



Pearson

GCE A Level Advanced Art and Design

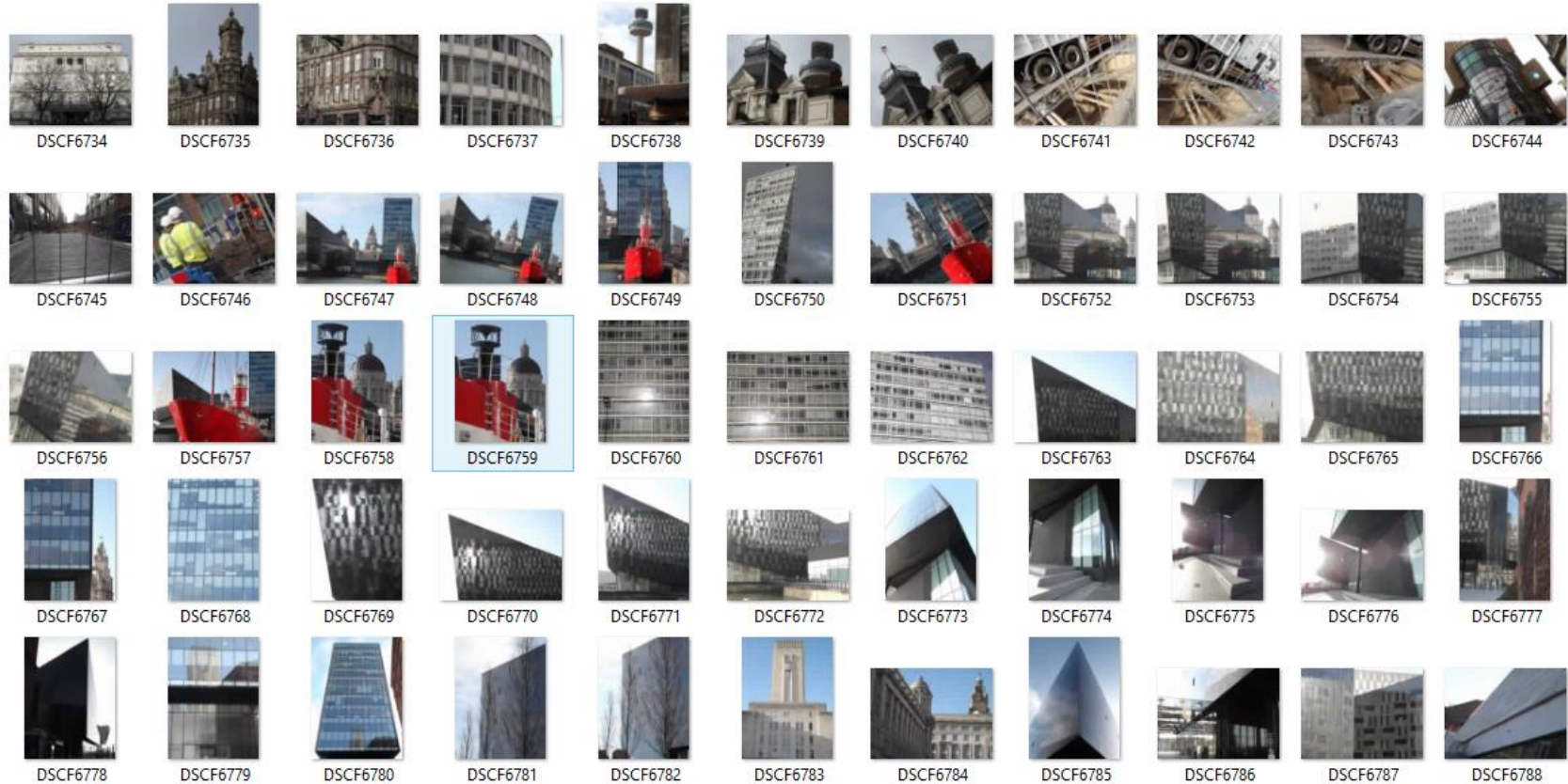
**Photography
Component 2**

ARCHIE

Total Mark 56

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise
Mark	13	13	15	15
Performance Level	5	5	5	5
			Total out of 72	56

Contact Sheet 1



For my first photo shoot I wanted to explore the flaws and perfections of an urban environment. I chose to visit the regenerated city of Liverpool and capture some of the new development projects in the area which contrast with older derelict buildings that exist in the shadows of these new buildings. An area of the city that shows this well are the docks, which contain some of the oldest, prestigious buildings, some of the most modern buildings, as well as areas of industrial decay. This made the Liverpool docks an ideal location to capture an array of structures that show perfection (the modern buildings) and structures that show flaws (disused and derelict structures). The large buildings also allowed me to experiment with the use of reflection, which gave unique, fractured views of some of the buildings.

Contact Sheet 2



DSCF6789



DSCF6790



DSCF6791



DSCF6792



DSCF6793



DSCF6794



DSCF6795



DSCF6796



DSCF6797



DSCF6798



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DSCF6841

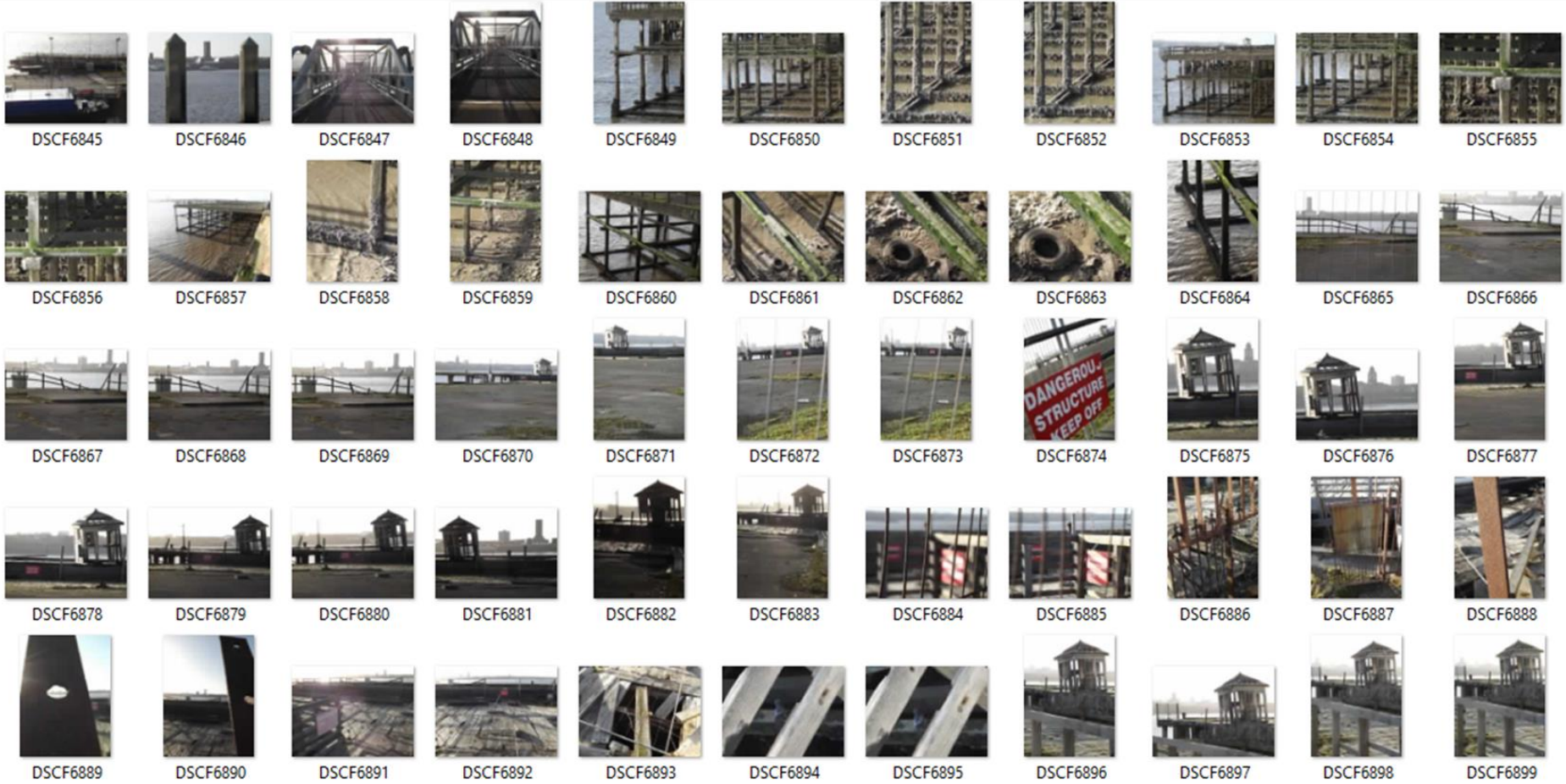


DSCF6842



DSCF6844

Contact Sheet 3



Contact Sheet 4



DSCF6900



DSCF6901



DSCF6902



DSCF6903



DSCF6904



DSCF6905



DSCF6906



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DSCF6953



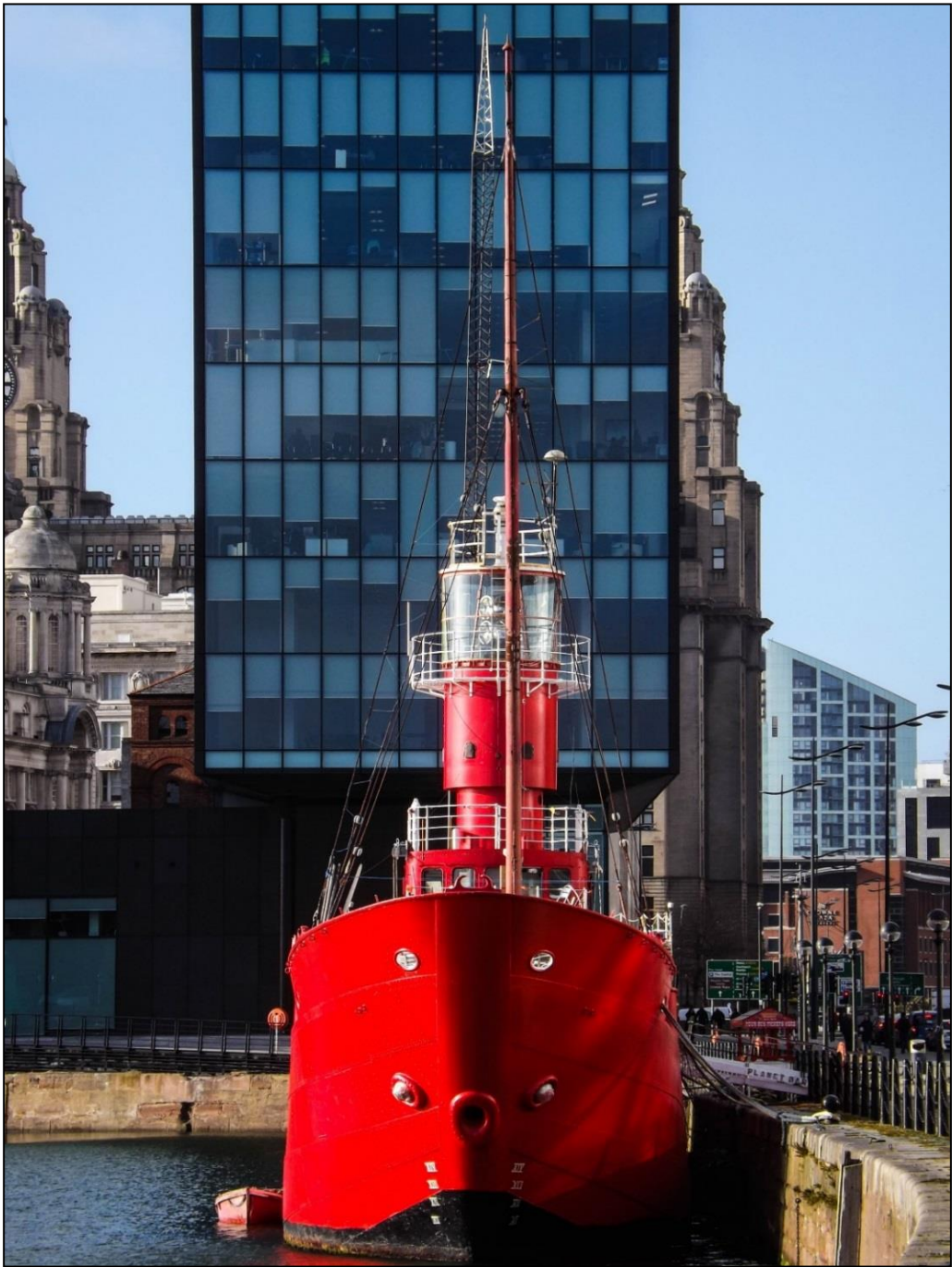
DSCF6954

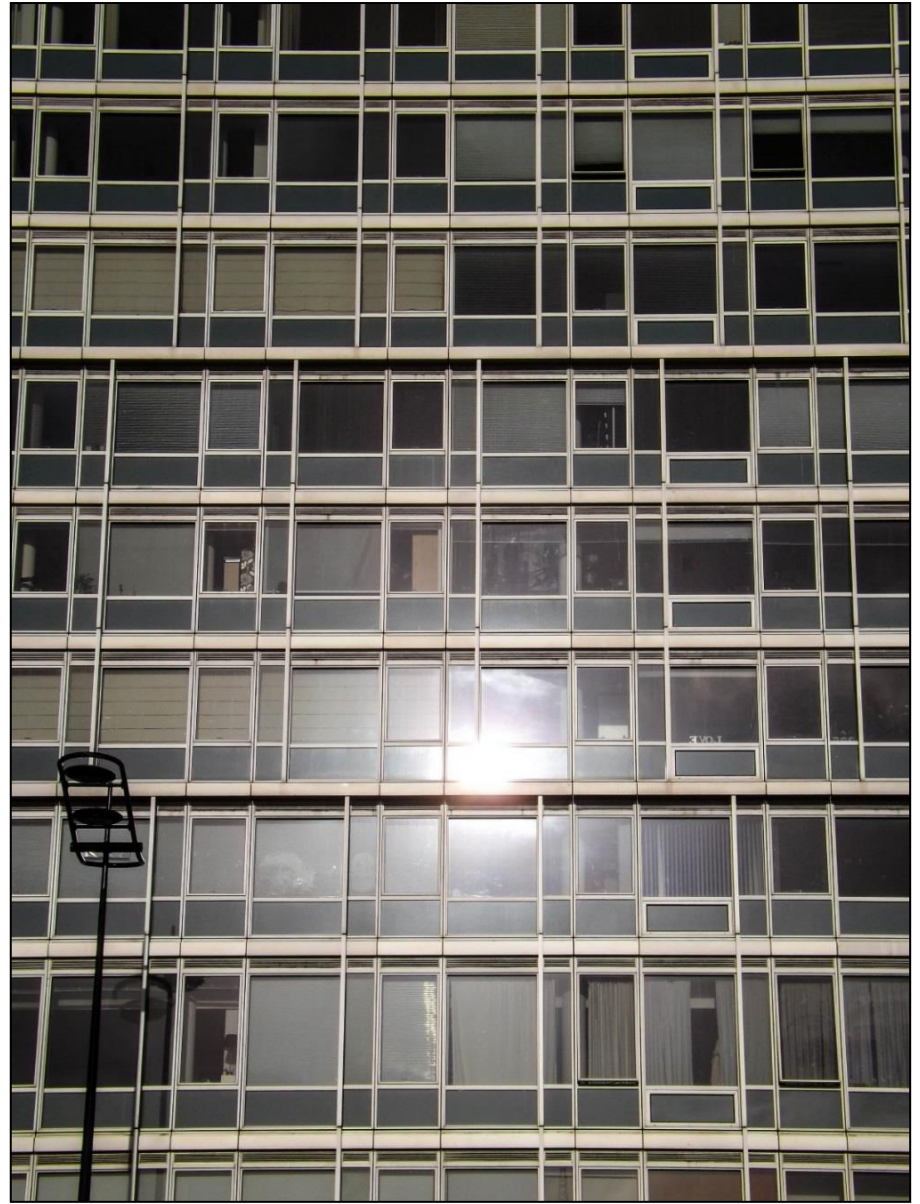


This image shows the type of deterioration of a central area of the city that may have prompted the need for rejuvenation. The inclusion of the radio tower indicates the prominent location of the decaying buildings.



This image contains some objects strongly associated with Liverpool, e.g. the Liver Building in the background, which is obscured by a very modern piece of architecture, and in the foreground is a moored boat in the dock, providing a strong focal point in red.





Jegeor La Ruche

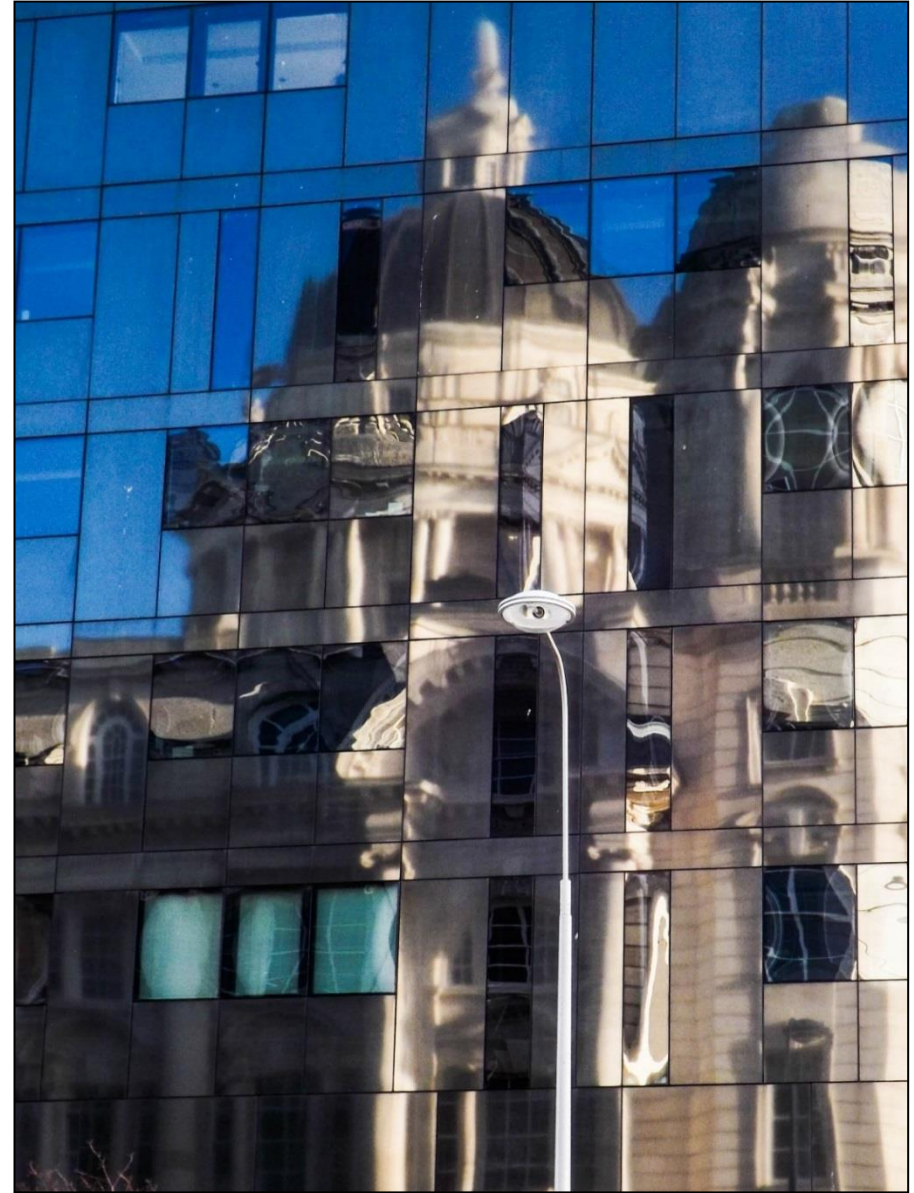


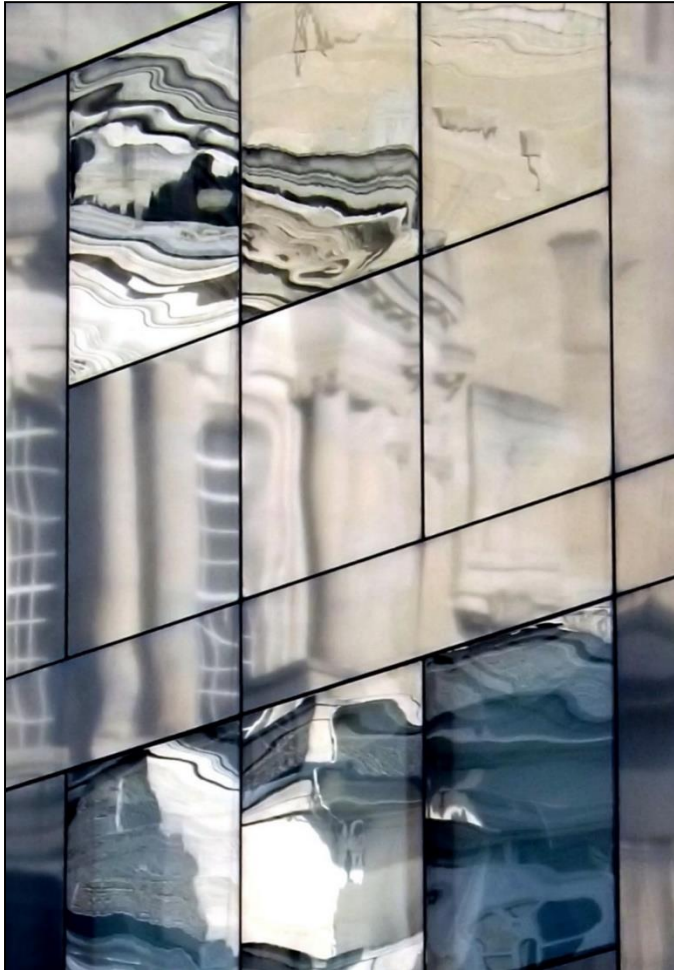
In this photograph, La Ruche has used reflection to produce an interesting view of the buildings that are being reflected. The windows of the building give an almost collage effect to the reflection, with each window having its own abstract image, but when put together produces a disjointed account of the building. The glass in the building is also reflective, meaning that the reflections are extremely clear and adds a surreal and modern quality to the building. The fact that the photographer has not included the edges of the modern building adds a sense of large scale to the modern building, making it seem as if it is towering above the older buildings in the reflection. Emphasis of scale is commonly used by La Ruche, as seen in the image to the right also.



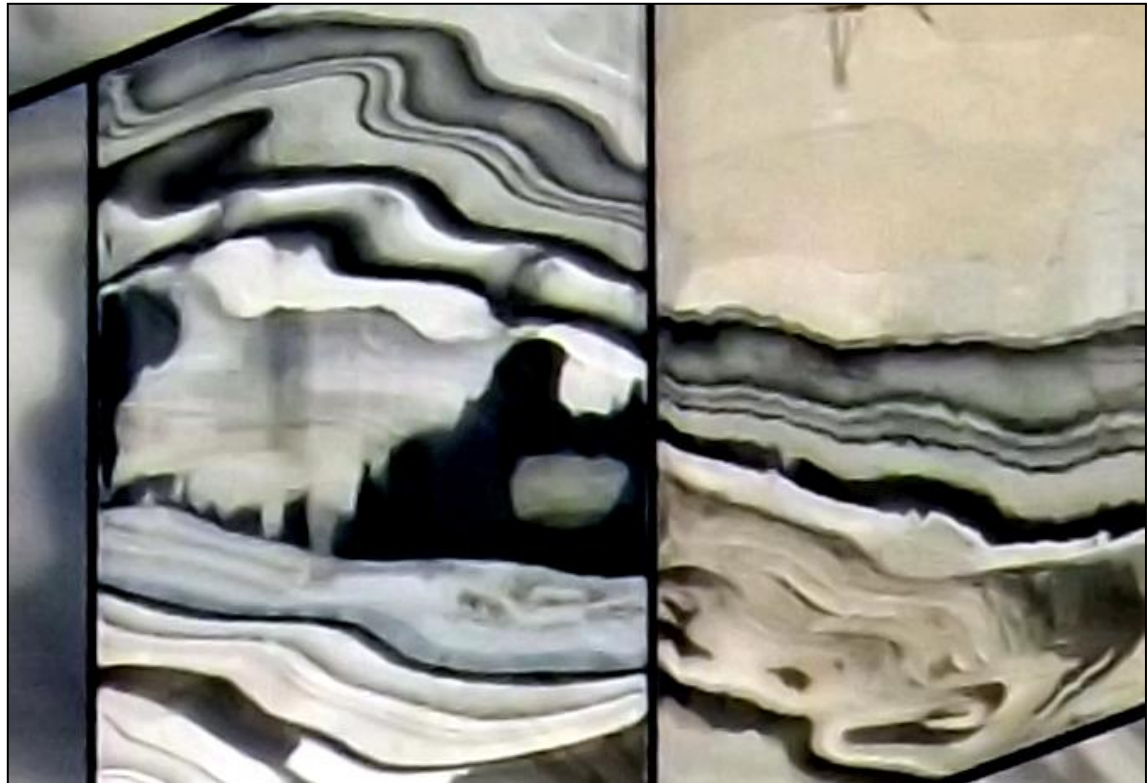
In the following images, I wanted to capture the contrast between old and new through the use of reflection, using inspiration from La Ruches work. This image shows the old building distorted by the reflection in the new building. The contrast between the two buildings is very clear in this image. The new building is very uniform in design, and this view is composed purely of rectangular patterns. In the reflection however, the building is composed of a range of different shapes, with it's more complicated nature being exaggerated by the angle of the building showing various facades. The image is therefore symbolic of how modern developments in architecture are distorting the skilful beauty of the old.

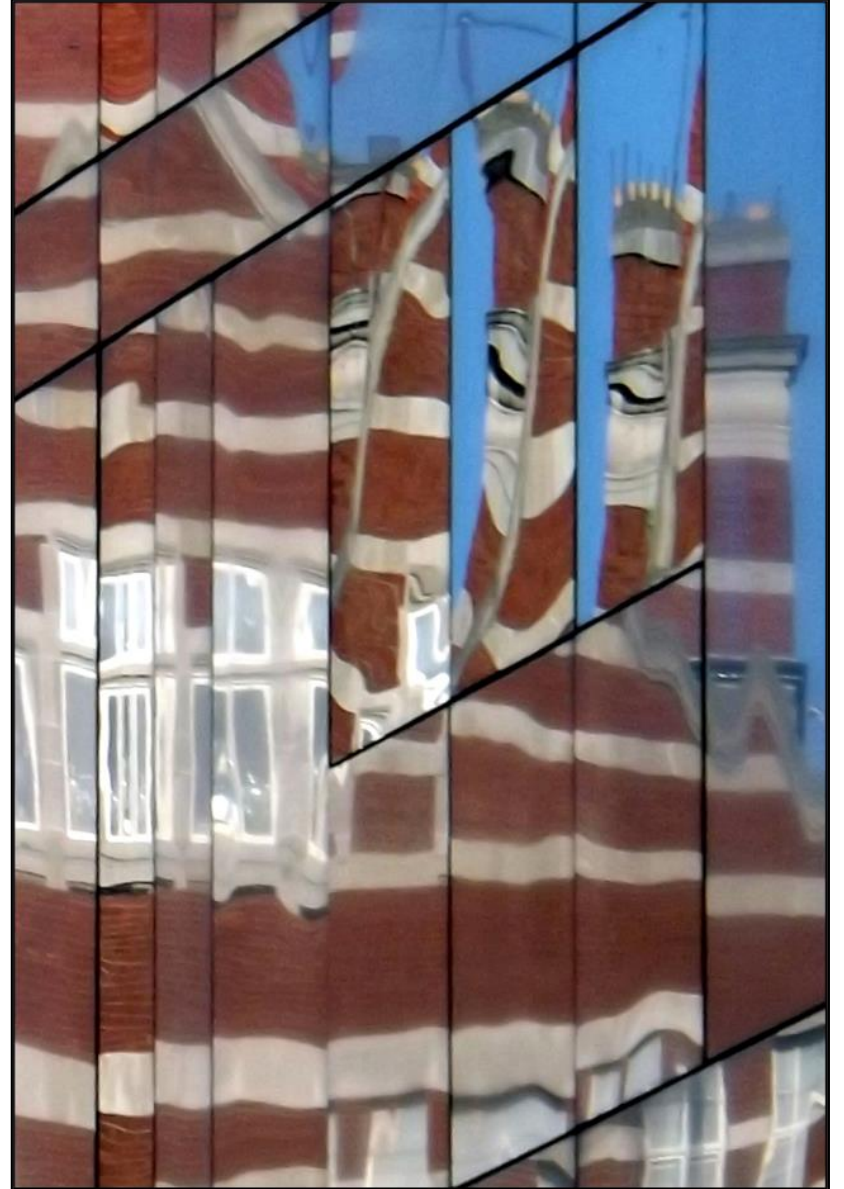




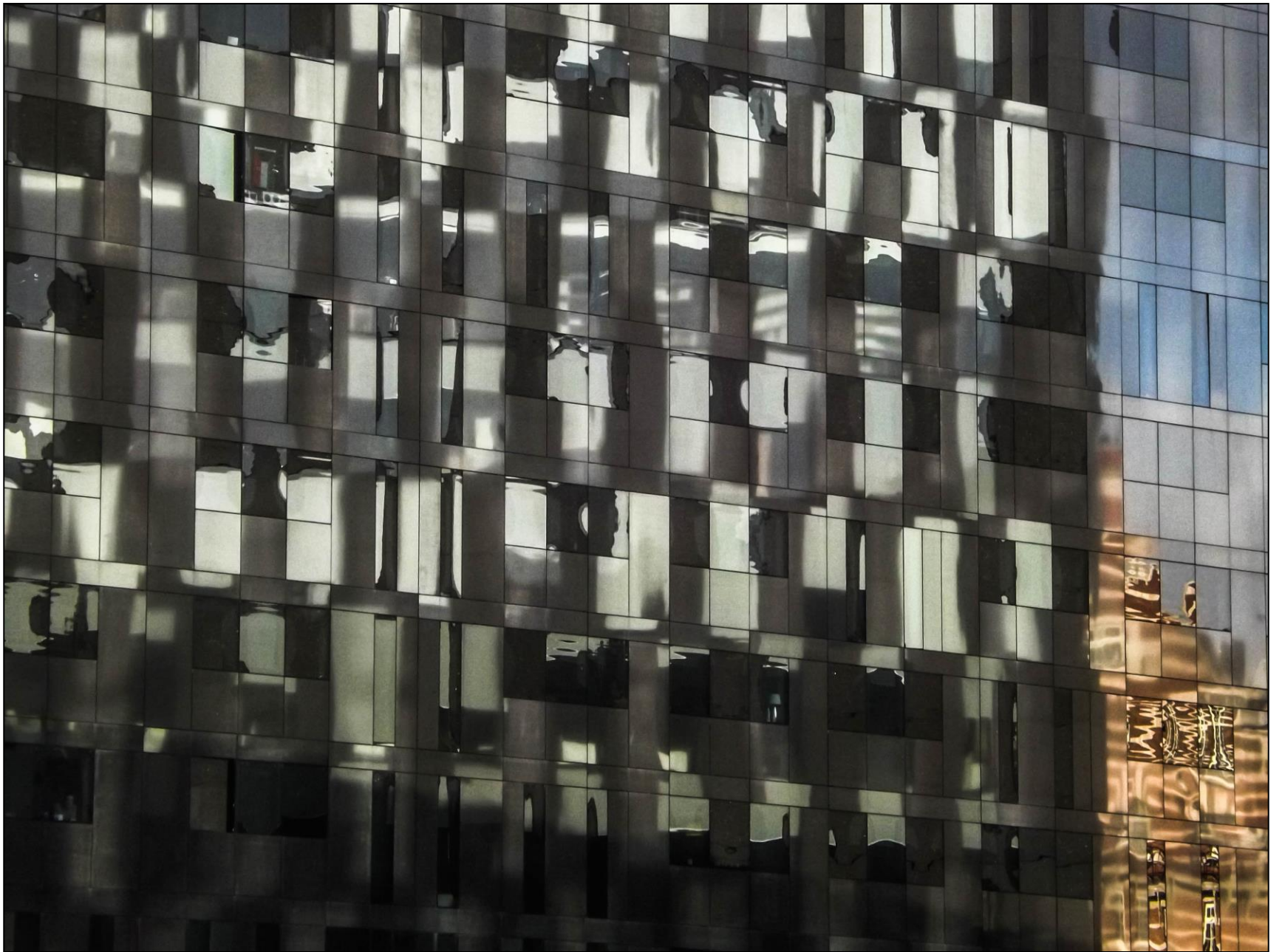


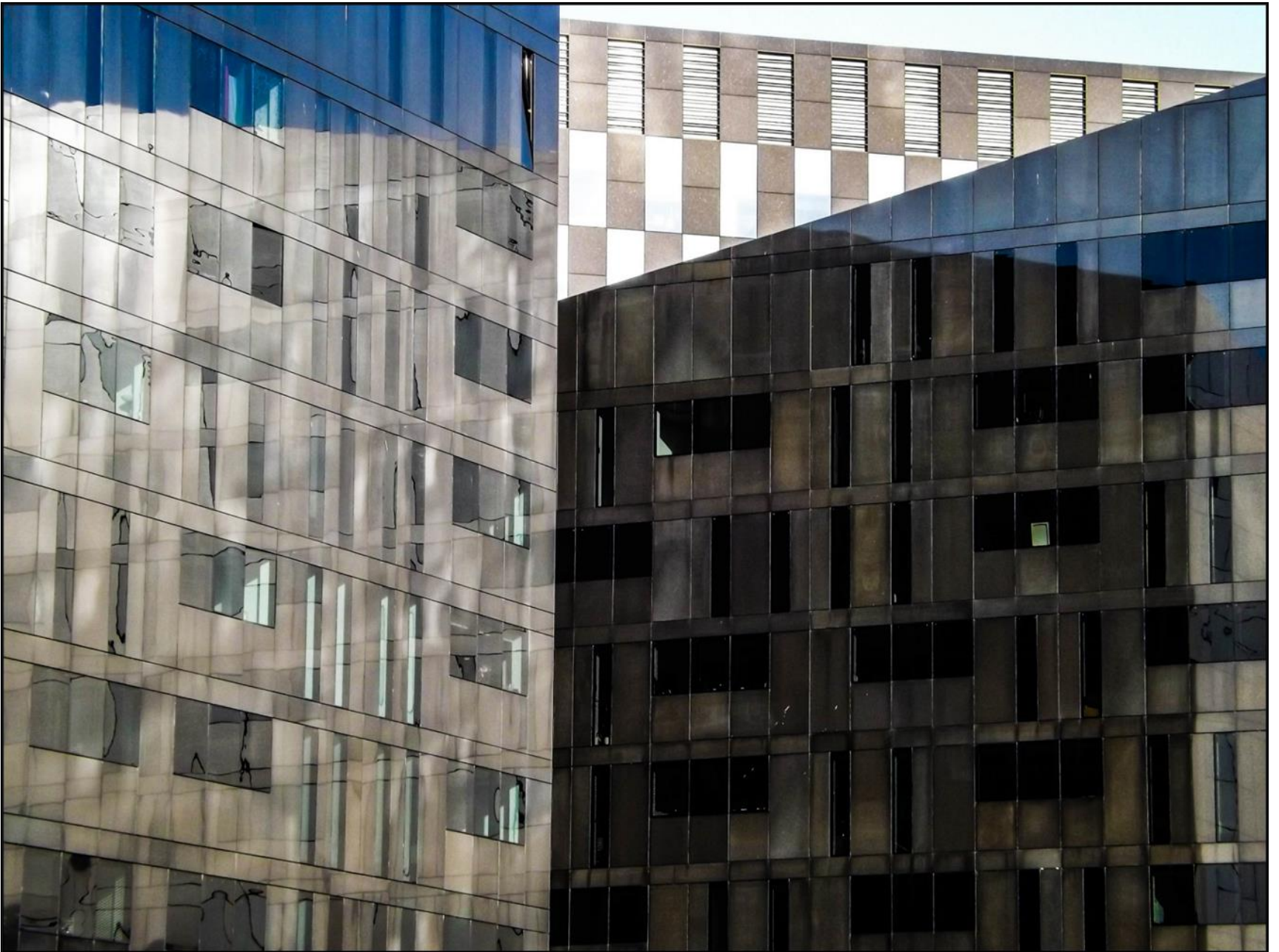
I cropped the previous photographs in order to get more abstract images. The closer to the reflection the stranger the shapes due to the high levels of distortion. The wavy shapes almost look like brush strokes when observed from this extremely close point of view. I particularly like the stark contrast between the high levels of distortion in some panes of glass while other give a dull reflection of the building opposite.

