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AIRPORTS - CULTURAL AMBASSADORS

by

VALENTINA CAVER

Under the Direction of Jason Snape, MFA

ABSTRACT

Since the introduction of international air travel, airports have aimed to be shared spaces that are accessible and understandable to all. In this quest for universal approachability, airports became sterile: characterless, hospital-like clouds devoid of any diversity or cultural representation. This “one fits all” approach to space, identity, and interior design was borrowed from European style movements such as Swiss Design and International Style. Clean, sterile, and straight to the point, these movements eliminated all cultural references. Almost one hundred years of aesthetic sanitizing has left travelers with spaces, brands, and way-finding systems devoid of personality and warmth. In my thesis work, I recreate international airport logos, waiting areas, and signage for three airports in Germany, Russia and the United States. My goal is to help these airports function better as visual cultural ambassadors by incorporating design elements drawn from cultural representation of each country, expressed through art and iconography.

INDEX WORDS: Graphic design, Logo design, Wayfinding, Airports, Spaces, Travel, Country, Culture, Traditions, Swiss design, Universal, Ambassador, Signage, International

AIRPORTS - CULTURAL AMBASSADORS

by

VALENTINA CAVER

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Fine Arts

in the College of the Arts

Georgia State University

2020

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2020

AIRPORTS - CULTURAL AMBASSADORS

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Office of Academic Assistance

College of the Arts

Georgia State University

May 2020

DEDICATION

“Глаза боятся, а руки делают”

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1 INTRODUCTION

Air travel is a big part of the twenty-first century. The demand for international transportation increases every year. Airports must constantly adapt to the changing requests of globe-trotting citizens. Since the introduction of international air travel in the twentieth century, government programs and institutions have been in charge of the overall look of airports, including design and wayfinding. Many of these programs adopted the clean, sleek aesthetics of the Swiss Design and International Style movements to help communicate across language barriers to all international travelers. This design approach persists today. Airport interior and logo designs are bland and cultureless, while their wayfinding systems tend to be overwhelming and confusing.

Airports are ambassadors. Because airlines are the primary global means for transportation, airports are the first thing travelers see when they arrive in a foreign country. My first trip to the US was to Atlanta, Georgia. Sixteen years later, there are many details I remember about arriving at the Hartsfield-Jackson Airport. I paid attention to everything around me, looking for signs that I was actually in a different county. I was disappointed. Aside from the different languages being spoken around me, the Atlanta airport was very similar to the one I had just departed in Frankfurt, Germany. It was only when I exited the airport that I felt like I had arrived in a new and unique place.

Most US airports are owned by the government, while the trend overseas is moving towards privatization. Governments in more than 100 countries have moved thousands of state-owned businesses to the private sector. Airports, airlines, and many other types of businesses

valued at more than \$3.3 trillion have been privatized over the past three decades.¹ For financial reasons, the transition to privatization of airports in the US has received pushback from both the airlines and the government. Despite the impressive efforts of the early airport entrepreneurs, the industry is still dominated by government-owned facilities.

Airports as governmental structures are designed, operated and owned as government agencies. There is a certain sameness that appears in most of these buildings. With some exceptions, most hospitals, libraries, courts, and airports in Germany, Russia, and the US have similar interiors consisting of endless corridors and neutral colors that are formal, and cold. These buildings seem to say, “We are built for function, not for style or pleasure.” So, the roots of the boring and impersonal feel of airports may be due to the simple fact that they were not originally designed with the end-user/traveler in mind. They were built like any other governmental building: to fulfill a purpose.

Most of the interior and brand identity of airports grew out of European style movements such as Swiss Design and International Design. These design styles first appeared in printed materials between 1900 and 1950. Later, designers applied these aesthetic systems to other contexts like brand identity, signage, and wayfinding; ultimately, the same principles were used in interior design and architecture. These design movements emerged to meet the needs of a specific time period. After the hard times of World War I and II people needed change; they wanted to build something new, to start from scratch. Modern, slick, bland, cultureless, and colorless became the vision for the future. Out went symmetry, ornament, and hand-drawn

¹ Robert Poole and Chris Edwards, “Privatizing U.S. Airports,” Cato Institute, December 1, 2016, <https://www.cato.org/publications/tax-budget-bulletin/privatizing-us-airports>

illustrations; in came white spaces, stripped-down letterforms, and photographs.² The whole idea of these movements was to remove cultural references from design. The simplicity of Swiss and International design was perceived as appealing to all; these styles communicated advancement, the future, and trustworthiness. These characteristics can still be found in many buildings, including governmental buildings such as hospitals and airports. These principles worked in the post-war era, but they are less successful now. People are changing and so are their needs, goals, and expectations. People are tired of impersonal spaces with no meaning, culture, or character.

It is important for international airports to be designed in a way that people from different countries can understand, navigate and enjoy. After almost one hundred years of meeting this need through the “scraping things clean” design approach, airports are in dire need of change. Making travelers aware of what country they are in can make travel more pleasant and welcoming and can provide an interactive and educational experience.

One example of what’s possible is seen in the Sydney International Airport. The identity redesign of this airport occurred in part because an “airport is also a sentinel for the city and country.”³ Creative director Ant Donovan and senior designer Chris Griffiths recognized the airport as an extension of the city, and that it was an “ideal time to move away from a corporate look and feel and communicate a more contemporary vision driven by innovation, technology

² Richard Hollis, *Swiss Graphic Design: The Origins and Growth of an International Style 1920-1965* (New Haven, CT: Yale University Press, 2006), p.16

³ “Sydney Airport Identity,” Communication Arts, November 27, 2019, <https://www.commarts.com/exhibit/sydney-airport-identity>

and the desire to connect with its customers.”⁴ Interior designers and graphic designers are perfectly capable of creating internationally interpretable, culturally representational spaces.

I want to make three airports better cultural ambassadors by using cultural references, history, art, and locally sourced and produced materials. I am a German/Russian native who currently lives in the US, so I chose airports I have visited and cultures with which I am familiar. The three airports I chose for my redesign strategies are: Frankfurt Airport in Germany, Sheremetyevo International Airport in Moscow, and Hartsfield-Jackson International Airport in Atlanta, Georgia. Culture, art, and history are the organizing principles behind my design plans. To accomplish this redesign, I have reimagined logos, signage, and wayfinding. According to the theorist Michel Foucault, “A completed work of art is the realization of what we call the artist’s ‘vision, intent or aesthetic idea’ in the self-expression view of art we presume that vision, intent or idea express who the artist truly is.”⁵ Foucault’s definition of artistic intent not only applies to art, but also to graphic design as well.

2 CULTURE

In German, the term *kulturell* (literally, “cultural”) describes something that is full of culture. A similar word that is listed in the *Duden* (German Dictionary), but which is rarely used, is *kulturvoll*,⁶ which translates to “culture full.”⁷ I will use the term *kulturvoll* to describe something that is full of culture or that effectively represents a country’s cultural identity.

⁴ “Sydney Airport Identity,” *Communication Arts*, November 27, 2019, <https://www.commarts.com/exhibit/sydney-airport-identity>

⁵ Dianna Taylor, *Michel Foucault: Key Concepts* (London: Routledge, 2014), 136.

⁶ “Duden: Kulturvoll: Rechtschreibung, Bedeutung, Definition, Herkunft,” Zur Duden-Startseite, accessed December 16, 2019, <https://www.duden.de/rechtschreibung/kulturvoll>

⁷ Google Translate (Google), accessed December 16, 2019, <https://translate.google.com/#view=home&op=translate&sl=de&tl=en&text=kulturvoll>

Culture is comprised of many things and cannot be defined in one sentence. There are many different parts such as beliefs, morals, associations, laws, ideas, language, customs, attitudes, policies, traditions, history, art, artifacts, and much more. People are constantly changing and evolving, so the culture they build also constantly changes and evolves. Cultures are a product of people's beliefs and values at a specific point in time. They shift and grow to suit the differing structures and values of the people, time, and place from which they spring.⁸

In my work, I use the material parts of culture, including architecture and art, as inspiration for the redesign. My definition of Russian, German or American culture is, naturally, subjective, based on personal experience with these places, people, and cultures. To help represent cultural beliefs, meanings, and interpretations I present mood boards that include images that guided and inspired my redesigns. Each mood board is listed under the country chapter.

3 AIRPORTS

“I now think about going to the airport with the same sense of foreboding that I get when I'm going to the dentist for root canal work,”

Steve Blakeman, Managing director, OMD.⁹

Airports have a tricky job to do, but time spent at the airport should not feel like a painful dental procedure. Airports swallow travelers, process them through the required systems, hold them for whatever amount of time is necessary, deposit them into metal tubes and spit them back

⁸ Henry H. Glassie, *Material Culture* (Bloomington (Ind.): Indiana University Press, 1999), p.28

⁹ Steve Blakeman, “11 Reasons Why Airports Are So Irritating,” *Inc.com* (September 19, 2017), <https://www.inc.com/steve-blakeman/the-11-most-annoying-things-about-airports.html>.

out at the desired destinations. This process makes travelers tense, but airports can do more to alleviate traveler stress and unhappiness.

In 2013, the website *Flyertalk* posted the results of a poll for its readers: “Do people enjoy being in airports?”¹⁰ Multiple responses stated that the quality of time spent at the airport depends on the airport, the reason for travel, and the friendliness of the people with whom the traveler came in contact. Negative comments outweighed positive ones. The complaints that intrigued me the most were the ones that mention airport spaces, such as: “it’s a glass barn,” “it’s a stifling cage,” and “just can’t get comfortable.” Stifling cages and glass barns are not pleasant places to wait for long periods. On top of these space-related issues or complaints, air travel often comes with the related stresses of substantial waiting lines at security, long flights, missed flights, overbooked flights, lost luggage, overpriced food,... and the list goes on. Airports are trying to change for the better, rethinking or reconceptualizing their very existence. They are shifting away from being soul-less government buildings and moving toward being cultural hubs.¹¹ Still, something is missing. Airports lack cultural specificity and are not fully performing the role of cultural ambassador.

3.1 Culture of Airports

Do airports have their own culture, or is it their culture to be culture-less? Numerous critics and theorists have discussed this question. In this article “On The Cultures of Airports,” Julian Vigo states, “Airports are the quintessential non-places because they exist for the sole purpose of

¹⁰ “FlyerTalk Forums,” FlyerTalk Forums, 2013, <https://www.flyertalk.com/forum/travelbuzz/1444022-do-people-enjoy-being-airports-5.html>.

¹¹ Matt Honegger, “Culture and Function: 'Airports Have Transformed from Transportation Hubs into Shopping Malls',” *Airport World Magazine*, accessed November 2, 2019, <http://www.airport-world.com/item/2182-culture-and-function>.

transit where humans pass through various bureaucratic and technological systems of identification.”¹² According to anthropologist Thomas Hylland Eriksen, “Airports do not merely connect discrete societies, but perhaps more scientifically, they represent a peculiar form of culture themselves... Furthermore, airports are the main vehicle for the ongoing disembedding of cultural signification from place.”¹³ Architect Matt Honegger asserts “Historically, airports have been regarded as non-places or a necessary pause between where one is and where one is headed.”¹⁴ Dutch architect and architectural theorist Rem Koolhaas considers airports a junk space structure. “Junkspace thrives on design, but design dies in Junkspace. There is no form, only proliferation.... Regurgitation is the new creativity; instead of creation, we honor, cherish and embrace manipulation.”¹⁵ These sad but accurate descriptions made me wonder if airports could have their own culture, and if so, what that culture would be like.

Culture is “the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits” and also “the customs, arts, social institutions, and achievements of a particular nation, people, or other social group.”¹⁶ International airports, instead of creating their own culture, need to borrow from and thereby

¹² Julian Vigo, “On The Cultures Of Airports,” *Forbes* (Forbes Magazine, June 27, 2018), <https://www.forbes.com/sites/julianvigo/2018/06/26/on-the-cultures-of-airports/#535f74065f97>.

¹³ Thomas Hylland Erikson and Runar Doving, *IN LIMBO: NOTES ON THE CULTURE OF AIRPORTS*, (Prague, 1992), p.4

¹⁴ Matt Honegger, “Culture and Function: 'Airports Have Transformed from Transportation Hubs into Shopping Malls',” *Airport World Magazine*, accessed November 2, 2019, <http://www.airport-world.com/item/2182-culture-and-function>.

¹⁵ Rem Koolhaas, “Junkspace,” *Reading Design* (Wim Cuyvers, 2001), <https://www.readingdesign.org/junkspace>

¹⁶ “Culture,” *Dictionary.com* (Dictionary.com), accessed December 28, 2019, <https://www.dictionary.com/browse/culture?s=t>

reflect the culture to which they belong. In order to function as ambassadors for different countries and cities, the interiors of airports must include cultural heritage as shown through art, history, and customs.

3.2 Logos of International Airports

Logos are part of what is often referred to as brand, identity or corporate design. Today most international airport logos have a soul-less corporate look. Many of these marks have been designed following Swiss Design movement principles, sometimes referred to as International or Modern design. Swiss Design aims to be clean and free from ornamentation, and prioritizes clarity, order, and a universally understood visual language. It's a style that favors minimalism, removing all that is unnecessary and emphasizing only the necessary.¹⁷ Swiss Design gave us many great graphic designers and designs. It produced new ways of thinking about design and layout and built a solid foundation for a new era for design.

Most airport logos still adhere to Swiss Design principles, with the goal of creating strong, abstract, minimalist, and unique marks. Unfortunately, this design approach does not work well for representing airports anymore. Airports carry the responsibility of cultural representation and should include cultural references in their marks. To create an authentic connection between an airport and its country/culture, the logo should communicate its origin, not hide it. A *kulturvolles* logo is a logo that includes colors, typography and icons that carry cultural meaning. The logos of my three chosen airports demonstrate this problem: all three are sleek, soul-less, and stripped of any cultural signifiers (figs. 1-3).

¹⁷ Steven Bradley, "Swiss Design: The Guiding Principles That Influence Flat Design," Vanseodesign, July 22, 2013, <https://vanseodesign.com/web-design/swiss-design/>



Figure 1 Frankfurt Airport Logo

Source: <https://skytraxratings.com/airports/frankfurt-airport-rating>



Figure 2 Sheremetyevo Int. Airport Logo

Source: <https://www.aviationpros.com/airports/airports-municipalities/company/12419535/sheremetyevo-international-airport>



Figure 3 Hartsfield-Jackson Atlanta Int. Airport Logo

Source: <https://www.aviationpros.com/airports/airports-municipalities/company/12213185/hartsfieldjackson-atlanta-international-airport-atl>

Where international airport logos are failing, airline logos are thriving. There are many airline logos that have integrated cultural aspects in their design. The Emirates Airline which operates from Dubai is a good example (fig. 4). The primary part of this logo is a mark made out of traditional Arabic typography. The color red has cultural significance and references. The English font draws inspiration from the Arabic letterforms. The Airline describes its logo on the company website:

The Emirates logo comprises of the company's name which is written in "sacred" calligraphic lettering in traditional Arabic language. The emblem contains individual Arabic letterforms which are read from right to left. The wordmark which lies just below it, adversely bears the name of the airline company in English lettering and features a custom typeface. The red color in the Emirates logo represents prosperity, self-confidence, passion and leadership, whereas the white color depicts nobility, elegance and purity.¹⁸



Figure 4 Emirates Airline Logo

Source: <https://content.presspage.com/templates/766/2431/460682/ppc-emirates-logo.jpg>

¹⁸ "Emirates Logo," Famous Logos RSS, 2013, <https://www.famouslogos.net/emirates-logo/>

Another culturally-based airline logo is that of Hawaiian Airlines (fig. 5). *Pualani* is the center of the logo, meaning “heavenly flower” or “royal offspring,” from the Hawaiian word *pua* or “flower, offspring” and *lani*, “heaven, sky, royal, majesty.”¹⁹ This logo communicates Hawaiian identity through design elements such as the flower and the sun. The company states:

Pualani, with her welcoming smile and proud gaze, embodies our culture even more clearly. Known as the “flower of the sky,” Pualani is now framed by the rising sun, watching over our guests and crew along their journey. To celebrate her regal status, we are featuring purple more prominently in our color palette, complemented by an updated graphical style that reflects our reputation as a premium, global brand.²⁰



Figure 5 Hawaiian Airlines Logo

Source: <https://www.hawaiianairlines.com/brand-refresh>

¹⁹ Mike Campbell, “Meaning, Origin and History of the Name Pualani,” Behind the Name, June 13, 2019, <https://www.behindthename.com/name/pualani>

²⁰ “A New Look Unveiled,” A New Look Unveiled | Hawaiian Airlines, accessed November 24, 2019, <https://www.hawaiianairlines.com/brand-refresh>

Cultural references are successfully incorporated in both of these logos. I aim to achieve similar results through my airport logo redesigns by using color, typography, and design elements that carry cultural resonance to establish a connection between the airports and their countries.

