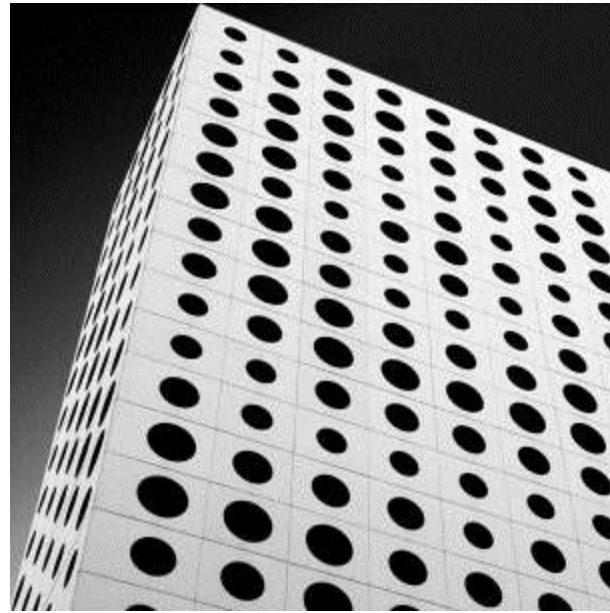
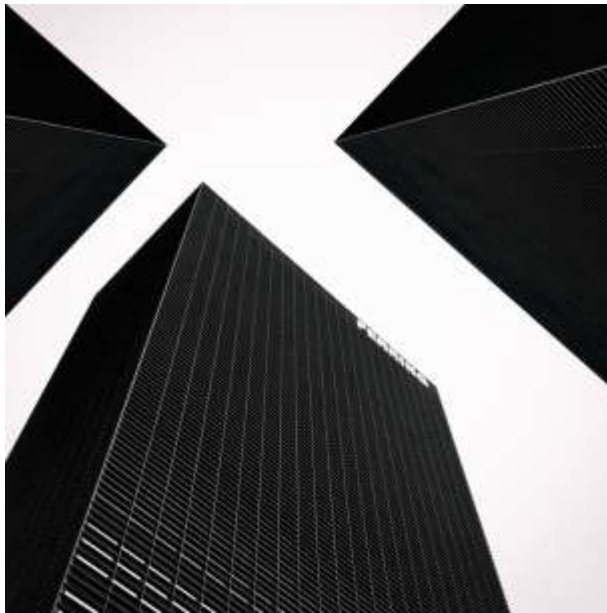


Nick Frank

Nick Frank is a self taught photographer from Munich who specialises in architectural photography. He gives his photographs an unusual perspective by taking his photographs from different compositions and viewpoints than one would ordinarily view the subject matter. His images are rather minimalistic due to his shooting technique, pointing the camera upwards, as he captures a lot of the sky in his photographs.

The below photographs are taken from his projects, 'monoscapes I' and 'monoscapes II'. All the photographs in these collections are monochrome making them appear more minimalistic and draws your attention more to the focal point and stops the viewer from being distracted.

From Frank's photographs I am inspired to take minimalistic images and to explore his use of monochrome colours.





This photograph particularly appeals to my eye due to the alternative angle in which it is captured, The image created is a minimalistic and appears geometric. The fact that the image is in black and white adds to this minimalist theme. Compositionally this image is very interesting due to the fact that the two outer buildings run parallel to the main building centrally adding to the geometrical composition.

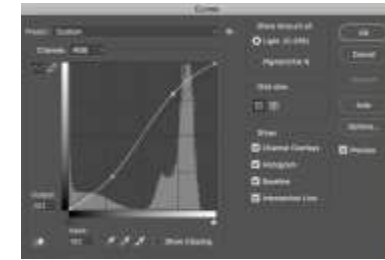
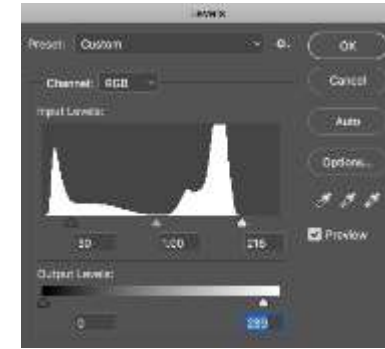
Shoot Plan ...

After researching the photographers Nick Frank and Berenice Abbott I was influenced to take similar photographs to them by focusing on minimalism and unusual compositions. I aim to take these photographs on an overcast day in order to capture a simplistic backdrop for the high-rise buildings which will be my focal point. While taking these photographs I will need to use a very high shutter speed and aperture in order to make the buildings appear darker in order to create more contrast as well as the fact that as these images will be captured in an external setting I do not want them to be overly exposed. An additional fact of using a long depth of field is that I will be able capture the sheer height of the skyscrapers I will photographing without the top of them being out of focus.

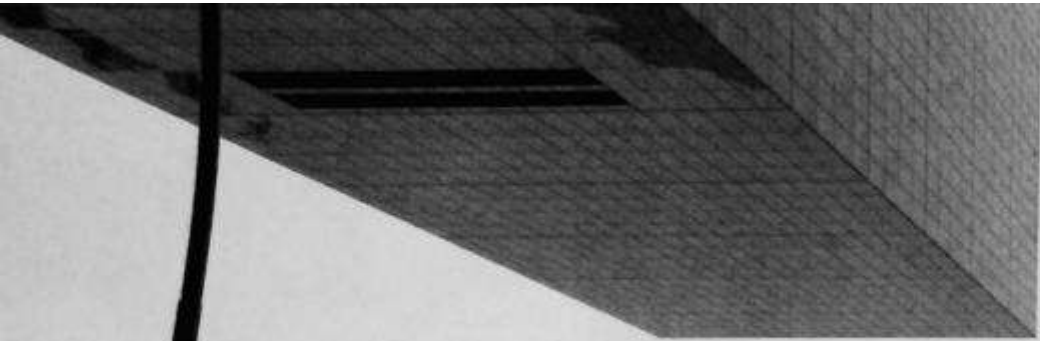


Editing Process ...

Although I feel as if these photographs capture the sense of minimalism I was aiming for I believe that the effect would be continued by converting the images to black and white. I also wanted to create more contrast between the darker and lighter colours therefore my first step I took whilst editing my photographs was to edit the levels considerably in order to create this juxtaposition between the shades. I then adjusted the curves in order to further emphasise this. My final step was then to convert the image into monochrome. Whilst converting the image I generally made the red and yellow shades in the image darker in order to darken the images against the sky which brightened by increasing the cyan and blue tones.







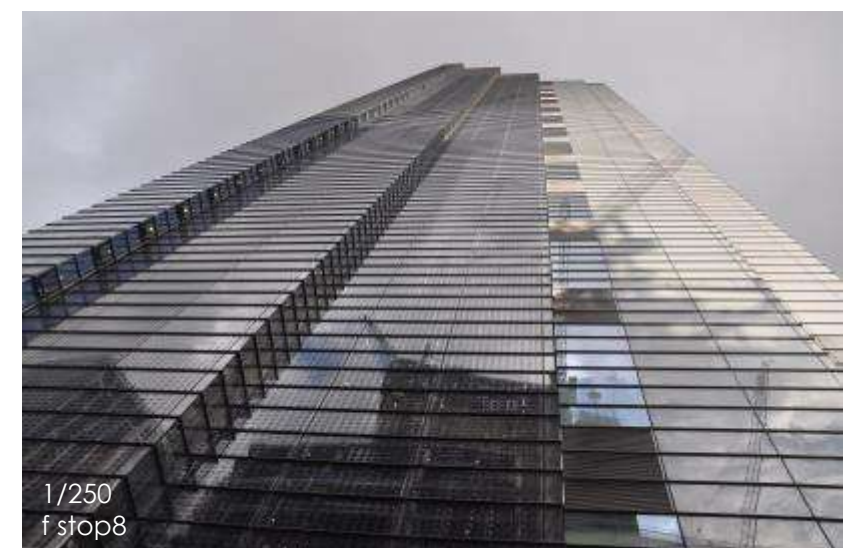
This photograph particularly appeals to me due to the symmetrical emphasis in this photograph caused by the parallel lines of the buildings, similar to the work of Nick Frank.

By using a high ISO I also created a sufficient amount of grain in this image which was further emphasised by converting my images to grayscale. This effect makes the images similar to Paul Strand as he uses film photography which also has grain present in the images.

Shoot Plan...

After my previous shoot I wanted to carry on with the style of Nick frank and further explore the idea of minimalism. In this shoot I would like to further emphasise the minimalism, therefore I will be photographing only one building but from different angles, similar to the style of Berenice Abbott. I will capture my images in a similar way to my previous images, by pointing the lens upwards and challenging traditional composition.

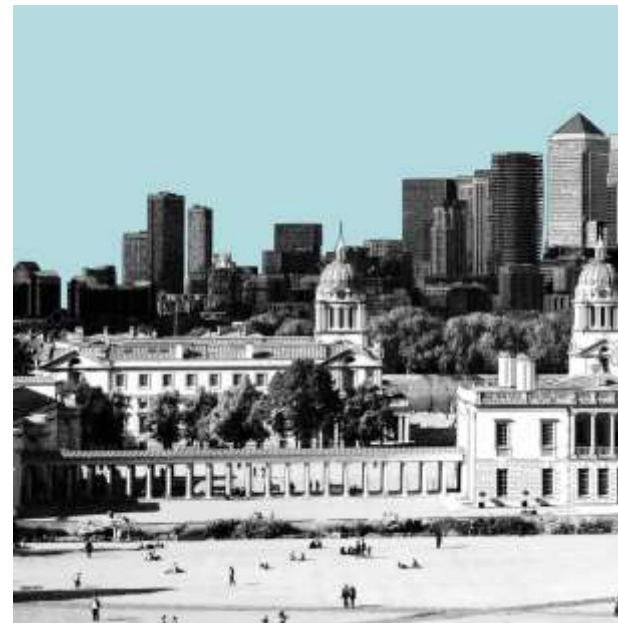
Like my previous shoot I will have to capture these images on an overcast day in order to create a minimal backdrop. I will also be using similar camera settings to my last shoot as they are taken in the same style and on a similarly lit day.