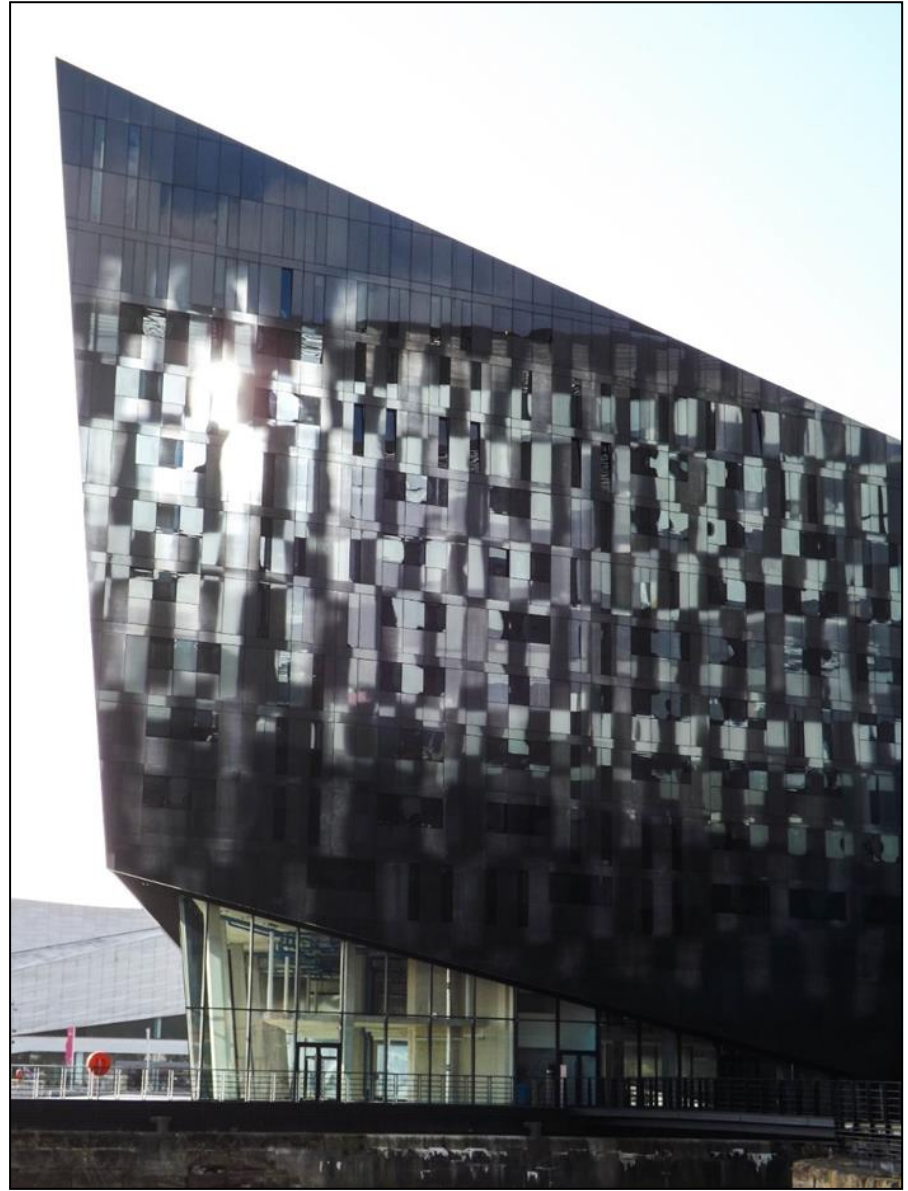






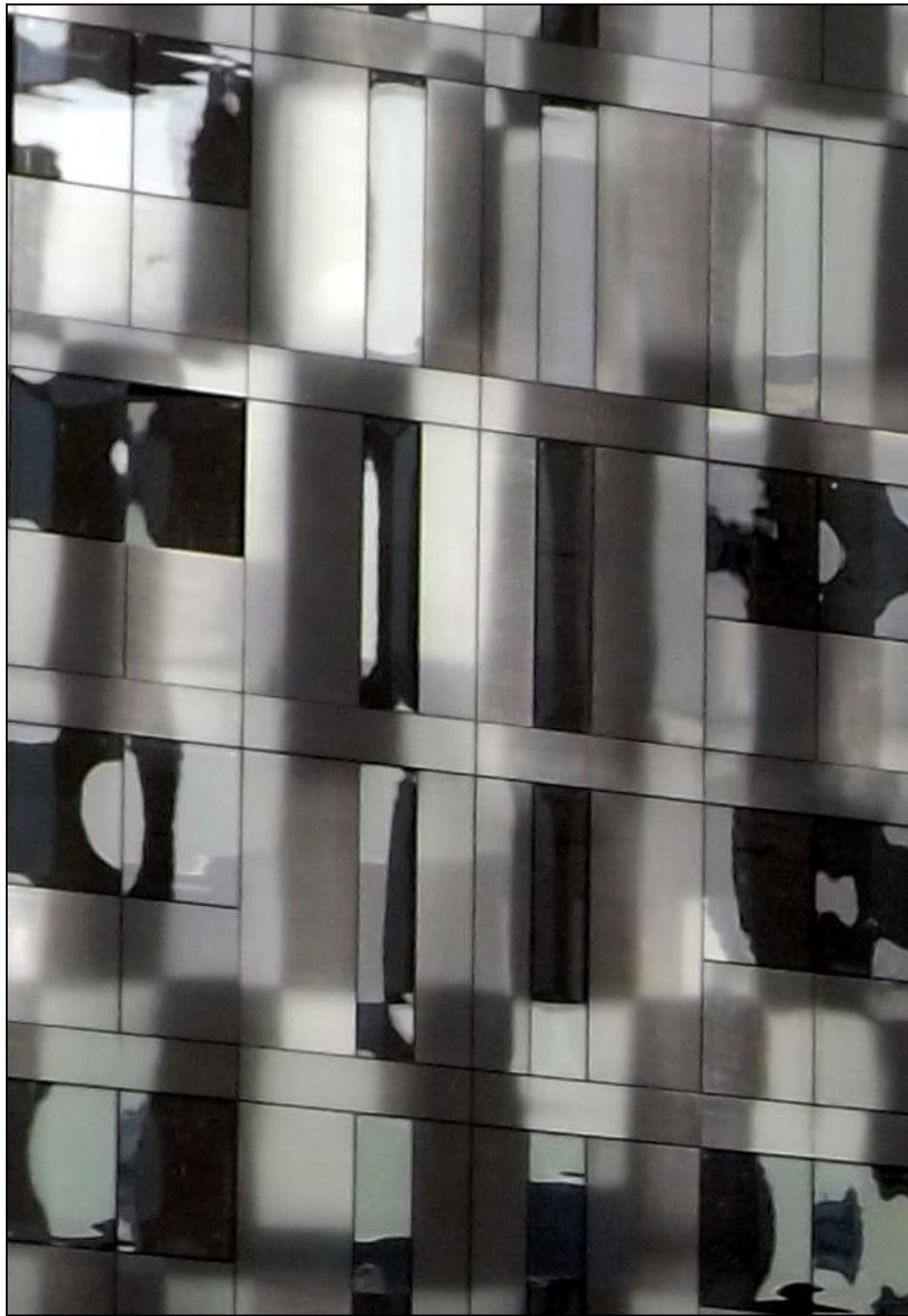


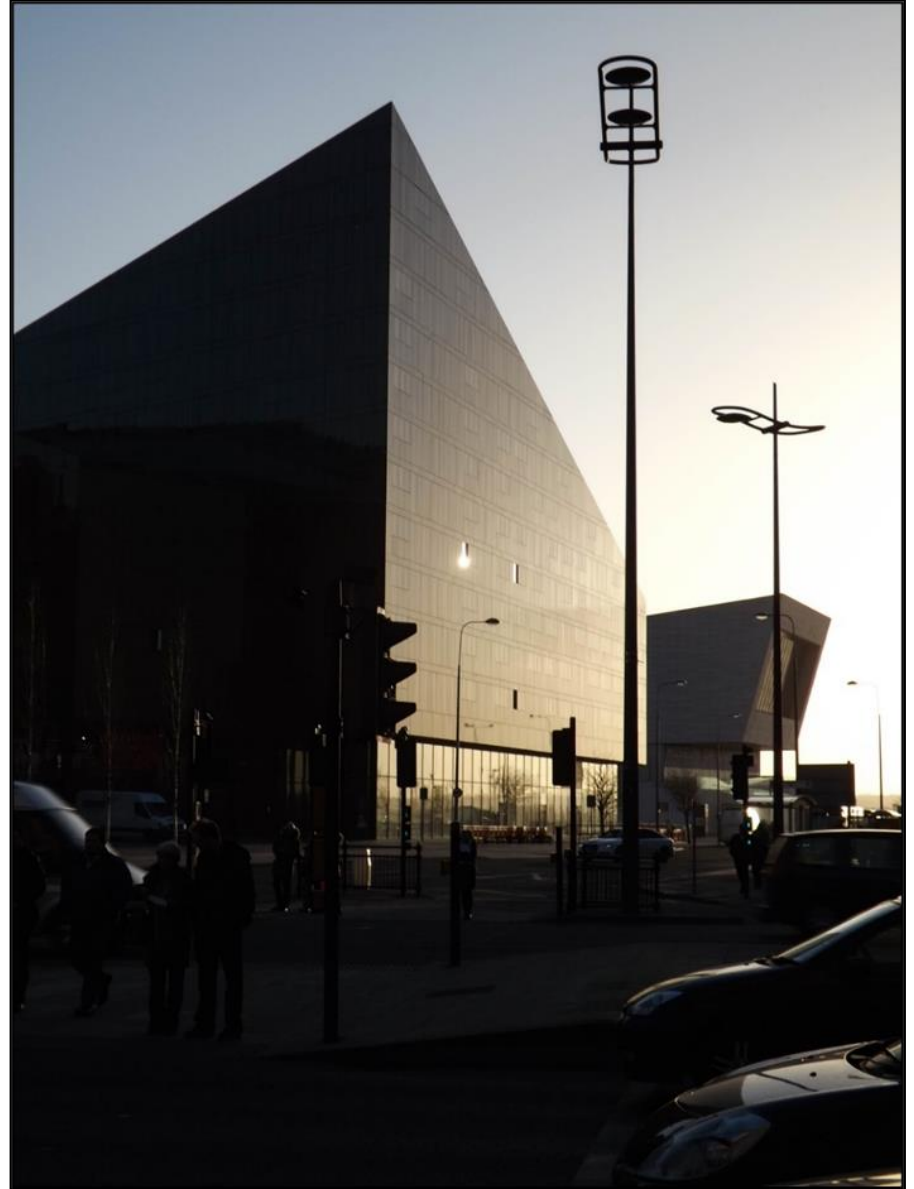
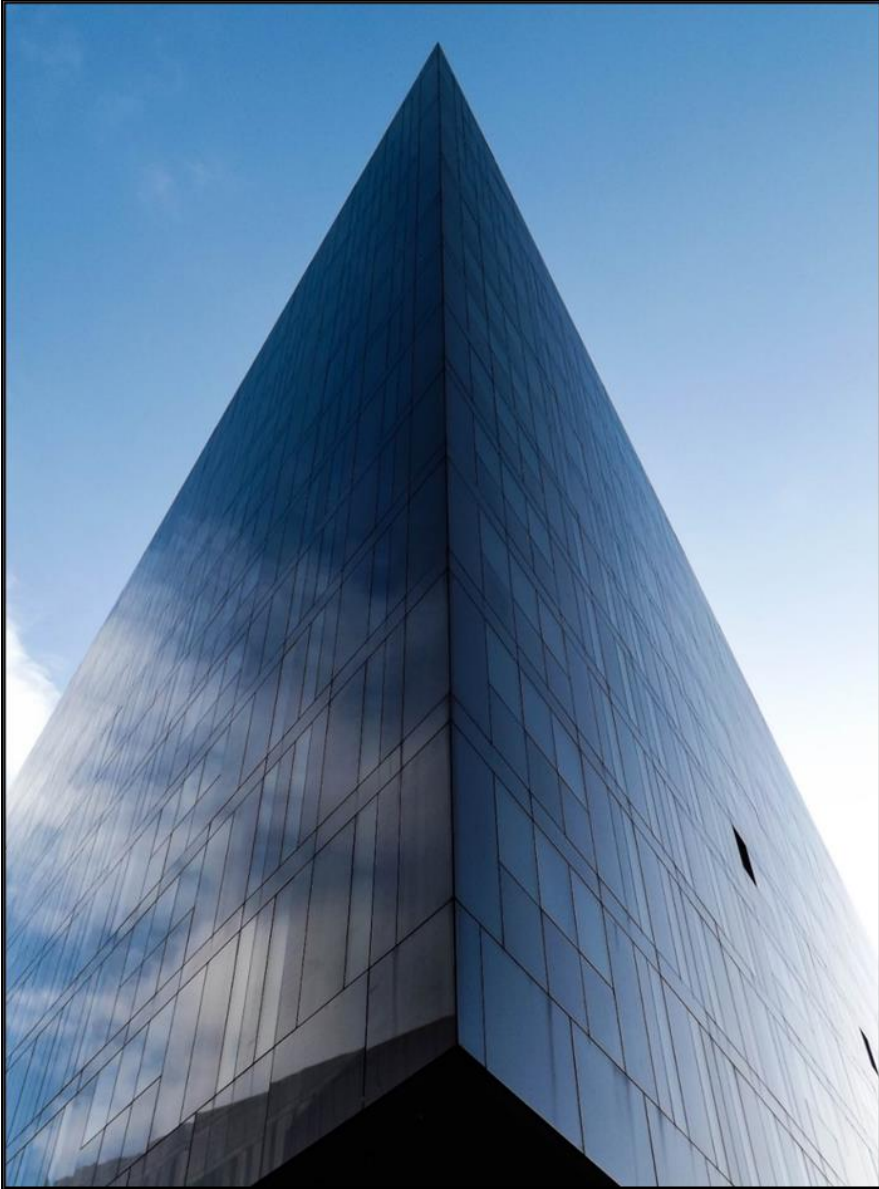


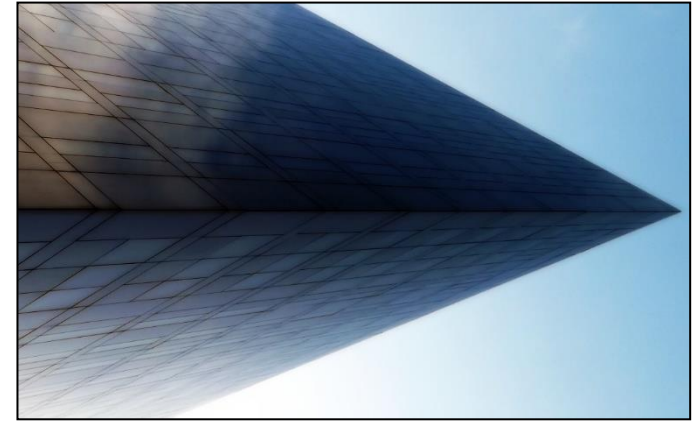
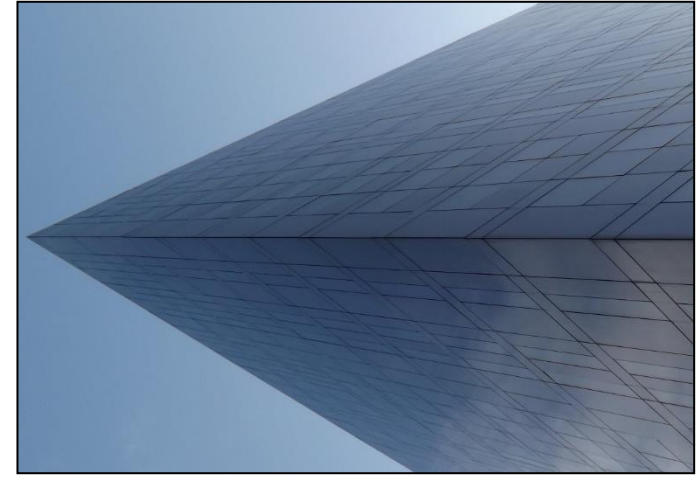
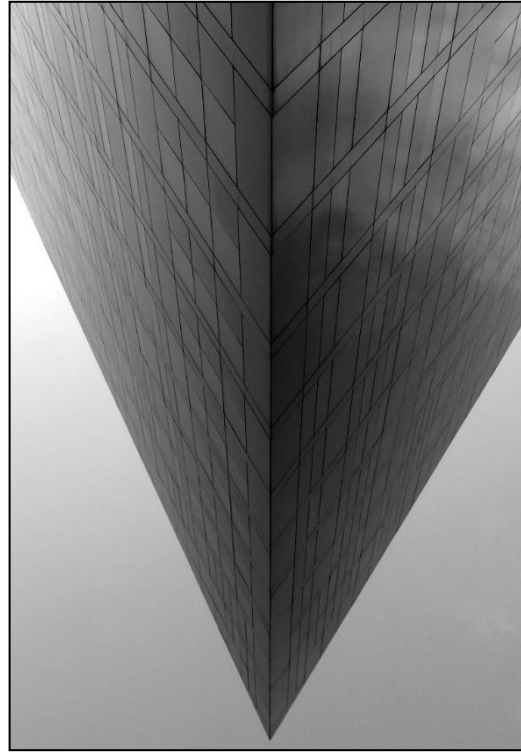
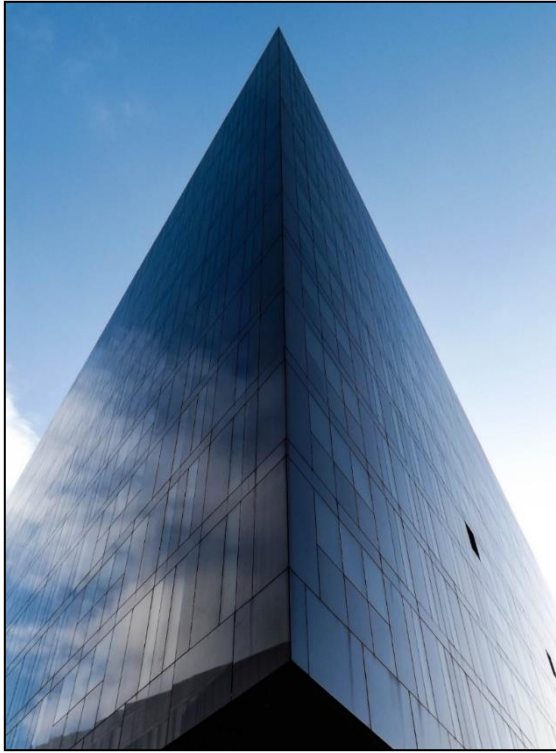


The photographs I took of this building appear to be heavily edited, but in fact the contrasting light and texture is all due to the ideal conditions of a perfect day. The sunlight is bouncing backwards and forwards between this building and one behind the direction of the camera. This has resulted in the composition containing a variety of soft and hard lines, and a variety of interesting reflected shapes. The shape of the building is breathtakingly dramatic, as it cuts high up into the sky.









My intention here was to play with the abstract potential of the above photograph. In my original shot I aimed for symmetry to exaggerate the purity of the clean lines and simple geometry. I tried de-saturating the image and turning it upside down. This gives a disconcerting feeling similar to vertigo. The next two images are much calmer but confuse our understanding of depth. The bottom half of the image looks like it could be a reflection in calm water, especially the first as there is less contrast, giving a sense of distance. Also, the simplicity of these crops adds to the tranquil effect.

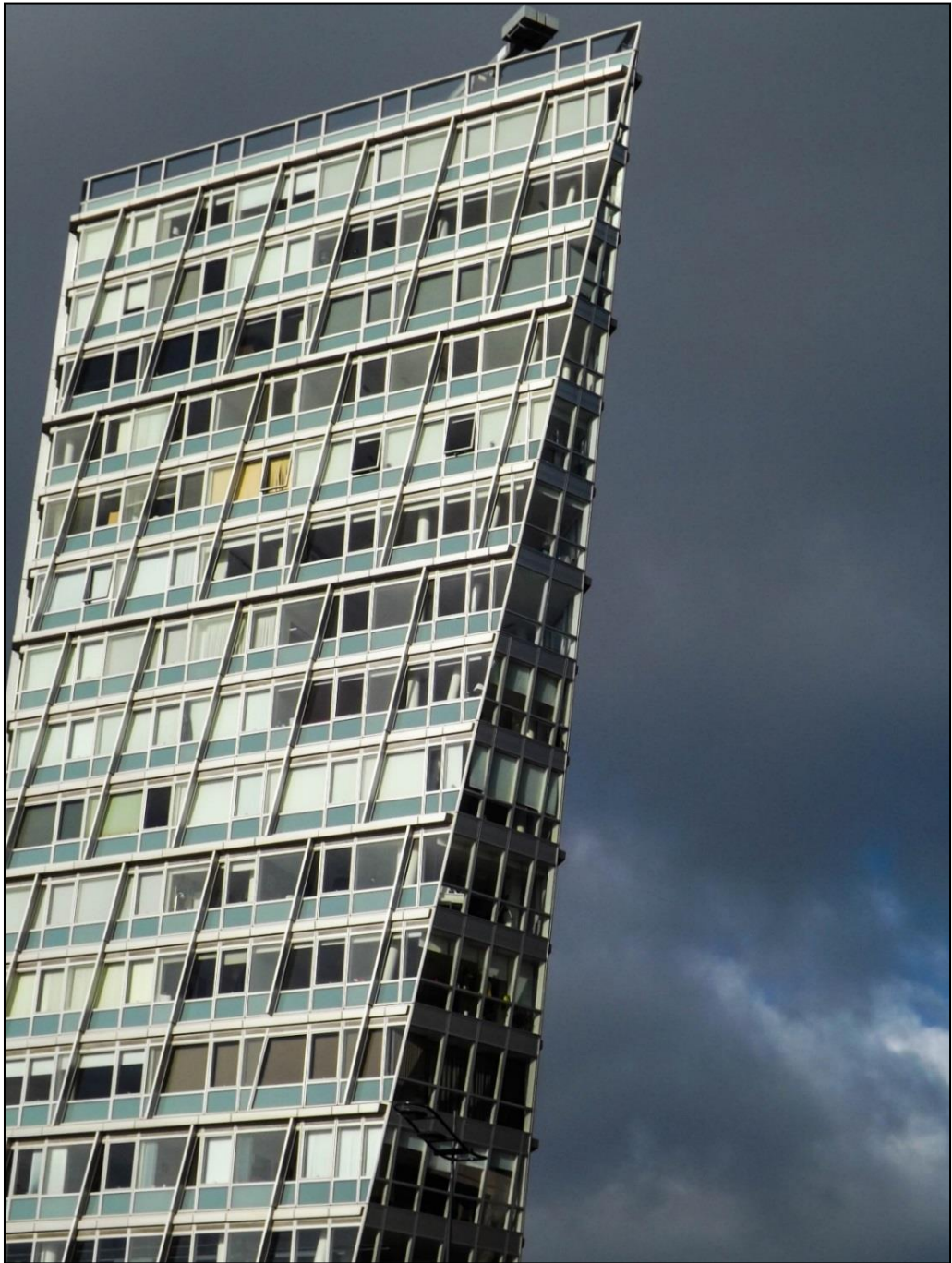


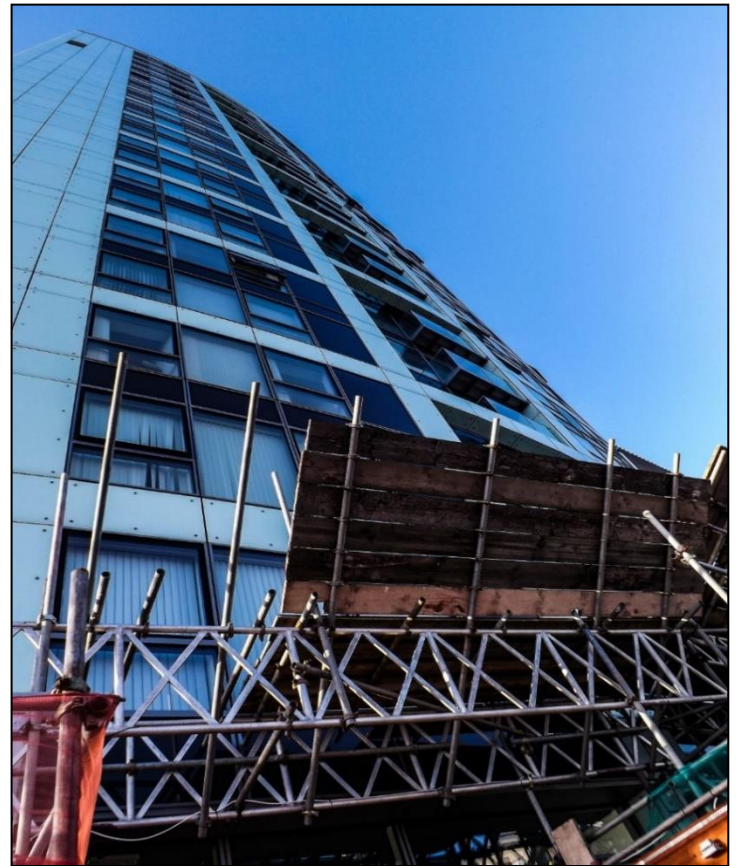
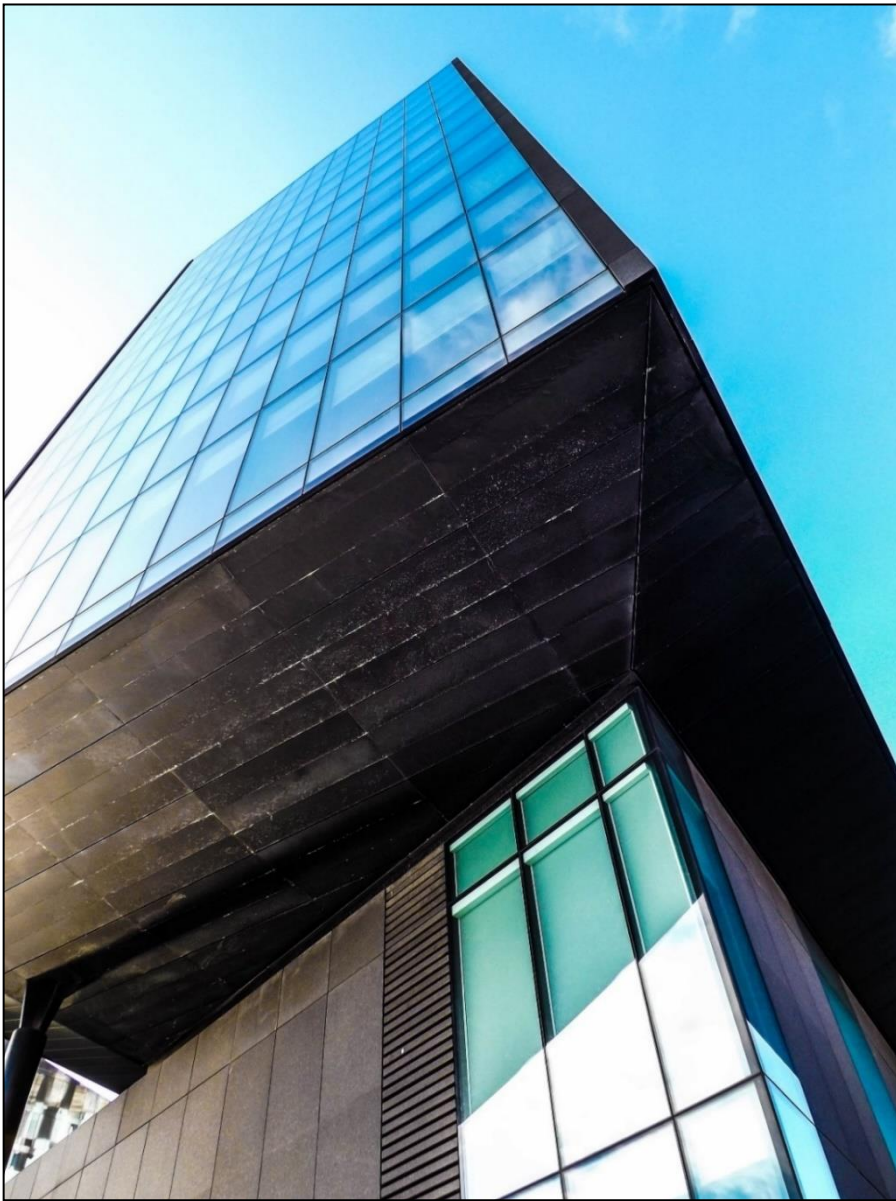
The clean lines and geometric shapes of the man-made structures are further enhanced by the shadows cast on their flat surfaces. Photographing into the sun has provided a natural high level of contrast as the surfaces change direction. The lens flare imposes some imperfection, breaking up the sharpness of the blade-like shape cutting into the sky, and the circles of light soften the middle ground.



