



Pearson

# GCE A Level Advanced Art and Design

Photography  
**Component 1**

HANNAH

**Total Mark 54** (45+PS9)

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	11	11	12	11	9
<b>Performance Level</b>	4	4	4	4	3
	<b>Total out of 90</b>				54

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Informed Imaginative Consistent			CONFIDENT AND ASSURED			EXCEPTIONAL			11
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Some perception Satisfies creative intent			CONFIDENT AND ASSURED			EXCEPTIONAL			11
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Effective Engaged Consistent control over the formal elements Purposeful Coherent			CONFIDENT AND ASSURED			EXCEPTIONAL			12
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total:
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Effective Realises some aims			CONFIDENT AND ASSURED			EXCEPTIONAL			11
																			Total mark: 45

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/AO4)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
<p>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p> <p>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</p> <p>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</p> <p>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			9
							<p>predictable</p> <p>makes progress</p> <p>description not explanation</p> <p>developing analytical skills</p> <p>developing and broadening use of written language</p>												



# Examiner commentary

A Competent and Consistent submission which meets the description of Performance Level 4. It is purposeful from the outset and coherent in its development, showing consistent control over the formal elements throughout. Contextual references clearly inspire creativity.

**AO1:** From the outset ideas are developed and informed by contextual and other sources, which leads to a sustained investigation into composition, layering and space. An effective use of photographic techniques and digital manipulation quickly leads to an imaginative and consistent development, which demonstrates analytical and critical understanding.

**AO2:** The candidate explores appropriate resources, media, material, techniques and processes with a sense of purpose and control. Reviewing progress of ideas and refinement of techniques are apparent and carried out with some perception that satisfies creative intent.



# Examiner commentary continued

**AO3:** Recording is the strongest mark attained, as the candidate consistently makes effective decisions relevant to their intentions. Ideas, observations and insights are supported by critical reflection of process and coherent decision making. The candidate is fully engaged with their chosen topic and has consistent control over the formal elements.

**AO4:** Resolutions and outcomes are seen throughout the submission and are generally effective. Outcomes are suitably informed by the journey, making connections to each part of the project. The candidate realises some aims without ever becoming highly inventive or particularly exciting in their final responses.

**Personal Study:** The Personal Study lacks the consistency seen in the practical investigation and is marked as Performance Level 3, Emerging Competent. It makes progress but is predictable in its developing analysis and tends to rely on description, not explanation. There are signs of understanding without it ever becoming more imaginative or informed, although there is evidence of these characteristics elsewhere throughout the submission.



# Architecture and structures

Hannah  
9PY0 01



# Project brief

I am going to take architectural photography: focusing on **digital manipulation, editing and angles**. I want to go on shoots in urban locations such as Manchester and London to take photos of the exterior of high rise buildings. I also want to take photos of the interior of older/ derelict buildings.

I want to focus on architectural photography so I can use different **angles and framing**, I also want to digitally manipulate my images, for example: HDR and changing the backgrounds.

For this project I will be using a DSLR camera, Tripods (for moving image), Photoshop, Telephoto lens and the dark room. I would also like to use my phone to take time lapses and moving images.

I would like to use **shadows and lighting techniques** in my photography as I have not focused on these elements of photography in previous projects and shoots.

I will be looking at and taking inspiration from:

- Bill O'Donnell – use of **perspective and experimental photography**
- Gil Blank – use of **blank space and block colours** for backgrounds
- Idris Kahn – use of **'echo'** in his images
- Marrio Rossi – use of **collages**
- Maia Flore – use of levitation in photographs
- Miki Takahashi – use of **photo manipulation**

Most of the photographers have taken architectural photography, so I can take inspiration from the way in which they have taken the architecture, however some haven't and I will be taking inspiration from techniques they have used.

# Experimentation of theme and camera settings

Slide 5 - 13

# Shutter speed - First shoot plan

I am going to experiment with camera settings such as fast shutter speed to understand how to use the settings for shoots I will do later on in my project. I can use fast shutter speed within architectural photography to capture structures that move/ architecture in certain weather conditions.

I am going to use a DSLR camera and start off with these settings:

F/ 5.6, Shutter speed: 1/640, ISO: 400.

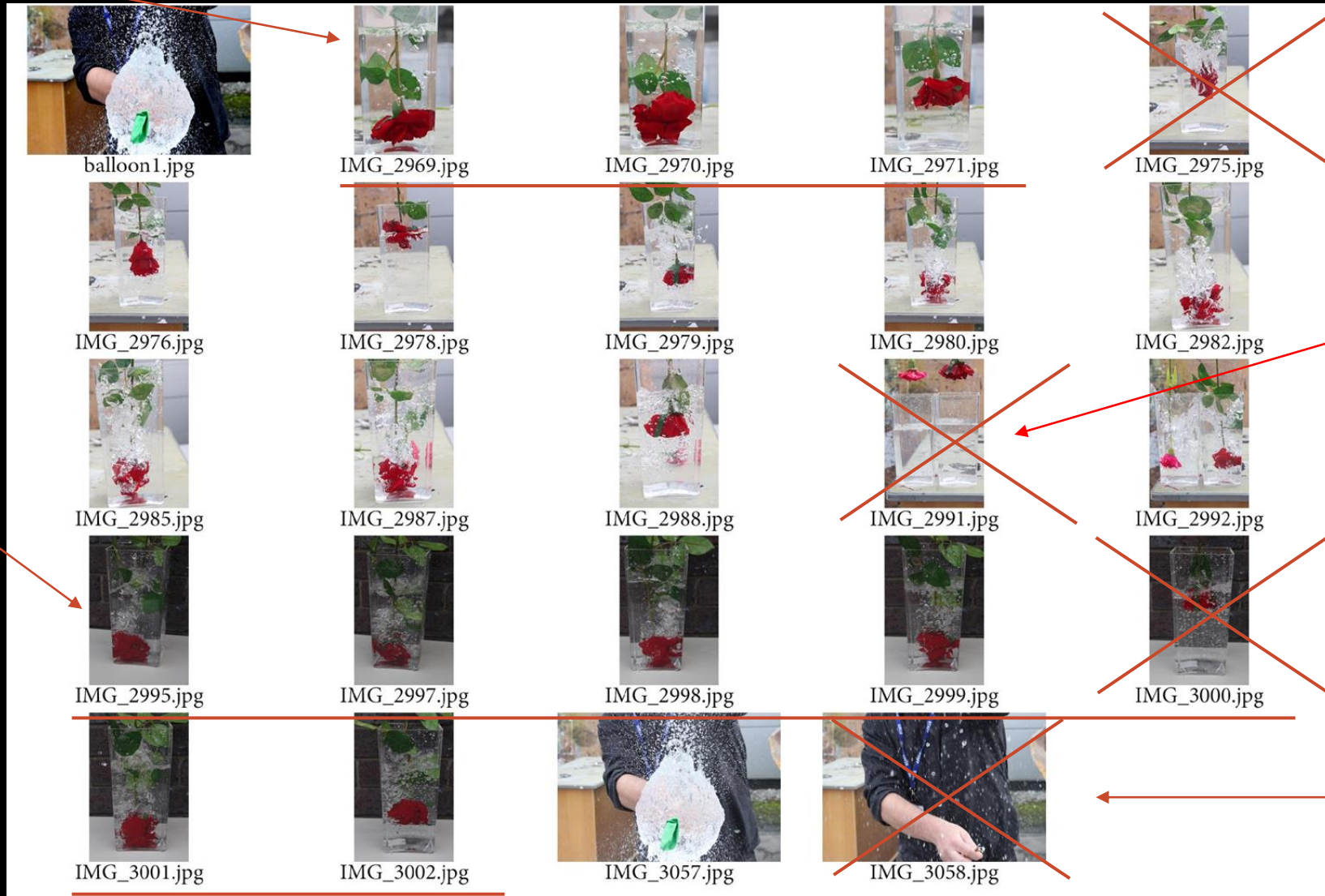
And set the camera to take multiple photos in a row.

I will use a Rose and a vase of water, and a balloon which has been filled with water.

# Shutter speed – Contact sheet

I like these images as they are close enough to the flower to capture the bubbles, it has made in the water, in detail.

These images are too dark, but I am keeping them as I can edit the levels and make them lighter in Photoshop.



I did not capture the flowers in the vase here; I started capturing the photo too early.

This image was taken too late after the balloon had popped.

I like this image as I have captured the water still in the shape it was in the balloon.



# Experimenting with different camera settings



Aperture: F/ 5.6, Shutter speed: 1/640, ISO: 400.

I choose these settings so that I could capture the action of the rose going in the water with the bubbles (fast shutter speed). I also adjusted the ISO and aperture so that the light in the image was **bright** enough but **not over exposed**. Also, so that the image was **not grainy or blurry**.



Aperture: F/ 10, Shutter speed: 1/400, ISO: 1600. I

choose these settings so that I could capture the water just as the balloon had been popped. To improve it I could have taken the image on a faster shutter speed to get more photos of the balloon popping at different points.



# Quick shoot – Pendleton (using phone)



I was set a project brief: to use my phone to take photos following my theme of architecture, around Pendleton. I took around 30 images and picked 9 of them to put in a set. These images are fairly poor quality - slightly grainy as they were taken on my phone, however this immediate response shoot has helped me come up with some theme ideas for my project. I have used different angles and framing techniques: **low angles, high angles, Long shots, Mid shots tight/ closed frames and more open frames.**

# Textures/ close ups of architecture - shoot plan

I plan on taking photos of the textures that can be found on urban architecture. I want to take an **array** of different textures that can be found for example: concrete/ brick/ metal.

I will go to Salford quays (Mediacityuk) to take these photos as there are many **new, modern buildings, as well as dull, man made, concrete buildings.**

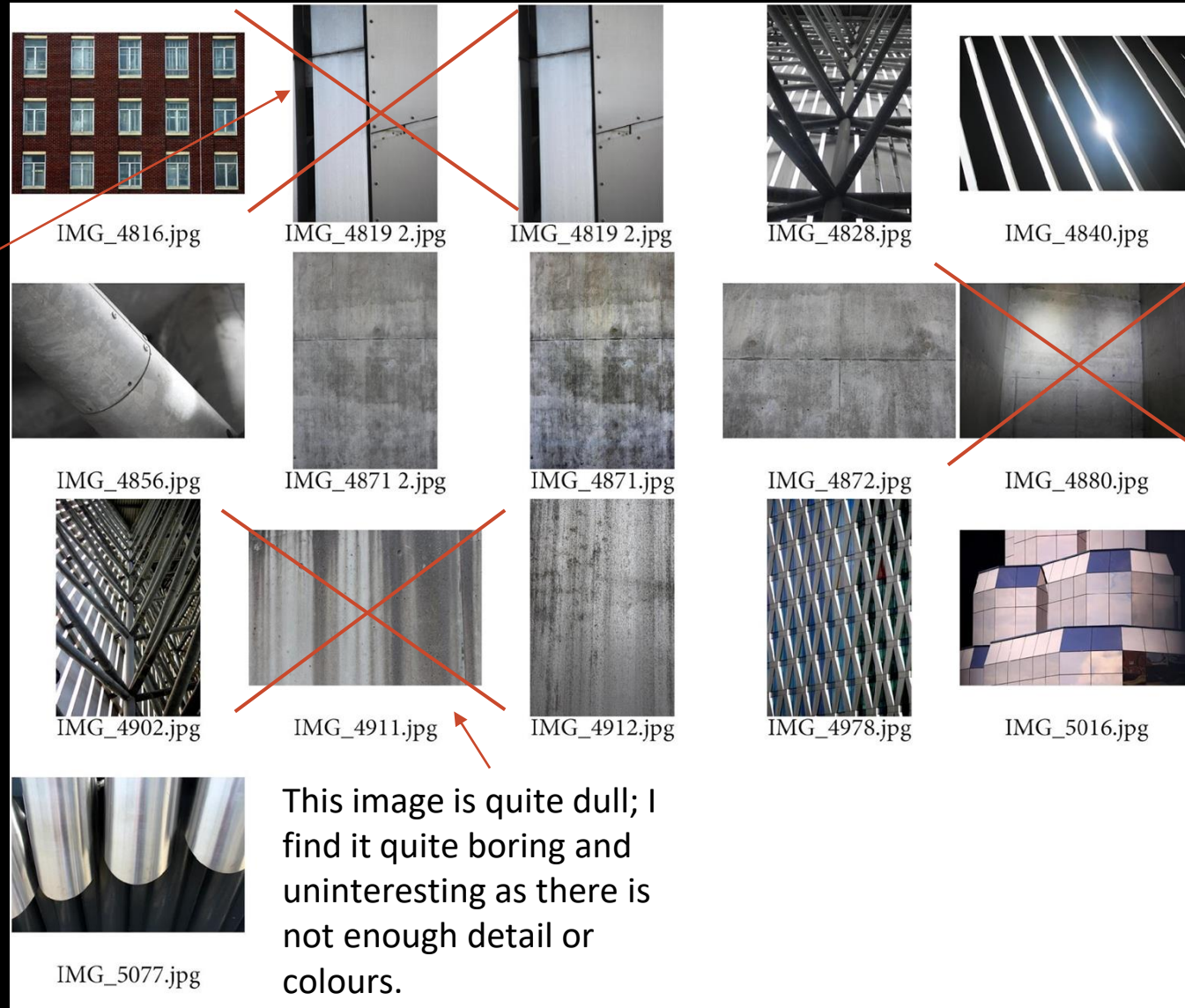
I will use my DSLR camera, tripod and telephoto lens to capture the textures. I will use the telephoto lens to take photos of textures that are further away.

I will use try out the different camera settings to get the right light/ clarity, but I will start off with **ISO: 400, f/6 and a shutter speed of 80+** as these are the settings I would usually start with on an outdoors shoot with **natural lighting**. I would start with these settings as to not let too much light in as it will already be bright outside and to not get too much blur (get a **crisp image**) **so the detail in the textures is prominent** in the final images.

# Textures/ close ups – Contact sheet

I will not be using this image as I have two of the same images (one has been duplicated).

Overall, this shoot went well and the settings used are good. All of the images capture textures around Salford Quays effectively, however to improve I could have taken more photos and had a wider variety of images.



This image is quite dull; I find it quite boring and uninteresting as there is not enough detail or colours.

I think this image is ok: I like the use of **light and silhouetting**, but the **detail of the texture is not clear** as it is too **dark**.

I will not be using this image further as I think it was taken at too far a distance and there is a lack of detail.

I like the use of **colours and the shallow depth of field** in this image.



# Best images - textures



In this image I lowered the levels and altered the colour curves to highlight the metallic colours in Photoshop. I took this image of part of the exterior of the Air Shard in Salford quays. The image is very cold with the blue and silver colours and the shapes are **geometric and industrial**.



This image was also taken at Salford quays: it is a close up shot of a part of a building. I found the **texture and colours** on this piece of architecture interesting so I used a telephoto lens to take a particular part of the exterior. In Photoshop, I lowered the levels slightly to make the image more dramatic and I added a vignette with a very low opacity so it is only subtle.

# Slow shutter speed – Shoot plan

I will be taking photos on slow shutter speed to experiment with the camera settings. I could use these techniques later on in my project, when taking architectural photography.

I could use light trails in my work as well as shots of architecture (**motionless**) with the **movement** of people.

