

WRITING  
FOR DESIGN

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# PHYSICAL CONTEXT



## SENSORY RESPONSE TO THE EXTERNAL SPACE AT WATERLOO STATION.

'It's busy, it's urban'...

If you were to close your eyes, there would be no mistaking where you are. Although voices are few you can hear the occasional spatter of footsteps, however, each noise is part of a fusion, a larger symphony of sounds. The rumble of a train, the revving of a vehicle, the desperate voice of overhead announcements reaching for commuters attention. Some noises are more abstract, less identifiable, nevertheless, undoubtedly man made, there are screeches and 'clanks' of metal these interrupt what becomes to feel like a gentle rumble of noise.



A COMPARISON TO THE CHANGE WITHIN THE MAIN STATION.

'No one strong sense of direction'...

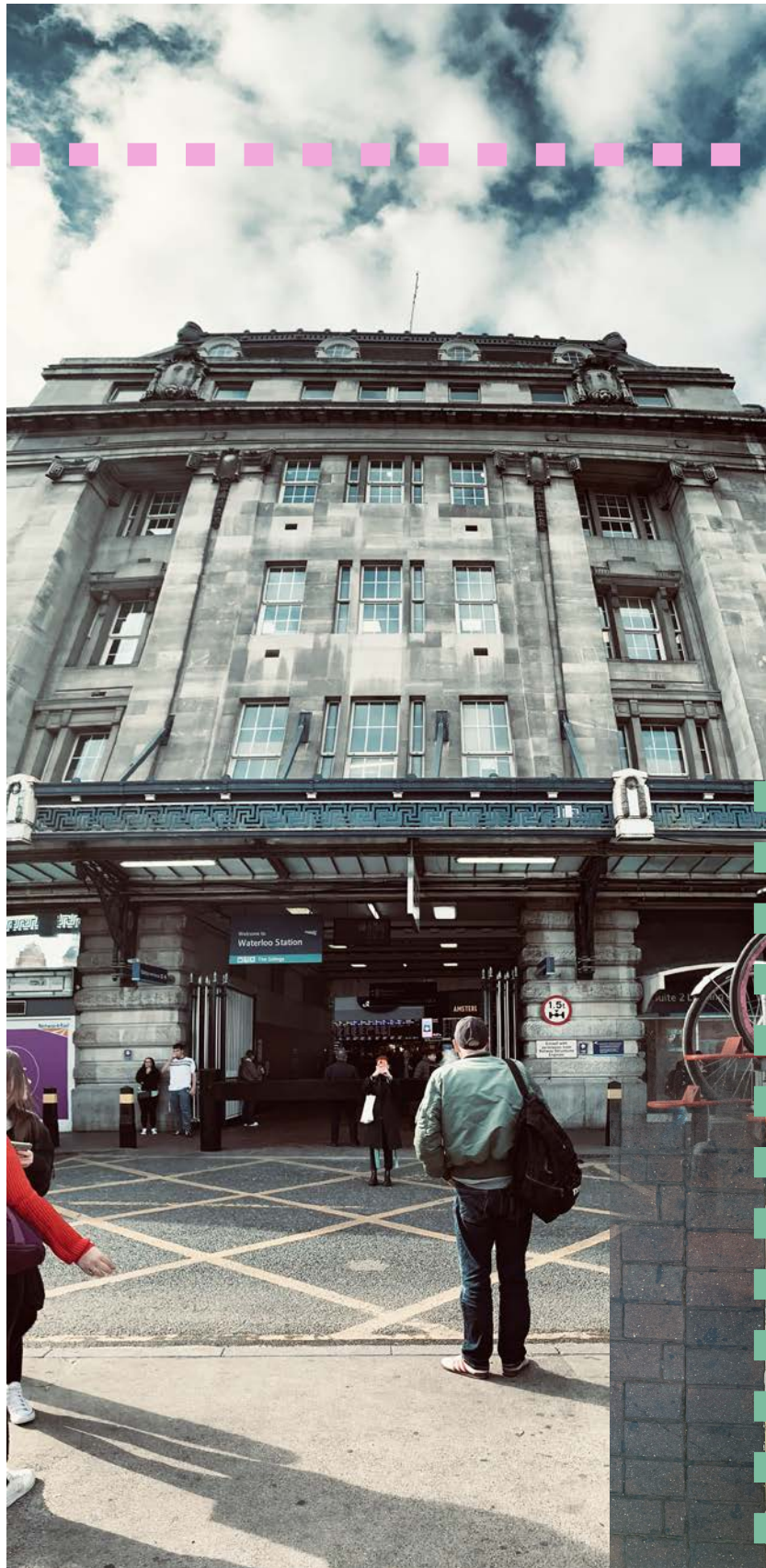
People flow in every which direction, some moving fast with purpose and confidence, other stroll and wander as they find their bearings. There are points of concentrated activity, as people pause and crowd around announcement boards and gate entrances to platforms, these are brief moments of stillness, but not complete stillness as there is still a perceived sense of urgency. The main channel of movement is through the centre of the ground floor space, this is where the entrances to the different tube and train lines are positioned, a large portion emerge from the underground below at the north-Westerly end of the building, those traveling from this direction shall have a clear view of our site of its inner corner. Would this position be appropriate or well suited to and entry point to the space?