Bronagh Kennedy

Bronagh Kennedy is a British Artist and Designer who specialises in wall prints which often feature urban design and architecture. She creates her images by combining photography, graphic design and hand drawings. Her images feature block coloured backgrounds which forces the viewer to engage with the structure of the buildings. Her images appear to be fairly minimalist because of the lack of background which, accompanied with the bright colours, resemble pop art.

I am inspired by Bronagh Kennedy's style of block coloured backgrounds as I feel that they allow the structure of the building to be the focus with no distractions in the background and I would like to interpret this style into my future images.

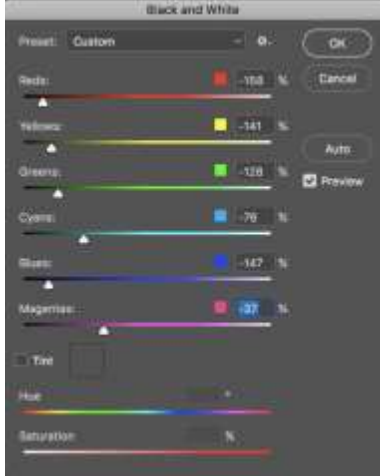
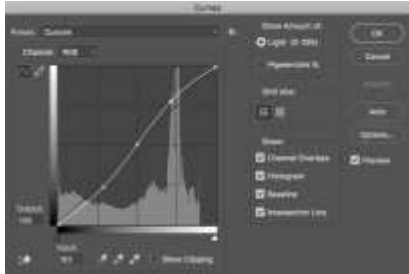


By converting the background of the image to red, Bronagh Kennedy has perfectly outlined the silhouette of the building. The red also creates a greater contrast between the black and the white as it creates a juxtaposition as it makes the colours stand out more.



Editing Process...

I chose to edit these photographs in similar way to my previous shoot in order to create the same minimalist effect. To create this I first edited the levels and then the curves. Unlike the last shoot I felt that I wanted to further the minimalism by making the sky a plain block colour. I did this by selecting the sky in and then I fixed any imperfections in the selection by using quickmask. After I had selected all of the sky I increased the expose and offset and lowered the gamma correction in order to make the background a blank white which I was inspired to do by Bronagh Kennedy. From this stage I then deselected and went on to convert my images into black and white. While editing my photographs into black and white I darkened most of the colours, especially the reds and yellows on the windowpanes, as felt as if there should be a contrast between the black windowpanes and the white sky.





This image particularly appeals to my eye due to the orthogonal lines leading up the building to the top of the image. This draws the viewer's eye into the image. There is no central focal point therefore the viewer's eye is drawn all the way back to the vanishing point. The image has an overall soaring effect created by the linear perspective.

Another interesting aspect of this image is the minimalistic background which forces the viewer to engage with the structure and the vertical aspects of the building. It also creates contrast in the image by the juxtaposition between the dark building and the white background.

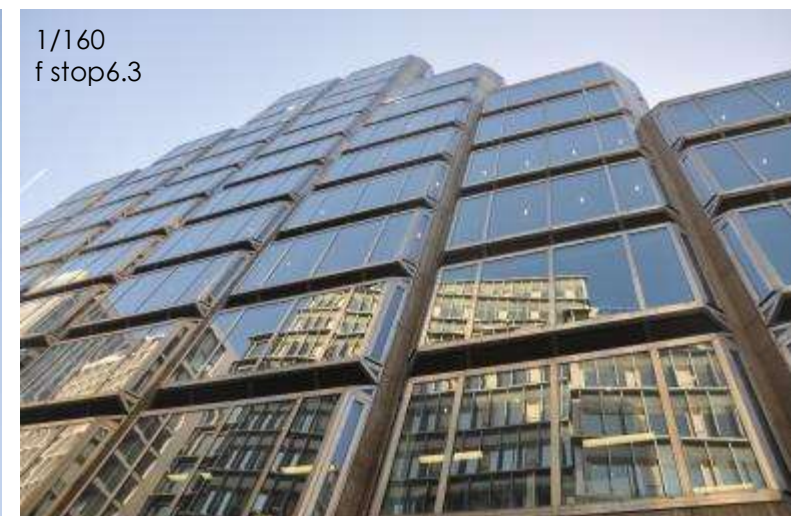
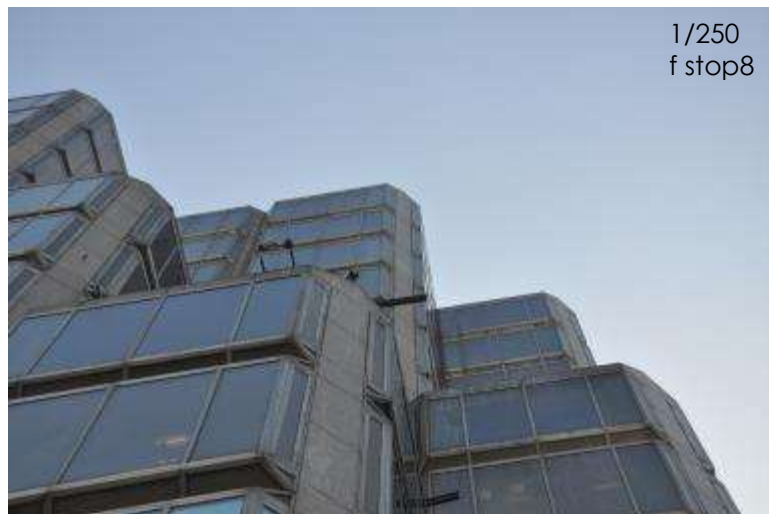
Other buildings and structures are seen in the reflection of the building which adds a sense of depth to the photograph by showing the viewer that there is more to this image than a plain façade of a building.



Shoot Plan ...

After my last shoot I was inspired to further explore the minimalist theme. Yet this time I wanted to capture an asymmetrical building as well as explore the effect that reflections has on my images as I felt that this was an effective aspect of my last shoot. By photographing an asymmetrical building more reflections will be seen due to the different angles of glass. I was inspired to look at asymmetrical composition by Lewis Baltz as I wanted to explore unconventional compositions.

In order to have successful reflections I will take these photographs on a bright day in order to enhance the reflections on the glass. Therefore I will be taking these photographs with a high shutter speed and aperture in order to expose the images correctly.

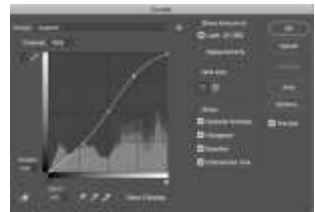


Editing Process ...

While editing these photographs I felt that it was necessary to not convert these images into black and white like my last shoot but instead to keep the vibrancy present in the reflections. Therefore I took this in consideration while editing my images to further enhance the colours.

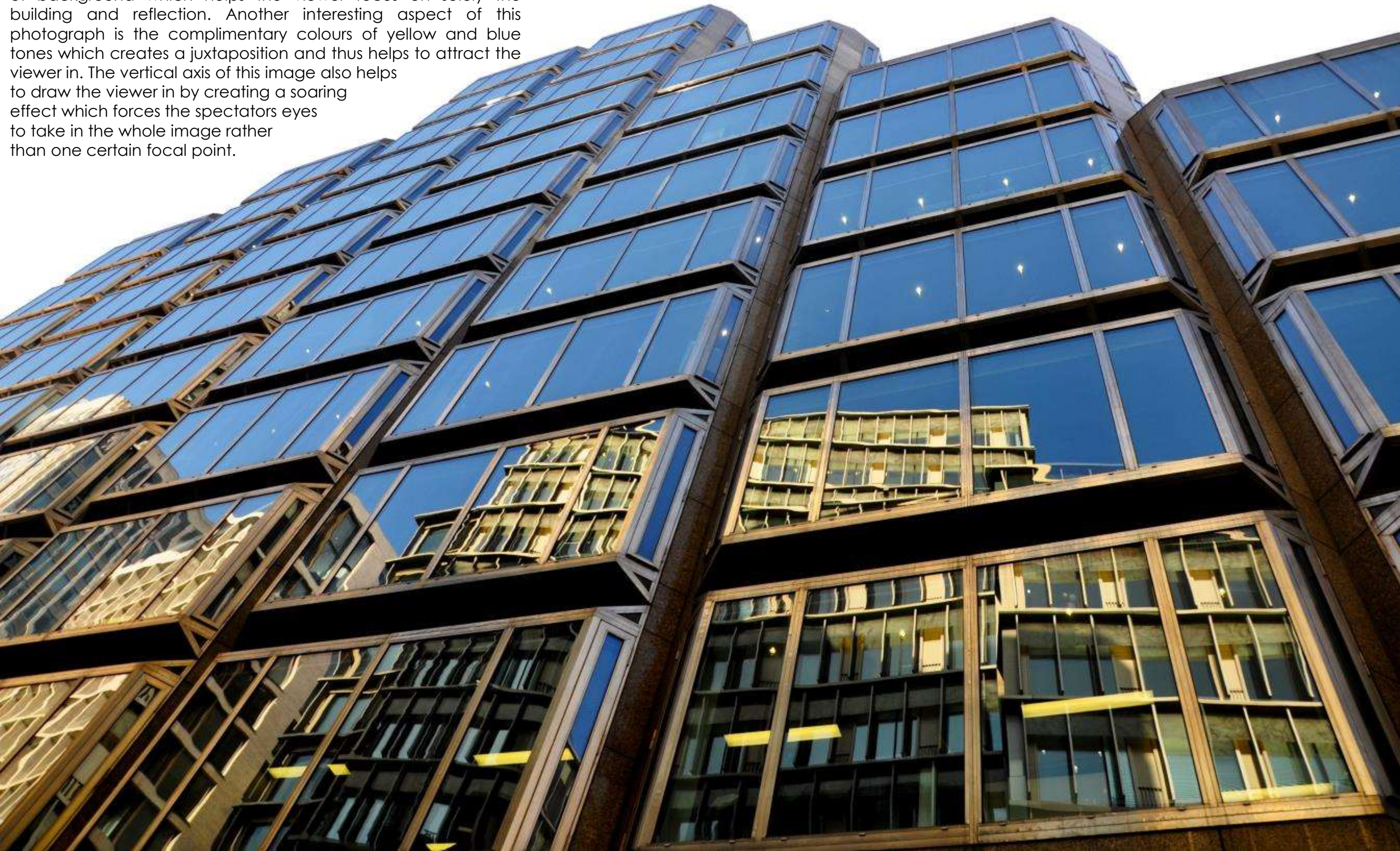
The first step I took to achieve this was to adjust the levels and curves which brightened the colours as well as created a contrast between blue and yellow tones and the shadows and highlights. I then replicated the technique of created a block white background I used in my last set of photographs by using quickmask mode. This continues my minimalist theme which has featured in my last shoots.