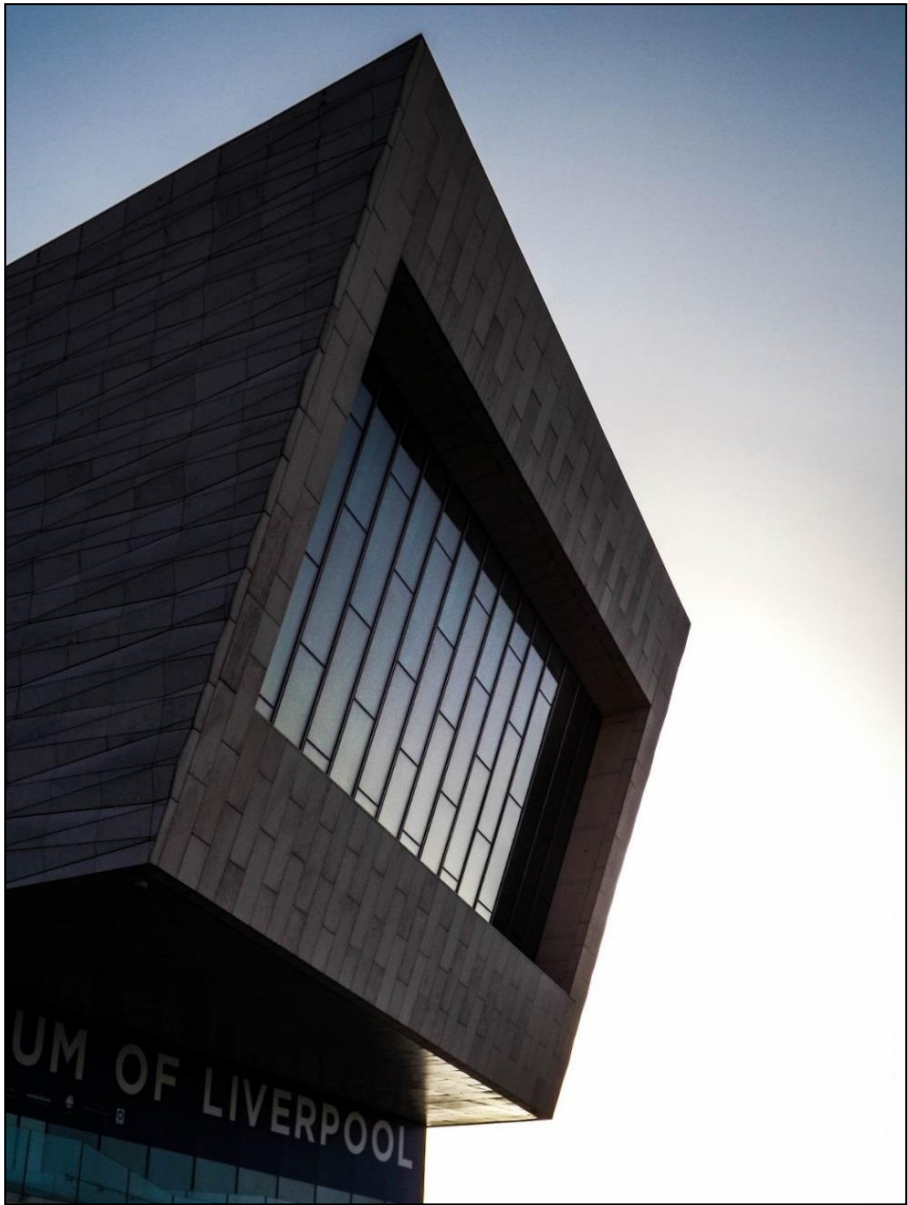
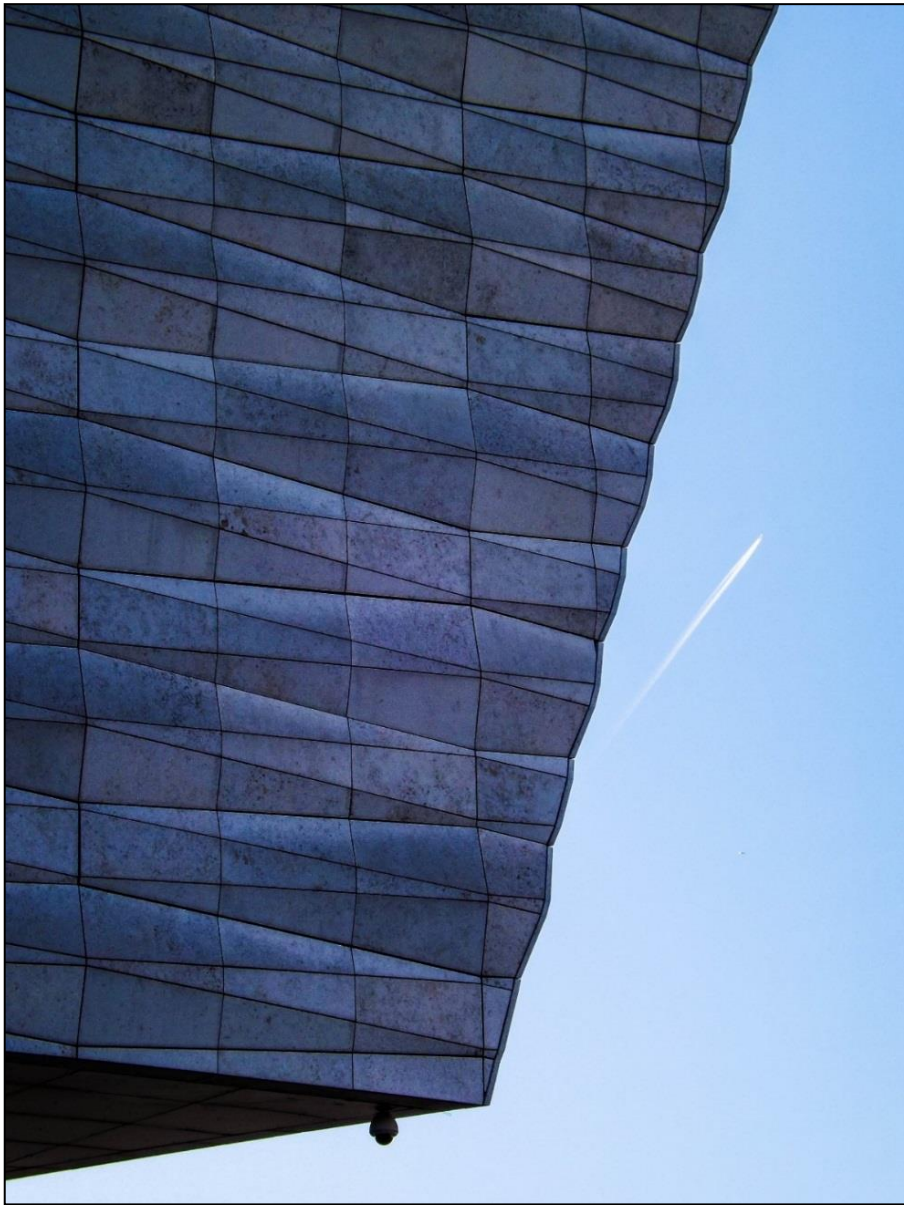
The natural leafless trees in front of the clinical shape of the building provide contrast between natural and manmade forms. The imposing flat, smooth shape of the building makes the trees appear fragile and threatened. The build up of clouds add to this conflicting mood. I used a black and white effect to make the buildings and the trees stand out more against the clouds.





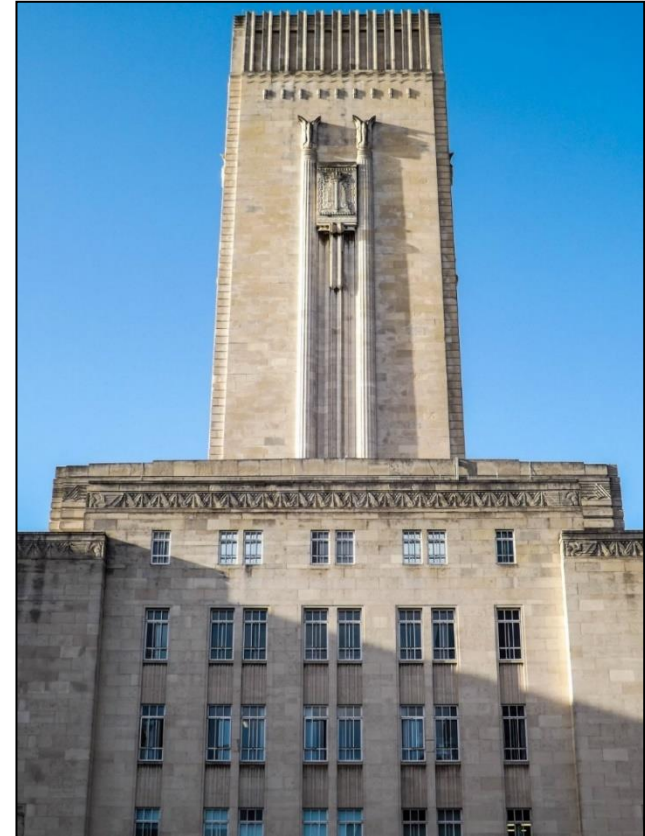


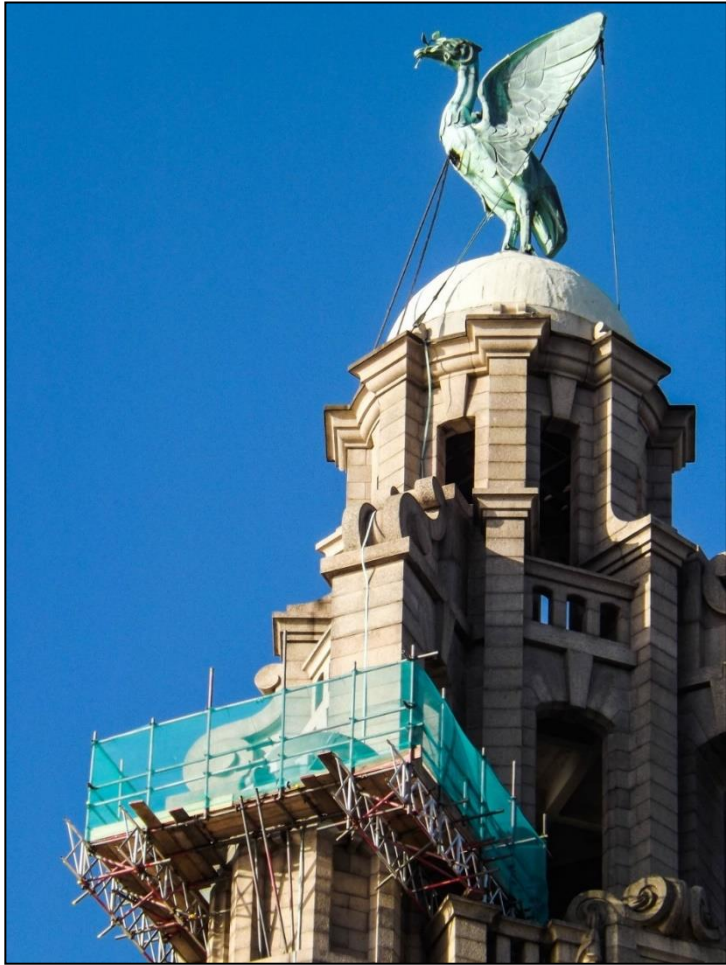
The angle at which I have taken this image tells of how these tower blocks tend to loom above pedestrian level, and provide a sense of awe. The way the building appears to be arranged in two disjointed parts gives the threatening impression that the building could topple. The image to the right also has a similar threatening quality due to the scaffolding at the base of the building.





In these images I wanted to represent perfection by using a composition that shows perfect symmetry. I therefore used a conventional portrait format to capture just one dimension of each of these buildings. This enhances the grandness of the buildings, and I further added to this in the left image by adding a sense of scale (the people seen at the bottom of the photograph) and perspective. Also, the clear sky shows a perfect gradation of blue as a backdrop to the imposing Liver Bird.



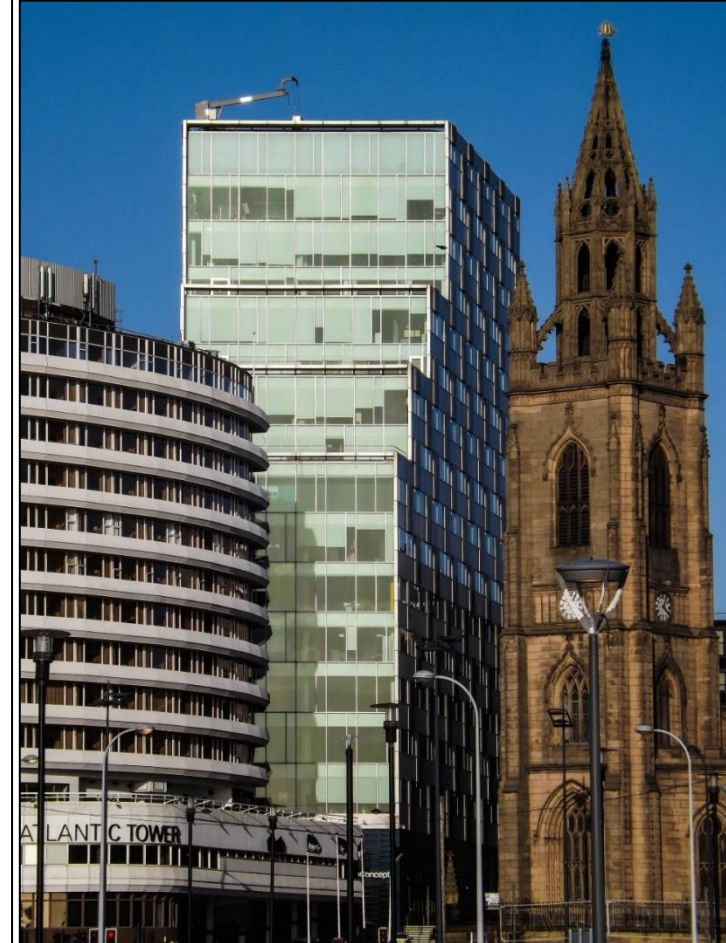
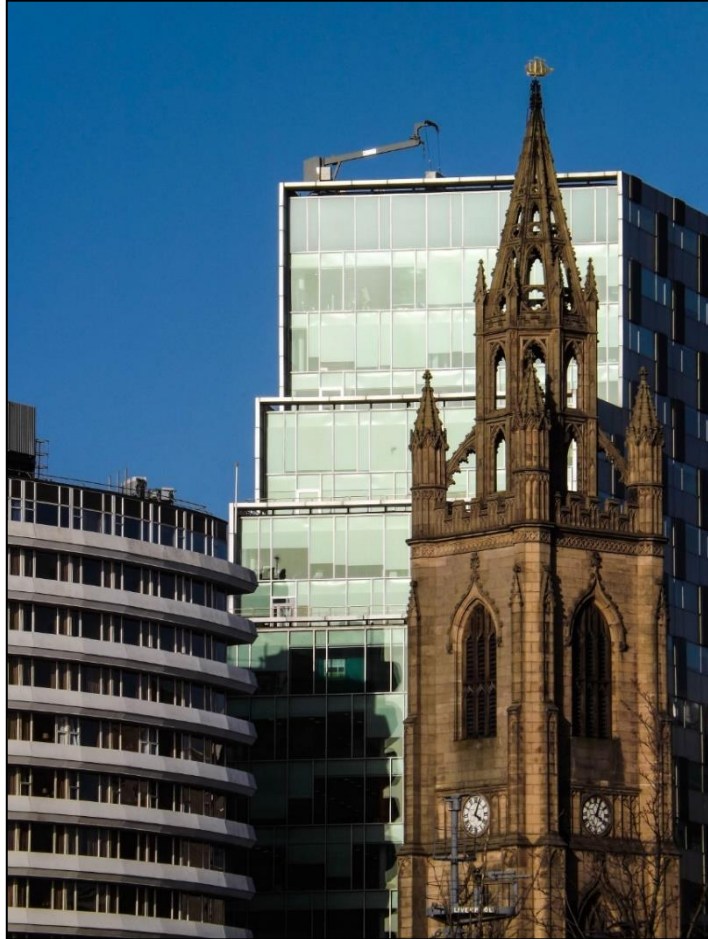


The scaffolding on the iconic Liver Building represents a flaw on what would otherwise be an example of perfect architecture. The flat blue of the sky meant that there was little distraction in the background, giving more impact on the focal point of the image that is the building. The bright, almost matching, colours of the scaffolding and the statue ensure that these objects are the main focus of the image, with the statue representing the perfection and the scaffolding representing the flaw.



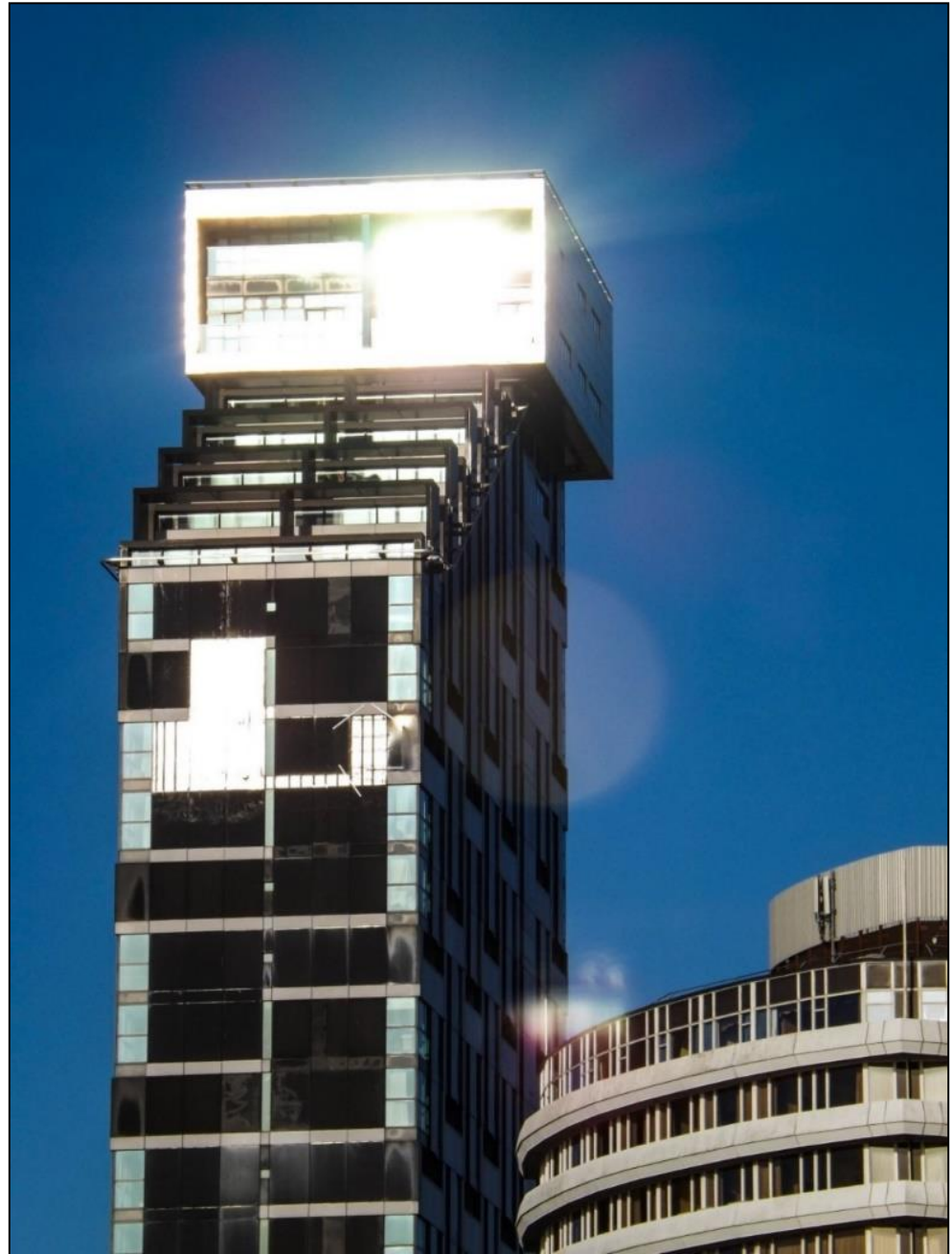
I edited the original image in Lightroom several times to produce several different effects. I mainly altered the temperature and vibrancy of the image to produce the different effects. This gave the image a more retro feel, similar to that of a polaroid image.

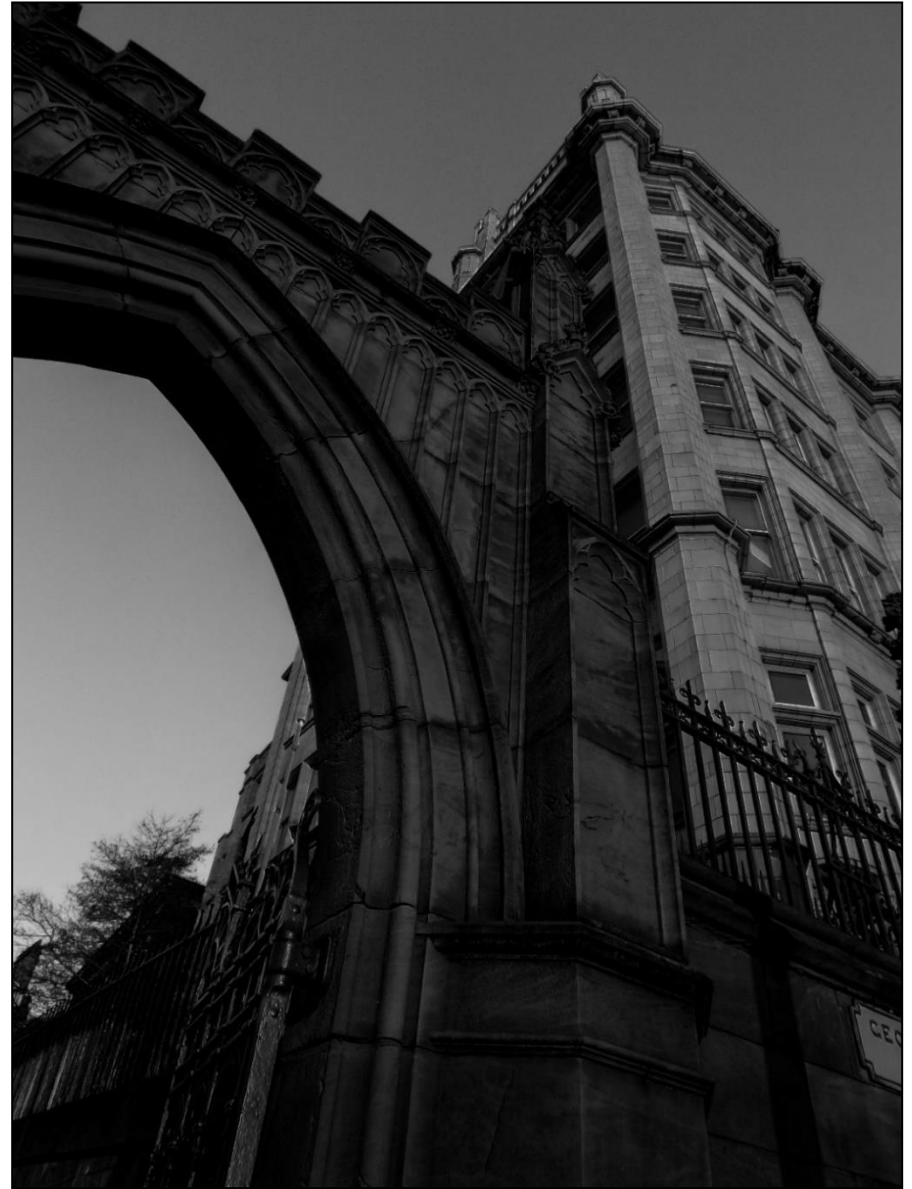
These images show the contrasts between the old and new and therefore the result of rejuvenation. The church shows craftsmanship in its architecture with the intricate designs and carvings all over the building. The modern buildings surrounding it, however, are machined and much simpler in their design. Architecture design has changed over time from prioritising form over function, represented by the church, to function over form; represented by the modern buildings. Therefore the modern buildings in this image represent a compromise in aesthetics in favour of purely functional. The fact that the modern buildings are greater in number and are as grand in scale, suggests that this modern style of architecture is now more dominant.

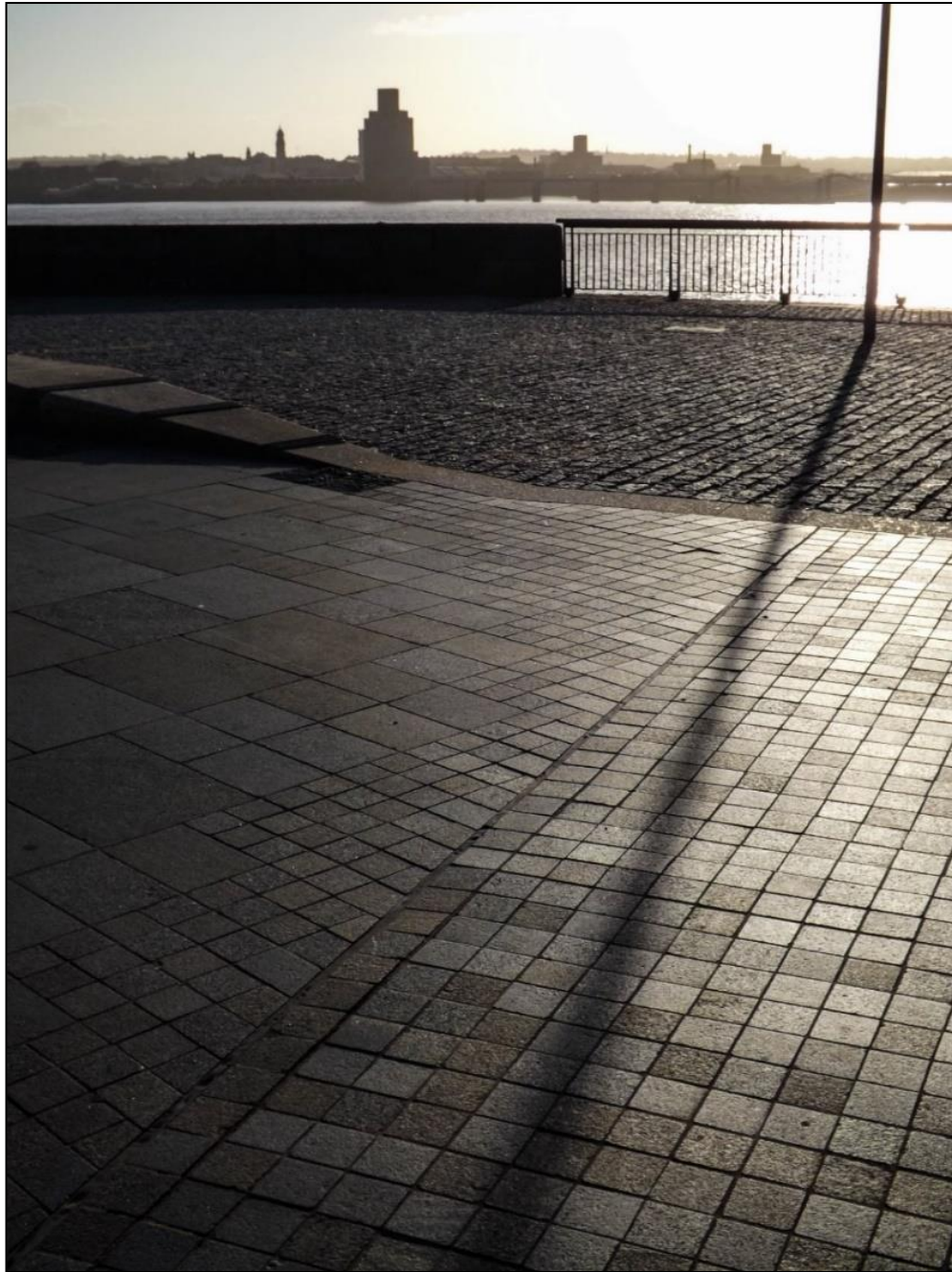




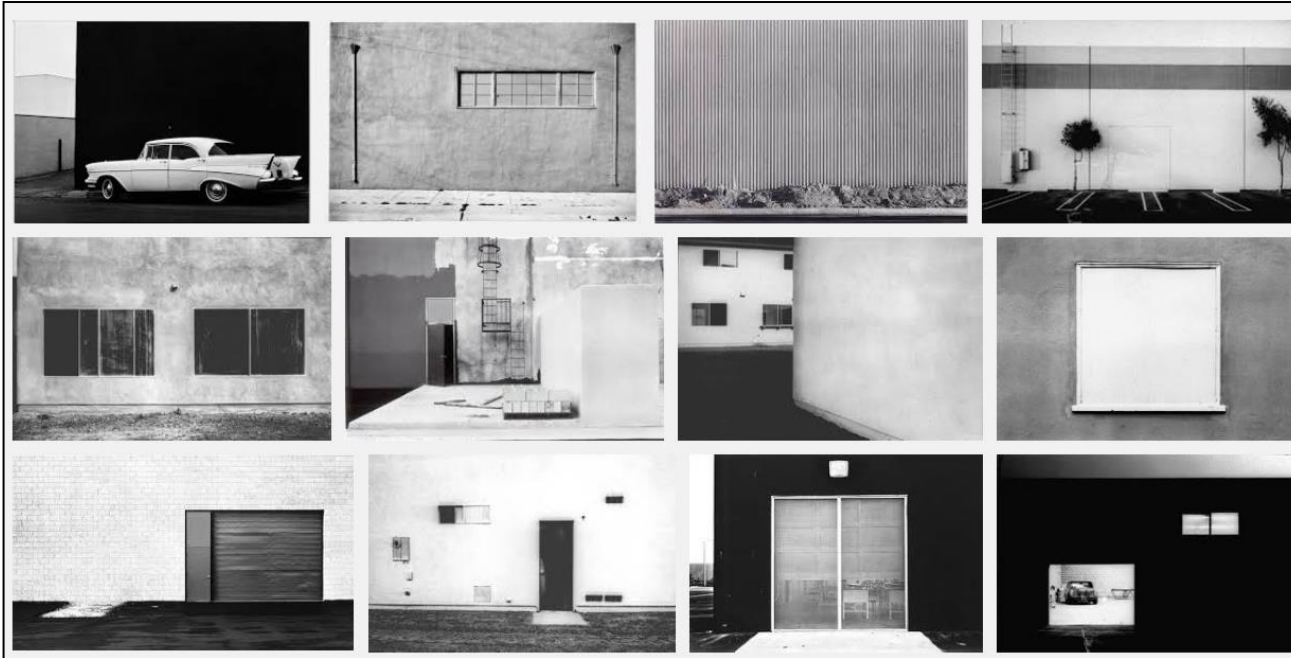
The harsh reflecting light on the cube shaped structure of this building makes this building look alive and robotic, again suggestive of the advancement of this style of architecture.







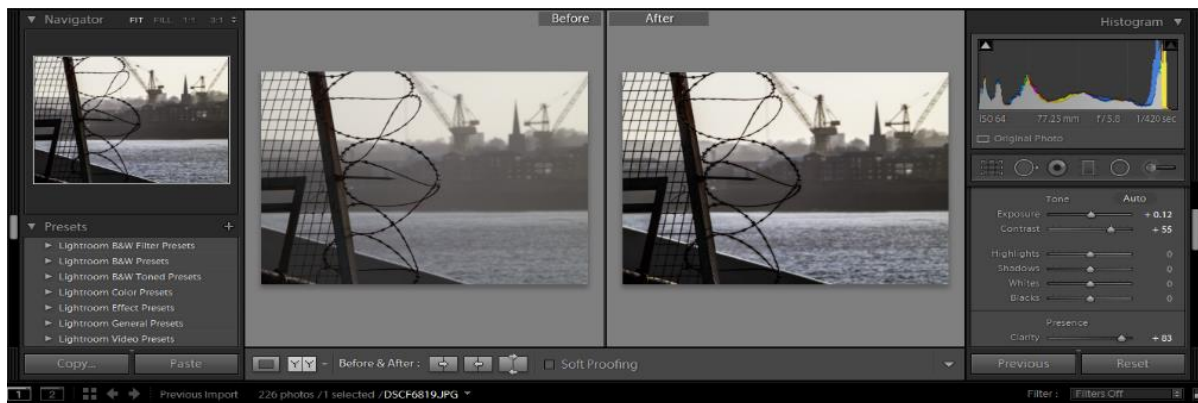
Lewis Baltz

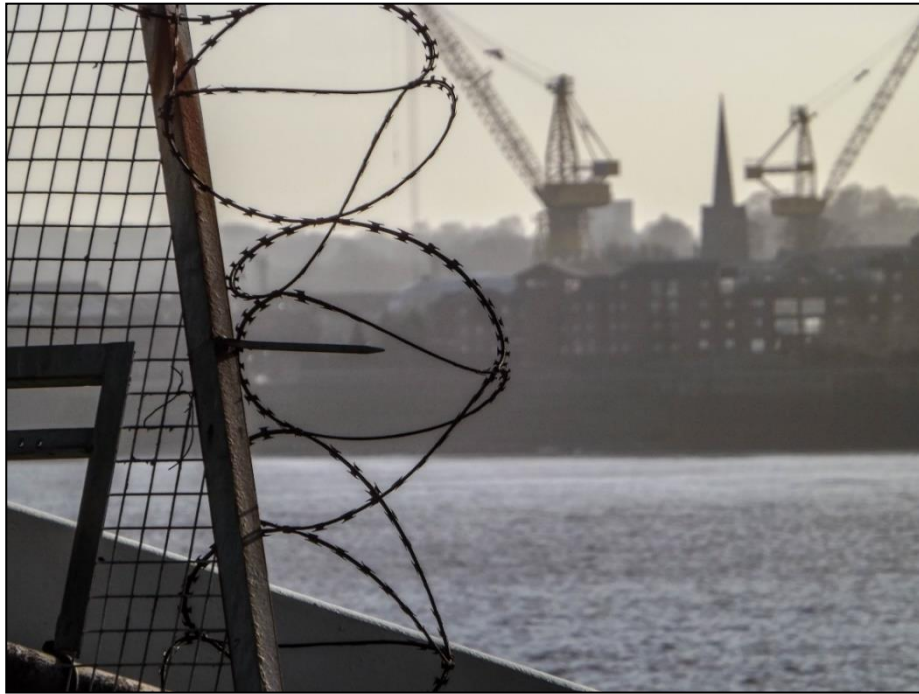


These images by the American photographer Lewis Baltz illustrate the urban landscape using minimalistic techniques. His images show the result of urban decline and decay but in a way that makes them look beautiful. The shapes in his photographs are nearly always square and angular, containing very little signs of actual life. His compositions are unconventional and shot in high contrast black and white. He effectively uses light and shadows to increase the effect of this contrast. Most of his images also contain the presence of walls. I think this is Baltz trying to illustrate the fact that these urban environments give a claustrophobic feel, and these walls can be thought of as barriers. This is therefore symbolic of the way many people that lived in these declining urban environments felt; trapped. The use of black and white adds to this effect. I therefore used Baltz's work as inspiration to capture derelict areas of decline in Liverpool.



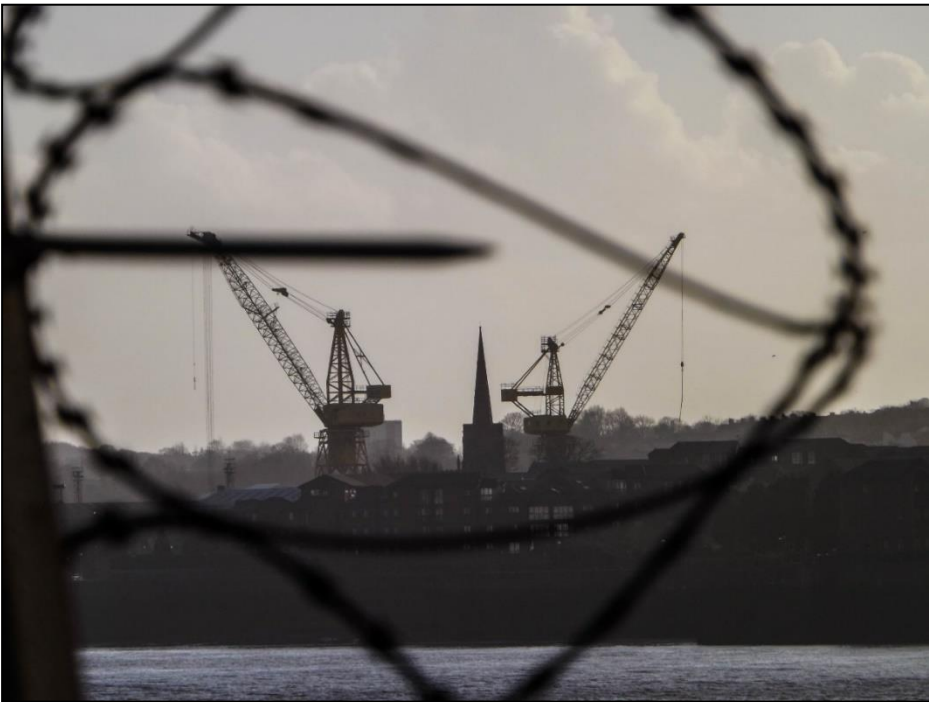
This image is aimed to show the side of Liverpool that has not yet undergone rejuvenation and therefore represents a flawed side which contrasts with the ideals of the newly developed parts of Liverpool. The image shows what is left from the previous century, when the city was dominated by industrial activity. I used a large aperture in this photograph to increase the sharpness and focus of the barbed wire and reducing the distraction of the objects in the background. I wanted to experiment with different techniques with this image. I therefore adjusted the contrast, exposure, clarity and vibrancy in Lightroom to give different results. The image with low clarity and contrast gave a hazy, blurred effect to the background, giving more focus to the barbed wire fencing. In the image to the left, however, I used high contrast and clarity, giving more impact to the background.





