

Ollie Bazeley (A14)

Sources:

- Temple Grandin
- Dan Graham

Figures 10, 11, 12

Figure 15

Figure 1



Figure 2

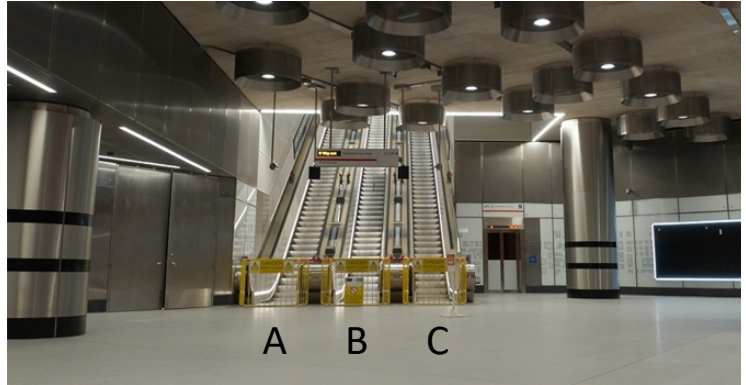


Figure 3



Figure 4

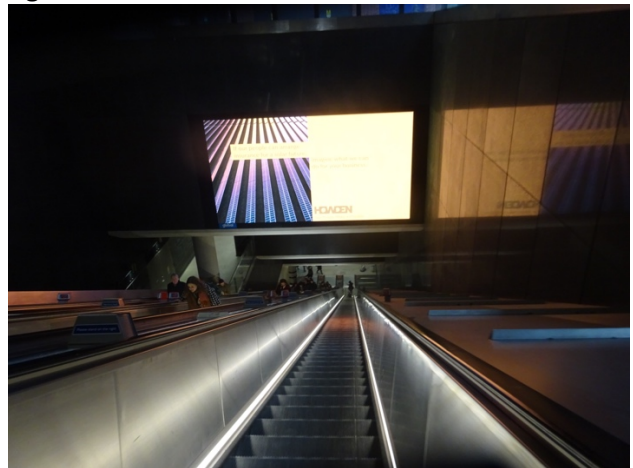


Figure 5



Figure 6



Figure 7



Figure 8

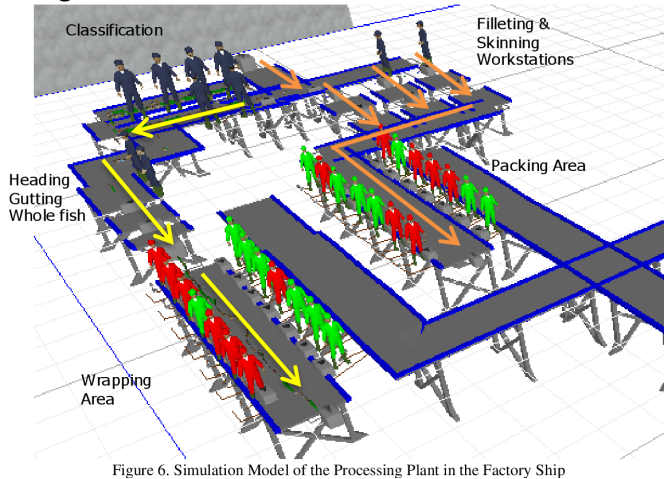


Figure 9

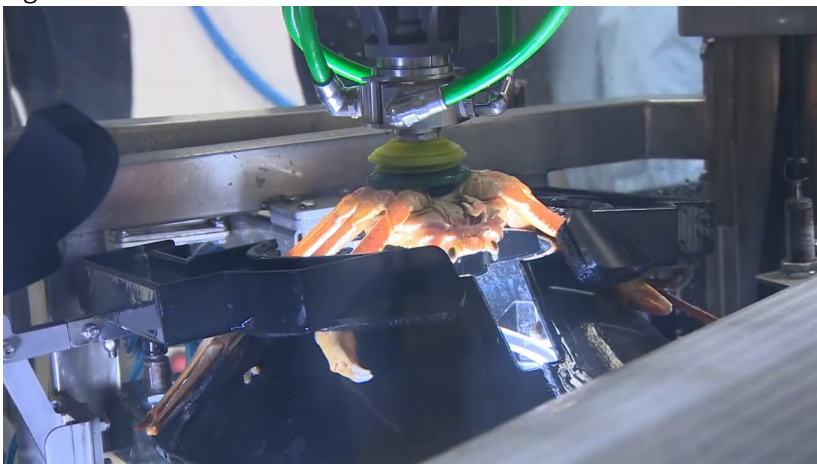


Figure 10

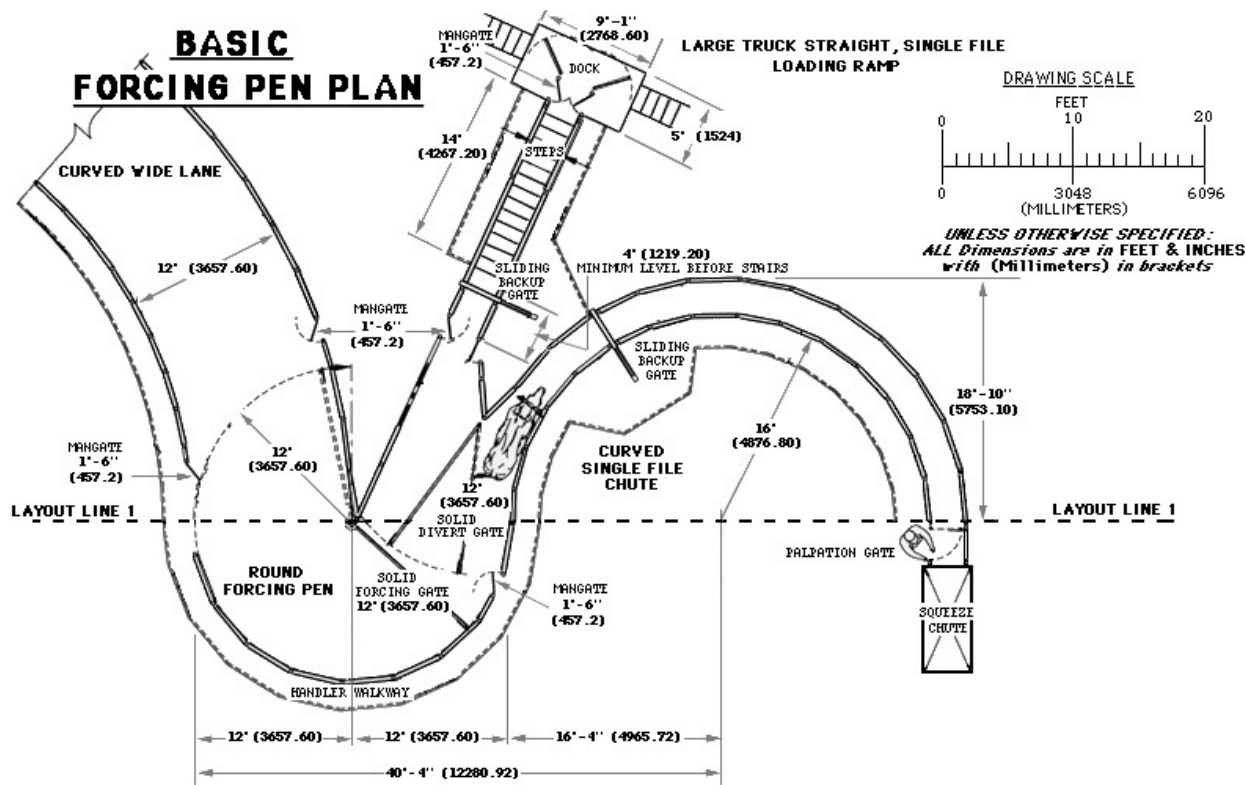




Figure 11

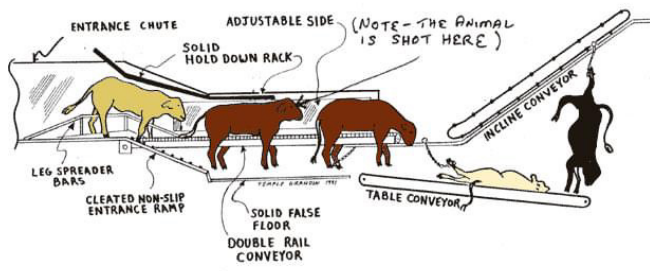


Figure 12



Figure 13



Figure 14

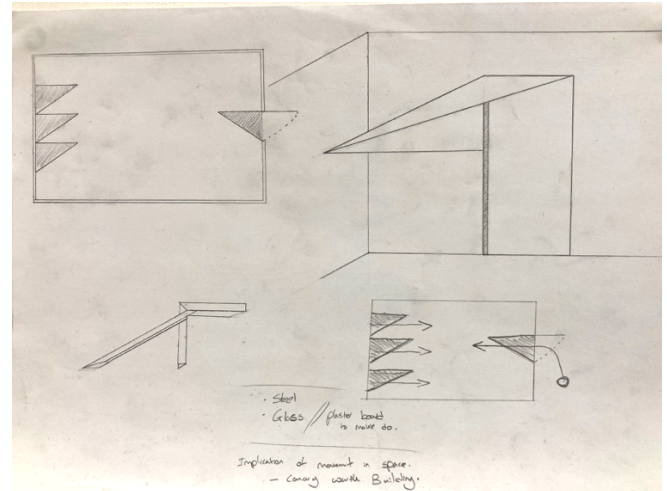


Figure 15



## General Thoughts on Directioning and Inference of Process

I recently passed through Tottenham Court Road's Elizabeth line; the experience was rather novel. I have found a lot of London's architectural attempts at modernity quite bizarre and feel this is a good exemplifier for some of my recent thoughts on directional funnelling and how the city's architects have attempted to communicate functionality (/the inference of process) visually. This writing will briefly discuss some of my notes on Tottenham Court Road's Elizabeth line, alongside other relevant material that links to how I have been thinking about this, in relation to my work and the white cube.