By converting the image to black and white it created the same appearance as my last shoot where the viewer is forced to realise the complex structure as well as complimenting the vibrancy of the colours which are now not distracted by the blue sky.





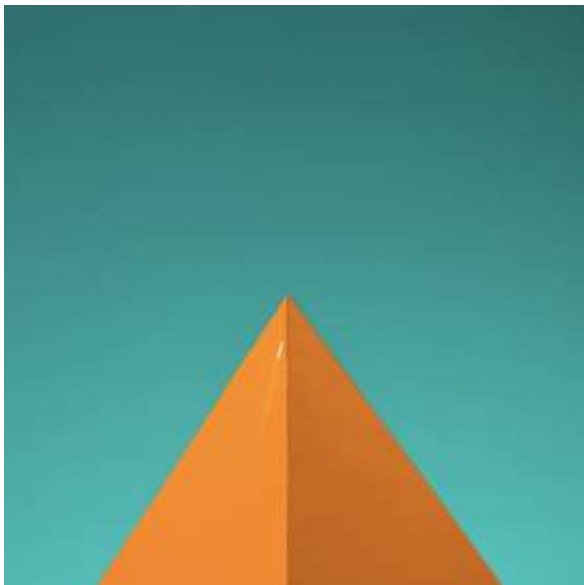
This photograph particularly attracts me due to the illusion of space created by the reflection in which you can see other buildings which gives a sense of depth. This makes up for the lack of background which helps the viewer focus on solely the building and reflection. Another interesting aspect of this photograph is the complimentary colours of yellow and blue tones which creates a juxtaposition and thus helps to attract the viewer in. The vertical axis of this image also helps to draw the viewer in by creating a soaring effect which forces the spectators eyes to take in the whole image rather than one certain focal point.



Matthias Heiderich ...

Matthias Heiderich is a German photographer from Berlin. Heiderich aims to capture *'patterns, lines, colours, the abstracts of the urban landscapes to transform them into something new, take them out of their contexts.'* he also likes to explore *'forms, structures, and colours.'* in architecture

Hls photographs particularly inspire me because of the bright colours in which he uses and yet still manages to maintain the theme of minimalism. The composition in which he captures his images also inspires me as he captures them from alternative angles and viewpoints.





This photograph has clear diagonal emphasis yet these lines contrast each other and create a conflicted aura to the image.

Another interesting aspect of this image is the use of bright and vibrant colours which makes the image more appealing to the eye.

I also like the fact that due to the block coloured sky the outcome is a minimalistic image which is contrasted by the bright and animated colours of the stripes on the building.

Shoot Plan ...

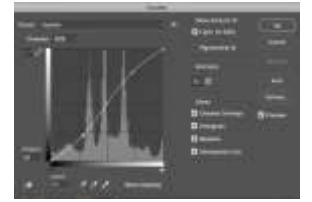
For this shoot, like my last shoot, I took inspiration from Nick Frank. Yet unlike my last shoot where I removed the background and to put blank white behind the building I would like to keep the original blue sky but with no clouds in order to keep the minimalist theme that I have been aiming for in my last few shoots yet I wanted the blue of the sky to contrast the colours of the building. I aim to capture the building in which I will be photographing in a similar style to Matthias Heidrich.

I realised in my last shoot that colour on the buildings helps to create interest in the photograph. In my last shoot colour was created through the reflections in the glass, yet this time I would like to photograph buildings with coloured glass facades. As I will be taking these photographs on a well lit bright day, I will need to use both a high aperture and shutter speed so that the images are not overexposed

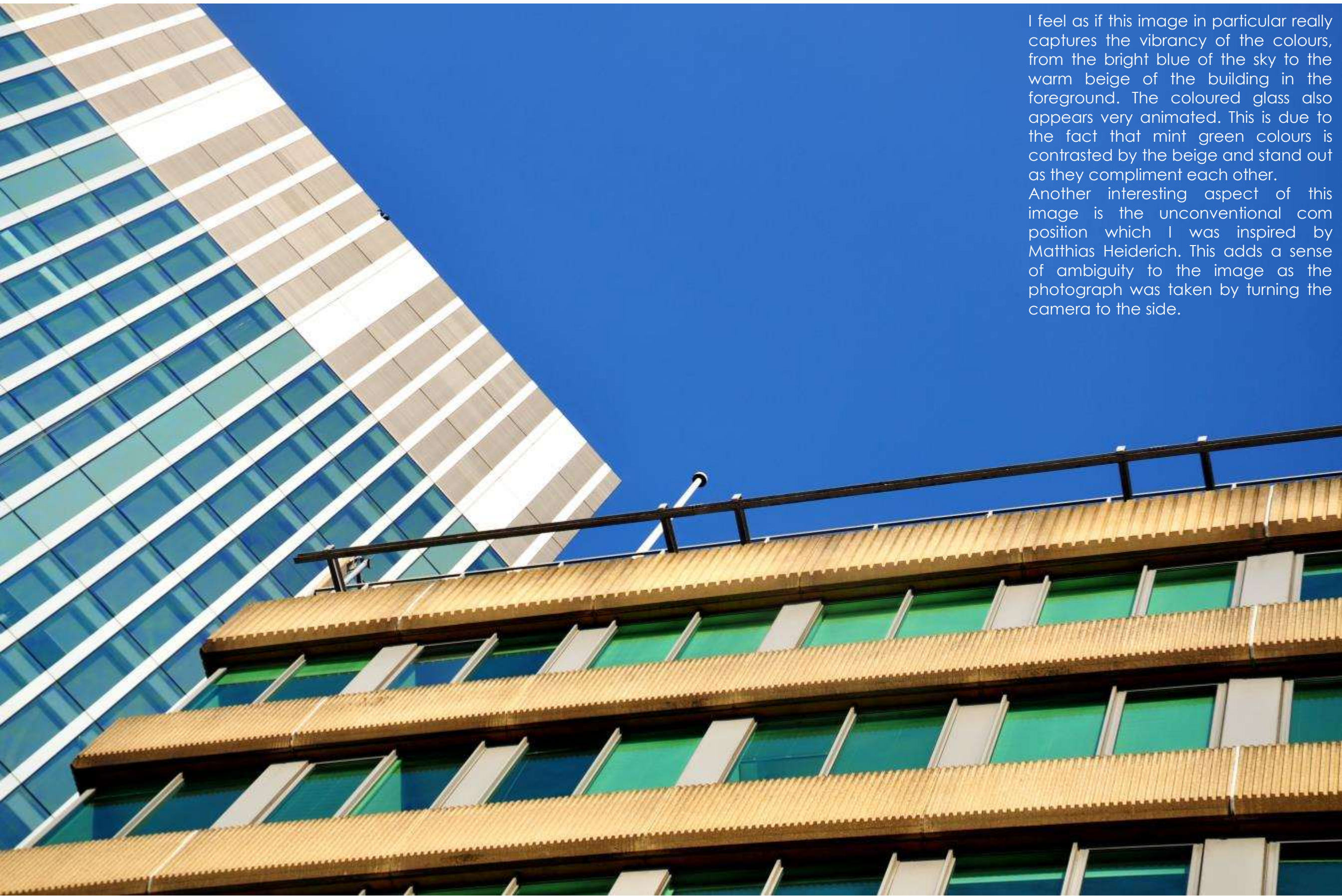


Editing Process ...

Whilst editing these images I wanted to create a block colour background that would resemble Matthias Heidrich and would contrast against the sandy coloured building. In order to create this I firstly adjusted the levels which made the sky brighter and more vibrant. I then edited the curves to further emphasise this and to also richen the colours, such as the sandy beige of the building and the green of the windows. Lastly I then turned up the vibrancy in order to make these colours more animated.