3.3 Wayfinding and Signage of International Airports

“Only a perverse modernist choreography can explain the twists and turns, ascents and descents, sudden reversals that comprise the typical path from check-in (misleading name) to apron of the average contemporary airport”

Rem Koolhaas²¹

Considering the chaos of symbols that exist at almost any airport, some organization and unification is needed. Currently, airports use multiple groups or families of signage. Overhead signs hang above walking paths and are the most important signs. These need to communicate information quickly and clearly, since they are read and interpreted by people walking past them. Travelers rely on overhead signs to help them navigate the airport. Overhead signs use pictograms to indicate directions; some have color as well, which creates a visual “salad” of colors and information.

Eye-level signs, such as those directing people to bathrooms, hang on walls and tend to be simpler than overhead signs. They have a more uniform, standardized look. These signs are a perfect opportunity to incorporate cultural references since they are directional rather than informational: they provide travelers with wayfinding information once they have reached the part of the airport they need to be in, after the overhead signs have done their jobs.

²¹ Rem Koolhaas, “Junkspace,” Reading Design (Wim Cuyvers, 2001), <https://www.readingdesign.org/junkspace>

Changi Airport in Singapore integrates wayfinding signage into the design of their newest terminals (fig.6). The large location numbers exist directly on the walls, almost like murals, and can be seen from any direction. These are repeated in different locations, so travelers remain oriented regardless of origin point within the airport. This consideration for the end-user makes Changi Airport’s design program very successful.



Figure 6 Singapore Changi Jewel Airport Signage
 Source: <https://entro.com/project/jewelchangiairport/>

Rebuilding airports to create built-in wayfinding like that at Changi, is economically impossible. A more realistic approach is to work with the existing buildings and wayfinding “families” is a more realistic approach. Each airport uses a standard set of pictograms, like the ones used in Atlanta’s Hartsfield-Jackson Airport (fig. 7).²² Every airport has similar pictograms

²² Image excerpted from “Design Guidelines Manual for Hartsfield-Jackson Atlanta International Airport”, March 1, 2011, 281.

because all airports have similar physical features and structures. There are always gates, check-in counters, baggage claims, trains, restrooms, etc. To increase readability and clarity for all travelers, airports should agree on best practices for displaying wayfinding signs. A guide with these standards could be used at all airports, although customizable for incorporation of locally produced pictograms. This international cooperation would create a familiar wayfinding structure across all airports.

My interest is in addressing two signage groups: overhead directional signage and signs for bathrooms. I propose a unified international organizational system for overhead signage, which includes instructions for how to organize the wayfinding information. Bathroom signs can incorporate culturally specific elements in their icons.



Figure 7 Hartsfield-Jackson Atlanta Int. Airport Pictograms

Source: http://next.atl.com/wp-content/uploads/2017/07/Design-Guidelines_LR.pdf

3.4 Art and Interior of International Airports

Many airports display art on a permanent or rotating basis (fig. 8). The way the art is presented to the viewer in a “museum style” fashion, framed and protected behind glass, does not allow for interaction. Sometimes the art is made by local artists, but this is not always the case. The exhibits can be interesting and informative. Installations of locally produced art can be a good way to expose people to a city or country’s culture. Airport exhibits are a great way to showcase local artists and create connections with travelers.

According to Rem Koolhaas, the interiors of junk spaces such as airports are “bloodless grafts: the bland has become the only meeting ground for the old and the new.”²³ The interior spaces of airports, especially the ones beyond the security gates, are generally characterless, colorless boxes that bear little connection to the outside world. There are things that can be changed to improve the existing spaces. My redesigned airport interiors better reflect each country’s culture, within the existing structures. In waiting areas, for example, I would install locally created art to establish a connection between the city/country and its airport.

²³ Rem Koolhaas, “Junkspace,” Reading Design (Wim Cuyvers, 2001), <https://www.readingdesign.org/junkspace>



Figure 8 Hartsfield-Jackson Atlanta Int. Airport Art Display

Source: <http://www.atl.com/about-atl/airport-art-program/>

In 2019, the *Economic Times* named Singapore Changi Airport the best airport for the seventh time in a row.²⁴ One of the images included in the article is a view of one of the four gardens in the airport (fig. 9). The list of attractions on the airport’s website currently contains forty-six activities, including art installations, gardens, parks, a trampoline, a waterfall and a maze.²⁵ There is also a pool, 24-hour free movie theater, and a meditation room. The individuals

²⁴ Bloomberg, “Singapore’s Changi Is World’s Best Airport for 7th Straight Year, Tokyo’s Haneda Earns Second Spot,” *The Economic Times*, March 28, 2019, <https://economictimes.indiatimes.com/magazines/panache/singapores-changi-is-worlds-best-airport-for-7th-straight-year-tokyos-haneda-earns-second-spot/articleshow/68614864.cms>.

²⁵ “Attractions: Singapore Changi Airport,” Attractions | Singapore Changi Airport, accessed October 12, 2019, <http://www.changiairport.com/en/discover/attractions.html>.

who designed the Singapore Changi Airport clearly understand how to help travelers deal with long waiting periods.



Figure 9 Singapore Changi Airport

Source: <https://economictimes.indiatimes.com/magazines/panache/singapores-changi-is-worlds-best-airport-for-7th-straight-year-tokyos-haneda-earns-second-spot/articleshow/68614864.cms>

Features such as the gardens and the waterfall integrate unique and surprising sensory experiences into the airport's interior design. Singapore's art and history are also highlighted in the airport's interior, as in the new T4 Terminal:

With a rich tapestry of culture and technology, T4 is set to invoke an emotional connection with passengers, engaging them through a theatre of different experiences, heritage-themed facades, immersive LED digital displays and more.

The art collection at T4 features an eclectic mix of contemporary works by local and foreign artists, with a diverse blend of mediums, sizes and imagery.²⁶

Changi also has some very artistic and creative seating (fig. 10). The airport’s website describes the furniture as colorful, quirky, cozy, eye-catching, durable, comfortable and whimsical. Great attention has been paid to the variety, uniqueness and durability of the chair designs. Every design statement contained in Changi’s press releases speaks about efficiency, welcoming passengers to the country, personalized service, minimizing stress, maximizing comfort, creating a destination to look forward to, and, most impressively of all *airport design for people*.²⁷ Although Changi’s seating options are very expressive and artistic, they do not have any visual connection to Singapore’s cultural identity. Unfortunately, it is a wasted opportunity to create cultural connections between the city and airport travelers.



Figure 10 Singapore Changi Airport Seating

Source: <http://nowboarding.changiairport.com/discover-changi/the-secrets-behind-terminal-4-quirky-chairs.html>

²⁶ “Newsroom: Changi Airport Group,” Newsroom | Changi Airport Group, accessed October 19, 2019, <http://www.changiairport.com/corporate/media-centre/newsroom.html#/pressreleases/changi-airport-unveils-upcoming-terminal-4-2080563>.

²⁷ “Newsroom: Changi Airport Group,” Newsroom | Changi Airport Group, accessed December 28, 2019, http://www.changiairport.com/corporate/media-centre/newsroom.html#/latest_news

3.5 Solution

Although changes in airport design are being made, the process is slow. Some airlines have great examples of *kulturvolle* logos. Some airports are creatively redefining the airport experience using technology and newly designed spaces. Some airports are including updated signage with greater clarity. More airports are showcasing art. While all of these are a move in the right direction, more can be done. Airports need to better represent the countries in which they are located. Culture is can be infused into airports to make them great cultural ambassadors.

No longer content with a newsstand and a holding room, twenty-first century passengers are seeking new ways to not only entertain themselves, but also make their time spent waiting for a flight meaningful.²⁸ Over the years, airports have added retail and dining, which have taken away space and created overcrowded, mall-like interiors. Most of the time, completely redesigning the airport is not an option because these projects are very costly and require portions of busy airports to shut down temporarily. Even with these challenges, my redesign offers some possibilities for change.

I argue that three steps are required to create *kulturvolle* international airports. First, redesigning the logos in a way that better reflects the culture, history, city, and country of the airports in Frankfurt, Moscow, and Atlanta. Second, addressing the signage. Create a unified symbol system for the directional signs to be used at every international airport. Use culturally appropriate icons/representations on the signage that is displayed at eye level, such as bathroom signs. Third, introduce culture, art, and history into one redesigned waiting area of each airport.

²⁸ Matt Honegger, "Culture and Function: 'Airports Have Transformed from Transportation Hubs into Shopping Malls'," *Airport World Magazine*, accessed November 2, 2019, <http://www.airport-world.com/item/2182-culture-and-function>

We need more airport spaces that highlight culture and make travelers feel welcome. Spaces that interact, invite, surprise, and educate. While some airports have inviting spaces, they might not create a direct link to a specific culture; however, they are created with travelers in mind. For example, Charlotte Douglas International Airport in North Carolina (fig. 11) has rocking chairs and live trees; Schiphol Airport in Amsterdam (fig.12) features a library. These spaces create a warm and welcoming feeling. Other airports take design inspiration from nature, such as Vancouver's Airport, which follows a land, sea and sky color palette (fig. 13). It is time for airports to become more *kulturvoll*, inviting, and creative.



Figure 11 Charlotte D. Int. Airport, NC

Source: <https://www.usatoday.com/story/travel/flights/2013/06/13/10-us-airports-youre-likely-to-breeze-through/2416633/>



Figure 12 Library at Schiphol Airport, Amsterdam

Source: <https://www.schiphol.nl/en/at-schiphol/relax-and-enjoy/airport-library#time-detail>



Figure 13 Vancouver Airport Design - Land, Sea and Sky

Source: <https://blog.virtuoso.com/destinations/the-worlds-best-airports-why-6-won-big/>

4 GERMAN AIRPORTS

Germany has 103 airports.²⁹ Of those, 36 are international. With 69.5 million passengers, 512,115 flights and 2,213,887 tons of cargo annually, Rhein-Main Flueghafen in Frankfurt is the busiest and largest airport in the country.³⁰ According to the airport's website, Rhein-Main Flueghafen was founded in 1924 and is one of the world's most important air transportation hubs, serving as the main European hub in the dense global network of the Star Alliance airlines. It is increasingly evolving into Frankfurt Airport City, an attractive business location and globally-connected urban center.³¹

4.1 Frankfurt Airport Logo

The airport's current logo emblem has the appearance of an abstract star (fig. 14). There is a lot of whitespace around the type and the mark, which makes the elements appear as if they are floating (fig. 1). The logo icon and the font are blue, a common choice for corporate branding.³² Blue is usually associated with the sky and the ocean, which both evoke feelings of tranquility

²⁹ List of all airports in Germany, accessed November 3, 2019, <https://airport-authority.com/browse-DE>.

³⁰ Wedia, "Airports in Germany," IamExpat in Germany - For expats of all colours, shapes & sizes, accessed November 3, 2019, <https://www.iamexpat.de/expat-info/transportation/airports-germany>.

³¹ Fraport AG, "Our History," Fraport AG | Our History, accessed November 3, 2019, <https://www.fraport.com/en/our-company/fraport/about-us/our-history.html>.

³² According to the website Logomaker.com, a survey of 1,974 people chose blue as their favorite color. Audrey Strassenburgh, "Blue Logos: What Does The Color Blue Mean?," Logo Maker, June 4, 2019, <https://www.logomaker.com/blog/2017/09/27/blue-logos/>

and security.³³ Ray Garrett, the designer for the Hartsfield-Jackson Atlanta International Airport logo, also sees blue as the preferred color in the flight and airport industries.³⁴

According to the Frankfurt Airport branding packet, the logo emblem is a turntable, a connecting point that symbolizes the goods, services, and people offered in this important transportation hub.³⁵ The layout of one of the airport's buildings inspired the star element (fig. 14).³⁶



Figure 14 Frankfurt Airport Logo Inspiration

Source: "PPT" FRA Manual

This connection is very hard to make, since a traveler rarely sees the whole airport from above.

Also, although the logo color is clearly stipulated, the branding packet contains no explanation

³³ "The Hidden Meanings Behind Famous Logo Colors," WebFX, 2020, <https://www.webfx.com/logo-colors/>

³⁴ Catherine Fox, "Evolution of a Logo," *The Atlanta Constitution*, July 31, 1982, p. 43

³⁵ Kutzke, Isabell, "Ihre Anfrage", email, 2019.

³⁶ "Herleitung Bildmarke", power point.

for why *Pantone Reflex Blue* was chosen.³⁷ Regardless, the fundamental issue with this logo is that it fails to create any connection to Germany or Frankfurt. It is generic and could represent any company.

4.2 Frankfurt Airport Wayfinding, Signage, Waiting Areas, and Art

Frankfurt Airport, like many other international airports, has its own method for signage. It is color coded and divided into areas such as arrivals, departures, trains, and car transit. The various colors, when placed next to each other, are visually overwhelming (fig. 15) and create a confusing mixture of information.



Figure 15 Frankfurt Airport Signage

Source: <https://www.flickr.com/photos/eddiewong2006/2860944708>

Some signs have two arrows, pointing both up and down. The “parking shuttle,” “carrentals,” and “bulky baggage” signs attempt to accommodate non-German-speaking travelers, but the poor translations into English only add to the confusion. It is surprising and

³⁷ “FRA_Manual_1-4_Farben_190712”, PDF.

unacceptable that there are such mistakes in a country where English is a commonly spoken language. The bathroom sign is a standard icon (fig. 16).



Figure 16 Frankfurt Airport Bathroom Sign
Source: Janine Woodson

The majority of the seating areas at the Frankfurt airport have the standard airport straight, flat chairs (fig. 17), although a few have more rounded, softer chairs (fig. 18). In most airports, waiting areas are usually very small and packed with chairs, due to the need to accommodate as many travelers as possible. Even so, simple changes like reorienting the chairs and using a pleasant color palette could create a more comfortable atmosphere.



Figure 17 Frankfurt Airport Waiting Area I
Source: <https://www.flickr.com/photos/emeryjl/52011>



Figure 18 Frankfurt Airport Waiting Area II
Source: <https://www.flickr.com/photos/emeryjl/520110137/in/photostream/>

Currently the airport's website advertises three art installations. The first is a 540-meter photographic wall depicting different destinations from around the world (fig. 19). The pictures were taken by the photographer Martin Liebscher, a Frankfurt native. Although the images are not of Frankfurt, it is laudable that the airport chose a local artist to create the work because it establishes a direct connection between travelers and the local art scene. The second art installation is a graffiti wall; further information not provided. The last art installation listed on the airport's website is an exhibit on ancient reptiles, no images provided.³⁸



Figure 19 Frankfurt Photographic Tunnel

Source: <https://www.frankfurt-airport.com/en/enjoy-explore/airport.detail.suffix.html/article/explore/discover/passenger-tunnel.html#passenger-tunnel>

³⁸ "Frankfurt Airport - Discover the Airport," Frankfurt Airport - Discover the Airport, accessed November 30, 2019, https://www.frankfurt-airport.com/en/enjoy-explore/airport.html#events/tab=events_culture

5 RUSSIAN AIRPORTS

There are 229 airports in Russia, 61 of which are international.³⁹ According to the Sheremetyevo International Airport website, it is the largest airport in the country in terms of passengers and cargo, landing and takeoff operations, the area of the airport complex, and the capacity of the cargo complex. Its route network includes over 200 destinations. In 2017, Sheremetyevo served more than 40,093 passengers. Initially, it was built as the main aerodrome of the Soviet Air Force but was later transformed into a civilian airport. Sheremetyevo International Airport was inaugurated on, or began operating on, August 11, 1959.⁴⁰

5.1 Sheremetyevo Airport Logo

I have created an image to offer visual support to help understand the different parts of Sheremetyevo's logo in accordance with the airport's style guide (fig 20)⁴¹. The three vertical lines inside the orange circle are supposed to represent the first letter of the airport's name, *Sh* – ш in Russian. The style guide states that the three lines moving upward from the horizontal lines represent flying skyward, flexibility, movement, growth, strength as an individual but cohesion as one, as well as quality, tradition, innovation, and trust.

³⁹ “Аэропорты России,” Аэропорты России - Русский эксперт, November 17, 2017, https://ruxpert.ru/Аэропорты_России

⁴⁰ “Международный Аэропорт Шереметьево,” Международный аэропорт Шереметьево, 2018, <https://www.svo.aero/en/about/airport-history>

⁴¹ Part of the image excerpted from “Шереметьево брендбук”.

