

AIRPORT COLOUR

Re-imagining airport space through the application and manipulation of colour, via physical and digital surfaces

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- How are airports defined and shaped by colour?
- How can colour affect our perception of the space?
- Through a series of art projects I attempt to respond to these questions, and present a series of re-imaginings of the space through paintings, digital images and short experimental films.
- I am using colour in different ways, in the pursuit of getting closer to a truer 'image' of the space, which reflects how the space is experienced and viewed.
- **HIGHLIGHT PINK.** C40 M100 Y0 K7PMS 2415 ECr159 g20 b123

- Through painterly experiments with colour, I aim to reinstate the intensity and heat of the actual experience of being in an airport.
- I use colour to define and shape the space of the airport. I use colour to disrupt and fragment the surface, as a way of reflecting on and representing the experience of spatial fragmentation, disruption of flow, and disorientation within the airport.

(Adey, 2004, 2010; Salter, 2008; Cresswell, 2006; Fuller and Harley, 2004)

HEATHROW LIGHT GREY

C21 M11 Y9 K23PMS 429 ECr165 g172 b175 A5ACA

The work shown in this presentation is part of a current practice led PhD project, where I have worked on four projects, STREET VIEW DIARIES, APRON SPACE, MODEL FICTION, and CUBIST DATASCAPE.

Each project explores the airport space, through the use of colour, in different ways.

The three projects can be viewed in more detail via the *Imagined Airport* website,
<https://imaginedairport.com>

HEATHROW PURPLE // C85 M100 Y0 K0PMS 267 ECr70 g33 b11

STREET VIEW DIARIES

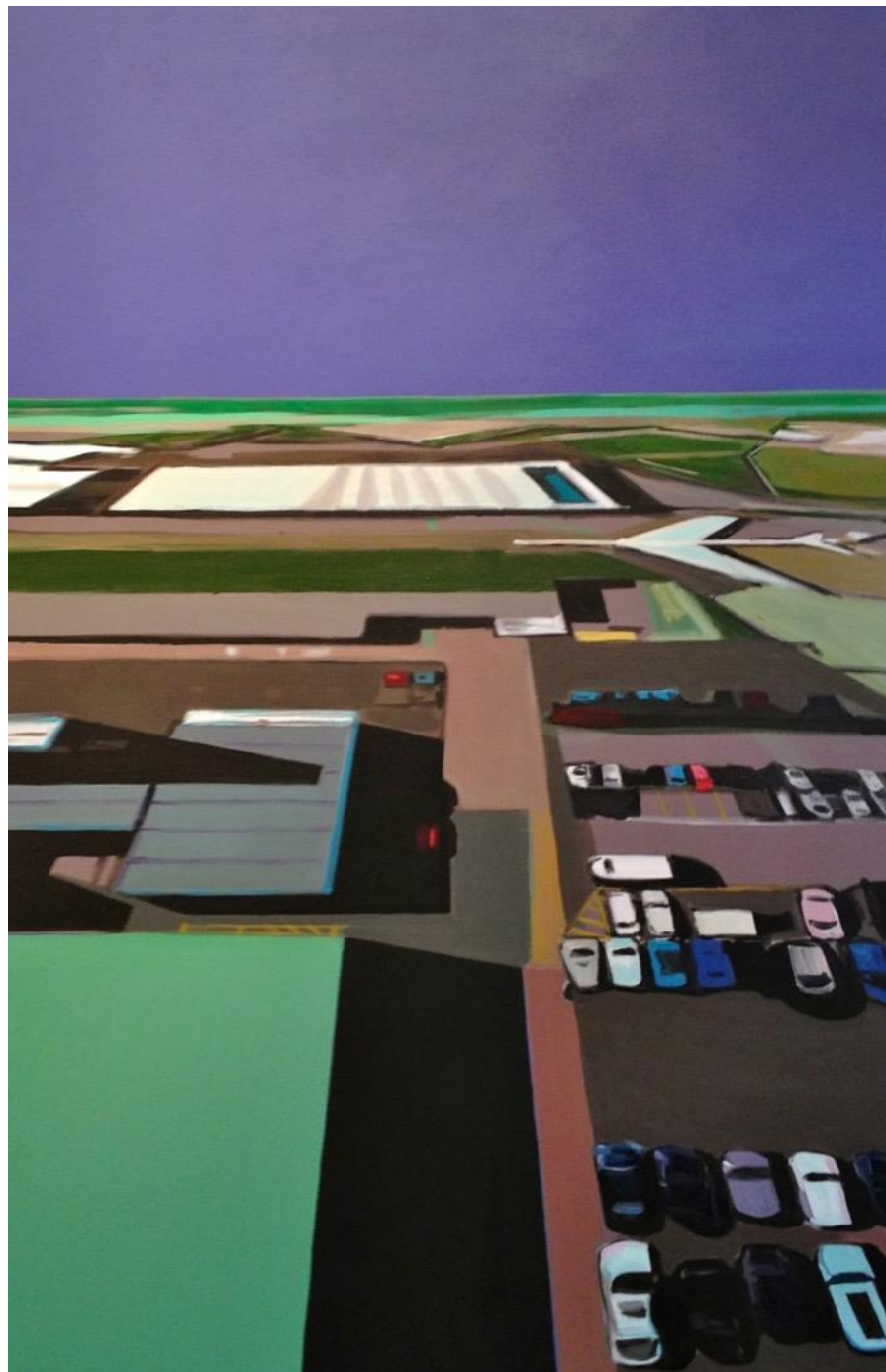
Street View Diaries is a series of paintings and short films which represent my 'journey' through the digital airport, via Google Earth and Street View.

