

Photography, Urbex and the Post-Industrial Landscape

ROBINSON, Andrew <<http://orcid.org/0000-0003-4834-7719>>

Available from Sheffield Hallam University Research Archive (SHURA) at:

<https://shura.shu.ac.uk/15134/>

This document is the

Citation:

ROBINSON, Andrew (2016). Photography, Urbex and the Post-Industrial Landscape. In: Back Then: A Celebration of Art and Engineering, Gripple, Savile St E, Sheffield S4 7UQ, 22nd March 2016. [Conference or Workshop Item]

Copyright and re-use policy

See <http://shura.shu.ac.uk/information.html>

Back Then: Art and Engineering
Art Inspiring Engineering Inspiring Art
At:
Gripple, Savile St E, Sheffield S4 7UQ
Tuesday March 22nd 2016
1.30pm-4.30pm following a networking lunch
Programme and information

Time	Name	Title	Summary
1.30 pm	Dr. Panni Loh, Ignite Imaginations will give a very brief welcome and introduction	Relationships between art and engineering	Draft Opening Address: The relationship between art and engineering leading onto the Back Then-Art and Engineering project
1.40 pm	Professor Stephen Beck The University of Sheffield	Why are there different sizes of Diamond on the building? A multiscale journey via fluid flow and computing shows the interplay between Engineering and Architecture.	Nature works at a number of different scales. In some systems, these scales are additive. Fluid flows being an exemplar. Here we see how the outside of the new £86M Diamond building in Leaveygreave Street came about. Using depictions of fluid flow, manifestations of "the game of life, fractal series and the Architect's own sketches, the talk will give an idea how the Diamond shapes on the University of Sheffield newest teaching building were developed. In so doing, this talk will cover some of the Author's research into the nature of fluid flow, using a multiscale approach, with a connection made to fractal shapes and the Diamond façade, inspired by the concept of the cellular Automata. As the talk progresses it will recap on the recurring themes of scale, Engineering art, and the Serpinsky Pyramid!
1.55 pm	Gordon McCrae, Gripple	Gripple's appreciation of art in engineering	Text awaited
2.15 pm	Caroline Evans, University of Sheffield	Reflections on Back Then project from the perspective of one of the volunteer engineers, a researcher from the University of Sheffield	The talk will describe experience of participation in the Back Then project from the perspective of a volunteer engineer involved in the project. "Engineers use their imagination and analytical skills to invent, design, and build things that matter " – this is an apt description of engineering from engineeryourlife.org . Engineers are problem solvers: creating new and innovative solutions as well as fixing problems using traditional methods. Participation in a University of Sheffield funded project provided the spark for being interested in 'Back Then', which involved collaborative working with local artists and other university researchers. The project was based on exploration of a former industrial site of manufacturing, local to Sheffield city centre. Reflection on the legacy of site in the post-industrial years, its impact on the area, and the individual approaches by artists and researchers, have impacted positively on my approach to research and teaching of bioengineering. Being involved in the Back Then project has further enabled me to explore engineering, both traditional and new, from times past but to the present day. The opportunity to engage with members of school and community groups, artists and engineers from a range of backgrounds and career stages has been a great experience to learn about perceptions of engineering and its essential contribution to society.

