Student Number: 2005002

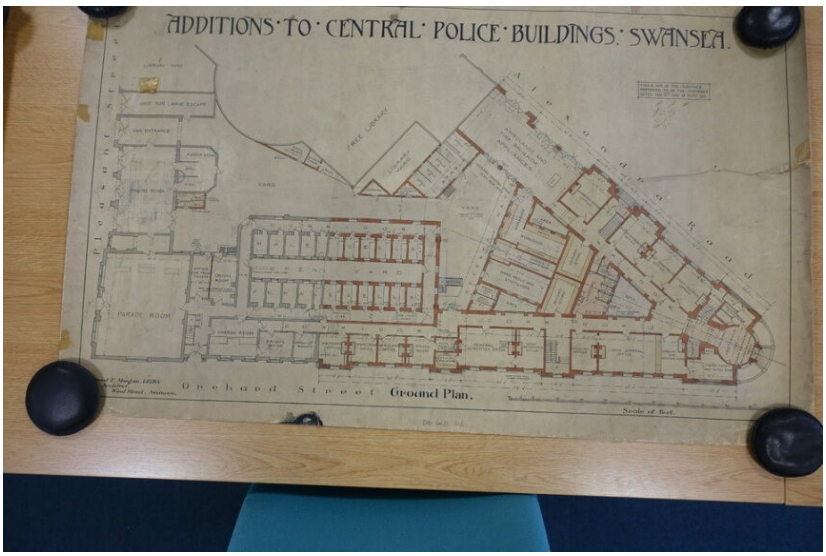
Programme of Study: BA Photography in the Arts

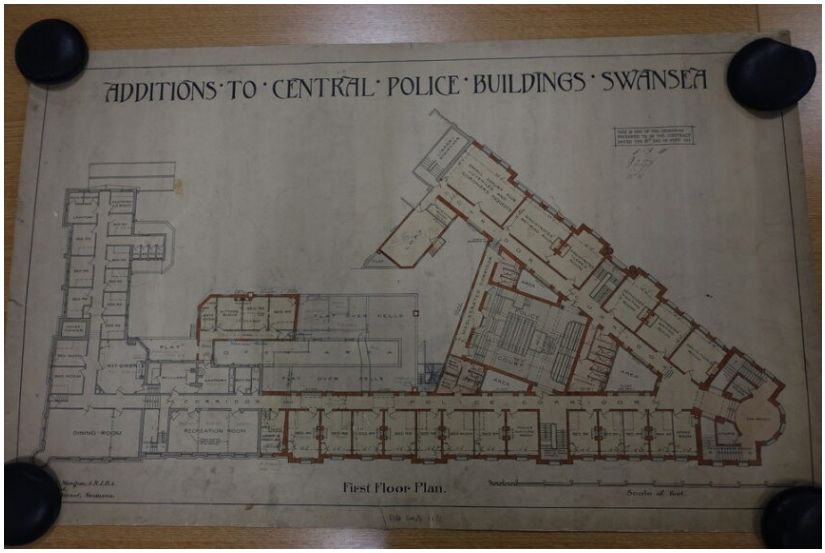
Module: ADAA5003 Experimental Strategies

Lecturer’s name: Ryan L. Moule

Swansea’s Old Police Station is a building that survived the two World Wars and has been repurposed time and time again. Our exhibition *10-36* focuses on passage of time and its marks on space, layers of history and human experience lived and almost forgotten. There isn’t much written documentation passed down, however through community engagement and archive visits we have been able to uncover some of the rich past of this space, and relay it to the exhibition visitors in a genuine, unaltered manner.

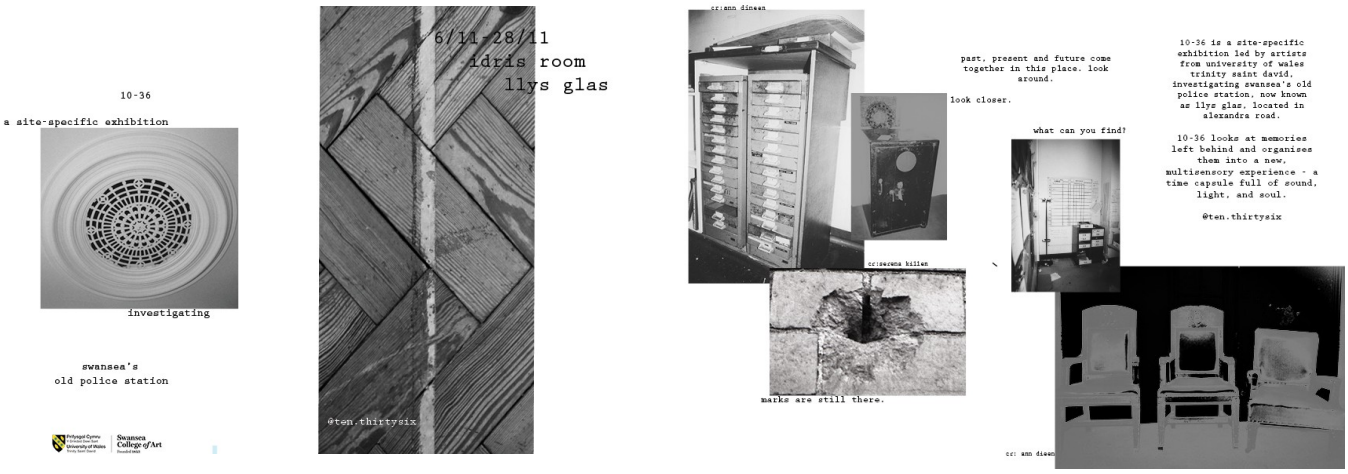
Built in 1913 and located between Orchard Street and Alexandra Road, for over hundred years it served multiple roles - as a police station, fire brigade station, part library and more recently as a residential building and a cafe owned by HQ Kitchen - who agreed on letting us use the Idris Room (shown on below images as the Parade Room - as well as well as one month long residency in the space. It is one of the buildings central to Swansea’s modern history, and one of few in town centre that survived the bombing that had occurred during Second World War. The shrapnel holes are still visible there today.