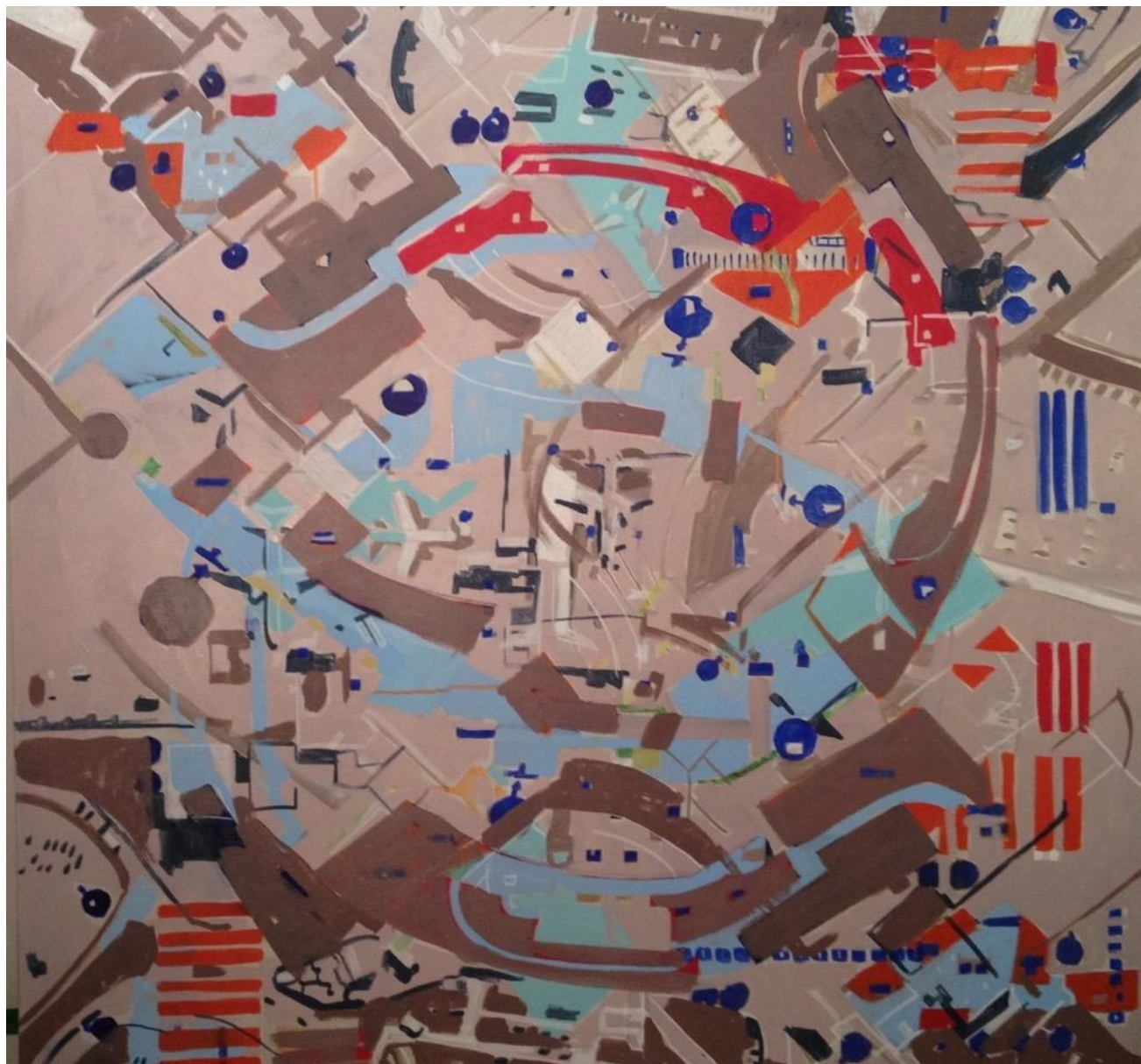
The use of colour in the paintings and video footage aim to explore the experience of being in an airport, an in-between space, where there is often a sense of detachment. (Tally Jr 2017, Auge 1992). As travellers, whilst located in the airport, we occupy a liminal in-between space, a heterotopic space (Foucault, 1967), located in both departures and arrivals. We are either on the way to somewhere, or on the way back. Neither here, nor there.

The use of flat, heightened colours, aims to generate a hyper real aesthetic, a detached virtual space, representing the airport through the mediated filter of the computer screen.

Open Sky

Acrylic on canvas.





'Colour Coded for Easy Navigation'. Acrylic on Canvas.

Film: *Eindhoven*

https://youtu.be/nXo_WhQScvs

APRON SPACE

In the project *Apron Space* I look at how colour can begin to define the physical space of the airport apron, exploring how this landscape is viewed from the window of an aircraft or airport bus.

I have selected areas of the landscape to extract and fill with areas of flat colour, simplifying the form of the space, as a way of representing the movement in a clearer form.

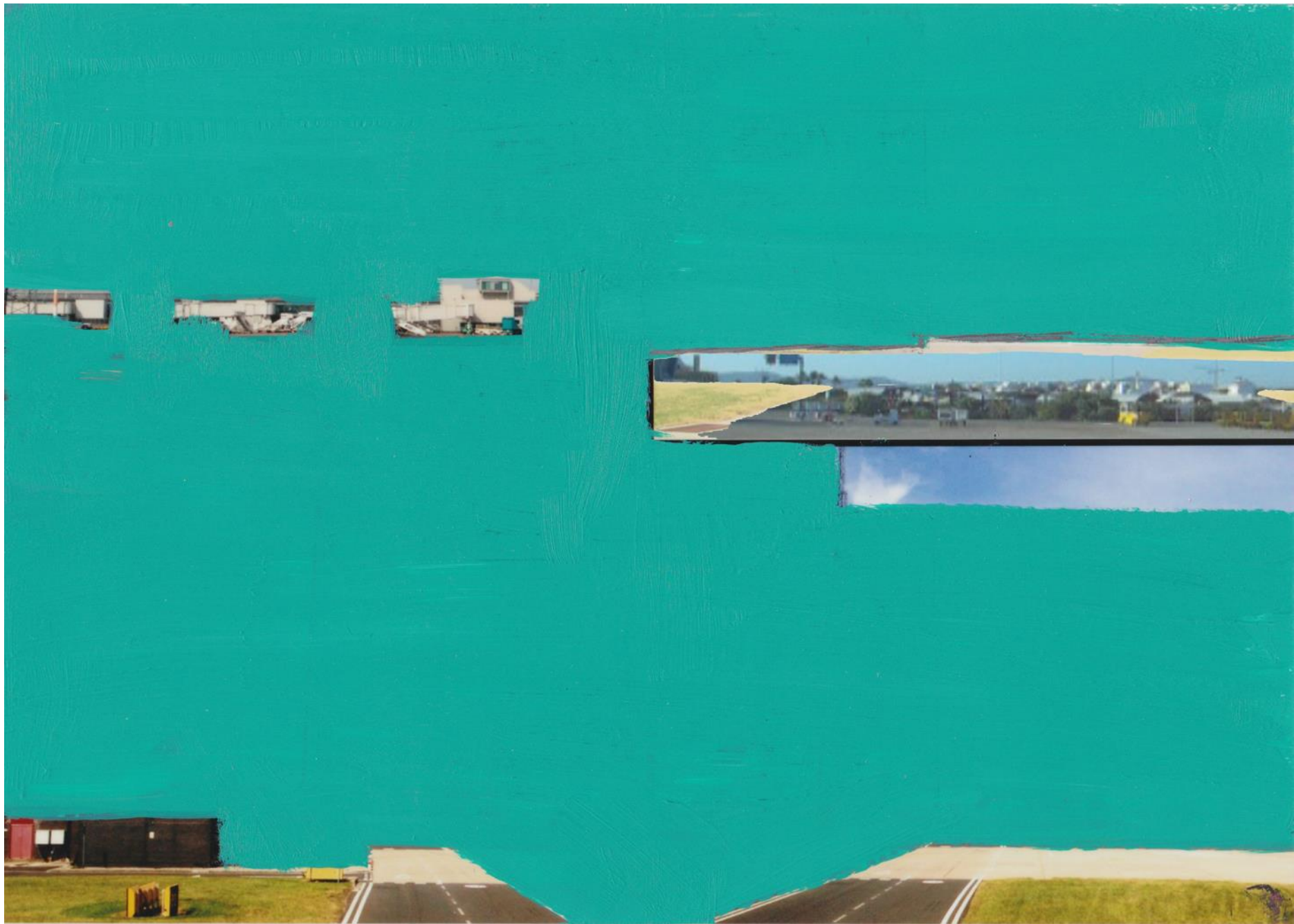
The areas of flat colour in the film *Heathrow Purple* are also used as a way to 'block', to stop and interrupt movement, as a way of a reminder of airport restrictions and control.