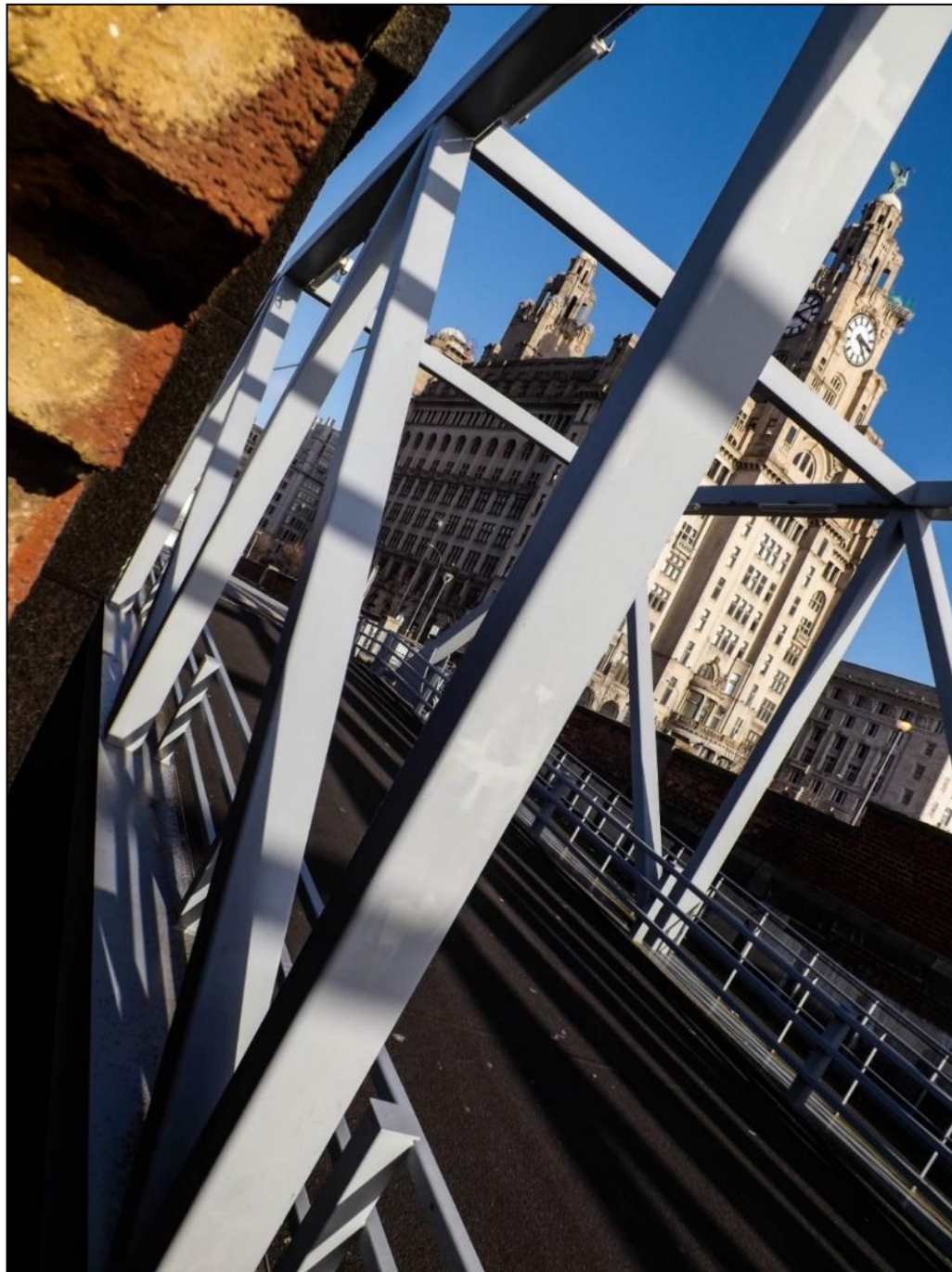
Lightroom interface showing the original image. The histogram shows a distribution with a peak in the highlights. The sliders are set to: Exposure: 0.00, Contrast: -62, Highlights: 0, Shadows: 0, Whites: 0, Blacks: 0, Presence: Clarity: +100, Vibrance: +84. The interface includes a Navigator, Presets panel, and various adjustment tools.

Lightroom interface showing the edited image. The histogram shows a distribution with a peak in the highlights. The sliders are set to: Contrast: +62, High lights: 0, Shadows: 0, Whites: 0, Blacks: 0, Presence: Clarity: -26, Vibrance: +40, Saturation: 0. The interface includes a Navigator, Presets panel, and various adjustment tools.



I experimented with both small and large aperture in these images. The image with the small aperture meant that the object in the foreground is out of focus, while the object in the background is in focus. The blurred barbed wire acts as an appropriate frame around the main focal point in the image; the two cranes. The view through the barbed wire represents a flawed view at a flawed landscape, as the silhouette is interrupted by part of the fence. The image with the large aperture produces the opposite effect, as the fence is sharply in focus, giving lots of detail and texture. The cranes in the background are nothing but faint figures in this image.

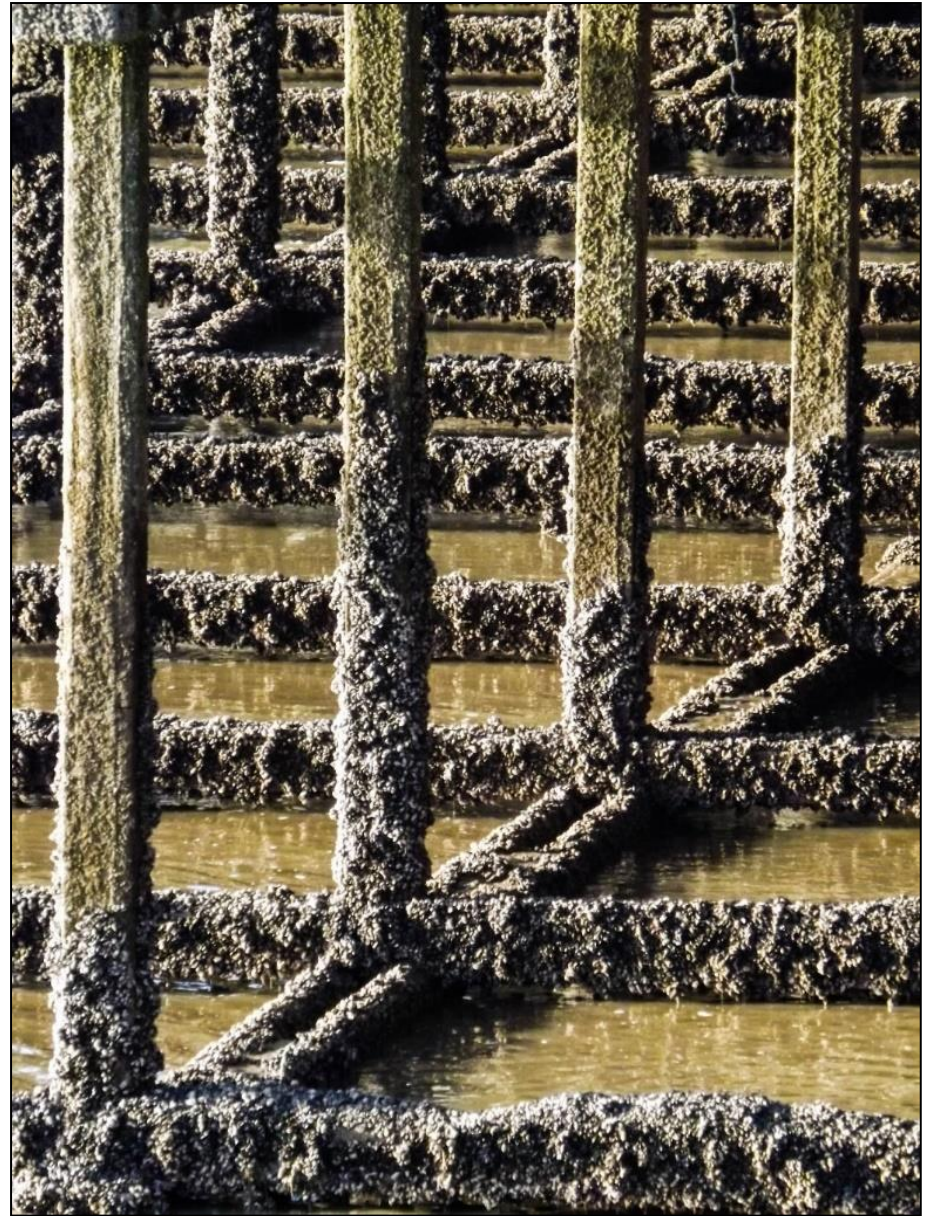
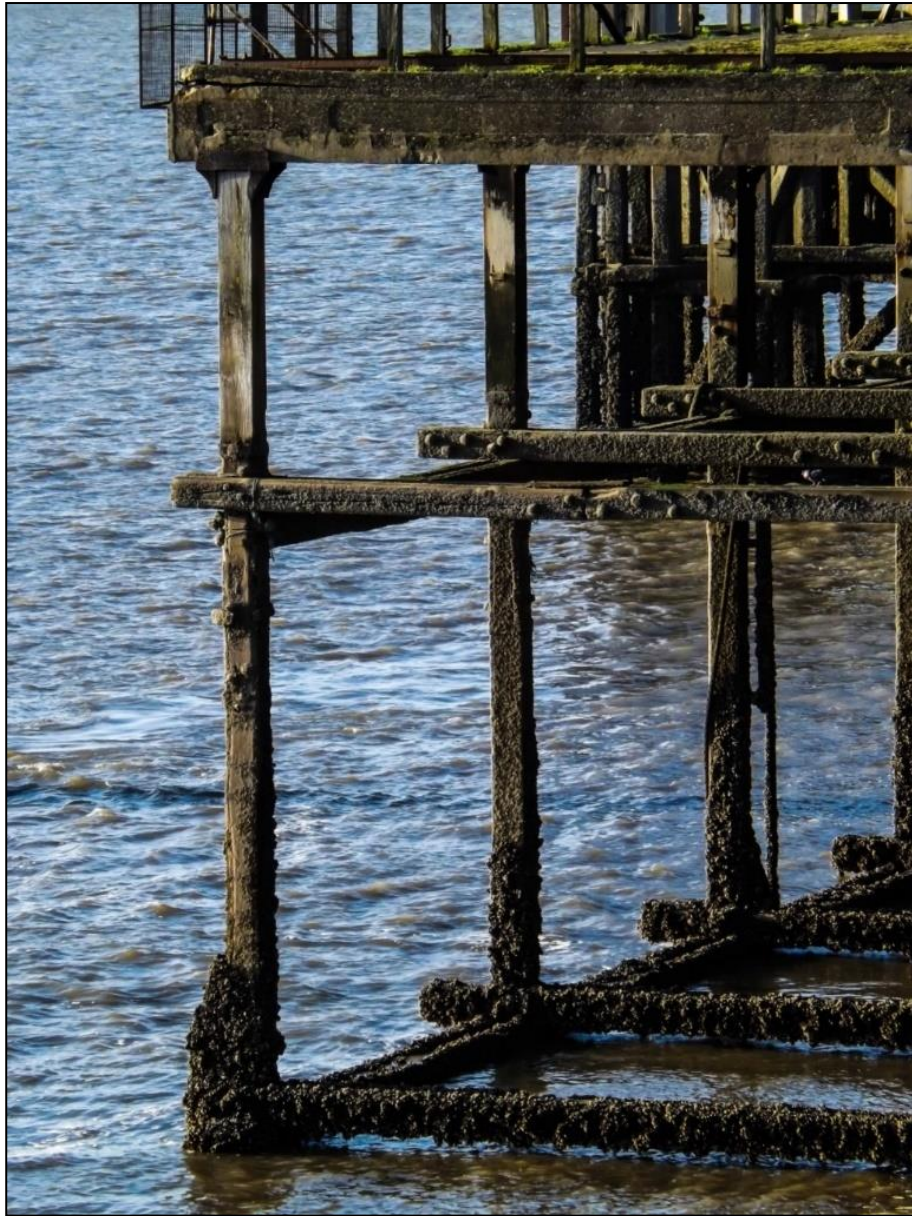


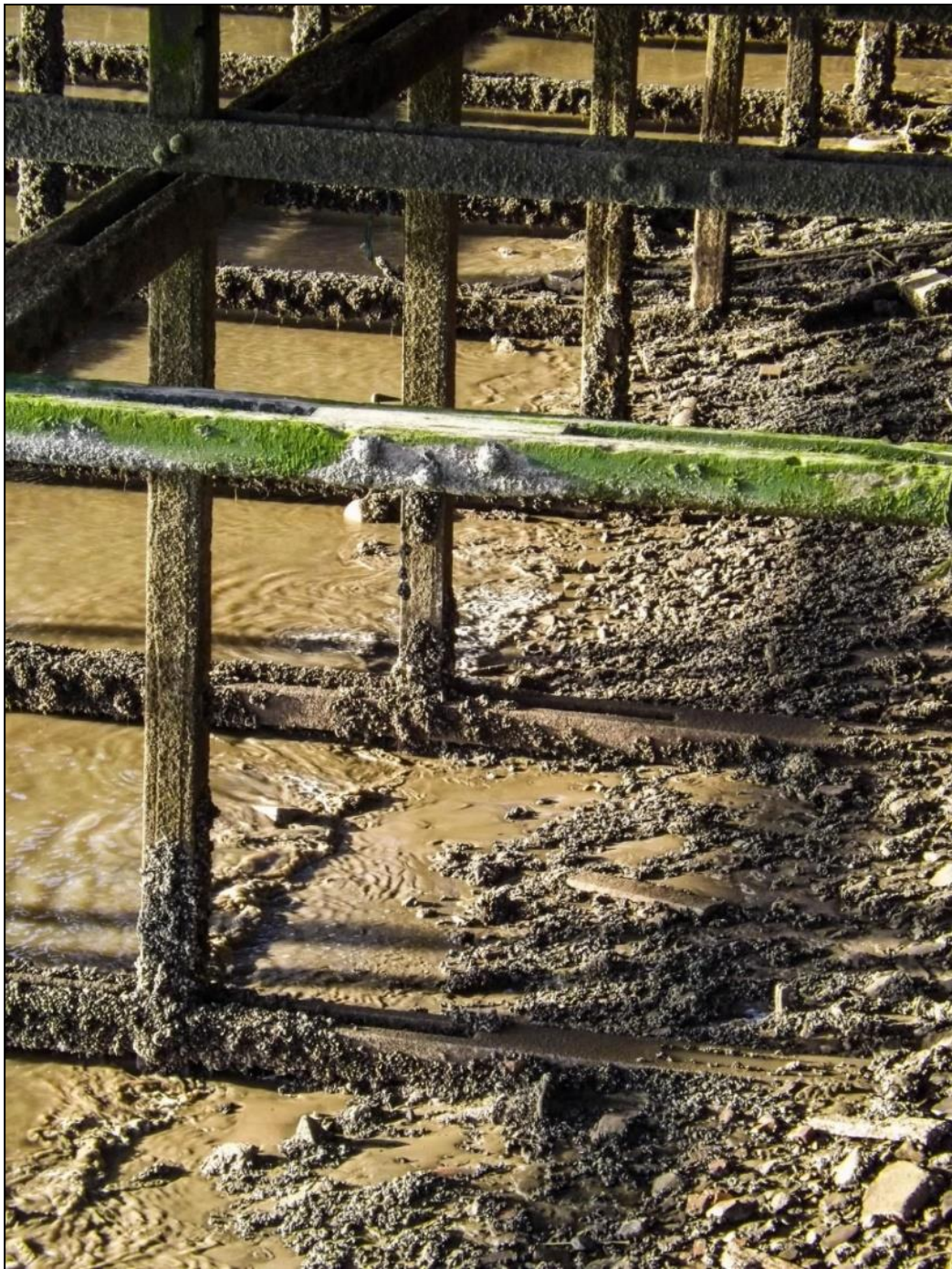






This derelict structure is composed of perfect rectangles, compromised by the growth of sea life during its disuse. The shapes of the structure produces a very uniform and mesmerising pattern that is interrupted only by the sea weed and barnacles growing on it. This therefore represents the decay of all urban structures and how perfection in these structures will always become flawed over time. When taking the image, I wanted the shapes to be the sole focus in the composition; giving them more impact. The focal point in the image is the final cross in the structure, closest to the viewer. This is due to this part of the structure being lighter with there being no shelter from the wind, restricting the growth of the organisms that now inhabit the structure. This has also meant that this part has seen algal growth, giving a green colour to the wood. I further enhanced this change in colour by increasing the vibrancy in Lightroom. I also increased the sharpness of the image to really bring out the detail and the texture of the growth on the structure. I did this by increasing the clarity in Lightroom.







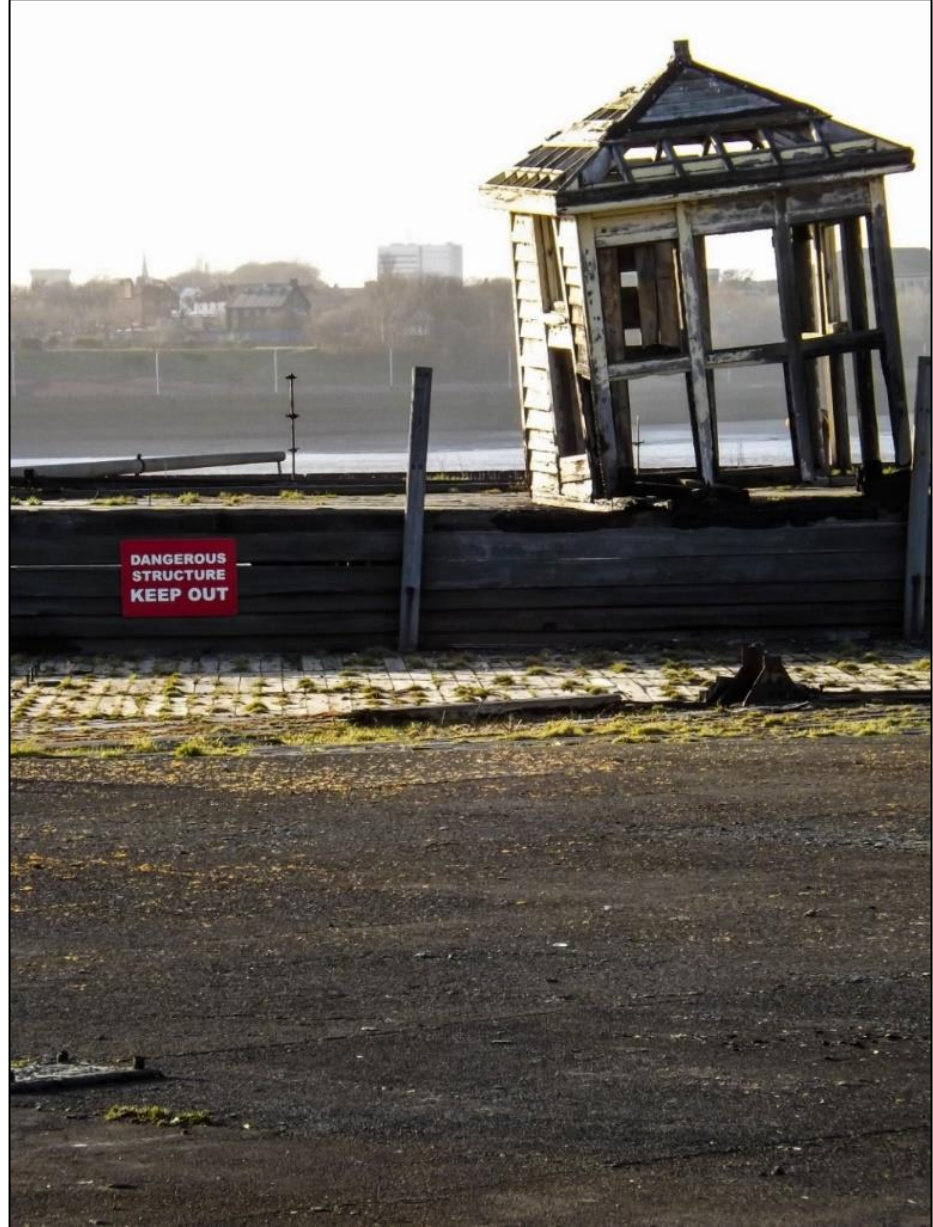
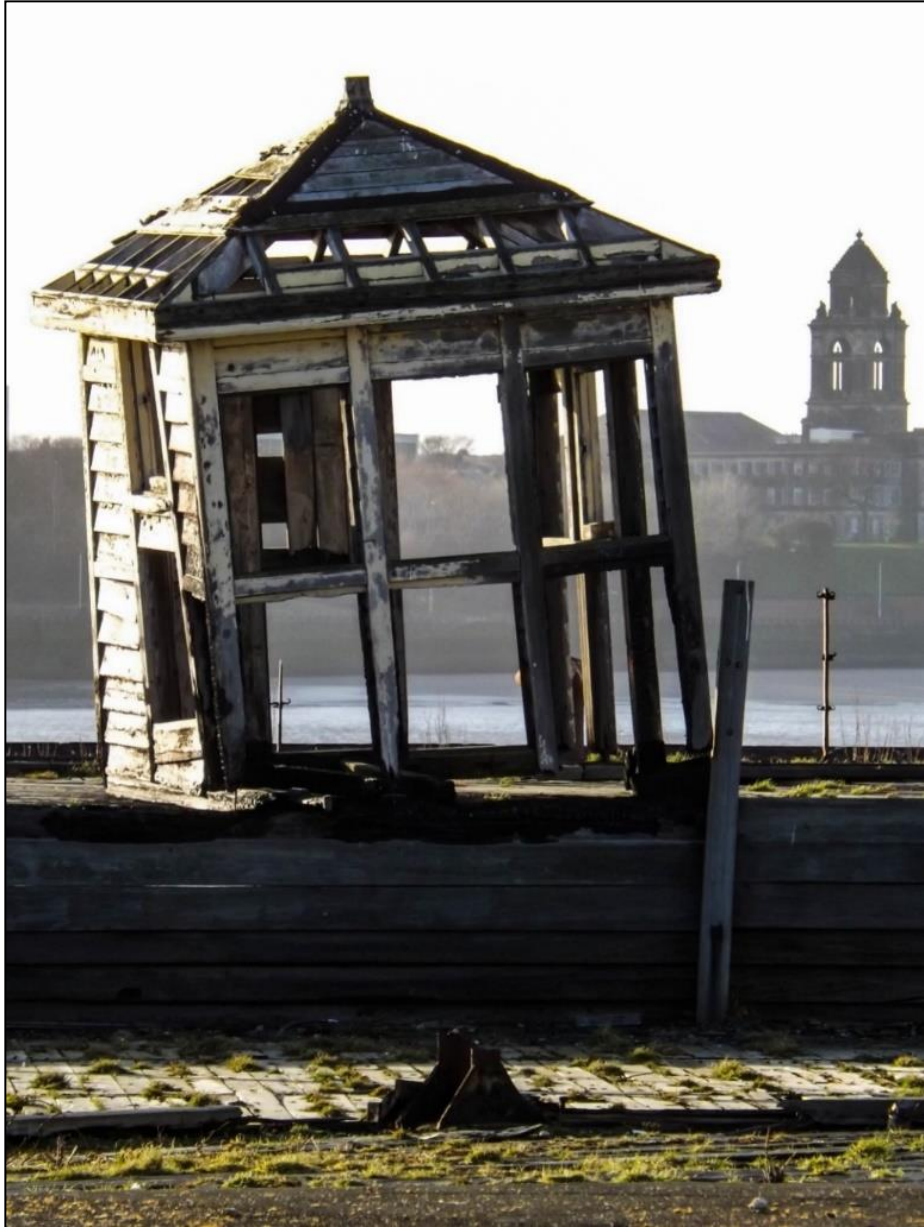


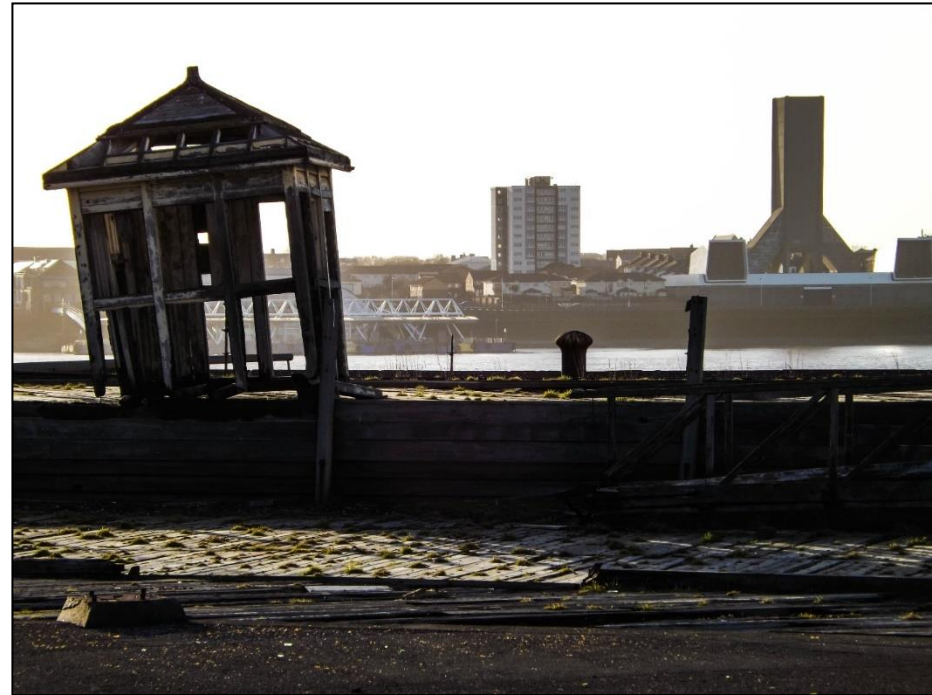
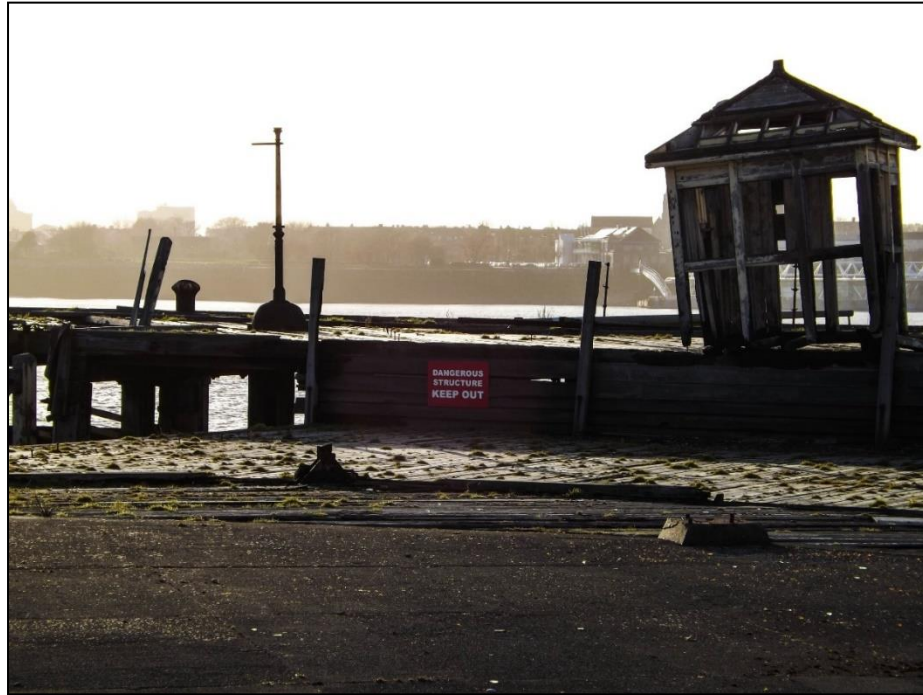
I used a graduated filter in this image as the background appeared to be bleached out by the over exposure of the sun. This meant that no detail could be seen in the background. By using the graduated tint I could control what areas of the image I would like to be darkened, therefore meaning that the detail of the image could be seen and the bleaching effect removed, giving a more constant exposure to the image. I have included a screenshot of the graduated tint adjustment. I used high contrast and clarity to bring out the textures in the foreground of the image. With the birds and lack of human activity, the environment seems desolate, abandoned and almost hostile. Again, I used a similar layering technique to show the contrast between the modern urban environment in the background and the decaying and ageing urban environment in the foreground.



