

Changemakers: Creativity and Value Creation

Ellie Thomas

BA Photography in the Arts

Paul Duerinckx

Zine

Word Count: 1091

For this project, I have decided that my zine will focus on the subject of abandoned buildings in the Swansea area. Swansea is the location I chose for this project since it is now undergoing significant changes to revitalise the area and draw more tourists to the city, while areas outside of the city centre that are not being looked at. Photography is linked to Jacques Derrida's concept of hauntology as it "deconstructs the idea of presence as the foundation of being. All photographs are hauntological, as they cannot exist with the trace of an absent past. Photography has not existence in itself. Without referral to something that is no longer." (Rosemier, no date). Derrida's idea resonates with me because it illustrates how things evolve over time and are forgotten while still being a part of our daily lives. By photographing this location, I have frozen it in time so that, as it deteriorates further in the future, there will always be a reminder of how it once appeared. The main structure I concentrated on for my zine was an abandoned nursing home that is located on Ffynone Road. It is falling apart because it hasn't been maintained, and as you walk around to the side of the building, you can see a large amount of rubbish dumped here. The building also has a lot of graffiti throughout. As soon as I arrived, I made the decision to focus on the surrounding graffiti in addition to the structure, which helped me locate the garage that was covered with graffiti.



Figure 1: Thomson, John (1878) *Ruins of Famagusta*

When conducting research on hauntology, I came across John Thomson. His piece titled "Ruins of Famagusta" served as inspiration for my zine because I wanted to attempt to capture my photographs on film but realised that this would be difficult once I arrived at the area. I switched to my Kodak Pixpro AZ652 camera since I was unable to get a wide enough view with the film camera to capture the front of the nursing home and the other areas I wanted to capture. This allowed me to get the shots I was hoping to get for this shoot. Even though I was unable to use the film camera to capture my images as I had hoped, I continued to think about Thomson's work, which motivated me to convert some of the images to black and white. This makes the pictures stand out more because you can concentrate on what is actually happening in the picture rather than being distracted by all of the colours that might have been visible in some of the shots.

In order to see how the zine would seem in the book format before creating it, I made a prototype using the InDesign programme. This enabled me to better visualise the finished product. Once I was satisfied with the layout, which included borderless photos, I printed the zine. I made this choice because the images, which would be A7 in size, would become smaller if there were a border around my image, which was something I did not want.



Figure 2: Thomas, Ellie [*Paper prototype*]

To ensure that everything appeared as I had envisioned it to and to allow me to practise folding it, I created the first real prototype on standard printing paper. I folded the zine using the Chris-Piascik (2022) method since the photos would be the right size and there would be no need for any additional materials to bind it together as it was just one piece of paper folded. I discovered that some of the photographs I had shot and edited seemed much darker after printing them onto this paper and folding them, and that some of the photographs were not in the proper position. Additionally, I came to the conclusion that the photo that was positioned to the right of the title did not go well with the other photos I have used in my zine. I then proceeded to fix the mistakes of the first prototype by lightening some of the images and by looking back at the zine I had created I then made sure that when I printed onto glossy photo paper that all of the photographs would be in the correct position.



Figure 3: Thomas, Ellie [*Glossy photo paper prototype*]

After printing this prototype, I realised that the zine I had created still left me unsatisfied since the image above the title was not as clear as I would have liked it to be. I made the decision to replace this image with one that was better clarity. Since the image I chose was of the same storage unit as the one I removed from the first prototype, but it did not have the same effect, I felt that it blended in better with these photographs.



Figure 4: Thomas, Ellie [*Final Zine*]

I am satisfied with how my zine came out because, as I had hoped, I was able to capture these spaces and freeze them in time. Now, as these structures continue to decay and get vandalised, there will always be a record of how they previously appeared. In the future, if I were to create a zine, I would experiment with other binding techniques and image sizes rather than sticking to A7-sized books as it would give me more opportunity to change the layout instead of just having one image per page.

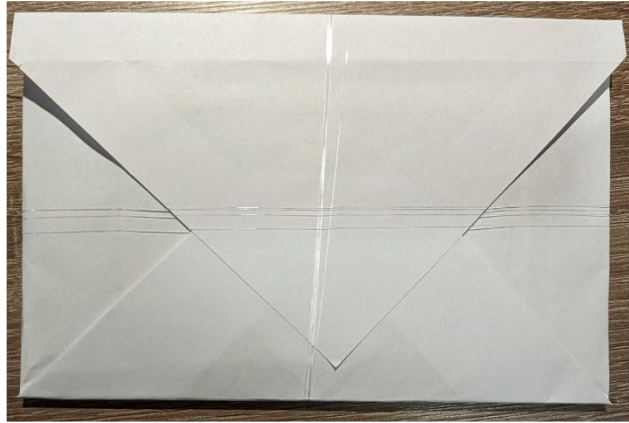


Figure 5: Thomas, Ellie [*Envelop with zine encased*]

Before starting this project I looked at many different ways on how to present a zine and I came across Folium zine titled 'Revolve Collective / Exquisite Futures' they placed their zine inside a cardboard postal envelop. This inspired me as I liked how it has become interactive experience as you have to open it to get to the zine so when making my zine I decided that I wanted to replicate this experience but in my own way. I decided that I would learn how to make an envelope by following FazrasCreation (2020) video. I decided that using an envelope would work well with my theme as the viewer would automatically think that a letter would be inside which is something that does not happen so much anymore due to the invention of phones. By placing my zine inside an envelope it helps to take the viewer back in time which is something that I believe my zine also does as you would try to imagine what these places looked like before they started to decay.

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