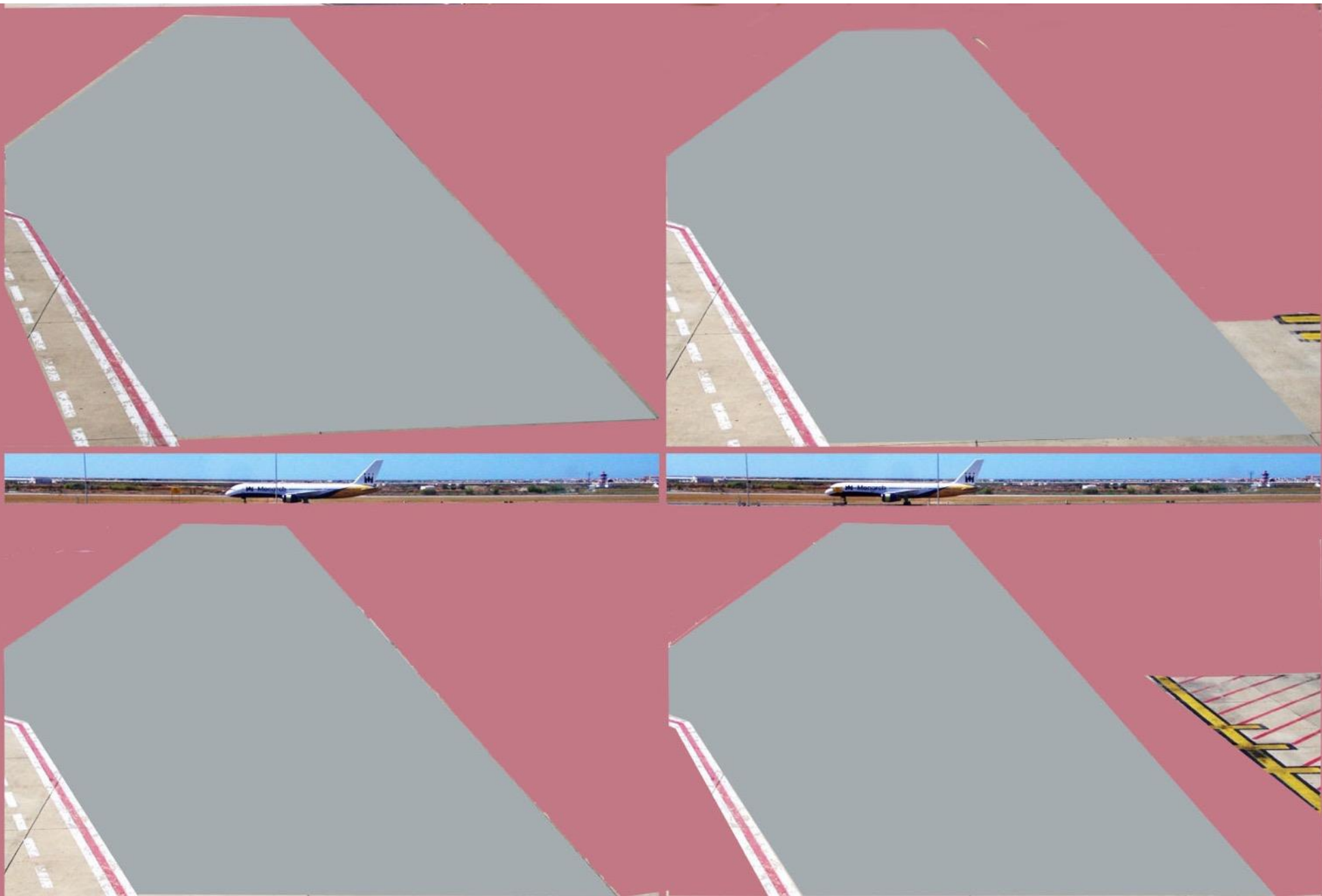
(Adey, 2004, Cresswell, 2006)