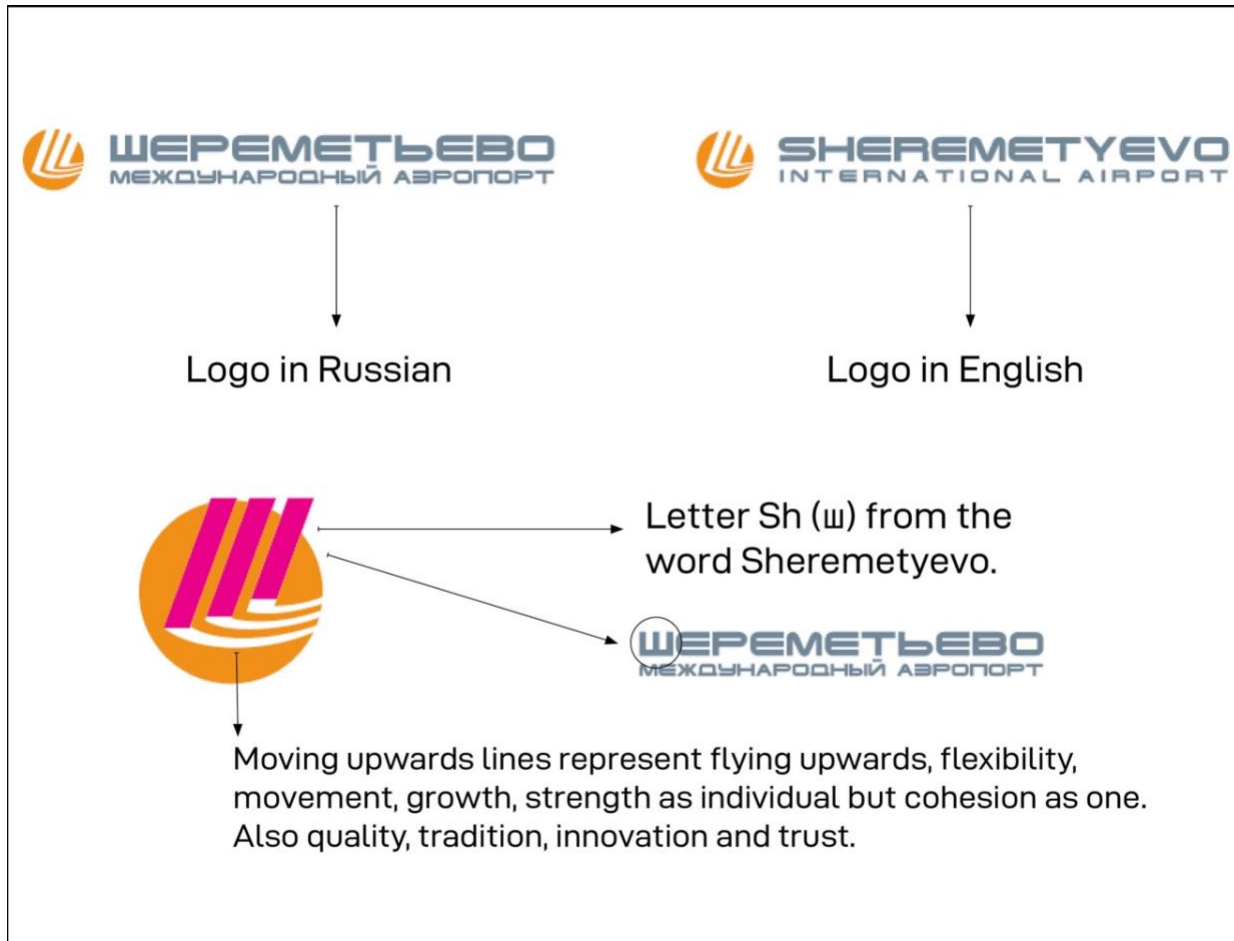


Figure 20 Sheremetyevo Int. Airport Logo Explanation

Source: Valentina Caver

The logo design is intended to be a reflection of Sheremetyevo Airport's spacious architectural design, which consists of straight and modern lines,⁴² although no explanation is given as to the font and color choices. Even for travelers who are fluent in Russian, the connection between the three lines and the Russian letter Ш may not be obvious. The lines are too abstract to make out the letter. Sheremetyevo Airport's logo was designed to be a symbol for

⁴² Elina Mikutskaya, "Information", email, 2019.

the brand and a way to create “unification of corporate identity for consolidated companies.”⁴³ It carries no references or connections to Russian culture.

5.2 Sheremetyevo Airport Wayfinding, Signage, Waiting Areas, and Art

As seen in other international airports, Sheremetyevo Airport’s signs are packed with information (fig 21). The example below is visually busy and overwhelming.



Figure 21 Sheremetyevo Int. Airport Signage

Source: <https://depositphotos.com/67929225/stock-photo-sheremetyevo-airport-interior.html>

The Sheremetyevo bathroom signs consist of the standard simplified icons seen at most airports (fig. 22). Waiting areas are extremely basic, with metal chairs, artificial wood flooring, beige walls and dim lighting (fig. 23).

⁴³ Mikutskaya, Elina, “Information”, email, 2019.

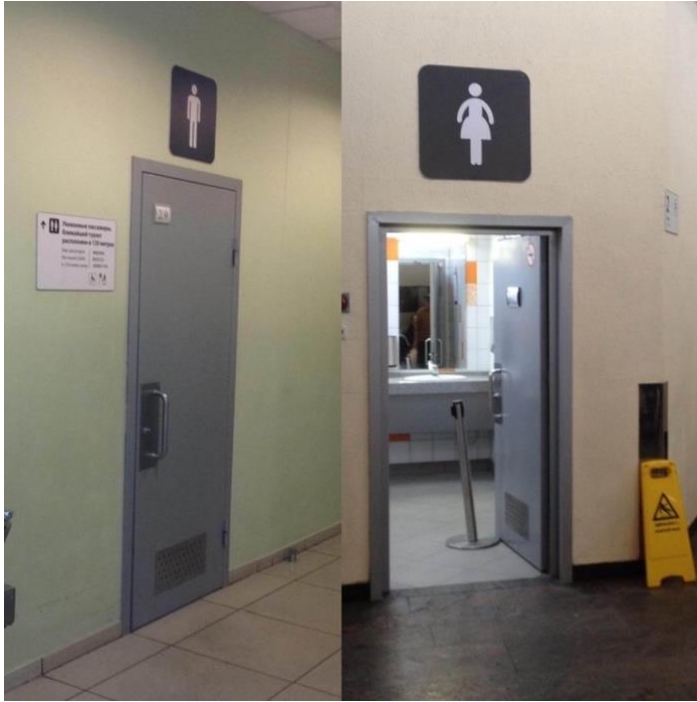


Figure 22 Sheremetyevo Int. Airport Bathroom Signs
Source: Olga Tatarkina

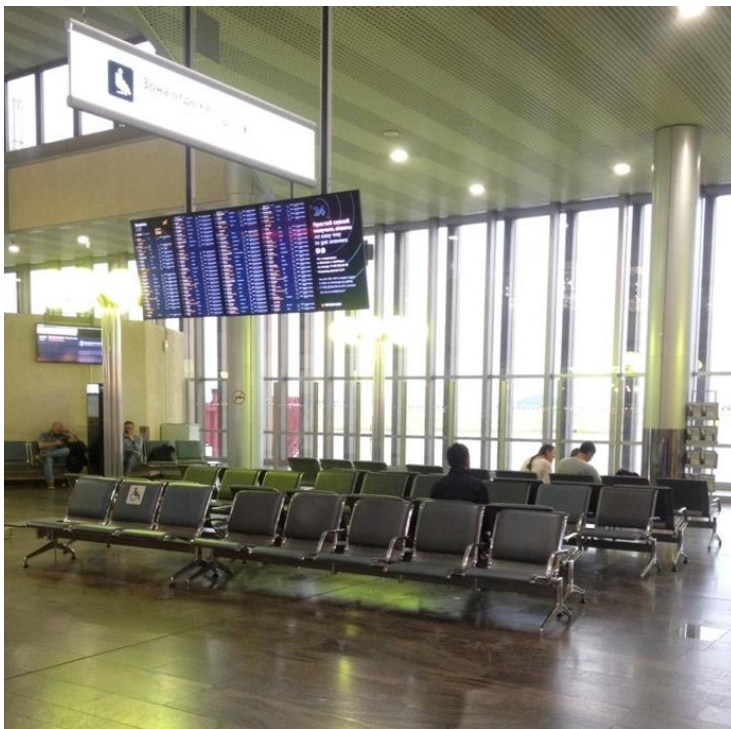


Figure 23 Sheremetyevo Int. Airport Waiting Area
Source: Olga Tatarkina

Currently the airport’s website lists three art projects. First is the exhibition *KLM100* (fig. 24). The website states: “Guests of the exposition will be able to familiarize themselves with the history of the development and formation of the largest airline in the Netherlands, reflected in the materials of the photo collection of the Maria Austria Institute (MAI) in Amsterdam.”⁴⁴

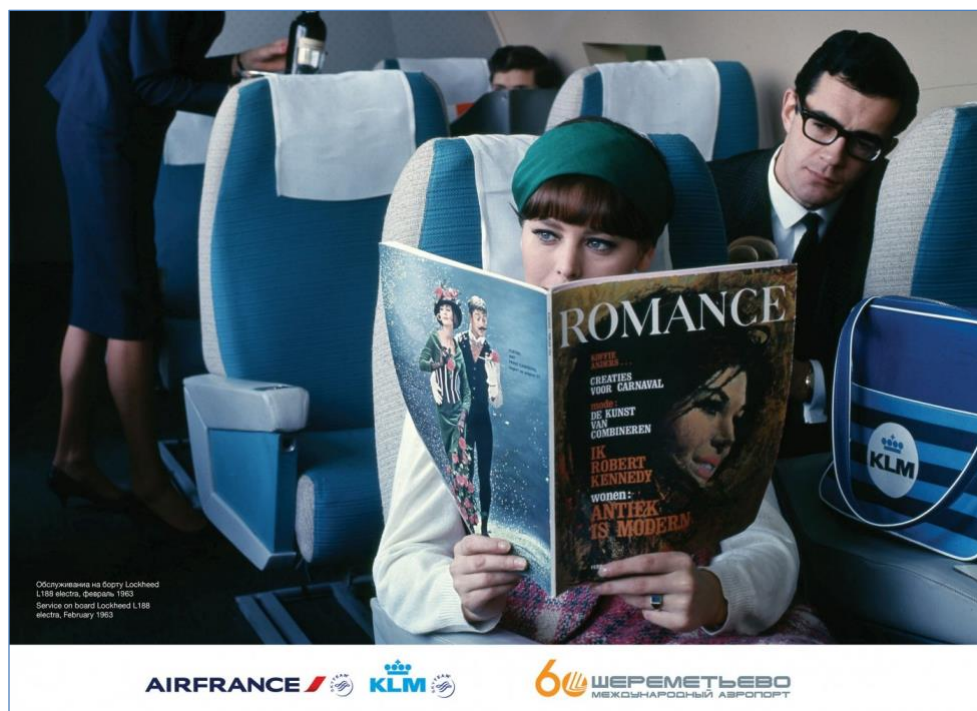


Figure 24 Sheremetyevo Int. Airport KLM 100 Exhibit Image

Source: <https://www.svo.aero/en/art-projects/klm100>

The second exhibit is about Pushkin, a famous Russian poet. This exhibit was created following the unveiling of the poet’s statue (fig. 25). The airport also adopted Pushkin as a secondary name after a national vote. The last exhibit consists of images of Brussels, Belgium and is titled, *The Most Breathtaking Views of Brussels* (fig. 26).⁴⁵ An attempt to include art within the airport

⁴⁴ “Международный Аэропорт Шереметьево.” Международный аэропорт Шереметьево. Accessed December 26, 2019. <https://www.svo.aero/en/art-projects>.

⁴⁵ Ibid.

spaces is evident; however, these small art “infusions” feel like little souvenirs sprinkled here and there. Two of the three exhibits feature other places in Europe and have no relation to the airport’s location whatsoever. Like many airports, Sheremetyevo Airport is not integrating local art in a thoughtful and strategic way.



Figure 25 Sheremetyevo Int. Airport Pushkin Statue

Source: <https://www.svo.aero/en/art-projects/a-s-pushkin-monument-opening>



Figure 26 Sheremetyevo Int. Airport Brussels Exhibit Image

Source: <https://www.svo.aero/en/art-projects/best-views-on-brussels>

6 US AIRPORTS

According to the Federal Aviation Administration there are currently 19,622 airports in the US; out of those 5,092 are public and 111 are listed as international.⁴⁶ In 2018, Atlanta Hartsfield-Jackson Airport was named the busiest and most efficient airport in the country.⁴⁷ Over 103.9 million travelers passed through the airport each year.⁴⁸ In 2019, it was named the best US airport.⁴⁹ The airport's website also lists awards received for *World's Most Efficient Airport*, *Best Airport in North America*, *Best Airport Dining Award* and *Inclusion Champion Award*. It is considered a global gateway, offering over 150 domestic and 70 international nonstop flights each day.⁵⁰

6.1 Atlanta Airport Logo

An article titled "Evolution of a Logo" was originally published in 1980. In this article, the logo from the Atlanta Airport (then called "Atlanta Hartsfield International") was used as an example to show how complex logo design can be. Logo designer Ray Garrett explained his goals for the logo: it needed to be simple, quickly readable, flexible, and impactful.⁵¹ The planning committee gave him the following requirements: it needed to be an international

⁴⁶ "Search Results," FAA seal, June 27, 2019, <https://www.faa.gov/search/?omni=MainSearch&q=international+airports>

⁴⁷ Andrew Mwaniki, "The Busiest Airports in the US," WorldAtlas, October 17, 2018, <https://www.worldatlas.com/articles/busiest-airports-in-united-states.html>

⁴⁸ Ibid.

⁴⁹ Paul Trainer, "These Are the Best U.S. Airports in 2019: Skyscanner," Skyscanner US, May 30, 2019, <https://www.skyscanner.com/tips-and-inspiration/editorial/best-us-airports>

⁵⁰ "ATL: Home," ATL, accessed December 27, 2019, <http://www.atl.com/about-atl/>

⁵¹ Catherine Fox, "Evolution of a Logo," *The Atlanta Constitution*, July 31, 1982, p. 43

symbol and should imply the ideas of flight, airlines, and Atlanta. As part of the design process, Garrett studied the history of Atlanta and the airport, and collected visual materials from international airports and airlines. Eventually the designer focused on working with the letter A, which symbolized both Atlanta and an airport.⁵² What appears to be an airplane is, in actuality a stylized letter A (fig. 27). The illustration below shows the evolution of the mark, depicting the steps of exaggerating the slant of the letter, dropping the crossbar, and adding a mirror image of the mark (fig. 27).⁵³

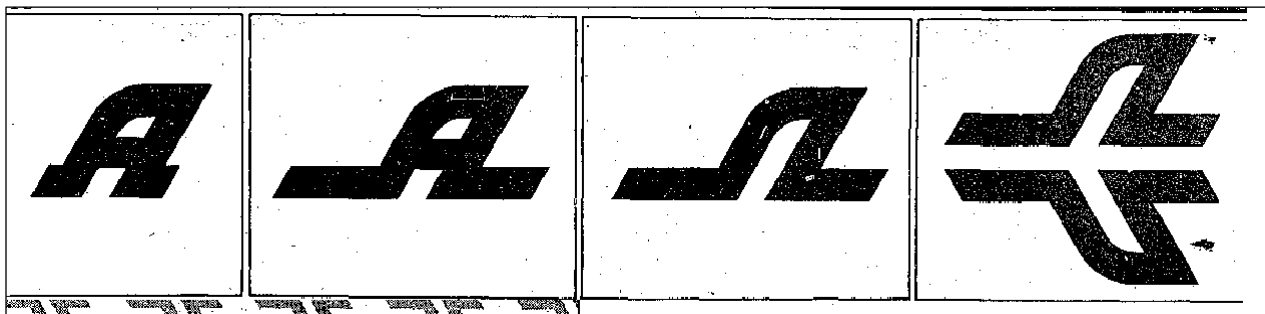


Figure 27 Hartsfield-Jackson Atlanta Int. Airport Logo Design Evolution
 Source: *Evolution of a Logo, PDF*

The color was inspired by the orange-red porcelain panels installed on the exterior of the newly built airport facility and was chosen to stand out against the corporate blue color preferred by many others in the industry. Garrett’s overall summary of the logo design states that “the design has a Swiss look reminiscent of international symbols and conveys Atlanta’s role as the gateway to the world.”⁵⁴

⁵² Catherine Fox, “Evolution of a Logo,” *The Atlanta Constitution*, July 31, 1982, p. 43

⁵³ Image excerpted from Catherine Fox, “Evolution of a Logo,” *Atlanta Constitution*, July 31, 1982, 43

⁵⁴ Catherine Fox, “Evolution of a Logo,” *The Atlanta Constitution*, July 31, 1982, p. 43.

The logo was derived from a typographic element; however, as a simplified shape, it only reads as an airplane. It is difficult to see the logo as a “gateway of the world” and it is even more difficult to identify a connection to Atlanta.

6.2 Atlanta Airport Wayfinding, Signage, Waiting Areas, and Art

Hartsfield-Jackson has some recently updated way-finding signage (fig. 28). Compared to the other two airports, this signage seems the most organized and communicates directions the best. The placement of the arrows and usage of red next to a group of directional titles works better visually than having arrows next to each individual item. There are also some large signs attached directly to walls (fig. 29). The placement, size, and color of these have the potential to efficiently communicate directions to large groups of people. The black and white typography is vinyl, which makes it very cost-effective, easily update-able, and simple to move or remove. Bathroom signs at eye level use standard icons (fig. 30).