I feel as if this image in particular really captures the vibrancy of the colours, from the bright blue of the sky to the warm beige of the building in the foreground. The coloured glass also appears very animated. This is due to the fact that mint green colours is contrasted by the beige and stand out as they compliment each other. Another interesting aspect of this image is the unconventional composition which I was inspired by Matthias Heiderich. This adds a sense of ambiguity to the image as the photograph was taken by turning the camera to the side.

Shoot Plan ...

For this shoot I would like to look at coloured glass on buildings more. Therefore I will photograph a building with different coloured window panes which creates differentiation in the façade. I intend to take these photographs in a similar style to my previous shoots which were inspired by Matthias Heidrich.

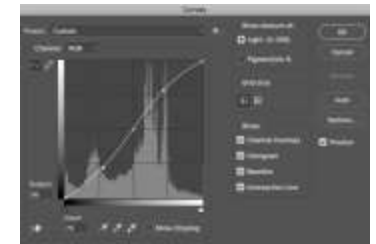
As I will be taking these photographs on a similarly well lit way as my previous shoots I will be using similar camera settings of a high shutter speed and aperture.



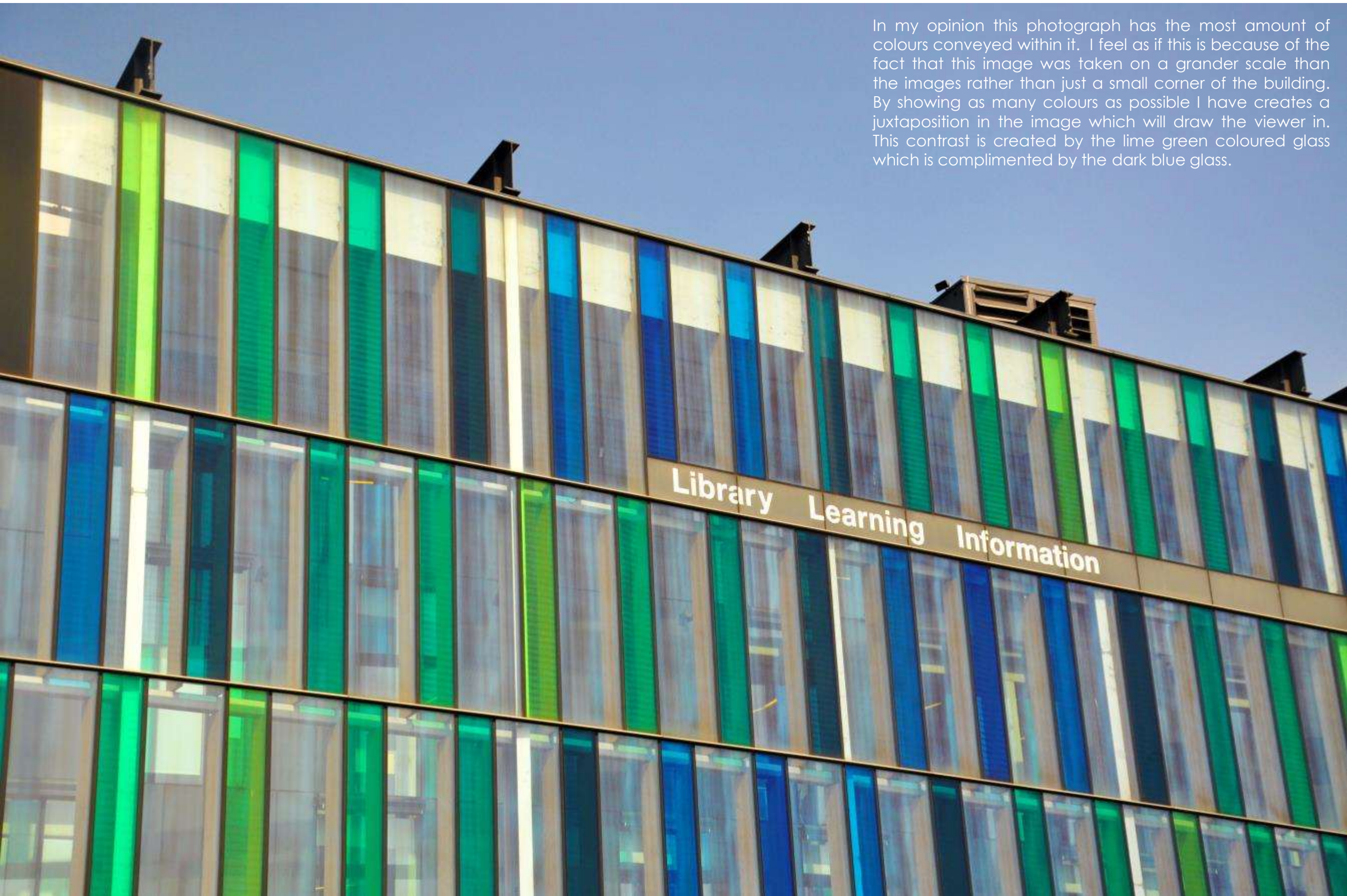
Editing Process ...

I edited these images in a fairly similar way to my last shoot as I wanted to enhance the colours of the tinted glass windows as much as possible as I would like the colours to be vibrant which will resemble the style of Matthias Hederich.

In order to achieve this I followed the same steps as I took previously. By firstly adjusting both the levels and curves in order to richen the colours and to make them brighter. I then adjusted the vibrancy a considerable amount in order to make the colours as vibrant as possible.







In my opinion this photograph has the most amount of colours conveyed within it. I feel as if this is because of the fact that this image was taken on a grander scale than the images rather than just a small corner of the building. By showing as many colours as possible I have created a juxtaposition in the image which will draw the viewer in. This contrast is created by the lime green coloured glass which is complimented by the dark blue glass.

Shoot Plan ...

For this shoot I wanted to further develop the use of colour in architecture. I will take photographs in a fairly similar style to my last shoot as I would like to include as much of the sky in these images in order to carry on the minimalist style. The difference from this shoot to my last two shoots is that I will photograph a building with colours incorporated into the façade that contrast each other and the sky. This will create a juxtaposition in my images between the colours that was not seen in my last two shoots as the coloured glass was similar to the blue of the sky in both shoots. By capturing these contrasting colours the image will become very vibrant and will resemble the photography of Matthias Heiderich.

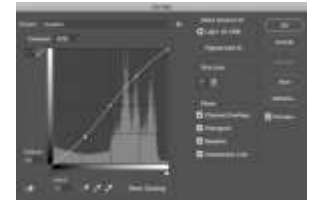


Editing Process ...

Whilst editing these images I knew that it was important to make the colours more vibrant as a contrast between the colours was what I was aiming for whilst capturing these images.

As I was satisfied with how my previous shoot turned out after I had edited my images I decided to edit these images in a similar way in order to create a similar brightness in the images whilst still having rich and lively.

In order to achieve this effect I firstly edited the levels and curves which created a contrast between the different colours as well as light and dark tones. I then increased the vibrancy in the images which made the colours more animated and flamboyant





An interesting aspect of this photograph is the way in which the colour is conveyed. As the colours are very vibrant and flamboyant it creates a contrast between the structures and the sky which makes the images more striking. This contrast is seen between the red and yellow accents of colour on the buildings which compliment the vivid blue sky.

The composition of these images is also a significant aspect of these images as the viewpoint in which they are taken allows a lot of the sky to be present in the image helping to make the red and yellow stand out more. This style of composition is similar to the style of Berenice Abbott who also creates contrast in images though creating a juxtaposition between the sky and the buildings. this alternative viewpoint also allows the viewer to understand the structure of the building a lot more than they would by looking at the images face on due to the metal poles which protrude from the building as they particularly stand out against the blue of the background.



Shoot Plan ...

After my last shoot where I photographed contrasting colours that were incorporated into buildings, I would like to continue that idea but this time on a building where the colour is more evident. In this shoot I will photograph a building with contrasting colours taking up large parts of the façade which will create interest in the image for the viewer.

I must take these photographs on a well lit and bright day in order to carry on the theme of a blue background as well as the bright light will help to illuminate the colours better and make them appear more vibrant.

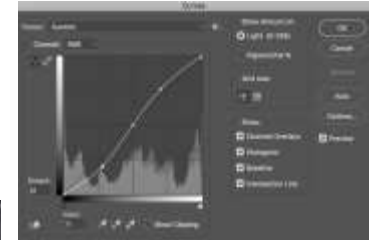
For this shoot I will need to use similar camera settings to my last few shoots in order for the photograph not to be overexposed.