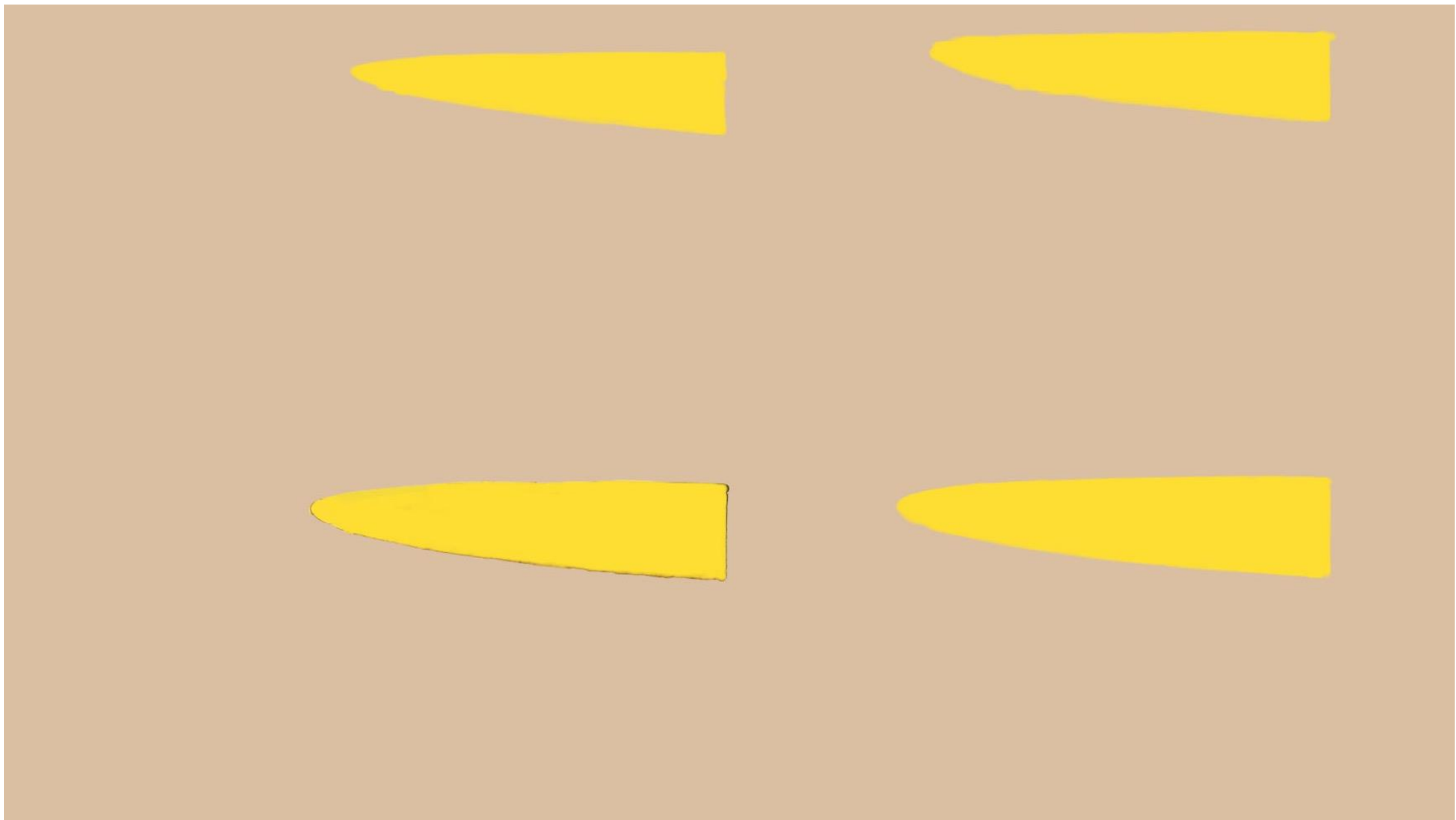
Film: Heathrow Purple

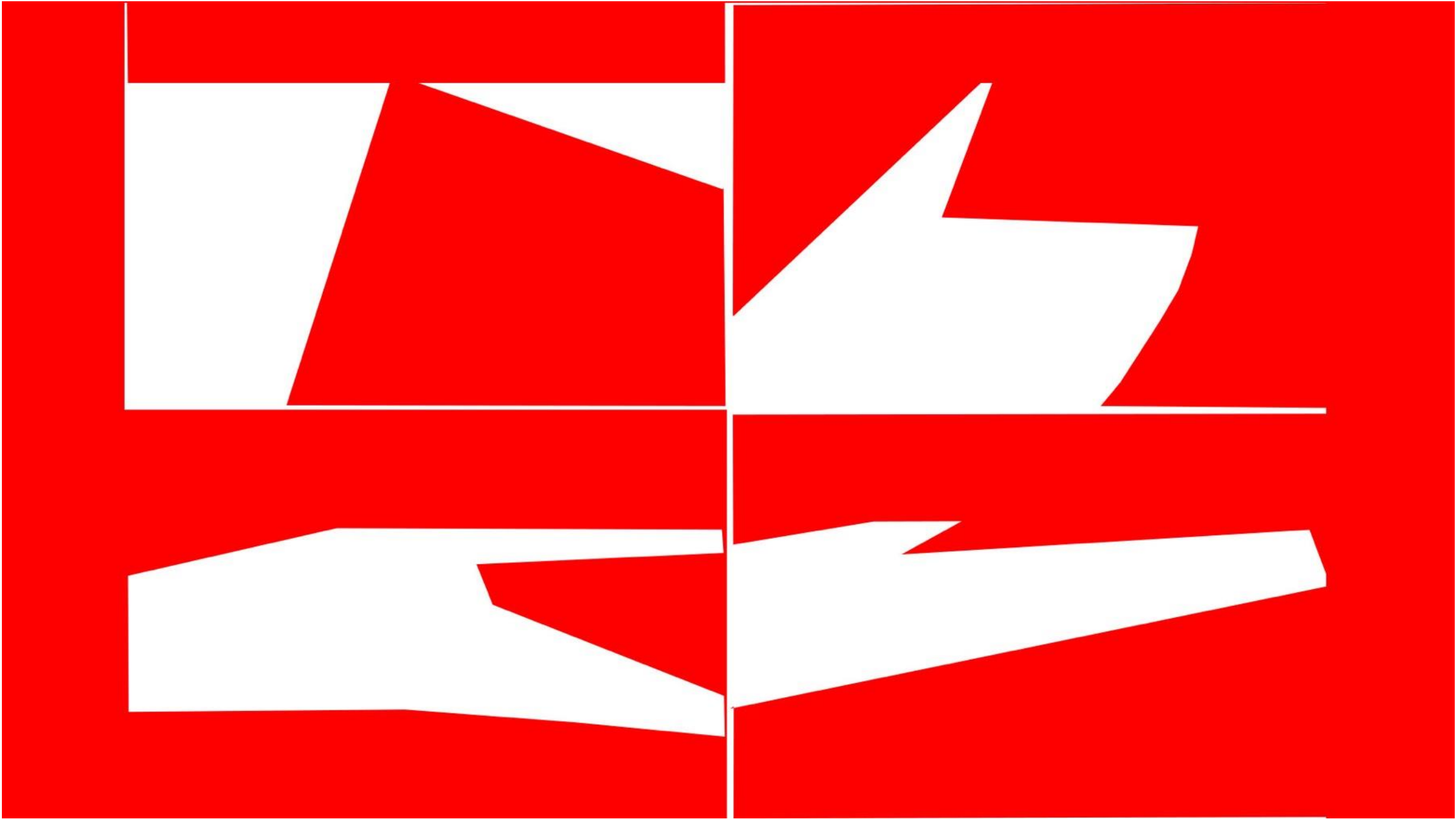
<https://youtu.be/yTdk1g1MiDk>



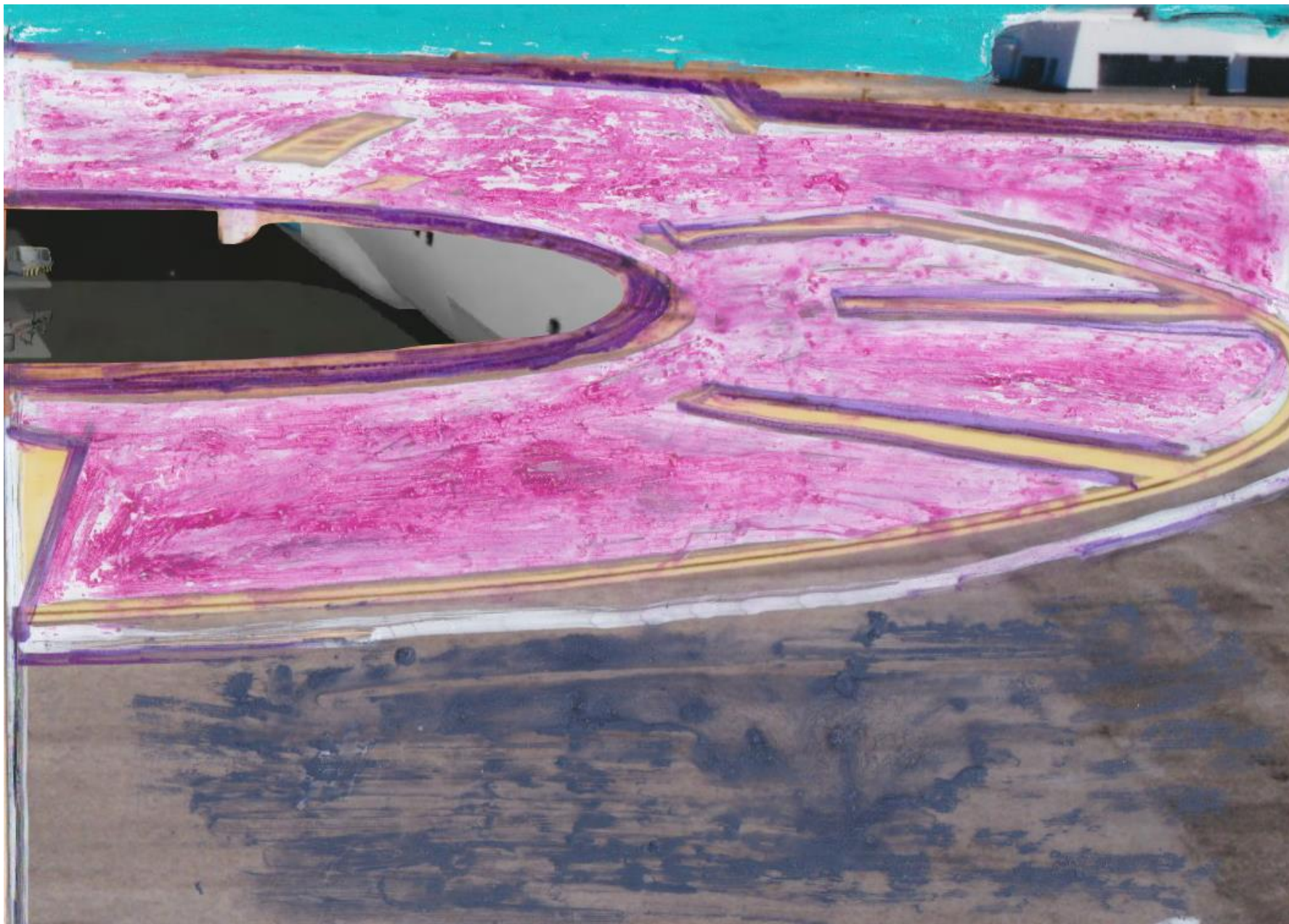












MODEL FICTION

The project *Model Fiction* presents a three-dimensional collage of real and imagined space, in the form of a virtual airport model. Multiple visual representations of the airport, both found and made, are being combined and juxtaposed as a way of generating a 'new' imagined airport architecture. A mix of viewpoints, perspectives and visualities are used to generate and form a new fictional environment which aims to reflect the fragmentary nature of the airport space and how the spatial zones at the airport continuously overlap and merge, making the separation of zones, inside/outside/in-between problematic.