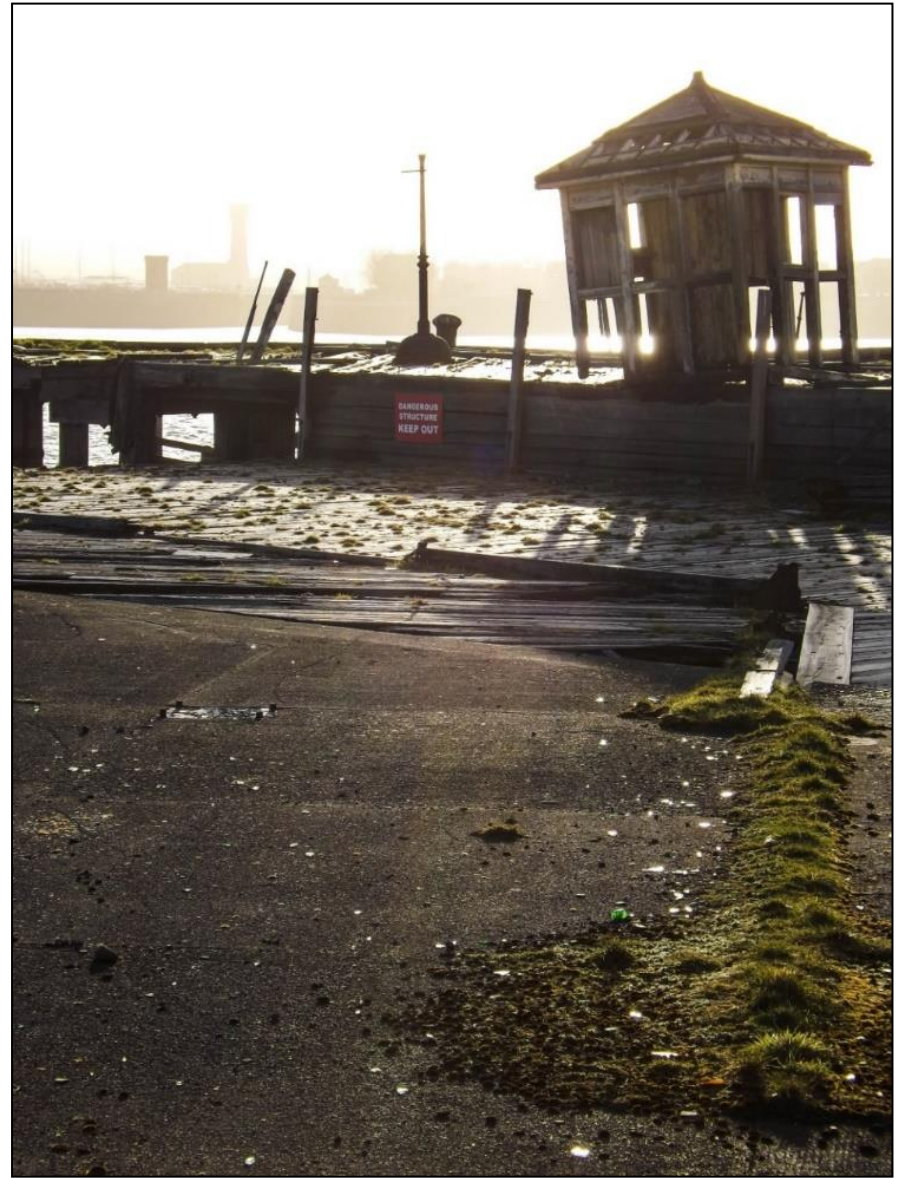
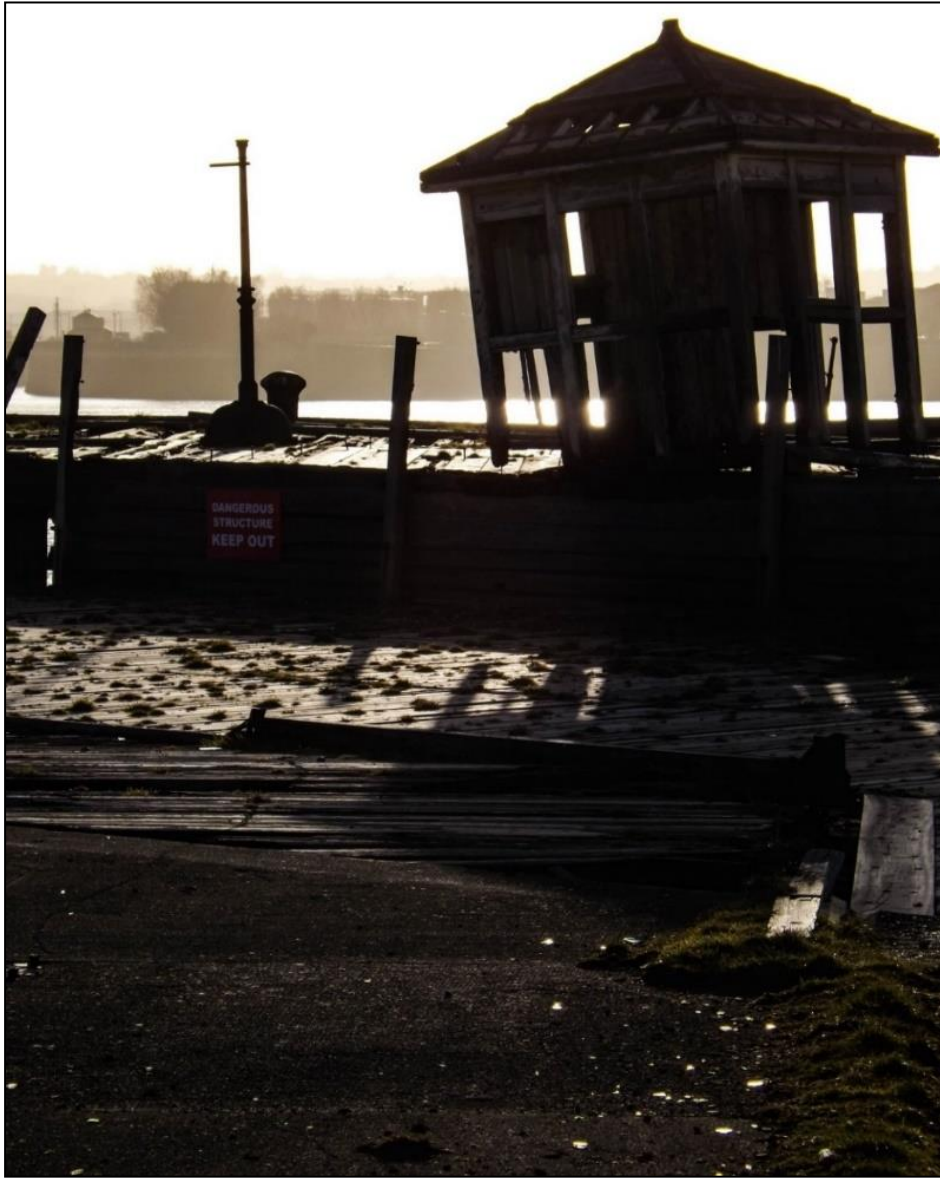


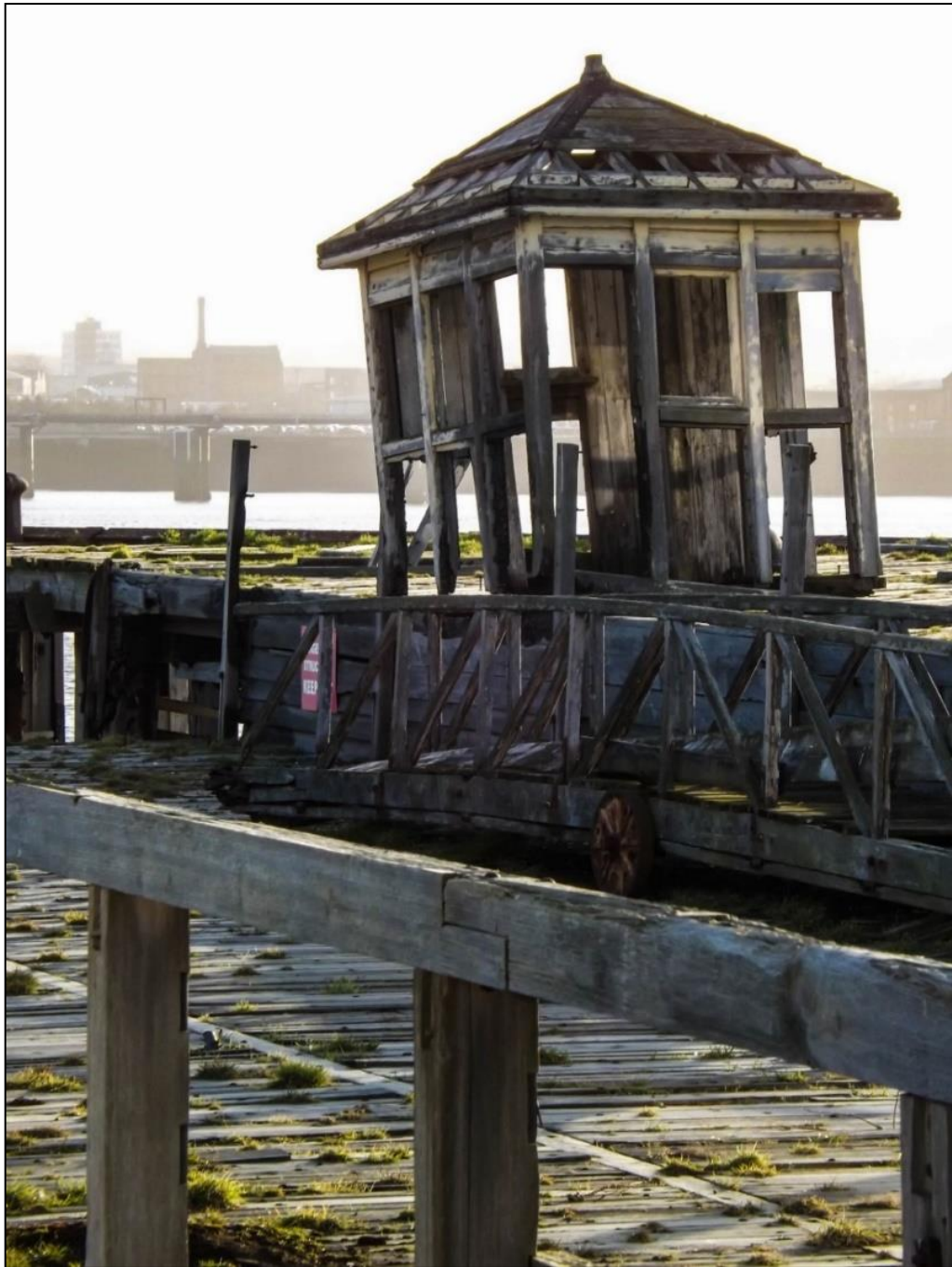
A screenshot of the Adobe Lightroom interface showing a before-and-after comparison of the photograph. The interface includes a Navigator panel on the left, a main comparison area with "Before" and "After" views, and a right-hand panel with adjustment sliders. The "After" view shows a more vibrant and saturated image. The adjustment panel includes a Histogram, a "Presence" section with sliders for Clarity (+100), Vibrance (+48), and Saturation (0), and a "Tone Curve" section. The bottom of the interface shows the file name "DSCF6871.JPG" and the number of photos selected.





In these images I photographed the same structures, but from a different angle to the previous images. The angle was further towards the setting sun, providing a bright and hazy background, but with the structures in the foreground dark and clear, almost silhouetted. This gives high contrast to the image. At this point of the shoot the lighting was changing fast as the sun went down. This provided a rapidly changing effect to the photographs, softening the desolate mood of the decaying structures.





Robert Cartwright



The image to the left by Cartwright shows an interesting viewpoint through blurred lines. This gives a fragmented, compromised view of the urban landscape below. The view through bars relates to that of a view from a prison cell. This may be because Cartwright is trying to convey a sense of being trapped in this confined urban landscape that is in state of decay. This is amplified by the fact that the image is in black and white, giving the image a gloomy depressing mood. The aerial view gives a sense of the scale of the decay.



Cartwright's images inspired me to use a similar style in these images, but from a different viewpoint. I used a close up angle with a small aperture to get the similar blurred effect on the fencing. I also used black and white to try and get a similar mood in the images. I loosely applied the rule of thirds to this urban landscape view that can be seen through the confinement of the fencing. The landscape is also similar to Cartwright's images as it is a derelict urban environment in a state of decay. This can be seen from the broken fencing and damaged structures.



In this image, I wanted to show the stark contrast between the old and new, perfection and flawed. I did this by layering the two landscapes in one single frame. In the foreground, the flawed, decaying environment can be seen with concrete fractured by the growth of weeds and the collapsed fencing. However, in the background rejuvenation has occurred; modern developments have replaced the old decaying structures that will have existed there before and completely transformed the landscape. Instead of being composed of weak, broken structures, there are now strong, square, modern structures, and the only thing dividing the two landscapes is a body of water. I also used the natural lighting of the setting sun to enhance this. The landscape in the foreground is relatively dark, giving a gloomy mood to this part of the image, with the light behind it producing silhouettes of the fencing that resemble shadows. The shadows are a metaphor for what the environment once was; the landscape is now nothing but a shadow of what it was before, which was the heart of industry in Liverpool. The landscape in the background, however, is completely lit up by the sun, giving a completely different mood to that part of the image; of positivity.



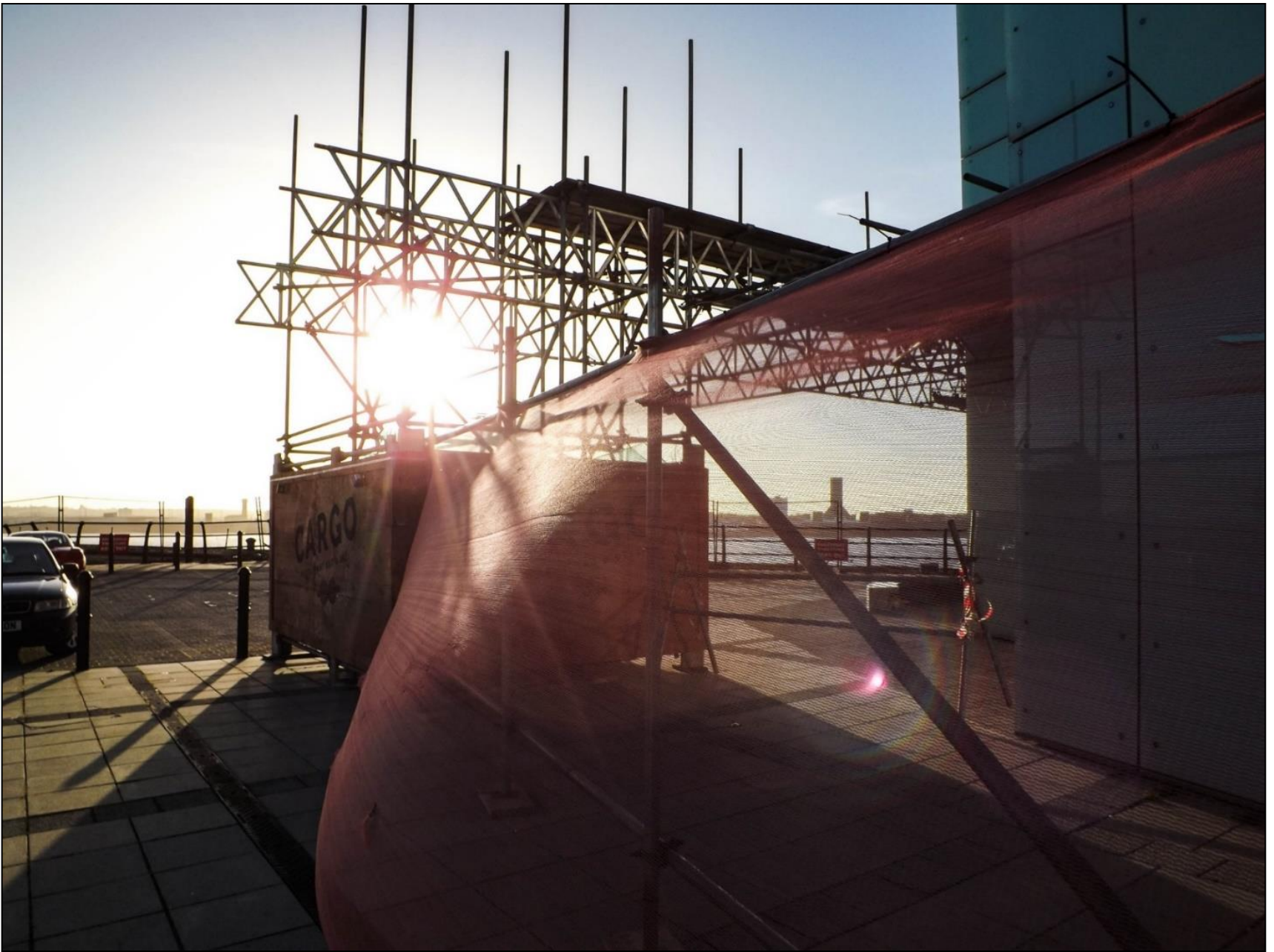
I used a similar layering technique in these images to display the two conflicting landscapes. I experimented with both black and white and colour in this photograph.











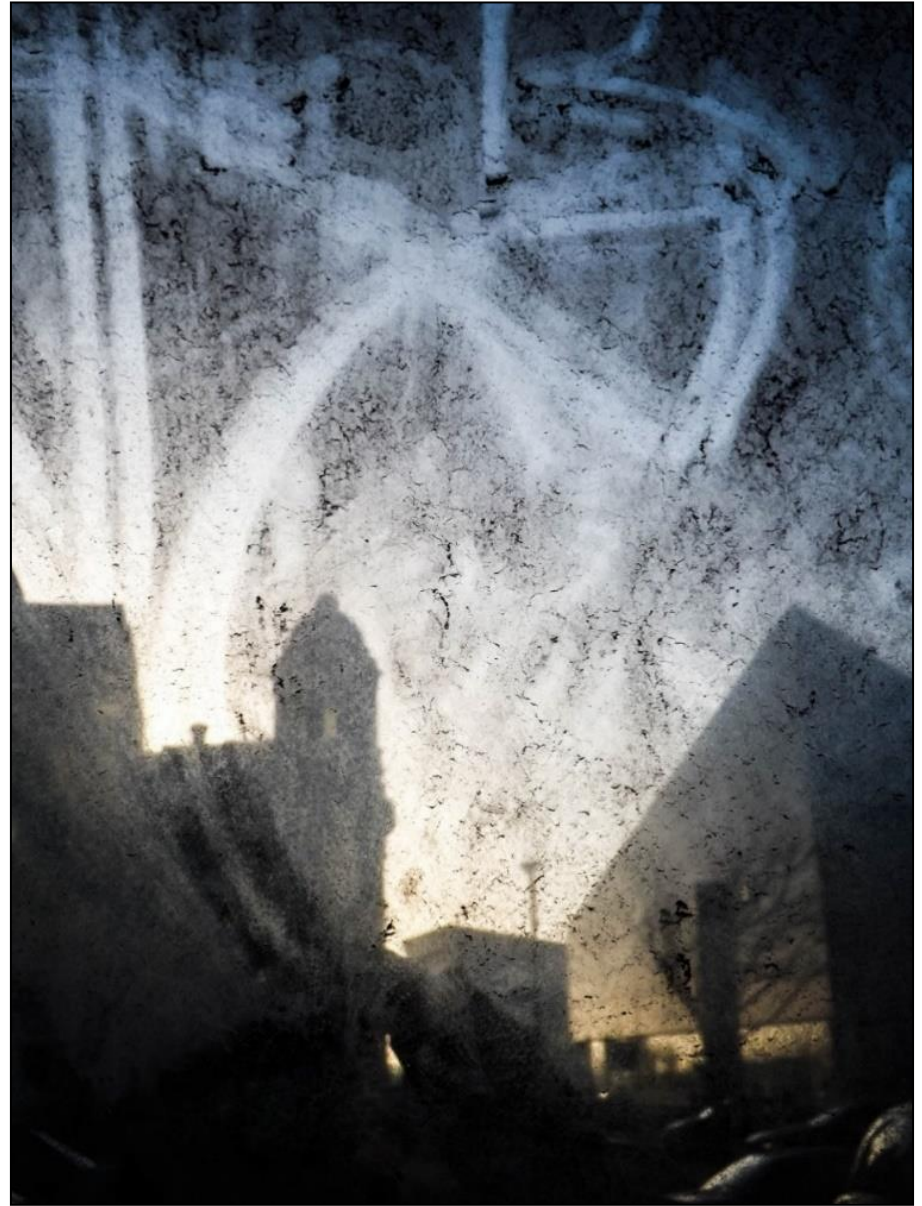
Josef Sudek



These images by the Czech photographer Josef Sudek show how a landscape can be distorted through the use of a window of his studio. The window is speckled with the water produced from condensation, giving a flawed, yet unique and interesting, view of the landscape beyond. The effect is that many of the shapes and objects through the window are not completely clear and have been blurred or even fragmented by the surface of the window. I particularly like the use of light in the image above as only certain parts of the window are illuminated by the light, meaning that the watery textures are only in parts of the image, while the rest is plain and dark. Some objects are also made clearer by the use of the light, but it is difficult to tell which side the objects are on, giving an abstract quality to the image.



In these images I used a dirty window to give a flawed view of an urban landscape, using inspiration from my study of Sudek's work. This symbolises the fact that there will always be flaws beneath, or surrounding the perfection of modern or heritage architecture in all cities. The busy traffic on the road further suggests the grime of pollution. The dirt on the window acted as a natural filter, providing texture and interesting compositions to the reflection that I was capturing. Coupled with the light reflecting off the opposite building, the effect is quite surreal. I increased the contrast and clarity in Lightroom to ensure that the objects in the reflection are clear, and to give as much impact to the texture and shape of the dirt on the window as possible.



Urbex Photography

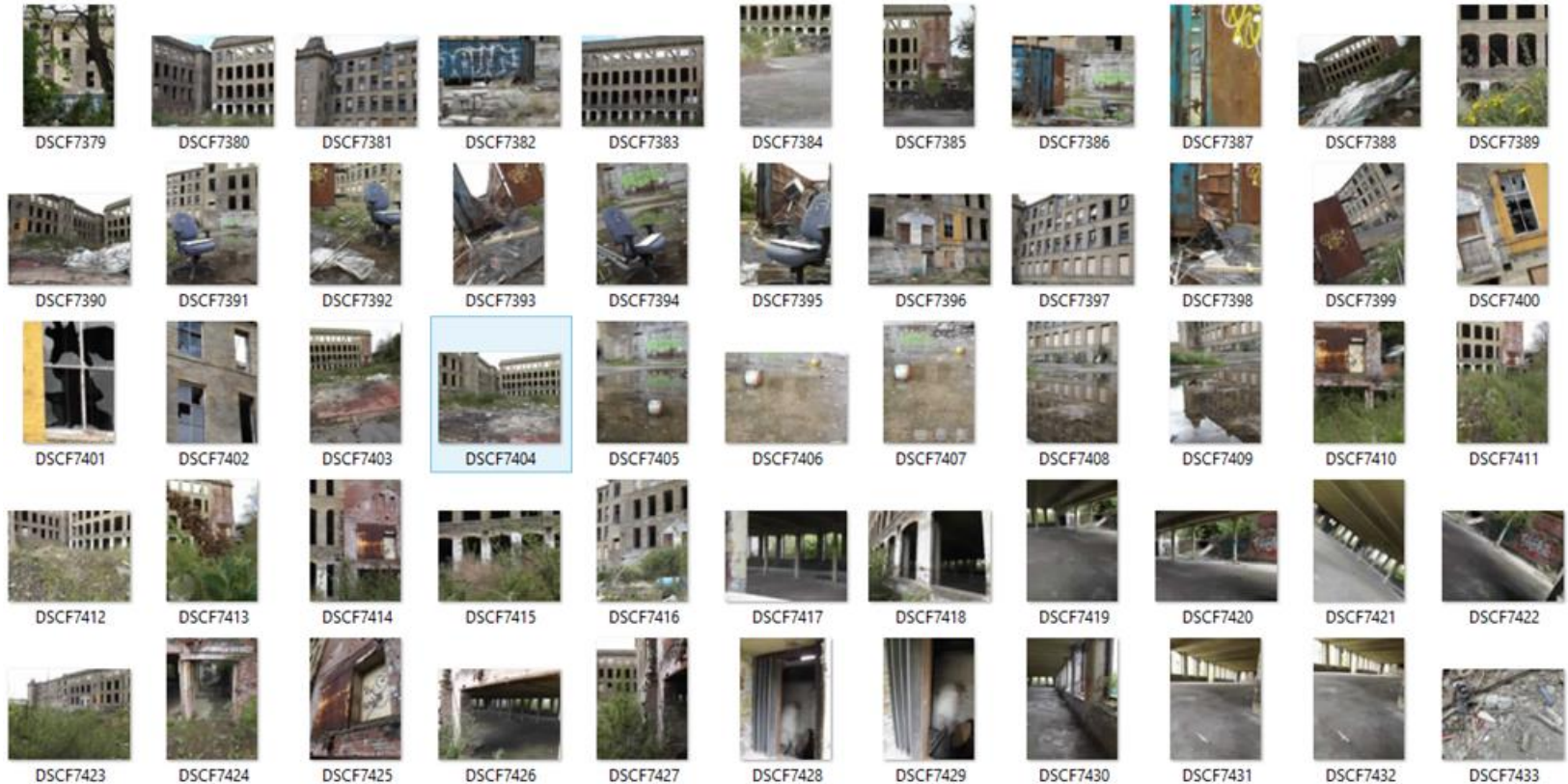


This photographer for Urbex has produced a colourful image, giving the graffiti full impact. The graffiti is further emphasised by the reflections in the standing water. The light and saturation of colour take away the air of desolation it would otherwise evoke. The varied textures and symmetry add further aesthetic detail. I intend to take advantage of the exposure of derelict buildings to the elements, and look for reflections in standing water to emphasise focal points.

There are a variety of curved lines softening the composition of this image, and the strong use of symmetry exaggerates the sense of perfection lost. There is minimal decay, with the windowpanes still in tact and the interior displaying only cosmetic damage. However there are signs of extensive neglect due to the overgrowth of foliage invading the interior space through the open windows. For some of my photographs I intend to make the invading greenery a strong focal point, allowing the viewer to imagine nature reclaiming the ground on which the man made structures were built



Contact Sheet 5



My images of the decaying parts of Liverpool and my study of the Urbex movement have inspired me to further explore derelict sites in regenerating cities. This time I looked at an old derelict mill in a state of disrepair in Bradford. The site was interesting because it was directly next to a regeneration project where another old mill had been completely transformed into modern offices. This site however had remained untouched, aside from artists and drug users, for several years. In the Urbex fashion, I explored the area without leaving a trace; I left nothing and moved nothing to give a true documentation of this unique area. I used my camera to capture the decaying architecture with its interesting shapes and textures; the objects and litter that had been dumped here; and to give an account of the current use of the mill. For many of my images I used black and white editing. I did this to embrace the hostile feel of the area and to give a sense of drama to the images.

Contact Sheet 6



DSCF7434



DSCF7435



DSCF7436



DSCF7437



DSCF7438



DSCF7439



DSCF7440



DSCF7441



DSCF7442



DSCF7443



DSCF7444



DSCF7445



DSCF7446



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DSCF7488

Contact Sheet 7



DSCF7489



DSCF7490



DSCF7491



DSCF7492



DSCF7493



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DSCF7495



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DSCF7538



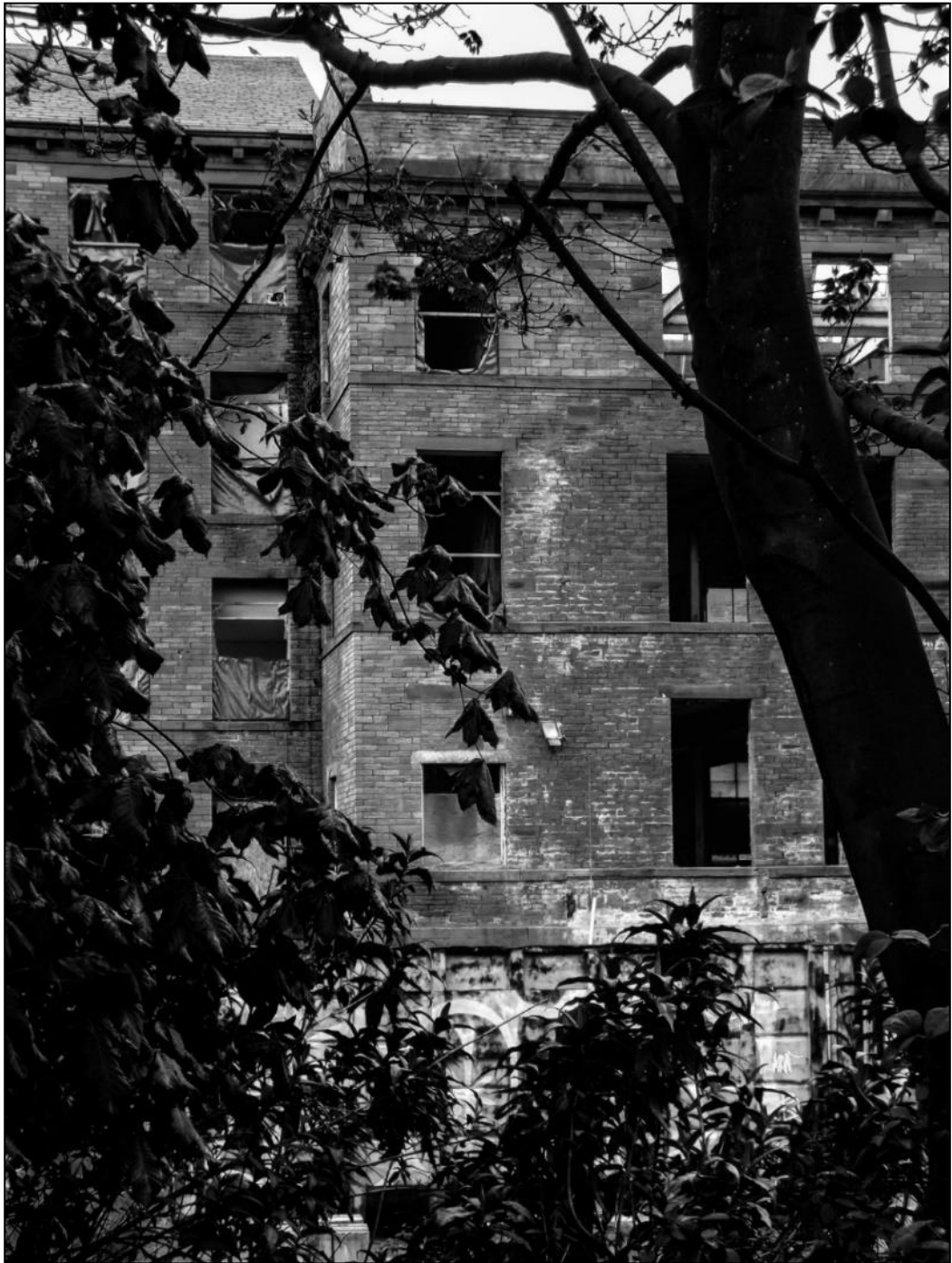
DSCF7539



DSCF7540



For my opening image I wanted to show the gateway from civilisation to an area in a state of decay. The leaves and branches that intrude from the sides of the image represent the barrier between the ideal world and the flawed; perfection to compromises. I also wanted the leaves surrounding the image to add to the sense of decay in the old mill by showing how overgrown and out of control the area is. This adds to the sense of neglect in its derelict state. I used a central composition in this image with the leaves and branches surrounding the image acting as a natural frame and adding to the sense of grandness of the old mill. I tried the use of colour and no colour in this image. The two different techniques give completely different moods to the image. The colour version of the image gives an inviting feel, whereas the black and white version gives a sense of hostility, especially with the dark shadows of the branches. This is because the black and white image shows much more contrast; the shadows are darker and the light is harsher.



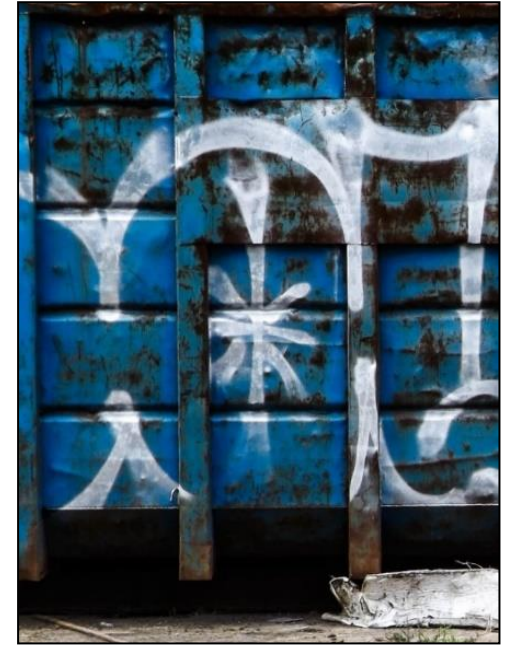
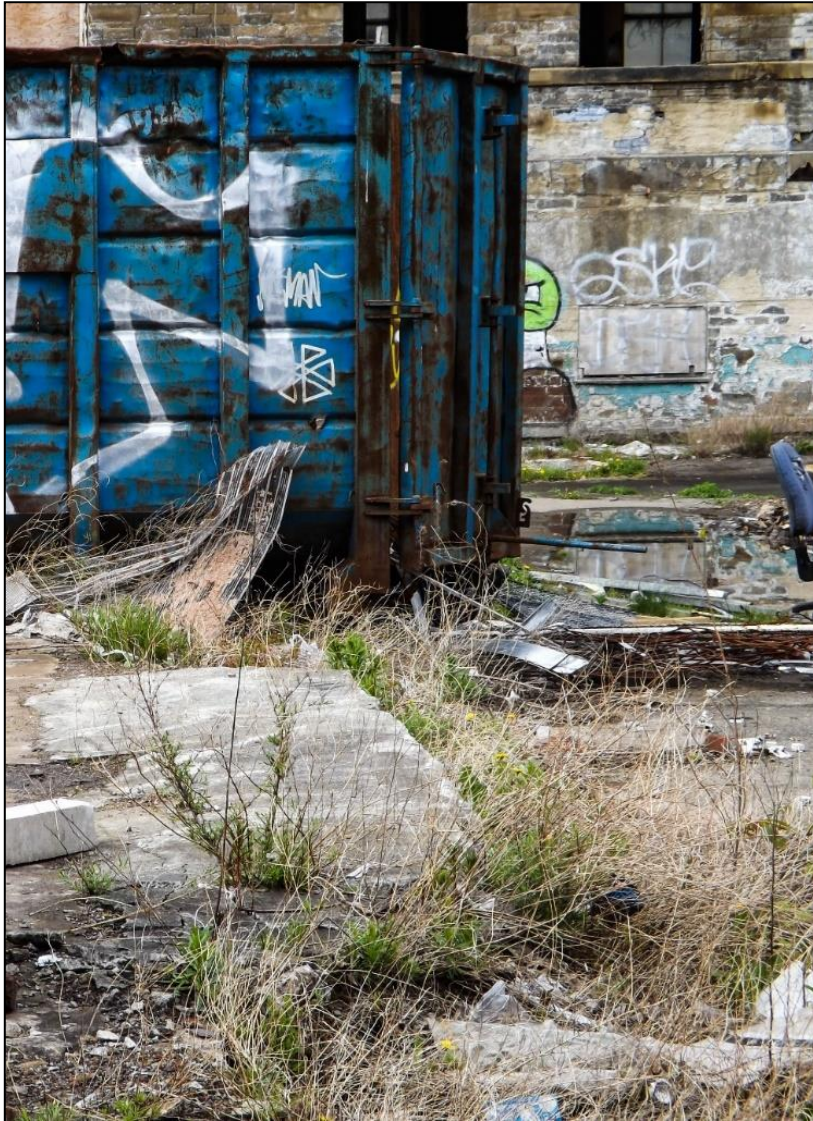


In these images I used black and white to focus on the dark shapes of the windows. The high contrast black and white really brought out the shadows in the window frames, meaning that they stood out much more against the rest of the building. The fact that there is no glass in the windows and no roof in parts of the building gives a strong sense of decay; it is as if the building is nothing more than a shell or a skeleton compared to what it once was. I tried to use a similar technique in the image on the right but the windows have been boarded up and the roof is still attached. The two images therefore represent two stages of decay with the building on the left being in much worse condition than the building on the right. The plastic and the boards in the windows provide interesting textures, but also give a sense of some effort being made to protect the building.

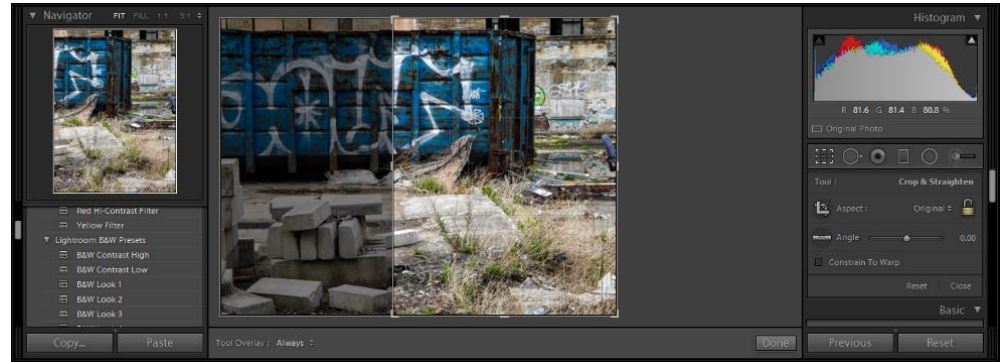




As well as the building itself, I wanted to capture the objects that surround it. The bricks in the foreground of the image may suggest that rebuilding may have been attempted. However, the bricks now look scattered and broken, implying that this did not succeed. The plants growing out of the cracks show that there has been very little activity on the site for a long time. In this particular image I wanted the object of focus to be the container. The container had begun to rust and the colours have begun to fade, which contrast with the relatively recent graffiti work. I did not need to do much editing as the colours of the container already provided large amounts of contrast and vibrancy.



I used the crop tool to get different compositions from the same image.

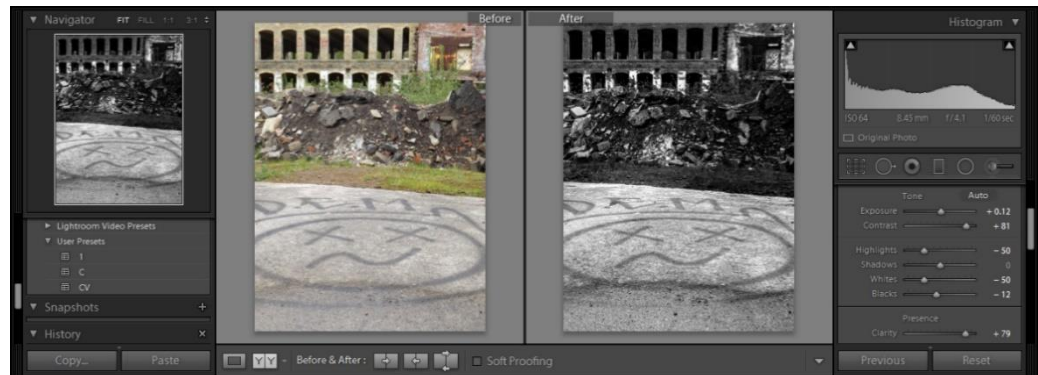




In this image I wanted to capture the surface of the wall that shows evidence of a building that was once attached to it. This gave an interesting ethereal effect as you are able to see the ghost of where the previous building once was. The outline of the old building can clearly be seen on the bricks as they are unusually dark or unusually light. I made this clearer by using high contrast, which helped to bring out the subtle colour changes in the bricks. The old building can be seen in the foreground of the image in the form of a pile of rubble. This therefore indicates what the future holds for the building behind it.