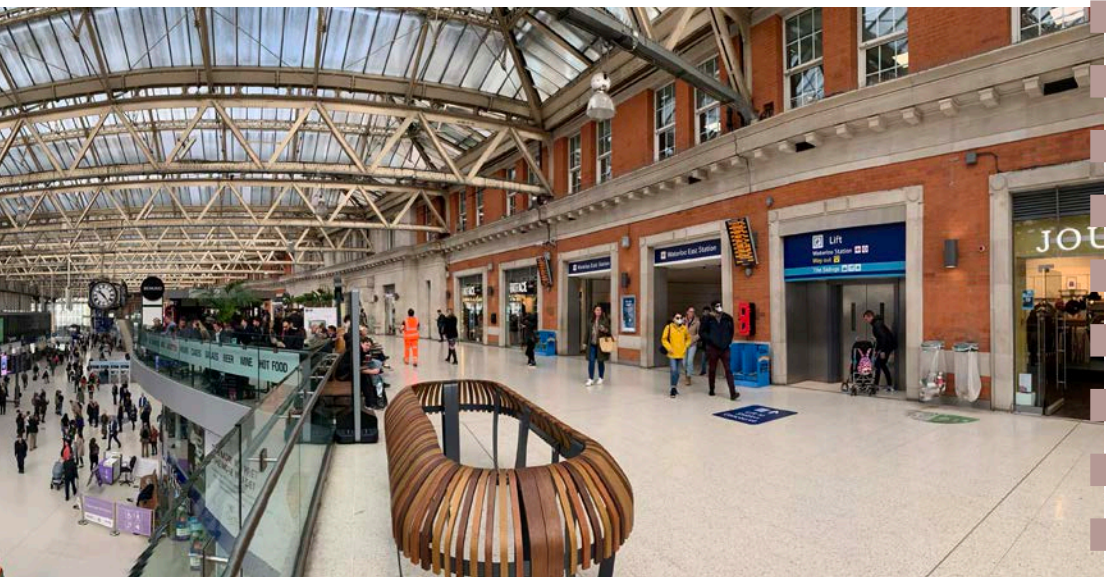
Other noted features of external space;

Prominent blue colouring seen across the facade.

Great height in the building, yet you do not look up on approach, effort is needed to see the extent of the building.

The entirety of the external facade is old in appearance.





IN AND OUT OF WATERLOO STATION, MY JOURNEY OF DEPARTURE.

'Constant rumble'...

Silence takes on a new meaning in the commuting journey, what originally may feel like a obnoxious screeching rumbling noise soon becomes accepted by your ears, your mind can think past it as it is the new normal of your travels. The sound becomes a marker and a symbolism that you are almost at your destination...

Each time the 'constant rumble' is broken by the high pitched 'beep' of the doors opening you know the end of your travels is drawing one stop closer. The break in the rumble is not only signified by the 'beep' but too a flash of a red light above the door and a rush of cold air that chases its way in and down the carriages, this brings the weary and worn passengers attention back to reality for a brief moment, before the 'constant rumble' begins again.

LIMINAL SPACES, ENTRY POINT ALONGSIDE THE SITE.

'A more intimate space'...

'LIMINAL'

Temporary without a clear defined role,

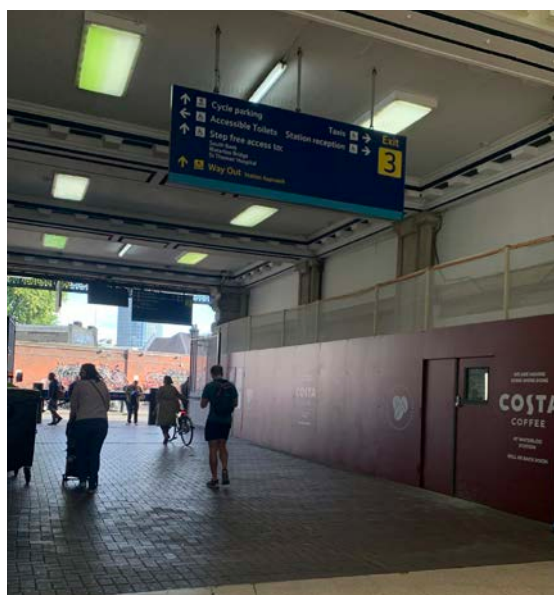
A physical space that due to its function is transitional in nature

People pass through they do not stop here, it is not a destination purely a passing moment in their journey.



Away from the centre of 'the ants nest' there is no constant flow of people or whirl of directions, just a drip feed of bodies moving in and out. Due to this less trafficked nature the sense of urgency relaxes, you are no longer in someone's way, or dazzled by the bright flashing announcement boards and advertisement screens. The sensory inputs relax just ever so slightly enough for you to take a breath.

It feels neither part of the main station nor the outside, there is a conflict in the perception of how it should feel and the literal experience. The light levels are lower within this tunnel like space, the ceiling drops dramatically the walls are closer, this gives the feeling of being more hidden and tucked away out of sight. Here you could pause and collect yourself, something many commuters are seen to do as they juggle luggage and coats.



