
The format is straightforward but highly effective, guiding the viewer through a rhythm of image and text that invites deeper connections. The book doesn't offer clear narratives, but instead evokes a psychological tension, where meaning emerges from contrast and proximity. As critic Gerry Badger notes, "Schuman's juxtaposition of image and text creates a third thing a speculative, often disquieting space" (Badger, 2020, p. 92).

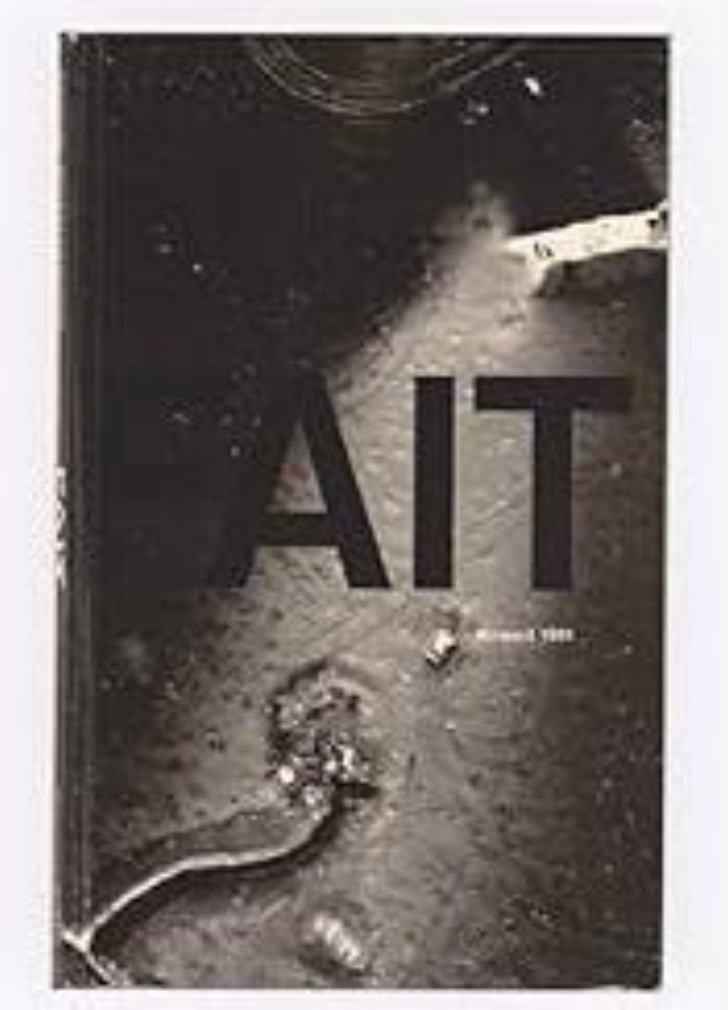


This format has been influential for my project Fatal Crossings. Like Schuman, I work with real-world data. In my case, crash reports and photograph the environments where these incidents occurred. Slant has shown me how pairing imagery with factual fragments can produce narrative weight without resorting to literal storytelling. I am considering incorporating brief, decontextualised crash details or mapping data into my final presentation to mirror Schuman's subtle storytelling structure. His work reinforces the power of restraint, showing how minimal interventions can provoke a strong emotional and conceptual response.

Book Research – “Fait” by Sophie Ristelhueber

Sophie Ristelhueber’s Fait (1992) is a photobook that explores the aftermath of the Gulf War through aerial and ground-level photographs of the Kuwaiti desert. The book avoids traditional war photography and instead documents the landscape as a silent archive of trauma. Craters, broken roads, and debris are photographed with a stark, forensic detachment. The layout is minimal, with one image per spread and no text or captions, reinforcing the work’s conceptual tone. The large format allows the viewer to engage closely with each surface, encouraging reflection rather than reaction.

Ristelhueber’s intended audience includes those interested in conceptual photography, post-conflict studies, and landscape as testimony. Her work shifts the focus from human subjects to what Ariella Azoulay calls “the civil contract of photography” an engagement between viewer, image, and place (Azoulay, 2008, p. 89). Fait resonates deeply with my project Fatal Crossings, where I document the residual signs of car crashes, floor markings, surface damage, and overlooked traces. Like Ristelhueber, I aim to evoke presence through absence and allow the material world to speak on behalf of unseen events.



Book final idea

In this book, I will explore locations of recorded road traffic incidents using data sourced from crashmap.co.uk. Rather than documenting the accidents themselves, I will focus on what remains; markings, signage, textures, and surfaces that hold a quiet record of disruption. Each image will be photographed in high-contrast black and white to strip away distraction and enhance a forensic, observational tone.

The concept will move away from traditional beauty and instead embrace ambiguity, encouraging slower looking and interpretation. Drawing influence from artists such as Sophie Ristelhueber and John Divola, I will treat the ground as a kind of archive bearing silent witness to events often forgotten or unnoticed. My aim is to make visible the overlooked, reframing everyday roadways and pavements as loaded spaces.

The final book will reflect this tone in its structure and materiality. Through a minimal and carefully sequenced layout, I will create a rhythm between images that allows for both tension and reflection. The design will be subtle and tactile, echoing the project's themes of trace and fragility. Fatal Crossings will ultimately invite viewers to reconsider their relationship with familiar environments and the unseen histories they carry.

Book 4



After receiving feedback in multiple crits and completing a new shoot, I decided to shift the focus of the project entirely. The emphasis moved away from the idea of bureaucratic documentation, and instead I started honing in on the textures, the physical traces left behind by crashes. This change in visual approach naturally altered the book's overall concept. Rather than presenting the work in the format of a vehicle logbook, which felt too literal and restrictive, I'll now be displaying it as a more traditional photobook. This new format gives the images more room to breathe and better supports the subtle, textural qualities of the photographs.

The photobook will still hold onto a sense of place and documentation, but in a more poetic and fragmented way. I plan to embed strands of text throughout, incorporating crash site coordinates and coded data that reference the accidents. These elements will be interwoven rather than dominant, helping to disrupt the flow of the book intentionally. The goal is to create moments of pause or friction for the viewer, encouraging them to engage more thoughtfully with each page. Ultimately, I want this new structure to reflect the idea of loss and disruption, both in form and content.