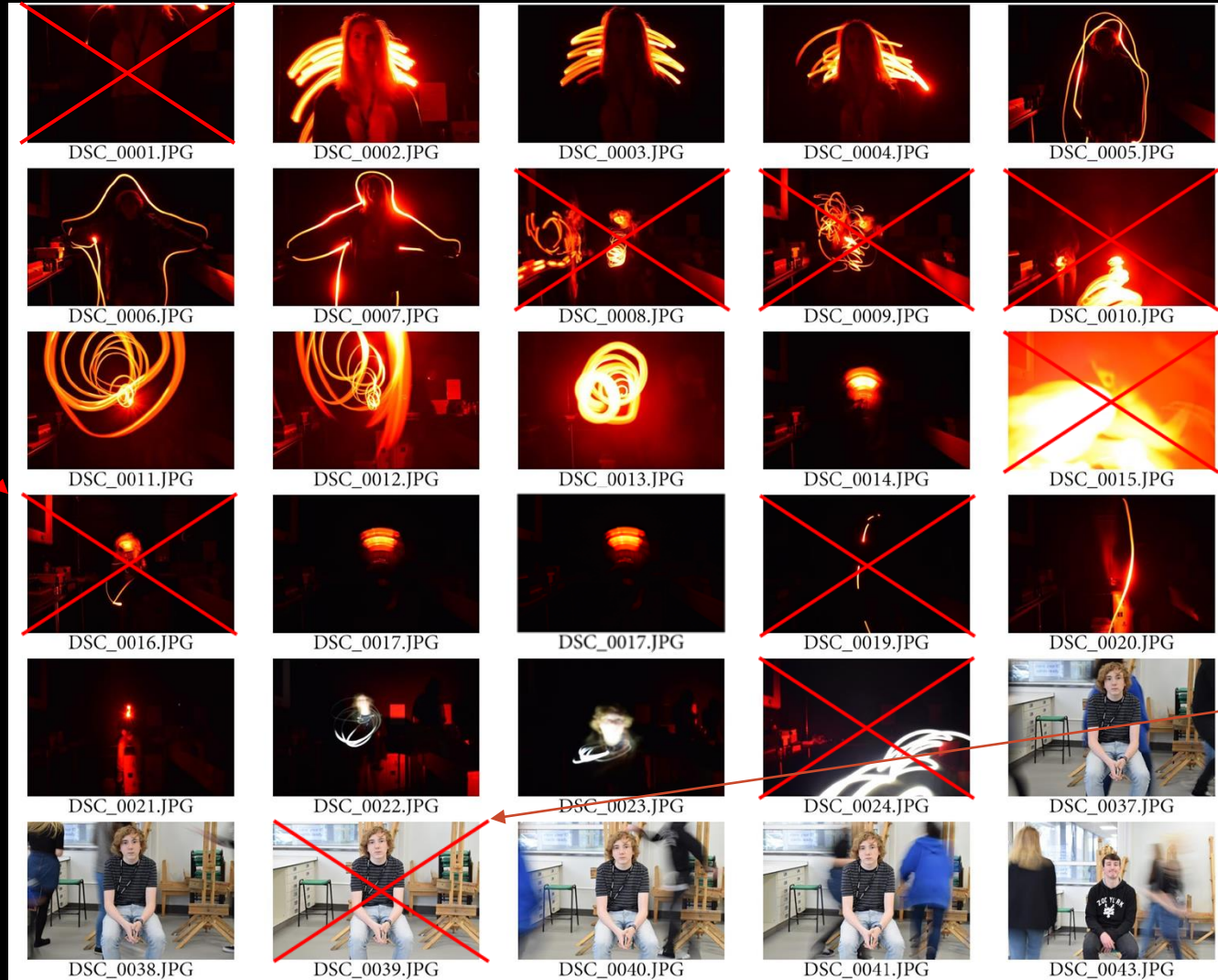
I will take photos of:

- Someone who is stationary and people are moving around them.
- Light trails and the movement of light.
- Panning

I want to use this shoot to experiment with the camera settings rather than to produce final outcomes, as my theme is architecture and this shoot will not necessarily link into that theme.

# Slow shutter speed – Contact sheet

Not enough movement of the light - not enough detail.



This image was supposed to be a spiral pattern, however the torch was too low down so the pattern is not visible in the frame.

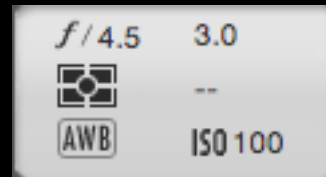
The camera has let too much light in here as the **F number is too low** and the hole in the lens needs to be smaller.

I did not capture any movement in this image as there was nobody walking past at this particular point.



# Shoot evaluation

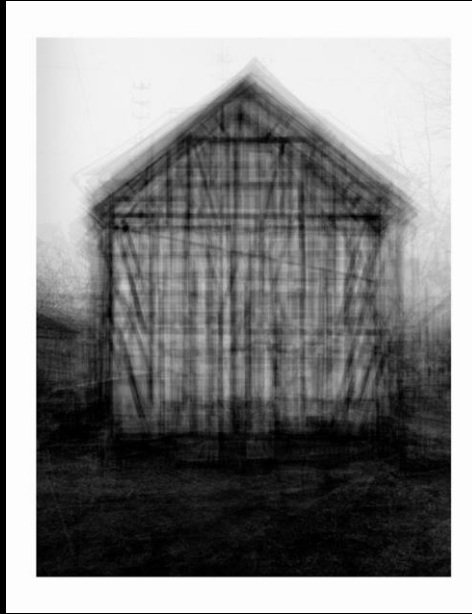
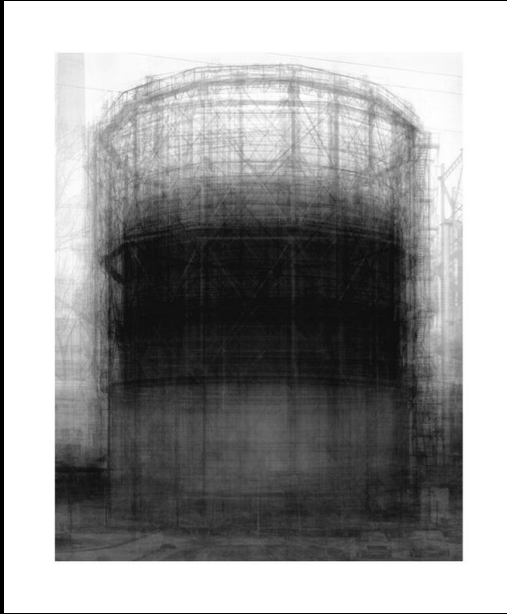
I did this shoot to experiment with the camera settings; specifically the shutter speed. I used a slow shutter speed to capture **light trails and patterns**, movement around a stationary subject and panning. Overall, the shoot went well, however some of the image did not turn out well due to the amount of light let in through the lens. I believe this happened as I was focusing the shutter speed and did not adjust the settings accordingly. Despite some images having problems, I also got some good shots such as the one pictured below. I like this shot as I managed to get the settings just right: so that the background is completely black and the only thing completely visible in the photo is the light.



These are the settings that I used for most of the light trail shots.



# Idris Kahn – use of ‘echo’ in his images

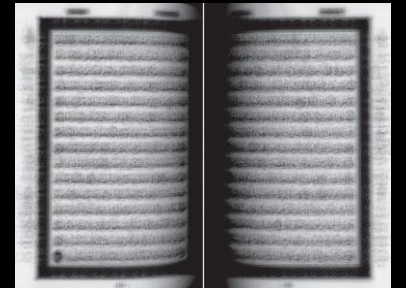


I like these photos by Idris Kahn as it uses an ‘echo’ technique well and effectively. He has taken recognizable pieces of architecture and architectural **shapes** and **manipulated** them to create certain moods within the images. I would like to transfer the technique of **echo/ distortion** into my photography work through camera techniques or editing techniques.

I would also like to recreate the mood that is created in Idris Kahn’s images through the use of black and white.

Khan's work takes photos of a diverse range of **cultural sources including literature, history, art, music and religion** to create densely layered imagery that is both abstract and figurative and addresses narratives of history, cumulative experience and the metaphysical collapse of time into single moments.

This artist’s focus on culture: specifically religion is **relevant to the time in which he was taking his photos**, he has done many photos in the past focusing on Islam. He took photos of every page of the Quran as a piece of art around the time of 9/11 - an event which brought a rise in Islamophobia. So his focus on religion and culture relates to the society at the time, and I could take inspiration from the idea of linking my photos to **modern culture and society**.



The holy Quran



# echo/ distortion - Shot plan

I have chosen to do this shoot after experimenting with the camera settings; in particular, **slow shutter speed**.

For this shoot I plan on using editing techniques to create echo within the image. I will just need to take still images that I can **edit in Photoshop (Photo manipulation)**: to try and create the effect this way.

I will take my photos in London, as there are many tall, prominent buildings that I think would be good subjects of the images, or used photos that I have already taken in London as it is not the shoot that is most important: it is the editing process.

I will use a DSLR camera and tripod.

# Edited (layered) shoot

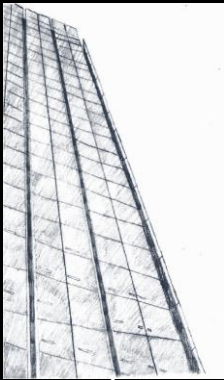
I want to create these outcomes from photos I have previously taken in London that I have not yet used at all in this project as they are not particularly interesting. I wanted to use previously taken images that haven't been used as to make them more interesting through an editing technique. I will use two photos: one of iconic, recognisable London architecture (like Idris Kahn) and one of an ordinary office building to see if it has the same effect.





Drawings and photos layered - echo effect (using photos I have taken in previous shoots)

This was one of the more simple photos, so I decided to try and create the distortion effect with this by layering the photo with sketches of the photo that I did and scanned in.



I think this effect on the photo adds more detail to the otherwise quite dull image: making it more interesting. I also made the layers black and white as I thought that was very effective in Idris Kahn's images.



This photo and drawing is more detailed, so when I layered them







# Marrio Rossi – use of collages



I choose to look at this photographer due to the use of **collages** in his photography. I found these images interesting and would like to use a similar technique in my work. I like the way some of his collages are 'seamless' and it is not particularly easy to identify some images as collages at first sight: they are **overlapped and blended** in a way that makes it look like one complete image.

I could create a collage from my images: looking at the interior of architecture and particularly elements such as shapes and lines. I will include ideas of people and movement in my shoot as Marrio Rossi has as I think it is effective in his images.

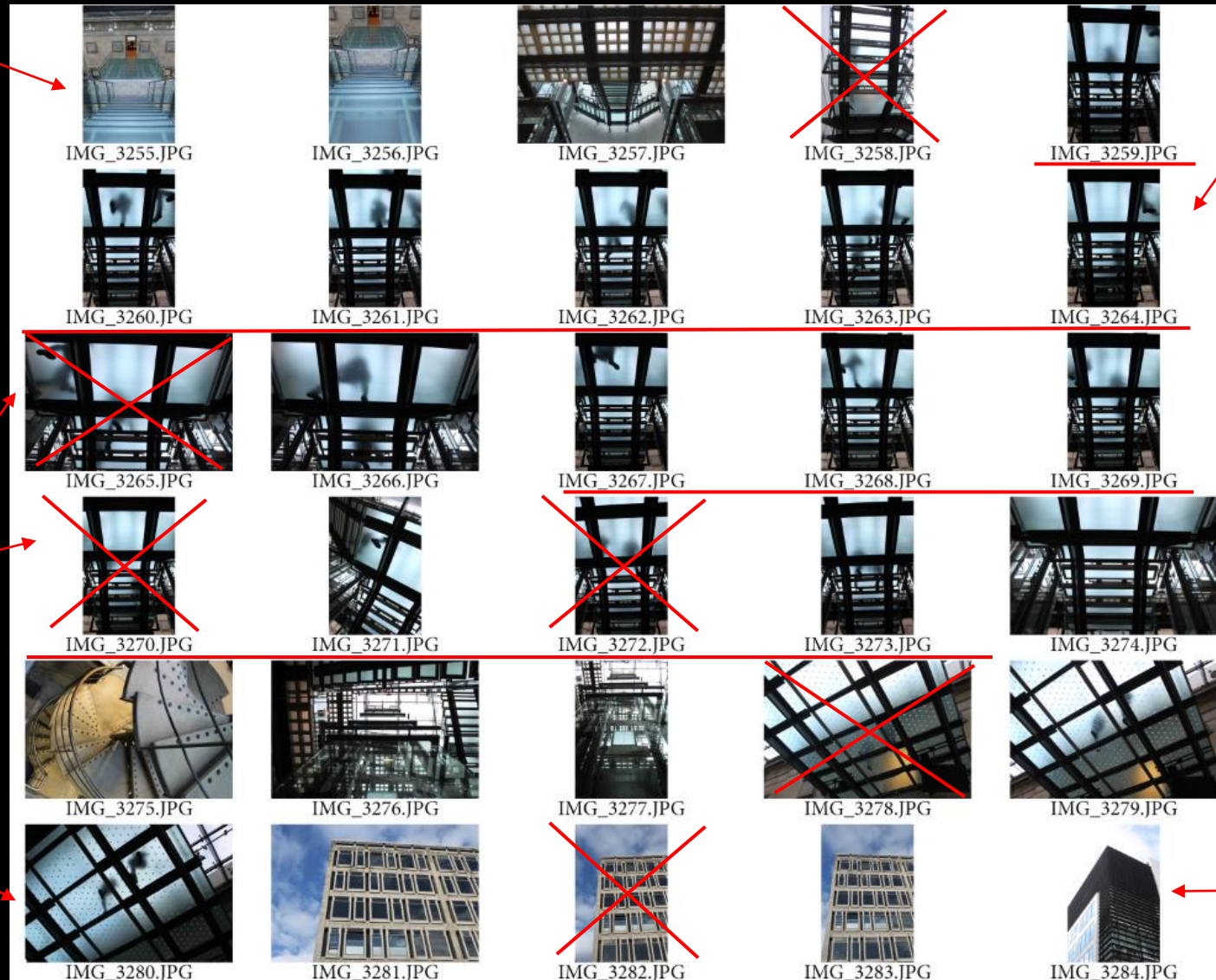


# Manchester day out - Shoot

These photos are fairly simplistic and I do not find them that interesting. However, I like the use of **symmetry and order** to the image.

This image is **not framed centrally** and I have not managed to capture the people walking above.

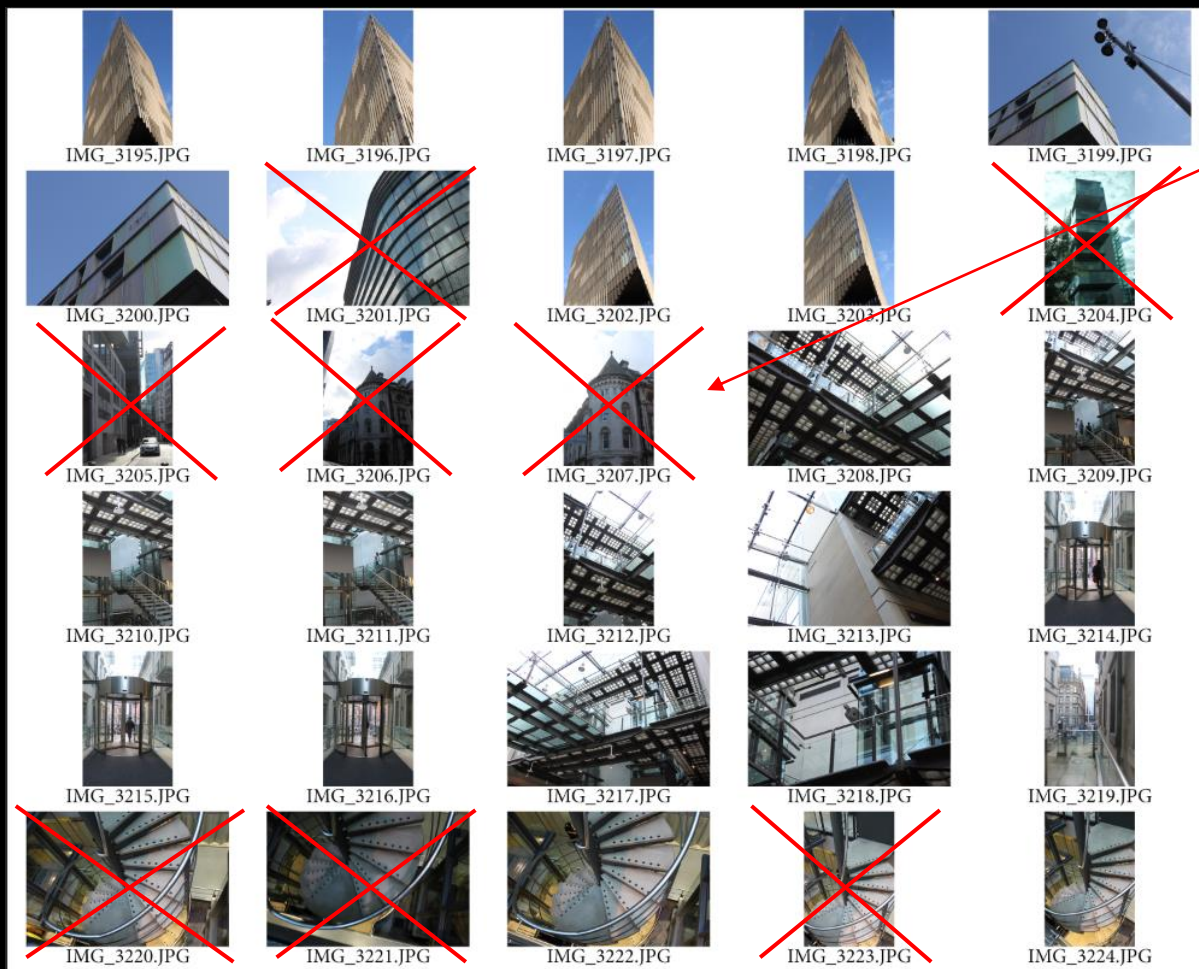
I think the **colours are effective** in this image in creating mood - the cold blue tint. I think this photo captures the silhouettes of the people above well with the two people walking in the middle third of the image.