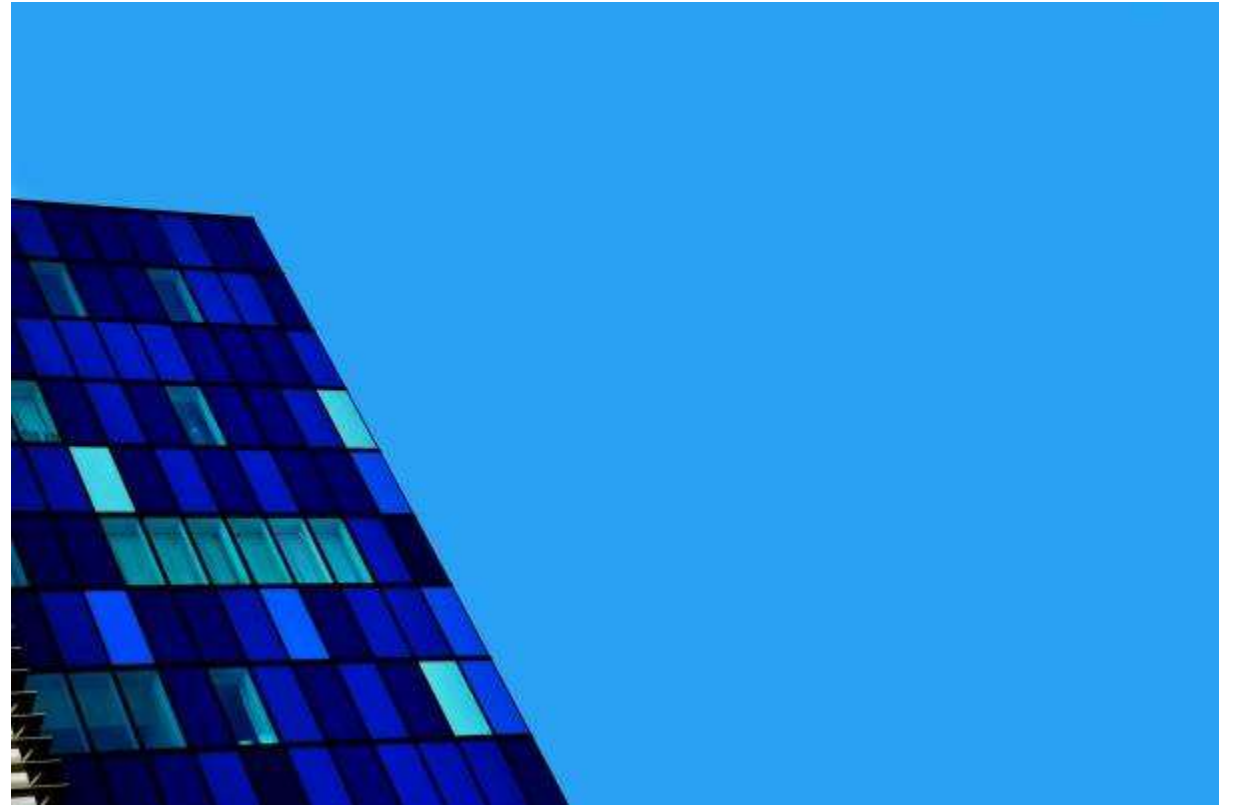


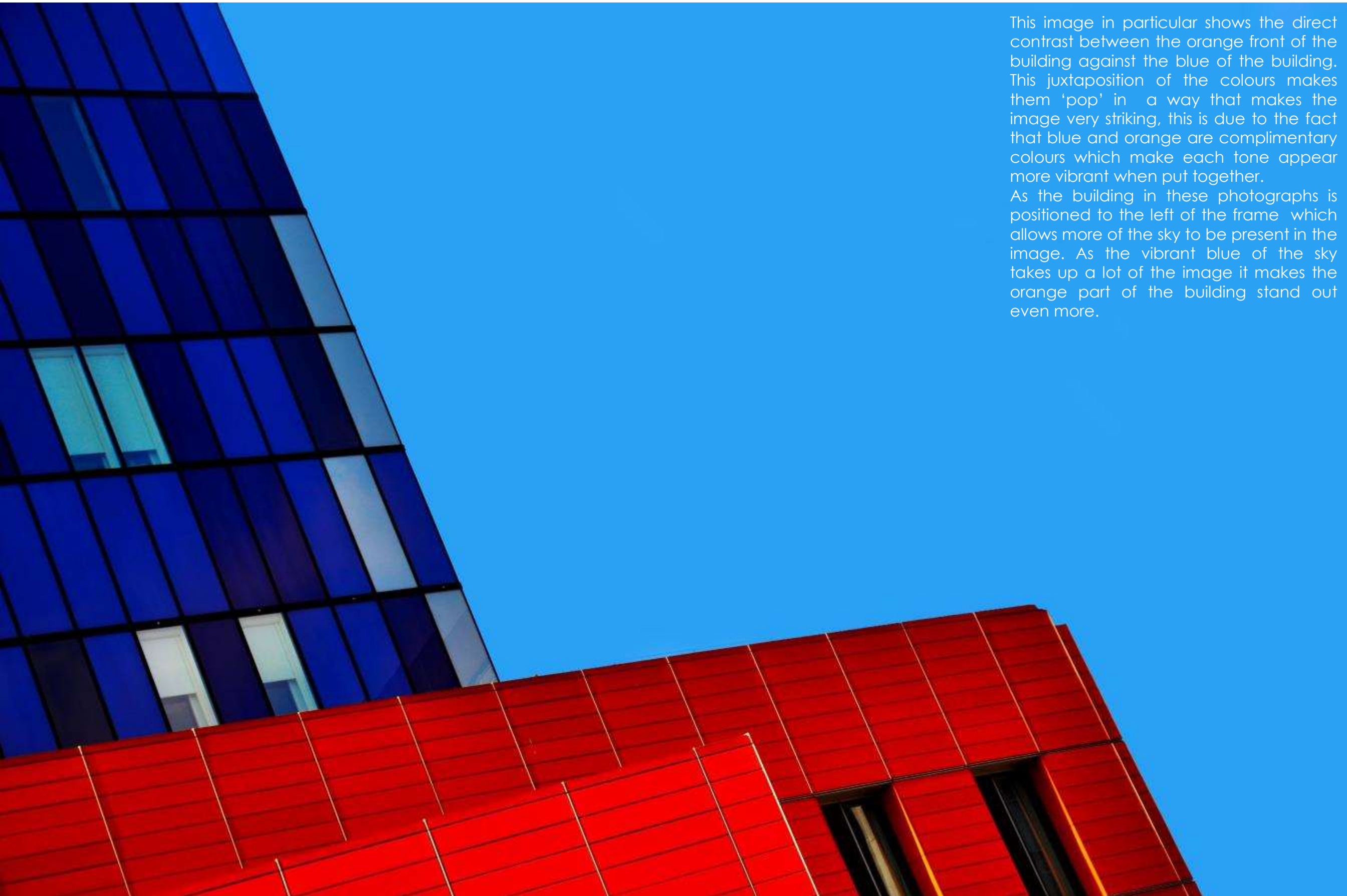
Editing Process ...

While editing I felt as though it was necessary to emphasise the vibrancy of the colours and to create a juxtaposition from the colourful buildings and bright sky. The first step I took to achieve this was to adjust the levels significantly in order to make the colours appear brighter and more vivid. I then edited the curves more thoroughly than usual in order to further emphasise the animated colours. The last step I took was to adjust the vibrancy and saturation in order to create a greater contrast between the colours. After making the colours a lot more vibrant the iamges appear almost abstract as tehse colours would not realistically occur in natural lighting.

After editing the images I felt that the clouds distracted from the main focus which is the building. Therefore I took inspiration from Bronagh Kennedy and painted the background. Instead of using bright pastel colours such as yellows and greens like Bronagh Kennedy for these images I used the eyedropper tool and selected the darkest part of the image in order to get a realistic sky colour.







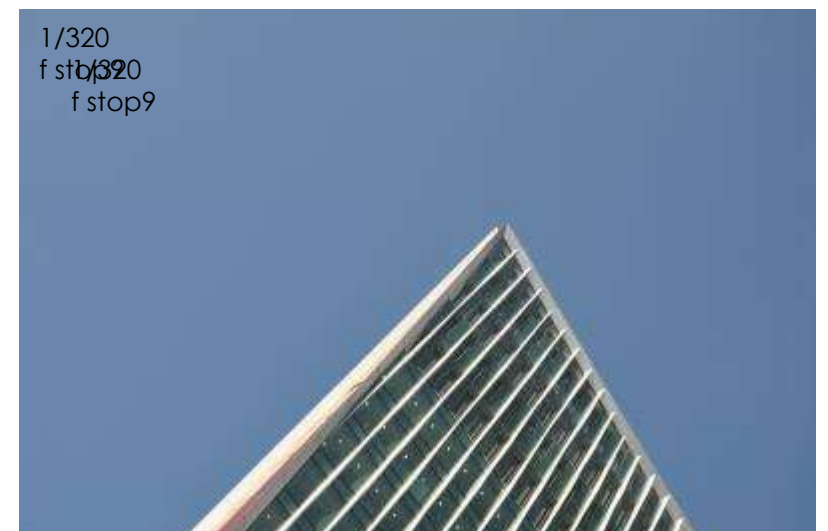
This image in particular shows the direct contrast between the orange front of the building against the blue of the building. This juxtaposition of the colours makes them 'pop' in a way that makes the image very striking, this is due to the fact that blue and orange are complimentary colours which make each tone appear more vibrant when put together.

As the building in these photographs is positioned to the left of the frame which allows more of the sky to be present in the image. As the vibrant blue of the sky takes up a lot of the image it makes the orange part of the building stand out even more.

Shoot Plan ...

In this shoot I want to further explore contrasting colours, therefore I will be capturing building facades which are multicoloured and flamboyant. I hope that the clear blue sky will create contrast in the image against the different colours of the buildings.

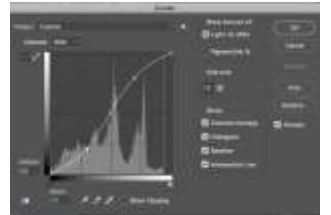
As I will be capturing my images on a bright day I will be inclined to use a high shutter speed in order for the photographs not to be over exposed. I will also use a high aperture as I do not want a shallow depth of field in these photographs because I want all of the image to be in focus.