### Initial interest

To access the line there are three escalators, these are what initially piqued my interest, two traveling upwards and one down (see figures. 1-5). I will refer them individually as *A*, *B* & *C* (figure. 2) location: Dean St. The ideal time to view this site is between 4:30pm–6:00pm and is best experienced during cold weather or during rain fall. I will now note some of the site's unique peculiarities:

- The escalators are some of the longest within the underground, stretching down to the 30m depth.
- Due to the overhang above the escalators, you are only able to see the end point of the journey once you have already boarded the escalator (figs. 2 & 4).
- There is a distinct lack of engagement for the upwards passengers, compared to those traveling down.
- The exit for the line, goes into a large square room with an 'open wall' exit to a pedestrian street.
- There is a 'viewing platform' to the side of the escalators, only visible to those traveling downwards (fig. 3).
- There is a large digital advertisement board, again only visible to those traveling downwards (fig. 4).
- Those who travel down are greeted by a warming yellow light, compared to those traveling up who see a much brighter white light (figs. 4 & 5).
- Colour pallet monochromatic: stainless steel, White, Gray and Light Blues.

### Thoughts and Experience

There is obviously a lot happening in this site, so much that it deserves a far longer piece of writing. To condense, in my mind there are two main effects combatting each other here, both revolve around mood regulation, that is the intended architectural effect and the unintentional 'social' effect.

(it is the social effects' disruption of architectural thinking that is currently informing my work)

### Architectural Effect-

The functionality of a space becomes fundamental to its existence within supermodernity, this is true for both a person's physical navigation and mood within a space. The London Underground is a great exemplifier for this; how do you transition a person from an open-air, light space, into a hot, highly crowded, noisy, artificial 'cave' space, without causing distress and maintaining the subject's ability to navigate an unfamiliar environment? This course-plotting of larger crowds within synthetic environments shows similarities to how we direct cattle within the agricultural industry: the movement of large intelligent animals from exterior to interior spaces while prioritising stress reduction. I have found the work of Temple Grandin rather interesting in this comparison to reconstructive city planning. Grandin's design work emphasises the importance of controlling sensory material (figures. 10-12), limiting the available information as to create a trust through reliance between subject and space, unnecessary material only disengages the subject from the design and informs distrust towards it.

- Two exits (B & C) to one entrance (A): reduces worries about escaping the confined space you are entering. This becomes less important while you are in the space, as knowledge of exit becomes blurred into traffic direction.
- Lighting: orange light is reduced then increased to white when traveling downwards, as to calm/mimic dusk. Light is increased to bright white when traveling upwards as to reassure passengers of surfacing. All lighting in the directional areas/tunnels is kept consistent.
- Engaging passengers travelling on A (through advertisement) helps to overt eyeline from facing downwards, distracting them from the potentially worrying process of being lowered into the ground.

#### Social effect-

To exemplify, it's 5:30pm and raining you have been travelling on the Elizabeth line for just under an hour and are on escalator C. Those who are travelling on escalator A are relieved to be out of the rain; likely to have recently finished work (high ratio of retail stores above), while looking visibly healthier due to the orange lighting. You have just been on the train, likely tired and low energy from the journey. This creates a sense of othering between subjects on escalators B and C to A, inferring that those traveling down A are happier than you on C. This inferred process suggests to the subjects, that something *will* happen when you arrive at the top of the escalator, that changes you both mentally and physically. The anticipation of the unknown experience at the top could therefore induce anxiety or uneasiness in the subjects travelling upwards. The strategic processing of people through such an industrial space feels quite sinister as subjects have little agency as they are subconsciously and explicitly affected by the space.

Obviously, architects cannot account for all possible human interferences. Although the space prioritises efficient crowd control, there is a coldness that barely considers the emotional experience of an individual. Its attempts at reassurance are blatantly inhibited by its necessity to function. Here a slaughterhouse seems to be an improvement on how we think about spatial navigations, as it is forced to prioritise keeping the cows calm throughout the process, as part of its function. Whereas this tube station acts more like a fish processing plant (figures. 8-9), that just so happens to consider its emotional impact on subjects as an afterthought to the design.

To conclude, I have been thinking about how architecture is informing our movement and how our interactions and interventions with such spaces, changes their intended effect. How do I think about this in an art context though? Dan Graham (figure. 15) seems to be one of the few I have found that uses viewers as the key activators for the work (it is the unintentionality that I find interesting here). How do I begin to think about directional prompts within white spaces, that otherwise offer no specific directional flow? (Figures. 13-14).

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