These images could be used to create a collage, using the **techniques of Marrio Rossi** as they are all similar so will blend together well, but I have captured lots of different people in the different photos.

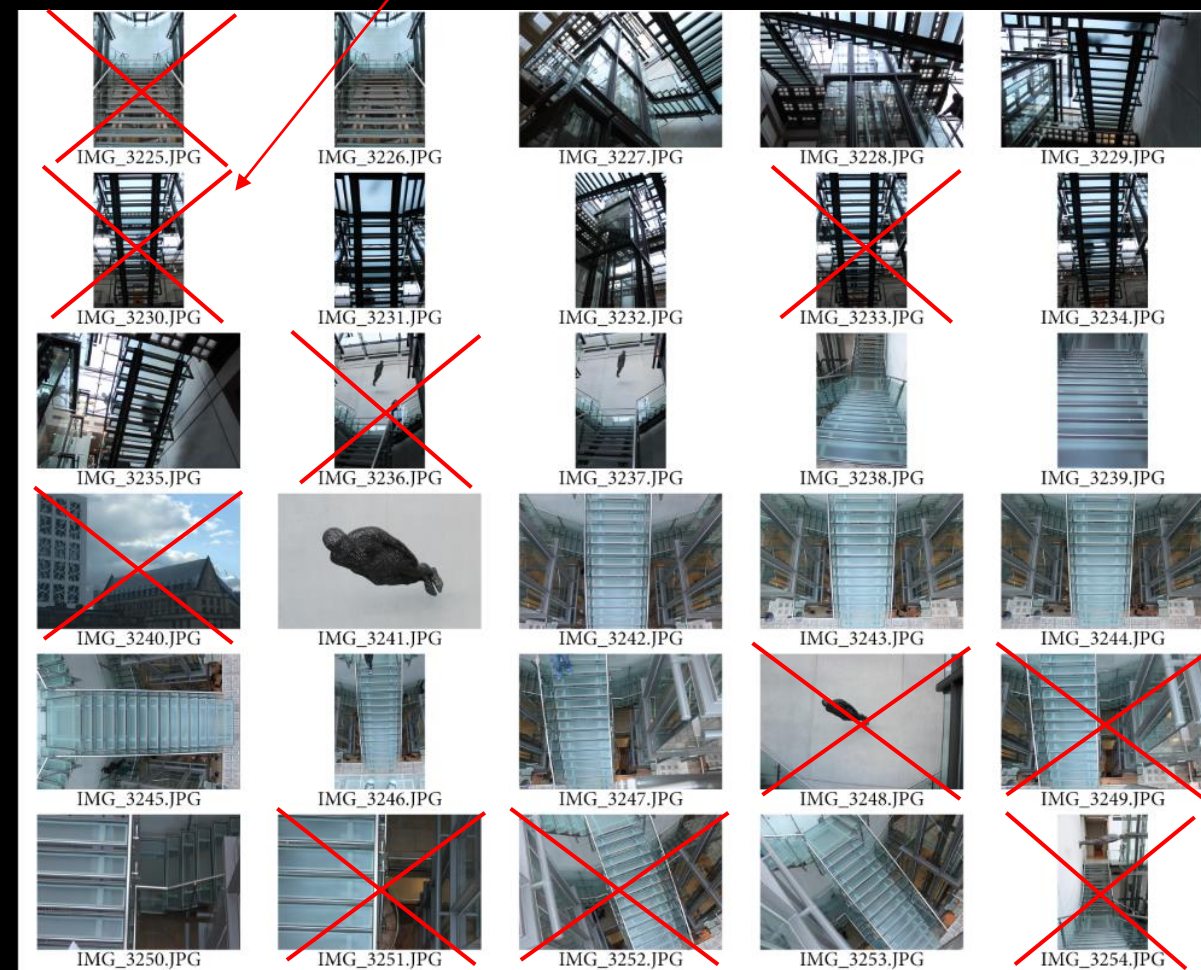
This photo is too washed out and bright as the **aperture was too wide**. I could still use this image if I adjust the levels in Photoshop





Some of these images I took when trying to get the right camera settings - they **did not turn out with good quality** or interesting as I was just experimenting with the camera.

Some of these images are also just **experimental photos**. This image was not framed centrally and needed to be more of a mid shot that a **long shot**.





# Photos to use in collage (from Manchester shoot)



This is where I took these photos: under the stairs in the Manchester art gallery.

I took these photos of the silhouettes of people walking up and down the stairs in Manchester art gallery. I feel this fits in well with my theme and project brief as I was looking at the interior of buildings and structures. These images do not only look at the structures, but look at the people who use them: the people who use this staircase. I focused on the movement of the people, but from a different angle to usual by **looking up** and using **low angles**. I liked the blue tint to the glass which is emphasized by the camera settings, it makes the otherwise quite boring image more interesting: it looks **cold and bleak**, the figures almost look ghostly.





# Extra photos from Manchester



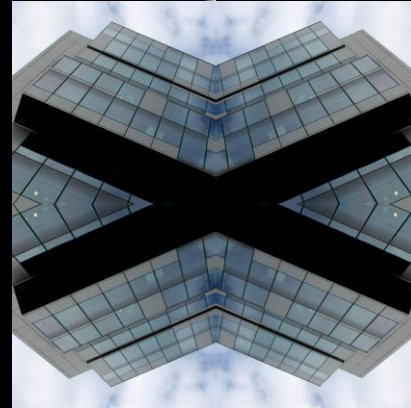
Following on from the theme of **looking up** and the use of low angles in the art gallery shoot I decided to take some low angle photos of some modern, geometric buildings on the way back. I like how the **contrast** between the white clouds and dark blue sky adds drama to the photos as a good background for the generic urban office buildings in the foreground.

# Experimenting with Photoshop - using one photo from Manchester shoot

Colour change of sky



Abstract (rotating)



Adjusting levels



Dramatic black and white

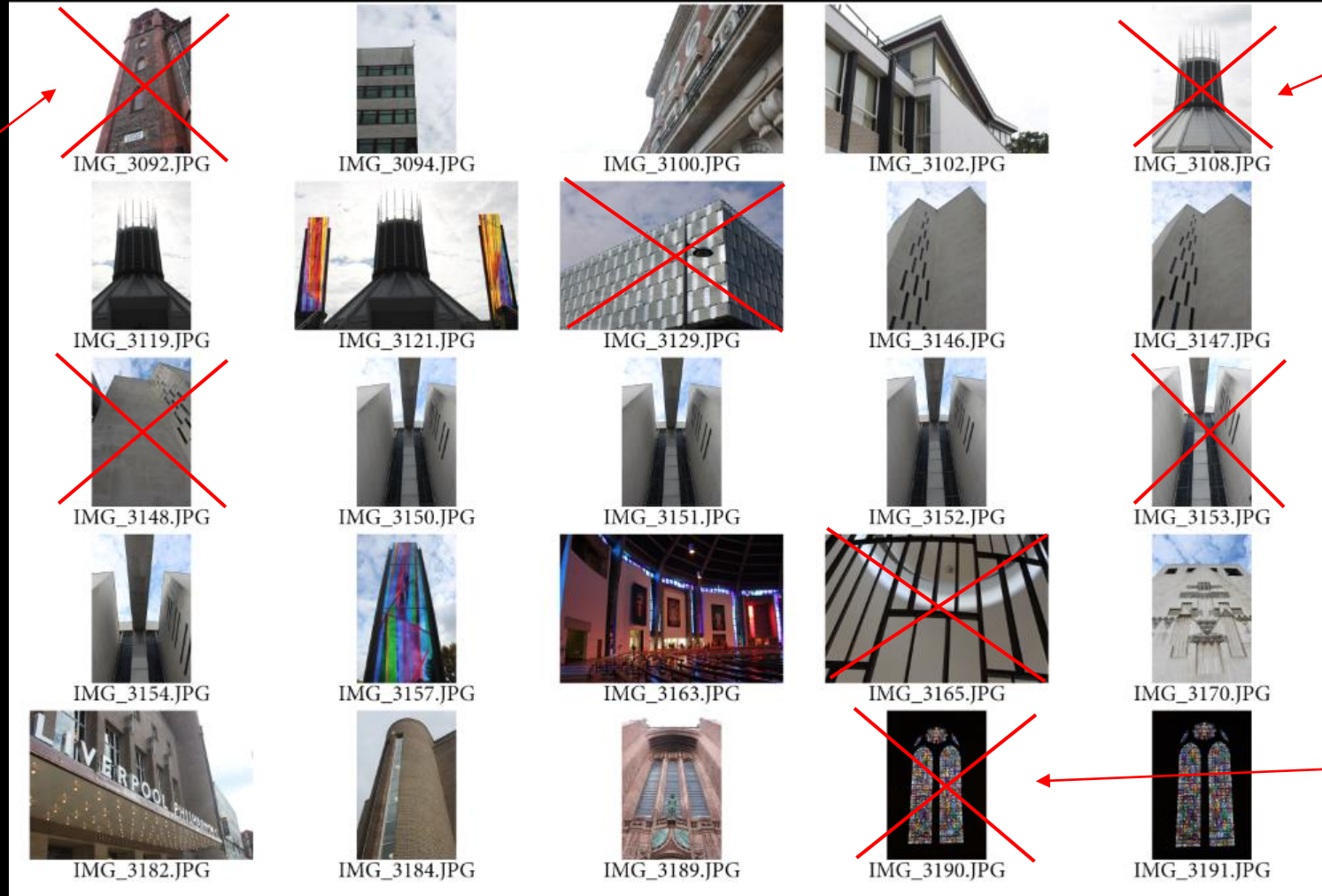




# Architecture in Liverpool - Shoot

The plan for this shoot was to follow on from my idea of **looking up** at architecture but to also experiment with some other ideas and themes such as **shape, line and juxtaposition**.

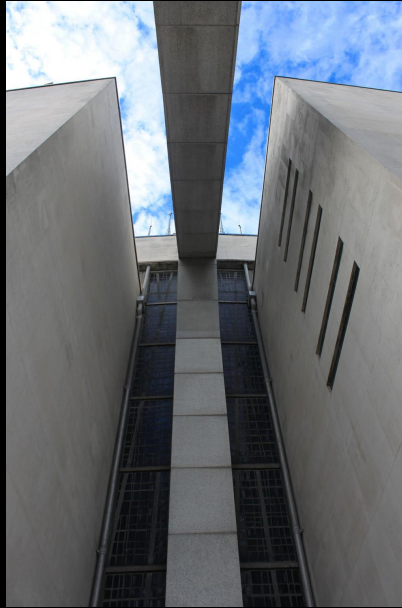
This photo **does not** have the correct **camera settings** and the background is **washed out and too bright**. The detail of the sky is not visible.



This image also has a **lack of detail** in the background due to the **natural lighting** and where the camera focused.

This photo is not framed well - the detail in the window is not clear enough as the camera is not close to the window. I like the contrast between the dark wall and the bright, colourful window with light behind it.

# Catholic cathedral - best photos



# Anglican cathedral - best photos





# Juxtaposition in cathedral shoots



These two pieces of architecture contrast a lot. The **juxtaposition** in these images is in the building itself rather than the way the photo is taken. I took both photos at the same angle so it would be easier to see the differences in the style, shapes and lines of the two buildings. The Catholic cathedral is definitely a more modern building: this is clear through the hard concrete texture, the **geometric shapes, straight leading lines** and lack of detail on the exterior. On the other hand, the anglican cathedral is much more traditional with **organic shapes, curved lines** and a lot of detail in the design.



# Artists and the use of shapes and lines - techniques

I will look into one or two artists, that are known for their use of shape and/ line e.g. leading lines or geometric shapes, so that I may take inspiration from these techniques in my upcoming shoots

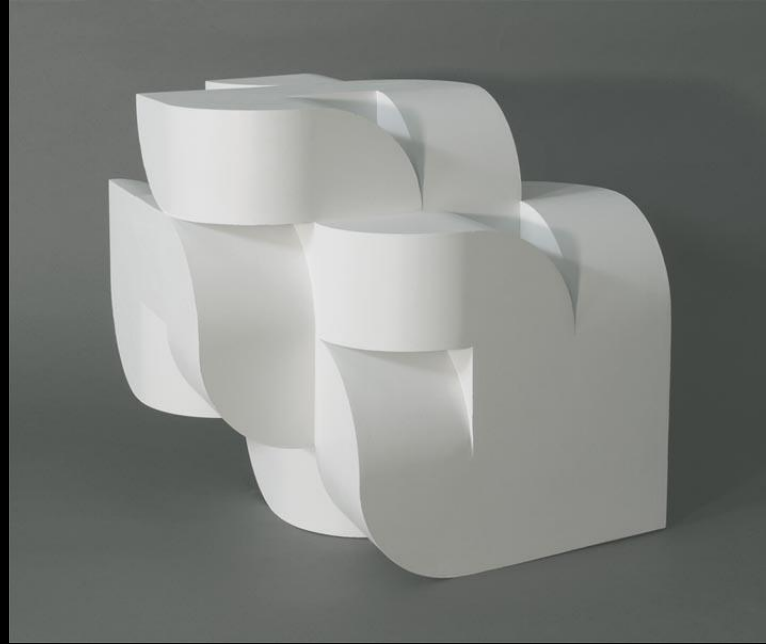
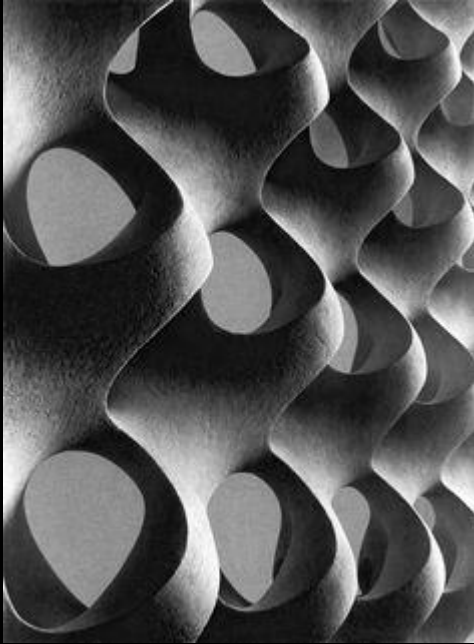


# Alessia Avellino



I enjoyed photographing the **shapes and lines** in architecture in my previous shoot, and I found this fine artist: Alessia Avellino who tends to draw structures and buildings with **curved lines** and different shapes. I like the way she manages to emphasize the shapes and lines in her artwork. When looking at the images the use of **contrast and colour** is also prominent. The **dark and light** in her artwork may be partly responsible for the **drama** in the images: she usually uses two main colours like black and white or dark blue and white. Colours such as these contrast and add **depth** to her images which would otherwise be flat images with a lack of **texture**. The main reason I choose to look at this artwork is the use of composition which is a main feature in the images. I could also focus on composition in my photos: thinking about how I use framing, leading lines and shapes.

# Norman Carlberg



Norman Carlberg's structures and prints focus a lot on shapes. His artwork was part of the **Constructivism art movement**/ philosophy. His sculptures and prints are constructed: the sculptures use **complicated patterns and shapes**. I could take inspiration from this work and focus on detailed patterns in architecture.