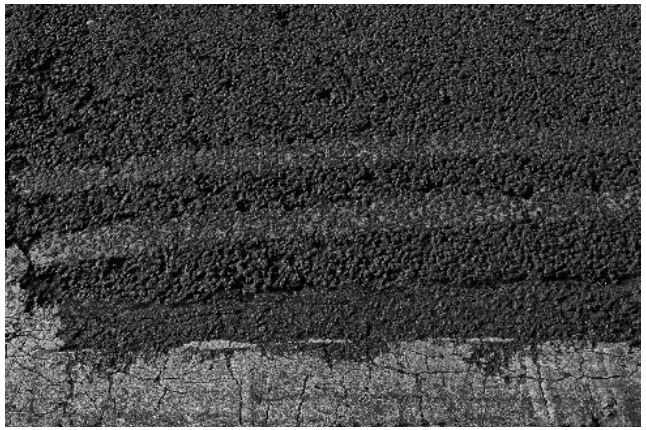














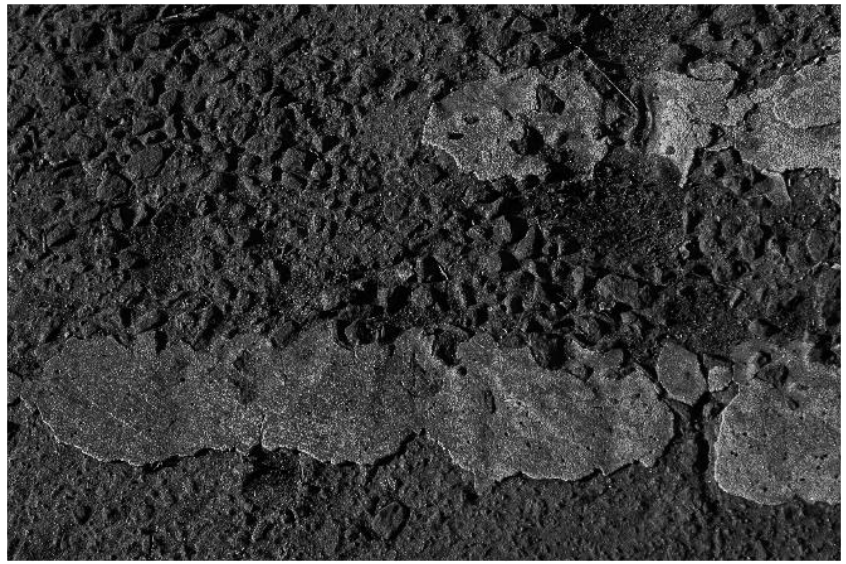
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  "casualties": [
    {
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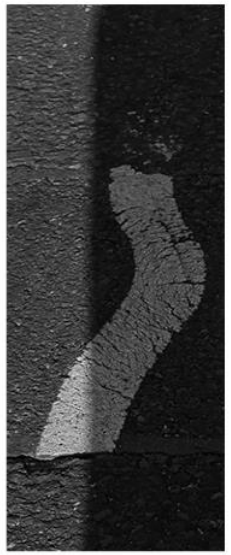





ILDIWCH
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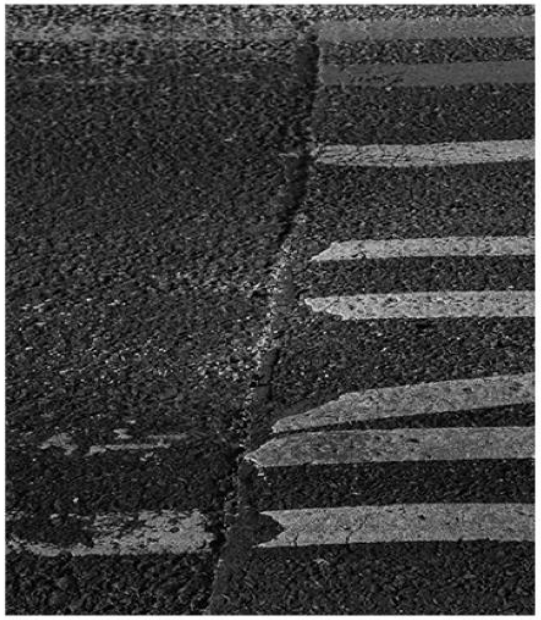







Except
buses


BUS







specs

- **Page 1 – Cover Page**

I designed the cover to be minimal yet striking, using bold typography and clean spacing to set the tone. It gives the impression of an official document but leaves enough ambiguity to invite curiosity.

- **Page 2 – Title Page**

This page introduces the book's title clearly and directly. It acts as a pause before entering the visual content, almost like a frontispiece, and it helps establish a slower pace at the beginning.

- **Page 3 – Poetic Text**

Here, I've used a short poetic fragment to immediately shift the tone into something more reflective. It signals that this is not just a data-driven document, but something emotional and layered.

- **Page 4 – Image (Textured Road Surface)**

This image introduces the materiality I want to focus on — texture, surface, and subtle marks. It's a quiet start visually but thematically grounded. The framing and contrast work well here.

- **Page 5 – Image (Faint Markings)**

This image continues the tone set on the previous page. The mark feels almost ghostly, which adds to the sense of absence and trace I'm trying to build throughout the sequence.

- **Page 6 – Image (Crosswalk Fragment)**

This close-up of painted road lines feels bolder. The contrast and geometry introduce visual rhythm, and it offers a nice break from the more subtle imagery before it.

- **Page 7 – Image (Curb Detail)**

I used this image to ground the viewer more physically in the space. It's a quieter image, but I think the textures hold the page well and help with pacing.

- **Page 8 – Short Line of Text**

The text on this page functions as a disruption — a slight pause that echoes the visual silence in the photos. It also hints at the presence of data without giving too much away.

Specs continued

- **Page 9 – Image (Fragmented Lettering)**

This photo plays with language — partial letters that suggest a narrative but remain cryptic. I like how it ties into the theme of trace and miscommunication.

- **Page 10 – Image (Paint and Shadow)**

The shadow in this image brings a slight unease and dimension. It breaks up the flatness of the surface and suggests a body or movement that is now gone.

- **Page 11 – Image (Surface Crack)**

Here, I'm focusing purely on texture. It's one of the more abstract images, and I think it provides a good moment of visual reflection in the sequence.

- **Page 12 – Small Block of Text**

This block of text is more informational but still ambiguous. I want these moments to feel like quiet data — small fragments that interrupt without over-explaining.

- **Page 13 – Image (Tyre Mark)**

This photo suggests direction and movement. The faintness of the tyre mark ties in well with the idea of traces — something that was there, now fading.

- **Page 14 – Image (Crisp Paint Edges)**

One of the sharper images in the book. I like the clarity here, and the strong lines add contrast and structure midway through the book.

- **Page 15 – Image (Damaged Surface)**

This continues the visual texture of the series but feels more chaotic. The crack patterns almost resemble a wound, reinforcing the metaphor of trauma in the landscape.