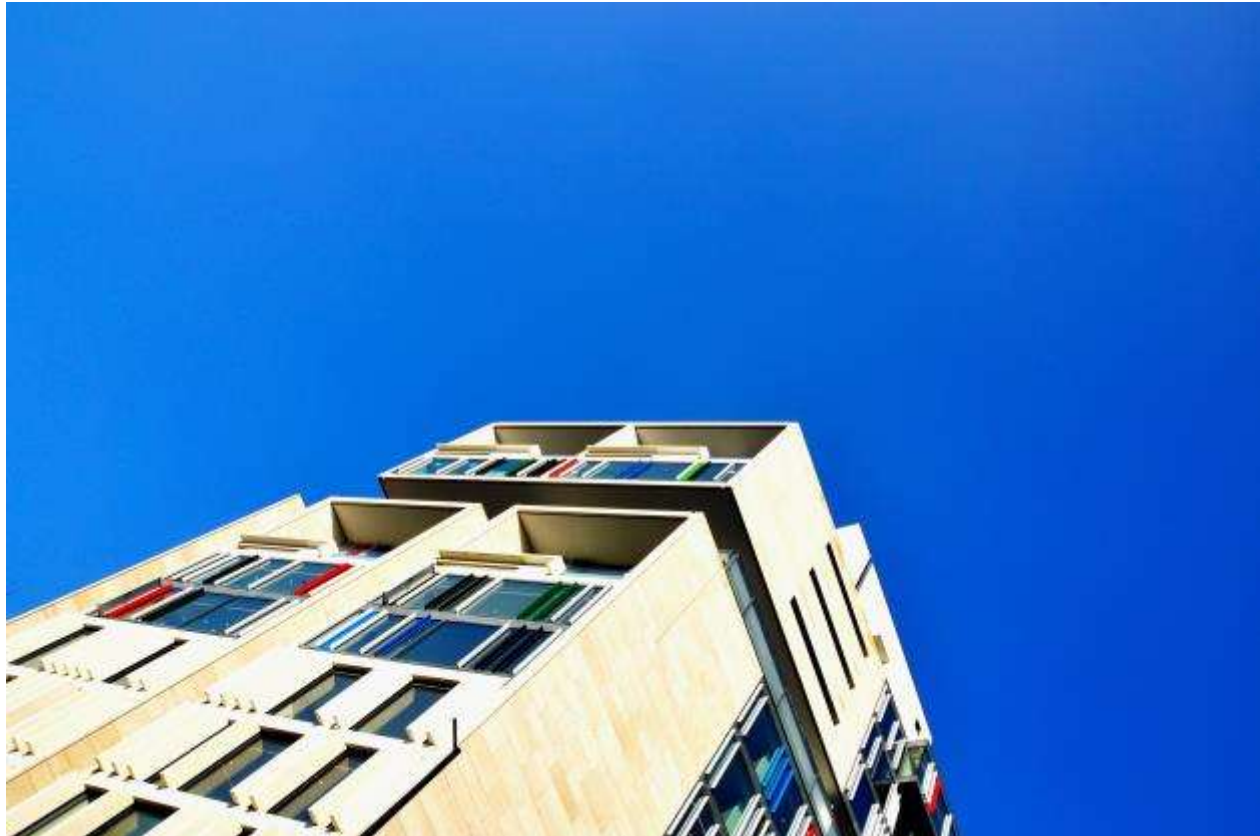


Editing Process ...

After reviewing my original images I felt that although the images were fairly vibrant they were definitely not as vibrant as I want them to be, especially after looking at my previously edited images.

Therefore I edited my images in a similar way to my previous shoot in order to create a similar style that appears almost abstract. This style was achieved by firstly adjusting the levels and curves and then increasing the vibrancy in the image. Unlike my last shoot the style was clear and a similar colour in all my images, therefore there was no reason to use Bronagh Kennedys technique of painting in a block coloured sky.

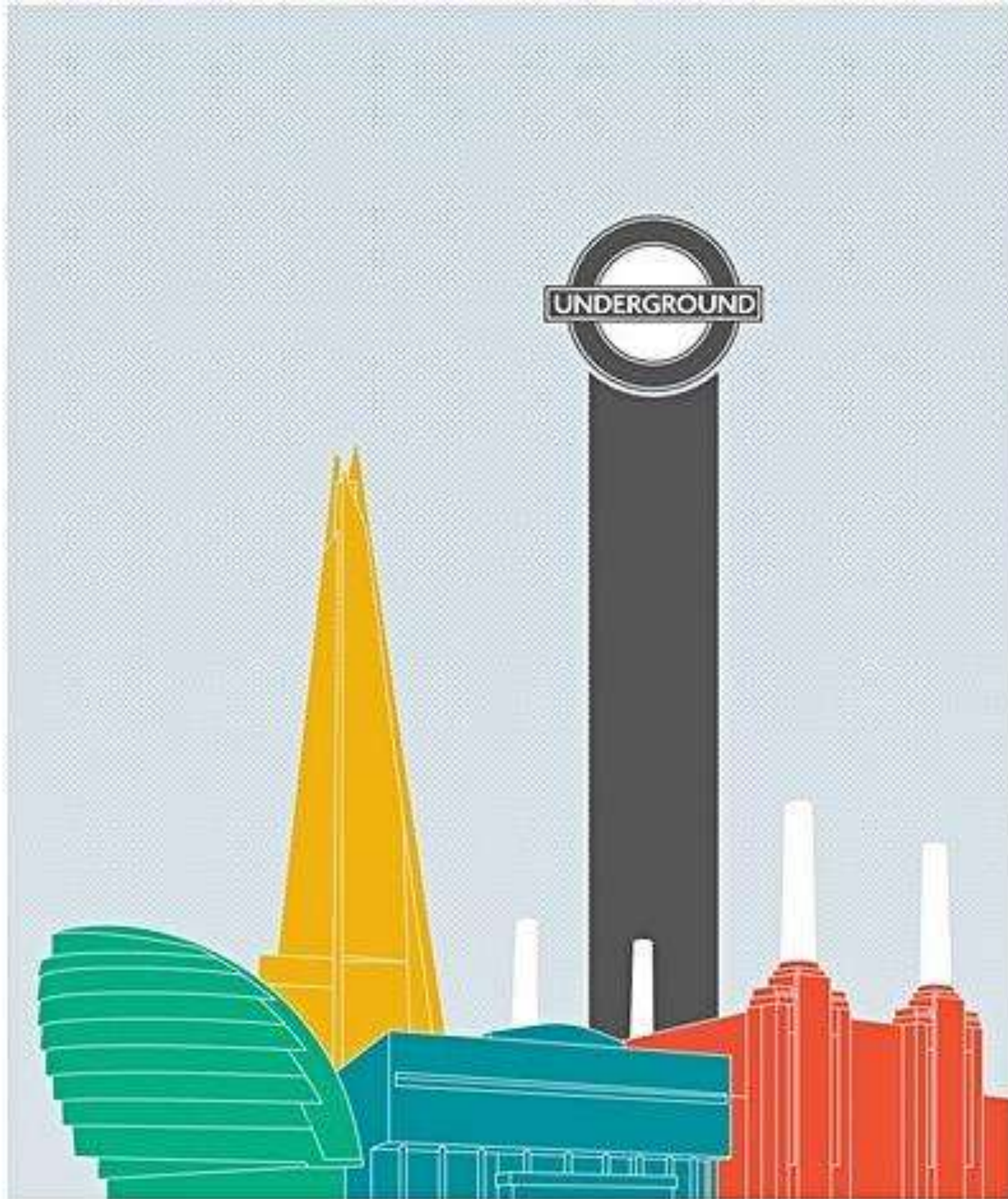






This photo in particular appeals to me due to the vibrant and contrasting colours. Especially the way in which the red glass contrasts against the blue of the sky and the turquoise of the other building. After editing these photographs the colours all appear like block colours and all in one shade this is similar to pop art and makes the image appear a bit like a cartoon.

Another aspect which interests me is the interesting composition of this image. There is an overall diagonal emphasis to this photograph created by the top of the blue building but is then mirrored by the crossed diagonal lines on the red building.



London Tube Posters ...

After my previous shoot I realised the importance of the colours of the buildings contrasting each other as well as the sky. This inspiration of a lot of different coloured buildings came from this London Underground poster of 'South of the Thames by Tube' by Trent Van Der Werf who was commissioned by Transport for London in 2014.

This poster has block colours on each of the buildings which range from red and yellow to blue and green which creates contrast in the image. These colours are then contrasted against the sky which is a completely different colour therefore making the colours in the foreground stand out more and appear more striking. The artist has also included a lot of the sky in this image and as the sky takes up a large amount of space and the buildings are therefore cramped together in the foreground making the colours directly juxtapose each other.

The main aspect I like about these images is the different colours of the buildings, therefore for my next shoot I will capture images of buildings with similar colour schemes.

Shoot Plan ...

After looking at the tube poster by Trent Van Der Werf I decided that for my next shoot I would take images with a similar colour scheme to the buildings in the poster with red/orange, yellow and green tones. Yet unlike in the poster where the sky is a very light blue in my images I will convey a vibrant blue sky which is similar to my previous shoots. Therefore, I will not include a blue building front in my images as I would like the buildings to directly contrast the bright blue of the sky.