Figure 28 Hartsfield-Jackson Atlanta Int. Airport Signage
Source: Valentina Cover



Figure 29 Hartsfield-Jackson Atlanta Int. Airport Wall Signs
 Source: Valentina Cover



Figure 30 Hartsfield-Jackson Atlanta Int. Airport Bathroom Signs I
 Source: Valentina Cover

The wall-mounted bathroom signs are smaller compared to the ones in the Frankfurt and Moscow airports, but this might be due to the fact that each bathroom sign is part of a sign cluster; each bathroom has three signs placed around its entrance (fig. 31). The largest sign, located over the entrance, is lit up and projects away from the wall, making it visible from a distance. Another sign is posted inside the bathroom entrance. The third sign is located to the right of the bathroom entrance. This combination of three different signs is highly effective at making the bathrooms easily identifiable from multiple vantage points.



Figure 31 Hartsfield-Jackson Atlanta Int. Airport Bathroom Signs II
Source: Valentina Caver

The Atlanta Airport has a greater number of, and more spacious, waiting areas as compared to the other airports I researched, although the décor is similar: standard airport seating, neutrally colored walls, and bland, uncomfortable furniture (fig. 30).



Figure 32 Hartsfield-Jackson Atlanta Int. Airport Waiting Area
 Source: <https://twitter.com/ATLairport/status/1167524005475229699>

One major difference, however, is that the Atlanta Airport has a department dedicated to introducing art into the airport. The following statement is a short phrase from the airport’s design guidelines manual, addressing the Art Program goal:

The Airport Art Program is envisioned as an essential customer service to help to humanize the vast scale of human environment. To highlight the distinctive culture of Atlanta and the South, to underscore the airport’s stature as an international gateway, to engage the passenger so that they do not focus on distance but supporting local artist to create an environment that is beautiful, thought-provoking and memorable.⁵⁵

⁵⁵ “Design-Guidelines,” next.ATL, July 2017, http://next.atl.com/wp-content/uploads/2017/07/Design-Guidelines_LR.pdf, p.47

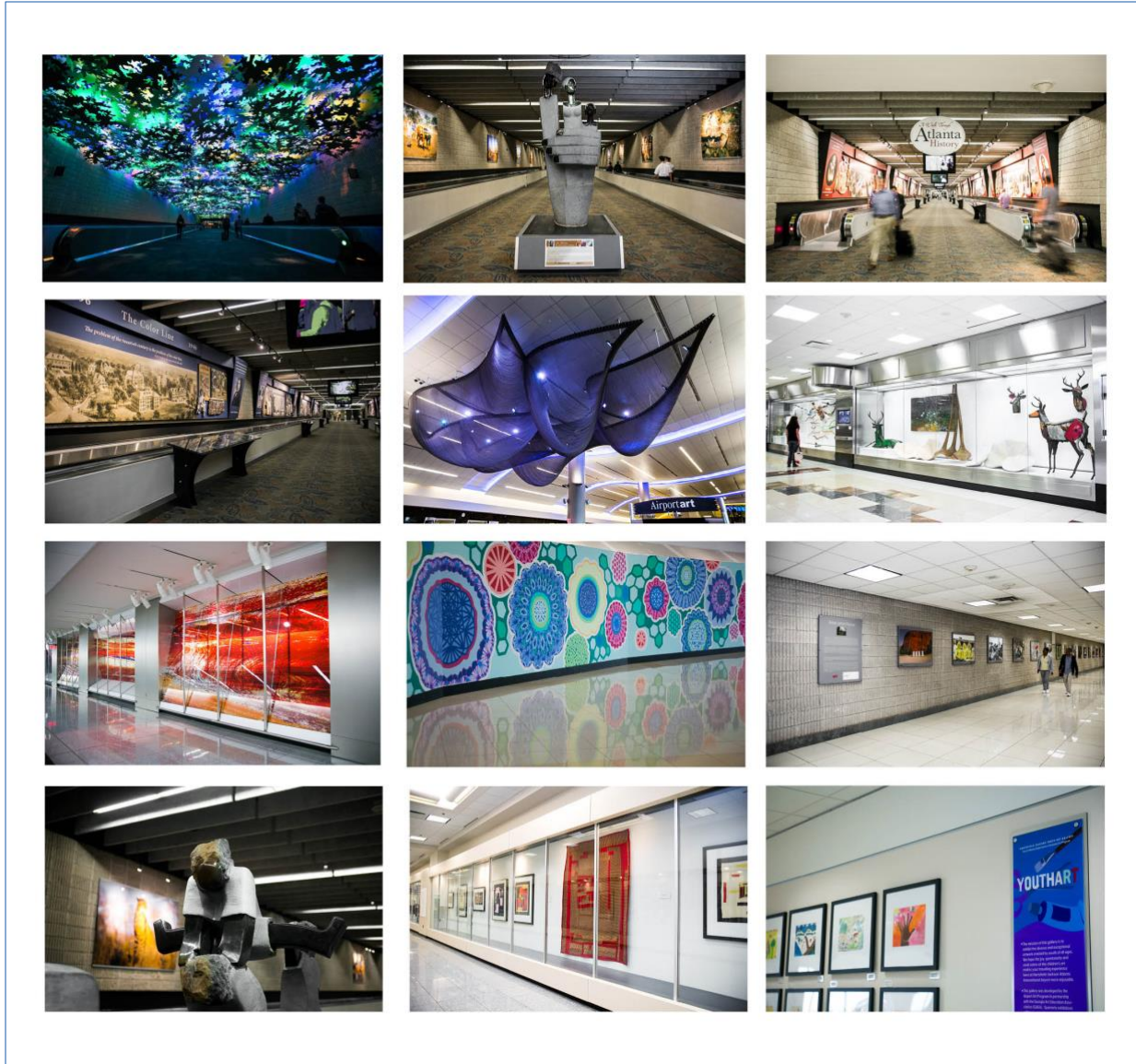


Figure 33 Hartsfield-Jackson Atlanta Int. Airport Art Exhibitions

Source: <http://www.atl.com/about-atl/airport-art-program/>

This statement underscores the airport's goal to highlight the culture of Atlanta and the South. Hartsfield-Jackson currently has thirteen permanent and rotating art exhibitions (fig. 33),⁵⁶ the most of art among the three airports I studied. There is an interesting mixture of art created by

⁵⁶ "ATL: Home," ATL, accessed January 2, 2020, <http://www.atl.com/about-atl/airport-art-program/>

local and foreign artists, and even a quarterly-rotating Youth Art Galleries Exhibit, located on Concourses T, D and E, which showcases art made by children in Georgia's public schools.⁵⁷ This exhibit both shows off Georgia's art young artists and establishes Georgia as a place with a vibrant artistic community. The thirteen other exhibits offer a wide variety of visual interest. However, many of the artworks are behind walls of glass. For this airport, the amount of art is wonderful; it is the integration between the art and the airport that needs improvement.

7 REDESIGN

My main goals for the redesign are:

1. Create an organizational system guide for more effective and clear overhead indoor signage. The guide includes directions on how to better visually organize wayfinding information and can be adapted for use at any airport.
2. Create new logos for each airport that better reflect the airport location's cultural identity.
3. Create mood boards to help viewers understand my design choices and to familiarize them with each airport's local culture. The mood boards will include references to art, architecture, history, color, and area traditions.
4. Recreate bathroom sign icons incorporating cultural elements.
5. Create three-dimensional spaces of new waiting areas.
6. Create an exhibit to showcase how this body of work could be presented in a gallery setting.

⁵⁷ "ATL: Home," ATL, accessed January 2, 2020, <http://www.atl.com/about-atl/airport-art-program/>

8 ORGANIZATIONAL SYSTEM FOR WAYFINDING AND SIGNAGE

It is important for international airports to be culturally specific in order to fulfill their role as ambassadors. However, there is one component among all airports that is always the same: the wayfinding. Atlanta Hartsfield-Jackson Airport's design guide states that "consistent directional signage is necessary to expeditiously guide passengers through our complex group of facilities."⁵⁸ Because most international airports are highly complex facilities, directional and informational signs have to clearly and quickly direct passengers. I propose to create a guide that will unify the way information is organized on signage at every international airport. For now, I will concentrate on interior overhead directional signs. Hartsfield-Jackson Airport has the most clearly organized system of directional signs. In the airport design manual, the hierarchy of wayfinding system is clearly dictated (fig. 34)⁵⁹: signs are read from left to right; directional arrow comes first, then pictogram, then title of place/facility/room/etc.

⁵⁸ "Design-Guidelines," next.ATL, July 2017, http://next.atl.com/wp-content/uploads/2017/07/Design-Guidelines_LR.pdf, p.105

⁵⁹ Image excerpted from "Design Guidelines Manual for Hartsfield-Jackson Atlanta International Airport", March 1, 2011, 286.

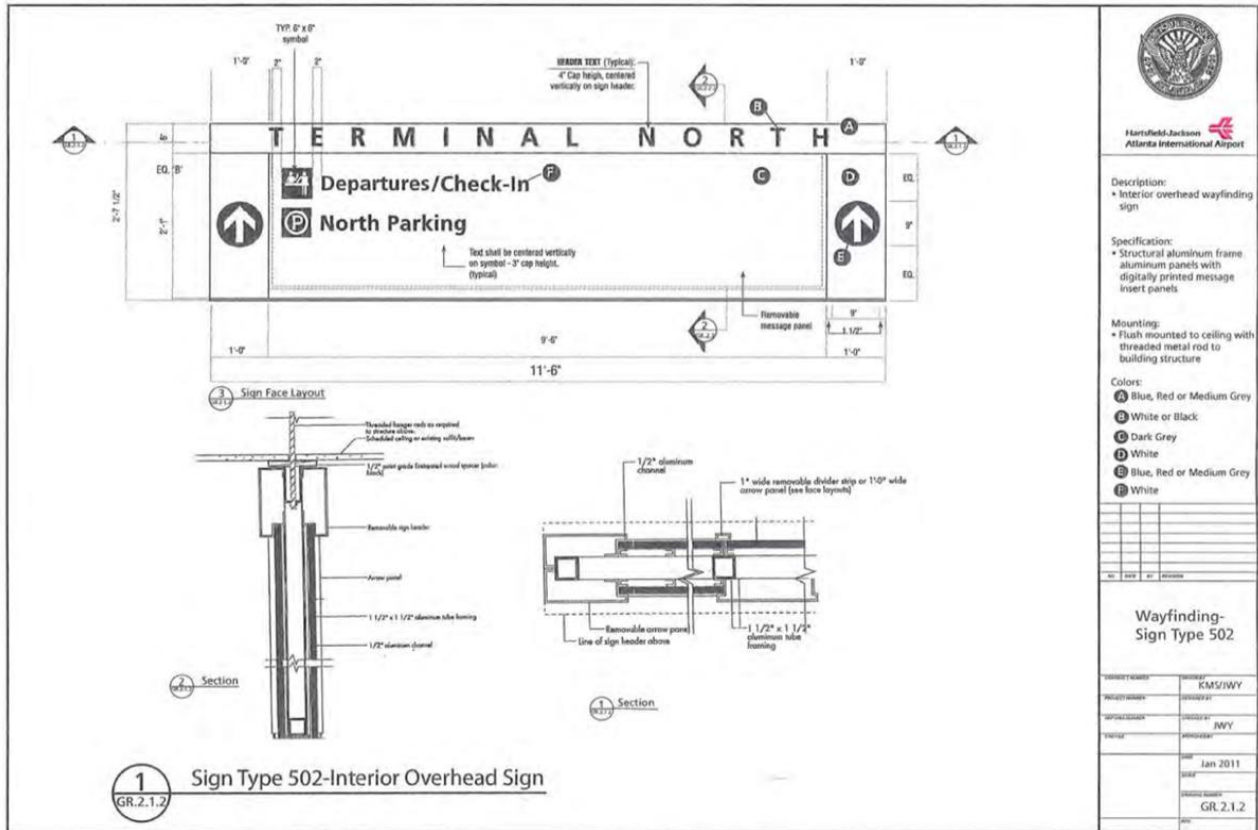



Figure 34 Hartsfield-Jackson Atlanta Int. Airport Interior Overhead Sign Guide
 Source: http://next.atl.com/wp-content/uploads/2017/07/Design-Guidelines_LR.pdf

Using Atlanta’s manual as a reference, I have created a two-parts organizational guide. The first page is to be used with interior overhead signs and is broken down into sections that show how to organize the information on a sign (fig. 35). In addition to directions about sign structure, color, and language, I have proposed how arrows should look and introduced two curved arrows. Sometimes the curved arrow is needed to show a rounded turn instead of a sharp turn. The last section (“Example”) below illustrates how an existing sign from the Frankfurt Airport could be reorganized using my guide to create a clearer, easy-to-comprehend sign.

Interior Overhead Sign Guide


	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)
Direction	Icon	Title of Direction


1 STRUCTURE
Create clear structure and organization through repetitive location of icons, titles and directions placement.

2 DIRECTIONAL SIGNS

 In addition to the four directional arrows that are used, I am introducing two curved ones.

3

	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)

	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)
	Icon	PRIMARY LANGUAGE (secondary language)

COLOR Using color in the directional sign and the title can help reinforce direction and help read the sign faster.

EXAMPLE



Frankfurt Germany Airport sign
Source: <https://www.flickr.com/photos/eddiewong2006/2860944708>





	Icon	Ankunft arrivals
	Icon	Check-in Schalter 1-9 check-in counter 1-9
	Icon	Gates 1 - 7
	Icon	Check-in Schalter 10-15 check-in counter 10-15
	Icon	Sperrgepäckannahme bulky baggage drop off
Direction	Icon	Title of Direction

Figure 35 Interior Overhead Sign Guide
Source: Valentina Cover

The second part of the guide contains my recommendations for vinyl signage (fig. 36). Wherever space is available, signs can be applied directly on walls, corners and overhead gates/entrances.

Vinyl is one option for these signs, it is inexpensive and versatile. It can be applied to almost any surface and easily removed or when necessary. The instructions from part I (layout, icons, type, color and arrows) should also be followed with this signage.

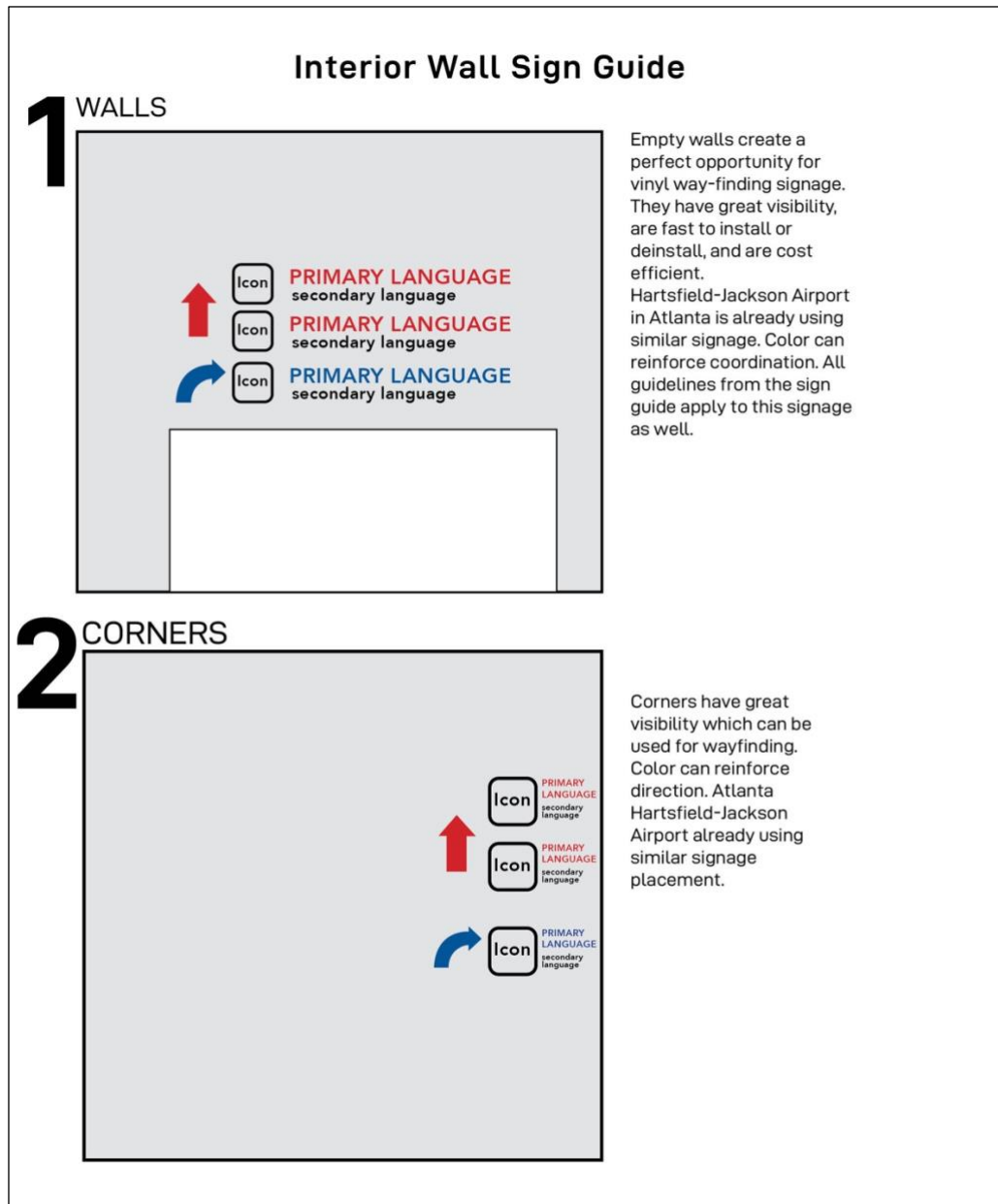


Figure 36 Interior Wall Sign Guide

Source: Valentina Caver

9 REDESIGN FRANKFURT AIRPORT, GERMANY

9.1 Frankfurt Information and Mood Board

Frankfurt, or Frankfurt am Main as it is known in Germany, is a city located in the state of Hessen and currently has a population of approximately 700,000 people.⁶⁰ Like many cities in Germany it is fairly old, with evidence of settlement dating back to the 1st century BCE. Royal families and dynasties are part of Frankfurt's history. Frankfurt also served as the site designated for the election of German kings in 1152 and in 1356. From 1372 to 1806, and again in 1815, Frankfurt was a free city. From 1816 until 1866 it was the capital of Germany and shortly thereafter, the city became a part of united Germany.⁶¹ Until World War II, Frankfurt was the oldest and largest intact medieval city.⁶² Frankfurt's mood board shows all the pieces of cultural inspiration used in my redesign. Each piece has some connection to Frankfurt or to German culture (fig 37).