The photos of his work are in black and white as they would have been taken around the 1950's, however I like the way the lack of colour simplifies the image so that the artwork can be **appreciated for its structures and shapes**. The black and white also adds **depth and drama** to the art as Alessia Avellino's work does. I could also use black and white in my photos to try and create the same effect of adding depth and drama.

# Ideas for upcoming shoots

- I have used Photoshop to correct and adjust all of the photos I have taken so far: I have adjusted the levels and done some black and white images, however I would like to try more editing on my images. I will plan shoots in which I can take photos that can later be digitally manipulated.
- Focus on shape and line like Alessia Avellino's artwork and Norman Carlberg's sculptures/ prints following on from previous shoots that briefly looked at shape and line. (Could do this within a moving image).
- Do a shoot specifically for photos that I can use with a dramatic black and white effect as I talked about below Norman Carlberg's work.



# Miki Takahashi – use of photo manipulation/ digital layering



This photographer has created almost **abstract and surreal images** through the method of **double exposure**: layering and digital manipulation. Some of the photos include architecture, however this is not the aspect I will be taking inspiration from in the images: I will be taking inspiration from the editing techniques use in these outcomes. I like the use of **juxtaposition** in the images from this collection: the rural layers and the urban layers. I could also try to incorporate juxtaposition into my photos such as dark and light, urban and rural or old and new.

# Historical architecture - shoot



I choose to do a shoot with more **historical architecture**, as I have only photographed modern buildings and structures so far and would like to explore the theme of architecture in more depth and look at a variety of types/ ages of buildings.

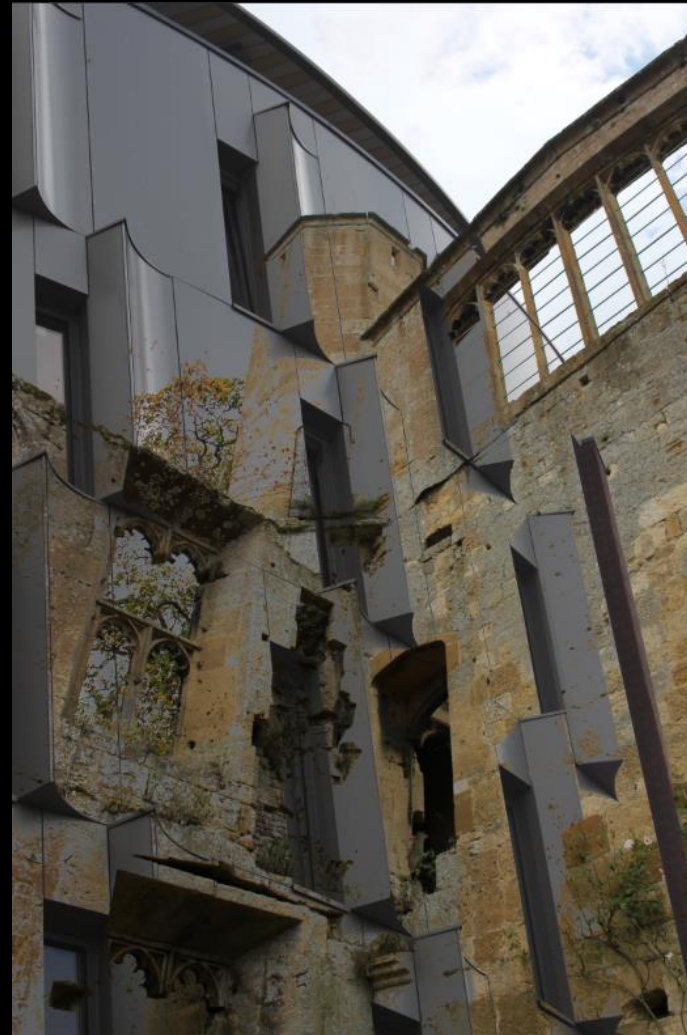
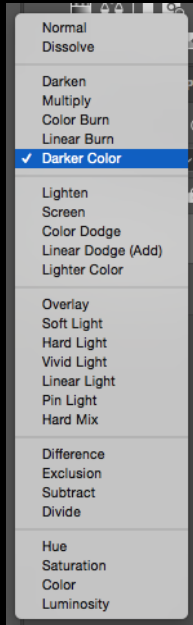
I went on two shoots, however I did not get a lot of photos from them. I did not get many photos on the first shoot as there was very **dull natural lighting** and it was dark inside the house: it was hard to get the settings right, but I managed to take some images.

As I did not get many photos on the first shoot for this topic; I decided to take some more photos earlier on in the day so it was lighter and focusing more on the buildings exterior. I decided to **refine the theme of looking up** that I have looked at previously: this time, using **low angles** of the castle and ruins. As the old buildings I have took in this shoot **juxtapose dramatically** with the modern buildings in previous shoots I think it may be a good idea to use photoshop or mix media methods to bring the two shoots together in some way.





# Historical and modern architecture juxtaposition - Photoshop



I have used photoshop (**Darken colour on the blending options**) to merge these two images together. I choose these photos from two separate shoots as they both have **similar curved lines/shapes**, however they are completely different types of architecture: One is modern, shiny and new, and the other is an old ruin. I blended these images together because of the element of **juxtaposition** and to bring the two types of shoots that I have done together.

I believe that the merging of the two photos is successful in its purpose: showing the juxtaposition between the old and new in architecture. The blending of the images is 'seamless' so it is easier to see it as one whole image with contrasts within itself.

The colour of the sky looks washed out: it may be completely in focus.

There is some blurry blue patches in the image as it has been edited and the process has caused there to be some parts of the image to do this. However, I corrected this by putting the image back into Photoshop, selecting the top layer and erasing the parts I didn't want on a low opacity.



The modern building contrasts a lot with the older building: the new building has very cold, blue colours whereas the castle seems warm with oranges and browns. There is a lot of detail and a variety of shapes in the photo of the old building, but a simplistic pattern and geometric shapes are used in the architecture of the new building.



# Juxtaposition images - black and white



I decided to make these two images, that I have previously edited and layered, black and white. I believe that by making them black and white the layers merge together better and become more simplistic. The lack of colour also makes it easier to appreciate the contrast between the actual architectural structures in the photos. This makes the juxtaposition between old and new the main focus of the image.



# Mattia Bicchi - use of moving image



I looked at this piece of photography in my summer project and created a Sunset timelapse and I would like to continue to explore moving image, but with more knowledge of **camera techniques and settings**, and linking it to my theme of architecture. I also want to expand on the theme of movement and structures that I have previously looked at while using camera settings such as shutter speed, but to create movement in my photography in a different way: moving image. As Mattia Bicchi does, I could focus on one solitude building with movement around it - the piece of architecture will become the main focus of the time lapse in the middle third.

# Urban Time lapse - Shoot plan

Ideas for time lapses:

- The **movement** that happens around a particular building over a certain amount of time.
- People and vehicles moving down a road.
- The **lights** going on and off in a building in the evening.

I will definitely be using a tripod in this shoot to keep the camera stationary as it takes a series of images. I will need to have a lot of storage on a memory card to hold all of the images and I will need to set the camera to take continuous images at certain intervals.

I will take these time lapses/ moving image at Salford Quays, in the dark (for the lights).

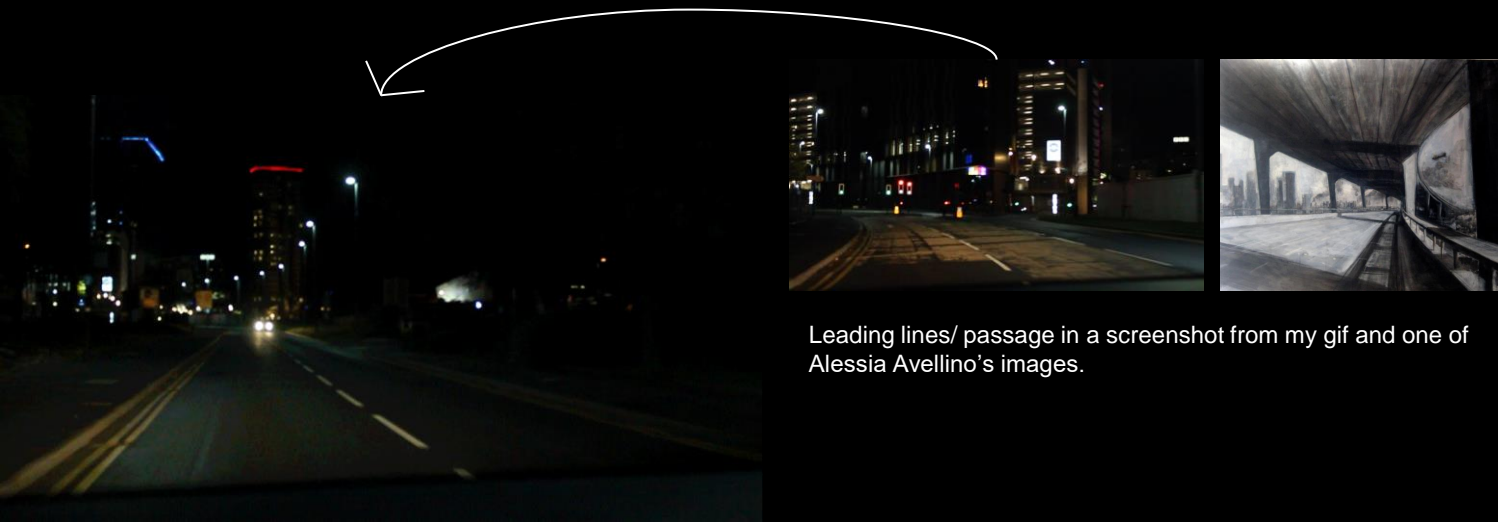
# Salford quays - GIF



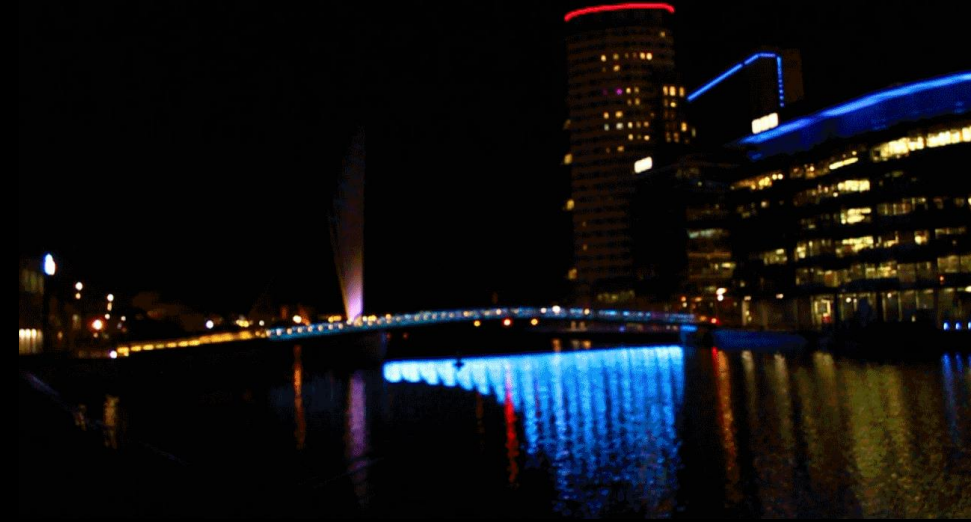
I created this moving image from what was originally a time lapse, I took a section where a tram was going past, then I took screen shots at regular intervals. I then created a gif with these images in photoshop to create this moving image. I choose to do this shoot when it was dark in order to capture the all of the lights that outline the architecture and are reflected in the water which is moving in the windy weather.

# Evaluation of moving image shoot

I created these Gifs using photoshop. I think that the overall images are effective: I have managed to capture the colourful lights that highlight and outline the shapes of the tall buildings and structures. Some of the gifs are not completely stable: I am not sure why as the camera was mounted on a tripod, it may be due to the editing process and how I made the gif in Photoshop. Another criticism of the images could be that they are not completely sharp and clear, this may be due to my inability to change the camera settings as it was on the 'video' setting for most of these gifs. Another reason may also be the lighting - the shoot was at 8 pm so it was dark and there was no bright natural lighting. However, the darkness makes the **artificial, colourful lights** on the buildings clearer and much easier to see. During this shoot, I tried to continuing with the idea of **shapes and lines** that I have previously looked at: I focused on buildings with curves and **leading lines within the structures**. E.g. the curve of the bridge and oval shaped buildings in the image below (right) and the leading lines in the image below (left) and on the next slide.



Leading lines/ passage in a screenshot from my gif and one of Alessia Avellino's images.





This links into the theme of shapes, curves and leading lines which were prominent in Alessia Avellino's work. Alessia Avellino tends to draw structures and buildings with **curved lines** and different shapes. Another element prominent in her images is the symmetry which is also present in this GIF. I also liked the way Alessia Avellino manages to emphasize the shapes and lines in her artwork. When looking at the images the use of **contrast and colour** is also prominent. The **dark and light** in her artwork may be partly responsible for the **drama** in the images. I have taken inspiration from this in the way that I have taken these moving images at night: the bright lights outline the structures and architecture.



# Still images from Salford quays - night shoot

I took these photos in Salford quays at the same time as the moving image shoot. I framed the images, using these angles to capture the leading lines and shapes in the bridge's structure. The green, artificial lights highlight the bridge's structure and draw your eyes to along the lines to the end of the bridge. One of the main features of these two images is the symmetry and leading lines: the photos focus on composition and shape. I decided to focus on these elements of the photo in response to Alessia Avellino who tends to draw structures and buildings with curved lines and different shapes. As I have mainly focused on architecture in my previous shoots, I focused on a structure in these images to experiment with the different subjects (main focuses) of my photography, before I refine my project.



# Reflect

Within the Summer project I chose to look at four different genres within Photography: I decided to look at two genres that I have looked at before: Architecture and time lapse photography and two that I have not done a lot of before: nature and horror. I decided to do a variety of genres: ones I am familiar with and genres ones I am not so I could try new techniques and themes and so I could develop on skills I already have. I choose to look at architecture due to enjoying the urban and structural genres in my AS year. Due to this fact I decided to look at Architecture and structures as a combined genre this year: not only focusing on urban architecture, but going on many shoots to take photos of a wide range of architecture: from cathedrals to office buildings and Victorian halls to modern galleries. In my summer project I only took some architectural photos as I wanted to focus more on the editing process, so I looked at **layering and textures** with one of my photos, and I believe the final piece to be successful.

One of the first artists I looked at was Idris Kahn: A British photographer. I decided to look at his work because, despite him not being religious, he focuses a lot on **culture and religion** within his work. I initially decided to look into his photography as they were some of my favourite (aesthetically) out of many photos on the art2day website and immediately caught my eye when I saw them. I like the use of **echo and blur** together with the black and white – creates a **gloomy, bleak mood** in the images. However, I have not just focused on British photographers: I have also looked at drawings by artists such as Alessia Avellino and the sculptures of Norman Carlberg (1950's artist associated with constructivism). I have responded to these artists: taking inspiration from many elements such as, **line, shape, colours and techniques**.

I have taken inspiration from the digital camera world summer 2016 edition when getting ideas for my theme refinement: many of the photos that I have looked at in the magazine use **juxtaposition**, which has given me inspiration for my project - looking at juxtaposition within architecture. I am particularly interested in using a technique I saw in which you hold a piece of perspex up and take a photo, and hopefully are able to capture a reflection.

At the start of this year I wanted to learn more about the camera techniques that I would use in situations such as night shoots and shutter speed. I have learnt a lot about techniques that can be achieved by using the camera settings through experimenting with shutter speed at the start of my project and through having to use the correct settings in different lighting and conditions. I have also learnt how to create gifs in Photoshop and I believe the outcomes from this technique were successful and useful for me in experimenting with the techniques such as moving image. I am mostly interested in the digital photography and digital manipulation as I believe that is where I have produced my most successful images.

I have not yet done any specific refinement shoots, however when experimenting with different techniques such as moving image I have revisited previous shoot locations, trying to produce some different, better outcomes, Such as Media City.