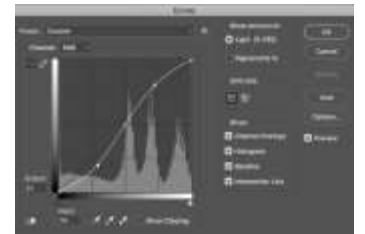
Like my previous few shoots I will be capturing my images on a bright and clear day in order to emphasise the colours as much as possible as the buildings will be illuminated by the sun. The clear sky will also help to convey a bright blue background which will make the buildings more striking.



Editing Process ...

Although the colour scheme of these images were slightly different to my last few images I edited my images in a similar way as I still wanted the images to have a similar vibrant style as my previous shoots.

To achieve this style I firstly adjusted the curves which made the colours richer in both the buildings and the background. I then adjusted the curves which also made the colours richer as well as making the darker shades darker and illuminating the lighter shades. The last step I took in order to make the colours more flamboyant was to increase the vibrancy in the images in a similar way to how I increased it in my previous few shoots. I also increased the saturation in these images which made the colours in the buildings juxtapose the background more as the colours became more intense and warmer against the cool blue of the background.







This image in particular shows the real differentiation between the three colours conveyed. This is because of the fact that the colours of blue, green and orange all contrast each other which makes the entire image as a whole more striking. After editing the images the colours stand out even more than they did originally. This is because in the green façade there are yellow tones and in the orange façade there are accents of red which both compliment the blue of the sky. The saturated tones of red and yellow in the buildings makes the colours appear warm which juxtaposes the cool blue tones of the sky.

The composition in these images I was inspired by both the artist Berenice Abbott and Matthias Heiderich. This alternative composition was achieved by capturing the image from an angle that points upwards which captures both the buildings and sky.

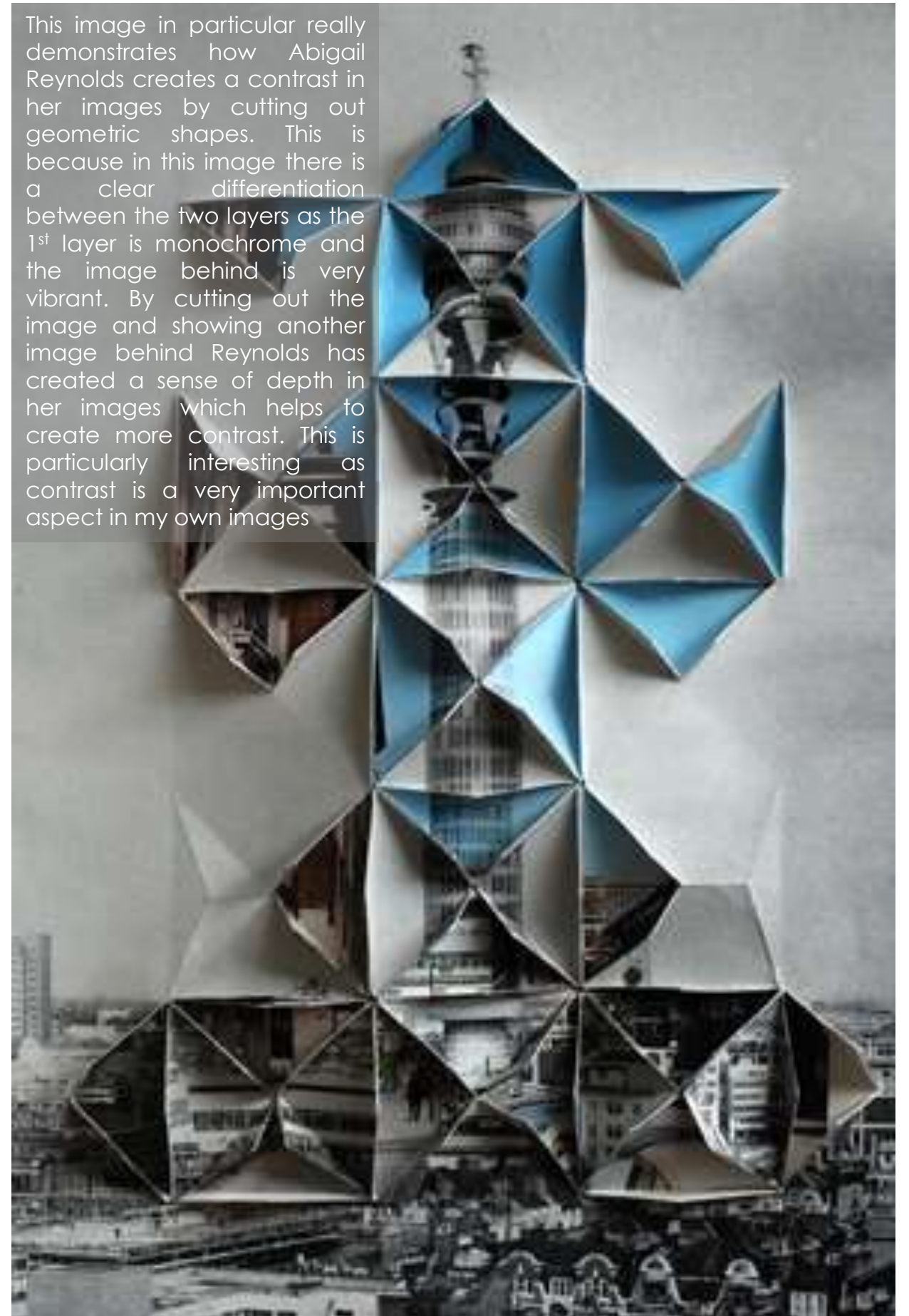
Abigail Reynolds

Abigail Reynolds is a British Artist who specialises in collage. Reynolds creates collages from combining old books, travel journals and atlases together. Her collages are created by layering two images on top of each and then cutting out geometric shapes such as triangles to reveal the image behind. The artist shows a clear contrast between her two images by using very different photographs, for example she uses images with different colour schemes or photographs that are taken from different angles.

Overall, Abigail Reynolds has inspired me to how I can experiment with my own images by cutting out my photographs on order to make them seem three dimensional. After looking at the work of Abigail Reynolds I have been inspired to explore the technique of layering in my own images.



This image in particular really demonstrates how Abigail Reynolds creates a contrast in her images by cutting out geometric shapes. This is because in this image there is a clear differentiation between the two layers as the 1st layer is monochrome and the image behind is very vibrant. By cutting out the image and showing another image behind Reynolds has created a sense of depth in her images which helps to create more contrast. This is particularly interesting as contrast is a very important aspect in my own images



“Cut-Outs” inspired by Abigail Reynolds ...

After looking at the work of Abigail Reynolds I came to the realisation that my images that the way in which I could improve my images was by experimenting with different styles of manual editing which will create interest and detail in my images.

I firstly decided to explore the idea of cutting out parts of the image like in the works of Abigail Reynolds. I decided to test out this technique on one of my images with coloured window panes. In this image I will cut out the uncoloured window panes yet I do not want to cut out all of the window panes as I do not want to get rid of all of the detail, therefore I will cut them out alternatively.

Once I had cut out the alternating window panes I decided that I wanted to place the image on a sky blue block background, like the backgrounds of Bronagh Kennedy. Therefore I selected a colour in the sky using the eyedropper tool and then printed out a full background which was just that colour. I then placed the original image on top of this block colour background.

Overall I feel as if this style of layering was effective as it allows the background to be seen through the cut out windows yet the aim of my experimental editing was to create more detail in my images which was not seen when I have got rid of part of the image. I also feel that the image created is fairly flat and two dimensional which, compared to the work of Abigail Reynolds, is not what I originally envisioned.



After reviewing my first 'cut-out technique I felt as though the image was lacking detail as well as appearing two dimensional. Therefore I decided to try and interpret both detail and three dimensionality into my images whilst still using a the same technique. I cut out some of the windows in the building, yet not all of them as I felt as if this variation is something in which I liked about my previous attempt.

After cutting out some of the windows on both of the buildings in this image I then put a thick layer of hot glue under the building on the tight in order to add a sense of depth to the image as well as creating three dimensionality. I then placed both the pre-cut images on the original photograph so the original details will be behind the details in which I had cut out.

To conclude I feel as if although this image turned out successfully when I layered it on top of the same image. I still felt that detail was lost when cutting out parts of the image due to the refined detail which could not be cut out with something as clumsy as a scalpel.



Layering inspired by Abigail Reynolds.

Although I felt as if the previous technique which was inspired by Abigail Reynolds worked in a way that the outcome id aesthetically pleasing. But the images were unsuccessful in the fact that by cutting away part of the images refined detail was lost.

Therefore I decided that instead of cutting away parts of my images I will just cut around the edges of the building and then layer them on top of each other. I will then split up the different parts of the building in order to create a similar sense of space that was in my second 'cut out' images. Once I had separated the building into the separate parts I placed the furthest back blue face of the building flat against the block coloured sky. My next step was to then find a way in which to create different layers.

For my first attempt at layering my images I will stick wadding on to the back of the two orange blocks of the building. As there are two different orange blocks I will have to create differentiation between them in order for the sense of depth to be evident in this photo. Therefore on the further forward orange block of the building I will stack two blocks of wadding on top of each before sticking to the paper. This will make the furthest forward orange part of the building protrude further out than the bigger block which will also protrude out just not as much.

Overall I feel as if the outcome of this layering technique whilst using wadding achieved what I was aiming for in the way that the different blocks protrude according to how they are positioned in the photo. But the images were unsuccessful in the fact that the wadding was too thick and appeared untidy when stuck down.