MONTAGE

Pt. 1B



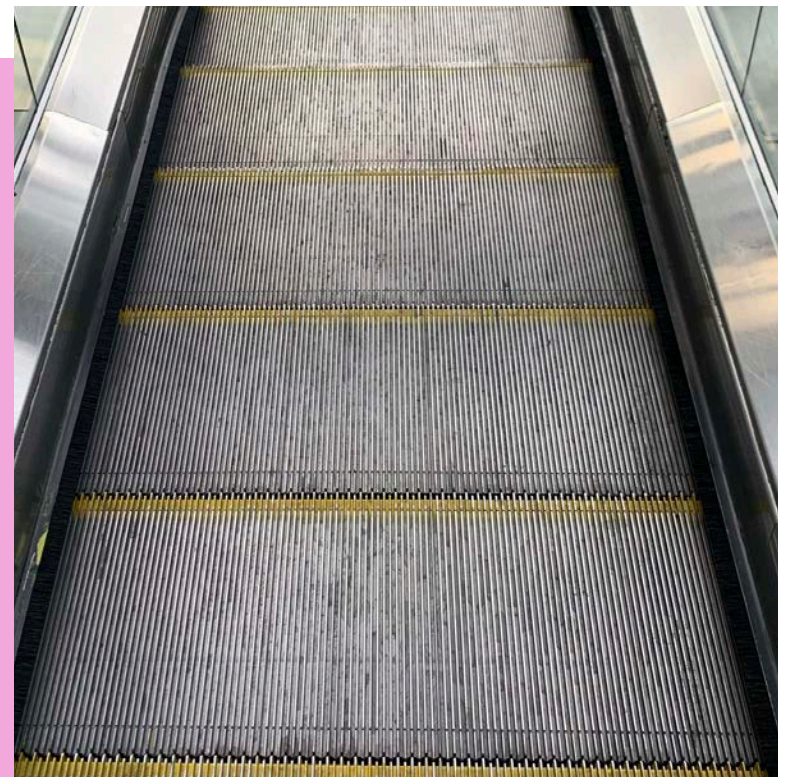


This montage displays a vertical journey through Waterloo Station, with several floors and magnificent ceiling height any time spent within the station forces you to observe your surroundings vertically, looking up and down.

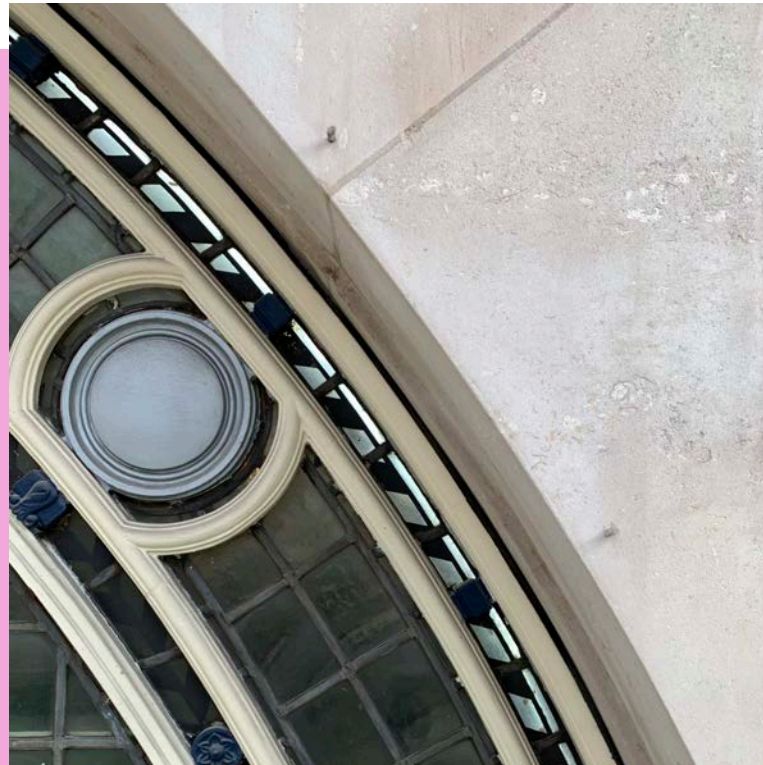
One moment many most pause and look around is on their journey up or down and escalator, these locations pose great vantage points to take in the historic architecture and modern design interventions which create this monumental space. My favoured feature seen within this montage is the main stations ceiling, this beautifully detailed metal framed glass structure allows light to flood into the space, during daylight hours, a sign of the lack of electrical light when this space was first built.