⁶⁰ The Editors of Encyclopaedia Britannica, "Frankfurt Am Main," Encyclopædia Britannica (Encyclopædia Britannica, inc., May 17, 2019), <https://www.britannica.com/place/Frankfurt-am-Main>

⁶¹ Ibid.

⁶² "Römer (City Hall)," Frankfurt Tourism, accessed January 2, 2020, <https://www.frankfurt-tourismus.de/en/Media/Attractions/Buildings/Roemer-City-Hall>



Figure 37 Frankfurt Mood Board

Source: Valentina Caver

Image 1 is the Römer, one of the city's most famous historic structures. Its name comes from the family that originally owned the building. It was purchased by the city in 1405 and has been used as the town's town hall ever since. The Römer started out as two adjacent buildings; today there are eleven. Its front faces Römerberg square, image 2. The square is located in the heart of the old Frankfurt and is surrounded by other medieval buildings and attractions.⁶³

Image 3 shows traditional German clothing: leather pants (*lederhosen*) for men and *dirndl* or *tracht* for women. Originally a festive outfit from the Bavarian Alps, these items of clothing became popular among wealthy visitors to the city. Today, many regions have their own version of *tracht* and *lederhosen*.

Image 4, a photo of a statue of author and poet Johann Wolfgang Von Goethe, draws attention to Frankfurt's many museums and attractions. Frankfurt is Goethe's birthplace, and Frankfurt is the home of Goethe University, which was founded in 1914 and renamed after Goethe in 1932.⁶⁴

Image 5 shows Goethe's childhood home, which has been made into a museum today and can be visited for a small fee. The cornerstone of the present-day Goethe-House was in fact laid by Johann Wolfgang himself when he was five years old.⁶⁵

⁶³ "Römer (City Hall)," Frankfurt Tourism, accessed January 2, 2020, <https://www.frankfurt-tourismus.de/en/Media/Attractions/Buildings/Roemer-City-Hall>

⁶⁴ "About the University," Goethe, accessed March 29, 2020, https://www.goethe-university-frankfurt.de/43171505/About_the_University

⁶⁵ "Goethehaus Frankfurt," Goethe House - Goethehaus Frankfurt, accessed March 29, 2020, <https://www.goethehaus-frankfurt.de/goethe-house>

Image 6 is the German flag. The three colors are believed to be adapted from a black eagle that was on a gold shield of holy Roman empire. The colors symbolize unity and freedom.

Although, the last portion is often confused with yellow, it is gold.⁶⁶

Image 7 is the city flag from Frankfurt am Main, officially in use since 1952. Some elements of the flag date back as far as 1322.⁶⁷

Images 8, 9 and 10 depict Germany's natural beauty.

Image 11 shows *Pflastersteine*, old paving stones laid in patterns, which still exist in many German cities' downtown areas and squares.

Today, Frankfurt proudly calls itself the smallest metropolis in the world. Frankfurt has a large and diverse population, a long history, a vibrant arts and cultural scene, and much more to offer. Many of the attractions found in Frankfurt such as historical buildings, traditions, food, and *Fests* (gatherings of people), are all important parts of the larger national German cultural identity.

9.2 Frankfurt Airport Redesigned Logo

I started work on redesigning the Frankfurt Airport logo by using fonts, elements and colors of the original/current logo (fig. 38). I also considered the explanation for the current design and my own goals for the new logo (fig. 39). A logo process sheet breaks down each step in the development of the new logo. I have included some sketches and digital explorations of the design process.

⁶⁶ Whitney Smith, "Flag of Germany," Encyclopædia Britannica (Encyclopædia Britannica, inc., November 12, 2018), <https://www.britannica.com/topic/flag-of-Germany>

⁶⁷ Frankfurt city (Germany), accessed March 29, 2020, <https://www.crwflags.com/fotw/flags/de-he-f.html>



Figure 38 Frankfurt Current and New Logo

Source: Valentina Cover

FRANKFURT AIRPORT LOGO PROCESS

1. Sketching using old and new logo elements



1. Digital sketching / ideas development



2. Digital black and white development



3. Color exploration for limited selection



4. Final logo development

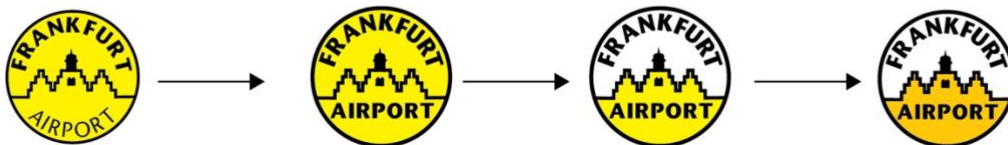


Figure 39 Frankfurt New Logo Process Sheet

Source: Valentina Cover

The new logo depicts an abstract outline of the Römer, the old town hall. The color is taken directly from the gold in the German flag. The font in the original logo is called *Stone Sans Fraport II*. I chose to stay in the same font family but selected a bolder variation, *Stone Sans Bold*. I also created a style guide for the new logo that shows what the different elements mean, why certain colors and font were used, and how the logo can be applied (fig. 40).

FRANKFURT AIRPORT LOGO GUIDE

1. Original Logo



Problem - Does not connect to German culture.



2. Descriptors

- German
- Traditional
- Air Travel
- Connecting Point
- Global
- Cultural
- Stability
- Hub

3. Timelessness

Using elements that are still relevant over time, such as medieval architecture. Using colors that are relevant to the German culture, such as the gold from the German flag.

4. Iconography



Globe, World Connecting Returning



Römer Stability Culture



Sky Air Travel

5. Color Palette



C=0 M=21 Y=100 K=0
R=255 G=201 B=7



C=0 M=0 Y=0 K=100
R=35 G=31 B=32



Gold from the German flag served as inspiration. But it also represents the sun, warmth, happiness. Gold as metal is connected to wealth and coins.

5. Typography

**FRANKFURT
AIRPORT**

Stone Sans Bold

*Frankfurt
Airport*

Stone Sans Fraport II

Stone Sans Fraport II was designed for the Frankfurt Airport logo. The thinner lines can cause readability issues when reduced. Choosing a bolder version of similar font creates a connection to the original logo but works better for scalability.

6. Scalability & Variations



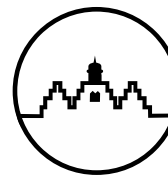
1"



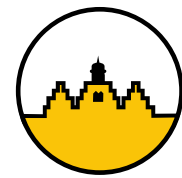
0.5"



Black & White



Icon only



Icon only in color



**FRANKFURT
AIRPORT**

Horizontal font orientation



**FRANKFURT
AIRPORT**

B&W Horizontal font orientation



B&W Horizontal font orientation on black background

Figure 40 Frankfurt New Logo Style Guide

Source: Valentina Cover

9.3 Frankfurt Airport Redesigned Bathroom Signage

For the Frankfurt Airport bathroom signs, I wanted to include cultural elements such as clothing and to introduce more fun and inviting characters (fig. 41). I have created different variations for the sign placements, so they can be adjusted depending on the available space (fig. 42, 43). Each sign variation includes the wording in the secondary language, which is English for Germany.



Figure 41 Frankfurt New Bathroom Signage Icons
Source: Valentina Caver

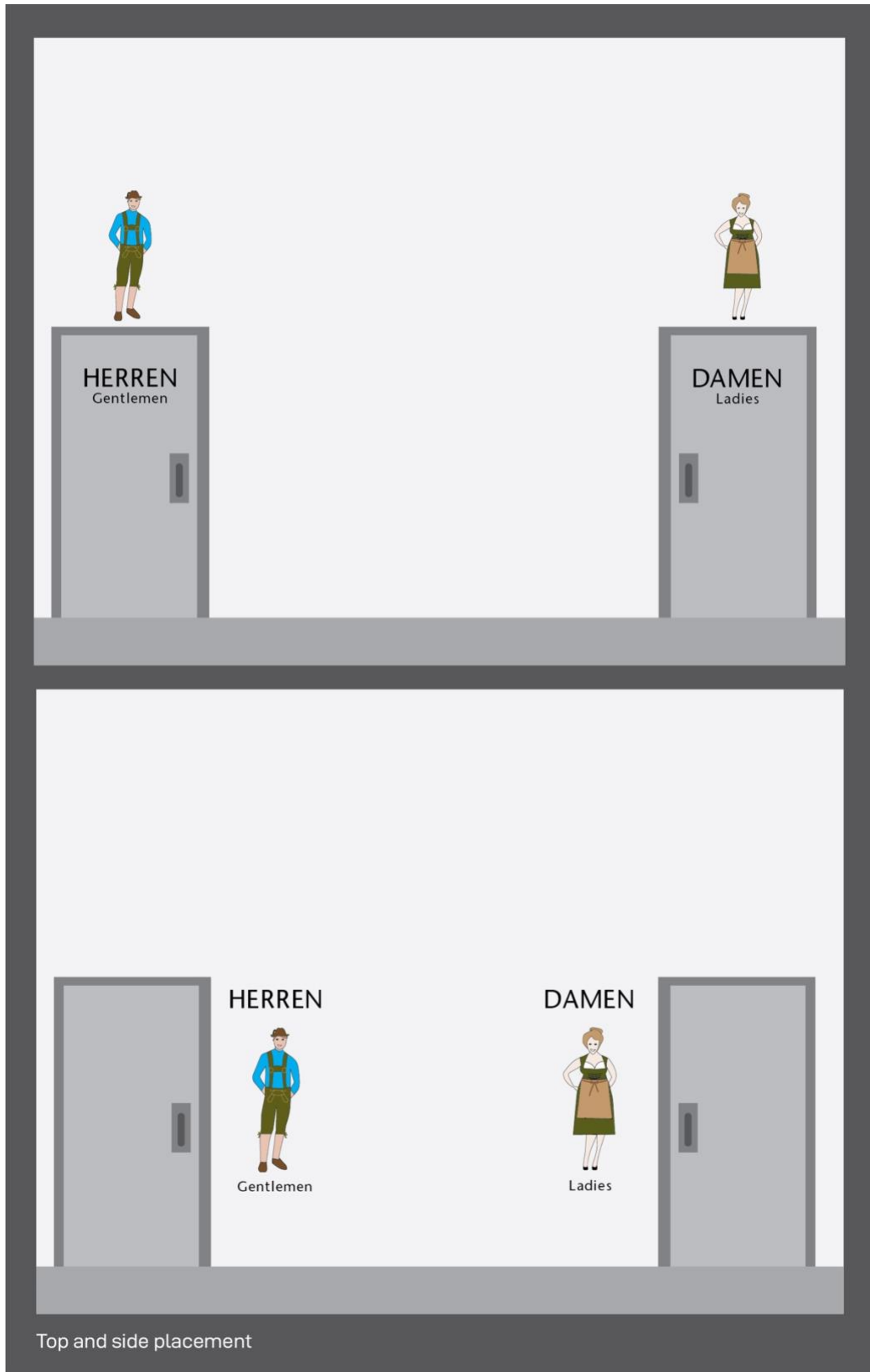


Figure 42 Frankfurt New Bathroom Signage Placement I
Source: Valentina Caver



Extruding signage & direct door placement

Figure 43 Frankfurt New Bathroom Signage Placement II
Source: Valentina Caver

As seen in the process drawings, I started with traditional bathroom sign figures. The challenge was to figure out how to give them traditional German elements such as clothing, but still maintain the simplicity of bathroom icons (fig. 44). After “dressing” the figures in German clothing, they were still missing personality, so I decided to give them more realistic features instead of keeping the abstracted human figures.

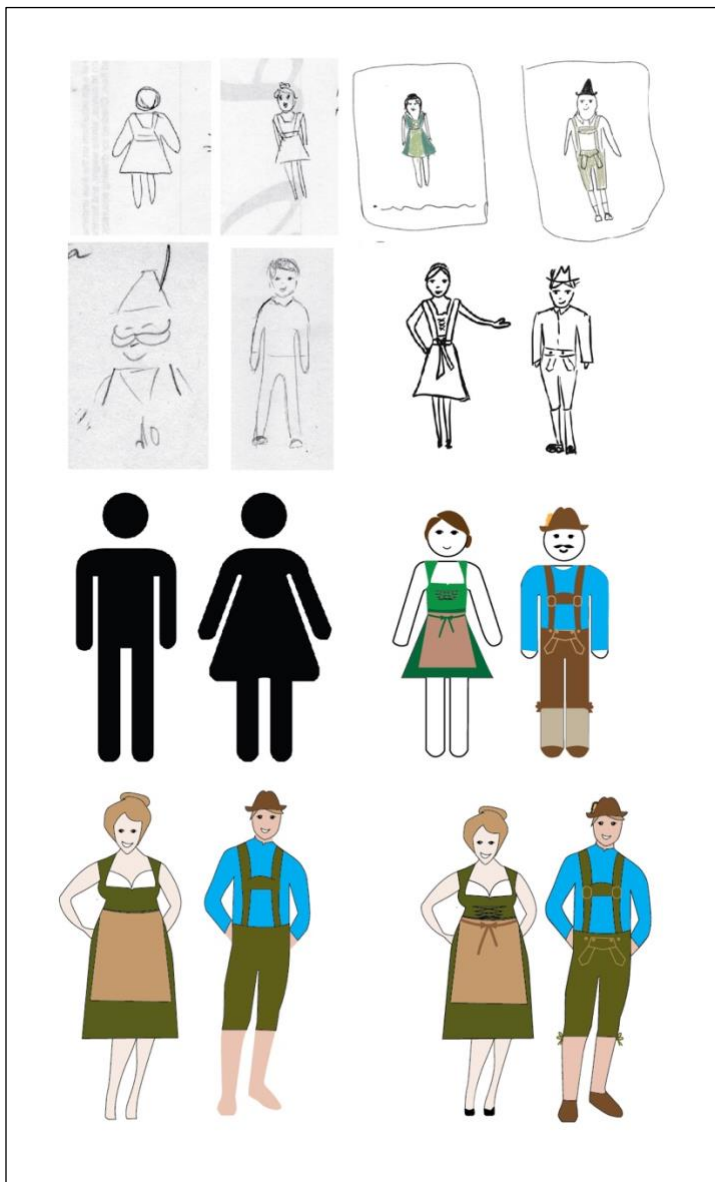


Figure 44 Frankfurt New Bathroom Icons Process
Source: Valentina Caver

9.4 Frankfurt Airport Redesigned Waiting Area

For the new waiting area, I wanted to connect the airport to Frankfurt and Germany through art, furnishings, and other elements (fig. 45). Each international airport can have one dedicate space as a “heritage square.” In this area, travelers can familiarize themselves with the culture of the airport’s location. Art created by local artists can be integrated into the space. Comfortable furniture can be locally designed and produced with local materials. My design for the new Frankfurt Airport “heritage square” is dedicated to the city’s native poet, Johann Wolfgang von Goethe. It is called Goethe’s Corner.