For my second attempt I decided to refer to my attempt at 'cut-outs' and how I used hot glue in order to make one of the buildings stand out against the background. For this particular image I will cut out the grey front of the building and then put a very thick layer of hot glue on the back so that the image will protrude from the sky and the blue building. Once each layer has dried I will add more layer so that the image really stands out. Once the glue had dried completely through I added one more small thin layer and then stuck the grey layer of the building down in the position it was in in the original photograph.

Overall I feel as if this image turned out better than my previous attempt at layering as the layer was not as thick as they were whilst backed with wadding. The overall image was also a lot cleaner as the glue is clear. This idy appearance suits the subject matter of the stright geometric shapes of the building.



Nicki Crock

Nicki Crock is an American Artist who creates shapes out of vintage images that she has found and then pieces them together in order to create an installation. The way in which she pieces her images together appears abstract and the outcome resembles a kaleidoscope. Crock's work has inspired me to further explore the theme of three dimensionality which can be added to my images. The fact that this artist creates geometric shapes out of shapes which creates a pattern relates to my own images as both pattern and shape were very important themes whilst photographing my final few shoots.



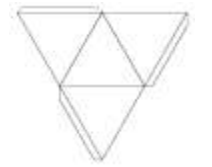
This image of Nicki Crock's really demonstrates the theme of three dimensionality especially when photographed from this angle. This image in particular also really shows how the image appears abstract due to the way in which the images are put together.



'Shapes' inspired by Nicki Crock

After looking at the work of Nicki Crock I was inspired to make triangular shapes of my own out of my photographs. In order to make the shapes sturdy enough to stand on their own I will need to use photographic paper as it is sturdier than regular printing paper. Yet unlike in the work of Nicki Crock who puts her three dimensional shapes together in order to make an abstract sculpture, I will place my pyramidal structures on top of my original images. The reason why I am doing this is because in my images I really like the contrast which is achieved by the juxtaposition between the block colour of the sky and the details in the building. Therefore I will crop down parts of the building, of each of the red and the turquoise colour and cut out small nets from each section. These nets I will then place together in the borders of building in order to make the building seem more structural and three dimensional. As well as creating detail made out of geometric shapes.

The outcome of this experimental editing was exactly what I wanted to achieve. This is because the shapes make the building appear almost geometric and adds a sense of pattern in the whilst still maintaining the detail which was originally incorporated.



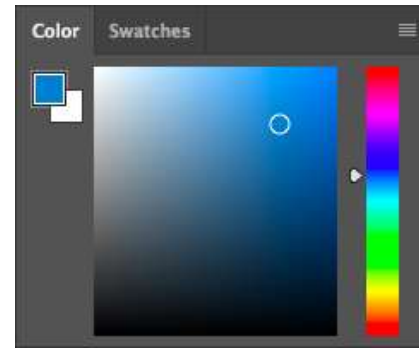
Final Piece Idea ...

For my final piece I am going to continue the idea of three dimensional triangles which I will incorporate into my images. The reason why I chose this technique was because I felt as if it is the best way to incorporate pattern and geometric shapes in my images without getting rid of any detail.

I will use my images which I took inspired by Trent Van Der Werf's poster for Transport for London as I feel as if these were my most successful images with incorporating contrasting colours into architecture. For my final piece I have chosen three images from this shoot which I will print onto A3 photographic paper. I will then crop down different block of the buildings coloured facades and create small pyramidal shapes out of them using the same net template as for my last attempt at this.

When choosing the images I realised that the sky was slightly different shades of blue in each of the photos therefore I selected an area of blue from one of the images using the eyedropper tool and by using quick select I selected the sky in each image and painted it all the same shade of sky blue in order for the images to look like a set.

I will then print out the cropped down blocks of colour and cut them out into the pyramidal net format. In the exam I will score the shapes by using a Stanley knife and then stick these shapes together using hot glue as it is the sturdiest way of sticking the image down without the paper popping out again. Once I have assembled all of my shapes I will then stick each of them down on the flat image A3 image of the building in order to make these buildings appear more structural and three dimensional.



Final Piece Construction

In my exam I used my pre-cut shapes in which I cut in my preparation and scored them with a Stanley knife. The reason why I did this is because it is a lot easier to turn the nets into shapes once you have indented the lines. Once I had scored the lines I then folded the nets along the lines so that they were ready to be stuck together and transformed into a pyramid.

Once all of my shapes had been scored I then stuck them together using a glue-gun. In order to stick them together I glued along each of the flaps and then slotted them in to each other to build a pyramid.

Once all the pyramids had been completed I then could stick them on to my original images in order to construct my final piece. I stuck the pyramids down by sticking hot glue on to the bottom of the shapes and then sticking them on the face of the buildings in the images. Due to the nature of these images I was required at times to slightly go other the outline of the building in order to create a straight line which adds to the theme of pattern and geometric shapes that I had been aiming for.



Final Piece Evaluation ...

Overall I feel as if the building of my final piece was successful as the final construction turned out exactly how I had envisioned it. In my finals I felt as if one of the most important aspects was the use of colour and vibrancy and how they contrast each other. I felt this as vibrancy was a very important theme in my previous few shoots. The other important aspect which I tried to incorporate into my final piece was the theme of pattern and geometric shapes which I was inspired to pursue by Andreas Gursky.

In my opinion I believe that I have successfully incorporated both of these aspects into my final piece, I incorporated the contrasting colours into my final piece by the outline of the shapes against the blue of the sky which created a huge juxtaposition and thus making the colours stand out against each other. This juxtaposition between the sky and the building also helps to emphasise the use of geometric shapes in the pyramids which creates a pattern as well making the facades of the buildings to appear three dimensional. I also feel as if the shapes in this structure help to create detail in the image which was taken way due to the editing process, this detail is created through the intricacy of the shapes constructed together



Project Evaluation ...

I started off the project of manufactured structures by looking at five major photographers who capture photographs of manufactured structures but in different ways, whether through the viewpoint in which they are taking it or in their use monochrome colours. These photographers were; Paul Strand, Lewis Baltz, Andreas Gursky, Bernice Abbott and Marcus Brunetti. By looking at these photographers I felt as if I gave myself an outline for different styles of photography of architecture

After looking at these photographers I decided to look at different styles of buildings. I started by starting photographing both classical architecture and gothic architecture. Whilst photographing both gothic and classical buildings I felt as if the most important aspect of these buildings were there architectural features such as the quatrefoils of the gothic church and the Corinthian columns on the Neoclassical building.

After looking at old buildings I was then inspired by Marcus Brunetti to look at the simple and minimalistic facades of buildings, yet unlike Brunetti who photographed building facades such as cathedrals I decided to photograph everyday houses in order to fit with the simple style of photography. Whilst taking these pictures I tried to capture a range of buildings from Victorian style houses to post war houses from the 1950s as I wanted to capture all the different styles of everyday living.

After exploring both old buildings as well as everyday buildings I felt as if it was time to progress on to modern buildings. I started by photographing the 'Ziggorats' which are the accommodation at the University of East Anglia. These buildings are of the Brutalist style and I feel as if their function is really effected by their form. These buildings were such a contrast from what I had photographed in my original three shoots yet I felt as if they suited the title of manufactured structures more than any of the older buildings did.

After shooting the modern style 'Ziggorat' buildings I was inspired to go on to capture more modern style buildings, such as the world trade centre in New York and the structure and pattern evident in both building sites and in the glass ceiling of train stations. From this I eventually progressed onto capturing images of high-rise buildings.

Once I had progressed onto photographing high rise buildings I explored different ways of capturing my images. I had to decide whether I like capturing multiple or singular buildings, whether I preferred my images in black and white or in colour and if I like symmetrical or asymmetrical composition. In these shoots I also explored whether taking away the background, like Bronagh Kennedy, helped to emphasise the structure and detail of the building more. From this experimentation I found that it worked better to have a clear blue sky rather than with clouds in it or no sky at all.

When I realised that the photographs with a bright blue sky in them worked well I then started to look at vibrancy incorporated into my images. Once I started incorporating vibrancy into my images I realised that the way in which to really bring out this vibrancy was to use complimentary colors in my images, this especially works well on a larger scale, such as if the whole façade of the building contrasts either the sky or the rest of the building.

Although I felt as if these images of vibrant buildings which contrast a bright sky worked well I also thought because of then fact that I increased the vibrancy and saturation in the images the detail in the buildings was lost and therefore the vibrancy took away the theme of structure in the images. Therefore after looking at artists such as Abigail Reynolds and Nicki Crock I was inspired to test out experimenting on my images by trying out both style of cutting out parts of the image and by building on top of them. After looking at both of these techniques I felt as though Crock's technique of building onto the image worked better than Reynold's technique as I was essentially losing detail in the building by cutting it away. Crock's technique also incorporates pattern into my images as well as creating a three dimensional structure.

For my final piece I decided to follow on from Crock's technique but this time to test it on a greater scale. Overall I feel as if my final piece was successful as three dimensionality, colour, detail and pattern were all incorporated into the final images. I also felt as if the theme 'manufactured structures' fitted to the construction of my final piece as I was manufacturing my own structures by building the pyramids.

Overall I feel as if my project progressed greatly from the beginning to the end as I looked at many different styles of architecture as well as looking at different styles of capturing my images, for example at the beginning of the project I zoomed in to capture old architectural features where as at the end of my project I captured modern buildings on a grand scale. To conclude I think that the images which I have at the end of my project demonstrate the theme of manufactured structures more than any of my earlier images as these images all have pattern and three dimensionality which was created by the use of geometric shapes. Both of these aspects stand out as well due to the vibrant, contrasting colours which further emphasise the evident pattern in the images which was inspired by Andreas Gursky

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