- **Page 16 – Short Line of Text**

Another small text intervention that shifts the pace and invites the viewer to reflect. These lines are important in giving the book rhythm and voice.

- **Page 17 – Image (Marked Tarmac with Debris)**

There's more detail here than in previous images, and it makes the page feel busy. It's a good contrast to the simplicity of earlier spreads.

- **Page 18 – Image (Faint Line and Discolouration)**

A subtle and atmospheric image. It doesn't demand attention but quietly reinforces the themes of erosion and time.

- **Page 19 – Image (Graffiti or Faded Text)**

This adds a more human element — a moment of intervention that hints at other people, even if it's unclear what was written. It broadens the context slightly.

- **Page 20 – Image (Painted Arrow)**

A strong directional cue mid-sequence. It adds movement and visual tension, pushing the viewer forward through the book.

- **Page 21 – Image (Curb and Drain)**

I chose this image to reintroduce spatial context. It pulls back slightly, giving the viewer a reminder of location while still focusing on surface detail.

- **Page 22 – Text Fragment**

This page acts as a short breath. These moments feel essential — they reset the pacing and mirror the quiet nature of the work.

- **Page 23 – Image (Crumbling Surface with Paint)**

This photo blends material decay with remaining structure — a visual metaphor for the fragility and permanence that the project explores.

- **Page 24 – Image (Sharp Line with Dust)**

A more formal composition that plays with balance and precision. It introduces slight symmetry, which adds visual order to the later part of the sequence.

- **Page 25 – Image (Loose Gravel or Detail)**

A textural close-up that contrasts with the sharper images. It softens the visual tone and gives the eye something different to hold onto.

- **Page 26 – Final Poetic Text**

This final passage helps round off the sequence. It returns the tone to something more reflective and human, which I felt was important before closing the book.

- **Page 27 – Blank or Closing Space**

This page acts like a breath after the text — a subtle cue that the book is ending. I left it intentionally blank to give the last words space to settle.

- **Page 28 – Colophon or End Page**

The final page serves as a quiet close. I could use this space more in future (for coordinates, credits, or data), but for now, it works as a clean finish.

Crit notes

In a recent crit, I was given several suggestions that have made me reconsider the structure and layout of my book. One idea was to place the data in the middle pages, creating a visual and conceptual break in the sequence that disrupts the flow and encourages the reader to pause. It was also suggested that I print this data on transparent tracing paper or acetate, possibly incorporating a gatefold that would allow multiple pages to unfold at once. This could add an interactive and layered element that echoes the complexity of the information. I was also advised to remove the images of signs and bollards, as they don't sit well alongside the rest of the series, they interrupt the visual language of texture and surface that dominates the other images. Another key point was to simplify the design by avoiding cramped layouts, particularly the spreads where I've placed four images together. Instead, spacing them out more generously would allow each photograph to breathe and give viewers more time to reflect. Lastly, someone suggested I embed the poetic passage I created at the beginning and end of the book possibly blending it into an image or hiding it subtly within lines of code.

Evaluation

This version of the book marks a clear development in both visual tone and construction. After stepping away from the earlier logbook format, which was discussed during crits as being visually overpowering and at times distracting, I've moved toward a more refined and conventional photobook approach. That shift has allowed the images and the subtleties within them to take centre stage, without being framed too heavily by concept-driven design.

The book has been hand-stitched using a basic binding technique, which gives it a more tactile, personal quality. Compared to previous stapled drafts, this method allows the pages to sit more naturally and adds a sense of care and intention to the object. The sequencing has been more carefully considered, moving between moments of visual density and stillness, with close-up details of surfaces and markings guiding the rhythm. The inclusion of short, fragmented lines of text or code including coordinates and abstract data creates gentle disruptions in the flow, encouraging viewers to pause and question what they're seeing.

This balance between image and text now feels much more in sync with the themes of the work: disruption, trace, and residual presence. While it's still in development, this draft feels much more aligned with the emotional and atmospheric intentions of the project.

Comparison with Redheaded Peckerwood by Christian Patterson.

While developing Fatal Crossings, I found a meaningful point of comparison in Christian Patterson's photobook Redheaded Peckerwood. Patterson's work reconstructs a 1950s killing spree through a complex mix of archival material, found documents, photographs, and objects, weaving together fact and fiction to create a fragmented narrative. His book invites the viewer to piece together meaning like a detective, nothing is explicit, but everything is loaded with tension. In contrast, my own approach in Fatal Crossings is more restrained and meditative. I move away from narrative reconstruction and instead focus on the physical traces and overlooked textures of crash sites - the surfaces that remain after sudden, unseen events. Where Patterson's images vary in subject and format, mine are tightly controlled: grainy, high-contrast black-and-white photographs that isolate floor markings, debris, and road scars. This repetition and minimalism are deliberate; I want the viewer to slow down, to sit with the absence rather than search for a story. While Redheaded Peckerwood builds a psychological thriller through layered visual cues, my work offers a forensic quietness, more aligned with conceptual practices. Both books explore aftermath, but I aim to leave space for reflection, an open silence rather than a narrative resolution.





