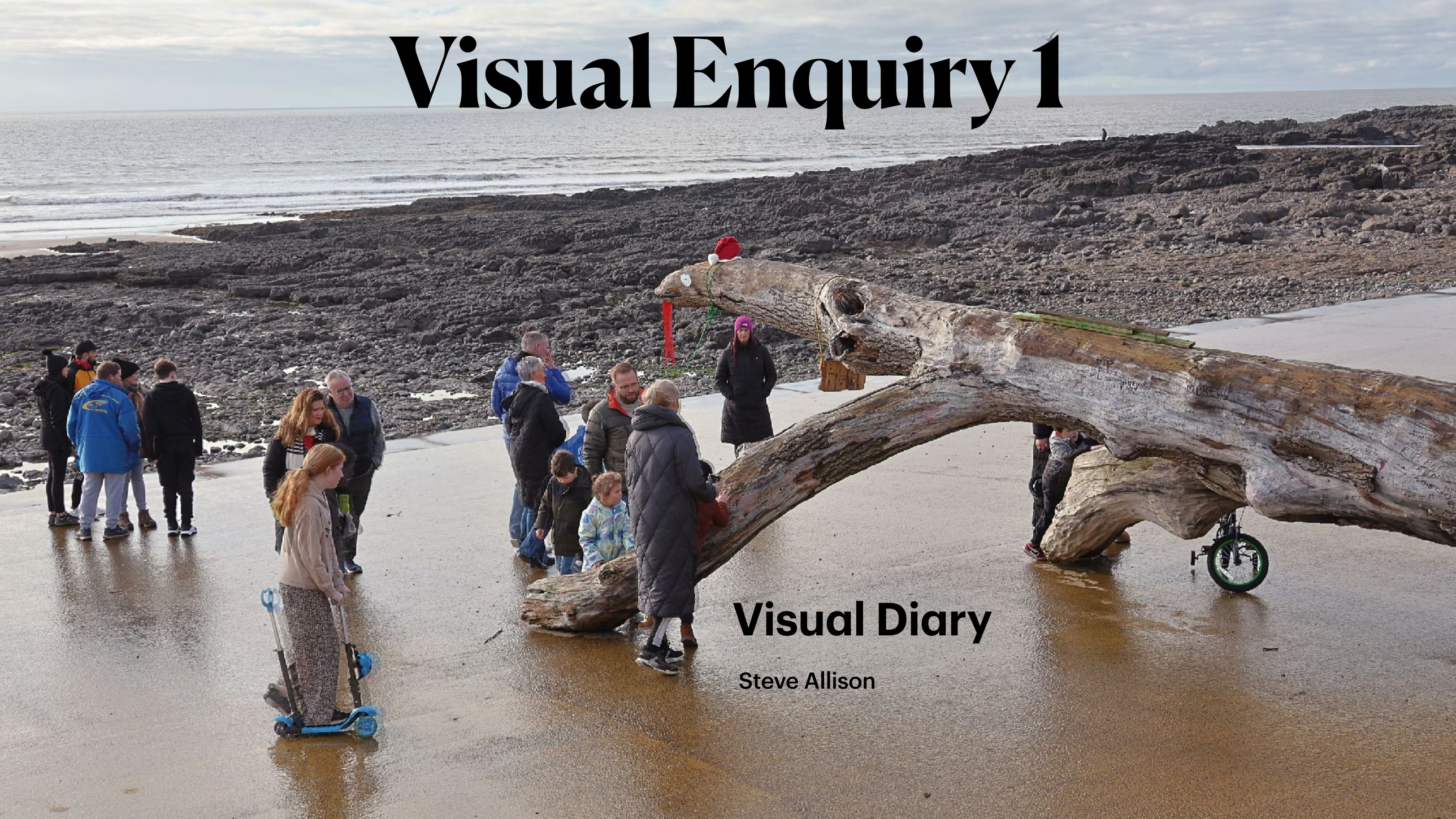
Visual Enquiry 1



Visual Diary

Steve Allison

Schleudersitz

Cornelia Konrads



Cornelia Konrads, who is known for her site specific installations, created this piece for the 2010 Flying Objects international art exhibition at Donau, Germany. The artwork is designed to create a playful twist on the way everyday objects are perceived. The work challenges relationships between nature and man made objects. Konrads uses natural objects to represent man made items. This installation uses a Y shaped tree to depict a catapult. The elastic pieces stretch to a bench. The piece, set in a public park, invites weary walkers to sit and rest on a bench. The bench however, as it is used in the artwork, represents the sling of a catapult. The ambivalence between desire and danger, the desire to fly and the danger of the fall manifests in the work.

The bench becomes a site of narrative speculation, suggesting both presence and absence, someone who once occupied this space has now vanished, whilst inviting the next occupant. Through this deceptively simple intervention, Konrads opens a space for reflection on how presence is registered, erased, or displaced in the everyday environment. *Schleudersitz* is not merely a visual trick, it exposes the underlying instability of the settings people take for granted. The sudden, impossible eruption of the bench hints at how public spaces can be unsettled, redefined, or withdrawn without warning. In this sense, the work gestures toward broader social pressures, the way land can be repurposed for development, privatised, or restricted, effectively catapulting ordinary users out of spaces that once belonged to them. Konrads' installation captures this precariousness with humour, but the unease it evokes lingers beneath the surface.



Elephant Mural

Falko One



“South African graffiti artist Falko One’s street art project, Once Upon a Town, sees lively elephant murals storming the walls of neglected neighbourhoods” (Hardman, 2016).

It could be argued that South African artists are under-represented on the graffiti scene. Whilst nowhere near as well known as Banksy, Cape Town Based graffiti artist Falko One creates murals which are playful and use elements of the building to interact with the artwork. “For decades Falko One has been transforming blank staircases and piles of refuse around South Africa into homes for his technicolor elephants. Despite their striking hues, each mural is site-specific, allowing it to blend in with the facades and surrounding environments” (Ebert, 2020). The elephant is an iconic symbol of South Africa, where the artist is based. The elephant mural was painted on the side of a township residence. As with all of the elephants in the series, it interacts with the environment. The elephant appears to be opening the door with it’s trunk. The image is painted so that the top of the elephant is at window level. The young boy sitting on the window ledge appears to be sitting on the elephant’s back at the same time as holding onto the window frame. Falko One uses his art to create murals, usually in the run down and poverty stricken townships. The work enhances structures with colourful, fun images. Falco One claims his artworks are there to lift the spirits of economically challenged residents. It could be argued that these pieces raise awareness of poverty in South Africa by distributing images of the work to international audiences. It highlights the basic accommodation of ordinary people in the area.

Ball in the Wall

Matt Wild



“Wild Creations, which was founded by former Dr Who set dresser Matt Wild, sprung to fame in 2015 when it created the Ball in the Wall” (Baker, 2025). The work was commissioned by Cardiff Council. It was installed on one of the Cardiff Castle walls to promote the upcoming rugby world cup. The artwork was created using a steel frame covered in fibreglass. Wild took moulds from the stones in the castle wall and matched the fibreglass stones to the moulds. The work depicts a rugby ball which appears to have smashed into and become imbedded in the wall. By installing the work on the castle wall it had maximum visibility. The ball points to the Millennium Stadium and appears as though the ball was kicked from the rugby ground. Wild’s piece is an example of art being used for commercial purposes, in this case to advertise the Rugby World Cup. It would certainly have been cheaper to simply hang a banner on the castle wall. Whilst some might find the commercialisation of art uncomfortable, others will celebrate the fact that some businesses support art and artists. Providing an income allows them to continue to make work. This support enables them to make art, which can be appreciated by viewers who would not normally visit a gallery. Furthermore, viewers of the piece who previously had no interest in art, might be more willing to engage with artworks in future.

Stargazing Children

Banksy



Stargazing Children is an artwork by Banksy that appeared in London shortly before Christmas 2025. The image depicts two children lying on their backs, dressed in winter clothing including woolly hats and boots, with the taller child pointing towards the sky. An identical stencil appeared in two locations: one above a row of garages in Queen's Mews, Bayswater, and another outside the Centre Point tower in central London. Banksy officially claimed the Bayswater mural on Instagram, but did not claim the Centre Point version. However, given that both images are identical and appeared at the same time, it is reasonable to assume he is responsible for both (Anderson, 2025).

The child depicted is visually similar to the figure in *Season's Greetings*, which appeared in Port Talbot, though none of the sources explicitly confirm they are the same character. What *is* unusual is the repetition of the same stencil in two locations, as Banksy rarely duplicates imagery in this way.

The Centre Point location is particularly significant when considering site specificity. Commentators have speculated that the work addresses homelessness, especially child homelessness, an interpretation strengthened by its placement near Centre Point. The tower has a long and controversial history. After its construction, it stood empty for around a decade and became a focal point for housing protests. Many critics argued that the empty skyscraper symbolised the neglect of homeless people. The homelessness charity *Centrepoint* was later named after the building. Today, the tower has been converted into luxury apartments, a transformation that further highlights London's stark wealth divide.

If the mural is indeed a commentary on homelessness, then the Centre Point version is highly site-specific. Its placement reinforces the contrast between vulnerable people sleeping rough below and the affluent residents living high above the city.

While some commentators have suggested that the mural does not carry an overt political message, Banksy is well known for embedding social and political meaning in his work. Given his history, it seems unlikely that the choice of location was accidental.

Madeleine White of the Hang-Up Gallery in London observes:

“As with much of Banksy’s output, the murals’ power lies partly in their setting. In busy city spaces where people often walk past those sleeping rough without a glance, the children’s upward gaze becomes a quiet challenge: to look again, and to notice those who are usually ignored” (2025).



Kikito, 2009. JR.



Kikito by JR is a large image of a young child, which was placed on a wooden facade, supported by scaffolding. The image was placed on the Mexican side of the border with the USA and depicts the child looking over the fence. “JR is often drawn to places whose residents’ humanity and individuality are habitually ignored or subsumed in political rhetoric” (Schwartz, 2017). The border wall, which is actually a fence, between Mexico and the USA has a strong political significance. It reflects President Trump’s rhetoric regarding foreigners, which inspired JR to create this installation. The face of a child speaks directly to the human instinct to nurture and protect the young and vulnerable. It reminds viewers that people do not become fundamentally different simply by being born a little further south, or on the other side of an arbitrary line. In this sense, the image challenges the narratives that divide populations, inviting viewers to recognise a shared humanity that transcends geography and politics. The image is absolutely site specific. The image would have little meaning were it not located next to the border wall.





Seasons Greetings, 2018. Banksy.

Seasons Greetings by Banksy, which was painted on the side of a private garage in Port Talbot, is a good example of a site specific artwork. The meaning relates closely to the location of the work. The image depicts a child in winter clothes appearing to catch snowflakes with an open mouth. The image on an adjacent and perpendicular wall shows that the flakes are actually ash from a fire in a waste bin.

Port Talbot at the time the artwork was made, was a heavily industrialised town, home to the largest steelworks in Britain. Pollution from the steelworks covers the town in black dust. Port Talbot has been known for poor air quality throughout the life of the steelworks, often the butt of jokes by Welsh comedians. “On a clear day you can see the other side of the bedroom” (Boyce, 1973). The impact of Seasons Greetings is far greater because of the location, particularly with the steelworks visible from the original location of the painting.



Seasons Greetings, 2018. Banksy.



Kikito, 2009. JR.

Kikito relies exclusively on the location to give the work meaning. Without the border fence, the piece would simply be an image of a small child. Interestingly, although installed in Mexico it cannot be appreciated from there. The work must be viewed from the USA side of the border fence for the meaning and context to be appreciated.

The site was chosen to create a political statement, which highlights issues such as division, exclusion and nationalism. “Each time I’ve seen walls that have caught my attention, or that I’ve heard about a lot in the media they would stick in my mind. I would even dream about it.” (JR, 2017). The work focuses attention on the human construct of borders and how they physically separate people and divide societies. The use of a child emphasises the futility of borders by showing an innocent but curious face. The Picnic, which was organised on the day the work was revealed, ironically brought together people from both sides of the border.