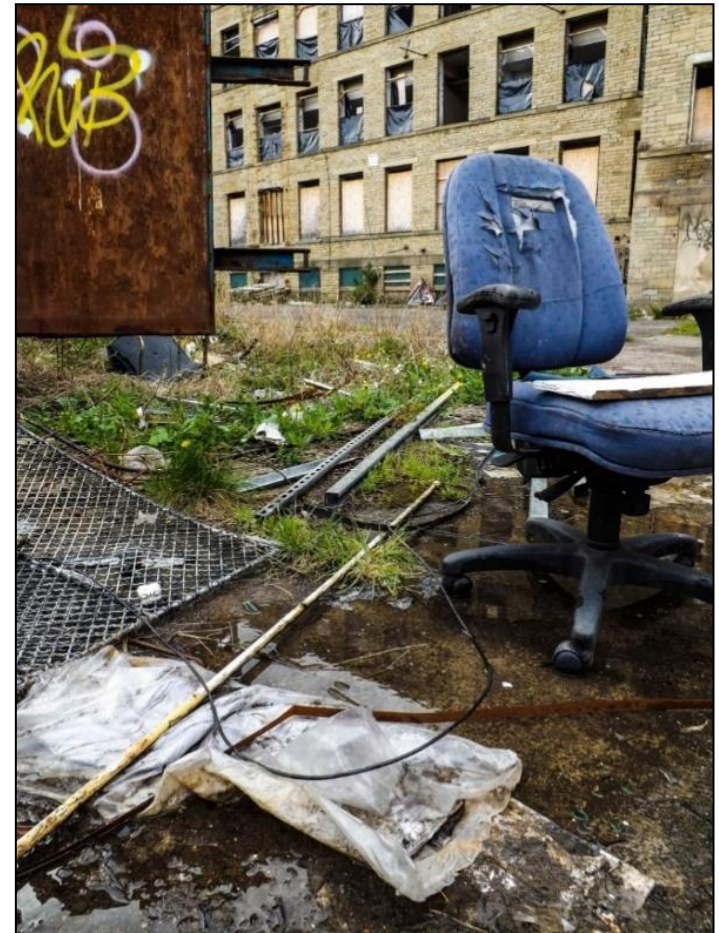


In this image I wanted to include the graffiti on the floor with both the rubble and the building in the background. This produced a layered composition that shows the process of a buildings decline. The building can be seen in the background in a state of disrepair, but in the middle ground some of it has been reduced to rubble, and then the foreground of the image shows a cleared to give a cleared surface. I particularly like the contrast in the different layers in this image. The clear surface in the foreground does not contain many shapes or textures, while the area immediately behind it is complex with a variety of textures and shapes. To show this I used a composition that is half the foreground, and half the middle and background. I used high contrast so that the faded graffiti in the foreground is recognisable. To improve this area individually I selected it in Photoshop and altered the levels. The fact that there is graffiti in the only clear space illustrates the extent to which this area has been neglected.

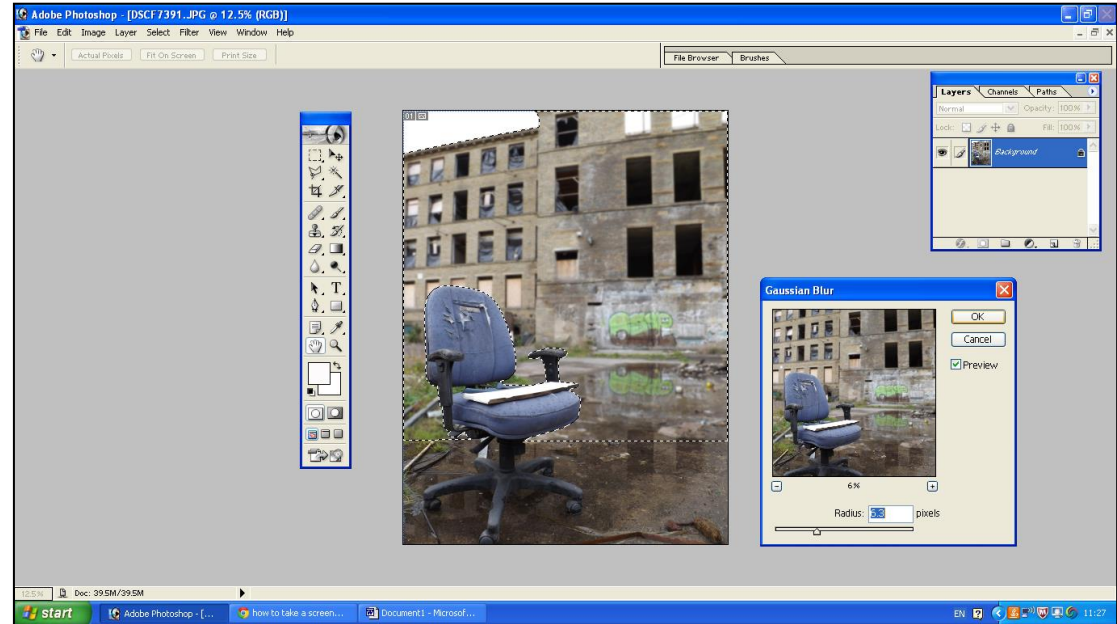




In these images the foil coating of the insulating material contrasted greatly with the rest of the objects because it is able to reflect light, resulting in a much brighter effect in this part of each image. The stark brightness of the foil is the main focal point and is a strong indicator of how this area is being treated; as a dump. I have framed these photographs so that a sense of the scale of the waste is understood. The fine wrinkled texture of the foil also stands out against the solid forms of the back ground, giving further impact to the waste.



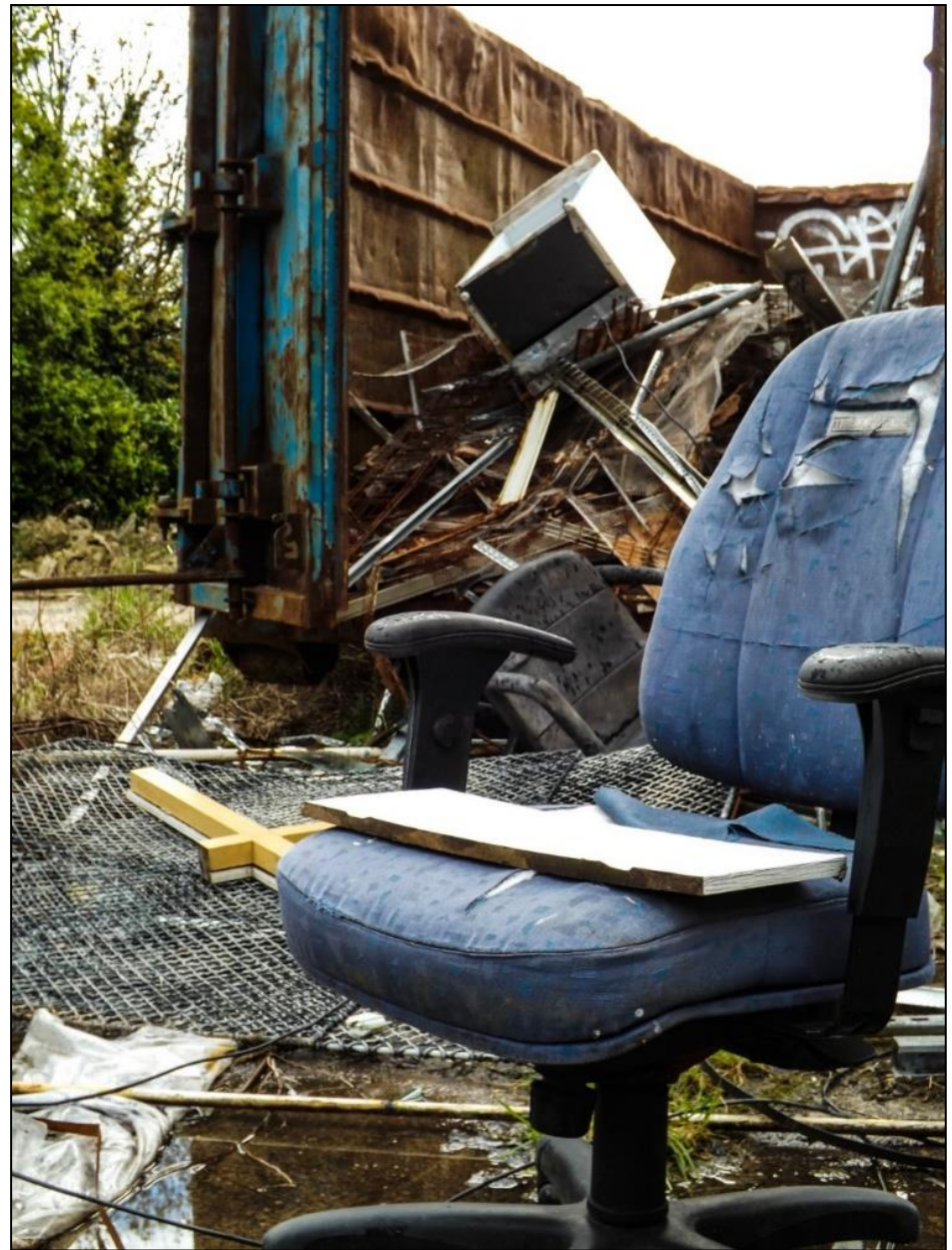
The old office supplies pictured give these images an eerie quality, similar to that of a disaster scene. Although they may not have necessarily come from this mill, it still reminds the viewer of what this mill once was; a busy, industry, filled with people. The contrast is stark as the objects are now rotting away in an abandoned hostile shell of where they were once used by the workers.

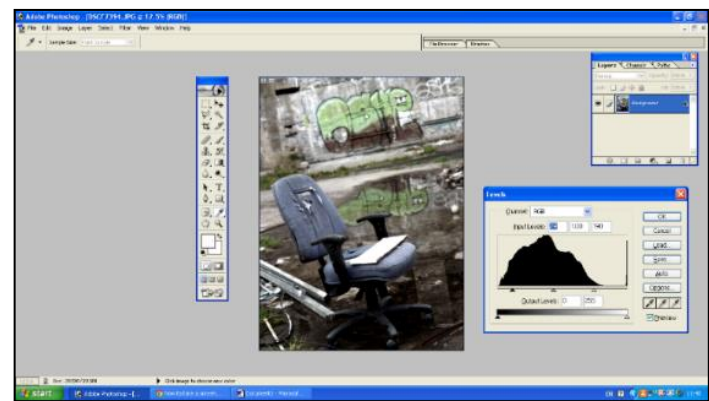
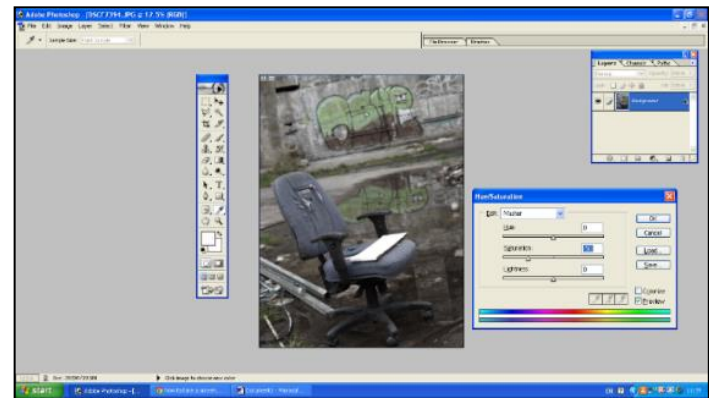
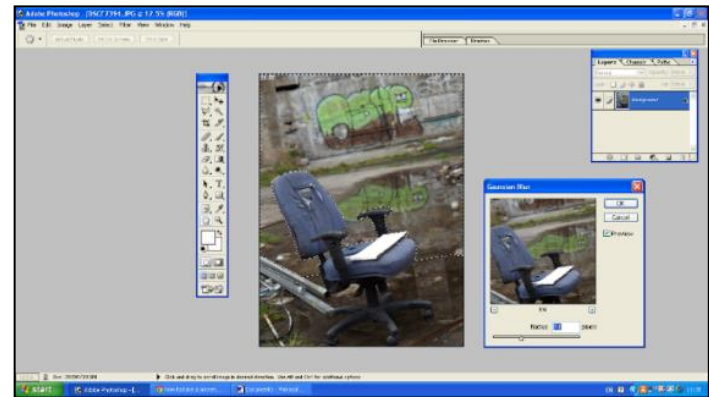


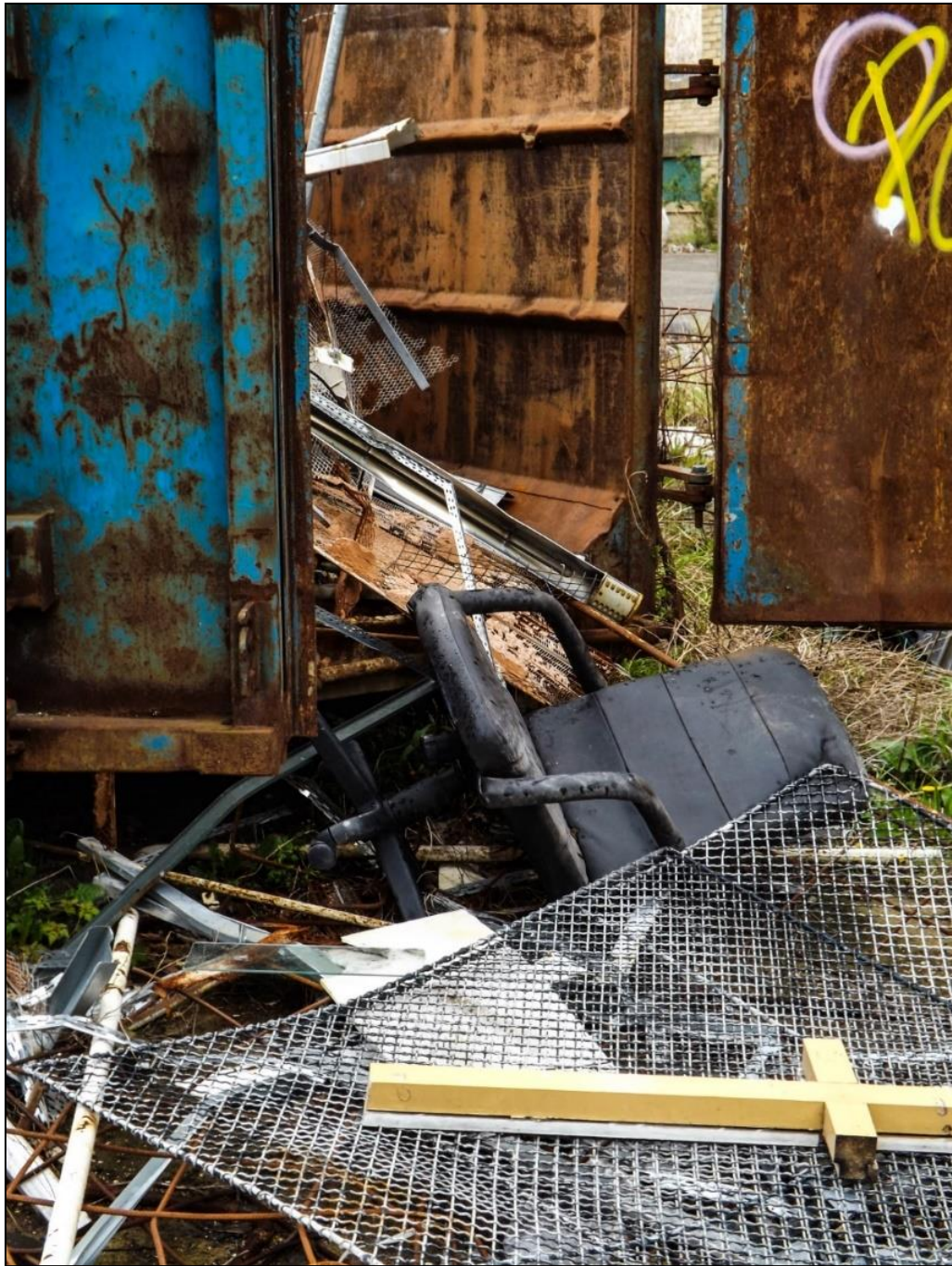
In this image I used Gaussian blur to reduce the distraction of the background by only keeping the chair in focus. This gives the effect of a close depth of field which could have been achieved by using the aperture adjustment on the camera; a small f stop would have kept the foreground object in focus and the background object out of focus. However, due to the mill being a dangerous environment that is out of bounds, I did not feel comfortable spending time experimenting with my camera and making these adjustments. Post shoot editing in Photoshop is the only way to get the same effect. I also strengthened the contrast and de-saturated the image to add to the sense of deterioration.

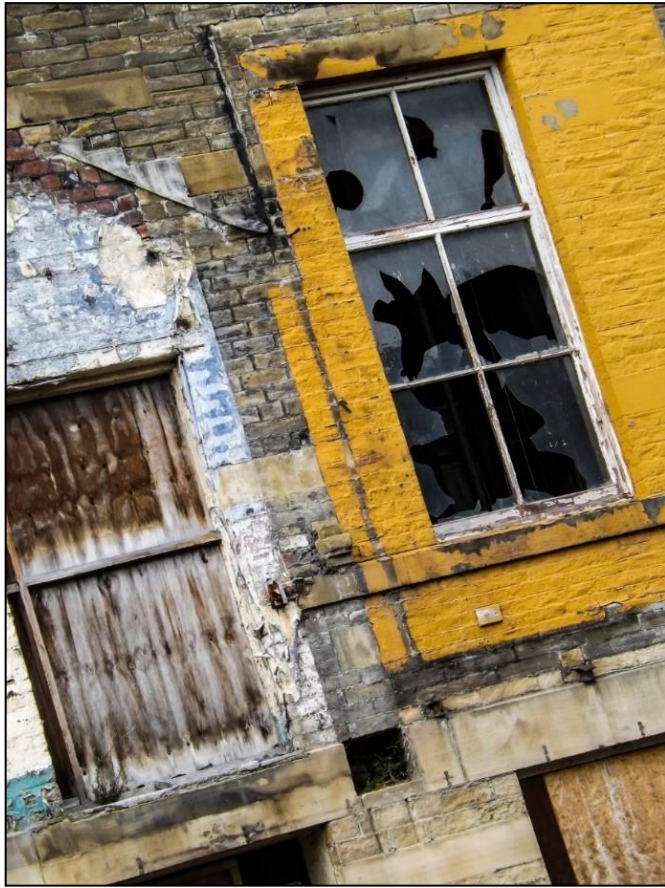


The sense of decay is added to by the fact that the objects are torn or smashed and are surrounded by standing water and rust. This time I sharpened the image slightly and increased the vibrancy of colour to enhance the unique textures and colours produced by rotting furniture and metal.





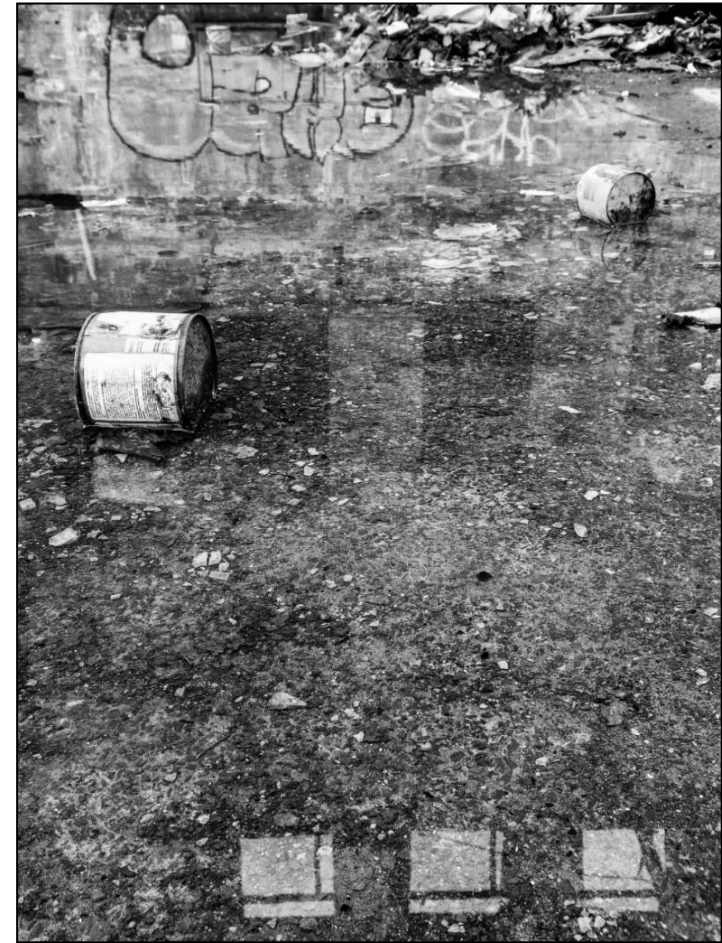




In these images I focused on the shapes produced by the broken windows. The darkness behind the windows combined with the light sky reflecting off the glass meant that the shapes in the windows were particularly clear. The fact that there was only one column of windows remaining with glass in them seemed strange, I therefore captured the entire column in the image on the right. The different colours on the wall also provide interest as the different colours represent different rooms from when other parts of the building were once connected. The image also shows graffiti in some of the top rooms of the building. All these features were interesting to examine post shoot, as it was difficult to notice the amount of detail at the time due to the time limitations of being in a prohibited area.



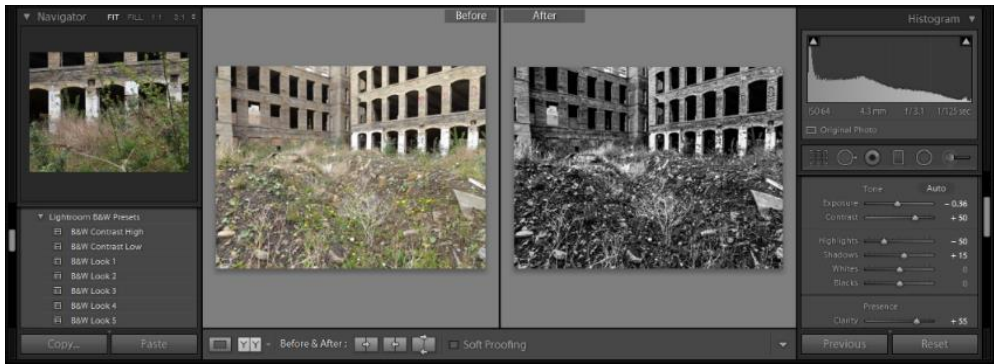
In these images I focused on the reflections in the water, similar to an Urbex example I included earlier. The graffiti on the wall behind was bold enough to provide an interesting shape to experiment with in the reflection of the water. The water was also completely still, resulting in very little distortion of the shapes in the reflection. The only things disturbing the reflection were paint cans and rubble lying in the puddle. This allowed me to capture more than one perspective in a single image. I used the rule of thirds in the composition, capturing the cans in the puddle along with the reflection of the graffiti on the wall. I increased the clarity in Lightroom to give focus to the clearest shapes.



Urbex



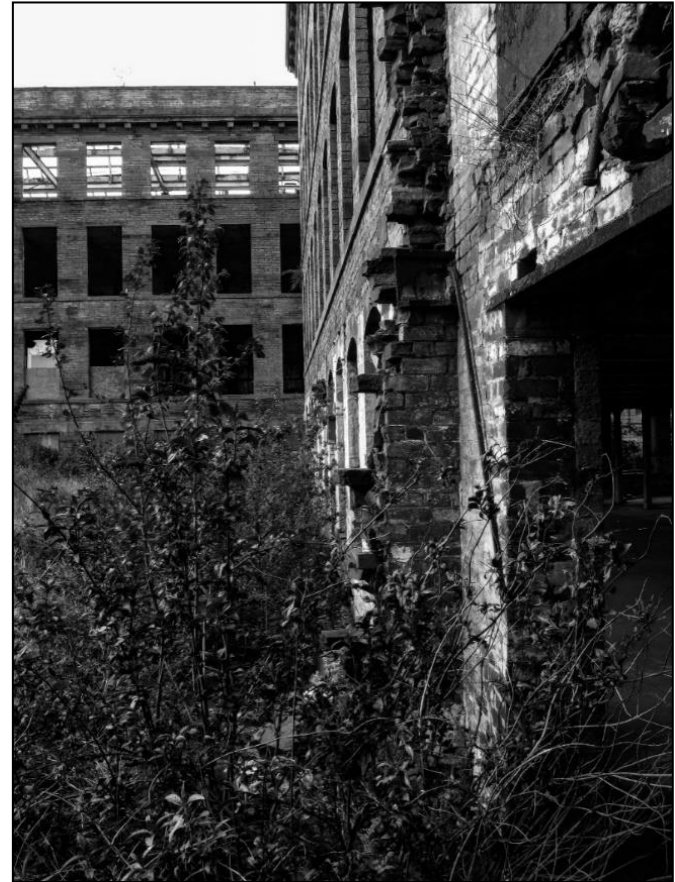
My photograph





I focused on the rust of the building in these images combined with the plants in the foreground. The images show two common characteristics of an area in decay; rust and plant overgrowth. The plants grow upwards, taking over the landscape of the area and the rust spreads over every vulnerable surface of metal.





These images show another viewpoint of the plant growth. The overgrowing plants symbolise how something good can come from something bad. The plants are rising out of the rubble of the building and spreading over the derelict landscape. The decaying site provides a unique ecological niche for the plants, and even animals, which in turn forms a new and unique ecosystem.



My photograph



I particularly like the shapes and textures on the floor in this image that are illuminated so clearly by the light shining through the windows. The peeling paint on the walls also provides interesting textures that reveal the shapes of the different coloured bricks. In contrast to the variety of textures in the image, the shapes of the windows and the beams provide a sense of uniformity, which leads the eye to the end of the room and the windows looking out on to the wasteland beyond. Plants can also be seen entering the room through the windows, which gives the sense that the room is completely surrounded by overgrown plants that will eventually invade the clear space of the room, showing similarities to the Urbex example below.

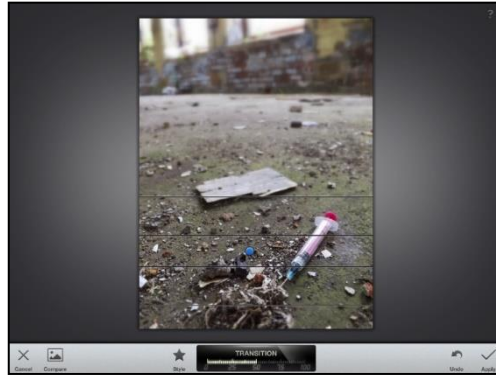


Urbex

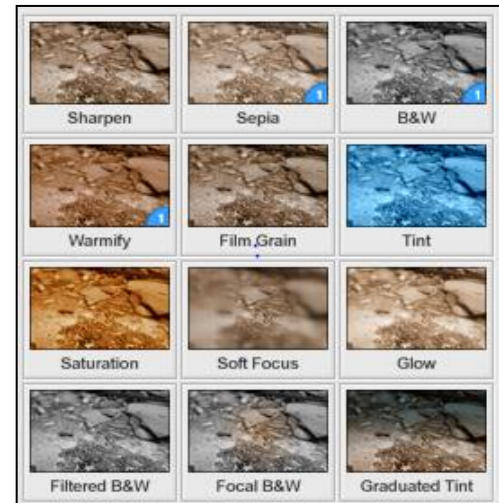


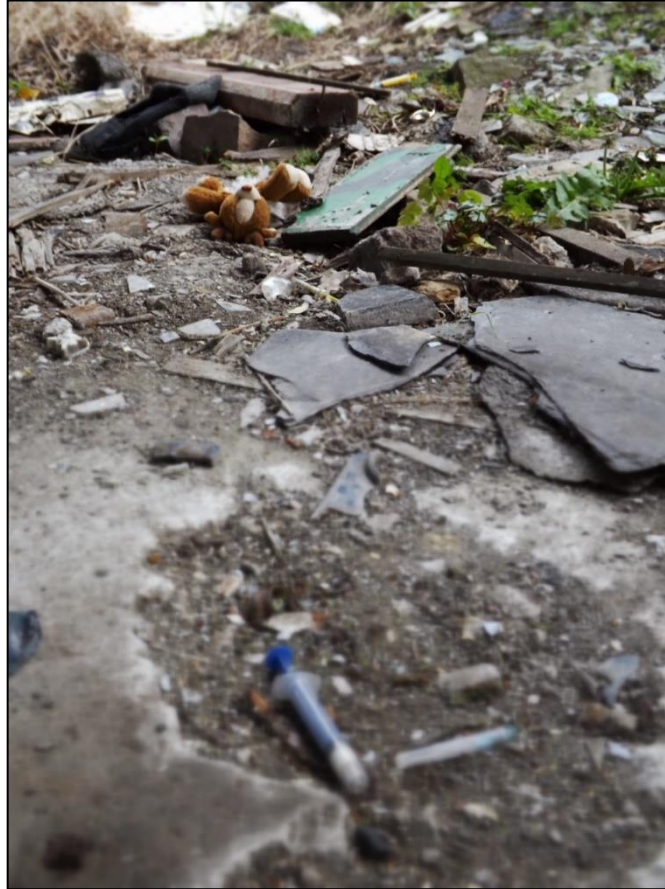


In this image I wanted to show what effect urban decline can have on a society. The decline of an urban area is usually caused by the decline of industry, which is what probably caused this mill to close down. The lack of industry leads to a lack of employment, which has a hugely negative effect on the area. A lack of employment leads to a lack of money. People therefore become stuck in a state of poverty in this type of urban area, which can lead to drug abuse, the subject of this image. It seems fitting that the area with the greatest amount of drug activity is on the site that will have caused many of the problems in the local area by closing down. The people that would have worked here are now using the site, but in a different way. The fact that the syringe itself appears to be in such good condition compared to the surrounding objects in the image can be seen as symbolic. The syringe represents a way out for many people from the depression and depravity that comes with urban decline, represented by the rubble of the old factory. The syringe stands upright against the ruins of the old industry. I did not move the syringe at all when shooting this photograph. I used a very conventional composition, with the object I wanted to act as the focal point framed in the centre of the image. I used black and white to add to the existing contrasts.



I edited this image in Snapseed to give a close up depth of field to the image by using the tilt shift setting. This allowed me to get a more obvious focal point in the composition, that is the syringe by reducing the amount of distraction from the background of the image. This is achieved by the tilt shift setting allowing me to blur certain parts of the image, while keeping other parts clearly in focus. I also used a sepia filter to give a darker mood and to further decrease the distraction from the background. The lack of colour also provides a minimalist quality to the image, which is supported by the fact that I have only focused on one object.

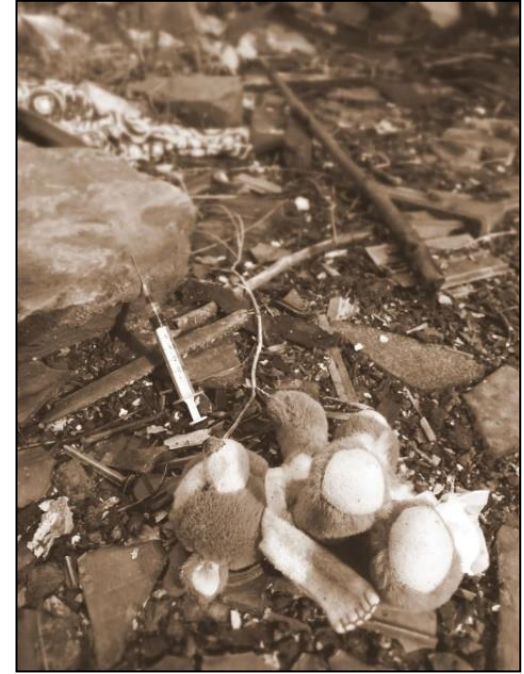




In this image I experimented by focusing on different objects, using the same technique as with the previous image. The low angle allowed me to include two key elements that were some distance apart. In one image I focused on the syringe and in the other image I focused on the teddy bear in the distance. This is interesting because both objects are equally symbolic yet in different ways. Both objects can be seen as a source of comfort to some people, yet the teddy bear is seen as a symbol of innocence, and the syringe one of hopelessness. The fact that the bear is torn with the stuffing spilling out of its stomach suggests rejection of a simple comfort and therefore an innocent way of life. In the following images I experimented with sepia and the use of other filters.







In this image I focused on the same two objects, but in closer proximity to each other. The effects are much more dramatic as both objects are so clear and contrast with each other so obviously. The softness of the bear contrasts strongly with the sharpness of the needle and so does to the nature of the object. I used the same technique as with the previous images; tilt shift adjustment. Because I was able to capture the two images so closely I was able to effectively reduce the background distraction of the image. I experimented with both sepia and crop to produce different effects.