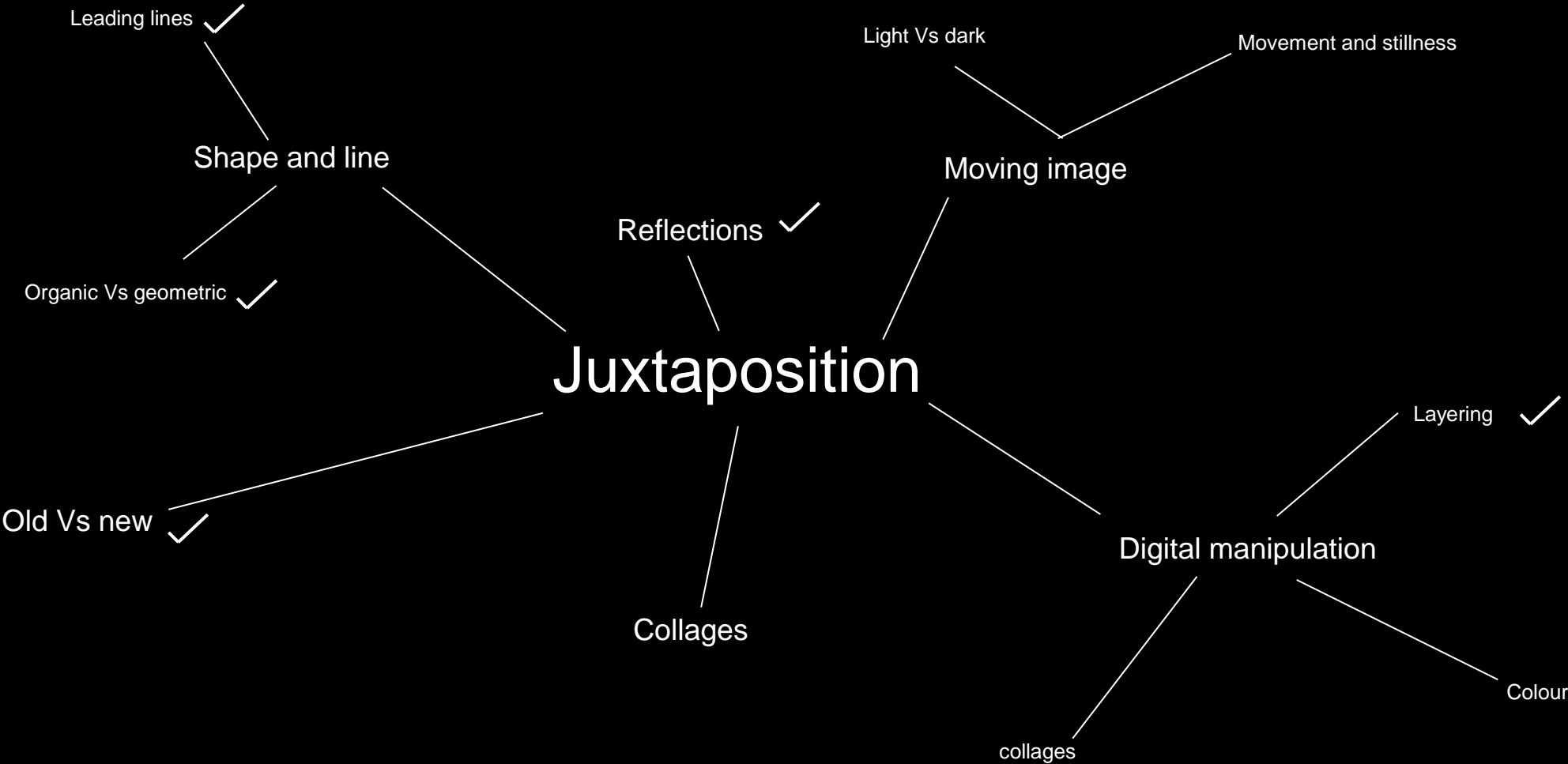
I am more interested in the process of photo manipulation/ editing and the processes after a photo has been taken, therefore I have focused more on this than the processes such as using film cameras and gels e.t.c. however, as I am refining my theme I would like to focus more on such techniques. I definitely would like to try using film cameras in my theme refinement.

# Progress

I am considering taking forward the idea of juxtaposition in architecture: I enjoyed the 'Historical and modern architecture juxtaposition – Photoshop' section in my project, and looking at the juxtaposition in the Liverpool shoot. However, I also enjoyed looking at shapes and lines, so I will also focus on this as I refine my theme. I may need to look at more photographers and artists who looked at different elements of juxtaposition: not just in architecture and structures. This will help me understand 'juxtaposition' as a theme better and not just to look at old and new, but it will help me find other elements that 'juxtapose'.

I enjoyed moving image shoots and photo editing most in previous shoots, so I may carry these techniques through the next part of my project: maybe looking at layering again or something new like dark and light. In further shoots I will go to many different locations e.g. Liverpool, sites of historical architecture, London, Manchester, and take an array of photos to build up a bank of photos to use in Photoshop to create juxtaposition through the means of digital manipulation. I will also, while on shoots, look at reflections in the buildings and try to capture reflections of architecture that juxtaposes with each other. If I expand on moving imagery; I could look at movement Vs stationary buildings or Dark Vs light (like I did on my Salford shoot – gifs).

# Theme refinement ideas/ checklist





# Non edited, Juxtaposition - shoot plan

I will take photos that follow with the theme of 'juxtaposition within architecture' and not edit the images at all.

I will take photos of close buildings that juxtapose/ reflections/ contrasting shapes.

This shoot will be in Liverpool as there is a variety of different architectures: Old and new, derelict and well kept e.c.t.

As I will be taking these photos outdoors, in natural lighting I will use a lower ISO of about 100/ 200.

As to produce a clear image: no dramatic blurred background I will use start off with an aperture of f/11 or f/13.

# Organic and geometric shapes





# Old and new



# Modern and traditional







# Man-made and natural



# Evaluation of the shoot (unedited)

There is a lack of contact sheet due to the small amount of photos I took on the shoot. I did not manage to take many photos as it was hard to find areas where there was juxtaposition in the architecture within the camera frame. I prefer the edited images as it is more of a creation of juxtaposition rather than relying on the surroundings. I also believe that the images would look more effective with black and white for dramatic effect, which I could not do due to not editing the images. Despite preferring digital manipulation and using photoshop to produce juxtaposition, I do believe these photos were effective in the theme of juxtaposition. The image on the 2nd slide of images shows **conflict** between the old, traditional building and the new, modern office building, therefore **reinforcing the contrast** between the two pieces of architecture.

# Experimenting with blending options - Photoshop



Hard light

The top layer is too washed out so not clear enough.



Difference

This blending mode has made the top layer too bright and luminous.



Multiply

This image is quite dull and dark, but both layers are clear.



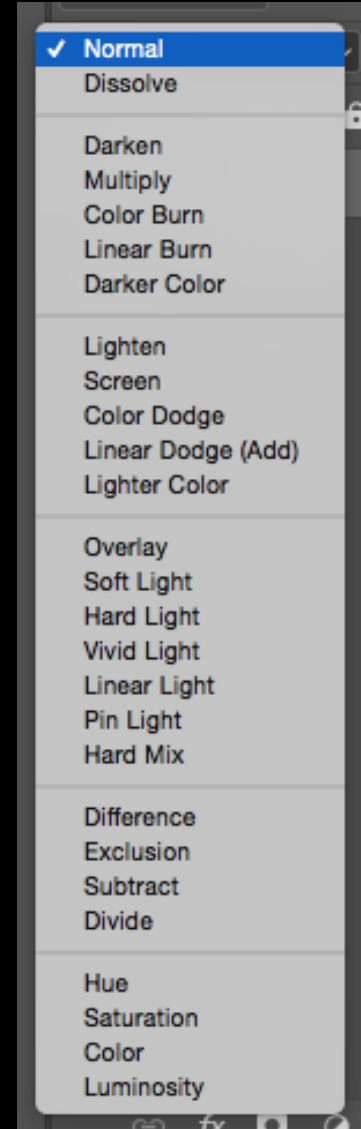
By erasing part of one of the layers it makes the image more confusing in the way that it is hard to tell whether it is an edited image or a reflection.



# Layering in photoshop - shoot plan

I will use my DSLR camera and tripod only for these shoots as the most important part of this shoot will be after I have taken the photos: in photoshop.

I will use the blending options on Photoshop to layer the photos, or just by layering one photo on top of another and decreasing the opacity.

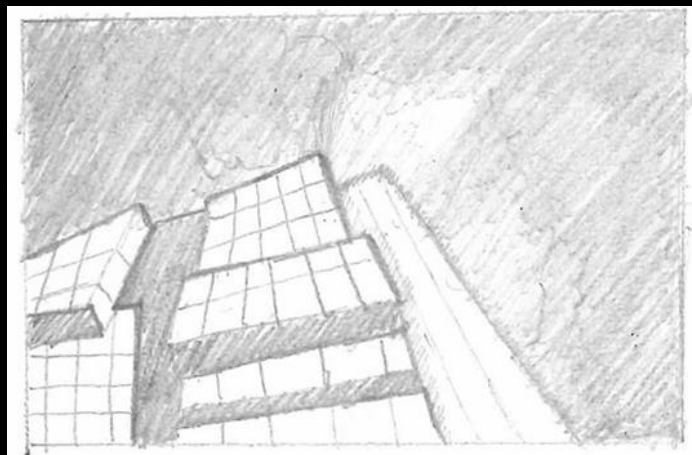
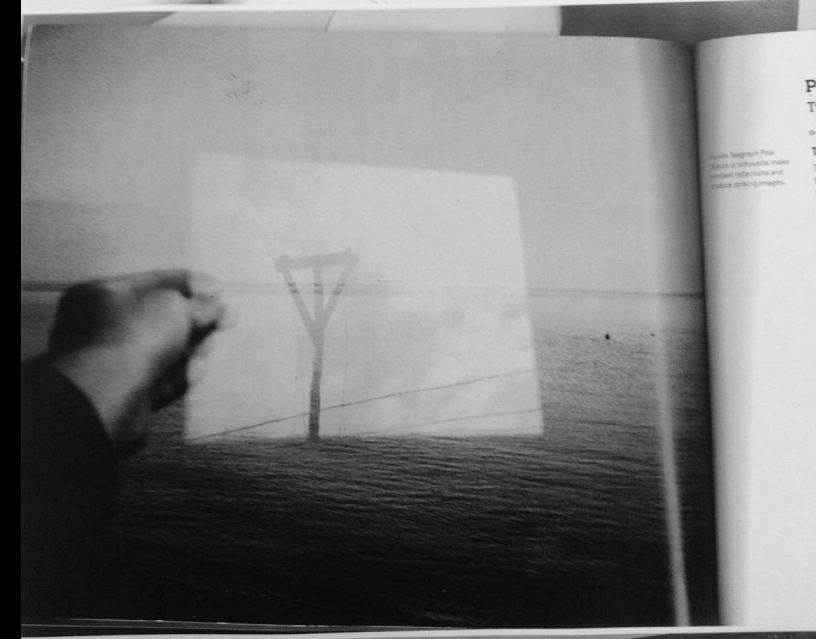
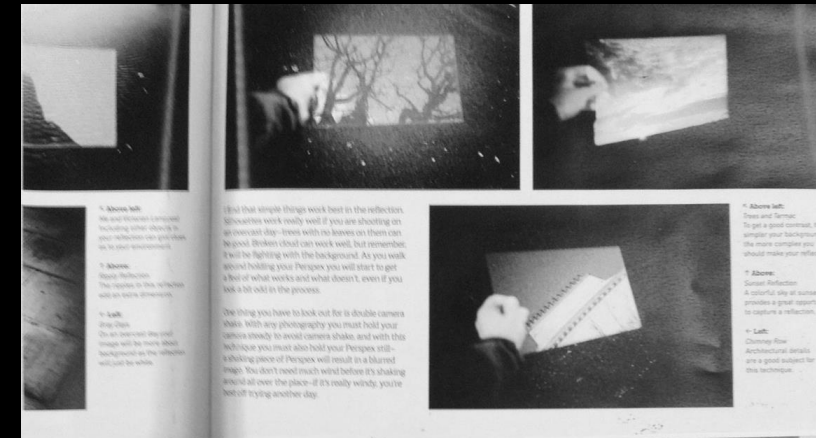




I saw these images in an article and thought I could take inspiration from the use of shapes and lines: I like the use of clear geometric elements, strong leading lines and straight, cut edges in these images as well as the dark colours and background. I could focus on shapes and lines as this photographer has: taking photos of the sharp edges and leading lines to create dramatic effect in the image along with the dark colours/ black and white.

This technique and tutorial: use of perspex creates an intriguing and interesting image. I like the way the perspex captures the reflection as well as the scene behind the piece of perspex. This technique would fit in well with my project as I am looking at juxtaposition and I could capture two building that juxtapose on either side of the plastic.

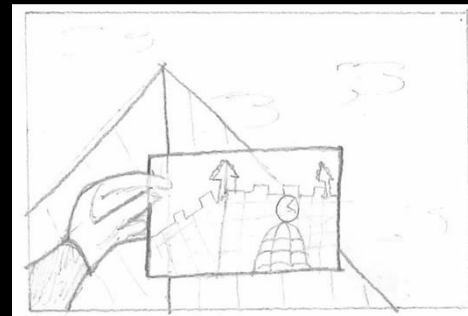
For this shoot I will have to get a piece of plastic/ perspex that will reflect clearly. I will go to a city such as London, Manchester or Liverpool that have a variety of architecture: history and culture and the new, modern buildings.



Dark background (slight vignette)

Leading lines - lead upwards

Geometric shapes



# John Stezaker

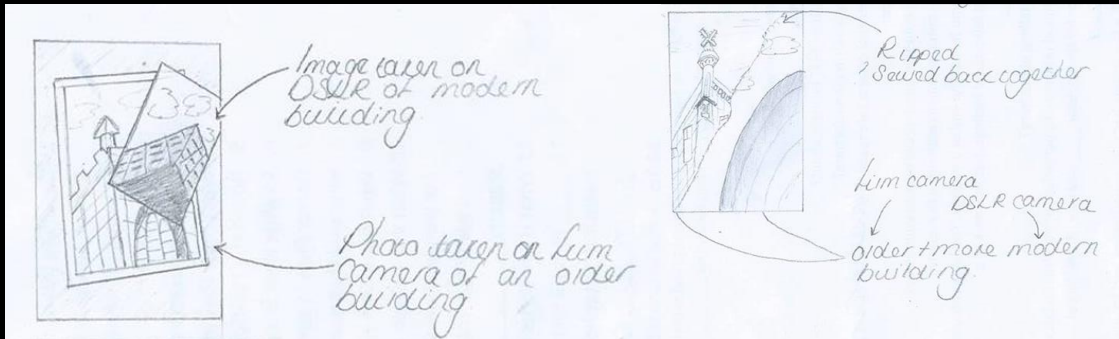


John Stezaker is famous for his juxtaposition photography, so that is why I am looking at his work as one of the first artists within my project refinement. I picked these two images to look at in particular as they generally, look at the same theme and idea: the theme of juxtaposition and the idea of simply sticking two images that juxtapose together. Both images have one layer: an old/ middle aged man, then the other layer: a young woman.

What is juxtaposed in these images:

- Youth and old age
- Male and female
- Unhealthy (smoking) and healthy

I could take inspiration from the juxtaposition his his work, as well as the techniques. These images were created in 2013, so Stezaker is either using old archive images or has recreated and photographed the portraits with an old film camera. I would like to use the technique of putting two images together that juxtapose: either through editing or mixed media.