Figure 45 Frankfurt New Waiting Area
Source: Valentina Caver

The mural depicts characters from Goethe’s *The Sorrows of Young Werther*, created by a trio of German mural artists called 3Steps. The floor is carpeted to look like *Pflastersteine*, evoking the feeling of being in a traditional German city’s downtown. Large benches shaped like letters pay homage to Germany as the birthplace of the letterpress. The letter benches spell out FRA, the three-letter code for the airport. There are also comfortable lounge chairs and a children’s play area. Travelers can visit the digital kiosk to access information about Goethe, his work, Germany, and Frankfurt.

10 REDESIGN SHEREMETYEVO AIRPORT, MOSCOW, RUSSIA

10.1 Moscow Information and Mood Board

Moscow, or *Moskva* (Москва) in Russian, has been the capital of Russia for most of the last eight centuries,⁶⁸ serving as Russia's center for politics, religion, education, science, and industry. Moscow's current population is approximately 12,000,000 people live in Moscow.⁶⁹ The city has a long history of royal families, political movements, uprisings and wars. Today, Moscow has adopted much of the European lifestyle, as seen in the stores, casinos, restaurants, and cars that line the city streets. It is considered a vibrant, up-to-date city with a long history and deeply-held traditions. The mood board for Moscow shows the elements that inspired my redesign (fig. 46).

⁶⁸ Grigory Ioffe, Richard Antony French, and Kathleen Berton Murrell, "Moscow," Encyclopædia Britannica (Encyclopædia Britannica, inc., August 28, 2019), <https://www.britannica.com/place/Moscow>

⁶⁹ Ibid.



Figure 46 Moscow Mood Board

Source: Valentina Caver

Image 1 shows the Kremlin, one of the most famous works of architecture in Moscow. Located inside Red Square, the Kremlin was completed at the end of the 15th century and stands proudly today.⁷⁰ The building is actually a complex of structures, consisting of five palaces, four cathedrals, and an enclosing wall. It used to be the center of the Russian Orthodox Church as well as the residence of the tsars (kings).⁷¹ Construction of the white stone walls and towers began in 1367; a little more than a century later, the royal family employed skilled artists and architects from across Europe to shape the site into its modern form and appearance.⁷²

Image 2, St. Basil's Cathedral, is situated very close to the Kremlin. It is recognizable worldwide as Russia's and Moscow's landmark and turned 455 years old in 2016.⁷³ The cathedral was built by Ivan the Terrible (Tsar Ivan IV) to commemorate his victory over the Tartar Mongols. The interior is rich with painted walls and icons dating to different periods of the church's long history. Its exterior tents and domed spires, each capping one of nine separate

⁷⁰ Grigory Ioffe, Richard Antony French, and Kathleen Berton Murrell, "Moscow," Encyclopædia Britannica (Encyclopædia Britannica, inc., August 28, 2019), <https://www.britannica.com/place/Moscow>

⁷¹ National Geographic Staff, "Discover Moscow's Colorful Cathedrals and Striking Palaces," History of Moscow's Kremlin and Red Square, June 25, 2018, <https://www.nationalgeographic.com/travel/world-heritage/kremlin-red-square/#close>

⁷² Ibid.

⁷³ Irena Domingo, "St. Basil's Cathedral in Moscow. Visits, Tickets and Schedules," Russiable, August 29, 2018, <https://russiable.com/basils-cathedral-moscow-visits-tickets-schedules/>

chapels, are nothing short of iconic.⁷⁴ In 1990, the Kremlin and the Red Square were officially declared World Heritage Sites by UNESCO.⁷⁵

Image 3 shows a traditional style of painting, which is commonly used to decorate pottery, cutlery and other Russian traditional items.

Image 4 shows one of the most well-known Russian handicrafts, wooden nesting dolls, or *Matryoshki* (Матрешки). These dolls are made from lime, birch, alder, and aspen and are thought to have originated during the 17th century in the city of Sergiev Posad. The dolls traditionally depict a young Russian woman in winter clothing carrying traditional items.⁷⁶

Image 5 shows birch trees, which carry a special meaning in Russian culture. Birch trees appear in many folktales and songs. Russian culture is strongly connected to nature.

Image 6 is a painted wooden spoon. Dating back to Slavic times, cutlery, containers, pots, bowls, and sculptures were carved out of wood and beautifully decorated beautifully in a painting style called *Chochloma* (Хохлома).

Image 7 is the Russian flag. The color symbolism might be interpreted as follows: white for peace, purity, and nobility; blue for honesty and faithfulness; red for love, strength, and courage.

Image 8 shows Russian writing. The Cyrillic alphabet is closely based on the Greek alphabet with about a dozen additional letters invented to represent Slavic sounds not found in Greek. In

⁷⁴ National Geographic Staff, “Discover Moscow's Colorful Cathedrals and Striking Palaces,” History of Moscow's Kremlin and Red Square, June 25, 2018, <https://www.nationalgeographic.com/travel/world-heritage/kremlin-red-square/#close>

⁷⁵ Irena Domingo, “St. Basil's Cathedral in Moscow. Visits, Tickets and Schedules,” Russiable, August 29, 2018, <https://russiabile.com/basils-cathedral-moscow-visits-tickets-schedules/>

⁷⁶ “Matryoshka Nesting Dolls History,” Russian Crafts, accessed March 30, 2020, <https://russian-crafts.com/crafts-history/nesting-dolls-history.html>

1918, unnecessary letters were expunged, leaving the alphabet as it is today. The Cyrillic alphabet is still in use in Russia, as well as in many Slavic Orthodox countries.⁷⁷

Image 9 is of traditional Russian clothing, which typically consists of a headdress, long dress “Sarafan,” undershirt, and a kaftan (coat) or a fur coat.

The last image, 10, is the color red. This color appears in the Russian flag and carries additional special meaning in Russian culture. Red appears in traditional clothing, painting, crafts such as needlework, among other places and forms.

Russian culture has many traditions and customs. There is great pride in the history, strength, and perseverance of the Russian people. Today, there is a certain fear, especially among older generations, that Russians are losing their culture as the country becomes more Europeanized.

10.2 Sheremetyevo Airport Redesigned Logo

The Sheremetyevo logo uses a trendy font, which is problematic, since “trendy” fonts quickly become outdated. My main goal for this logo was to replace the existing font with something more timeless, such as the font *Acum Variable Concept*. I have eliminated elements from the original logo because they do not connect with Russian culture or Moscow in any way. I completely redesigned the logo (fig. 47).

⁷⁷ “Face of Russia: Cyrillic Alphabet,” PBS (Public Broadcasting Service), accessed March 30, 2020, <https://www.pbs.org/weta/faceofrussia/reference/cyrillic.html>



Figure 47 Moscow Current and New Logo

Source: Valentina Caver

Figure 48 details the design process for the new logo (fig. 48). After exploring many different options for the logo's main element, I decided to use the outline of St. Basil's Cathedral. It is one of Moscow's (and Russia's) most famous architectural structures and is recognizable worldwide. For the color scheme I stayed very close to the Russian flag colors. A style guide for the new logo shows different variations and applications (fig. 49).

SHEREMETYEVO AIRPORT LOGO PROCESS

1. Sketching using old and new logo elements



2. Digital sketching / ideas development



3. Digital black and white development



4. Color exploration for limited selection



5. Final logo development



Figure 48 Moscow New Logo Process Sheet

Source: Valentina Cover

SHEREMETYEVO AIRPORT LOGO GUIDE

1. Original Logo



2. Descriptors

- Russia
- Tradition
- Hub
- Connecting Point
- Global
- Cultural
- Stability
- Moscow

3. Timelessness

Using elements that are still relevant over time, such as architecture. Using colors that are relevant to the Russian culture, such as the red color from the Russian flag.

4. Iconography



Globe, World Connecting Returning



St. Basil Cathedral Stability Culture



Sky Air Travel



Red from the Russian flag served as inspiration. But it also has connections to traditional Russian art and crafts, such as wood painting and clothing.

5. Color Palette

- C= 0 M=100 Y=100 K=0
R=237 G=28 B=36
- C= 0 M=0 Y=0 K=100
R=35 G=31 B=32

6. Typography

INTERNATIONAL AIRPORT
SHEREMETYEVO

Original Font
Changeling Neo Bold

SHEREMETYEVO
INTERNATIONAL AIRPORT

New Font
Acumin Variable Concept Condensed Bold

The original type is a "trendy" typeface, which becomes outdated fast. When reduced, the top row loses readability. New typeface is clear, readable and is considered a classic looking typeface.

7. Scalability & Variations



Figure 49 Moscow New Logo Style Guide

Source: Valentina Cover

10.3 Sheremetyevo Airport Redesigned Bathroom Signage

For the new bathroom signs, I incorporated the traditional Russian nesting dolls with the male and female bathroom icons (fig. 50). Included in this figure are some placement variations, a full door design and an extruding sign (fig. 51, 52). Figure 53 shows the process for the icon's development (fig. 53).