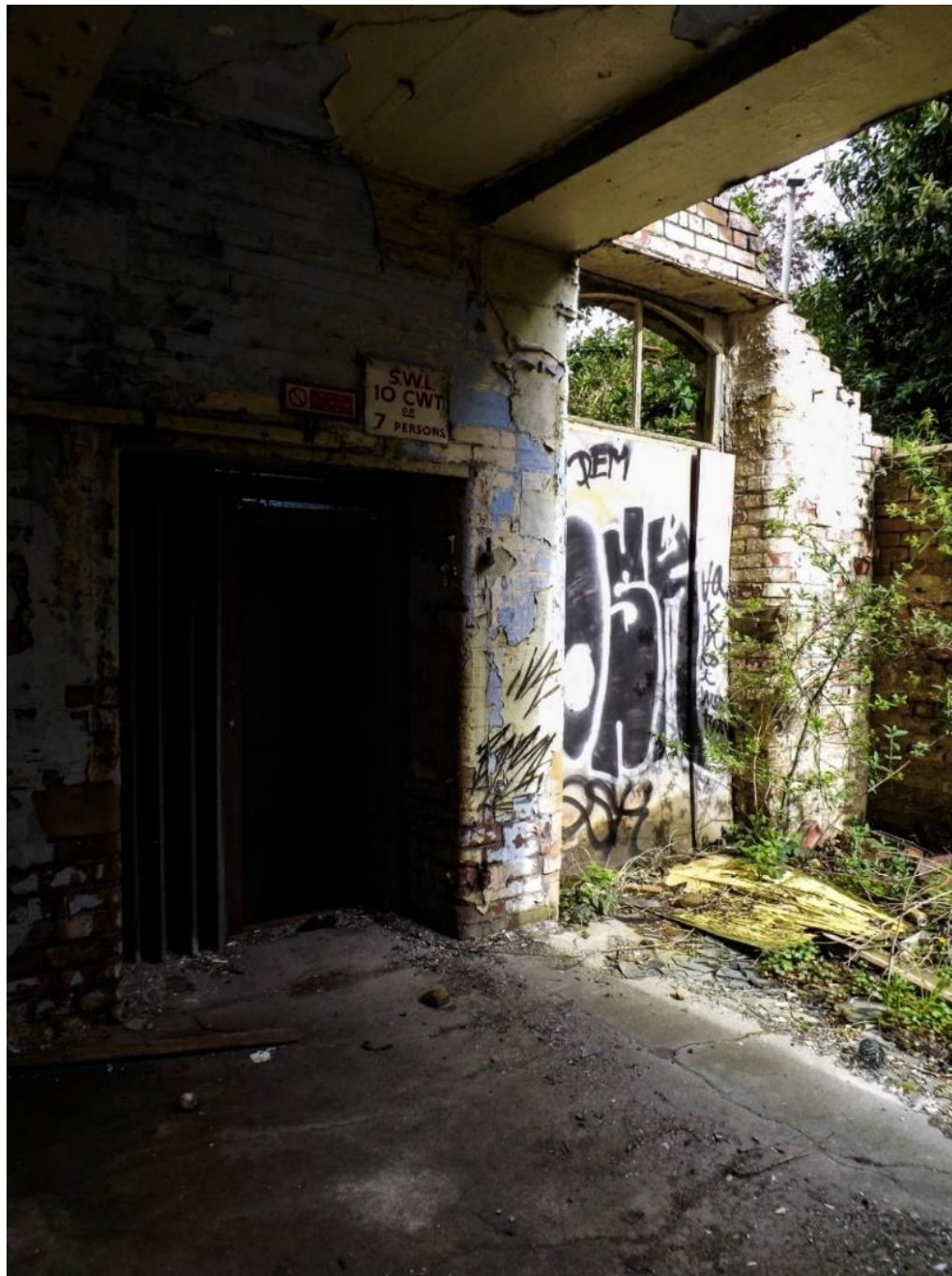


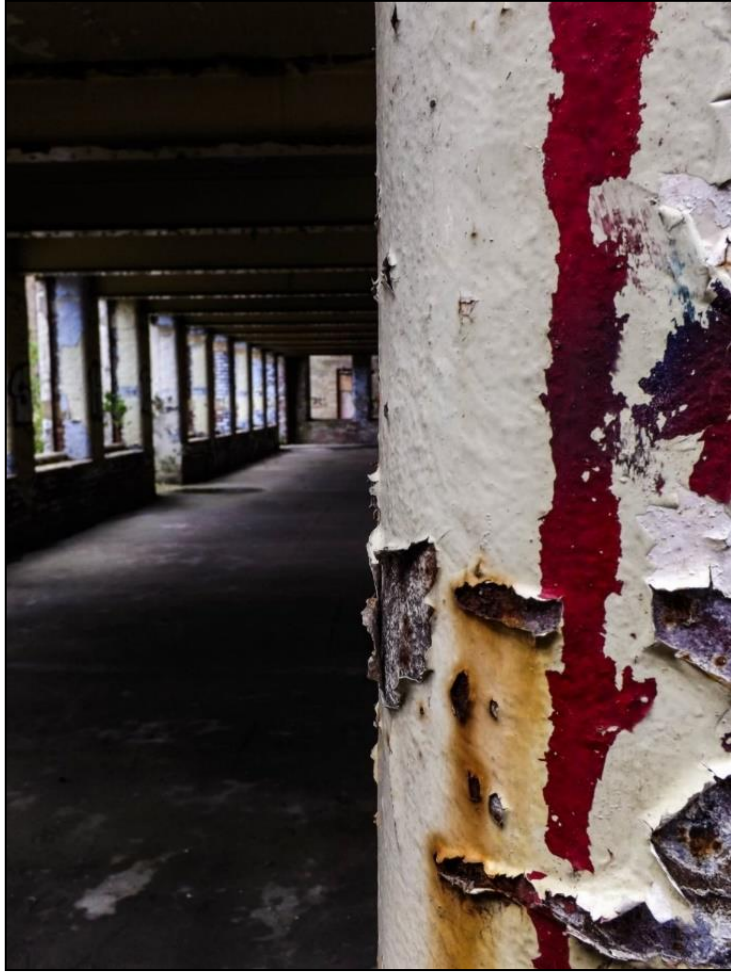
For further experimentation, I used normal black and white and focal black and white to give only one object colour. I chose the bear as the object because it contrasts so greatly with the surrounding objects and seems out of place in this harsh environment. This made the bear stand out greatly from the rest of the image and allowed the needle next to have more of a stealthy impact on the viewer.



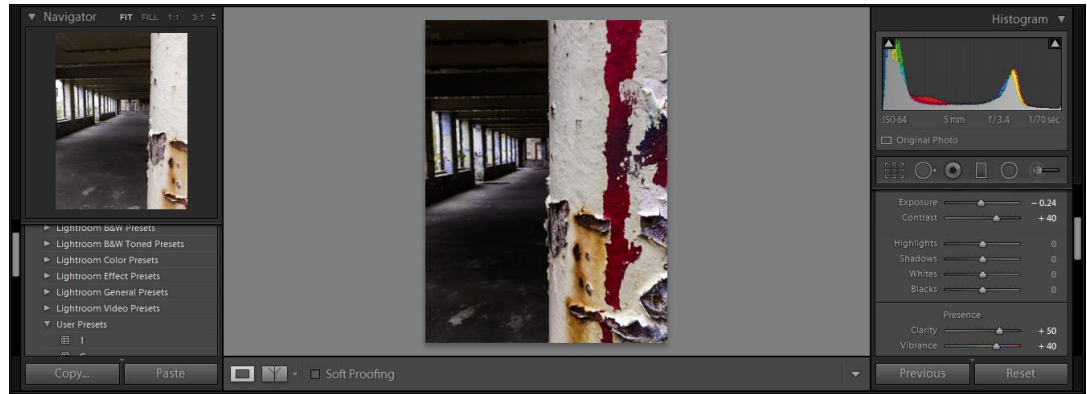








In this image I used macro and a low f stop to capture the detail of one of the support poles in the building. This allowed me to explore the decay of a building from a close up point of view. From this view, the paint work provides interesting textures and patterns due to the discolouration and peeling of the layers of paint. I also included the rest of the room in the composition to give a depth of field. I did not need to do a lot of editing to the image because the bright paint provided a naturally high amount of contrast and vibrancy.

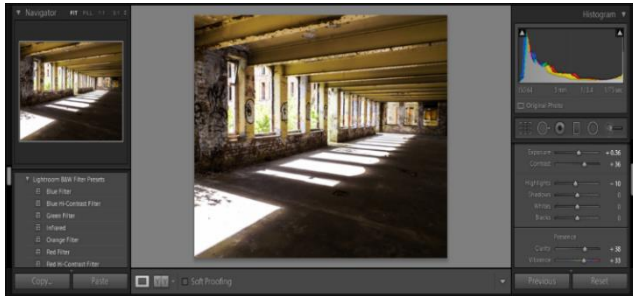




I used a similar technique in these images to the previous image but decided to include more supports and allow the rest of the room to remain in focus. This gave a sense of perspective to the image and clearly showed the size of this large room. Perspective can also be seen in the beams of the ceiling which gradually become aligned closer together the further away they are. The various arrangements of vertical and horizontal lines provide very geometric compositions.



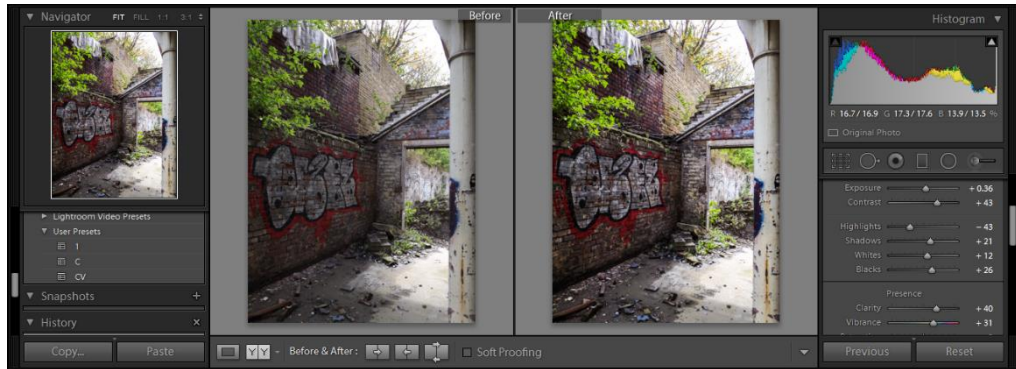
In these images I looked further at the pattern of the beams and the supports in the room. I severely tilted the camera when framing the first photograph, which allowed me to include a greater number lines in the composition , whilst including a large section of both the ceiling and the floor. The beams have a shiny surface, which was ideal as they reflected the light coming through the windows, allowing parts of the beams to be illuminated and other parts to remain in shadow. This gave a striped effect to the ceiling of the building. The lines of the beams and supports also lead the eye around the image.



In this image I took full advantage of the sudden change in lighting provided by the sun streaming through the windows. The bright light produced very clear shadows of the window frames and projected the shapes of the windows onto the floor of the room. This part of the room was particularly suitable for this shot as most of the floor was free from any debris or damage, providing a blank surface for the light to shine on to. The result was perfect and allowed elongated shadows to dominate the composition. The light also illuminated the beams of the room which created a pattern perfectly parallel to the shadows on the floor. I adjusted the highlights in Lightroom to prevent the light becoming bleached and for all the detail in the image to remain sharp. I experimented with the use of colour and black and white in this photograph. In the black and white image I was able to preserve more detail in the objects outside but I like the colour version of the image because the yellow of the walls and the beams contrast nicely with the shadows of the room.



The graffiti on this building shows how a flaw can be turned into an ideal. The decaying structure of the mill can be seen as a flaw on the urban environment but to others it can be used as an ideal canvas for a way of expressing themselves. I tried to give the graffiti more impact by adjusting the tone and presence of the image in Lightroom.





In this image I used the door frame as an actual frame in the composition of the image. Due to the light silhouetting the doorway, the frame is naturally darker than outside. This results in the frame provideing a neutral border around the bright colours and rich textures that can be seen through the frame. I increased the vibrancy and the contrast of the image to brighten the colours of the trees and the clouds.



Experimentation with distortion filters



This photograph is another contextual reference from the Urbex movement. The image captures the beauty of what was once a richly decorated interior, despite the open decay of the space. The textures of the flaking paintwork and fallen masonry, and the dramatic lighting provoke a sense of quiet wonder at the history of the building, as does the original structure that still remains. The dereliction could have appeared depressing, however the building looks retrievable and therefore it gives a sense of discovery and hope. The distressed surfaces and exaggerated curved lines contribute to the complexity of this image, as do the shards of light from the windows and fallen brickwork. The open floor gives a sense of space, and is made a focal point due to the natural light it is bathed in. This inspired me to capture derelict buildings in a way that provokes a sense of beauty and intrigue by focusing on texture, light and space, and manipulating structural lines.

In the following three images I have increased the contrast to exaggerate the light and texture. I have used various distortion filters in Photoshop, i.e. twirl, pinch and liquefy to emphasise the sense of decline whilst softening the lines for aesthetic gain, similar to the derelict theatre.



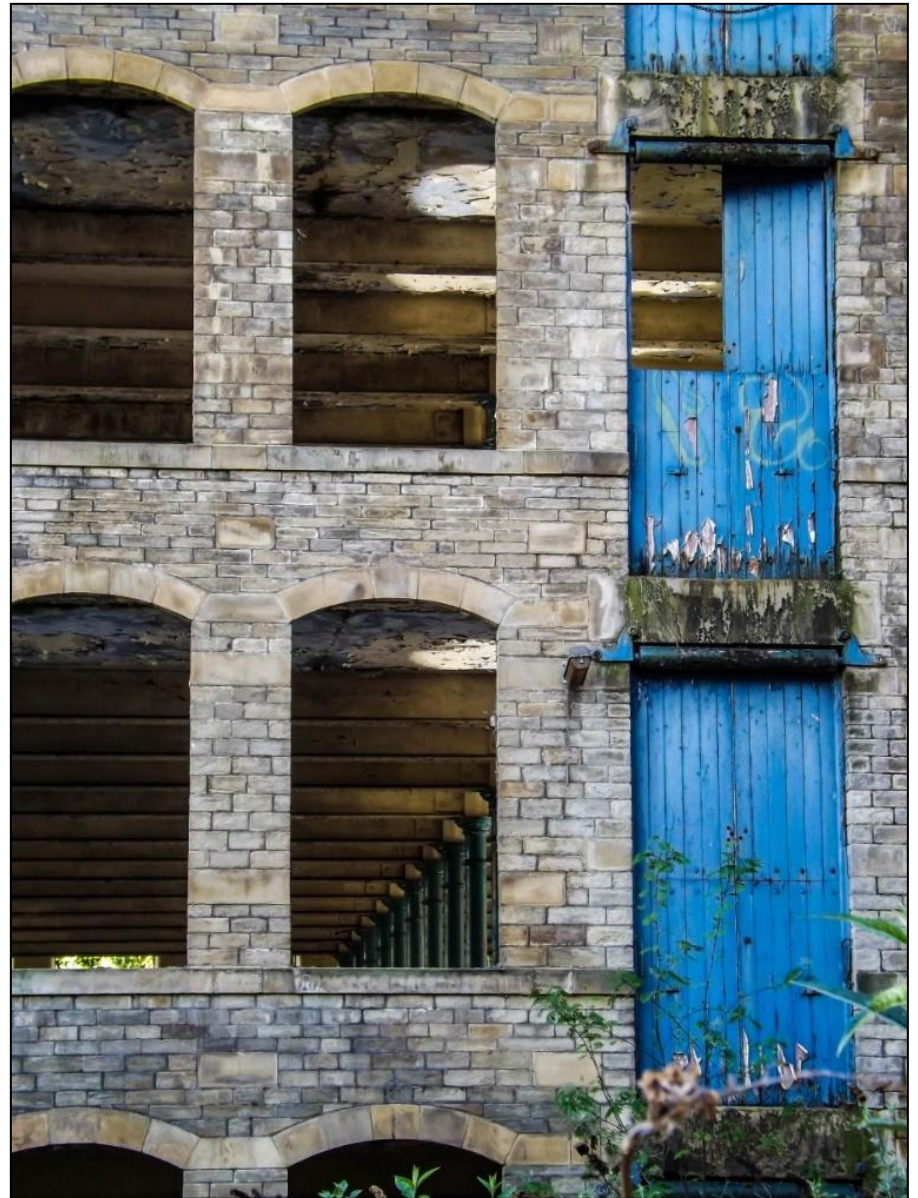




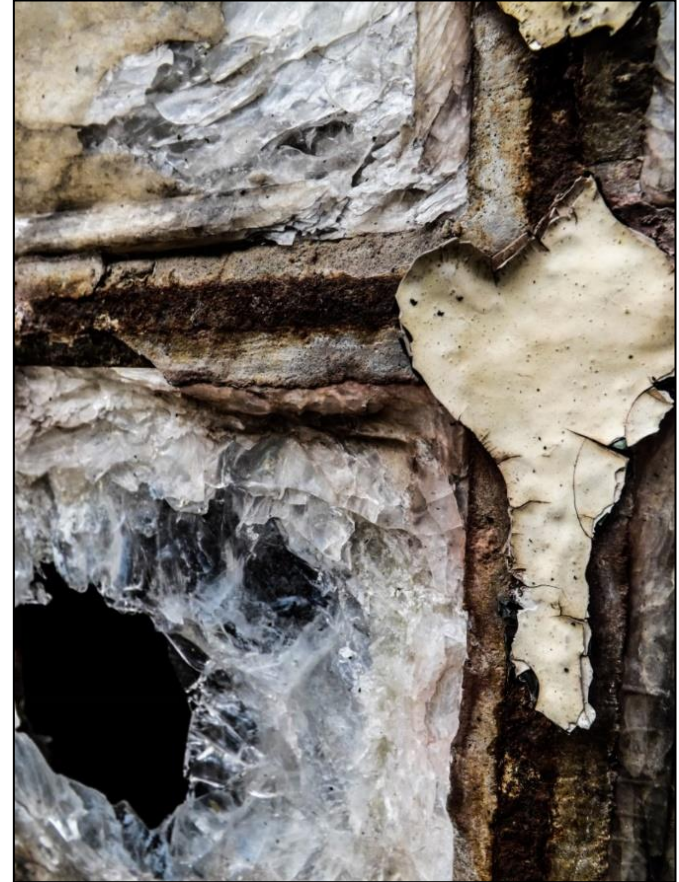


This image and the following images show the view from outside of the mill gates. The gates surrounding the mill can be seen as symbolic of a cage around these areas of society, due to the restriction of economic growth, resulting from the decline in industry that this building has seen. People are unable to leave this kind of depravity due to the lack of jobs preventing them from doing so. The fencing also supports this interpretation by giving a sense of hostility, which is further added to by the thorns and thistles in the foreground. I tried to enhance this atmosphere during editing by using black and white and reducing the exposure and the highlights of the image.

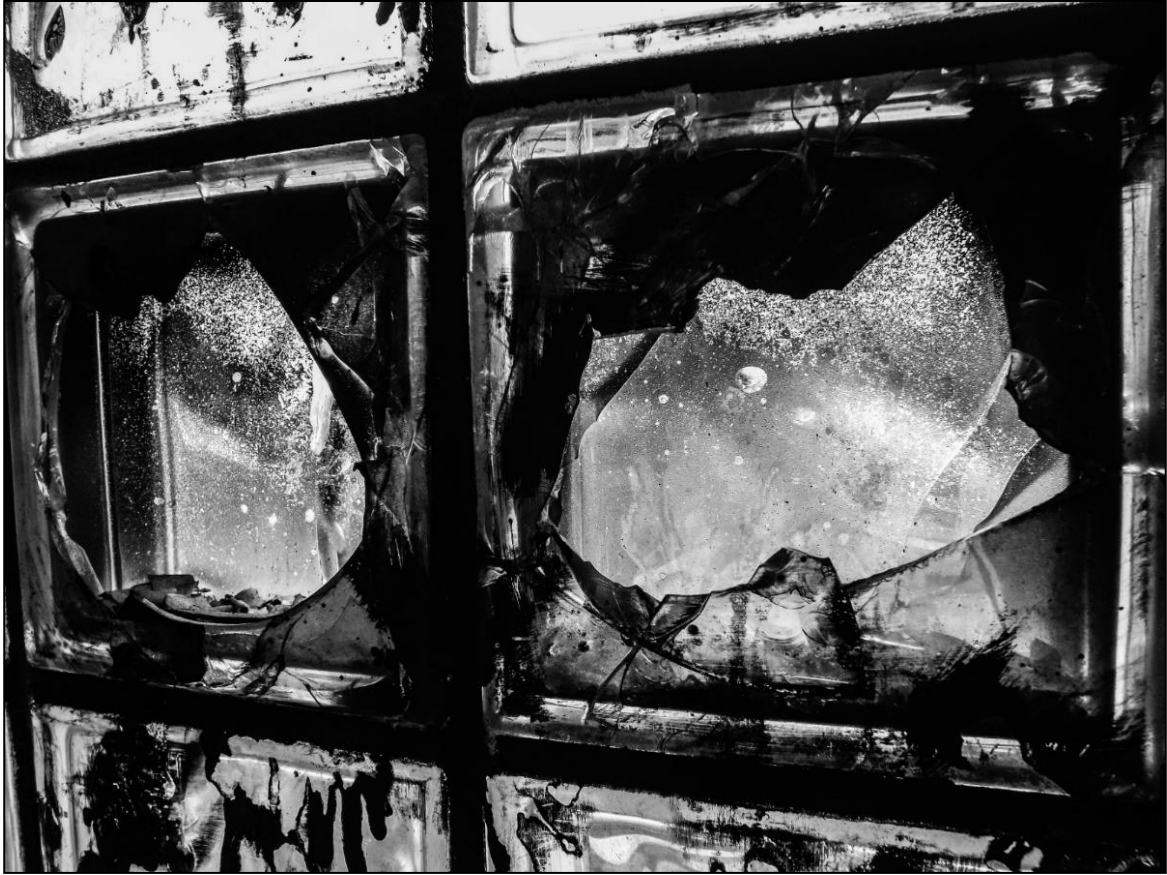








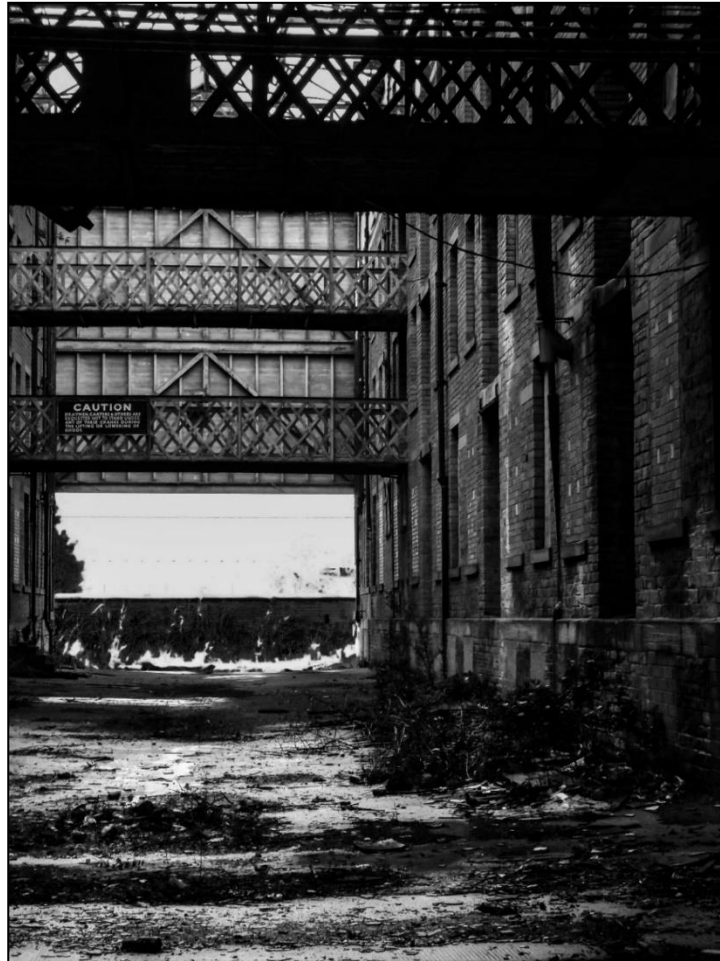
In these images I used a macro lens to capture the full detail of these broken windows from a close up angle. I used Lightroom to increase the sharpness of the image through the clarity adjustment and to increase the vibrancy of the colours in the images.







I wanted to clearly illustrate the change that the building has gone through in this image. The two objects I focused on contrast strongly in terms of shape and texture. The once grand gates of this building have bold ornamentation that represent pride in a successful industry. The shapes are heavy round swirls that will have been crafted in a factory not dissimilar to this one. However, they are now surrounded by sharp barbed wire, much like a thorn that has become overgrown in the buildings state of neglect. The gate has therefore changed its purpose from a symbol of industry and employment to a repellent against drug users. This image and the following images are of a derelict building next to the Midland Mills that I could not get access to and therefore were taken from outside the building.



The light that shines through at the end of the building provides large amounts of contrast in the composition. At the bottom of the photograph on the floor of the building, the water has reflected the light, giving the floor a shiny quality. However, at the top of the image, the light has silhouetted parts of the building's structure. This means that only the outlines of these parts of the buildings are visible and have a very similar visual quality to shadows. I have accentuated this by using high contrast black and white and high exposure.



Thomas Struth

Thomas Struth captures a diverse array of architecture in built up areas. He seeks to show the obscurity of shapes from various viewpoints; how it is often difficult to understand their juxtaposition. This image shows urban development on a huge scale, with immense cranes peppering the skyline. The viewpoint is from the ground, which emphasises the sense of scale and dominance of the newly erected buildings

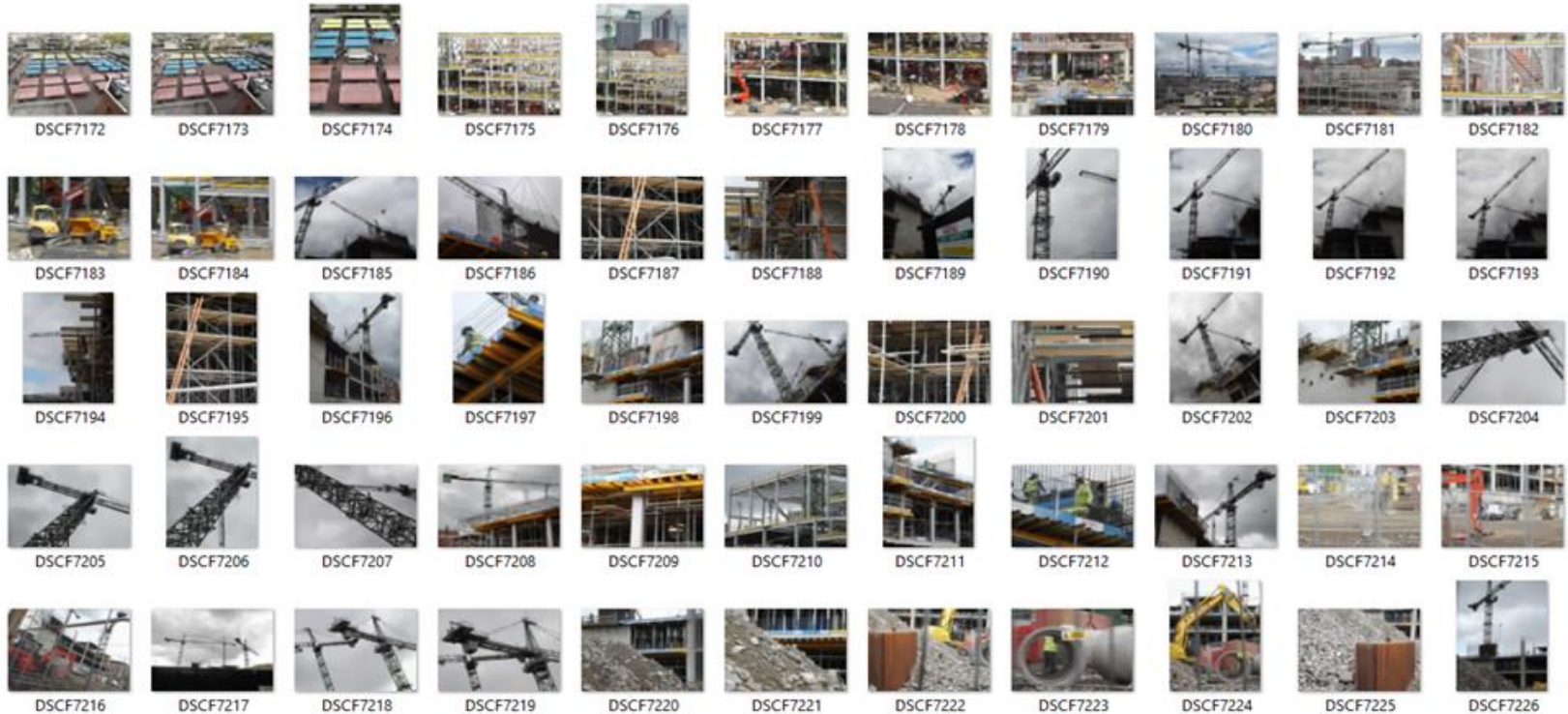


Here the huge skyscrapers in the distance give a sense of the density of over populated areas, with the only available open space being for road vehicles. Perspective lines are provided by the older buildings receding along either side of the road, leading to the centre of the image. This and the faded skyscrapers provide a sense of depth.

This photograph was taken from a more elevated viewpoint, and the complexity of shapes is further exaggerated by the crisscrossing wires, adding to the sense of urban chaos of architecture. The overall effect is unsettling, making the viewer seek a sense of order, as the image is known to portray reality. The lack of colour in this image allows the focus to remain on the interaction of shapes. I intend to capture some of the chaos of urban sprawl from an elevated viewpoint, with a focus on redevelopment and variety of architecture.



Contact Sheet 8



In this photoshoot I wanted to show the stage after dereliction; regeneration. During this shoot I explored the parts of Leeds that are being regenerated and rebuilt through modern development projects. In my assignment this is the final stage of development in the urban cycle. In Liverpool I explored old architecture, present buildings and areas that have already undergone regeneration in recent years, as well as capturing some of the areas that are in decay in the shadows of these modern buildings. In Bradford I looked at the part of the cycle after these buildings have served their purpose; urban decline. These images of rebuilding therefore complete the cycle and represent what will eventually happen to the derelict industrial buildings in Bradford. To capture the regeneration stage I photographed building sites around Leeds, in particular the new John Lewis development project in the city centre. I used a variety of different viewpoints, including an elevated viewpoint from a multi storey car park.

Contact Sheet 9



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DSCF7228



DSCF7229



DSCF7230



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DSCF7232



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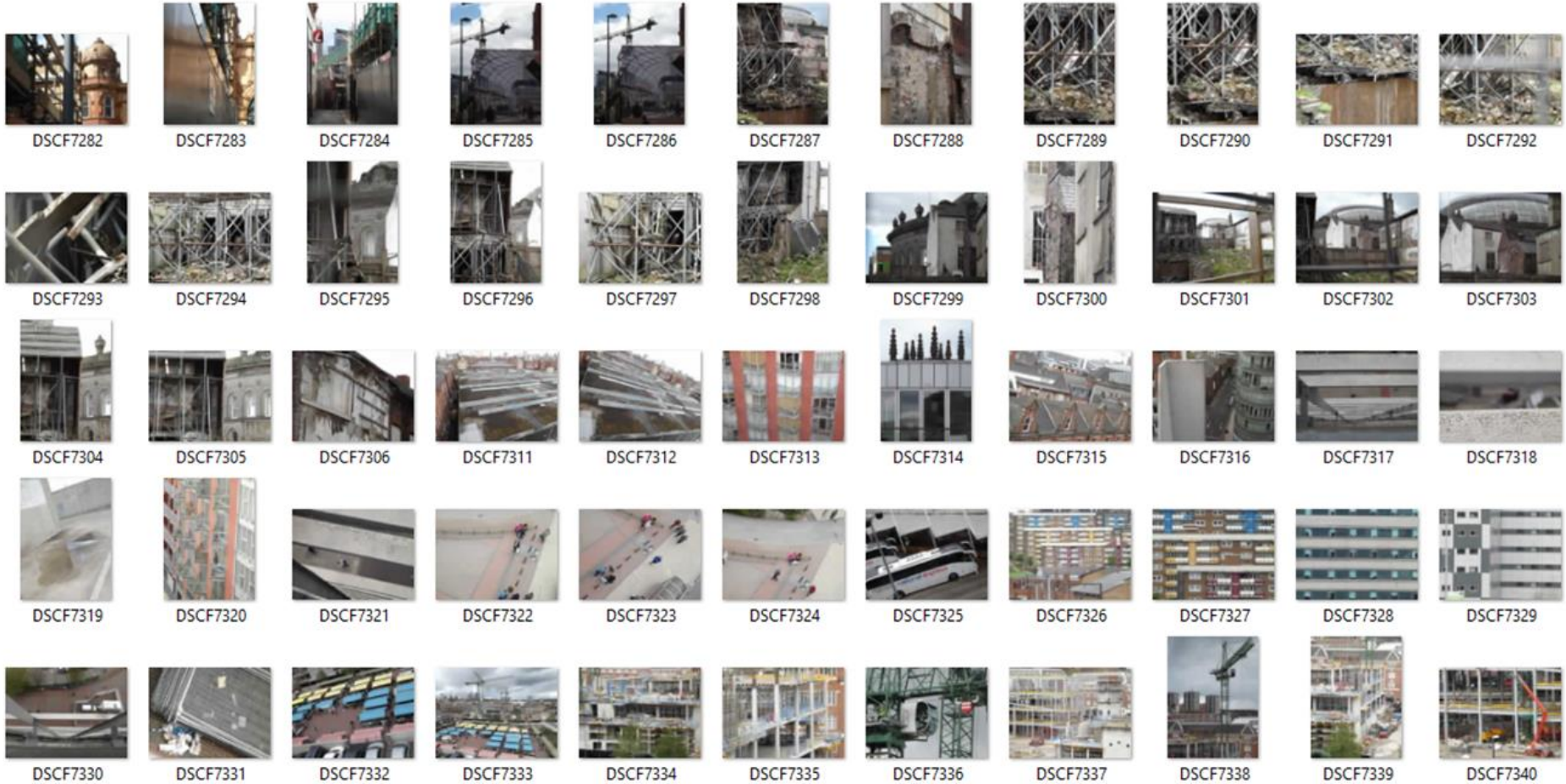


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Contact Sheet 10



Contact Sheet 11



DSCF7341



DSCF7342



DSCF7343



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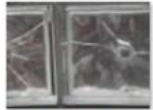
DSCF7360



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DSCF7378



I used inspiration from my critical study of Thomas Struth to use an elevated viewpoint from a multi storey car park to capture the construction site. This provided a unique and uninhibited view of the developments taking place. This viewpoint allowed me to capture some interesting shapes in the scaffolding using various focal lengths, and allowed me to look at the variety of bright colour on the construction site as a whole. I enhanced these shapes and colours in Lightroom by using presence and tone. The result is very busy, progressive, industrial scenes.