Library books

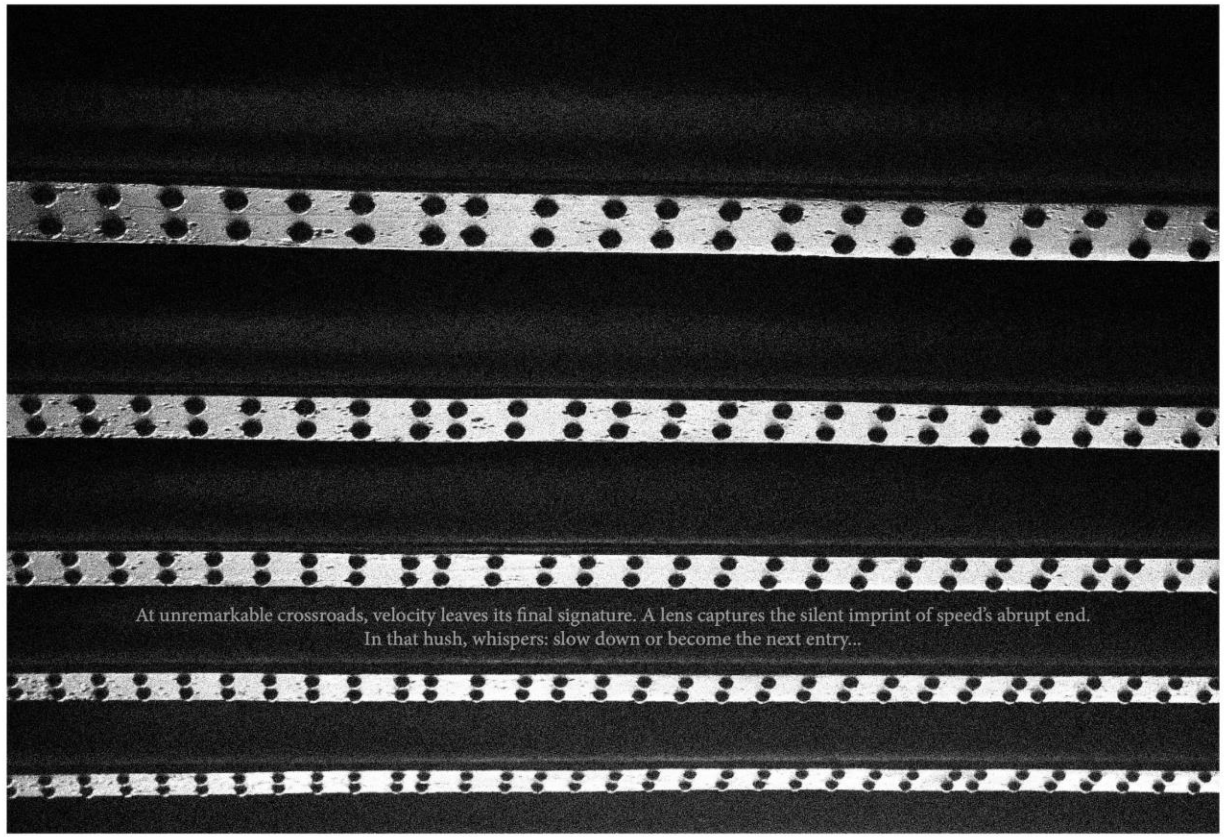
While browsing the university library, I came across I Love Snake by Clare Strand, a book that immediately stood out for its unconventional pairing of image and text. What struck me most was her use of footnotes, which function less as explanatory tools and more as poetic, riddle-like fragments. These cryptic notes run beneath the images like a hidden narrative, inviting the viewer to make connections and interpret meanings for themselves. I was drawn to this approach and am now considering how I could incorporate a similar device into my own work, perhaps using coded data, short phrases, or even the coordinates of crash sites to subtly disrupt or inform the reading of my images.

At the same time, I've been looking at Message from the Exterior by Mark Ruwedel, whose minimalist aesthetic offers a powerful contrast. His stark, spacious images of abandoned structures resonate with me for their quiet intensity. I really appreciate how he presents his work so simply, clean layouts, white space, and a stillness that lets the viewer pause and absorb the atmosphere. It's made me think about stripping my own presentation back and letting the images breathe more.

Both books have influenced how I'll approach my final publication, balancing minimalism with coded complexity.



Book 5 final

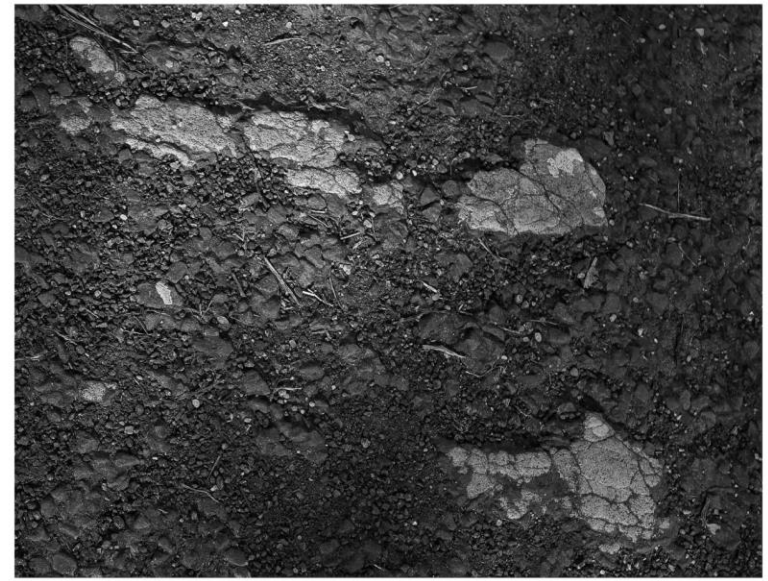

At unremarkable crossroads, velocity leaves its final signature. A lens captures the silent imprint of speed's abrupt end.
In that hush, whispers: slow down or become the next entry...

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2021-08-01	03:48:00	2021622100582	Swansea	262915, 195923
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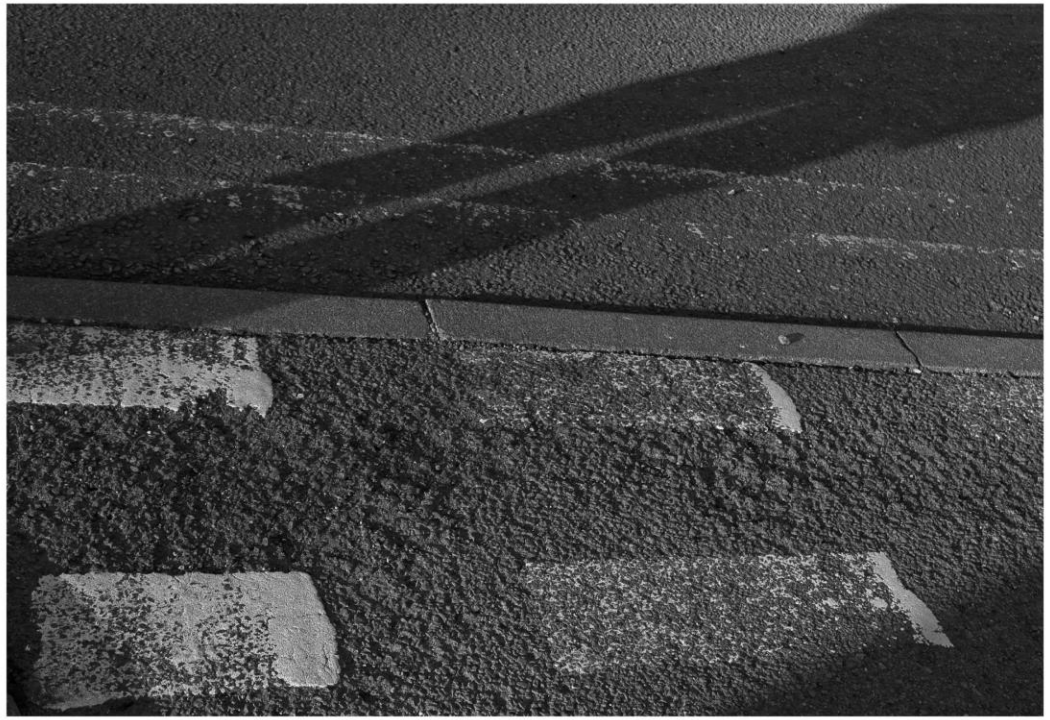