Conversely, whilst the message and context Seasons Greeting is definitely enhanced by the location, it could be argued however that the image would work in several different locations. The piece draws attention to the problems of pollution, poor air quality and environmental decay. These issues are not however specific to Port Talbot. Environmental concerns and the damage done to the environment caused by industry exist in several parts of the country and the world. The fact that the work was removed and exhibited in a new location demonstrates the it’s relevance outside of the original location.

Plastic Crisis, 2020. Muntaka Chasant.



The image depicts a young man walking through a landscape choked with plastic waste, carrying yet more discarded material over his shoulder. The man, 25-year-old Kwabena Akese, scavenges plastic in order to earn a meagre living, often risking drowning in the polluted, debris filled lagoon. Scavengers of all ages take part in this informal recycling economy and, as Chasant (2020) notes, they make a significant contribution to Ghana's wider economic system.

Accra has become a dumping ground for waste generated by wealthier Western nations. While industrialised countries produce vast quantities of waste, they also possess the financial means to make the problem appear to "go away" by exporting it to poorer regions. For the receiving countries, the transaction offers a small but necessary source of income, even as it exposes local communities to hazardous conditions.

This series of images draws attention not only to the precarious labour of the scavengers but also to the sheer scale of global waste production, particularly plastic. It reveals the uncomfortable truth that waste does not vanish simply because it is exported or hidden from view. Instead, it accumulates in places like this lagoon, where the environmental and human costs become impossible to ignore. This image is not site specific but could be exhibited as a framed photograph in any location. This situation occurs in many countries in the Global South.



Plastic Crisis, 2020. Muntaka Chasant.



Seasons Greetings, 2018. Banksy.

When comparing Muntaka Chasant's image from his series *Plastic Crisis* with Banksy's *Season's Greetings*, it becomes evident that both works engage critically with environmental issues. Although Chasant's piece does not exist as a framed photograph, its circulation as an illustrative image within a magazine article positions it outside a site-specific context. *Plastic Crisis* draws attention to the environmental consequences of consumer culture, particularly the vast quantities of refuse produced and subsequently exported to economically disadvantaged regions. The figure depicted collecting waste underscores the exploitation of impoverished nations as dumping grounds for the discarded packaging of wealthier Western societies. In this sense, the image signals the broader systemic challenges of global waste management without relying on its physical location as an integral component of its meaning.

In contrast, Banksy's *Season's Greetings* relies heavily on its original physical setting to communicate its message, which addresses a distinctly local environmental concern. Installed in proximity to industrial steelworks, the artwork acquires its full conceptual impact when encountered on-site. Viewers are confronted not only with the visual juxtaposition of the mural and the surrounding industrial landscape but also with the sensory experience of pollution emanating from nearby blast furnaces. Thus, the work's meaning is intrinsically tied to its location, making site specificity central to its effectiveness.

Site Specific Project



Sun Tunnels, 1973-76. Nancy Holt

The site specific project requires us to work as a team on a project in response to a specific site. There were mixed reactions from past students that have undertaken this project. Some found it an enjoyable and rewarding experience. However, most past students had found the project challenging. I will attempt to be positive throughout the process and will probably find the module enjoyable and worthwhile.















My proposal for a site specific location.

Our first task was to chose a site and write a proposal. The proposals were submitted and three sites were chosen. My site was not one of the chosen sites. I chose Swansea Station as I have a particular interest in rail travel. I feel that the increase in motor vehicle transport has had a negative effect on the environment and society. The railway station is also the gateway to a particular town. Many stations throughout the country have been used for community specific art installations.



Site

Swansea railway Station is located close to the centre of town. It is located on the High Street at the intersection with Alexandra Road. The station is the gateway to Swansea for rail travellers and provides a method of travel for local residents. My personal attachment is two fold. I pass through the station on my way to campus. I also believe there are too many cars on the roads and see the railway as a vital tool in the fight to reduce road traffic. The site is easily accessible with no steps or obstacles. The platforms are only accessible by ticket holders. Nevertheless the foyer is open to anyone at any time. There is also a large paved area outside the station which is open for public access. The layout of the station allows for an in-situ installation.

Research

Swansea Station is owned by Network Rail. The station is the last remaining of the seven stations that had Swansea in their name. Formerly known as Swansea High Street. The name was changed to Swansea, dropping the 'High Street' in 1968. The station was originally opened in 1850 and was enlarged by The Great Western Railway in 1879 and again in the 1930s. The station today exists in the form of the 1930's improvements although platform four has been lengthened to accommodate longer trains. Nothing exists of the original 1850 building.

The station has a close connection with the art world. There is a 90 foot mural on platform 4 depicting Swansea moving through the past present and future. The mural was painted by David Long and Twn Williams. The concept was the result of consultation with several community groups.

Outside the station, on the ground are the words "Ambition is Critical", a micro poem by David Hughs. This was commissioned by the city council as a counter to the phrase, "Swansea is the graveyard of ambition" incorrectly attributed to Dylan Thomas.

Suggested 'theme/ context'

The railway station is, in many instances, the gateway to Swansea. Whilst the city is also accessible by road, there is a far stronger sense of arrival walking out of the station and into the town. My suggestion would be a project involving the importance of the station to the community and commerce of the city. A site sensitive installation would enhance the positive image of the station. The project would reflect on the importance of the station throughout the years and into the future. It would also reflect on how Swansea, both the city and the community, has benefited from having a mainline rail link.












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ABERTAWE


AMBITION IS CRITICAL

Swansea Station Mural



The Swansea Station mural is a 90-foot-long public artwork commissioned to enhance the aesthetic quality of passengers' arrival experience. Following consultation with various community groups, responsibility for its creation was assigned to Fresh Creative Co. The mural presents a visual narrative that transitions from Swansea's past through its present and into its imagined future. The past is rendered in subdued, nocturnal tones, while the present and future are expressed through progressively brighter colours, symbolising movement toward light and optimism. In doing so, the work encapsulates key aspects of Swansea's cultural identity and gestures toward the city's vibrant contemporary art scene. "We're delighted with the mural, which came about after a shared vision meeting we held with local residents and businesses around High Street" (Lyle, 20233). Although the mural is explicitly site-specific, it does not originate from the singular vision of an individual artist. Consequently, it could be argued that the absence of a credited authorial figure positions the mural closer to the realm of collaborative decoration than that of autonomous artistic creation.

Swansea Archives







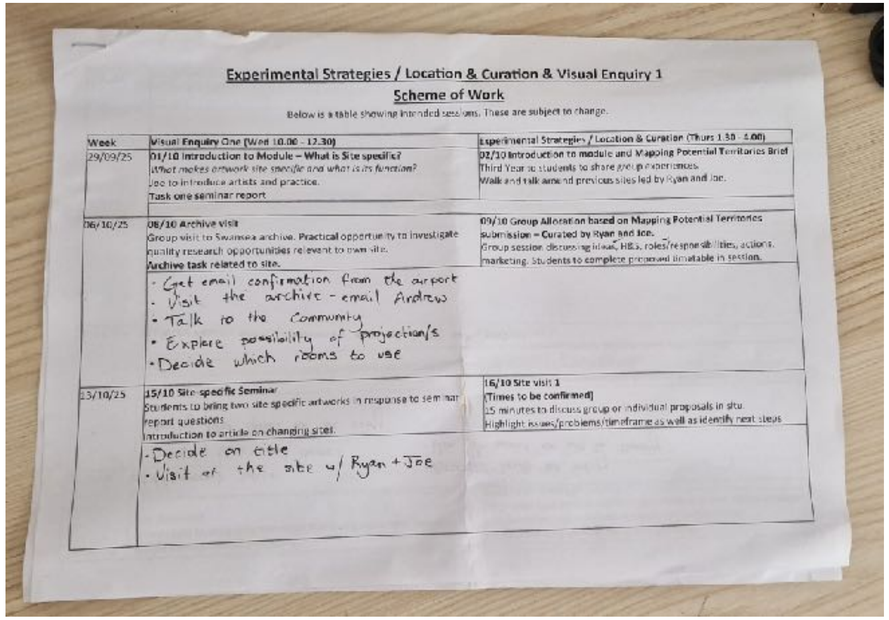
Our visit to the Swansea archives was fascinating and informative. I have a fascination with the history of things we can see. I find it interesting looking at buildings as they are and discovering what they used to be. My practice is closely linked to societal changes. The change in buildings and places reflects the way society has changed and how people interact with the spaces as they are now.

The Chosen Site

Swansea Airport



My site was not one of the three sites chosen for the site specific project. One of the sites chosen was Swansea Airport and I was assigned to that group. I am happy to be part of that group as I am a former professional aviation photographer and I have an deep interest in aviation. I have some ideas for exhibition pieces. I will wait until the site has been visited and I have discussed the exhibition themes and contexts with the rest of group before deciding which ideas will work.

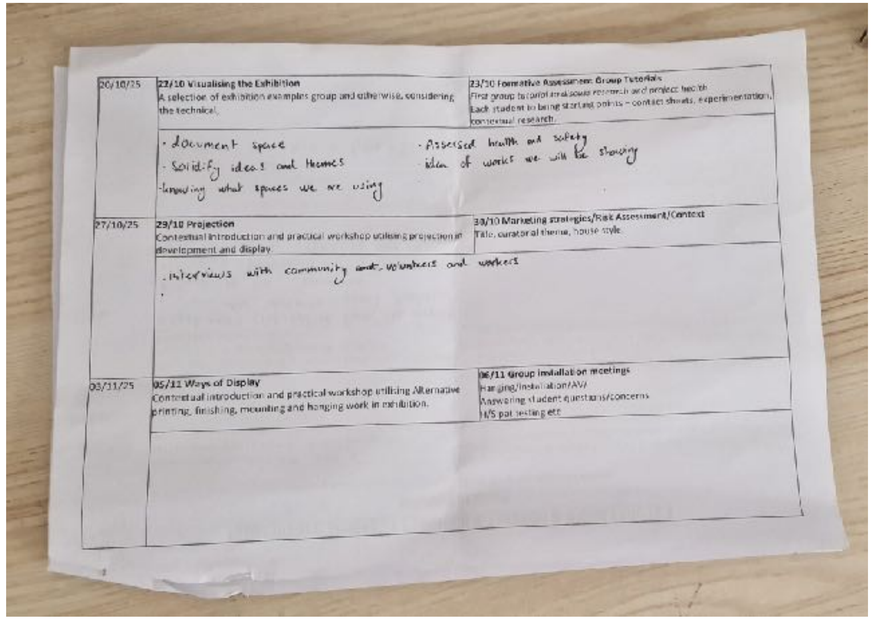


Experimental Strategies / Location & Curation & Visual Enquiry 1

Scheme of Work

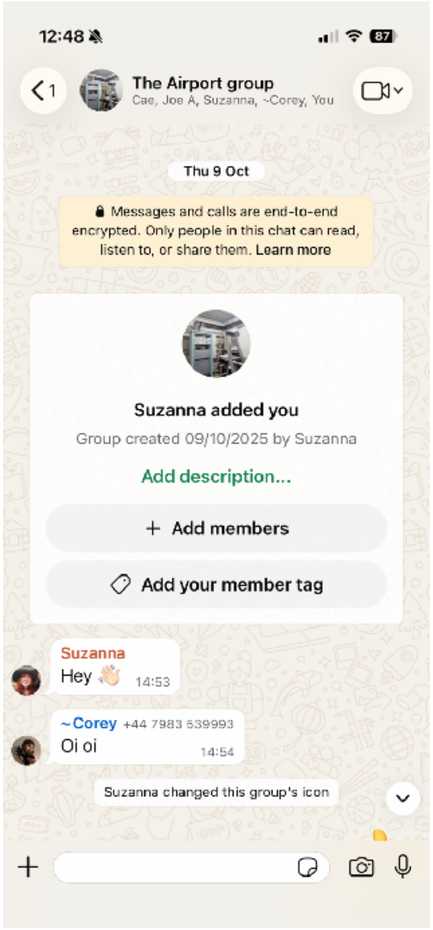
Below is a table showing intended sessions. These are subject to change.