In these images of cranes I used a fairly low exposure to ensure that the cranes stood out clearly against the sky. I composed the images to include only the cranes with the sky as the background. This produced very minimalist and simple images that give large amounts of impact to the repeating pattern of the cranes and their angular shapes. Due to the exposure being set to capture tonal variation in the sky, silhouettes of the cranes were produced, meaning that the contrast of them is high against the background, therefore giving them more impact. The size and number of cranes give a sense of dominance in the landscape.

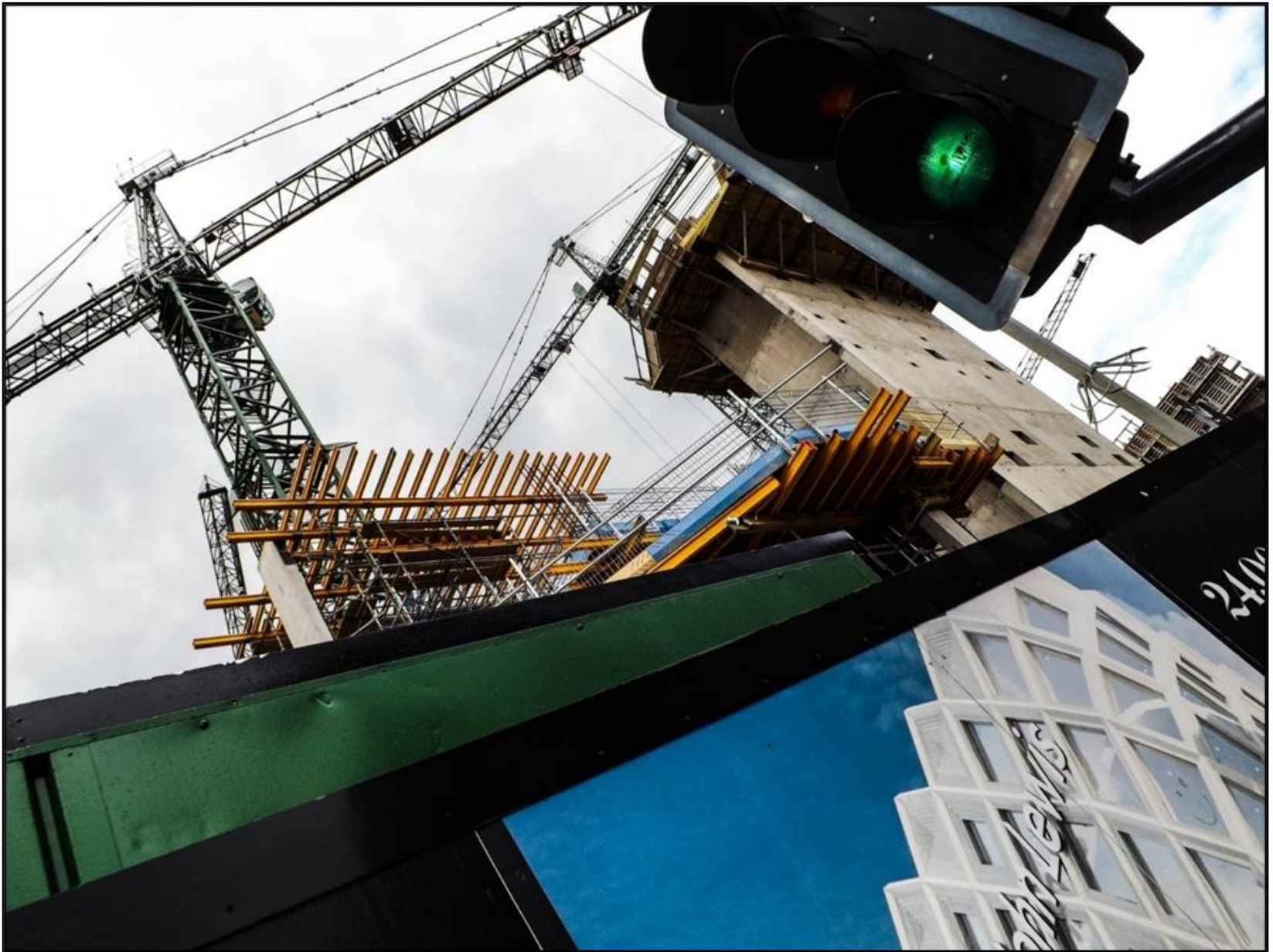












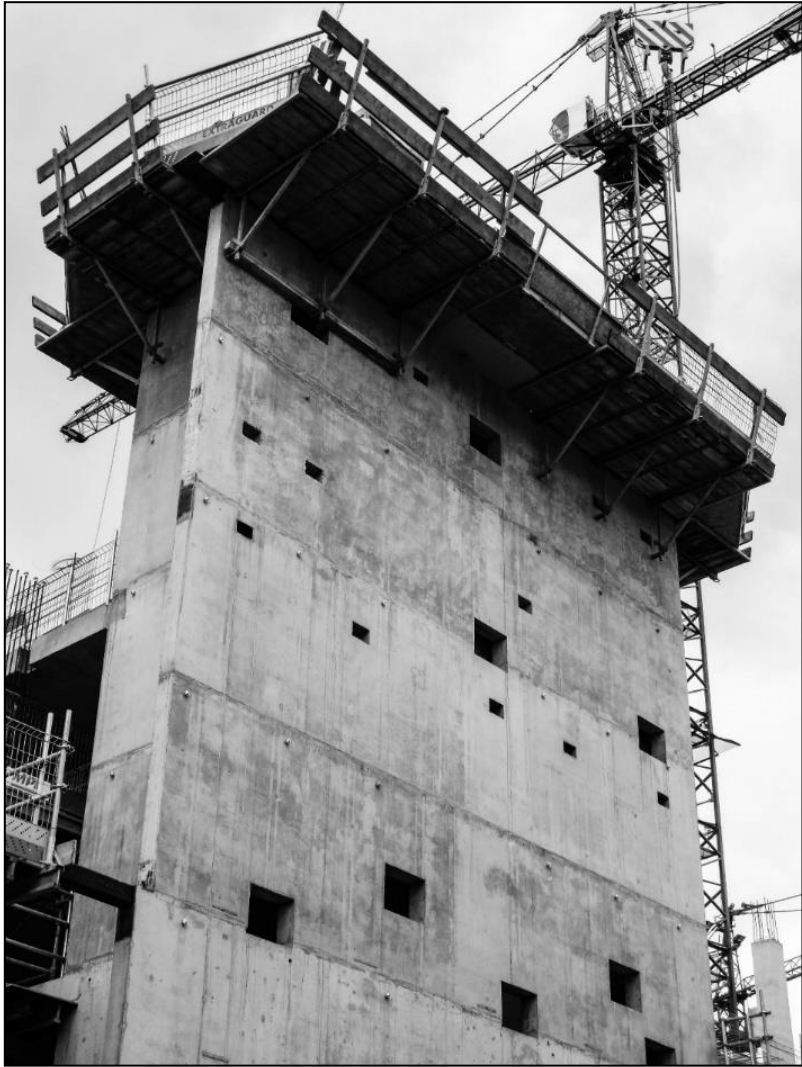




In these images I wanted to capture the bare skeleton of the newly forming structure. These images are particularly interesting because the building in this state will never be seen again once progression of the build reaches it's conclusion. I used a technique similar to that of when I photographed the cranes; a low viewpoint to give the structure more impact. Again, the softly textured sky gave an ideal background due to the lack of distractions.







In this image I wanted to show the clear scale of the modern developments. I used Struth's work as inspiration for the viewpoint from which I captured the image. The angle from ground level gives a greater sense of scale as the large concrete face of the building appears to be looming over the viewer. I used a high exposure in this image to give the face of the building more impact and to ensure all the detail of its surface is included in the image. I increased the contrast in Lightroom to make the square shapes on the wall more prominent.







I used aperture in this image to give the rubble in the foreground more detail. I did this by using a small f stop, which keeps objects close to the lens in focus and objects further away out of focus, and therefore blurred. This gave short depth of field to the image. This also means that there is less distraction from the structure in the background allowing the viewer to focus more on the textures of the rubble. This image shows two different stages in the urban cycle. The rubble in the foreground shows what is left of the previous buildings that have been demolished, while the scaffolding in the background shows rebuilding and regeneration.

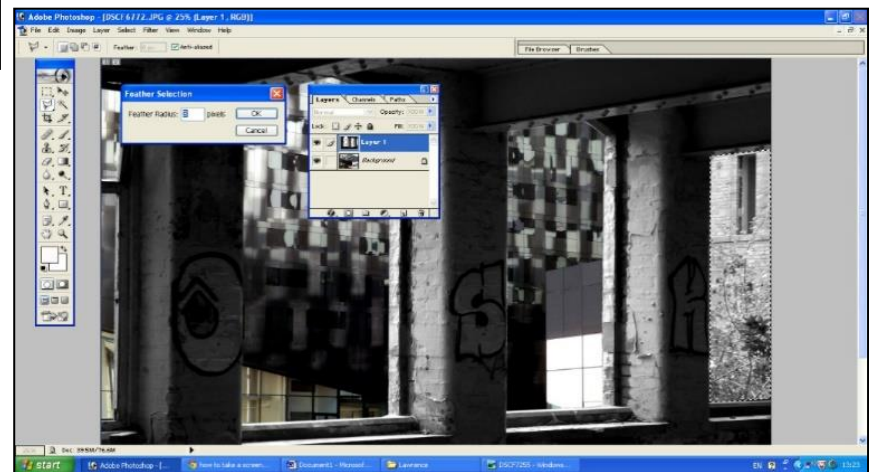


This image is dramatic because the regenerated building in the background appears to be looming over the old decaying buildings in the foreground. The contrast is clear as the regenerated building is in much better quality with large amounts of glass giving an appearance of modernity. The buildings in the foreground, however, are in very poor condition with their paint peeling and windows boarded up. A sense of hostility is also clear in the buildings below as the windows have cages on them and CCTV and barbed wire surround some of the buildings. The way the regenerated architecture looms over the old makes it clear that the buildings in the foreground will not last long as regeneration takes over the city.

Experimentation with overlays

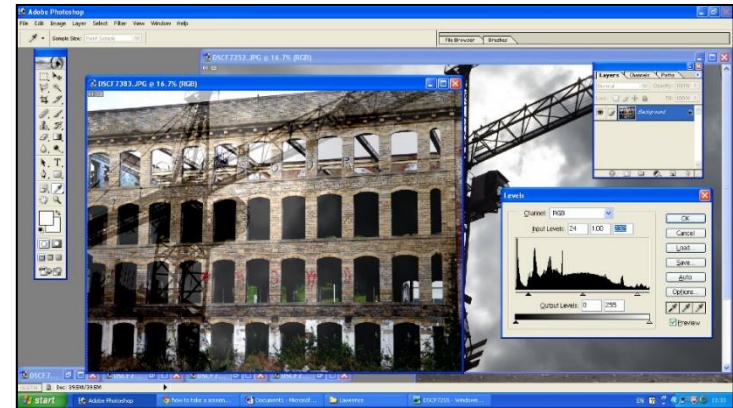


I used a combination of images from all my shoots to produce these overlays. I wanted to show what will become of the mill in the future by using either modern buildings as an example, or by using the objects of a construction site. In this image I wanted the modern building to appear through the windows of the old building, as if it were standing directly next to the old mill. This allowed me to show a very clear contrast between the flawed, crumbling, graffiti covered wall of the old mill with the perfection of the clean lines and surfaces of the modern building. I was able to do this by selecting and removing the view from the windows of the old building, to give a new view of the modern building looming over the old mill. I achieved this in Photoshop, using the lasso tool, feathering my selections to ensure a realistic effect.





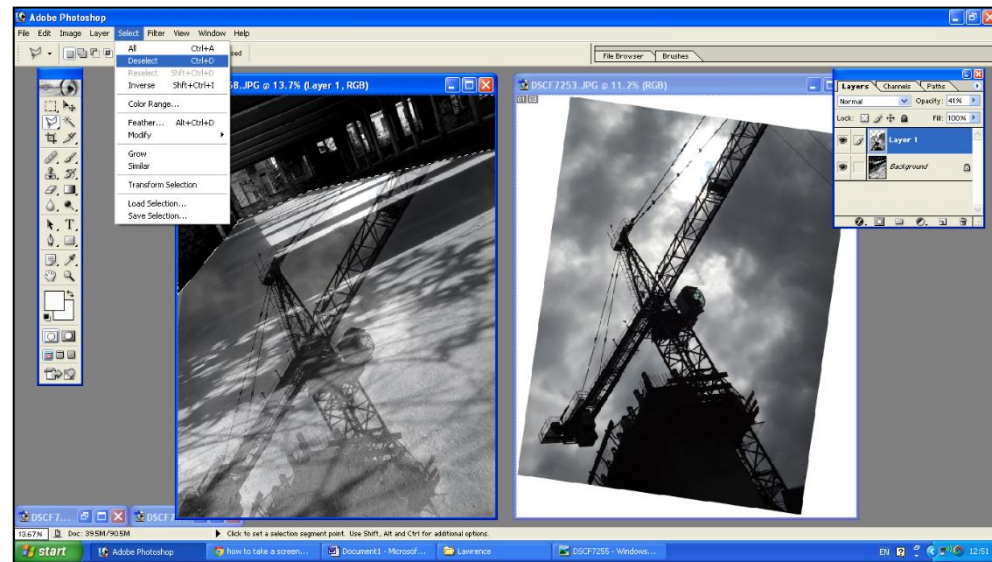
In this building I wanted to show how the landscape of this derelict site will eventually become transformed. The old mill represents decay and the crane represents the rebuilding. Unlike the previous image, I did not choose specific parts of the derelict building to overlay, I simply placed the silhouette of the crane over the building and reduced its opacity. The silhouette proved to be an effective image to overlay as the bright sky in the background of the image of the crane provided a blank background, leaving only the shape of the crane. I adjusted the levels slightly to enhance the different shapes.

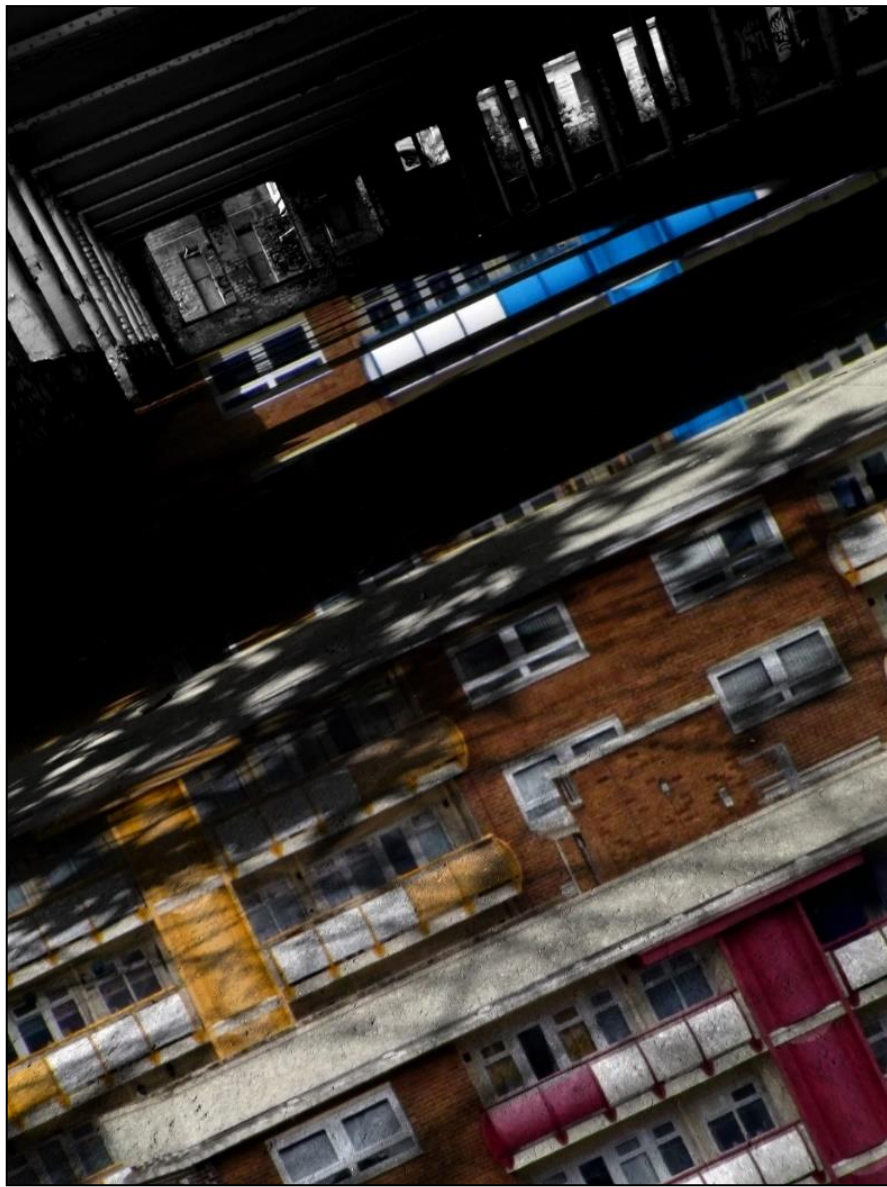






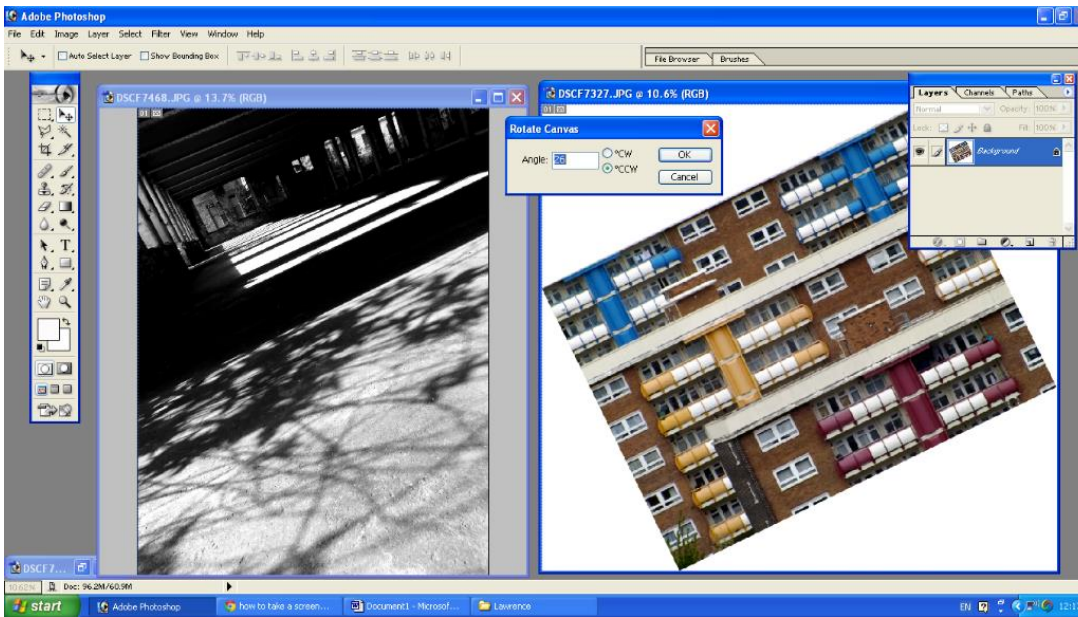
In this image I wanted to imitate the effect of a shadow which can already be seen in the original image of the room in the shadows of the trees. This therefore gave the impression that the crane is next to the building, and a shadow of it is being cast into the room of the old mill much like the trees. Again, I used a silhouette image of the crane to reduce the amount of distraction in the background. The dark silhouette also showed similar qualities to a shadow; a dark outline of the structure of the crane. I turned the image of the crane slightly so that the shape of the main structure of the crane runs at a right angle to the rest of the shadows in the room. I had to select and delete some of the corners of the overlay to restrict the image to the floor of the room. I used a black a white effect to match up the two layers.



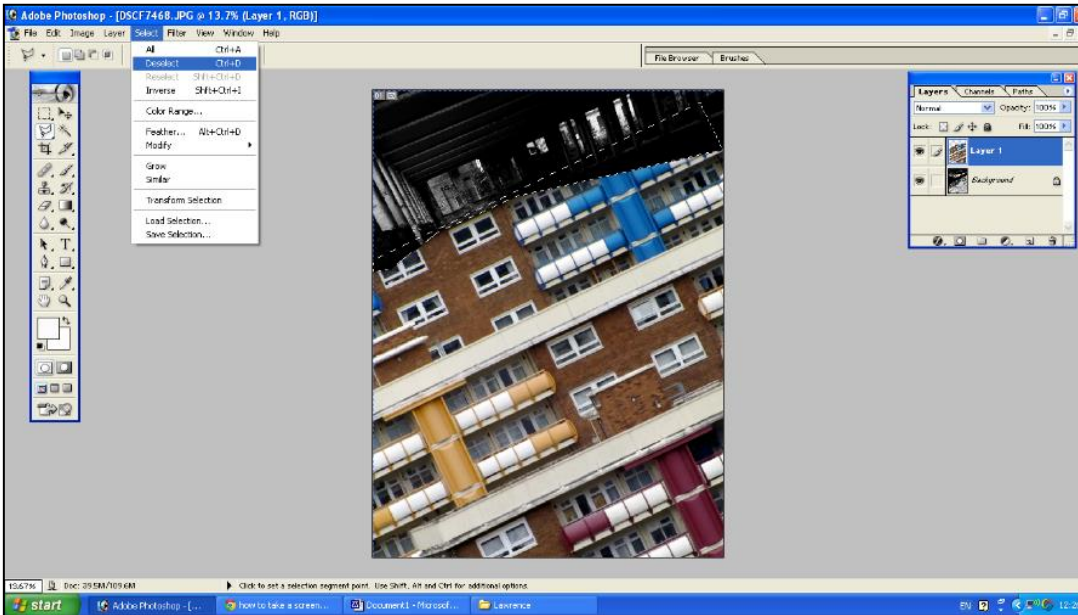


I used one of my photographs of a residential development in Leeds in this overlay and placed it over the projected light filtering through the windows of the old mill. I did this to try and reflect what the old mill may be transformed into after it has been demolished. I kept the image of the flats in colour and the image of the room of the old building in black and white. This ensured that the flats contrasted greatly with the rest of the room and symbolised how a new, colourful development will replace the dark, old mill. I titled the image of the flats as with the previous overlay to align them with the shadows of the room. The result is that the flats represent the new hope of regeneration as this image bathes the room in place of the sunlight shining through the windows. They are also reminiscent of reflections in puddles.





These screen shots show the editing processes of the overlay.

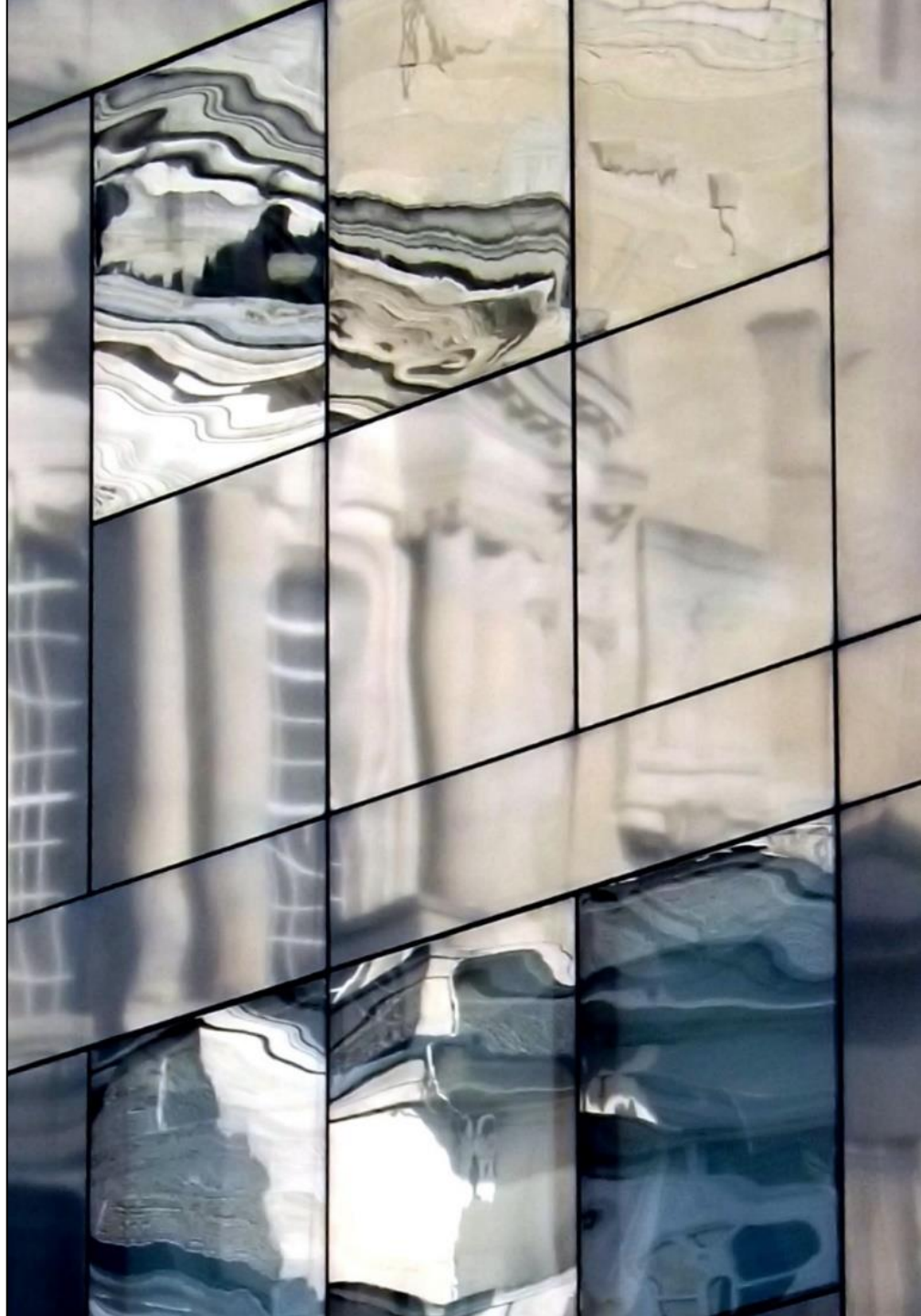




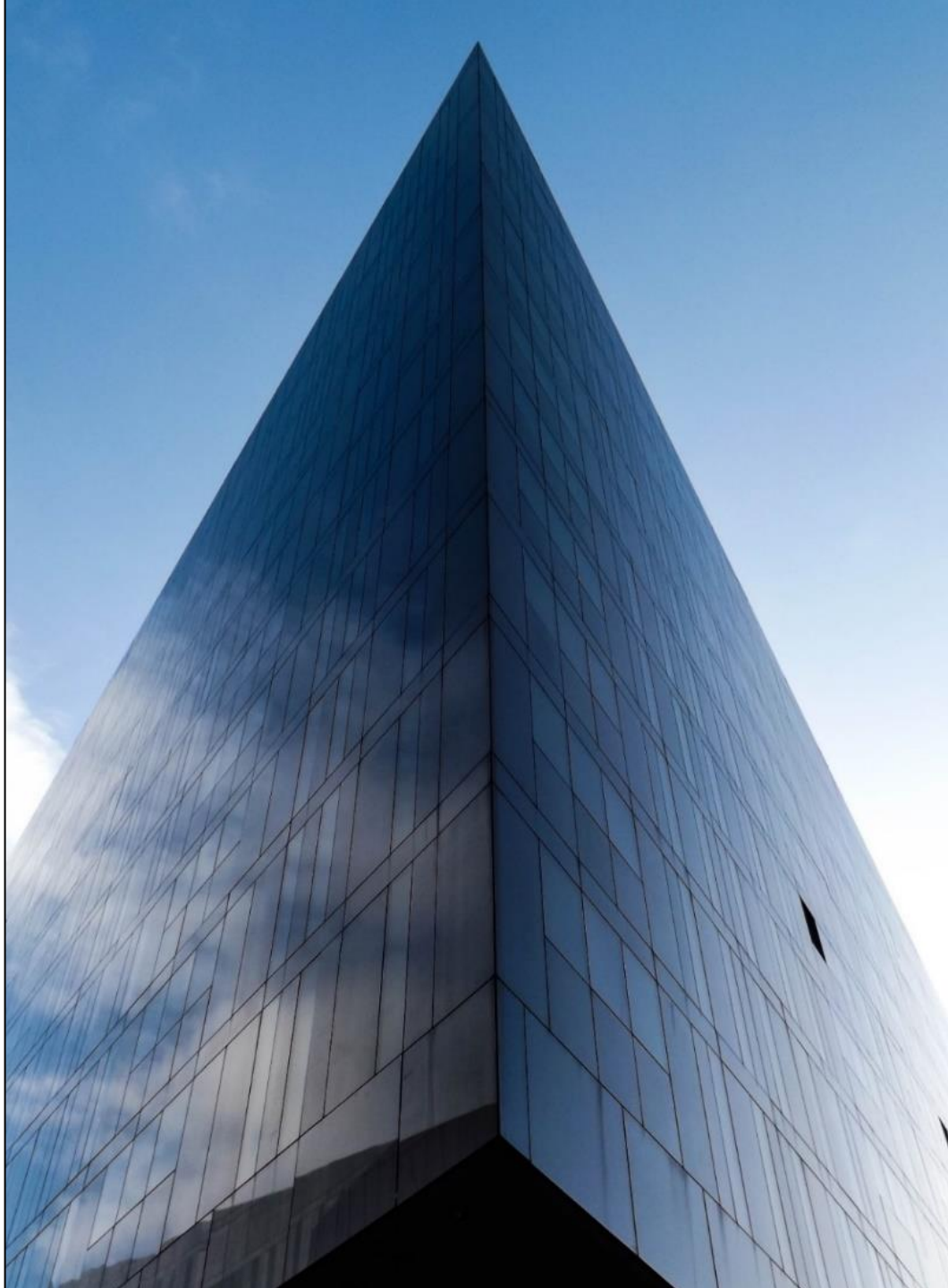
This overlay is different to the others as I used an image of rubbish as opposed to using the scene of a construction site or a modern building. I placed the image of the rubbish on the surface of the outside of the building to give a graffiti like effect. The outside of the building was particularly useful in producing the overlay as parts of the wall are a flat white, ensuring that the overlain image of the rubbish can be clearly seen against the wall. However the building is still easy to make out due to the dark shapes of the windows.



Final Images

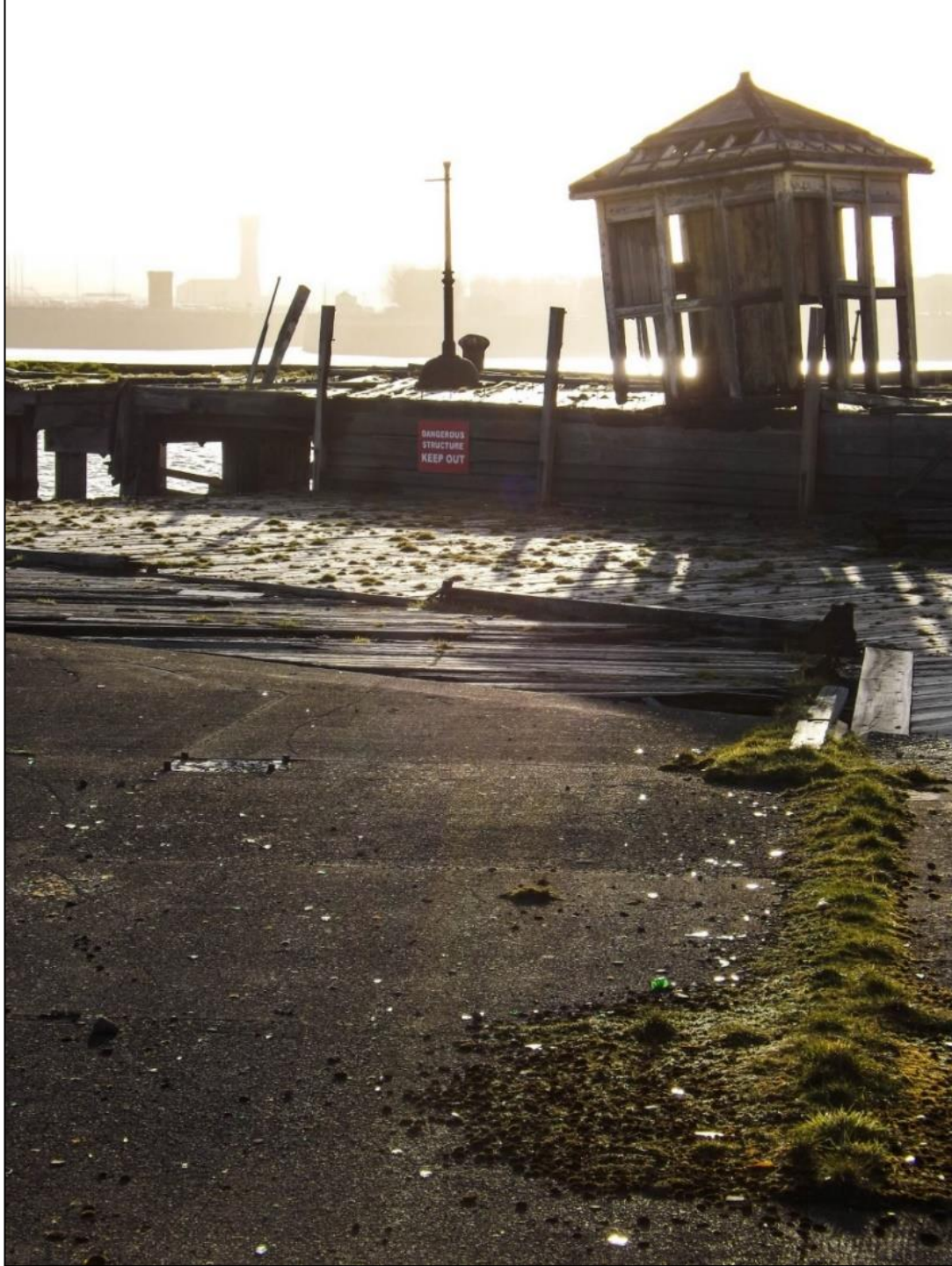














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