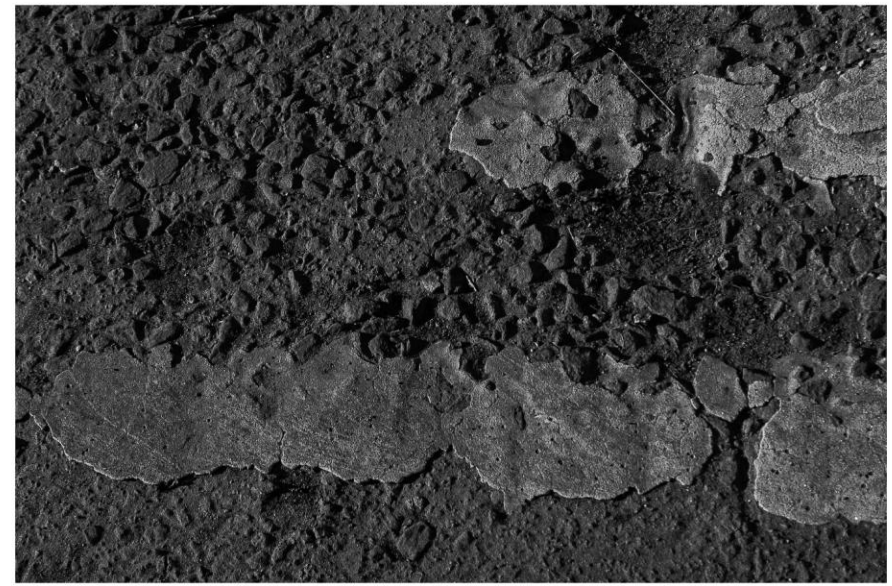














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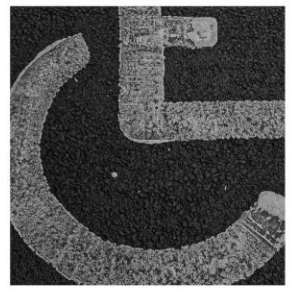
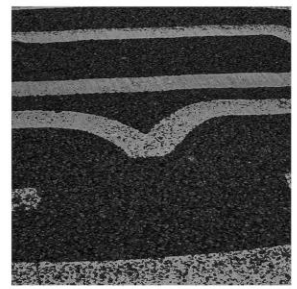
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BUS