Week	Visual Enquiry One (Wed 10.00 - 12.30)	Experimental Strategies / Location & Curation (Thurs 1.30 - 5.00)
29/09/25	**01/10 Introduction to Module – What is Site specific?** *What makes artwork site specific and what is its function?* Joe to introduce artists and practice. Task one seminar report	**02/10 Introduction to module and Mapping Potential Territories Brief** Third Year to students to share group experiences. Walk and talk around previous sites led by Ryan and Joe.
06/10/25	**08/10 Archive visit** Group visit to Swansea archive. Practical opportunity to investigate quality research opportunities relevant to own site. **Archive task related to site.** - Get email confirmation from the airport - Visit the archive - email Andrew - Talk to the Community - Explore possibility of projection/s - Decide which rooms to use	**09/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe.** Group session discussing ideas, HES, roles/responsibilities, actions, marketing. Students to complete proposed timetable in section.
13/10/25	**15/10 Site-specific Seminar** Students to bring two site specific artworks in response to seminar report questions Introduction to article on changing sites. - Decide on title - Visit of the site w/ Ryan + Joe	**16/10 Site visit 1** **(Times to be confirmed)** 15 minutes to discuss group or individual proposals in situ. Highlight issues/problems/timeframe as well as identify next steps

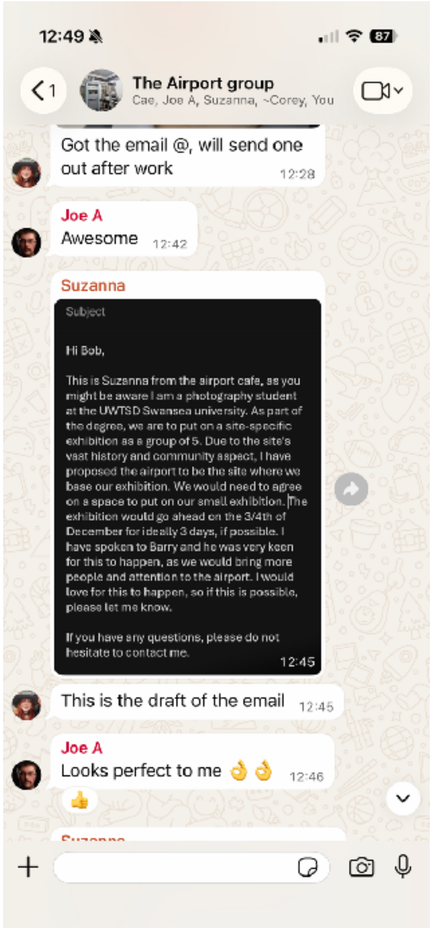


20/10/25	**22/10 Visualising the Exhibition** A selection of exhibition examples group and otherwise, considering the technical. - document space - solidify ideas and themes - knowing what spaces we are using - Assessed health and safety plan of works we will be showing	**23/10 Formative Assessment: Group Tutorials** First group tutorial to discuss research and project health Each student to bring starting points – contact sheets, experimentation, contextual research.
27/10/25	**29/10 Projection** Contextual introduction and practical workshop utilising projection in development and display. - interviews with community and members and workers	**30/10 Marketing Strategies/Risk Assessment/Context** Title, curatorial theme, house style.
03/11/25	**05/11 Ways of Display** Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition.	**06/11 Group installation meetings** Hanging/installation/AV/ Answering student questions/concerns H/S pat testing etc

The purpose of first meeting as a group was to discuss roles, responsibilities and ideas and to create a scheme of work. As we had just been assigned our groups, there was a lot to discuss and it was a time to try and understand what to expect from the other group members. No hard and fast decisions were made but a lot of ideas were talked through. We decided that it would be essential to see the site and the options within the site for exhibits before focussing too much on individual ideas. We were encouraged to create a scheme of work using AI. I did that but there was a reluctance from the others. It was a surprise to me finding that there were strong anti AI feelings from people younger than me who I thought would embrace the new technology.

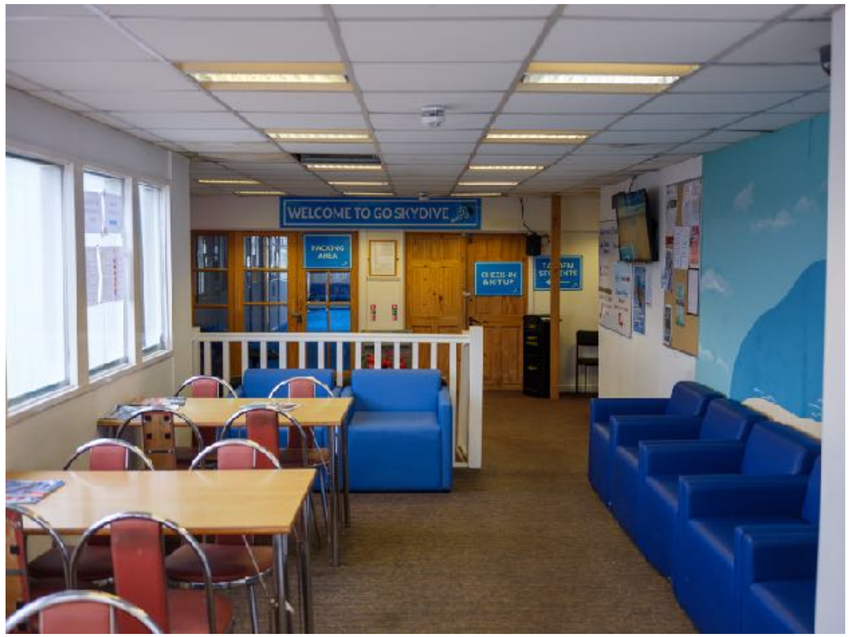


As a team, we decided that the most effective method of communication would be a WhatsApp group. We all have different commitments and schedules, so regular meetings are not always possible. The WhatsApp group allows us to exchange ideas, share updates, and receive feedback from one another at any time. Another advantage is that anyone can contribute thoughts as they arise, without waiting for everyone to be in the same place. Suzanna set up the group and added all team members.



It was Suzanna who proposed the airport as our chosen site. She works there and had already discussed the idea informally with the site's management team. However, we wanted formal confirmation in writing to ensure there would be no issues during the process of organising the exhibition. Suzanna therefore emailed a member of the management team to secure written permission.





Site Visit

Our site visit was particularly productive. We were able to assess the options available to us as well as meet the staff. Everyone involved in the running of the airport were enthusiastic and accommodating. The general consensus was that we can exhibit wherever we want to. Ideas we discussed, which included using the airport building, hangers and an old World War 2 building adjacent to the hangers. My opinion is that the airport building will be the most suitable. Due to the movement of aircraft, people would need to be escorted to the hangers or the building adjacent to the hangers. This would put an unnecessary burden on the airport staff and would discourage the casual viewers. This will of course be communicated with the rest of the team before any decisions are made. The site is off the beaten track as it is, which means that footfall will already be limited. Any additional obstacles will reduce the number of visitors.







The site visit was essential in helping us determine what kind of work could be created in response to the location. The work needed to engage with the site itself while also fitting within the physical constraints of the available spaces. Each member of the team identified areas that suited the ideas they were developing. I chose the room that connects the entrance to the café. No one else seemed interested in this space, and I felt that site specific work should be immersive, having an entire room to myself would give me the freedom to create something more ambitious and engaging. I wasn't sure whether the existing furniture would pose a challenge, so I asked whether it could be moved. Suzanna checked with the team and confirmed that the furniture could be relocated if needed.



Initial Ideas

The aim of the site-specific project is to create a piece of work that communicates the significance of the site and its relationship with the surrounding community. Swansea Airport sits at the threshold between the town and the Gower, positioned within an area of scientific interest and environmental conservation. It is used by the local community, including people with no particular interest in aviation, while also serving as an important hub for aviation enthusiasts and connecting Swansea to the wider UK aviation network.

The work should reflect the intersection between the natural landscape, the aviation community, and the people who use the site in everyday ways. I want the piece to show how the airfield sits within its environment and how it is perceived by those who engage with it, whether through aviation or through the surrounding landscape.

From the outset, I knew I wanted to incorporate an aerial image, something that reveals both the airfield itself and its wider context within the landscape.



My initial thoughts were around creating an entirely new body of photographic work for the exhibition. I decided that my early ideas were not particularly site specific. I wanted to create a link between the airport and the natural surroundings. The idea was to show the airport as an integral part of the Gower, man and nature working in harmony not in conflict. The idea was to take a photograph of the airfield using a drone and superimpose it on an image of the surrounding Gower. Unfortunately that would not be possible as it is illegal to fly a drone over an airfield.







Looking for an alternative to drone photographs, I turned to Mishka Henner for inspiration. Mishka Henner uses satellite, surveillance feeds and artificial intelligence as his tools. “Henner’s practice treats photography not as a medium of truth but as a system—one capable of replication, manipulation, and belief.” (Henner, n.d) The plan is to use Google Earth to create an image of the airport with the surrounding landscape showing through. At one end of the runway an aeroplane approaches. At the other end of the runway an indigenous bird approaches. This is to show man and nature working in harmony.



Coronado Feeders, Dalhart, Texas, Mishka Henner. 2012

Mishka Henner is an artist whose practice makes extensive use of satellite imagery to explore contemporary landscapes shaped by human activity. *Coronado Feedlots* forms part of a larger series depicting industrial feedlots across the United States, highlighting humanity's intervention in and domination over natural systems. Traditionally, the process of rearing cattle from birth to slaughter required approximately six years; however, through the adoption of intensive farming techniques, this period has been reduced to as little as eighteen months. Henner's image captures vast feedlots and adjacent lagoons of animal waste, juxtaposing their formal, almost abstract aesthetic beauty with the unsettling environmental and ethical realities they represent. The feedlot industry in the United States constitutes a powerful economic sector supported by significant lobbying efforts, and in several states, the photographing of feedlots has been made illegal. "George Steinmetz, the celebrated National Geographic photographer was arrested in Garden City, Kansas, in 2013 for photographing a feedlot from a microlight whilst on assignment for the magazine" (Henner, 2014). Considering drone flights are also prohibited over airfields, I have drawn inspiration from Henner's methods and conceptual approach in developing the work I intend to exhibit at the airport.



My vision for the display is to have the satellite image on the floor. The images of the aircraft and bird will hang on the wall. The impression for the viewer is that they are arriving by air and they will walk over the satellite image as they pass through on their way to the cafe. The aircraft and bird images are designed to look as though they are both approaching the airfield to land. The feeling I want to portray is man made objects and the natural world working in harmony. I would also like to place images of sheep, native to the Gower alongside the satellite image upright but at ground level. I have yet to decide whether to use a paper print on the floor so the image degrades and possibly disintegrates as people walk across it or use a more robust material.



My initial idea, for the exhibition, will only work if there is a suitable space for my proposed display. Working in a group can be challenging. The group are not always available to discuss ideas and I find it difficult to fully articulate a concept on WhatsApp. Once I did meet with the team, the response to my idea was positive although some of the others had different ideas. Nevertheless, the space I plan to use is not wanted by any other team member. The display can either be a standalone or a collaborative effort. At this stage it appears that Cae would like to collaborate with me. If things change, I feel my exhibition piece could stand alone.



It was helpful printing an image of the display area and using acetate sheets to create a mock up of the exhibition piece. Creating a digital version using Photoshop was even more helpful and something I had not previously considered. This technique will be invaluable for sharing the idea with the curators and the airport staff. An additional benefit is that the ideas are far easier to share with the team on WhatsApp by sending the Photoshop image.



I printed the images and placed them on the floor and chairs to the side in order to get a feel of how the concept will work. The print of the satellite image was printed on paper using the large format printer. Having placed the images, I realised that the satellite image was dwarfed when placed on the floor and will need to be printed much larger, possibly in sections. I photographed the layout to compare it to the representation I made in Photoshop.