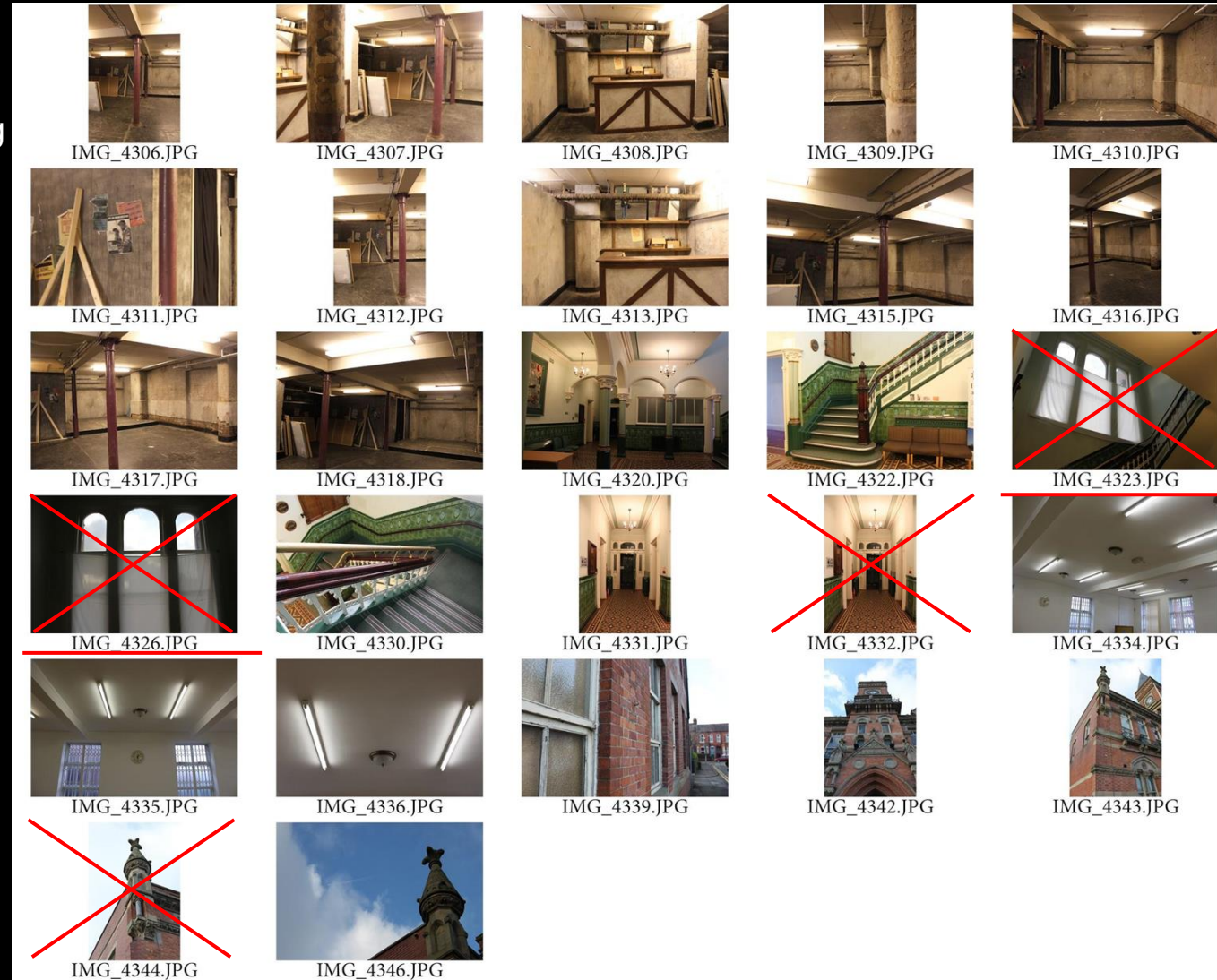




# Stretford hall - shoot (photos to use in layering)

It was hard to get the correct lighting in the basement of the town hall, it has an orange tint due to the electric light. However, I knew that I would be using these images for layering and editing, so it is not an issue.

I would have liked to get more/variety of photos from this shoot, however there were only a few places in the building that I was allowed to photograph.



I choose Stretford town hall as a location for this photoshoot as there is an abandoned, derelict film set in the basement, a victorian hallway and new modern studio, therefore, a variety to take photos of.

These images are not particularly interesting and do not capture the victorian architecture.

The photos of the exterior architecture are taken mostly from a low angle as I am considering looking at the juxtaposition of architecture taken from the same angle or the same architecture from different angles.



Experimenting with black and white &  
images from Stretford hall



Derelict basement



Modern part of building

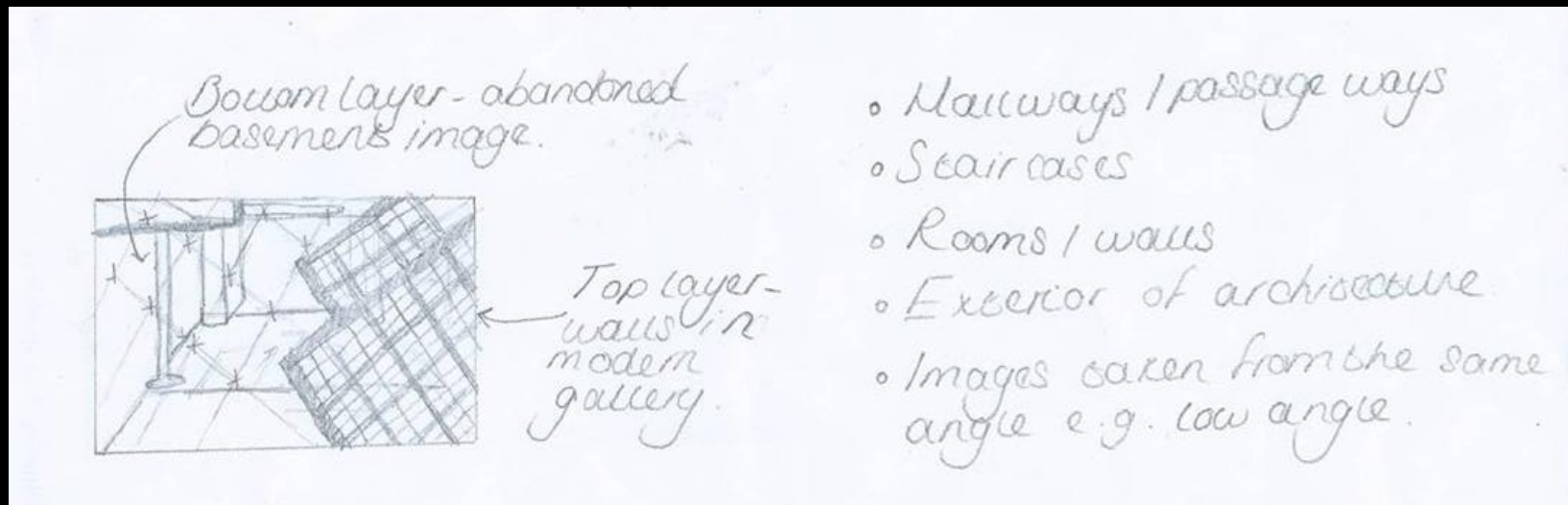


Victorian



# Juxtaposition between photos from Stretford hall and Manchester town center

I will use the photos from this shoot along with previously taken photos in Manchester (art gallery). I will experiment with methods such as **blending modes**. I wanted to use photos that **contrast in elements** other than old and new; such as clean, high quality architecture and derelict buildings and dark and light. I also would like to create outcomes that are **complex and dramatic**, therefore I will use **black and white** which will blend the two photos together: confusing the viewer who will not be able to tell what the original photos look like. This is somewhat like Marrio Rossi's layered collages as he managed to make all of the images **seamless** and look as one. I would also like to create a **complex pattern of lines and shapes** in the images as I saw in Idris Kahn's images that where some of my favourite pieces of photography that I have looked at in this theme of work, along with the black and white (also visible in Idris Kahn's images).



# Blending modes - photoshop



I believe that the outcome of this image is successful in linking to my theme of Juxtaposition. I used one of the photos from the Stretford hall shoot and one from the Manchester shoot (inside the modern art gallery). I decided to blend these two photos as the art gallery architecture is very modern, new and clean, but the basement in Stretford hall was derelict and old. The different ages of the buildings and the different states they are in create an interesting image when put together. The **juxtaposition** is clear through the **geometric pattern** on the glass and metal architecture in the art gallery which is strikingly different to the plain stone walls in the basement. The light is also different in both images as the basement is clearly **very dark** and lit only by one electric light, whereas the photo taken in the gallery uses **natural light** and some electric light making it very bright.



I do not think that the outcome of this image is as effective as the first. I decided to pick two images with one similar element - these ones being the **leading lines**. However it was hard to blend both photos in a way so that I could make both clear. The photo taken in Stretford hall is more prominent in the image, which makes it harder to see the other layer: the photo taken in Manchester art gallery. The element of **juxtaposition**, however, is clear the **geometric shapes** and glass/ metal **materials** used in the top layer juxtapose with the **detailed patterns, curves** and decorated tiles in the first layer.











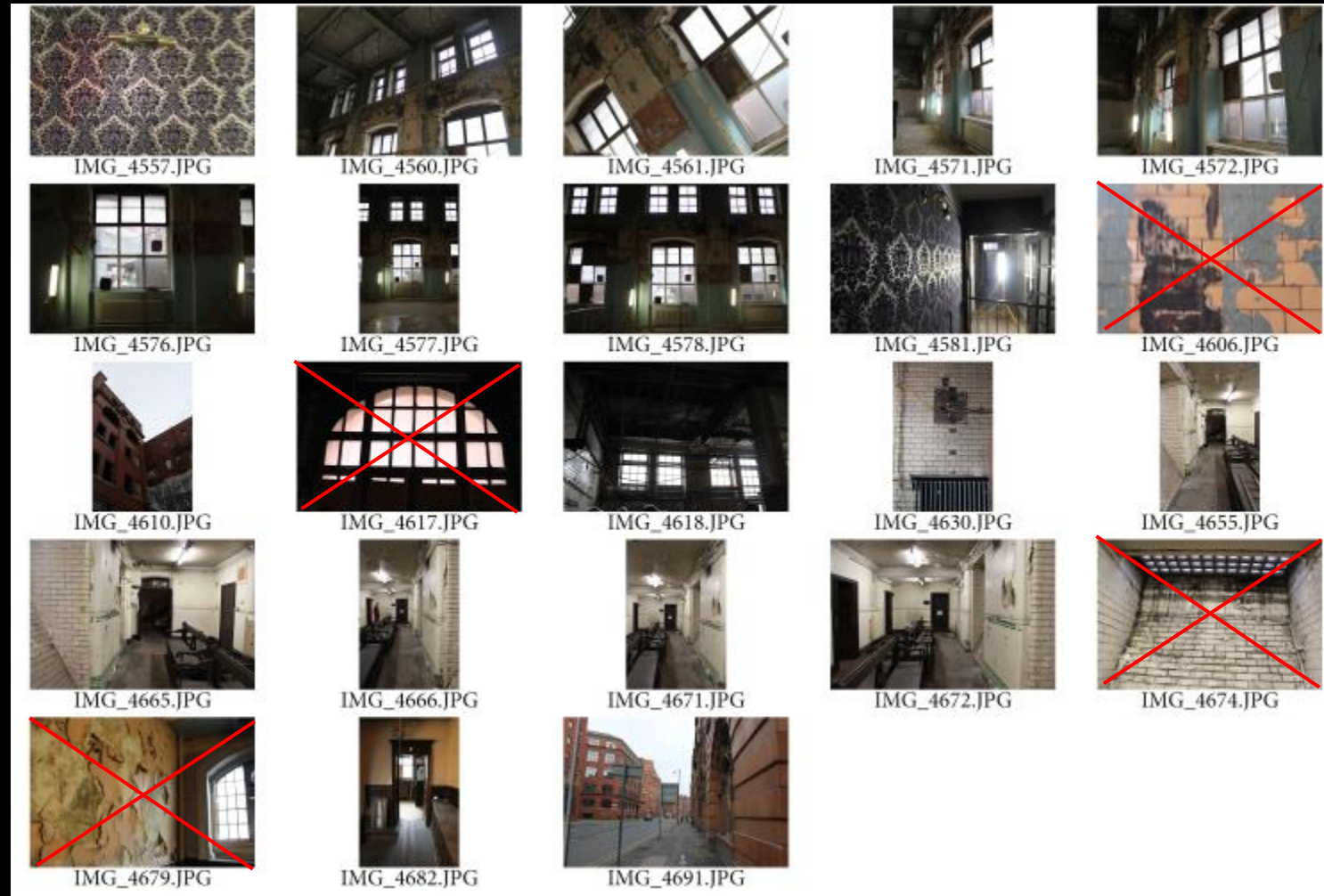
# Black and white

So far I have made all of my outcomes black and white/ had some element of black and white, the reason being, this simplifies the image in one way, but makes it more complicated and complex in another way. It simplifies the colour to black and white which helps the images blend together better: it looks less edited/ layered, more as one individual image. This makes it confusing for the viewer as they try to work out what the content of the image actually is.



# London road fire station shoot

Angles, shots that link into plan and theme



Blurred, wrong camera settings used

Will not fit into shoot, too close up, not enough detail

# Photos that work and did not work - Fire station shoot



Blurred  
Does not fit in with theme/ plan  
Lack of detail



Silhouetted  
Does not fit in with theme/ plan  
Close up  
Dark  
Lack of detail



Fits in with theme/ plan for the shoot  
Detail  
light  
atmospheric  
Long, mid shot



Images from Manchester, London road fire  
station that worked and with B&W

Presented as individual images









Presented as a set of three



# Quick shoot in Manchester - Juxtaposition between architecture (without layering/ editing)



I prefer the process of editing and layering the photos to create juxtaposition and an element of confusion. These images seem too simple and not dramatic enough: they do not fit in very well with the rest of my work in the way that they are not complex, manipulated images.



# Building interiors

Manchester art gallery and John Rylands library



# Building exteriors

Manchester





With colour (modern) and B&W (Old)





Layering with the photos from Manchester  
and fire station





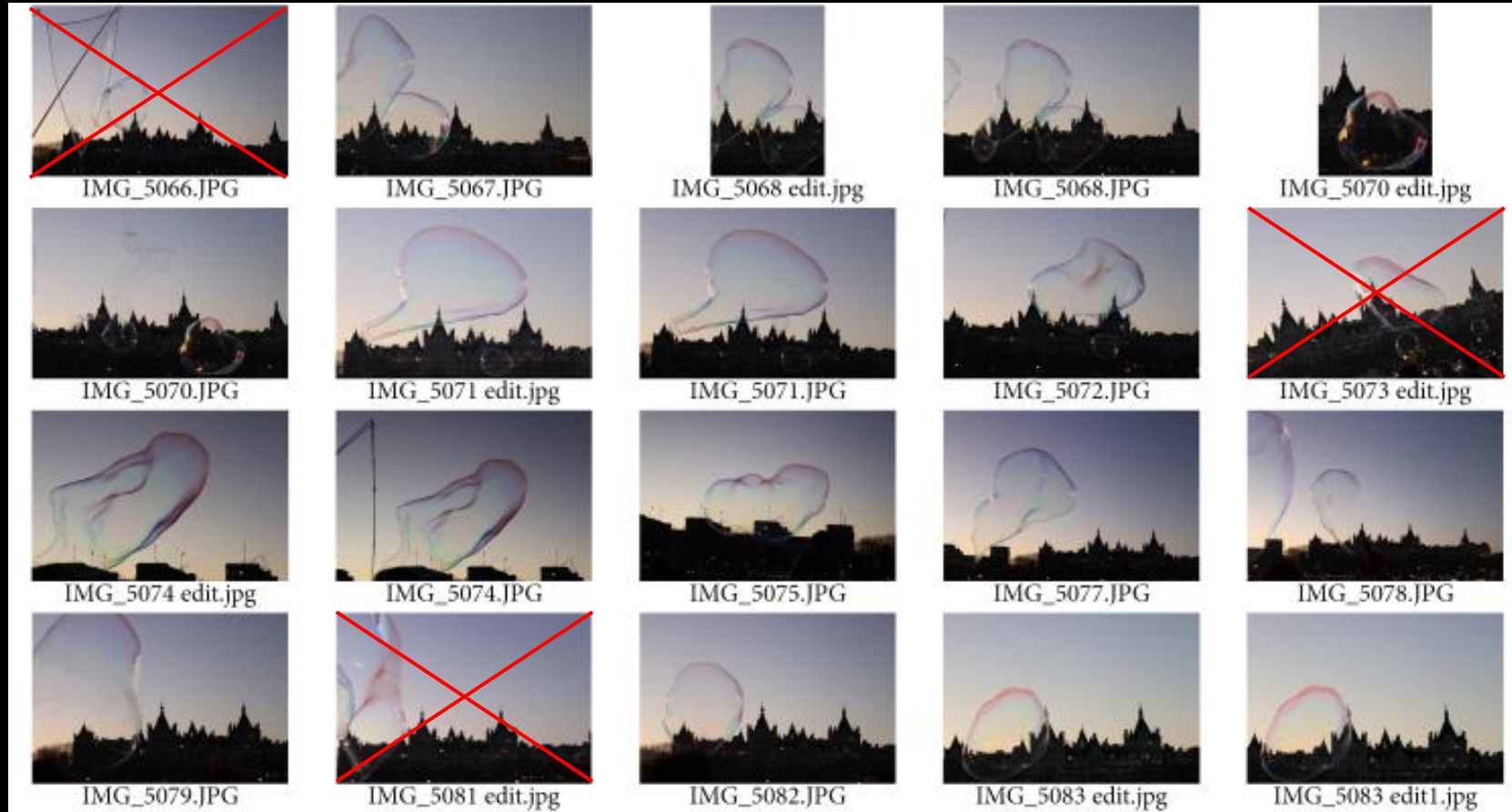






I do not think this image works as well as the others as it seems too bright and a bit washed out. Also I think it looks too detailed/ complicated, although my aim is to confuse the viewer with the layering in the images. But the images don't seem to line up properly and create the desired effect.