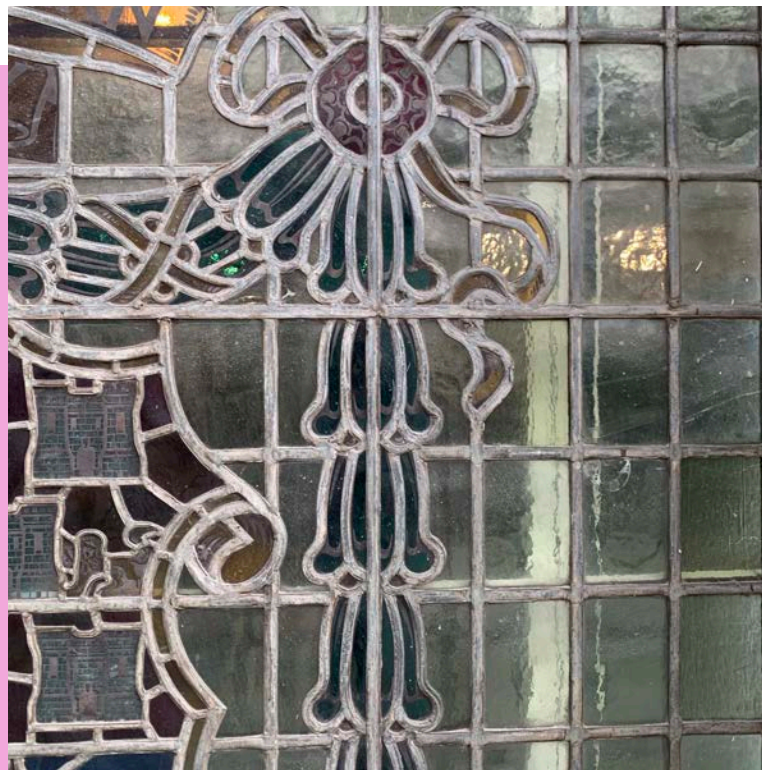
Here you can see a demonstration of the old fusing with the new, they are not separate as you may imagine. It rather acts as a statement as to say the new is here to stay as the old has done. Both materials are 'typical' to their times, the stone ornately carved and slightly weathered, whereas the metal stainless steel is polished and smooth as minimal in nature that function would allow. There is a unique relationship their characters certainly clash.. does this heighten their qualities, or just look wrong? Would a bit of spacing, even if it were to be just superficial gap the eye can help create a more respectful balance?



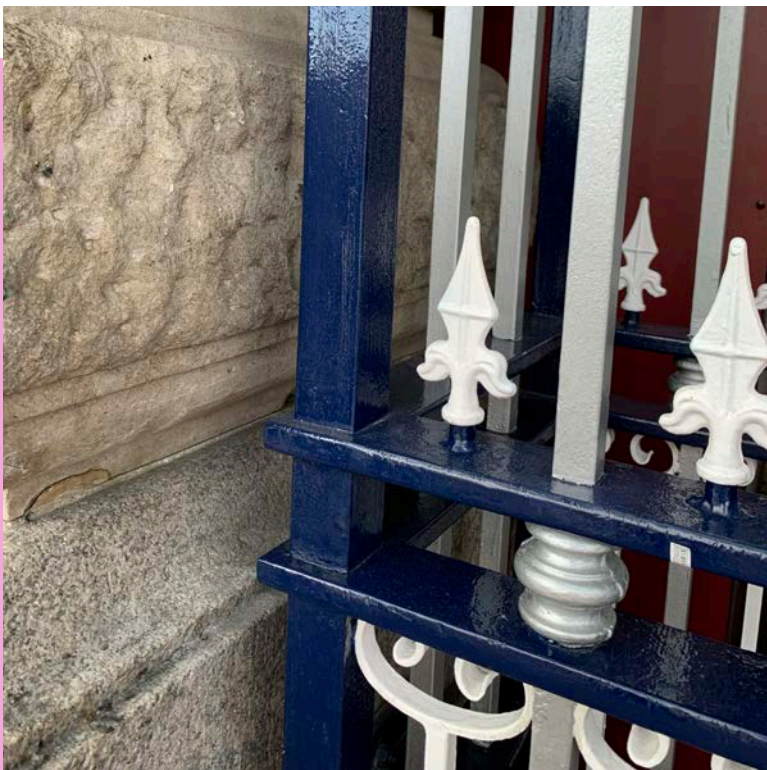
The escalator provides a unique moment within the station, they are the main means of transport up and down the several floors in the space. As you stand still you are able to look up and around at the lower floor.