I decided to stick the satellite image to the floor so that I could see how it held up to people walking across it. I printed a second copy on vinyl and stuck it to the floor in one of the corridors. It will be interesting to see how durable the prints are and if they disintegrate with a lot of foot traffic.







The projection workshop was both interesting and informative. Although I don’t currently plan to use projection in my own exhibition, the skills I gained could prove invaluable in the future. Since the site-specific exhibition is a group effort, this knowledge may also help me support other members of the team. For example, Cae has expressed interest in incorporating projection into his piece. Gaining an understanding of short and long throw projectors, as well as media interfaces, has sparked new ideas and possibilities. It also allows me to better understand what others are aiming to achieve, so I can contribute more effectively to their creative process.



Although I am not using projection in my installation, both Cae and Cory were interested in exploring this method. We decided to set up a projector in the corridor to see how the light would interact with the space and to get a sense of the image's scale. Using a short throw projector placed on a chair, we aimed to project the image onto the walls. The result, however, was completely unexpected, and initially quite amusing.



The image didn't appear on the walls at eye level as we had expected; instead, the projection landed mostly on the ceiling. After exploring ways to fix this, we ultimately decided that it actually looked better that way. Since Cae plans to project images of clouds, this unexpected outcome turned out to be quite fitting.

Almstadtstrasse 43 (formerly Grenadierstrasse 7), Berlin, Shimon Attie. 1992

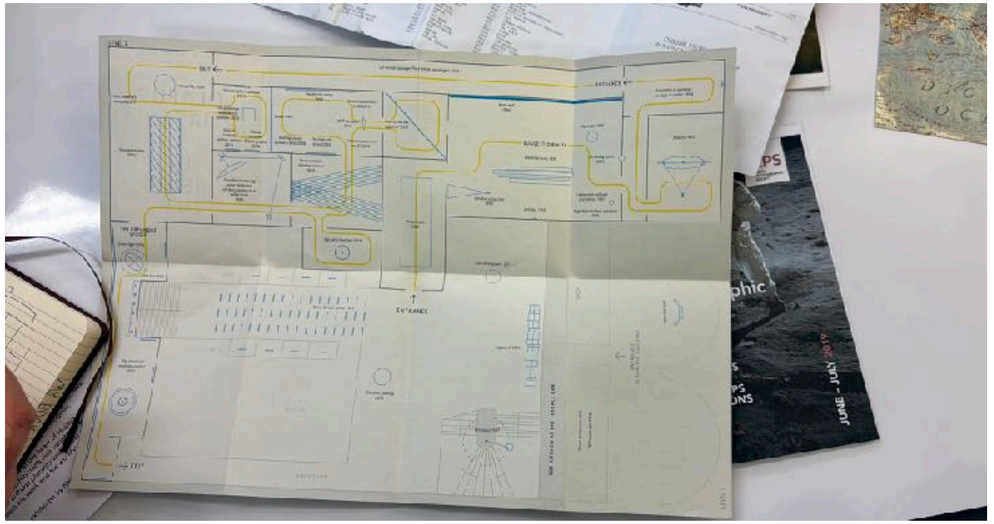


Almstadtstrasse 43 (formerly Grenadierstrasse 7): Slide projection of former Hebrew bookstore, 1930, Berlin, Shimon Attie. 1992

t*he Writing on the Wall* was an exhibition by Shimon Attie that sought to revive the memory of Berlin's once-thriving Jewish community, which was destroyed during the Second World War. Attie curated a collection of pre-war photographs and projected these images onto the walls of the very buildings where they had originally been taken. Through the medium of projection, Attie established a powerful visual and temporal connection between past and present. While the architectural structures remain, the individuals who once inhabited them are long gone. The resulting images acquire a heightened poignancy, as the projected figures appear to inhabit their original environments once more, with the textures of the existing urban fabric subtly visible through the light. The projections were publicly accessible, visible to motorists, pedestrians, and other passersby, thereby integrating remembrance into the everyday urban experience.

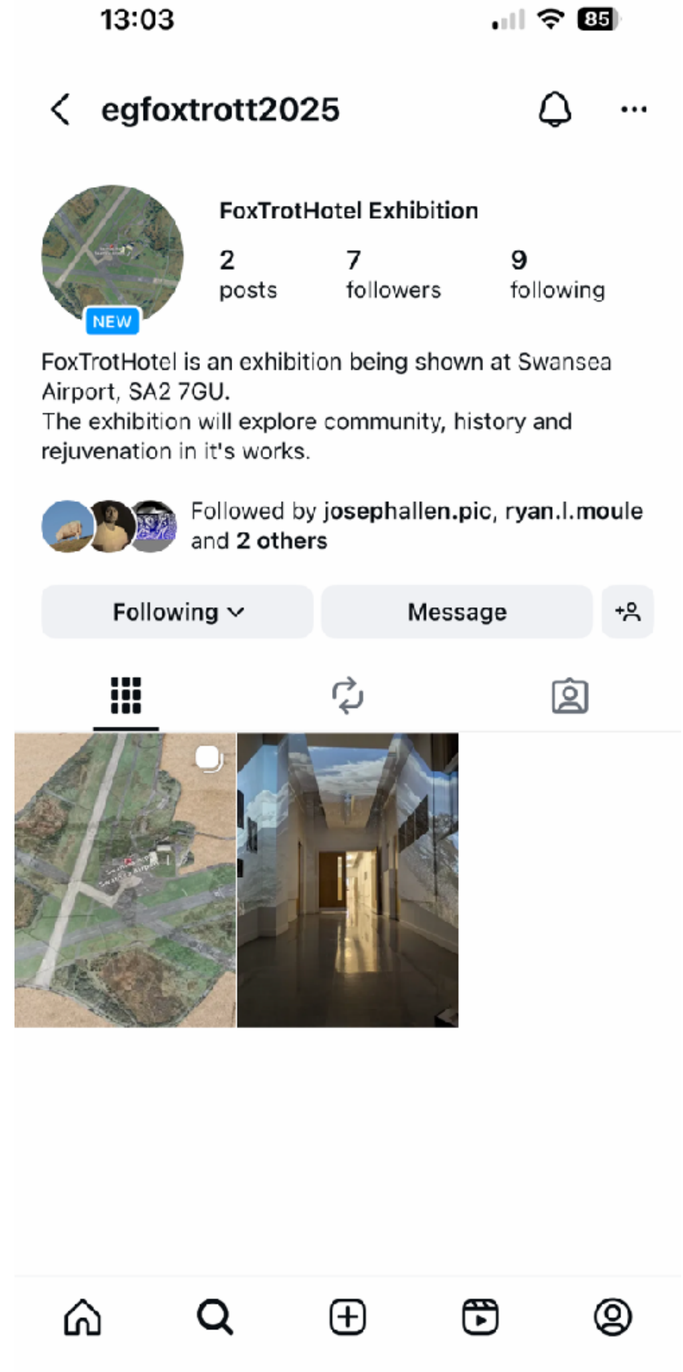
"The project grew out of this discrepancy between what I felt but what I could not see. There weren't really visible signs of that history. If you looked really close, sometimes you'd see peeling layers on some wallpaper or something. Basically, you couldn't see the traces, but I felt it" (Attie, 2021).

Although I do not intend to employ projection in my own work, my exhibition piece will similarly be positioned in a publicly accessible space. It will be visible to anyone within the airport café, inviting spontaneous engagement rather than requiring viewers to actively seek it out.





As a group, we have decided that the brochure for our exhibition will take the form of a fold-out design resembling a map. The outer sheet will feature a cover image, while the inner section will display an airport map. The layout will mirror that of an official aviation chart, incorporating a font similar to the one used in such charts. As the original font is proprietary, we will select the closest available alternative. To promote the exhibition, we have also established an Instagram account. Joe is responsible for designing the brochure, and Cae is managing the Instagram presence. Although I do not possess design skills, I will contribute by offering insights based on my knowledge of aviation.







I have been exploring the concept of a satellite image displayed on the floor that gradually degrades or disintegrates as visitors walk across it. In my initial experiments, the images adhered to the floor have proven to be too durable, indicating the need to test alternative materials. Another concept I am considering involves isolating the airfield section of the image and printing it on a lower-grade material, allowing only that area to deteriorate over time. This approach symbolises the idea that, even after the airfield itself has disappeared, the surrounding natural environment will continue to endure.



I revisited the site to take precise measurements of the area intended for the exhibition. The space is larger than I had initially anticipated. I concluded that covering the entire floor would be impractical, as there is a door in one corner that must remain accessible. Retaining the existing furniture will help create the impression that the floor space is fully occupied, while also providing seating for visitors who wish to spend time engaging with the installation. This approach will allow me to achieve the desired visual effect by covering a substantial portion of the floor without needing to fill it entirely.



The furniture could sit on top of the image if I eventually decide to cover the entire floor space. Initially, I wanted the furniture removed, largely because I was still thinking in terms of a traditional “white-wall gallery” environment. As my ideas have developed, I’m beginning to understand that the exhibition piece should belong to the setting rather than exist separately from it. The work will interact with the furniture and fittings, becoming part of the space rather than imposed onto it.

I currently have conflicting ideas about how best to approach this, but I see that as a positive. It shows the project is evolving, and it prevents me from becoming too rigidly attached to my first concept.



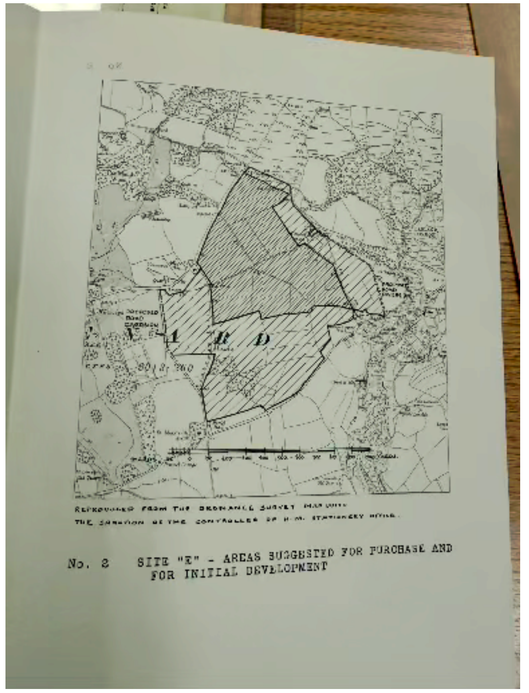


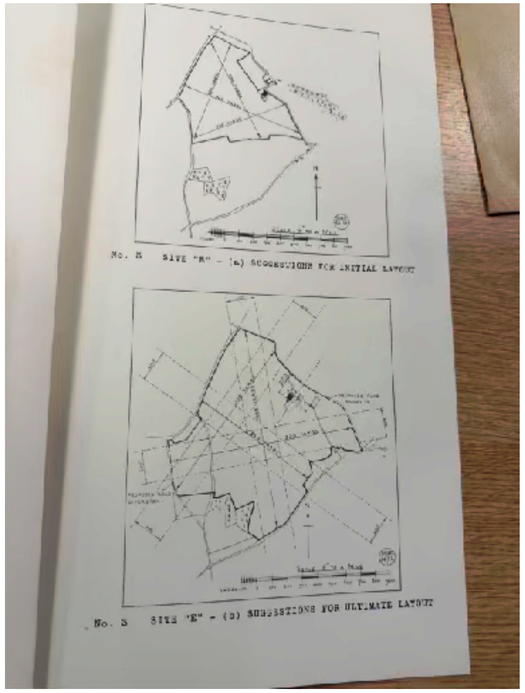


Now that I have obtained the measurements, I produced test prints at the scale intended for use in the exhibition. These were created for two main purposes: firstly, to take to the site and assess how they function within the space, and secondly, to evaluate whether the image resolution was sufficient for printing at the required size. The satellite image appeared to be at the upper limit of its original resolution, yet it remains visually acceptable when viewed in situ.