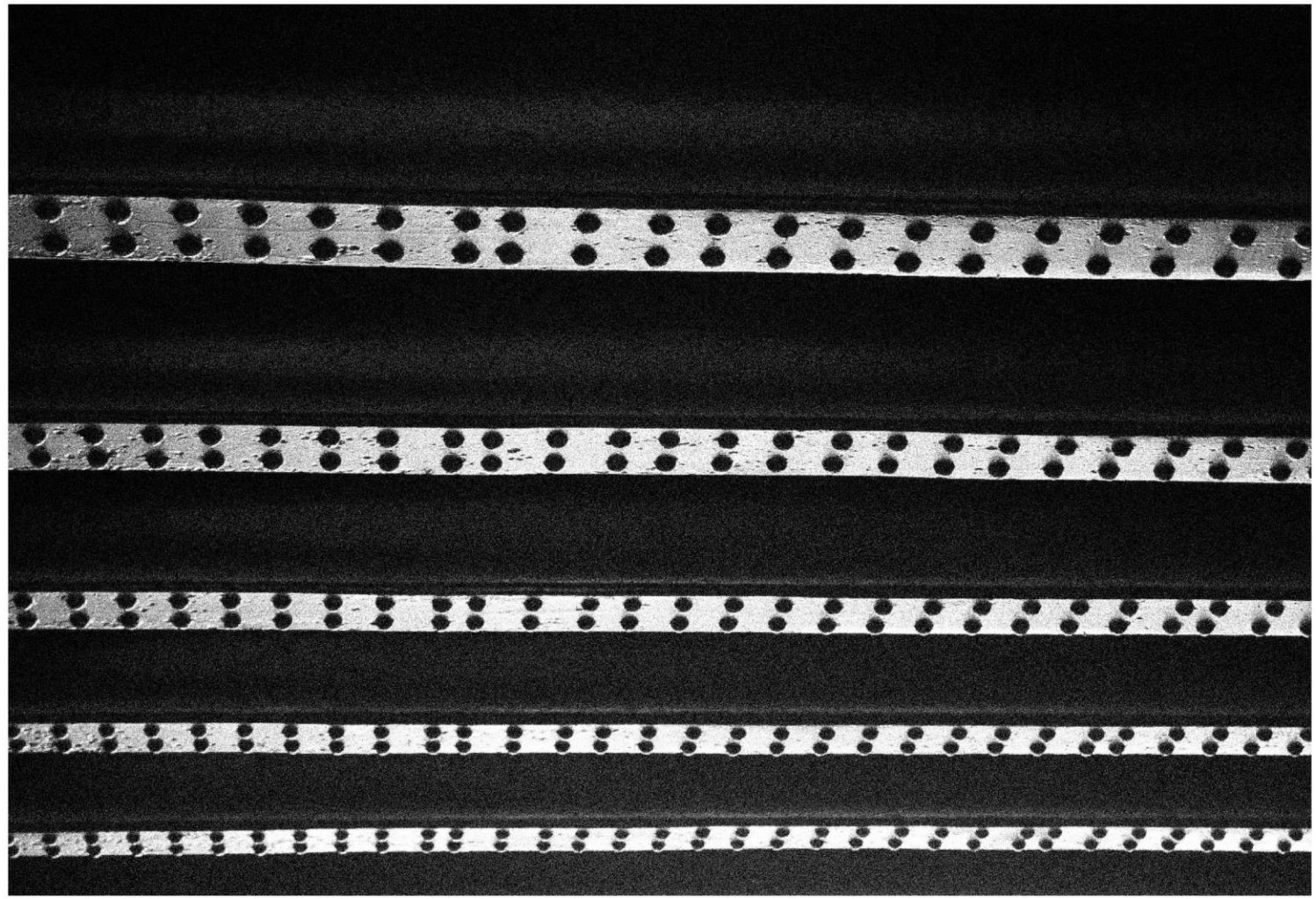

BUS







specs

- **Page 1 – Cover Page**
  The cover is stripped back and formal, suggesting the tone of an institutional report. The use of stark black and white, along with minimalist typography, references official documentation while leaving room for ambiguity. This tension between clarity and mystery sets the conceptual tone for the book.
- **Page 2 – Title Page**
  A clear, bold title is presented alone, reinforcing a sense of pause before the visual work begins. This page functions like a threshold, subtly preparing the viewer to shift into a slower, more observant mode of engagement.
- **Page 3 – Poetic Text**
  This opening text — "At unremarkable crossroads, velocity leaves its final signature…" — introduces the conceptual framing of the book. The language is reflective and layered, moving the project beyond data or observation into something more atmospheric and philosophical. It prepares the reader for the tone of visual and spatial reflection that follows.
- **Pages 4–7 – Opening Image Sequence**
  These early images likely introduce the visual language of the project — textured road surfaces, faded markings, fractured details. Each image stands quietly but assertively, inviting slow looking. The restraint in colour (monochrome) and composition supports the forensic tone. There's an emerging rhythm here — both in visual pacing and conceptual layering.
- **Page 8 – Inserted Line of Text / Pause**
  A single line of text may act as a disruption or reflection point here — functioning like a breath between sets. It gestures toward unseen data or narrative, without resolving it. This echoes the core idea of latent trauma in space.
- **Pages 9–16 – Chaptered Image Sections (Crash Sites)**
  Each chapter likely opens with a **gatefold** showing geographic coordinates — a subtle gesture that reinforces spatial specificity while avoiding explanation. The following images continue to focus on subtle urban traces — curbs, signage, surface repairs. Each section maintains a consistent visual tone while treating each crash site as part of a broader systemic pattern. Pacing remains careful and deliberate.
- **Pages 17–18 – Central Gatefold (Crash Data in Code Format)**
  A four-page fold-out presents anonymised crash data as lines of computer code. This moment is pivotal — it grounds the book in data, yet presents that data in an abstract, non-narrative form. It reinforces the disconnect between lived trauma and how that trauma is recorded, managed, and reduced to statistics. Conceptually, it's a brilliant expression of institutional abstraction.
- **Pages 19–21 – Closing Image Sequence**
  These final images likely echo or reflect back on earlier themes, reinforcing ambiguity and trace. The absence of people, narrative closure, or dramatic visuals underscores the idea that these sites persist — unresolved and overlooked.
- **Page 22 – End Page / Blank / Binding Detail**
  The closing page offers a final pause. Whether left blank or with a minimal design element, it functions as a quiet exit from the book's world. It may prompt the viewer to sit with the questions raised — rather than leaving them with answers.

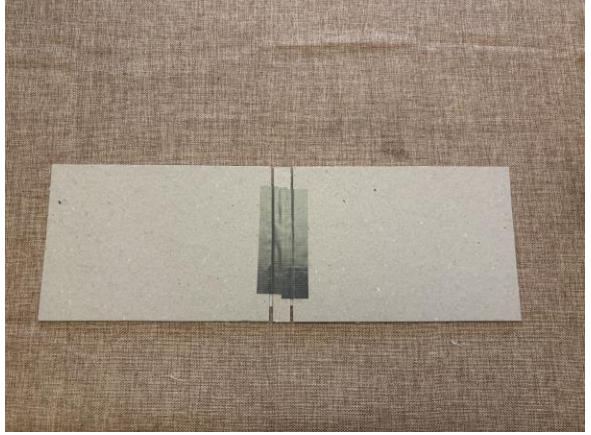
Evaluation of indesign book

Working with InDesign to create the digital version of Fatal Crossings allowed me to approach the sequencing and structure of the project with a clear sense of control, but it also came with its own challenges. Structurally, I divided the book into chapters, each one introduced by a set of coordinates on a clean title page, creating a consistent spatial rhythm that ties the book together. The inclusion of a central data gatefold listing coded crash information helped reinforce the research-driven nature of the work even in digital form, giving the project a conceptual centre that anchors the viewer midway through.

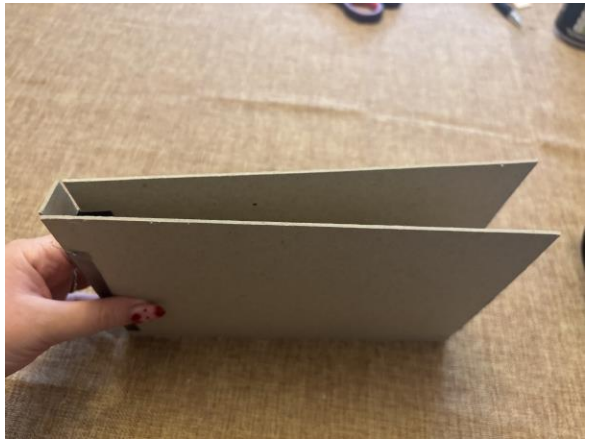
One of the major difficulties I faced was ensuring that images fit properly within the page without losing their impact. Adjusting image borders, repositioning to maintain visual consistency across spreads, and managing bleed and margins were all more complicated than I initially expected. Small shifts in alignment made a big difference to how cohesive the final sequence felt. It took careful revision to make sure each image sat comfortably on the page while maintaining the clean, minimal aesthetic I was aiming for.

Overall, using InDesign allowed me to create a structured, tightly-paced book that reflects the forensic, reflective tone of the work. The consistency of layout combined with the decision to let images breathe on mostly white backgrounds which helped sustain the feeling of slow observation I wanted. Despite technical frustrations around sizing and border adjustments, I feel the final digital layout reads cohesively, allowing the viewer to move thoughtfully through the book and experience the cumulative weight of the spaces documented.