(Cresswell, 2006, Kitchen & Dodge, 2011, Adey, 2007, Salter, 2008, Fuller/Harley, 2004)

Model Fiction employs the method of using large areas of flat colour around the areas of representational imagery, juxtaposing these different visualities to create a spatial tension between areas within one picture plane, which aim to reflect upon moments of interruption, redirection, moving and waiting at the airport.

(Adey, 2004, 2010; Bissell, 2010)

Alongside the films I have produced a series of digital images and paintings from the model.

Film: Multi Story

<https://youtu.be/iD5Wif-6Cug>

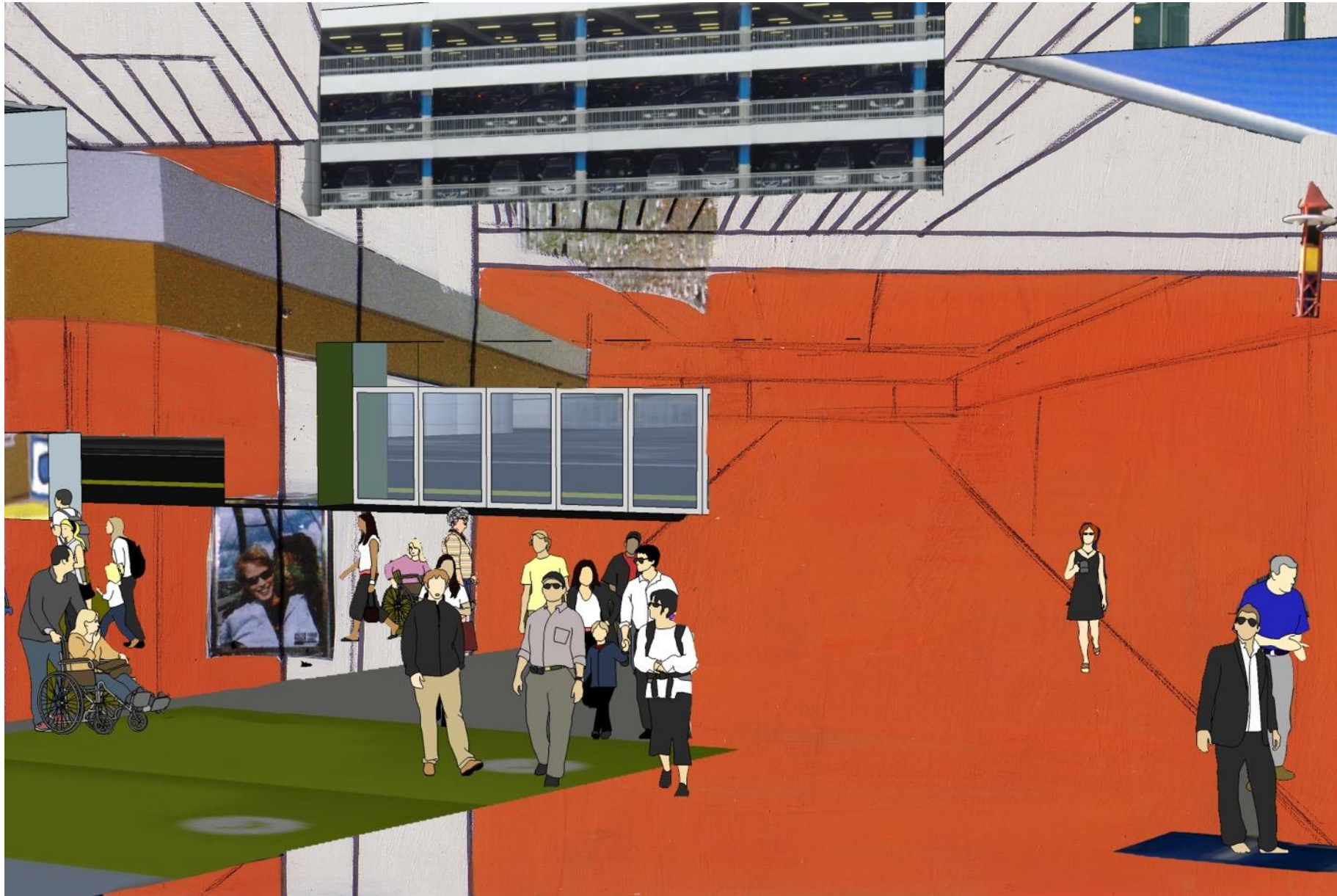












ARCHITECTURAL VISUALISATIONS.