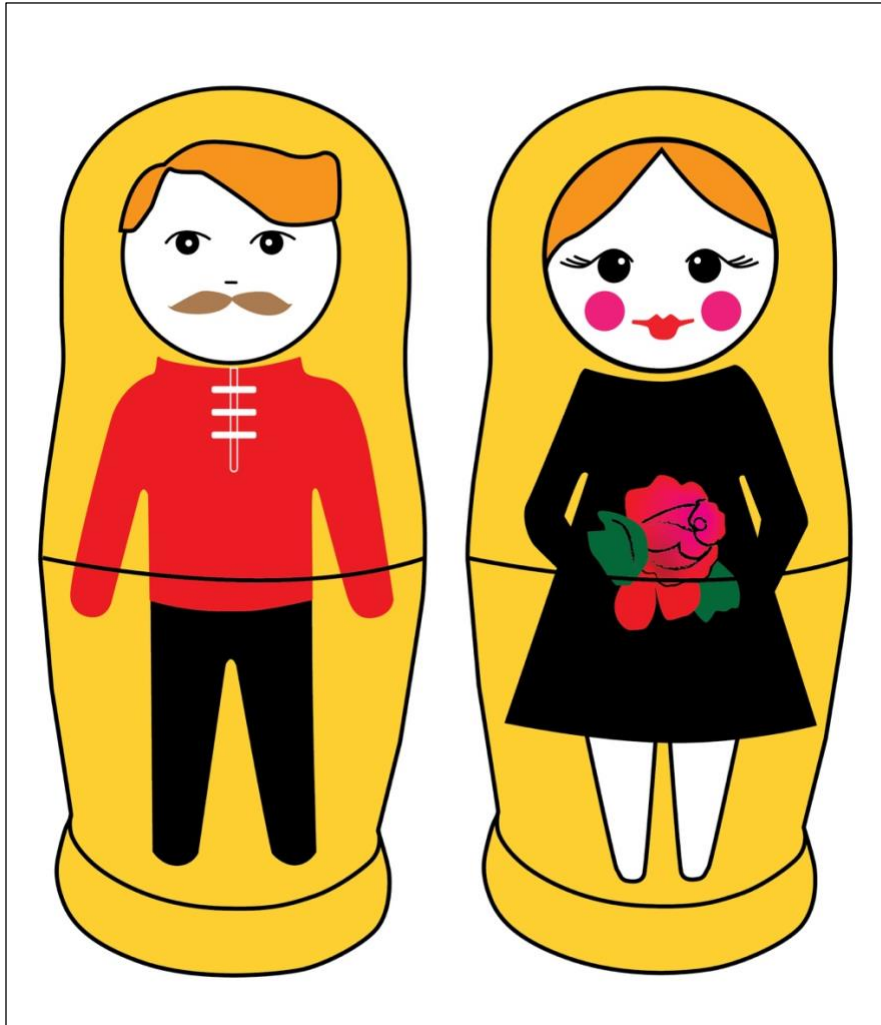


Figure 50 Moscow New Bathroom Signage Icons

Source: Valentina Caver

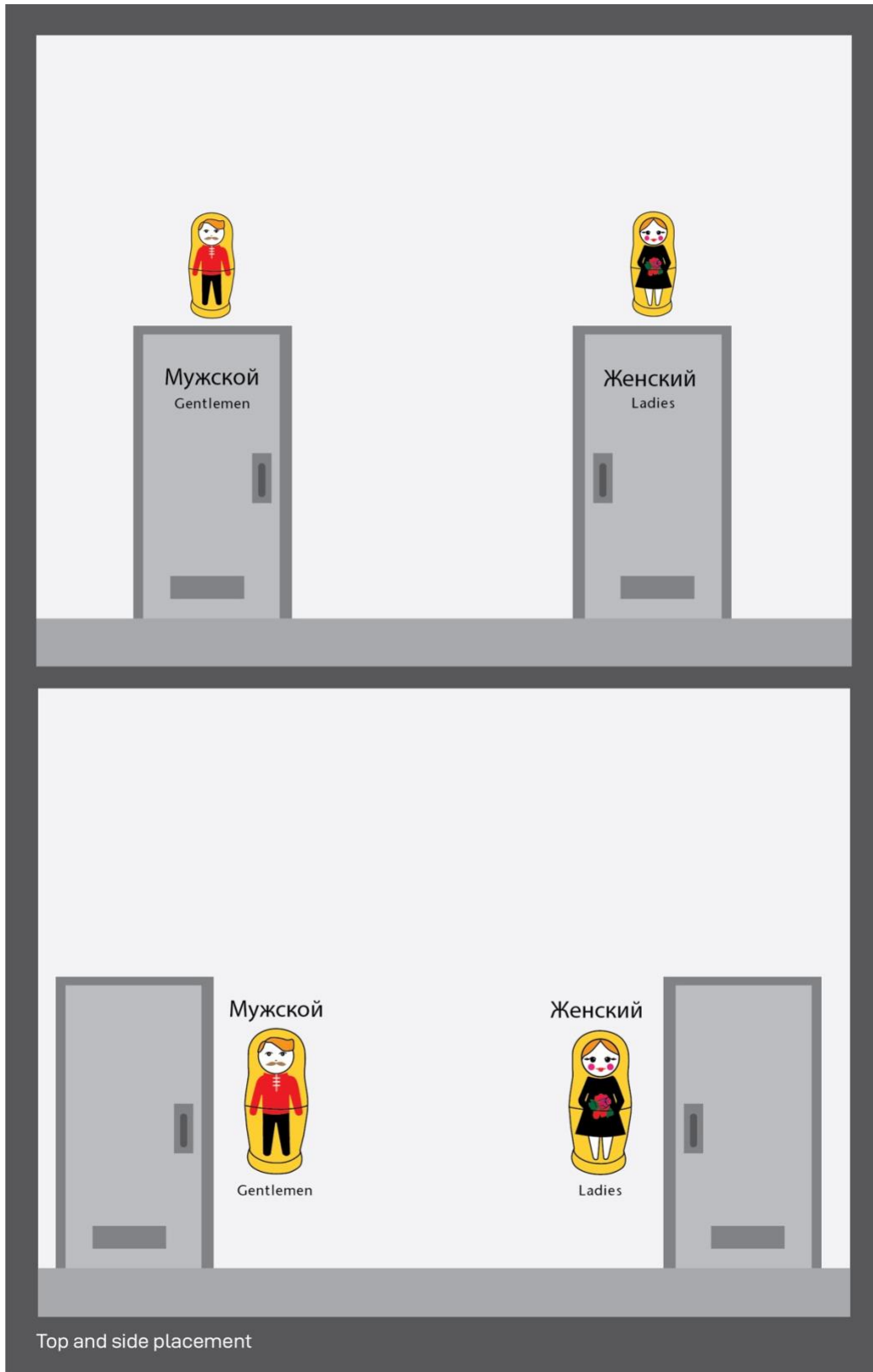


Figure 51 New Bathroom Signage Placement 1

Source: Valentina Caver

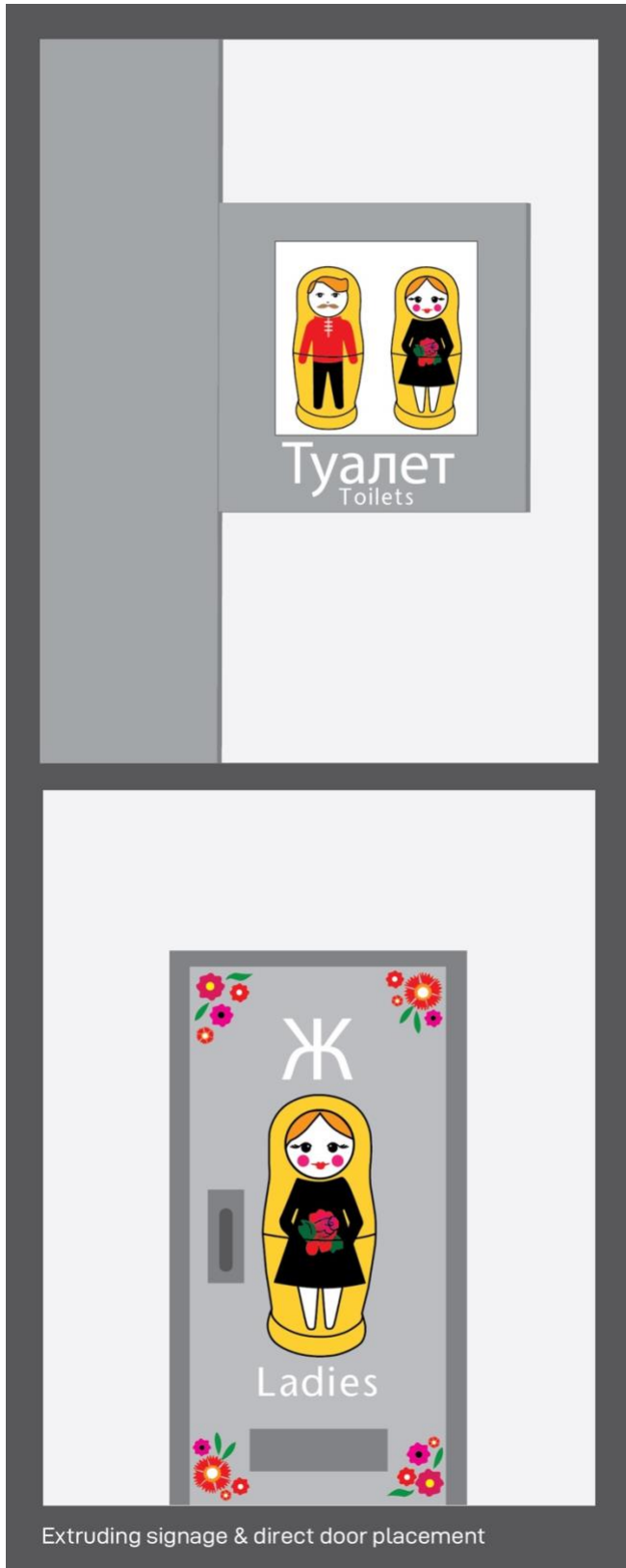


Figure 52 Moscow New Bathroom Signage Placement II
Source: Valentina Cover

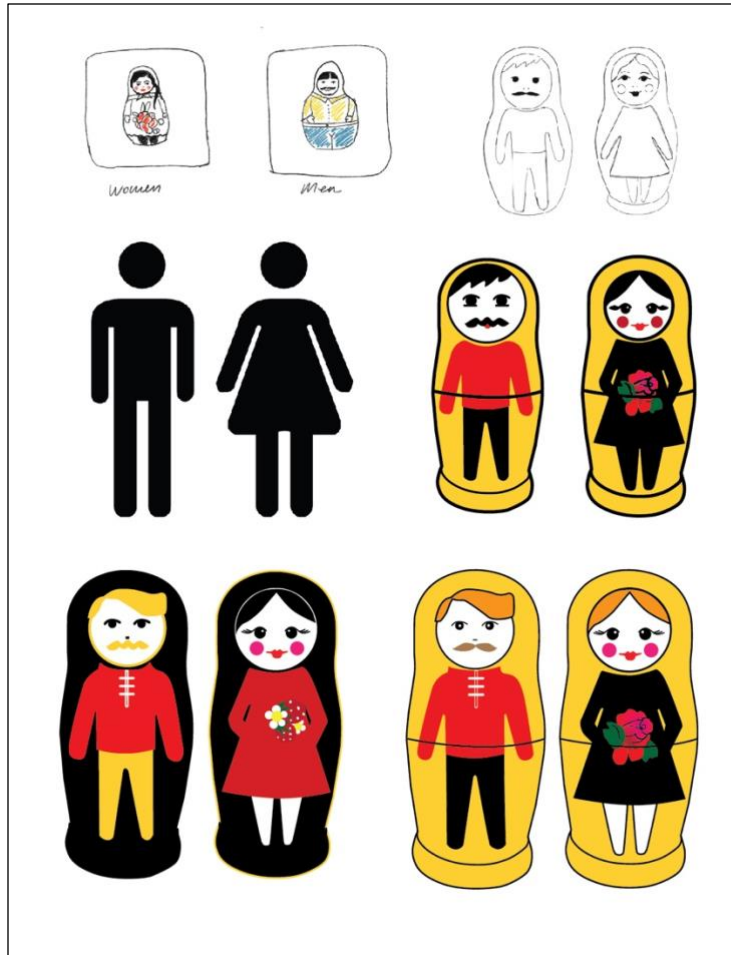


Figure 53 Moscow New Bathroom Icons Process
Source: Valentina Caver

10.4 Sheremetyevo Airport Redesigned Waiting Area

I named the “heritage square” in the Moscow Airport Russian Fairytale (fig. 54). I combined natural elements such as grass and birch trees to create a feeling of being in the forests, since many traditional Russian folktales and fairytales are set in the forest. Round benches resembling tree stumps will allow many travelers to sit facing any direction. The mural, created by local artist Irina Miller, brings together characters from some of the most famous fairy tales in a cohesive composition. A digital kiosk is available for travelers who wish to learn more about Russian culture, the design of the waiting room, and Russian fairytales.



Figure 54 Moscow New Waiting Area

Source: Valentina Cover

11 REDESIGN H-J AIRPORT, ATLANTA, US

11.1 Atlanta Information and Mood Board

In 2019, over 4.6 million people resided in the metro Atlanta area.⁷⁸ It is the capital and largest city in the state of Georgia.⁷⁹ Compared to Frankfurt or Moscow, Atlanta is extremely young. In 1837, a location was chosen to be the meeting point for future railroad crossings. It later became the middle of a city. This area, currently known as Five Points, still exists today.⁸⁰ Atlanta's spirit has been described as "liberal within the framework of Southern conservatism, though its customs have been influenced by the Protestant church traditions of the Bible Belt."⁸¹ Atlanta has become a city with numerous important historic and architectural landmarks,

⁷⁸ "Atlanta Region Population Estimates," ARC, accessed January 7, 2020, <https://atlantaregional.org/atlanta-region/population-forecasts-estimates/atlanta-region-population-estimates/>

⁷⁹ "Georgia Cities by Population," Georgia Outline, accessed January 7, 2020, https://www.georgia-demographics.com/cities_by_population

⁸⁰ "Atlanta," The Editors of Encyclopaedia Britannica, accessed January 2, 2020, <https://www.britannica.com/place/Atlanta-Georgia>

⁸¹ Ibid.

educational institutions, museums, attractions, sports activities, and is the location of the busiest airport in the US. The Atlanta mood board shows the important cultural pieces of inspiration I used in my redesign (fig. 55).

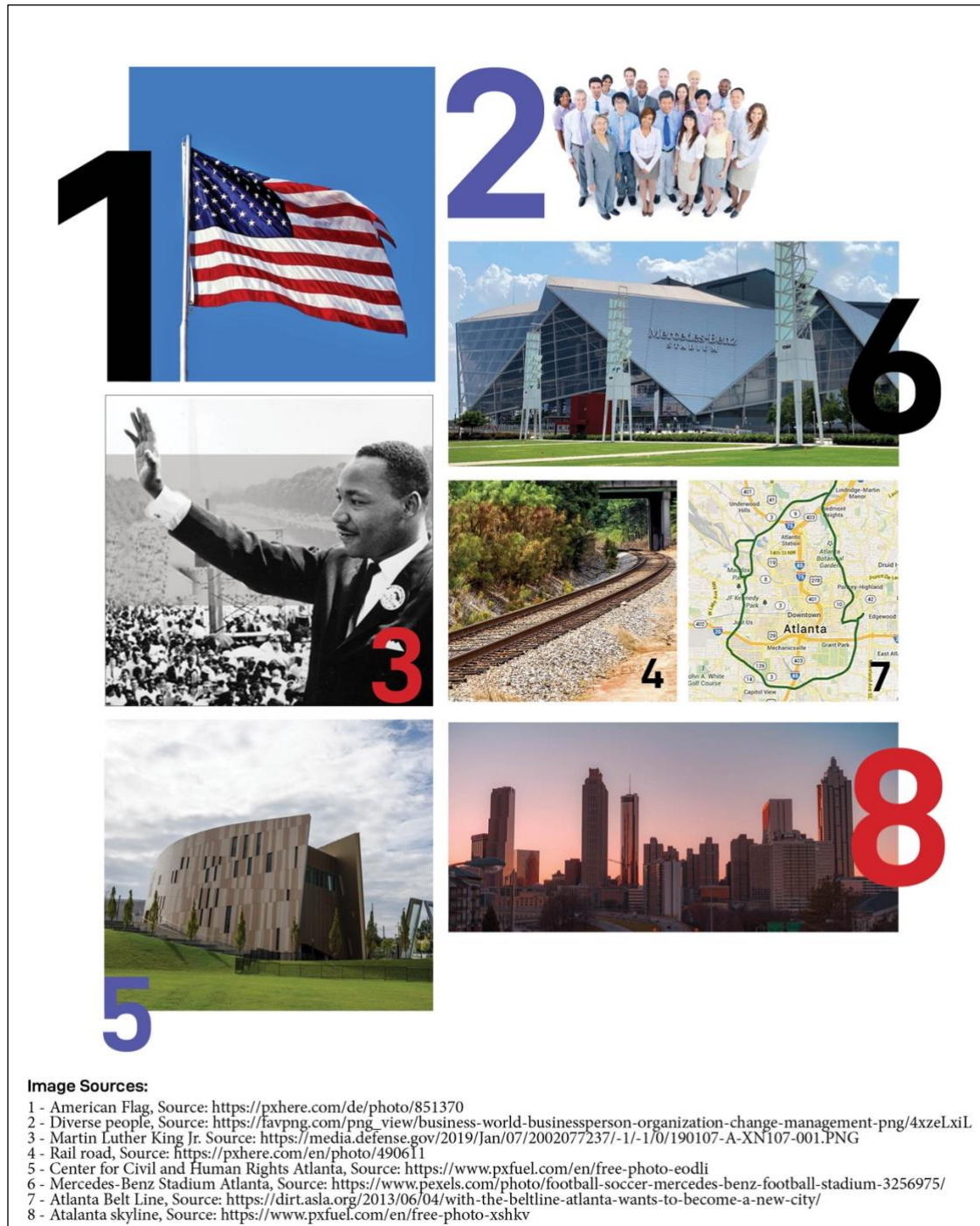


Figure 55 Atlanta Mood Board

Source: Valentina Caver

Image 1 is the American flag. In 1818, Congress enacted the last Flag Resolution, requiring that henceforth the number of stripes should remain 13, the number of stars should always match the number of states, and any new star should be added on the July 4 following a state's admission. This has been the system ever since. On October 29, 1912, President William Howard Taft signed an executive order to standardize the proportions and relative sizes of the flag elements. In 1934 the exact shades of the colors were standardized.⁸²

Image 2 is a photograph of people from different cultural backgrounds. Atlanta is known for its diversity. According to the website World Population Review, in 2018 the origin of naturalized citizens in Atlanta was as follows: 37% Asian, 28% Latin American, 18% European, 10.4% African, 6% North American, and the rest from Oceania.⁸³ According to the same website, the racial breakdown of Atlanta's citizens is as follows: African American 51.85%, White 40.27%, Asian 4.16%, two or more races 2.41%, Native American 0.24%, Native Hawaiian or Pacific Islander: 0.03%.

Image 3 shows Dr. Martin Luther King Jr. Starting in the early 1950s, Atlanta became an important place in the civil rights movement, as it was Dr. King's birthplace. King was a speaker and activist who fought against segregation and for equal rights for the African Americans. There is a memorial and historic site dedicated to his life and achievements downtown Atlanta.⁸⁴

⁸² Marc Leepson and Whitney Smith, "Flag of the United States of America," Encyclopædia Britannica (Encyclopædia Britannica, inc., August 24, 2018), <https://www.britannica.com/topic/flag-of-the-United-States-of-America>

⁸³ "Atlanta, Georgia Population 2020," Atlanta, Georgia Population 2020 (Demographics, Maps, Graphs), accessed April 2, 2020, <https://worldpopulationreview.com/us-cities/atlanta-population/>

⁸⁴ "Martin Luther King Jr. Fast Facts," CNN (Cable News Network, November 15, 2019), <https://www.cnn.com/2013/01/17/us/martin-luther-king-jr-fast-facts/index.html>

Image 4 depicts train tracks. Atlanta was founded in 1837 as the end of the Western & Atlantic railroad line. It was first named Marthasville in honor of the then-governor's daughter, nicknamed Terminus for its rail location, and eventually changed to Atlanta, the feminine of Atlantic, as in the railroad.⁸⁵

Image 5 is the National Center for Human and Civil Rights. The Center was first imagined by civil rights legends Evelyn Lowery and former United Nations Ambassador Andrew Young and was launched by former Mayor Shirley Franklin (2002-2010). Their efforts gained broad-based corporate and community support to become one of the few places in the world to educate visitors about the connections between the American Civil Rights Movement and the contemporary struggle for human rights around the world. The Center was established in 2007 with a groundbreaking 42,000-square-foot facility.⁸⁶

Image 6 is one of the newest additions to Atlanta's downtown, the Mercedes Benz Stadium. The stadium officially opened on August 26th, 2017. As a multi-purpose venue, the stadium's flexible design allows for up to 83,000 seats. Solar panels, LED lighting, and water preservation make this giant an energy-efficient structure. The stadium's major architectural highlight is its one-of-a-kind retractable roof, composed of eight panels that each cantilever 200 feet.

Image 7 is a map of Atlanta's Belt Line. The Belt Line is the city's newest outdoor space and is comprised of 22 miles of unused railroad tracks circling the core of the city's in-town neighborhoods. From trails and walkways to open green space and parks, the Atlanta Belt Line

⁸⁵ "Atlanta, GA," History | Atlanta, GA, accessed April 2, 2020, <https://www.atlantaga.gov/visitors/history>)

⁸⁶ David Felfoldi, "About Us," National Center for Civil and Human Rights (National Center for Civil and Human Rights, February 21, 2020), <https://www.civilandhumanrights.org/about-us/>)

connects people throughout the city. It started as a master's thesis by Ryan Gravel in 1999 and has become Atlanta's most iconic feature, transforming old rail lines into walking and biking paths. The Atlanta Belt Line is scheduled to be completed in 2030 and will loop around the city with streetcars and connected parks.⁸⁷ The idea was to connect Atlanta's 45 neighborhoods and positively reshape the city. However, building the Belt Line has brought on some challenges by raising real estate prices and driving people out of their neighborhoods. Despite some issues, the Belt Line's problems, it is a true part of Atlanta, intended to connect everyone.

The last image, 8, is a photograph of Atlanta's skyline. Just like many large cities, Atlanta has its own recognizable set of buildings. When I think of Atlanta, I think of a young, fresh, innovative, and forward-facing city with a respected and recognized past. Overall, I wanted to highlight the city's diverse spirit and its history.

11.1 Hartsfield-Jackson Airport Redesigned Logo

The new logo for Hartsfield-Jackson International Airport retains some elements of the current logo and introduces some new ones (fig. 56). The original logo uses *Neue Frutiger* font. I stayed within the same font family and used *Frutiger Bold* for the new logo. The second line under the name is in all caps to help with scalability. I also kept the color of the symbol because I think it distinguishes this logo from other current airport's logos, the majority of which are blue.

⁸⁷ "Atlanta BeltLine," Atlanta, accessed April 3, 2020, <https://www.atlanta.net/things-to-do/outdoors/beltline/>



Figure 56 Atlanta Current and New Logo
Source: Valentina Caver

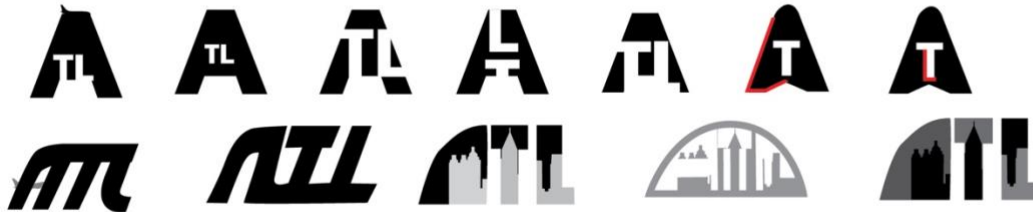
The visual element in the new logo is a simplified outline of the Atlanta skyline. The skyline is an important part of the city and its culture. The logo process sheet shows different explorations with typography and orientations (fig. 57). The logo guide can be a reference for how to use the new logo on different backgrounds and smaller areas (fig. 58).

HARTSFIELD-JACKSON AIRPORT LOGO PROCESS

1. Sketching using old and new logo elements



2. Digital sketching / ideas development



3. Digital black and white development



4. Color exploration for limited selection



5. Final logo



Figure 57 Atlanta New Logo Process Sheet

Source: Valentina Cover

HARTSFIELD-JACKSON AIRPORT LOGO GUIDE



1. Original Logo



2. Descriptors for the new logo

- American
- Air Travel
- Global
- Hub
- Atlanta
- City

3. Timelessness

Using elements that are still relevant over time, such as Atlanta's sky line. Using colors that are relevant to the American culture, and to the Atlanta airport, such as the red from the original logo.