Making book

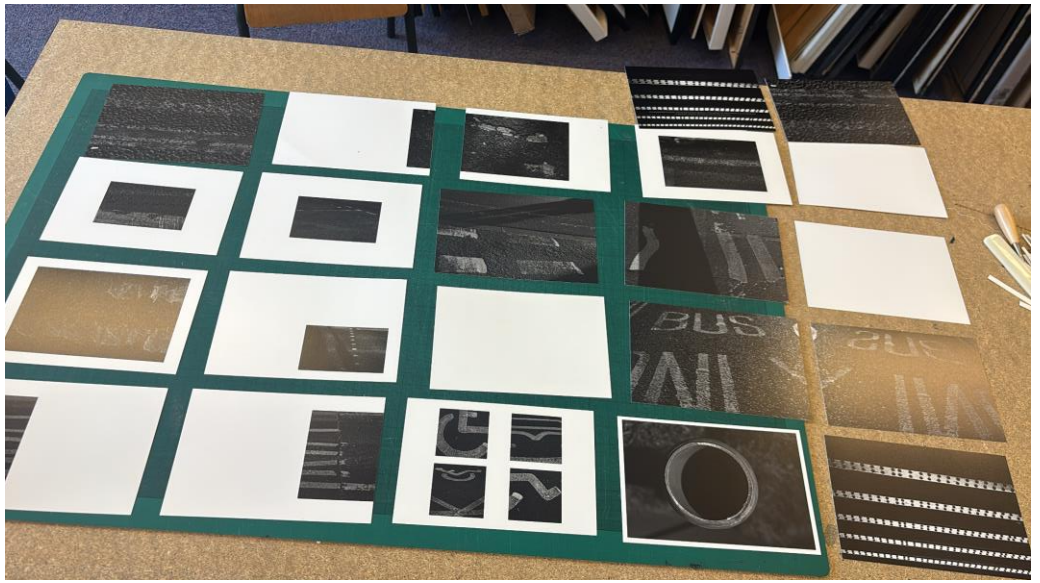


To begin, I cut the spine from the chipboard and reattached it to the book using duct tape. This method allowed the cover to flex more easily, avoiding the risk of snapping that often occurs when glued directly.



Next, I carefully bent the book into shape to ensure both covers aligned evenly and the book could open smoothly. I measured and cut the leather to fit the board, then used fabric glue to attach it to the outer surface. To secure the material inside the cover, I applied hot glue along the inner edges.

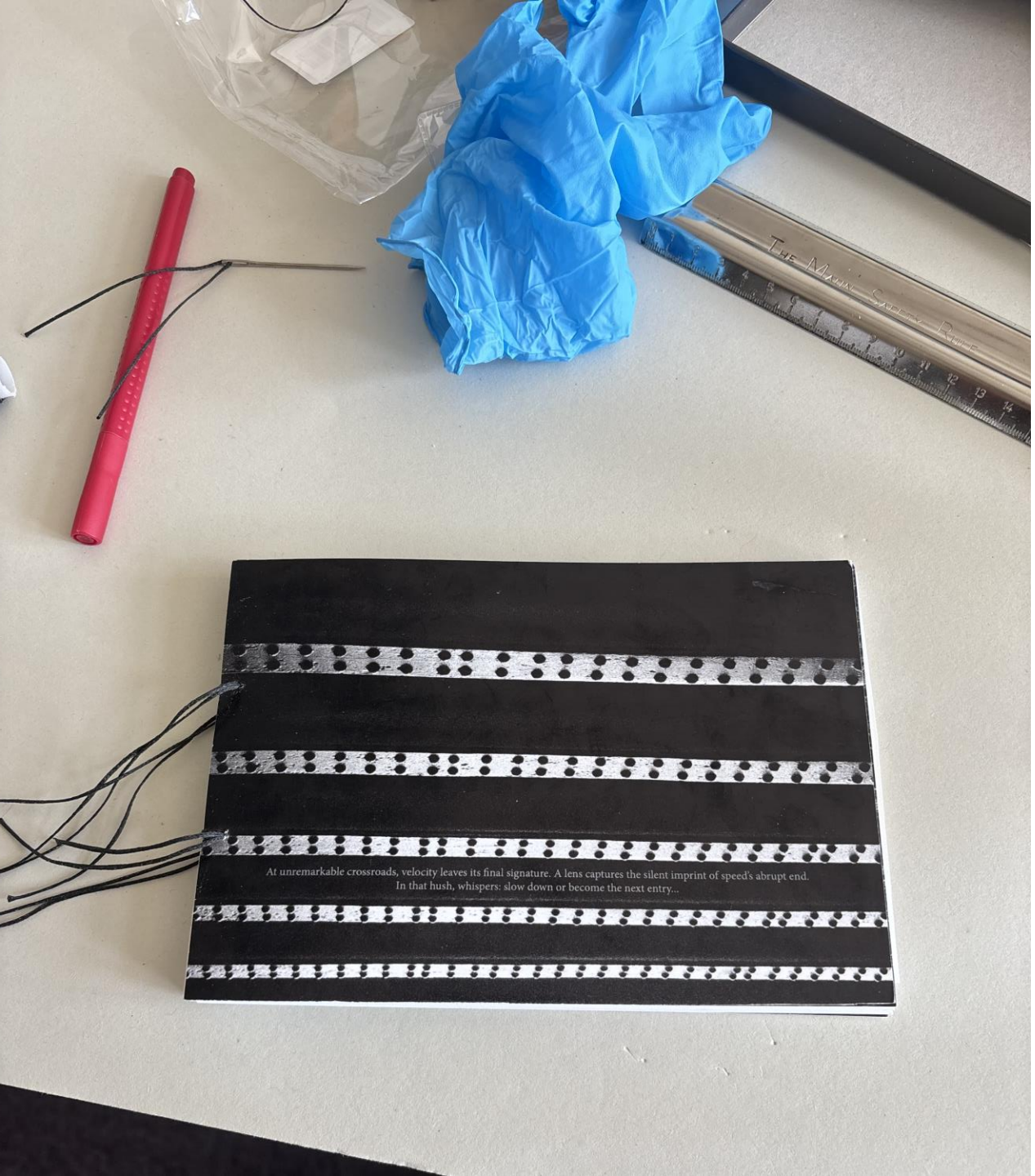
After printing all my images on A5 lustre paper, I bonded them back-to-back to create double-sided pages. I used double-sided sticky tape rather than glue, as glue would have caused the paper to warp. Once the spreads were assembled, I carefully sequenced them to ensure the correct order and trimmed each page to guarantee a consistent, clean edge throughout the book.





For the cover of the book, my initial idea was to brand the title directly onto the leather. I felt this would conceptually align with the book’s focus on surface, texture, and marking. I experimented with welding metal into letterforms to create the 'Fatal Crossings' branding iron, but the result appeared crude and unrefined, visually reminiscent of something more childlike than intentional. After reflecting on this, I researched alternative methods of imprinting and discovered that I could use an embossing tool to hammer-press individual letters into the leather. After several test runs, this technique produced a much more precise and visually subtle outcome, one that retained the tactile quality I wanted while matching the tone and formality of the book





Final book outcome

To bind the book, I used faux leather twine and threaded it through two single punched holes. I left a length of excess twine at each point, looping and tightening it repeatedly until the pages were securely held together. Once the internal pages were bound, I attached the book block to the cover using epoxy glue. This final step completed the assembly, ensuring a strong and durable connection between the pages and the outer structure.