In the earlier stages of the PHD research, before the project *Model Fiction* began, I produced two paintings in response to architectural visualizations of airport terminals.

The painted surface allows the space to be transformed into a richer, more embodied image, different to the often dry, cool photorealist digital visualisations, which are projections for future airport spaces. Representing these spaces through digital rendering is in fact, an unachievable hyper-reality (Bridle, 2013), whereas the colour and texture of the painted surface can be more successful in achieving the intangible sense of tension, atmosphere and ‘feeling’ of being in the actual space.



'Retail Perspective.' Acrylic and Collage on Board. 90x80cm



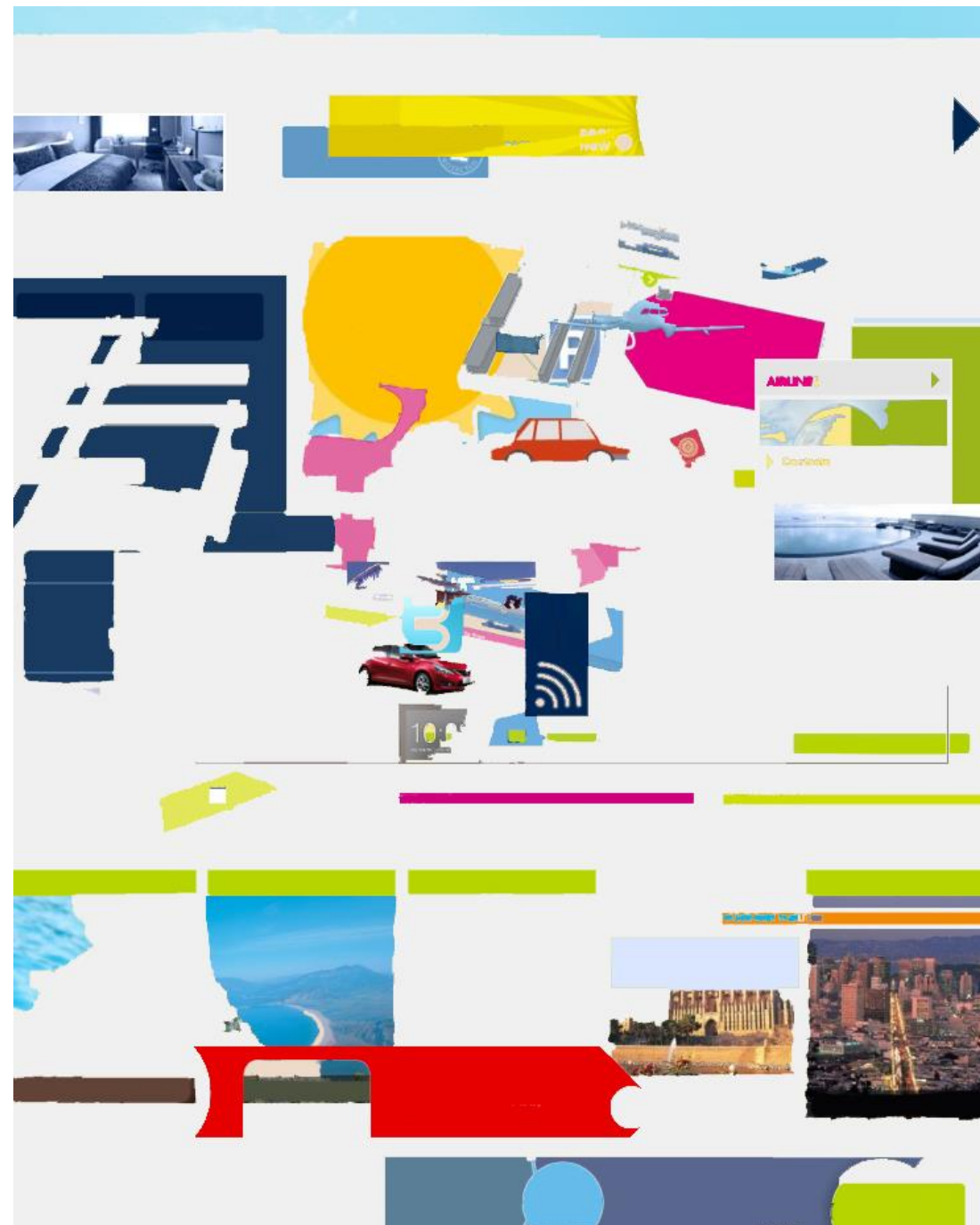
'Pier root and Duty Free' Acrylic and collage on board. 90x 80cm.