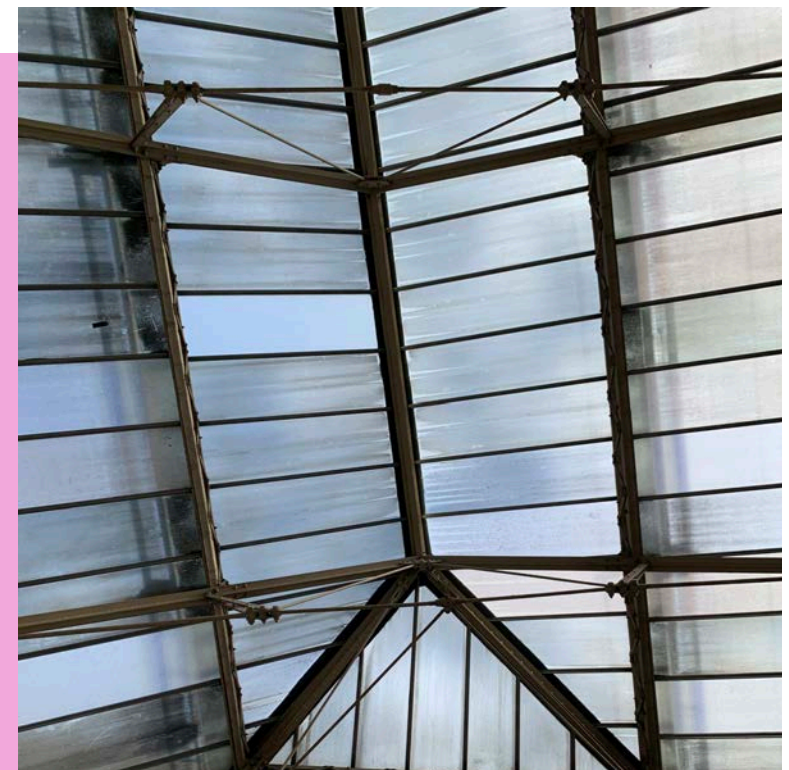
This is a section of a large arc window with intricate stained glass detailing, it has been beautifully preserved. Due to a modern insertion in to the station a small area of first floor mezzanine allows a view of this like never seen before. Whilst some may have looked up in the past , from my observations else where in the station people do not look up at much other than the announcement boards. This is positioned in a quieter mezzanine, out of the way of rushing commuters weaving towards platforms therefore you are able to pause and appreciate this art in a way never done before.



The art of making stained glass windows dates back to the 7th century. Many different shapes and forms have been used to create the wider images, some are geometric, others fluid. Close up it is not clear what all these intricacies are, its one of the few things where you see more but understand less as you take a close up view, as this is art to be viewed as a whole.



A navy blue colour is a prominent colour choice across external and internal details, it pairs well with the natural yellow undertone stonework. Should this colour be adopted within the design or should the branding and design distance itself from its surroundings? Is the reminder of the design desirable?



The glass roof in the main station space is a marker of how old this space is. The roof is one of the every original; features of the building, glass was chosen due to the fact this was built before the invention of electric light, therefore designers would have wanted to draw in as much daylight as possible to avoid the need for glass lamps all day long. The light quality this provides to this day is beautiful and contributes to the indoor outdoor feel the station has.

SITE DRAWING

Pt. 1D

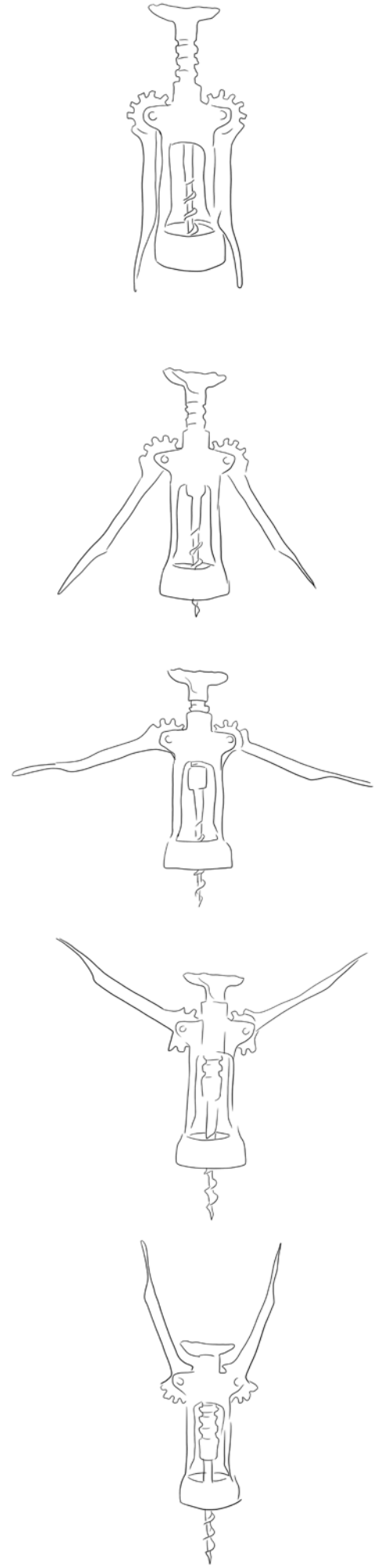
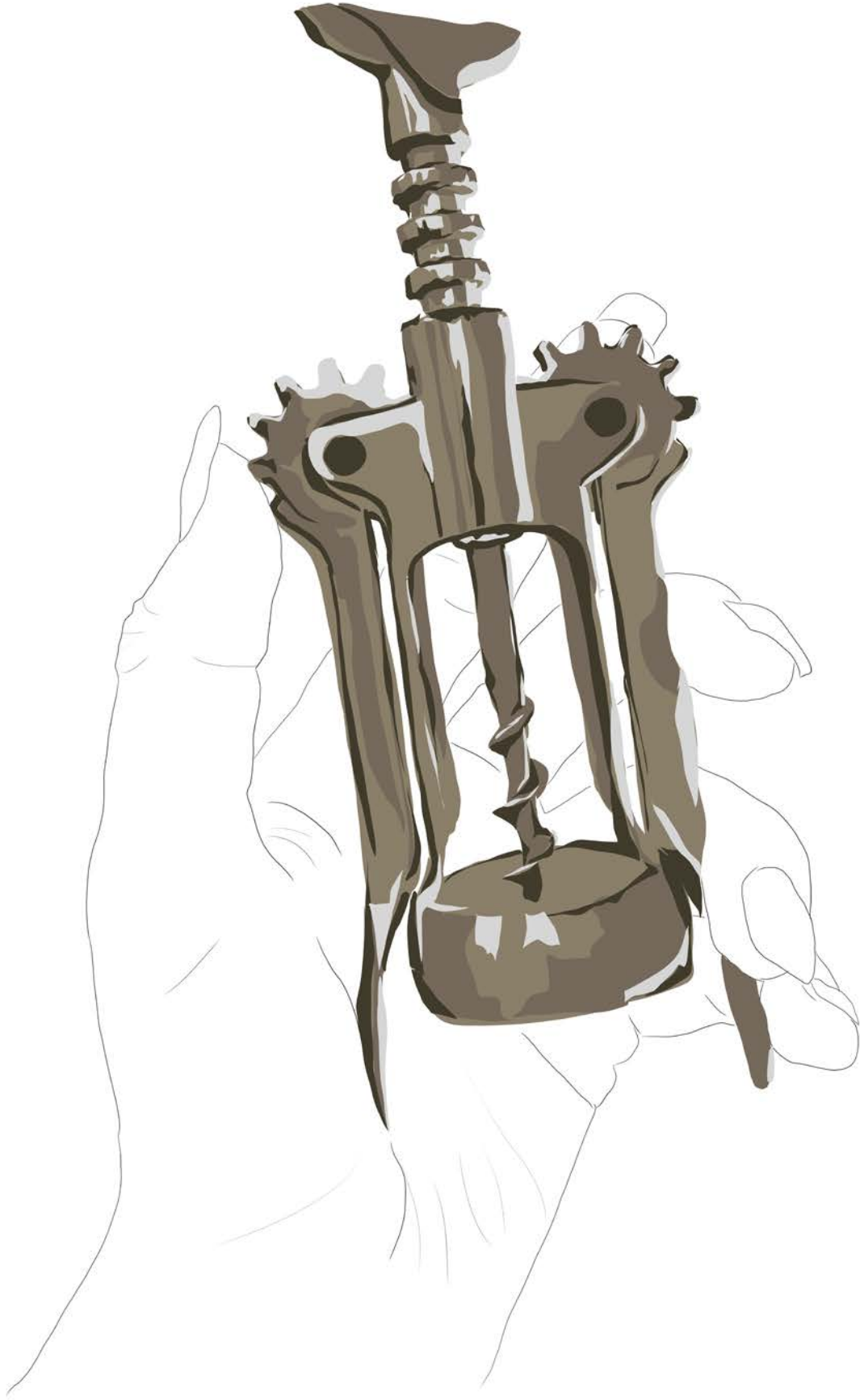