# London shoot - bubbles



# Evaluation of the bubble photos

I like the way that the traditional London buildings are a backdrop in these photos (they are ordinary and fairly boring buildings): they are also **dark and silhouetted**. This **juxtaposes** completely with **colourful, light, soft** bubbles in the foreground. The images are not of a good quality due to how dull/dark it was at the time, however, I do believe the dullness of the background highlights and **juxtaposes** with the colourful reflections in the bubbles. I will not be continuing to focus on these images as they do not link into my theme in the way that they are not black and white. The architecture/structure is also not present enough in the images. Overall, the theme of juxtaposition is not present enough.





# Ansel Adams - dramatic, black and white



As I have been using black and white a lot in this part of my work I would like to concentrate more on this aspect, without the juxtaposition, as I am thinking of using black and white in my final outcome. Therefore, I will explore the aspect of black and white and reasons for using it. It is clear in Ansel Adams's work, that the use of black and white adds **dramatic effect due to the contrast between the dark black** colours of sky, trees and grass and the **light white colours** of the clouds, snow and sunlight. This adds **depth and texture** to the image, therefore making more **detailed/interesting** than it initially would be. There is also a clear use of the rule of thirds in these three photos with the ground, then mountain or horizon, then the prominent top third - the dramatic sky. Horizontally, the image also uses the rule of thirds with eyes being drawn to the centre of the photo, where in two of the images there is a clear reflection. I do not only like the use of black and white in these photos, but the **reflections** also as they also add **dramatic effect through the clear dark and light contrast**. I will not only use black and white to simplify my photos, but to add depth and detail as Ansel Adams is famous for doing.

Extra photos from a shoot in London -  
Black and white to create dramatic effect







Although the photos were slightly blurred and not sharp enough, I believe they create the desired dramatic effect which I can replicate in my final outcome. The movement in the photos may be due to the use of slow shutter speed along with the fact I did not have a tripod. If I use a similar effect in my final outcome I shall use a tripod to reduce movement/ blur of the background.

# Black and white - dramatic effect

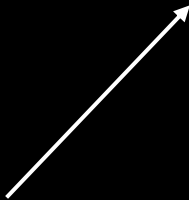
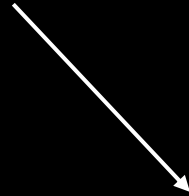
Layering textures



Old, dirty, concrete wall



Modern, shiny wall



Layered with black and white

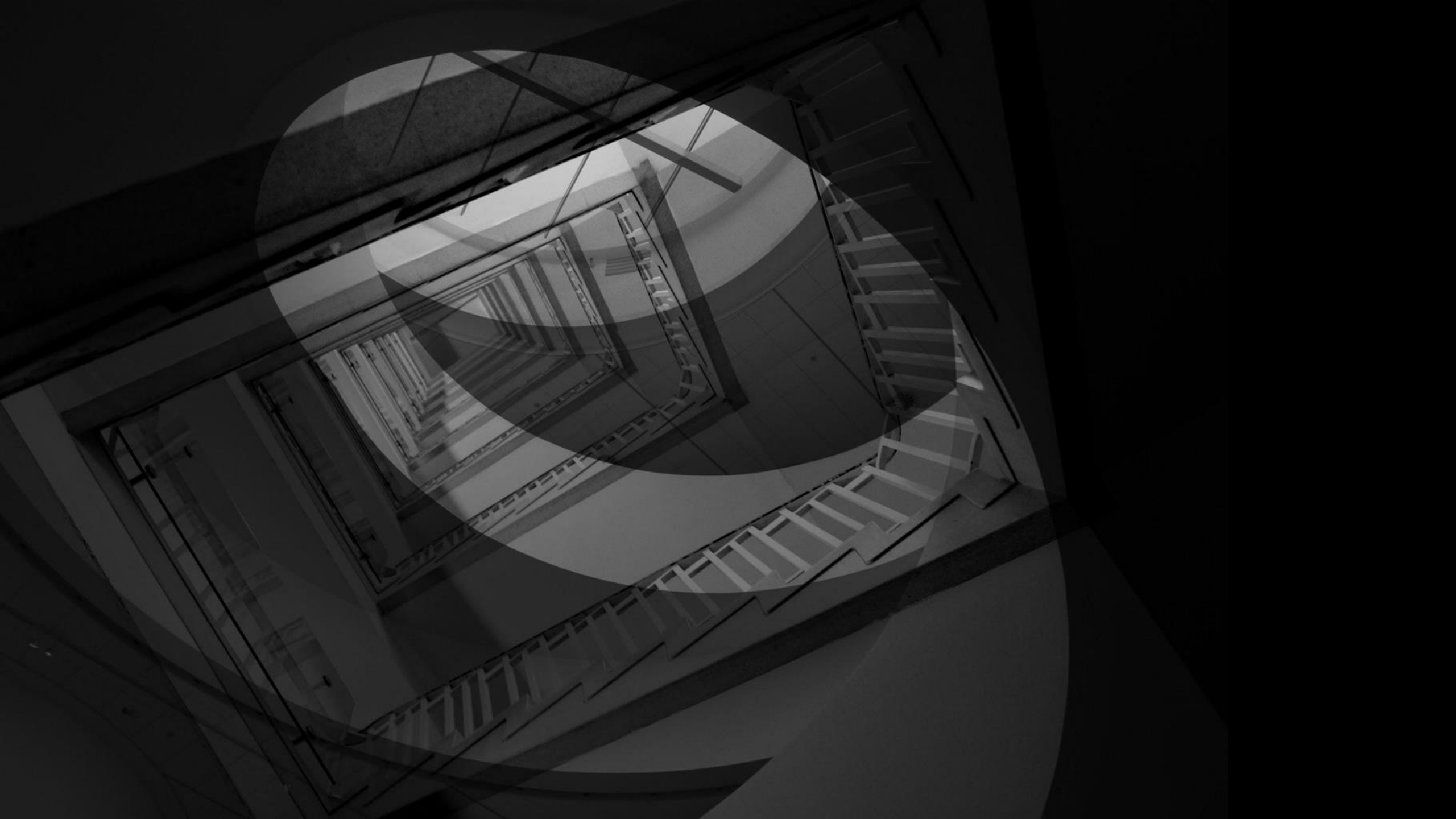






# Final outcome ideas

Collection of previous and new photos with layered and b&w effect to use in my final project (3d)



















# Ideas for presentation



View from front



From left side

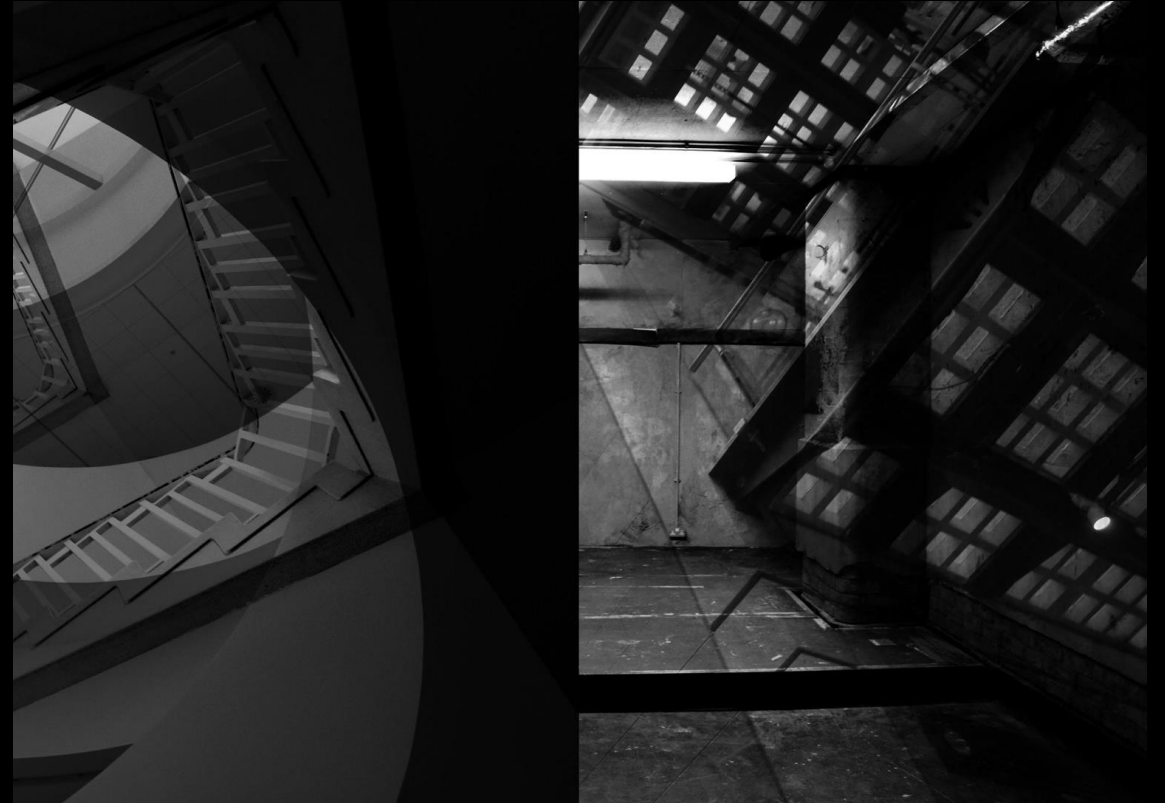


From right side

I have decided to create a 3d final outcome as to reflect how I have been layering my images to give them more depth. I am also thinking of swapping the sides of the folds so that they look disordered from the front and come together from a side view. This links to the way I have been creating images that are confusing and somewhat abstract. I will also use black and white for these images: carrying on with what I have been doing throughout this theme. I think that the black and white adds to the depth of the images as it does with the photos of Ansel Adams that I looked at.



Fold



2x A3 pieces with the photos halved and swapped

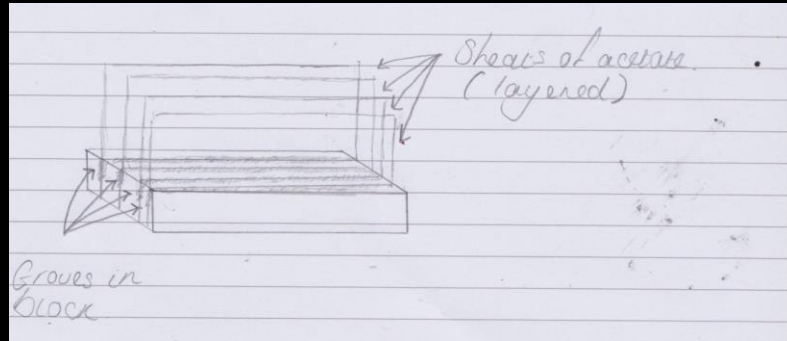
# Images to use in Final outcome

Building interiors and structures





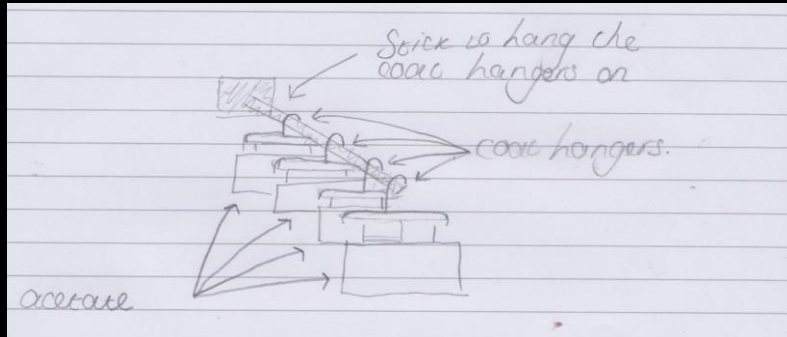
# Other ways in which I could present my final outcome with **acetate**



Standing in a block (layered)

Acetate may not stand straight; may fold over

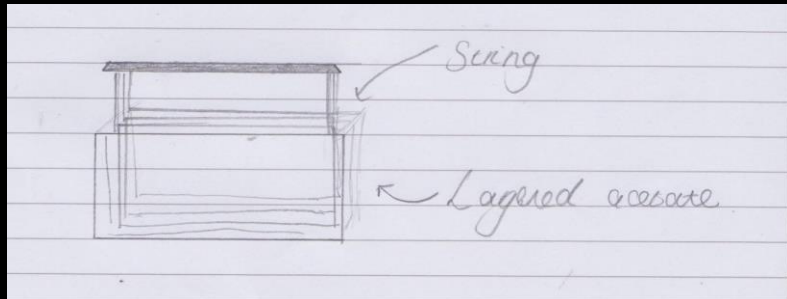
Simple way of layering the photos backwards



Hanging with wire/ string

More materials are involved

Juxtaposition between metal hangers (industrial) and natural wood



Hanging with string

Not enough distance between layers

Simple - does not take from complexity of the photos

# Final outcome



# Evaluation

Halfway through my project as I completed a reflect and progress, I talked about what I would like to look at within my theme refinement.

'Progress' section – written in November

*"I am considering taking forward the idea of juxtaposition in architecture: I enjoyed the 'Historical and modern architecture juxtaposition – Photoshop' section in my project, and looking at the juxtaposition in the Liverpool shoot. However, I also enjoyed looking at shapes and lines, so I will also focus on this as I refine my theme. I may need to look at more photographers and artists who looked at different elements of juxtaposition: not just in architecture and structures. This will help me understand 'juxtaposition' as a theme better and not just to look at old and new, but it will help my find other elements that 'juxtapose' . I enjoyed moving image shoots and photo editing most in previous shoots, so I may carry these techniques through the next part of my project: maybe looking at layering again or something new like dark and light. In further shoots I will go to many different locations e.g. Liverpool, sites of historical architecture, London, Manchester, and take an array of photos to build up a bank of photos to use in Photoshop to create juxtaposition through the means of digital manipulation. I will also, while on shoots, look at reflections in the buildings and try to capture reflections of architecture that juxtaposes with each other. If I expand on moving imagery; I could look at movement Vs stationary buildings or Dark Vs light (like I did on my Salford shoot – gifs)."*

Evaluation of how I have progressed within the development section

I did decide to refine my theme into *juxtaposition and architecture* and I have followed through with this theme. I did look at one photographer who is known for juxtaposition: John Stezaker. This helped me understand the theme more. I also looked at some juxtaposition artwork that I found in a photography magazine: this also helped me with inspiration for ways in which I could create juxtaposition in my photos e.g. layering. I did not however, do more moving image, as planned, because it would not have fitted in with the photos that I have been taking in this theme such as the edited/ black and white images that I focused on more. As planned, I did carry on with editing and photo manipulation as it was something I enjoyed at the beginning of the project. I have used the editing techniques to create juxtaposition in the images rather than relying on the settings and surroundings when I am on a shoot. I have taken photos in London, Manchester (refinements) and Stretford (town hall). I have also as planned built up a bank of images from all of the various shoots I have done, which I have used later on in my project, such as in my final outcome (used photos from previous shoots in London and Manchester). I have not looked at reflections due to fact that I have produced some of my best outcomes from editing/ layering/ photo manipulation and I did not want to do much experimenting in this part of my project. Overall I have completed many of the tasks I set myself in the 'reflect and progress'.