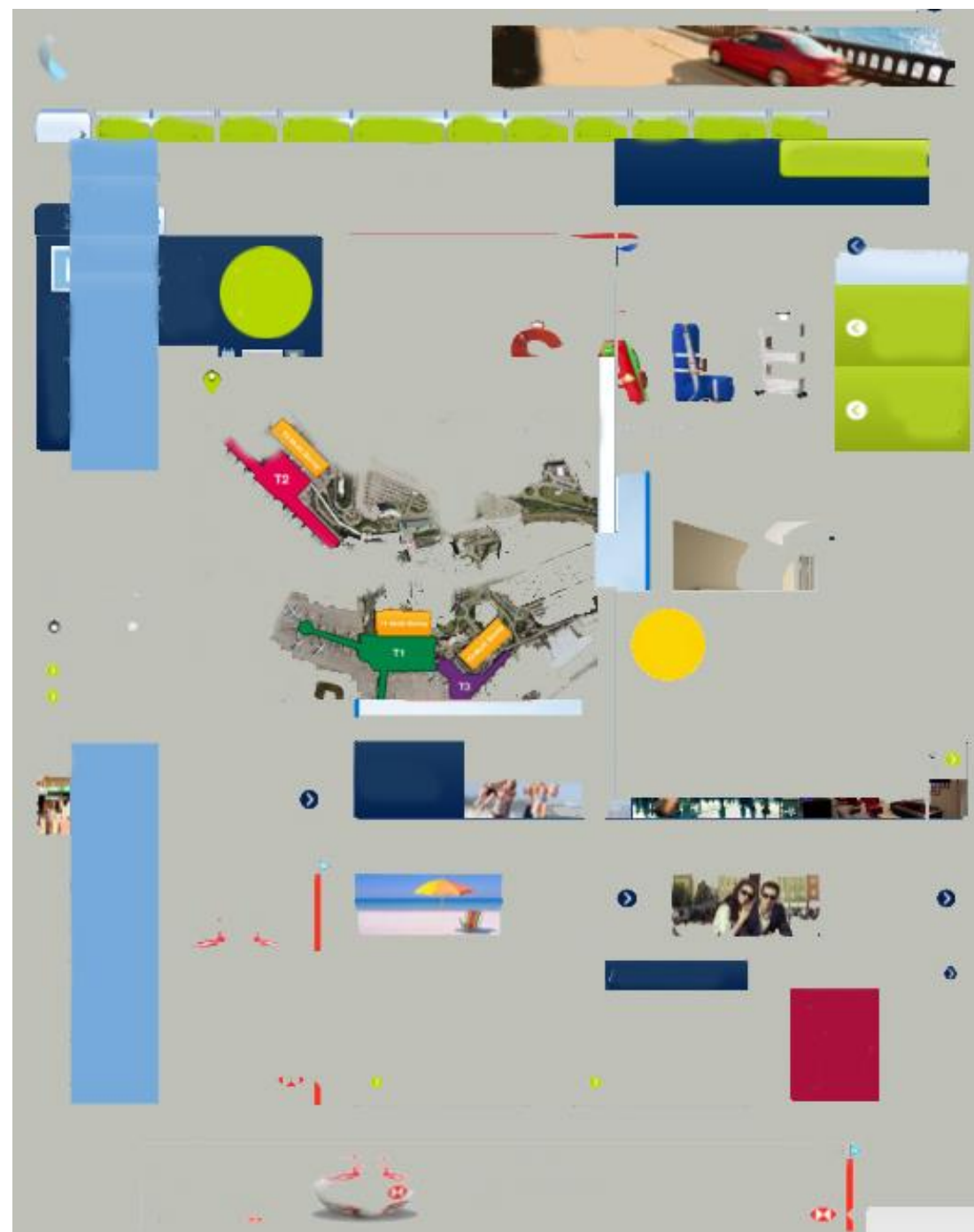
CUBIST DATASCAPE

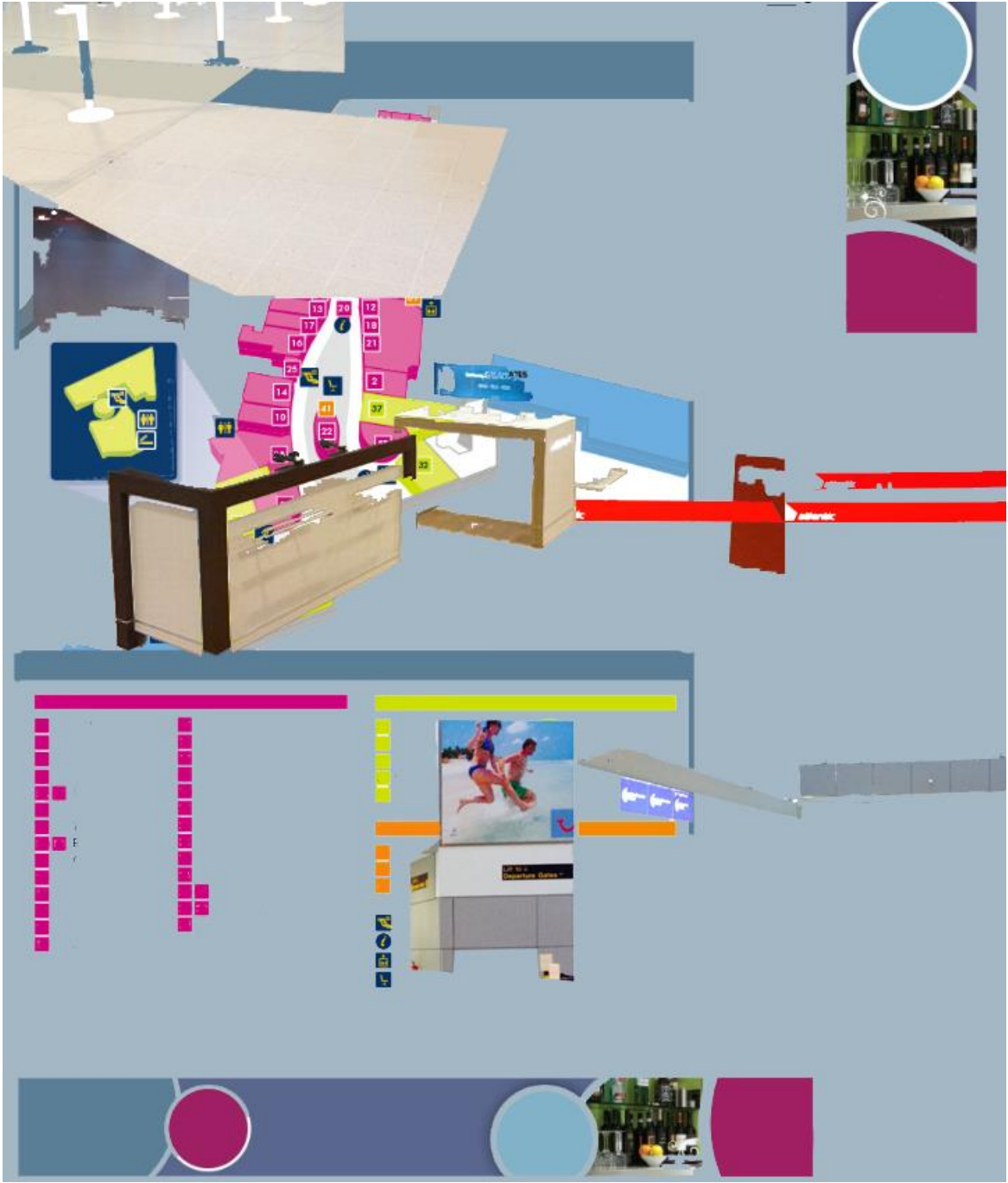
Cubist Datascape aims to reflect the information and image overload experienced whilst in the airport. The airport space is overlaid with signs (Fuller & Harley, 2004), becoming a media surface in which to navigate through. (Dorrian, 2007).

The project *Cubist Datascape* aims to reduce this mass of textual information using a more abstract language of colour and shape, as a way of connecting the multiple layers of information into a clearer visible form. The project experiments with how different airport spaces, people and experiences can interact to form a multiplicity. (Lefebvre, 1974; Deleuze & Guattari, 1987; Merriman, 2004;)











A horizontal search bar with a grey background. It contains several small icons for search, filter, and other functions. The search bar is empty.