Within this site drawing I wished to communicate one of the most dominate views seen by commuters. Many people move along the centre of the station in the glass covered bright main space, however those departing the tube stations at the north west end of the building shall see this view first, as they veer away from the main body of the station to exit.

The pillars of course form a dominate section of this view, all old original stonework is highlighted in pink, these can't nor should they be removed, as they represent the aged of this building. However, this does raise the question of how they may be incorporated into a entrance point, they are large and dominate, how shall an entrance sit within the pillars? Will the new facade blend in with the old or contrast? Answers to these questions shall be formed as a response to whether the design requires the entry point to be overt , producing a welcome to all open feel, or would a discrete, providing an unknown ' how do you get in' quality. Could this be endearing or would the space capture the crucial audience of commuters better with a completely open and exposed facade.

The people are blurred to signify their movement as people to not tend to pause in this area, it is liminal in nature. The largest flow of people is from the exterior entry point again from the North west direction , however, is also notable moment along the narrow passage to the right of the site.



## CORK SCREW

Made entirely from a single heavy metal, it is solid and hard to the touch, giving the complex form a harsh and sharp nature. Whilst some areas are round and smooth others are particularly sharp, most notably the central spine which protrudes from the inner centre. This central screw is a dynamic component driven down by the clockwork mechanisms it sits below. The object itself transforms entirely dependant on the way in which it is moved, there are two arms which reach up as well as a handle to rotate. This handle is unique, shirred off revealing the inside of this solid seemingly unbreakable object, this has resulted in a particularly sharp edge, unlike the original smooth rounded form designed to be grasped. This accidental breakage has transformed this once generic mass produced form into something which is one of a kind. The materiality is critical to many of the sensory responses produced another feature being the sounds produced by its movement, the sounds can be likened to a rattle or a 'clank' as the elements move and come into contact with each-other, however, the clear production of noise is not this object's purpose it does become a distinct part of its character. Finally metal materiality also gives this form a coldness, only adding to its harsh personality.

This object although complex in nature, is simple and singular in function, to de cork a bottle of wine. The now broken handle drives the screw down into the cork which seals the top of a glass wine bottle, its sharp point piercing through the cork and pulling it out via the lifting of the 'arms'. Its broken nature is important as it highlights its continued use over time, kept for many years, tucked away in a kitchen draw awaiting its rare use. It is likely that the use of this object has been almost exclusively linked and coincides with celebrations and more special occasions, such as Christmas and birthdays. This cork screw has facilitated the sharing of wine, opening up a means to connect and share, with a toast and cheers among family and friends, the root of this moment is pulling this cork from within the bottle. Some of these events I will have been part of others may have been before I was born, the associations and memories are through loved ones and friends who have spent times and celebrations in my home, as I myself do not drink wine, instead just being part of the celebrations it feeds.