Visit to the Archive









As a team, we decided to revisit the archives to see whether we could uncover any additional information. We met on site and worked through all the documents available. I was not looking for anything specific, just general background material but it was fascinating to come across some of the original proposal documents created when the site was first being assessed for suitability. These included early plans showing the proposed layout of the airfield, which gave me a deeper understanding of how the site was intended to fit into the surrounding landscape.

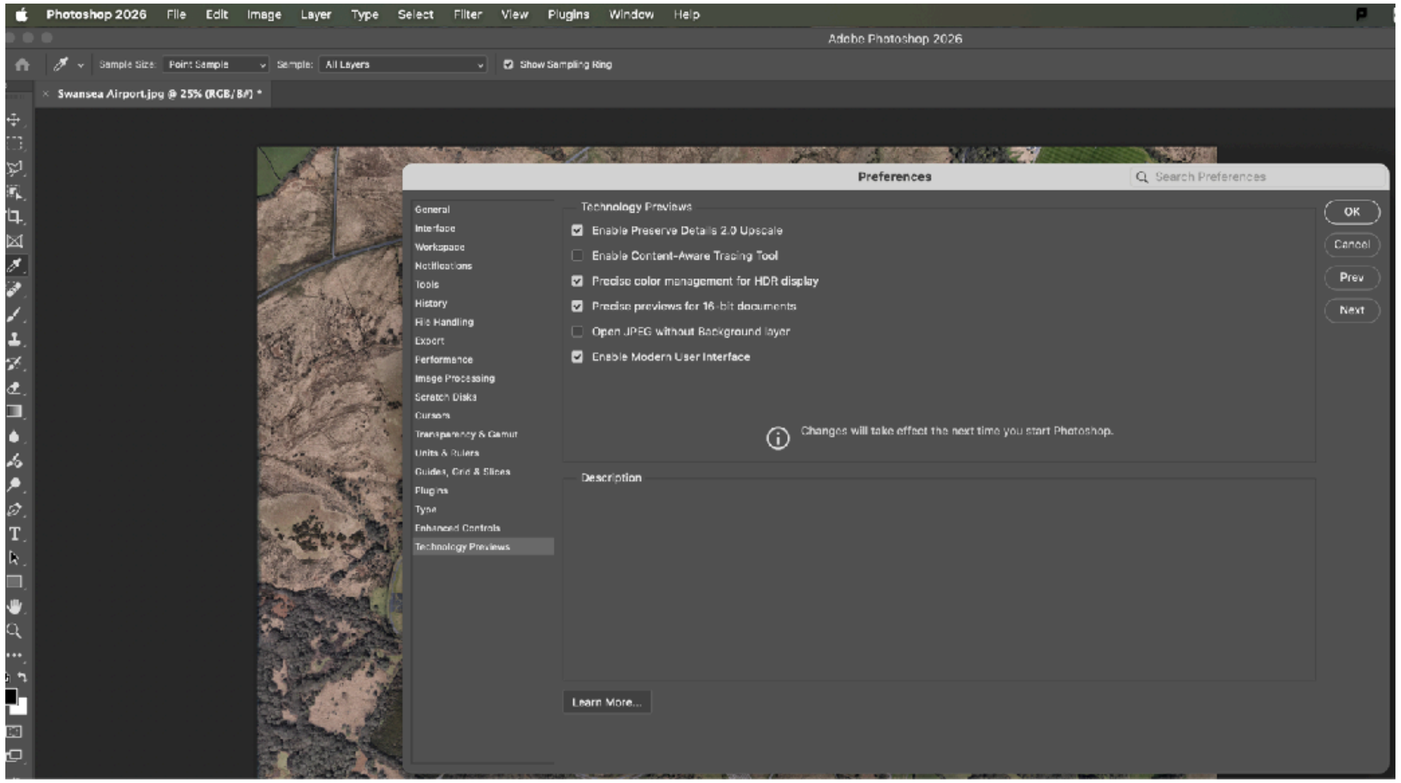
As it turned out, the airport itself houses the ‘Red Book’, which contains far more detailed information than what was available in the archives. Even so, the visit was both interesting and informative.





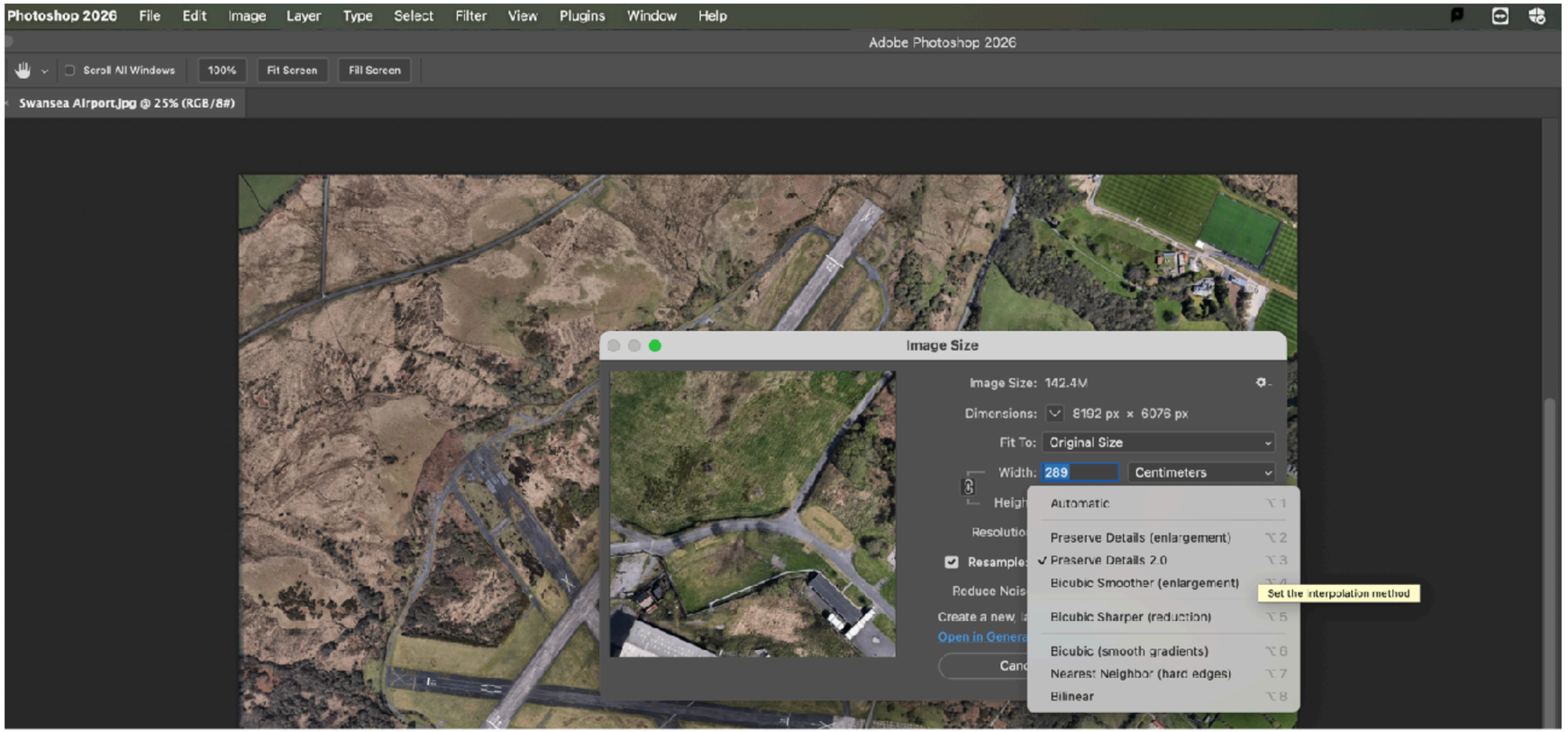
During a group tutorial, I presented the test prints and discussed the concepts I am currently developing. Ryan observed that the resolution of the satellite image might be insufficient for the intended scale. He recommended that I experiment with upscaling the image and produce an additional test print to assess the results. I am also continuing to explore suitable materials for the cut-out section of the work.

Image Upscaling



Because the printed image did not look good enough, I began researching ways to obtain higher quality satellite imagery. I discovered that artists who work extensively with satellite images often use specialist software that captures and stitches high resolution data. As I do not have access to these tools, I decided instead to try upscaling the image I already had. It took three attempts before I achieved a result I was satisfied with.

My initial research suggested using Photoshop's AI upscaling feature, but this was not possible because my file exceeded the size limit. I realised I would need to take a more manual approach. Although I followed the standard steps in Photoshop's menu, the image showed no improvement. Further research revealed that I first needed to enable the 'Preserve Details 2.0 Upscale' option within the Preferences menu. However once activated, however the result was still no better.



After further reading and watching several tutorial videos, I finally discovered the missing step. When opening the *Image Size* dialogue box, I had been entering the new dimensions but leaving all other settings at their defaults. What I should have done was check the *Resample* box. Once that option is enabled, a dropdown menu appears, which defaults to *Automatic*. This needs to be changed to *Preserve Details 2.0*. After selecting this, the image upscaled correctly, and the improvement was remarkable. This has been a valuable learning process, and I now feel confident that I can upscale images effectively in the future.

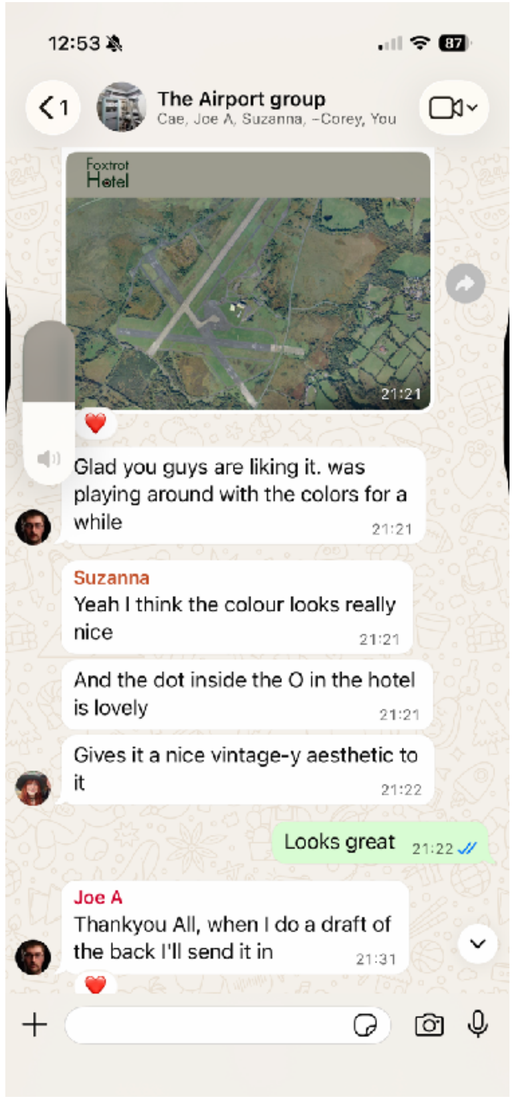
Second Site Visit

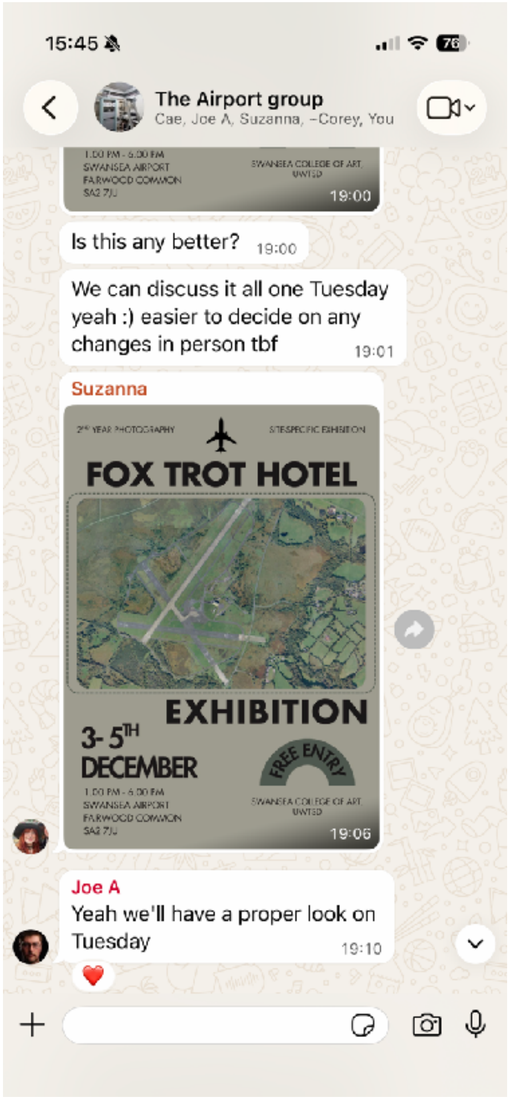
The second site visit undertaken by the curators provided an opportunity to present physical examples of the proposed exhibits. I brought a three and a half-metre print intended to be affixed to the carpet, as well as a printed image of an aeroplane originally planned for installation on the wall. After the curators reviewed these materials in situ and engaged in discussion about the work, several new considerations emerged.