My development did take a slight unexpected journey as I initially was expecting to produce a variety of images which included juxtaposition between architecture. However, I have looked more into abstract patterns and have created images that are confusing and complex. I have also looked more into black and white as I looked at Ansel Adams and looked back at Idris Kahn's work.

As I enjoyed taking digital images and editing them previous to my development I decided to carry on this technique as well as looking at layering the images. I also experimented with a film camera as I initially decided to look at juxtaposition, although I much preferred the digital method. Using a film camera and experimenting with mix media has been helpful in exploring the theme in more detail. However, personally, I like to look at and produce complex and dramatic digital images so this is what I, mainly, continued to focus on.

In the development of my theme I did a shoot at Stretford Town hall. I chose this location for the shoot as it is an interesting building with a modern section, a Victorian section and a derelict section. I decided to take photos of this variety of interior architecture as to assess which I would like to carry on taking photos of in this section of work. I used a DSLR and tripod to take photos inside the building as to produce good quality, still images. I had the challenge of using the correct settings in the dark basement, but through trial and error I believe that I got the correct settings and good images. Another shoot in this part of my work was the London road fire station shoot. I decided to do this shoot as I liked the images that I took in Stretford town hall's derelict basement and the fire station was also semi derelict and atmospheric. I used similar equipment and settings as I did in the town hall basement. Images from both of these shoots were then used in layering to create the element of juxtaposition. I also used images from a few quick refinement shoots in Manchester town center, Salford quays and Manchester art gallery (locations I have previously visited on shoots). One of the shoots that I did not particularly like was the bubble shoot in London. I took photos of bubbles in front of the grand and industrial architecture in London. However, I decided not to expand on this shoot as I prefer more structural/ edited/ black and white images; it does not fit in completely with my theme.

I have continued to use Photoshop: learning more about layering and techniques such as blending modes. I have also learnt; through experimentation more about camera settings when shooting in darker environments.



### The most influential artists in my theme of work

Initially, early on in my work I looked at Idris Kahn, which inspired me to experiment with layering and photo manipulation. I also took inspiration from how the photos were confusing and complex. I have taken these aspects into my work and in my final outcome. Another one of the artists that have inspired elements of my work in the theme of architecture, the theme of juxtaposition and my final outcome is Alessia Avellino with her use of lines e.g. leading lines. As well as the use of colour (dark and light contrast) which adds depth to the photos. I have taken inspiration from this into my final outcome with the use of black and white. Halfway through my project I decided to look at juxtaposition within architecture. As to help me understand the genre more; I looked at John Stezaker who is a well-known artist in the juxtaposition genre. I took inspiration from the way he did not take photos of juxtaposition, but put two photos together to create juxtaposition (an element I have used a lot in this part of my work). As I developed my photography with juxtaposition I realized that the photos looked better: more 'seamless' and dramatic with black and white and look at black and white in more detail I did some research into one of the most prominent black and white landscape photographers: Ansel Adams. Looking at the way in which black and white is used for dramatic effect has inspired some elements of my work as I looked at the contrast between black and white.

### Final outcome/ ideas

My final outcome met my expectations and had the intended effect. I believe that I created a final outcome that uses the layering which is a technique which I have used throughout my work since looking at Idris Kahn's images which influenced my work a lot. However, I do not think that the outcome meets the standard of the rest of the work. And, the images do not seem a good conclusion to all of the rest of the work. I would also have liked the images to be more 'dramatic and powerful' like some of the photos previously in the project. For this reason, I will be refining my final outcome: sticking to more original ideas and possibly producing prints instead of making something like I did originally.

Ideas for **new final outcome**

*Images I may use*



Ideas for new final outcome

# *Presentation*



To present my final outcome I will print the images out large, high resolution (black and white) and present it as a set of 2.







## Evaluation, Hannah, A2 Photography

Halfway through my project as I completed a reflect and progress, I talked about what I would like to look at within my theme refinement.

### 'Progress' section – written in November

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## Evaluation, Hannah, A2 Photography

my final outcome (used photos from previous shoots in London and Manchester). I have not looked at reflections due to fact that I have produced some of my best outcomes from editing/ layering/ photo manipulation and I did not want to do much experimenting in this part of my project. Overall I have completed many of the tasks I set myself in the 'reflect and progress'. My development did take a slight unexpected journey as I initially was expecting to produce a variety of images which included juxtaposition between architecture. However, I have looked more into abstract patterns and have created images that are confusing and complex. I have also looked more into black and white as I looked at Ansel Adams and looked back at Idris Kahn's work.

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In the development of my theme I did a shoot at Stretford Town hall. I chose this location for the shoot as it is an interesting building with a modern section, a Victorian section and a derelict section. I decided to take photos of this variety of interior architecture as to assess which I would like to carry on taking photos of in this section of work. I used a DSLR and tripod to take photos inside the building as to produce good quality, still images. I had the challenge of using the correct settings in the dark basement, but through trial and error I believe that I got the correct settings and good images. Another shoot in this part of my work was the London road fire station shoot. I decided to do this shoot as I liked the images that I took in Stretford town hall's derelict basement and the fire station was also semi derelict and atmospheric. I used similar equipment and settings as I did in the town hall basement. Images from both of these shoots were then used in layering to create the element of juxtaposition. I also used images from a few quick refinement shoots in Manchester town center, Salford quays and Manchester art gallery (locations I have previously visited on shoots). One of the shoots that I did not particularly like was the bubble shoot in London. I took photos of bubbles in front of the grand and industrial architecture in London. However, I decided not to expand on this shoot as I prefer more structural/ edited/ black and white images; it does not fit in completely with my theme.

I have continued to

## Evaluation, Hannah, A2 Photography

### The most influential artists in my theme of work

Initially, early on in my work I looked at Idris Kahn, which inspired me to experiment with layering and photo manipulation. I also took inspiration from how the photos were confusing and complex. I have taken these aspects into my work and in my final outcome. Another one of the artists that have inspired elements of my work in the theme of architecture, the theme of juxtaposition and my final outcome is Alessia Avellino with her use of lines e.g. leading lines. As well as the use of colour (dark and light contrast) which adds depth to the photos. I have taken inspiration from this into my final outcome with the use of black and white. Halfway through my project I decided to look at juxtaposition within architecture. As to help me understand the genre more; I looked at John Stezaker who is a well-known artist in the juxtaposition genre. I took inspiration from the way he did not take photos of juxtaposition, but put two photos together to create juxtaposition (an element I have used a lot in this part of my work). As I developed my photography with juxtaposition I realized that the photos looked better: more 'seamless' and dramatic with black and white and look at black and white in more detail I did some research into one of the most prominent black and white landscape photographers: Ansel Adams. Looking at the way in which black and white is used for dramatic effect has inspired some elements of my work as I looked at the contrast between black and white.

### Final outcome/ ideas

My final outcome met my expectations and had the intended effect. I believe that I created a final outcome that concludes the work I have done in this theme and takes inspiration from some of the artists I have looked at throughout this theme. One of the main elements of my final outcome is layering which is a technique which I have used throughout my work since looking at Idris Kahn's images which influenced my work a lot. I have also used the layering technique to create juxtaposition and contrast between all of the unique architectures I have photographed. As I have been doing throughout the final part of my work: the layering of multiple images adds confusion and complexity. Another element in my final outcome is the black and white which simplifies the images at the same time as dramatizing them. The black and white also adds to the structural, industrial elements of the images which contrasts with the natural wooden stick that these photos are hanging on. If time and resources permitted I would have added a light behind the acetate images to allow the viewer to see more of the images clearly.



Hannah

“In some way it is trying to find images that have some sort of resonance rather than meaning.” Peter Doig (Painter known for landscapes/ reflections).

The theme of juxtaposition interests me as I can create an image that confuses the viewer or makes them think; it does not necessarily have to connote any particular moods or create any particularly feeling, but just make you think and try to work out what is going on in the image. There are many elements of juxtaposition and ways in which it can be created. Techniques like digital manipulation can be used to create juxtaposition from photos that do not initially contrast or photos can be set up specifically to show the juxtaposition in a real life situation. Architecture is a good subject to look at within juxtaposition as all pieces of architecture are unique and distinct. Some buildings are obviously historical, and some obviously modern, whereas some buildings simply have a different atmosphere to others. This theme also brings options such as being able to photograph key features both inside and of the outside of a structure/ building.

- Idris Kahn
- Marrio Rossi
- Allisia Avellino
- Norman Carlberg
- Miki Takhashi
  
- Mattia Bicchi
- John Stezaker

"It is a challenge to not define my work as a photograph but using the medium of photography to create something that exists on the surface of the paper and not to be transported back to an isolated moment in time." Idris Kahn

The first photographer I looked at was Idris Kahn. I was immediately attracted to the photos as I liked the use of techniques: echo, layering and black and white (all of which I have carried through to my theme refinement). He is an artist from England and his parents are from Pakistan and brought him up as a Muslim. He has lived from 1978 to present day. Kahn focuses on and draws inspiration from culture, history, art and music and is influenced by a wide range of cultural sources. He has not been particularly influenced by other artists, but his work often originates from secondary source material – for instance, every page of the Qur'an/ every Beethoven sonata.



The main focus of both of these images would be the iconic London architecture/ structures that the artist has manipulated by the means of layering and editing. When fist looking at the

Hannah

images I thought that they were drawings because of how unrealistic and complex they look. The black and white also makes them seem less realistic and more mysterious. The photos are completely manipulated and it is hard to see what the original image would have looked at. The edges and bottom third of the images are dark which makes them seem dull and almost miserable.

The next photographer I looked at was Marrio Rossi, an Italian photographer who was born in Naples, 1961. Rossi is very interested in abstract expressionism and geometry which is clear in some of the images I have looked at. His collages are 'seamless' and it is not particularly easy to identify some images as collages at first sight: they are overlapped and blended in. I have also noticed some similarities to the previous photographer I looked at: Idris Kahn with the use of layering and echo in the photos.



These images by Marrio Rossi have been manipulated through layering to create a collage. I like to way they blend well together to create one whole image which confuses the viewer (making them think). The photos are light and the background (floor) is light which highlights the people; making them the main focus of the collages. This links in with the name of this collection – 'people on the go'. He is looking at the people who are in this place at that particular time, also, looking at the movement and the idea that they are always on the go.

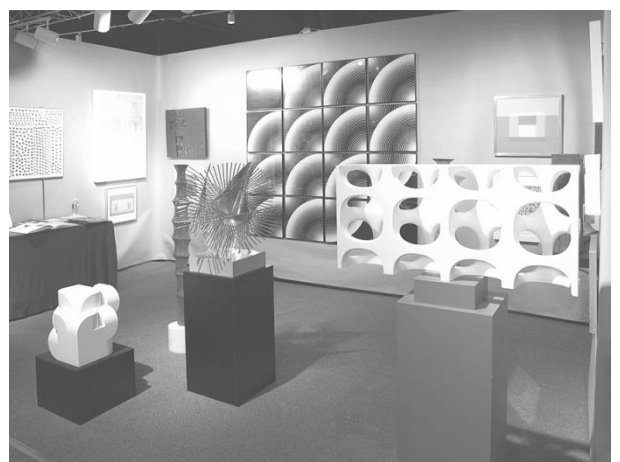
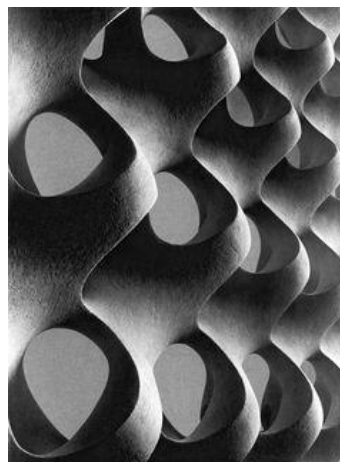
I looked at Allisia Avellino drawings after being interested in the geometry and shapes in Marrio Rossi's collages. Instead of geometric shapes and straight lines, Avellino looks at curved and leading lines. Allisia Avellino is a modern day artist from London who focuses on architecture/ structures and the shapes and lines they create.

Hannah



I like the way she manages to emphasize the shapes and lines in her artwork. When looking at the images the use of contrast and colour is also prominent. The dark and light in her artwork may be partly responsible for the drama in the images: she usually uses two main colours like black and white or dark blue and white. Colours such as these contrast and add depth to her images which would otherwise be flat images with a lack of texture.

Norman Carlberg (born 1928) is an American sculptor and printmaker. His structures and prints focus a lot on shapes. His artwork was part of the Constructivism art movement/philosophy. I decided to look at his work as I had previously been looking a lot at shape in architecture and one of the most important elements of sculptures is shape.



His sculptures and prints are constructed: the sculptures use complicated patterns and shapes. I could take inspiration from this work and focus on detailed patterns in architecture. The photos of his work are in black and white as they would have been taken around the 1950's, however I like the way the lack of colour simplifies the image so that the artwork can be appreciated for its structures and shapes. The black and white also adds depth and drama to the art as Alessia Avellino's work does.

I was not initially interested in Miki Takahashi's photos; however, I was interested in looking at different photography techniques such as double exposure briefly as I am interested in



Hannah

merging two photos together and layering photos. She is a Tokyo based artist who merges self-portraits with cityscapes; she says to 'reveal her inner feelings'.



Mattia Bicchi is an Italian-born photographer who lives and works in London. He specializes in Time Lapse, Hyper Lapse, Architecture and Landscape photography. He



I liked the aesthetics of the time lapses: the quality is almost perfect. I think that these Time lapses were not taken for commercial use, but to be exhibited as a piece of photography/ artwork. This time lapse in particular looks like it has been taken in the evening; rush hour as the natural lighting is fairly dull and becoming darker as the time lapse continues. I think that the whole time lapse (only short clip shown) was taken over 2 hours with a photo being taken every 2 seconds. The setting for time lapse being a busy, urban city such as London. The photographer lives in London so it is likely that he wanted to capture what life is like in London by showing hundreds of people travelling through the city at one part of the day. Some light trails have been created by the use of time lapse; this is the same effect that would be achieved with a slow shutter speed. The light trails connote speed and time passing. The shot has been composed so that in the foreground/ midground we see the action: cars and people and the idea of movement and speed. Then, in the background of the image we see a large urban/ modern building that confirms that this has been taken in a developed town/ city center. There is contrast in the image between the colours. The blue on the top third and orange on the lower third are clearly separated by the building, however the cold blue colour contrasts dramatically with the warm colours and lighting in the bottom half.



John Stezaker (born 1948), is an English conceptual artist. Stezaker is one of the more prominent artists in the genre of juxtaposition, so that is why I looked at him as one of the first artists within my project refinement. He is fascinated by the lure of images. Taking classic movie stills, vintage postcards and book illustrations, he makes collages to give old images a new meaning and look. He does this by adjusting and slicing separate pictures and putting them together to create unique new works of art.



These two images are two of the more of the simpler images in his collection of work. However, they are clearly effective in their theme of juxtaposition: the biggest difference between the two halves that one side of the face is a female and the other; a male. The women in his photos often look more 'flawless' and younger than the men who seem sometimes more wrinkly and are sometimes shown to be smoking or looking unhealthy. Overall, there are many elements of juxtaposition in his images and ways that the two subjects in the image contrast. I like the way the black and white, generic photos of ordinary people have been made into something more interesting, just by being put together, side by side.

All of the artists that I have looked at have informed me in my project, in different ways. I looked at the use of line and shape in Norman Carlberg and Alessia Avellino's sculptures/ drawings. Techniques such as digital manipulation in Idris Kahn, Marrio Rossi and Miki Takahashi's photos. As well as the moving image technique: Mattia Bicchi. Most, recently I looked at the images of John Stezaker with him being one of the more prominent photographers in the juxtaposition genre. Overall, the artists and photographers that I have studied have informed my work in different ways. Despite only a couple of the artists actually focusing on architecture; I have taken/ been inspired by the techniques/ colours/ line and shapes in their work.

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