4. Iconography



Atlanta City Iconic



Airport code
Short of Atlanta
Common abbreviation

5. Color Palette

- C= 16 M=100 Y=71 K=41
R=198 G=31 B=69
- C= 0 M=0 Y=0 K=100
R=35 G=31 B=32



Red from the American flag served as inspiration to stay within that color family. The magenta/red color of the original logo works well with the new logo as well.

6. Typography

Hartsfield-Jackson
Atlanta International Airport®

Original Font
Neue Frutiger

Hartsfield-Jackson
ATLANTA INTERNATIONAL AIRPORT

New Font
Frutiger Bold

Neue Frutiger font from the original logo has the ability to keep the type readable when reduced. The second line is too small. The new font is a very similar font, used in Bold variation. Second row is capitalized for better scalability.

7. Scalability & Variations



Black & White



Black & White



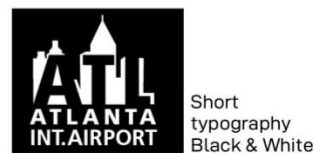
Icon only



Short typography



Short typography
Black & White



Short typography
Black & White

Figure 58 Atlanta New Logo Guide
Source: Valentina Cover

11.2 Hartsfield-Jackson Airport Redesigned Bathroom Signage

For the new bathroom signs, I decided to highlight Atlanta's diversity (fig. 59). Incorporating different colors in the icons visually represents the numerous cultural populations that make up Atlanta. Different placement variations, full door design, and corner signage are included in the bathroom signage placement figure (fig. 60, 61). Figure 62 shows my process for developing the icons (fig. 62)

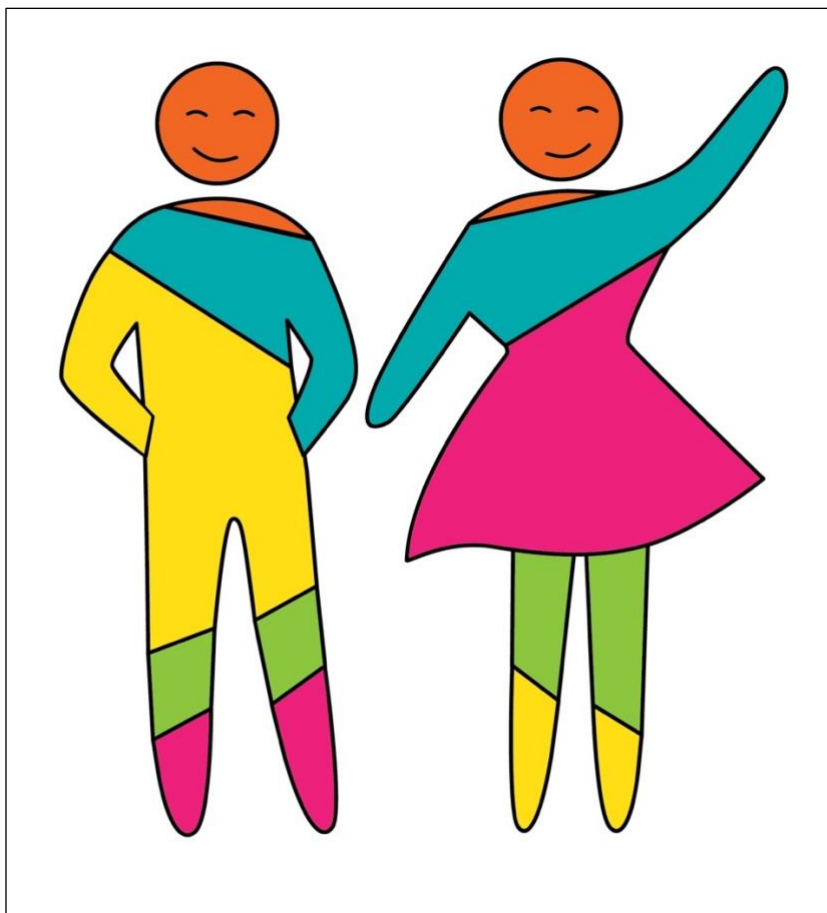


Figure 59 Atlanta New Bathroom Signage Icons
Source: Valentina Caver

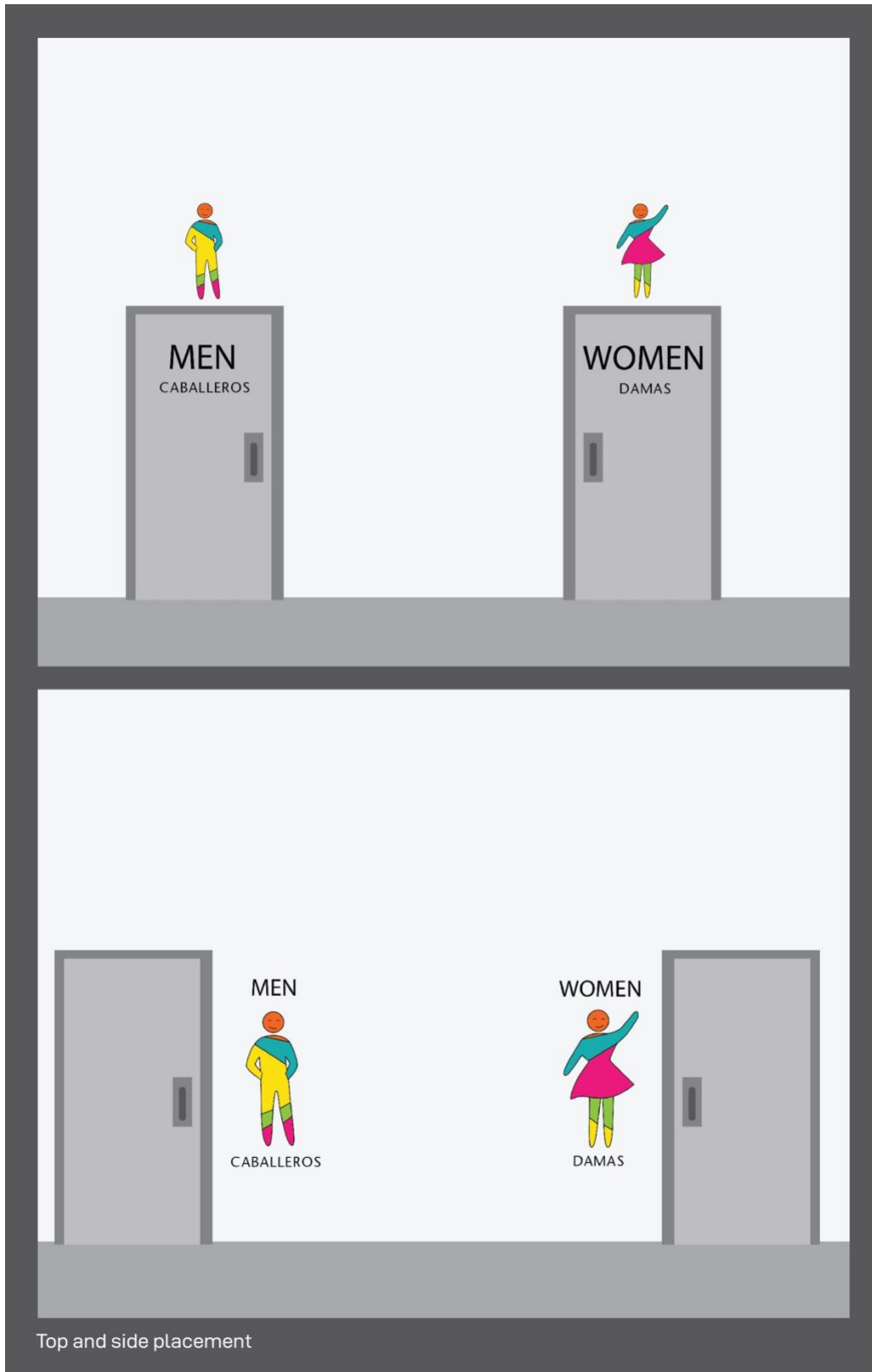


Figure 60 Atlanta New Bathroom Signage Placement I

Source: Valentina Caver

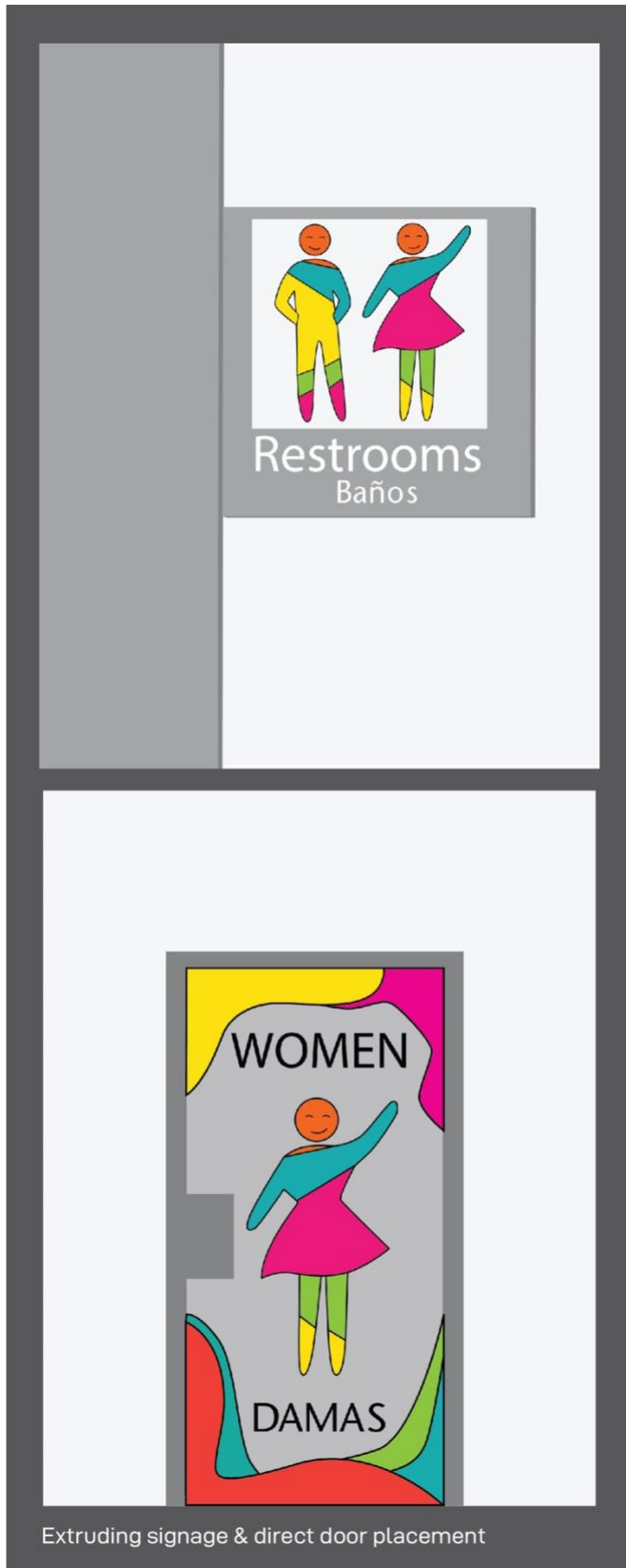
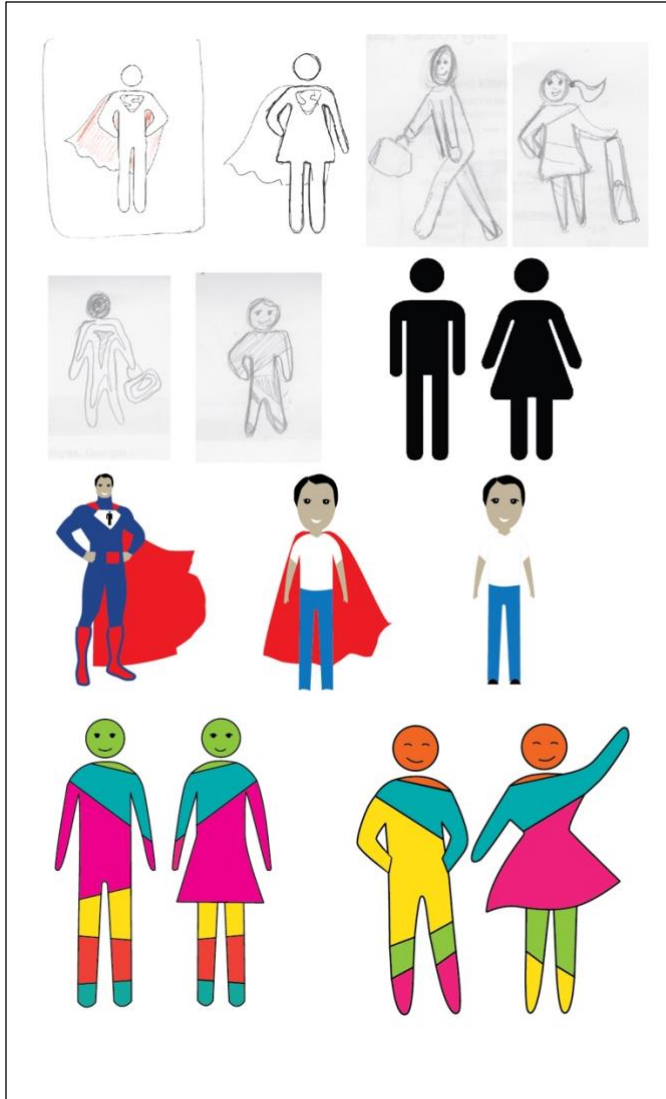


Figure 61 Atlanta New Bathroom Signage Placement II
Source: Valentina Caver



At one point in the design process, I considered using superheroes for the icon figures. I eliminated this idea because I wanted these signs to be more timeless/less trendy.

Figure 62 Atlanta New Bathroom Icons Process

Source: Valentina Caver

11.3 Hartsfield-Jackson Airport Redesigned Waiting Area

The main goal for the “heritage area” was to immerse travelers in Atlanta’s culture and history by using locally created art and locally produced interior elements. The floor of the waiting area is a carpet made to look like train tracks (fig. 63). This design refers to Atlanta’s history as the endpoint for the Western and Atlantic rail lines. The mural *Sweet Auburn Tole*

depicts important pieces of the city's architecture and was created by a local artist, Shanequa Gay. Round chairs and benches allow travelers to sit and view the room from any direction. A kiosk can provide information about the US and Atlanta for inquisitive travelers.



Figure 63 Atlanta New Waiting Area
Source: Valentina Caver

12 EXHIBITION

I have created digital exhibition layouts to provide a possible way of showing my research and design work. Figure 64 shows the first wall in the exhibit (fig 64). This wall includes overall project description and mission.



Figure 64 Exhibit Entrance Wall

Source: Valentina Caver

Behind the first wall is the wall for Frankfurt Airport (fig. 65). Each wall showcases mood board images, design process for the logo and bathroom signs and the 3-D image of the new waiting area. Behind Frankfurt wall is the wall for Moscow Sheremetyevo airport (fig. 66).



Figure 65 Exhibit Frankfurt Wall

Source: Valentina Caver



Figure 66 Exhibit Moscow Wall

Source: Valentina Caver

Last wall is dedicated to showing the design process for Hartsfield-Jackson Atlanta International Airport (fig. 67).



Figure 67 Exhibit Atlanta Wall
Source: Valentina Caver

13 CONCLUSION

With this thesis project, I wanted to show that representing local culture is not something airports should avoid. By incorporating cultural imagery into three airports' logos, interior spaces and signage I hope to spark interest in *kulturvolles* design—design that proudly shows its cultural roots. With the new designs I developed, airports can share their countries' heritage and be better cultural ambassadors.

In the design and redesign process, I have relied upon my own cultural interpretations as well as those from friends and family. These are our subjective ideas of each city's culture; therefore, what is considered culturally significant can vary. If this proposed project were to actually be implemented, it would be important to solicit input from of each airport's

community. For example, I could poll Moscow citizens to see which landmark they think best represents the city: St. Basil's Cathedral, the Kremlin, or another historical building or place. Results of such polls and surveys could guide the redesign of international airport spaces and graphic marks.

In the proposed murals for each airport's "heritage square," I focused on positive, educational, and interesting facts about each culture. Each location has its own problematic (or traumatic) historical moments. It is important to consider whether these moments should also be included in representing a culture in this type of setting. Is there a respectful, proper way to include difficult or controversial events in culturally infused spaces?

Culture evolves. The facts of history stay the same, but every aspect of culture is constantly changing. Therefore, each airport's "heritage square" can be redesigned every ten years or so, to adjust cultural references and update the spaces. There are many potential solutions to the problem I have identified in this project. My work shows how I would approach the issue of making airports *kulturevoll* and gives airports, the modern gateways to cities, a point of departure to become better cultural ambassadors.

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