Following this exchange, it became apparent that the wall mounted images may need to be omitted, as the existing visual elements in the space create an overly distracting environment. Additionally, the concept of cutting out the airport from the satellite image was further refined. I intend to experiment with removing all the green sections of the image and repositioning them in various locations within the exhibition space. To assess the feasibility and impact of these adjustments, I will produce a series of visualisations.











The team has made good progress on the marketing materials for the exhibition. We have all agreed that the exhibition will be titled *Foxtrot Hotel*. This name comes from the International Civil Aviation Authority code for Swansea Airport, which is EGFH. All airfields in Britain begin with the letters *EG*, while the final two letters act as unique identifiers. In the phonetic alphabet used in aviation, *F* and *H* translate to *Foxtrot* and *Hotel*.

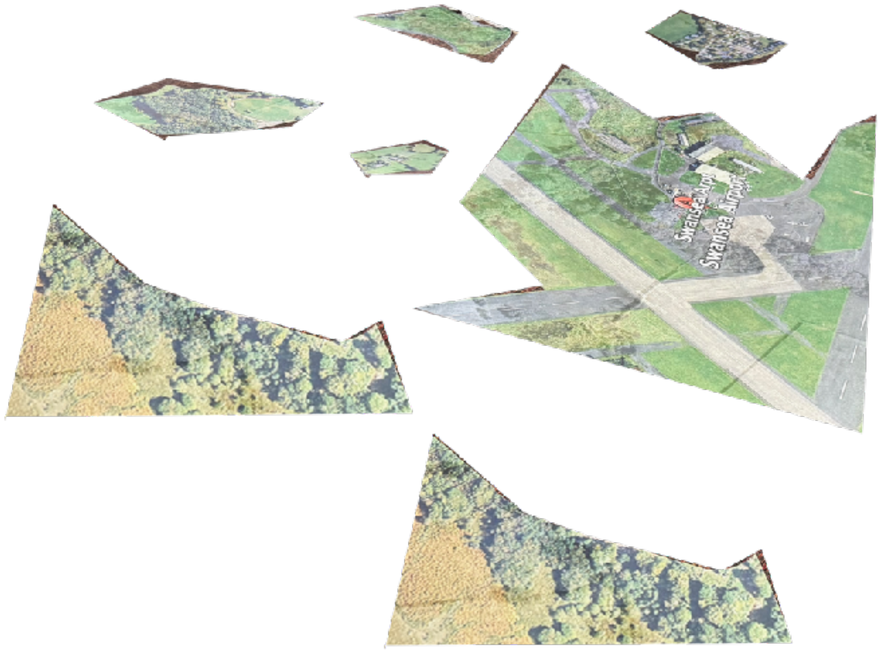
Suzanna and Joe have taken the lead on the graphic design work, while Cae and I have contributed ideas and feedback throughout the process.

New Ideas

Following my discussions with Ryan and Joe about the exhibition piece, I have decided to develop a new concept that builds on my original idea. The revised approach involves separating the surrounding landscape from the airport itself. This expands on my earlier plan to cut the airport out of the satellite image and replace it with a lower-quality version that would gradually degrade. The intention behind that idea was to highlight the relationship between the airport and its environment, how it is both connected to and distinct from, the Gower and the surrounding community.

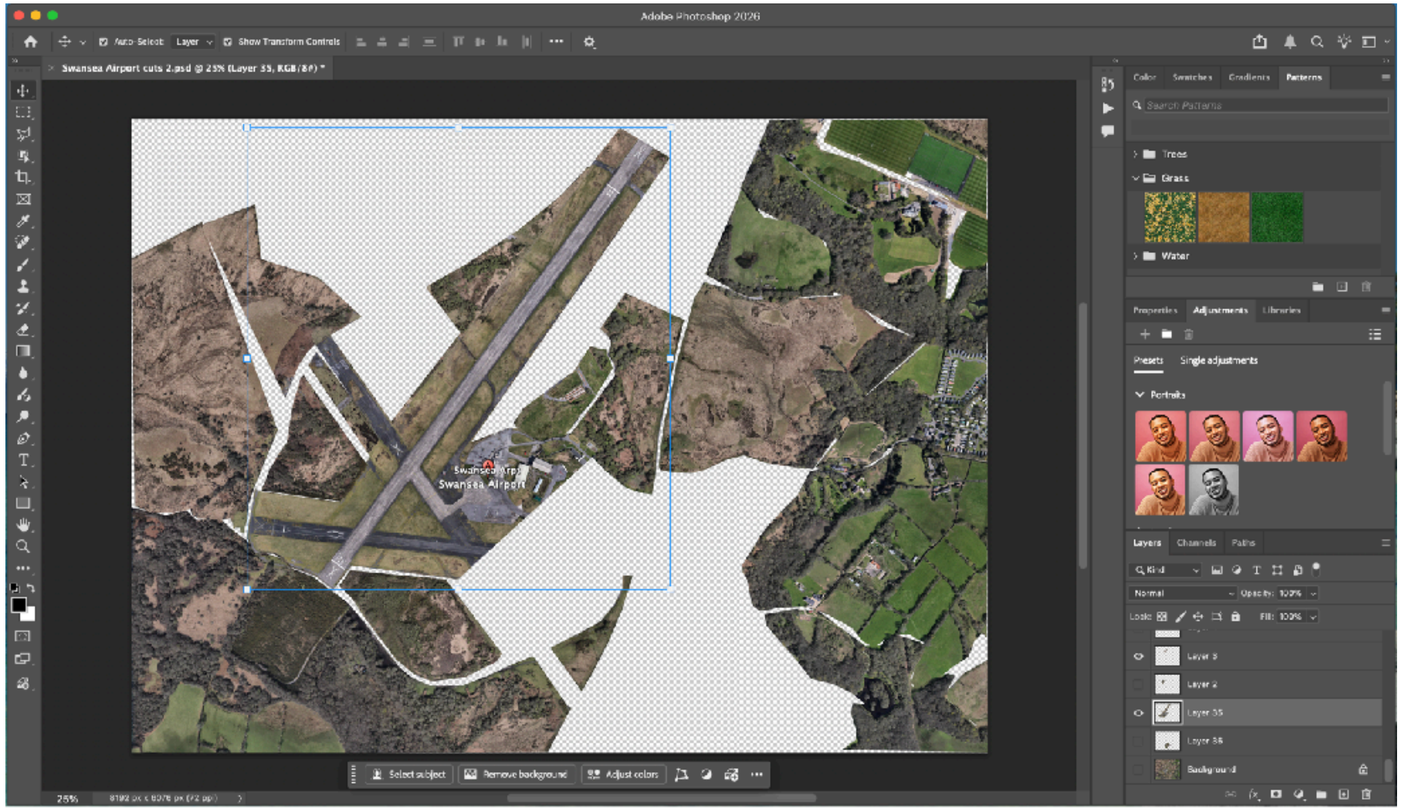
In this new concept, the airport becomes the central, dominant element of the work, whilst the surrounding landscape is divided into fragments that “float” around it. The airport functions as a fixed, man-made anchor point, whereas the landscape, although physically close, is independent of it. The appearance of the land shifts constantly due to seasonal changes, farming activity, and other natural or human interventions. In contrast, the airport remains stable and unchanging.

This contrast between permanence and flux, between the constructed and the organic, will form the core of the piece.



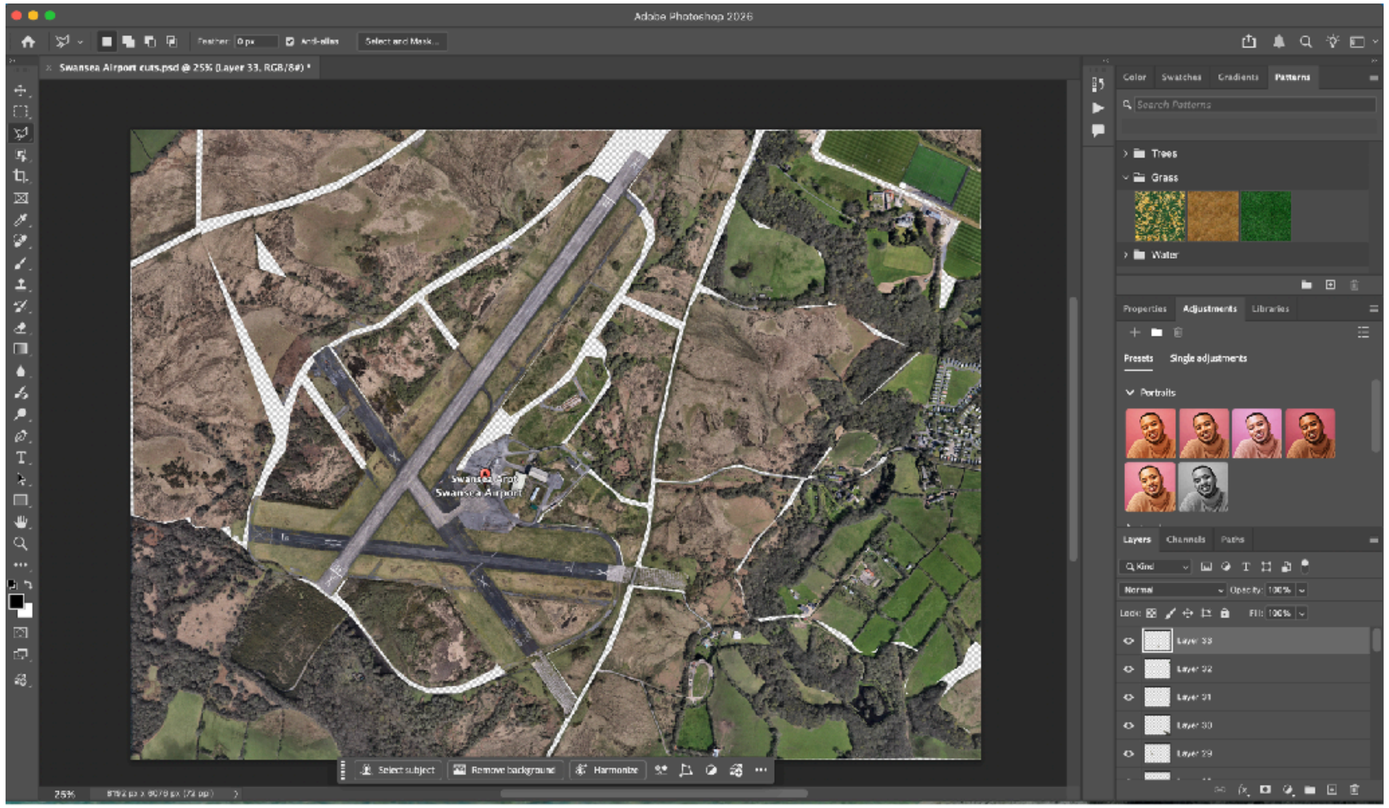
Photoshop Layering

The new concept will require some visualisations, and up to now my Photoshop skills have been fairly limited. I have not attempted anything like this before, so I emailed Daf to ask whether he could schedule some time for Photoshop training. He confirmed that he is available in the next couple of days, and we have arranged a session in the Mac Suite.