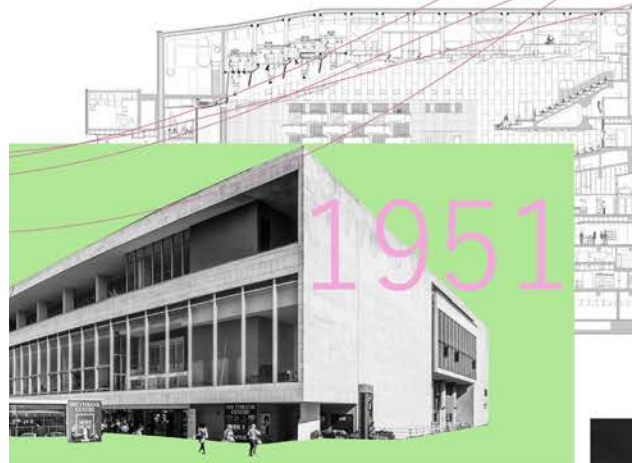
Though important in the specific role it plays within the household, performing a role no other contraption can, this small metal object is often overlooked, seen as dispensable and replaceable, much alike many of the other utensils found around the kitchen and home. Nevertheless, something so small and insignificant to many has become an object of much excitement and intrigue to others. As highlighted in *The Guardian* (London), people find interest in a whole manor of quirky collectables, including the corkscrew as its popularity rose to 'unlikely star of the auction rooms' in the late 90's. With these niche interests there tends to be a community which forms around them, as people love to explore shared interests, and connect with others like minded. Recognition of this rising popularity was landmarked by the forming of "an international club known as the International Correspondence of Corkscrew Addicts" this is an exclusive membership only club, adding a level of belonging and community to this group. Many of those coming to the Unwined bar shall too share a joined interest, not necessarily in cork-screws but in wine, it is important that the bar strives to create a sense of community, feeding off of the existing common ground these people have and generating a social, connected space where people can explore and learn together. For example, many young professionals may quickly pass by on their way home from work, just dropping by the general bar for a quick drink, with the use of social seating and quirky spatial conversation starters this could be an opportunity for a companionship to blossom, and even potentially encourage people to join the provided activities like the 'grape school'. Creating community is important to people, Unwined wishes to be welcoming to all, yet there shall be a special intimacy and exclusivity held in the love for wine shared.

# HISTORICAL CONTEXT





Situated on the South Bank of the river Thames, this is a grade one listed building (since 1981). It was built as part of the Festival of Britain, and is a 2700 seat venue, that is now home to the likes of the London Philharmonic Orchestra.



ROYAL FESTIVAL HALL

Established by Fank Dunlop in 1970, this performing arts venue has provided a creative outlet for decades. Today both new writing and classic plays are performed, as well as education and community engagement programmes.



YOUNG VIC



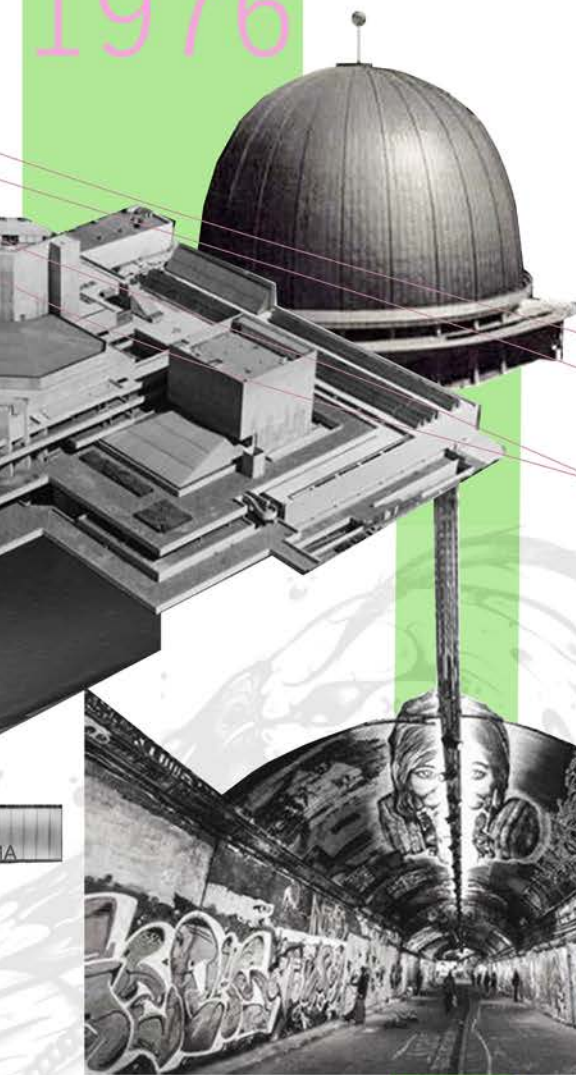
BFI SOUTHBANK MEDIATHEQUE

BFI Southbank, another venue to be associated with the Festival of Britain with the temporary National Film Theatre opening in 1951. BFI is the leading repertory cinema in the UK.