2.30 pm	Andrew Robinson, Sheffield Hallam University	Photography, Urbex and Post Industrial Landscapes	<p>As a photographer and educator, who began his career by spending Sunday afternoons exploring the industrial wastelands of Tyneside in the early 1980s, I have observed with interest the rise of the contemporary trend in Urbex photography along with the utilization of post industrial spaces as backdrops and locations for contemporary photographic production. During the 1980s many photographer's and filmmakers sought to record the decline of our manufacturing industries utilizing traditional documentary approaches and techniques. More recently contemporary trends within photographic practice, characterised by a move away from a modernist inspired objective documentary stance, to a more interior, subjective and personal form of expression have seen abandoned and disused industrial spaces repurposed as a locus for creative production by a new generation of practitioners.</p> <p>As a senior lecturer in Photography at Sheffield Hallam University I have tutored many students with interests as diverse as fashion, narrative tableaux, landscape and documentary who have appropriated the numerous disused post industrial spaces in the city as part of their art or commercial practice. A shift from the formal documentation of these sites to their appropriation as locations for alternative arts and creative production is recognized. These spaces, often richly decorated by colourful, illustrative and figurative graffiti, provide an 'off grid' location for experimentation and transgression.</p> <p>This short paper will both introduce and consider a range of such work and place it in the context of historical photographic production in an attempt to identify key elements of this interesting relationship between art practice and former engineering spaces. Profusely illustrated with the work of practitioners including Chris Killip, Ian Macdonald, the Amber-Side collective, Ian Beesley, Nadav Kander, Dan Dubowitz, Clive Eggington, Ron O'Donnell, Georges Rousse and Phlegm along with a selection of student work, the paper will identify recurrent themes and approaches. Using student commentary this paper will consider the different narratives provided by such post-industrial spaces in the visual lexicon of contemporary photographers and artists.</p>
2.45 pm	Alison Beck The University of Sheffield	Plasmas, art and engineering	<p>The sun, northern lights, flames and lightning are examples of plasmas that exist in nature. Plasmas are glowing ionised gases and their beauty has often been portrayed in art across the years. Engineers have also developed plasmas to use in technologies such as fluorescent light bulbs and depositing plasmas which are used to form new materials. It was first noticed in the 19th century that plasmas formed from vapours of organic liquids in an electric arc would produce an oily deposit. In the 1960s, scientists began using relatively cold plasmas to produce very thin, unreactive polymeric coatings. Over the next few decades, the technique was developed to produce coatings to tailor the surface chemistry of a wide variety of materials, from metals to polymers. These have many uses such as in carbon fibre composites, to improve adhesion, and in biomaterials for cell culture.</p> <p>Some imagery that has been inspired by engineering, natural and technological plasmas, and from past and present collaborations between engineers, artists and others will be discussed.</p>
3.00 pm	TEA BREAK		

3.15 pm	Laura Winters, Royal Academy of Engineers	Ingenious	<p>A brief outline of the Royal Academy and the type of work we do</p> <p>An outline of the Ingenious grants scheme and its aims</p> <p>Examples of some of the engineering/art projects we've funded</p> <p>Why we think it is valuable to support these types of projects from a public engagement perspective</p>
3.30 pm	Zing Lee, University of Sheffield	Visualising Deformation of Material using Digital Image Correlation (DIC)	<p>This aim of this study is to visualise the deformation behaviour of human skin interacting with a moving glass plate by using one of the optical imaging approaches, which is the digital image correlation technique. Digital image correlation technique is able to track the speckles on the surface of a material/subject for a series of images which one of the images is shown in figure 1. The images were then post analysed using DIC software, from Correlated Solutions Inc., that can determine how much the material surface is deforming by measuring the displacement of the speckles. The result of the analysis is shown in figures 2. The red and blue areas show the regions that experience highest and lowest deformation respectively. Based on the change in contour pattern, a certain finger pad region seemed to experience higher deformation when the glass plate was sliding.</p> <p>In the future, more detailed experiments will be done to investigate how the deformation behaviour of the finger pad changes with different loading conditions, like the magnitude of applied load and the sliding speed of the fingertip, which affects the finger pad friction interactions.</p> <p>How is this research artistic? This is probably due to the fact that how the colourful contour can help researchers in visualising the flow of the particles on the material surface. Certain researches have shown that human can remember visual images much easier than words. And probably due to this reason that the optical imaging techniques, like Optical Coherence Tomography, Two-Photon Laser Microscopy etc., have become much more popular among a variety of engineering researches and experiments.</p>
3.45pm	Sara Beavan-Widdowson, Ignite Imaginations	Sculpture & creative engineering	<p>My talk will cover a brief history of me that I trained in wood and metal, interested in form, structure and materials which is why I became a sculptor. I test ideas, materials, prototype ideas, design and make (show slides of how I apply this in my work) My creative mind likes to explore ideas but I am also practical and look at processes so I enjoy the blending of these two areas - creative and practical. I will also cover how engineering is blended into my work, engineering drawings and working with structural engineers and fabricators.</p>
4.00 pm	2 x 20 minute breakout workshops held simultaneously in different rooms: 1. Led by Professor Stephen Beck 2.	1. Working with creative design in an engineering context. 2. Working with engineering in an arts context	
4.20 pm	Closing Remarks		
4.30pm	CLOSE		