Daf suggested that I use the magnetic lasso tool to select each individual section of the image. Once a selection was made, the next step was to create a new layer for that segment and paste the selection into it. This allowed me to return to the original image and continue making further selections without losing any previous work. The final visualisation ended up containing 33 layers.

An additional advantage of this method was the ability to unhide each layer one at a time to check that every section had been captured correctly. Although the process was slow, it proved to be the most efficient and accurate way to build the visualisation. It also helped me clarify the criteria for deciding which areas to isolate and include.



I decided to use both natural and man-made features as dividing lines, selecting boundaries such as tree lines, roads, and other distinctive shapes within the landscape. The final image confirmed that the approach I had envisioned would work effectively in practice. Through this process, I have learned a new skill, one that I am confident will be useful in future projects.

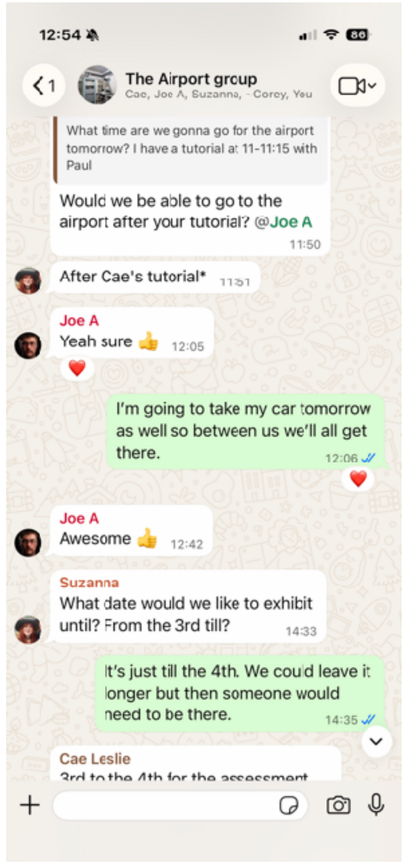


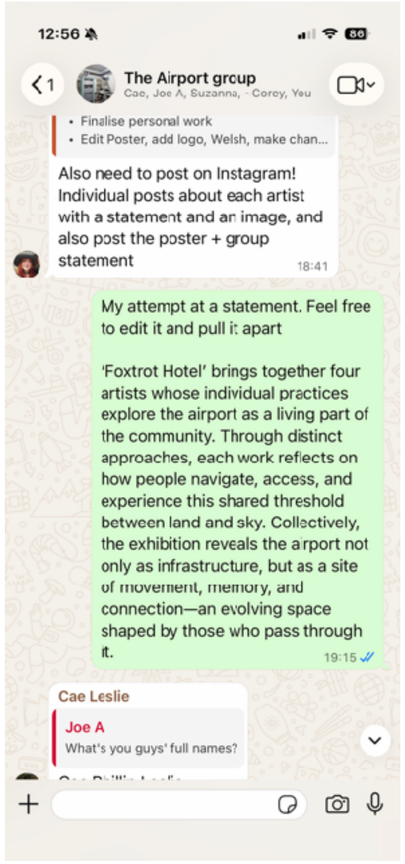
Final Visualisation

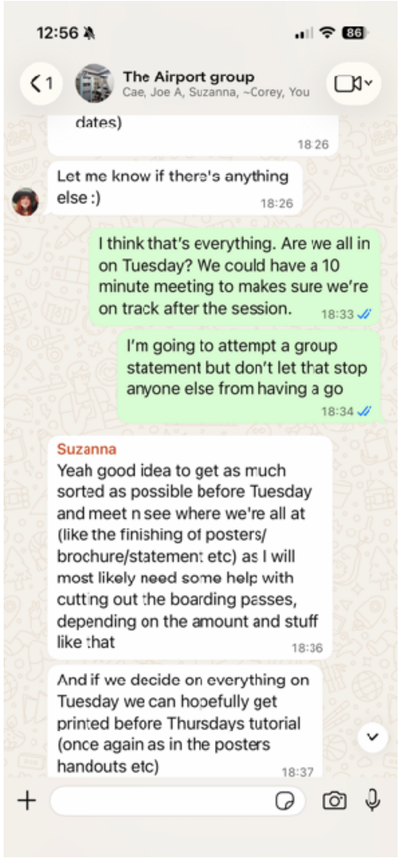
After creating the Photoshop file with all the cut-out sections, I used it as the basis for the visualisation. I added a photograph of the exhibition space as a separate layer and then positioned each of the segmented pieces into place. During this process, I decided to extend the installation into the café as well as the original room. I wanted the work to appear as though it had been dropped and shattered across the floor, with fragments spreading through the space.

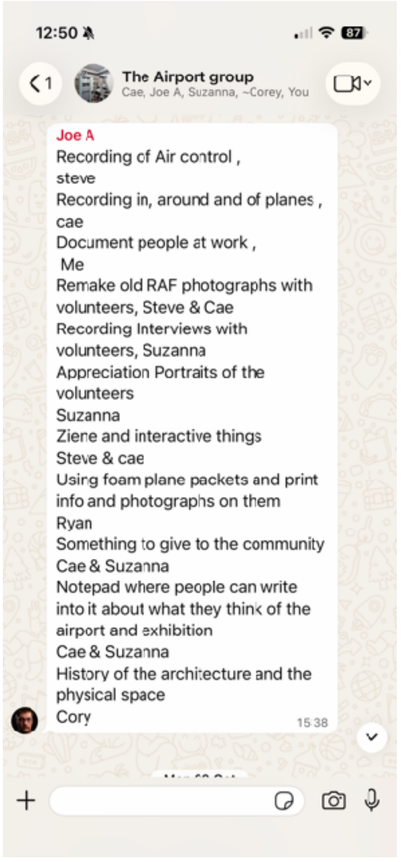
A key aim was to make the piece immersive, something that becomes part of the building rather than simply placed within it. By extending the work into the café, people sitting with food or drink would find themselves physically within the piece. They would be able to look at it, absorb it, and reflect on it while seated, rather than only encountering it when walking across it on their way to their table.

Communication









Although we did not hold many formal meetings, communication within the team was continuous and effective. Most discussions took place on WhatsApp, which allowed everyone to contribute despite busy and often conflicting schedules. We also had several informal conversations in person, between taught sessions and even while walking to the car park. From time to time, we met in the Mac Suite to work collaboratively on the design and layout of the marketing materials.

As a team, we were fully engaged in the process and shared a strong commitment to making the exhibition a success. We supported one another throughout, offering feedback and helping each other refine ideas as they developed.



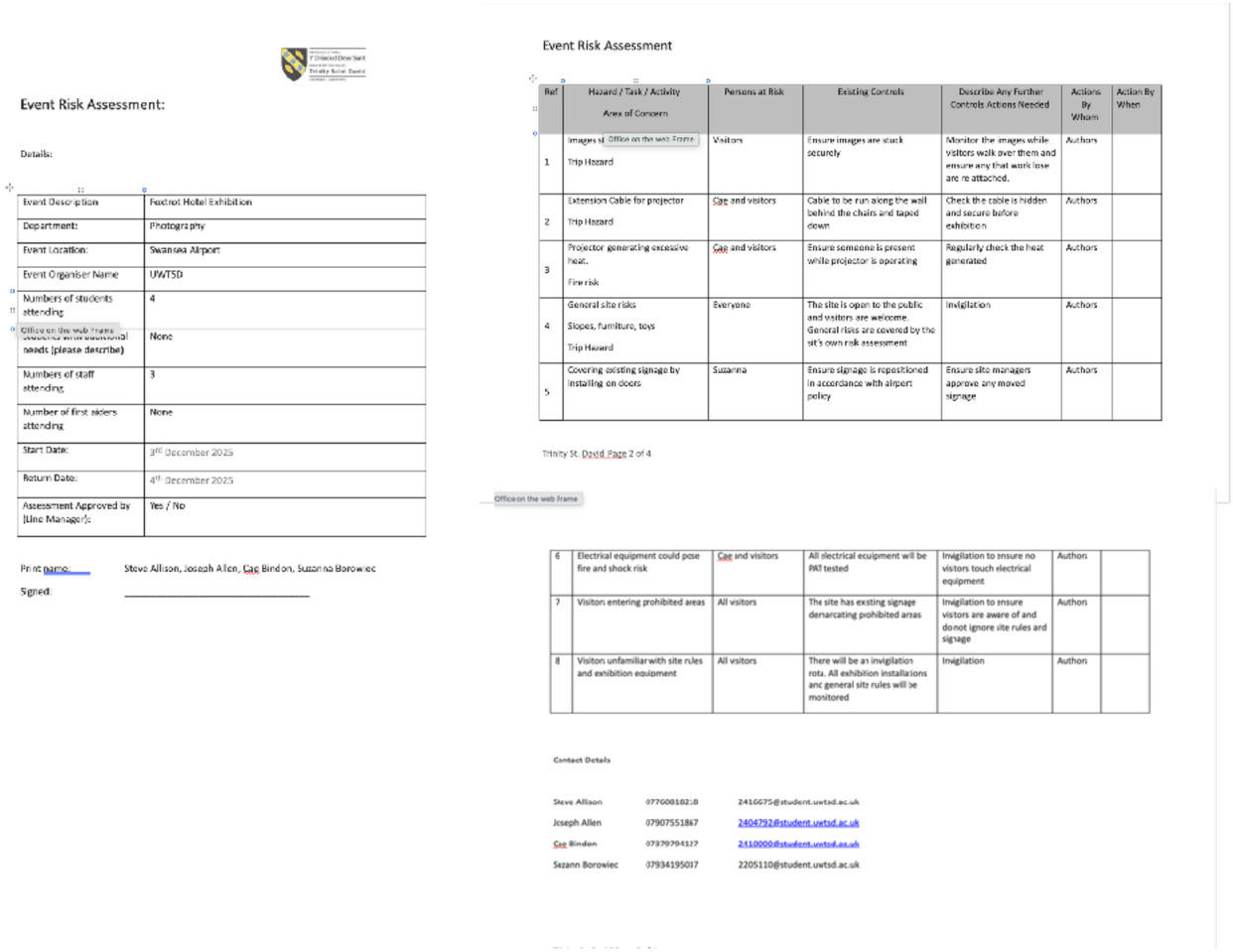


The final site visit before the exhibition allowed Ryan and Joe to see some of the work in situ and assess how well it functioned, as well as whether any adjustments were needed. I brought the original three and a half metre print and cut several sections from it, then placed these pieces on the carpet as a final proof of concept. This was the first time I had physically adhered pieces to the floor, so it also served to confirm my decision to use vinyl, which is durable and suitable for being fixed down.

Everything worked as expected. Even though only a few pieces were laid out, seeing them in place demonstrated that the installation would work, communicate the concept effectively, and feel immersive. I left the visit feeling confident that the final exhibition piece would succeed.

While we were there, some children in the café began running across the pieces while holding model aeroplanes, which was a wonderful moment, it showed how naturally the work invited interaction.