Evaluation of physical book

Producing Fatal Crossings was a process of connecting material choices directly to the themes of the work. I wanted the book to feel quiet, forensic, and physical, an object that asks the viewer to slow down and consider what often goes unnoticed. Printing the photographs on lustre paper felt like the right choice; it held fine surface detail and added a subtle sheen without becoming glossy or distracting. The tracing paper for the coded crash data worked even better than I expected. Its transparency created a fragile, ghost-like layer through the book, which tied perfectly to the idea of incidents being partially visible but largely absorbed by the built environment.

The bookmarks, printed on thick off-white card, were another small but important decision. They stand out from the finer pages, forcing a slight interruption in the flow of the book, a reminder that each collision was a real moment of disruption. Binding the book with black waxed string kept the construction simple and exposed, which felt much truer to the project than a more polished, commercial binding would have.

Making the leather cover by hand brought its own set of challenges. Early tests with gluing and branding didn’t work, and it took some trial and error before I switched to manually hammering the lettering in with a letterpress. In the end, that slight roughness and imperfection felt right, the surface of the leather started to mirror the broken, worn urban spaces I was photographing. Overall, I feel the material and production choices helped the book carry the project’s ideas physically as well as visually. Although there were technical frustrations, the final object feels honest to the concept, and I learned a lot about trusting the process to let the materials guide the work.

Exhibition proposal

For the Year 2 exhibition, I will be presenting a photographic installation titled Fatal Crossings, consisting of nine square black-and-white prints displayed in a 3x3 grid formation. Each image measures 12 x 12 inches and will be printed in-house onto adhesive vinyl, mounted flush onto 3mm MDF panels. This mounting method offers a tactile, grounded quality that echoes the subject matter—textural remnants and markings found at the sites of road traffic incidents. The photographs are intentionally grainy and high-contrast, rejecting traditional photographic beauty in favour of a more forensic, observational style.

The grid formation reflects the structured, systematised nature of road networks and urban design, while the consistent square format encourages viewers to engage with each image equally, without visual hierarchy. With a 2-inch gap between each panel, the total installed work will measure approximately 40 x 40 inches (102 x 102 cm). I require a clean, flat wall space of at least 1.2 x 1.2 metres to accommodate the layout and ensure appropriate viewing distance. Ideally, the wall will be well-lit to highlight the textural detail of the work.

There are no AV or interactive elements. The work will be securely installed at eye level using safe, non-damaging fixings, with sanding and PPE used during install to reduce any risk of injury or surface damage. The panels will sit flush with the wall to avoid collision hazards. Overall, this installation invites viewers to reflect on overlooked urban spaces by engaging closely with the physical surfaces where impact occurred—encouraging a slower, more critical form of looking.

Making of it

To prepare my exhibition, I used Photoshop to crop each image into a square format that matched the dimensions of my MDF boards. After carefully resizing them, I printed the images on lustre paper for its semi-matte, professional finish. Once printed, I used a heat press to mount the images onto 3cm mountboard, trimming each one neatly after allowing them to cool. However, I ran into a problem: the mountboard was quite thin, which caused it to warp under the pressure and heat. To fix this, I placed the mounted boards under glass to help flatten them again. Because of their thinness, I couldn't drill directly into the board to attach battens on the back of the MDF. Instead, I bought a specialist adhesive, measured the spacing precisely, and glued the battens in place, allowing enough time for them to fully set.

Next time, I would consider using thicker mountboard to avoid warping during heat pressing, which would also give me more flexibility with fixing hardware. I might also experiment with cold mounting as an alternative method, which could reduce the risk of distortion while still achieving a clean, professional finish. Improved planning here would save both time and materials.

Final images for exhibition



Explanation of image choice

- I chose this specific sequence of images because they represent a cohesive visual rhythm rooted in surface, mark-making, and abstraction. Each image captures a unique section of road textures or painted signage, yet when viewed together in this square grid format, they feel unified through the consistent monochrome palette and tight cropping. I edited them in black and white to remove any distraction from colour, allowing the viewer to focus on texture, contrast, and form.
- The square format felt right for this series, it isolates each frame like a specimen, giving the viewer room to examine the individual character of each mark. I was drawn to shapes that felt almost symbolic or coded: the distorted zebra stripes, the fragmented curves, and faded letters all carry a cryptic, almost language-like quality.
- The sequence itself was carefully considered. I balanced directional lines to guide the eye across the grid, alternating dense textures with clearer typographic elements to maintain visual variety. Altogether, this grid forms a typology that feels poetic and structured, while also allowing space for ambiguity and interpretation.

Statement

Hannah Davies
Documentary photography and Visual Activism
Fatal Crossings

Fatal Crossings presents an alternative way of seeing urban crash sites, shifting focus from singular incidents to the overlooked visual language of impact. Through documentary photography, site-based excursions, and data-driven research, this work captures the traces of past collisions and the silent failures embedded in the built environment.

By exposing the persistence of these spaces, *Fatal Crossings* confronts the ethical and systemic failures that allow such dangers to remain unaddressed. The work highlights how infrastructure absorbs trauma without consequence, raising questions about accountability, urban planning, and whose safety is prioritised. By challenging the passive acceptance of these sites, *Fatal Crossings* urges viewers to recognise the risks embedded in their everyday environments and spark a dialogue about the urgent need for change.

https://hrdphotography.myportfolio.com

showcase



Exhibition Evaluation

For the exhibition of Fatal Crossings, I installed a 3x3 grid of black-and-white prints mounted onto MDF panels across a 1.5-metre space at eye level. I chose MDF because I liked the material's weight and rawness, which felt conceptually right for the forensic, grounded tone of the project. Although using the heat press caused the boards to warp something I hadn't anticipated, adapting by attaching wooden battens taught me a lot about staying calm and problem-solving under pressure. I realised that installing work is never just about making it look good; it's about understanding how materials behave and being able to think creatively when things don't go as expected. I was happy with how the layout and monochrome palette worked in the space, especially because it stood out against the more colourful works nearby, creating a quiet zone that pulled people in.

Feedback from the audience suggested that the structured, ordered presentation mirrored the project's data-driven nature, encouraging slower, more thoughtful viewing, which matched what I wanted the work to do. Being part of the hospitality team for the private view also gave me a better appreciation of how exhibitions are collective efforts, not just about your own work. Overall, the experience helped me see that display isn't just technical; it's an extension of the concept, and adapting to challenges is part of making work live properly in a space.

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