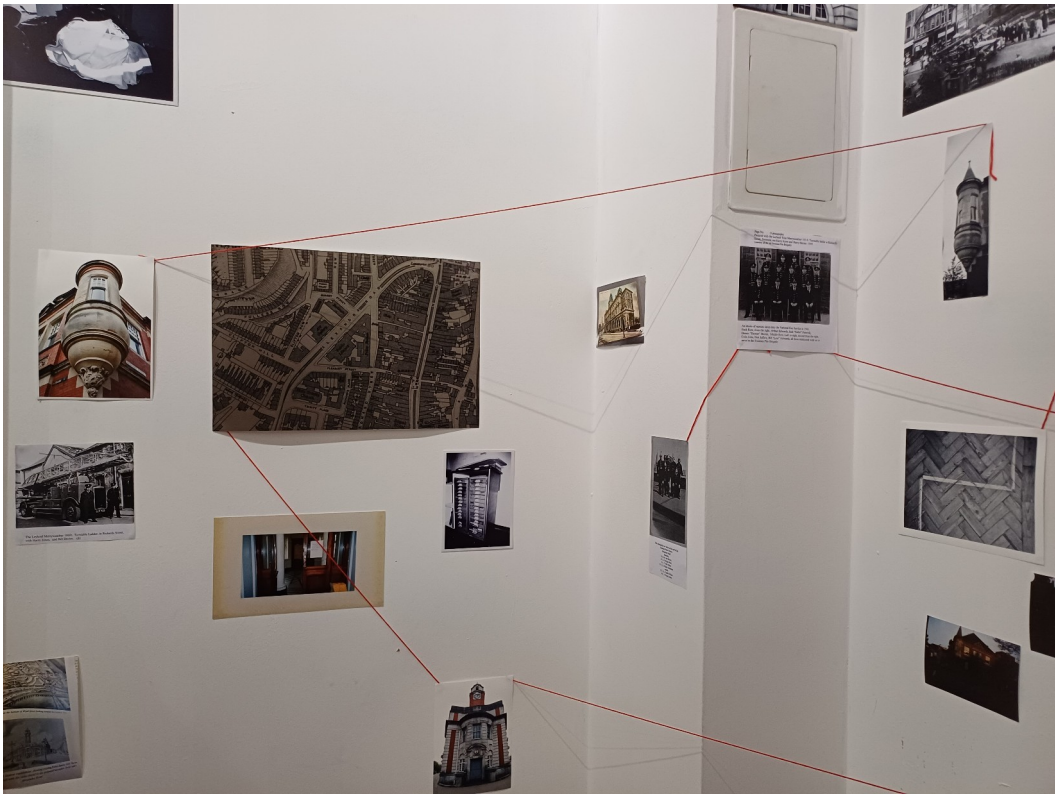


Floor plans for the Old Police Station dated 1913, courtesy of Swansea Archives.

My contribution into *10-36* materialises in production of 60 individually numbered museum-styled brochures, referencing the concept of time capsule, as well as including pictures courtesy of Ann Dineen, which show the viewer how the station looked pre-renovation and offer a glimpse into the building's evolution. The motif for this brochure was minimal intervention, similarly to the exhibition in the Idris room. It serves as memorabilia, something the viewer can take home and remind themselves of what they have experienced during their time in this space.



I wanted to be able to effortlessly and quickly print the work to be distributed to visitors. After pondering on the formatting of the brochure, I settled on a simple trifold printed in black and white on printer paper, and numbered by hand in red ink. Featuring the old parquet as the focal point, visible both on the front and back of the brochure, mirrors the folding of the paper with the tape line found on site. The red ink is a reference to the red string we used to connect images in residency area – a subtle connection to the detective theme. The minimalist writing style encourages viewers to delve deeper into the details, discovering the traces of time in the Idris room - scratch marks, old tape, and creaky parquet - effectively inviting them to engage with the space on a personal level.



Artist residency research.

In this module, I have gained valuable insights into the importance of self-reliance, self-discipline and resourcefulness. While I might not agree with the possible glorification of the police force through this project, I feel that I have done this space justice in portraying it in a fair, objective way and letting the viewer decide on their learning experience. I have genuinely enjoyed researching the history of the Old Police Station and, as an outsider, have learned much about the history of Swansea in general, particularly through the visits to Swansea Archive and interaction with staff there. Personally, I'm happy with the

outcomes of the exhibition, although I would have preferred to make a more known impact on the exhibit in the Idris room, and communicate my ideas more effectively. I understand however the importance of delegated roles, and can confidently say I'm happy with my contribution, both as producer of the brochures, as well as participant for the residency area in Llys Glas.