Risk Assessment



Event Risk Assessment:

Details:

Event Description	Foxtrot Hotel Exhibition
Department:	Photography
Event Location:	Swansea Airport
Event Organiser Name	UWTSD
Numbers of students attending	4
Office on the web frame [redacted] needs (please describe)	None
Numbers of staff attending	3
Number of first aiders attending	None
Start Date:	3rd December 2025
Return Date:	4th December 2025
Assessment Approved by [Line Manager]:	Yes / No

Print name: Steve Allison, Joseph Allen, Cae Bindon, Suzanna Borowiec

Signed: _____

Event Risk Assessment

Ref	Hazard / Task / Activity Area of Concern	Persons at Risk	Existing Controls	Describe Any Further Controls Actions Needed	Actions By Whom	Action By When
1	Images s Office on the web frame Trip Hazard	Visitors	Ensure images are stuck securely	Monitor the images while visitors walk over them and ensure any that work lose are re attached.	Authors	
2	Extension Cable for projector Trip Hazard	Cae and visitors	Cable to be run along the wall behind the chairs and taped down	Check the cable is hidden and secure before exhibition	Authors	
3	Projector generating excessive heat. Fire risk	Cae and visitors	Ensure someone is present while projector is operating	Regularly check the heat generated	Authors	
4	General site risks Slopes, furniture, toys Trip Hazard	Everyone	The site is open to the public and visitors are welcome. General risks are covered by the sit's own risk assessment	Invigilation	Authors	
5	Covering existing signage by installing on doors	Suzanna	Ensure signage is repositioned in accordance with airport policy	Ensure site managers approve any moved signage	Authors	

Trinity St. David, Page 2 of 4

Office on the web frame

6	Electrical equipment could pose fire and shock risk	Cae and visitors	All electrical ecuipment will be PAT tested	Invigilation to ensure no vistors touch electrical equipment	Authors	
7	Visitors entering prohibited areas	All visitors	The site has exsting signage demarcating prohibited areas	Invigilation to ensure vistors are aware of and donot ignore site rules and signage	Authors	
8	Visitors unfamiliar with site rules and exhibition equipment	All visitors	There will be an invigilation rota. All exhibition installations anc general site rules will be monitored	Invigilation	Authors	

Contact Details

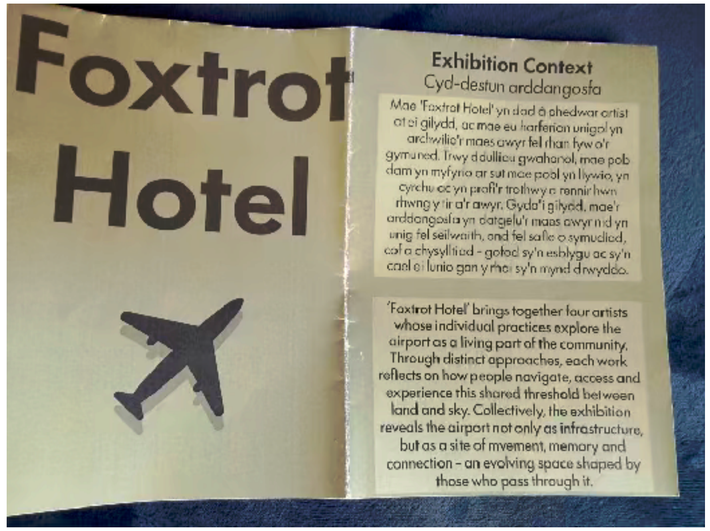
Steve Allison	07760018210	2410675@student.uwtsd.ac.uk
Joseph Allen	07907551867	2404792@student.uwtsd.ac.uk
Cae Bindon	07379794127	2410000@student.uwtsd.ac.uk
Sezann Borowiec	07934195017	2205110@student.uwtsd.ac.uk

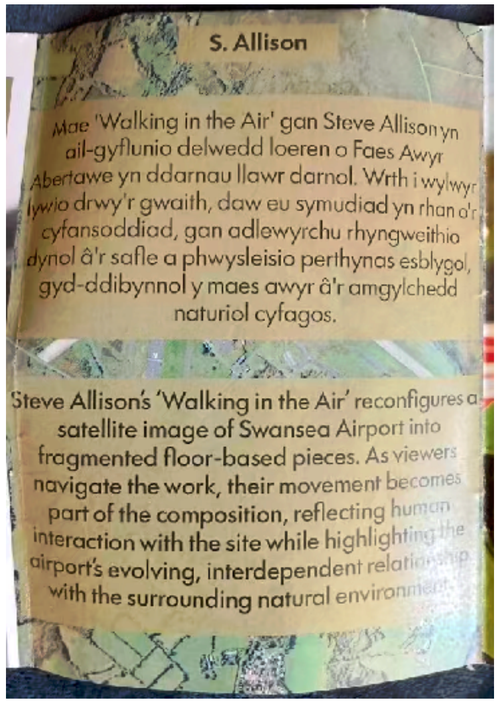
I took on responsibility for the risk assessment, a task I committed to early in the project. I have a reasonable understanding of what is required and some prior experience with health and safety procedures. We carried out the assessment during our final site visit before the exhibition, as I wanted all exhibition pieces and display methods to be finalised before identifying potential risks.

As it turned out, the risks were minimal and easily mitigated. Only Cae was using projection, so he was the only team member who required electrical cabling. My own piece was to be fixed directly to the floor, so I carried out tests to ensure the material adhered securely and did not create a trip hazard. Once completed, the risk assessment was submitted for approval. Aside from a few minor omissions, it was approved without issue.

Statements

I took on the responsibility of writing the group statement for the exhibition. Because each of us approached the project with different ideas, it was important to articulate what made the exhibition coherent as a whole. All of the work was connected by a shared focus on community and on the role the airport plays within it, how it fits into the local area and how it is used by the people who live there.





Foxtrot Hotel brings together four artists whose individual practices explore the airport as a living part of the community. Through distinct approaches, each work reflects on how people navigate, access, and experience this shared threshold between land and sky. Collectively, the exhibition reveals the airport not only as infrastructure, but as a site of movement, memory, and connection, an evolving space shaped by those who pass through it.

Steve Allison's Walking in the Air reconfigures a satellite image of Swansea Airport into fragmented floor-based pieces. As viewers navigate the work, their movement becomes part of the composition, reflecting human interaction with the site while highlighting the airports evolving, interdependent relationship with the surrounding natural environment.

Exhibition Time



Because I had already created a Photoshop file with all the pieces cut out, Ann was able to print the work as individual sections. This made the installation process significantly easier. The cut lines didn't need to be recreated, and the final print did not require any blade work, each piece could simply be cut from the backing material with a pair of sharp scissors.

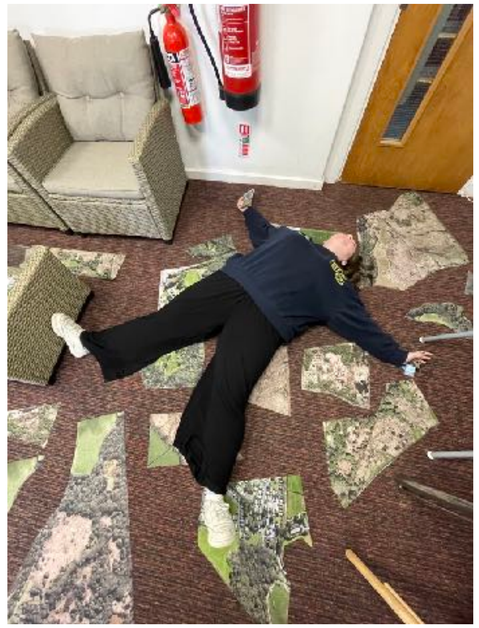
Once everything had been printed, we headed out to the airfield and began the installation. The café was closed while I was working, which made the process much simpler. The café manager did initially request that the work be moved when she arrived the following day, despite having seen the mock-up the previous week, but this was resolved amicably through a conversation.

The installation took less time than I had anticipated, and the final result matched exactly what I had envisioned for the piece.

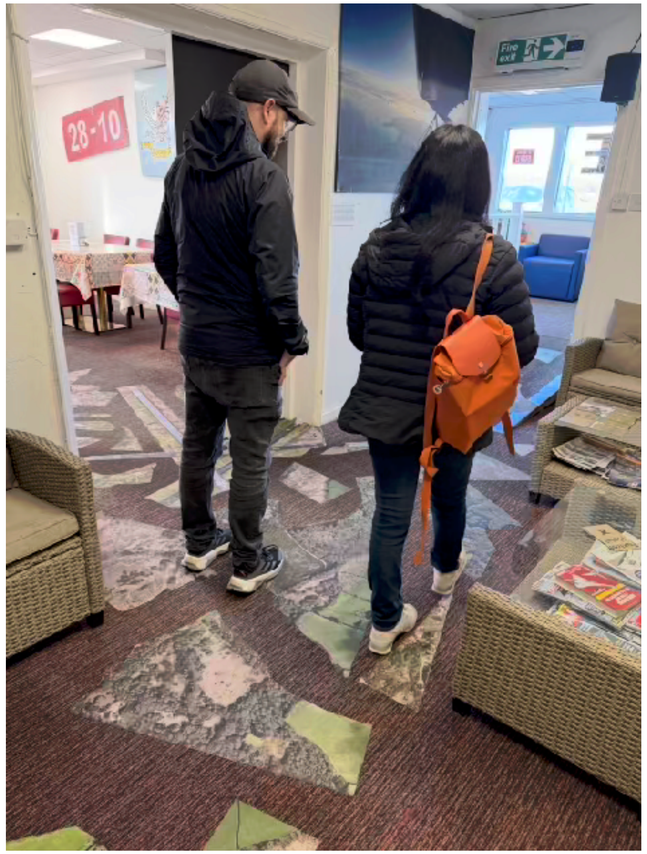





Weekend / Skydive Menu
Bacon Bap £5
Sausage Patty Bap £5
Veggie Sausage Bap £5
¼ lb Cheeseburger £5
Veggie Burger £7
Toasted Teacake £4
Toast, Jam + Butter £3



There was a great deal of interaction with the piece from visitors. I did, however, have to explain several times that the work was designed to be walked on. The first visitors were tiptoeing around the fragments, unsure whether they were allowed to step on them. Once I encouraged a few people to walk across the piece, others followed suit, and eventually everyone was moving confidently over it.





People engaged with the work in different ways. Some focused on the details and features of the airport site, while others were drawn to the surrounding landscape. A few visitors even tried to locate their own homes within the image. This variety of responses showed that the piece invited curiosity and personal connection.


Foxtrot Hotel
Exhibiton






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CLOSED

Reflection

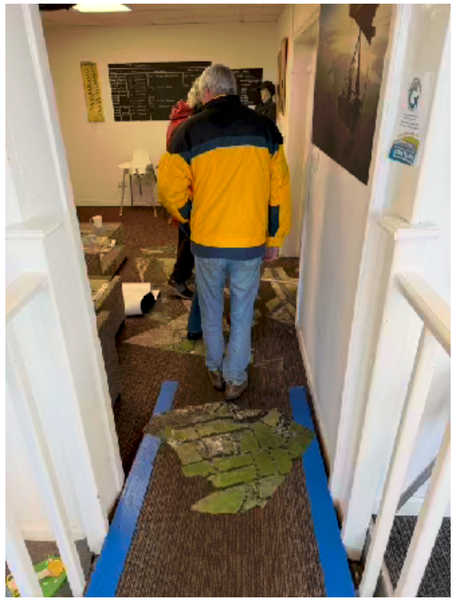
Overall, I feel the exhibition was a success. We developed a genuinely symbiotic relationship with the airport staff. They saw the exhibition as a way of attracting people to the site, and we were grateful to have such a unique space in which to present our work. The staff were incredibly helpful and accommodating throughout, and we felt fortunate to be working with such willing participants.

The four core members of the team worked well together. The fifth member had not taken part in the process, so we assumed he would not be exhibiting. It was slightly uncomfortable when he arrived on the day wanting to show work, as he did not appear on any of the marketing materials or the risk assessment. Nevertheless, as a team did everything we could to accommodate him.

The exhibition attracted a steady flow of visitors. The airport promoted the event on their social media channels alongside our own efforts. We were visited by the team behind the Swansea Scoop website, and later by a local television news crew.

On a personal level, I found the entire process both enjoyable and valuable. This was the first time I had created a fully conceptual piece without relying on a photograph I had taken myself. The methodology behind the exhibition has sparked ideas for future projects, and I am confident this is a technique I will use again.

I also enjoyed working collaboratively with the team, sharing ideas, dividing tasks, and supporting one another. The strong communication and mutual respect within the group played a major role in making the project a success.



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