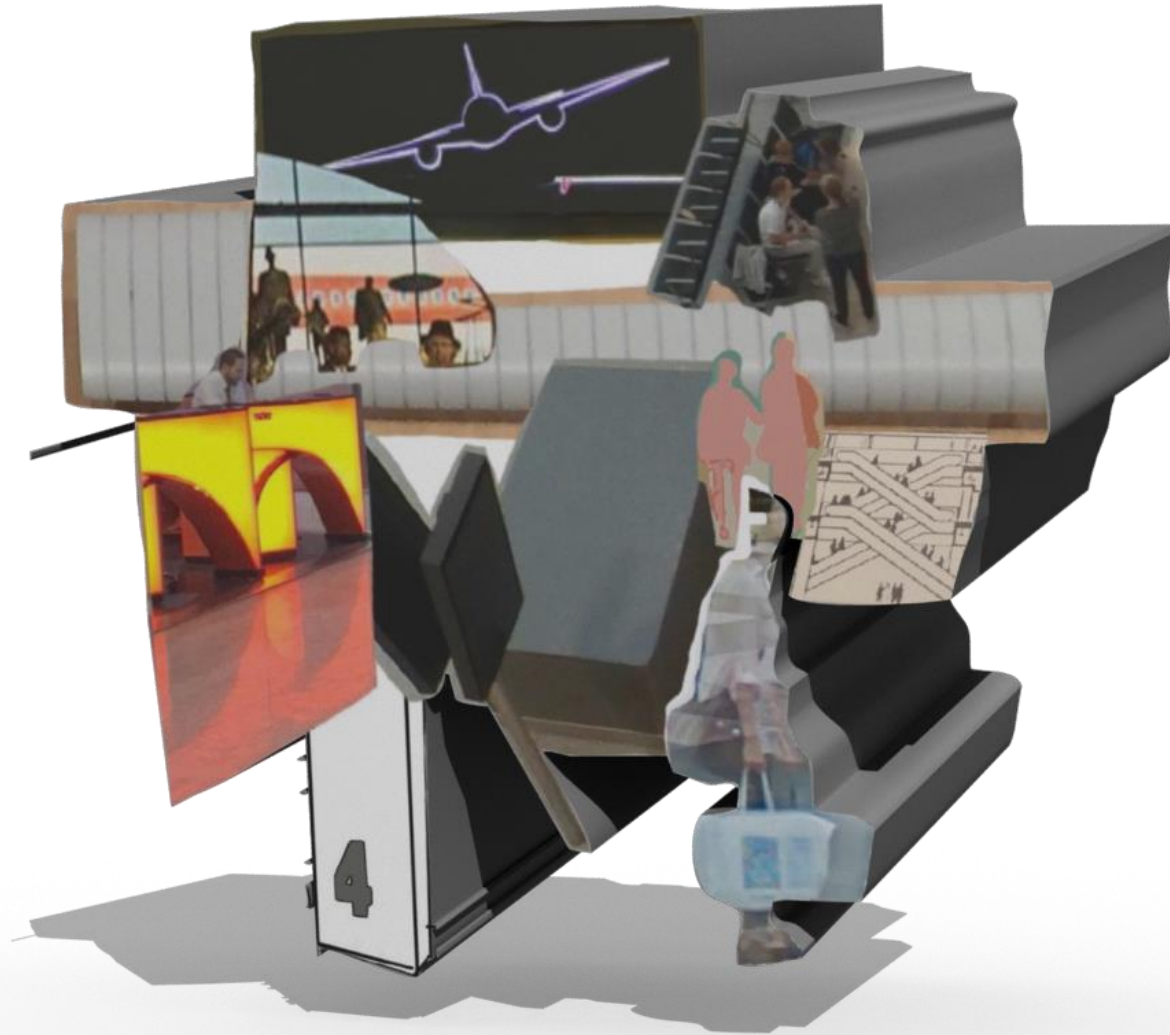


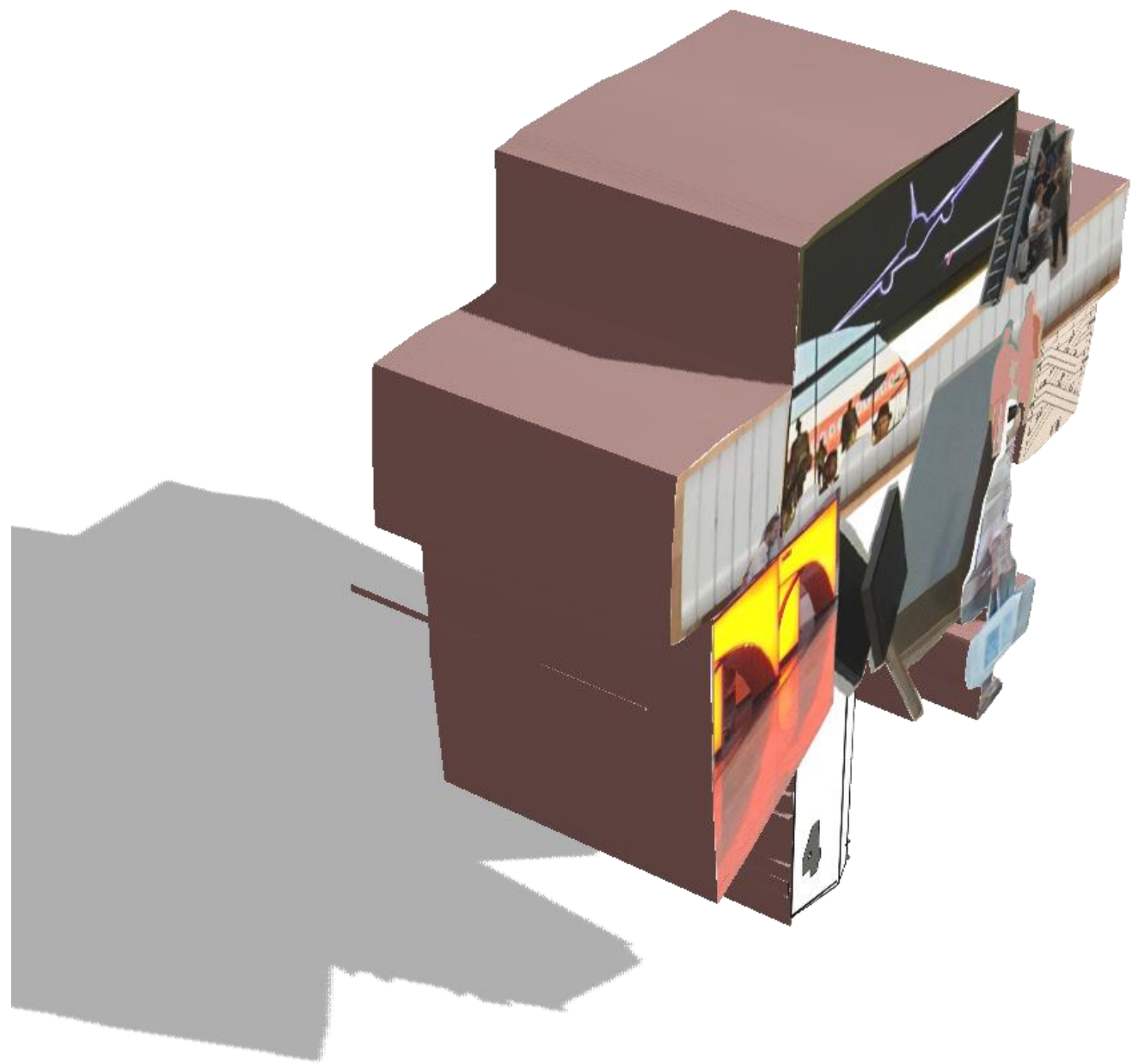
A vertical search bar with a grey background. It contains a small icon for search. The search bar is empty.











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