This royal observatory in Greenwich hosts planetarium shows and astronomy talks. The national theatre opened in the same year, also still thriving and entertaining to this day, as it presents up to 25 new shows every year, also educating with their annual youth theatre festival

NATIONAL THEATRE AND PLANETARIUM

1976



Formed of eight recycled shipping containers alongside London Southbank centre, this restaurant serves award winning fresh Mexican food and drinks.



WAHACA SOUTHBANK

2012



A previous area of wasteland that was transformed to create a community farm, run by two charities, Jamies' farm and the Oasis Community Hub, this space offers a learning resource for schools as well as the wider community.

WATERLOO CITY OASIS FARM

2017



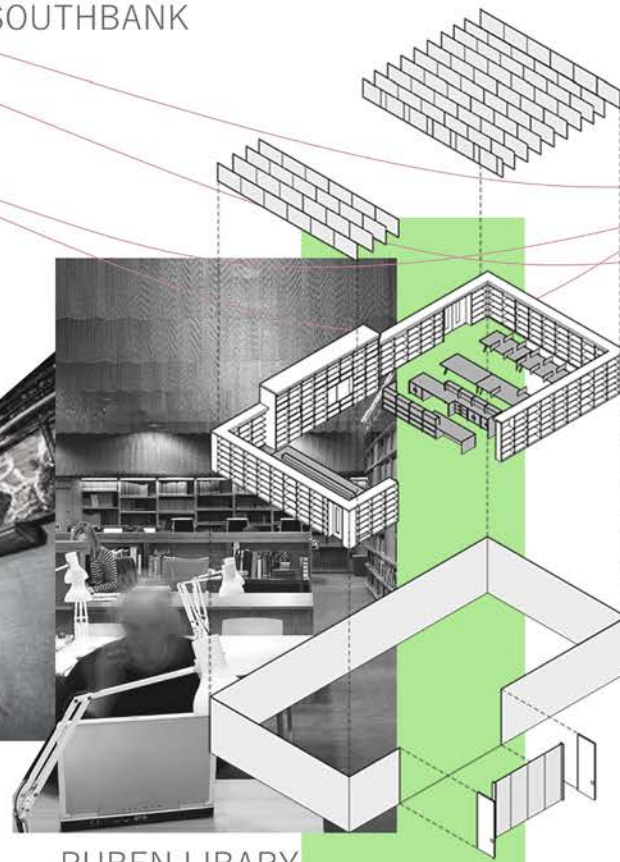
GARDEN MUSEUM AND CAFE

This is a space full of horticultural history, its home to a small yet important collection of artefacts, and its newest renovation/ extension was completed in 2017, meaning this space now has an additional attraction of an award winning cafe.

2008

LEAKE STREET ARCHES + BUSINESSES

An infamous graffiti tunnel, now houses numerous dining and entertainment spaces, this unique space was brought back to life by Banksy as he turned the area into an exhibition space, prompting an influx of urban artist to recreate the space.



RUBEN LIBRARY

2011

This library's collection spans the history of cinema, holding the world's largest and most significant collections of film and television material. It is now largely funded by the National Lottery.

The origin story of this unique Garden museum dates back to the early 1970's. The Church of St Mary-at-Lambeth was decrepit and tired from its many years of service, in-fact there was a clear argument to simply demolish it ; however, a man under the name John Nicholson along with his wife Rosemary were reluctant to see this happen, most notably due to a piece of sculpture which lied within the weary church walls.

The Tomb of the Tradescants, (1662) this was a centuries old commemorative depiction of gardeners, in particular John Tradescant and is son as they were gardeners to none other than Charles I and II. Thanks to this couple and their creation of the Tradescant Trust, allowed others to donate artefacts and artworks the Garden Museum was formed. This story highlights beautifully how adaptive reuse and renovation of old buildings can give our society not only a physical space for learning and discovery but too a renewed sense of what's important from our past times and no to be forgotten.

*“Reborn, the museum is a world-class centre for research into all aspects of gardens and for education at all ages”*

*‘The worlds first museum of garden history’*

Lambeth is an inner borough of London, bustling and well populated , in-fact, by as early as 1859 inevitable urbanization and the expansion of London city centre caused large landmark public gardens in Vauxhall, loved by many to be closed and built upon. This fact is softened and contrasted in today's times as since the 1980's the knot garden has been situated in the centre of the museum site, this offers both a green and calming retreat within this busy urban environment again. For those living and growing up in London nature and wildlife is not as readily available as other parts of the country with 21% of households having no access to a garden, whether that's private or shared. This highlights how its importance to its surrounding community remains. This central urban location also means there are around 70 schools within a relatively small catchment area therefore school trips to this museum are frequent.



An exciting point for the Garden museum was between 2015 and 2017, when the redevelopment project took place. This major project saw the introduction of refreshment facilities in the form of a new cafe, alongside two educational areas called 'learning spaces', as well as galleries and gardens.

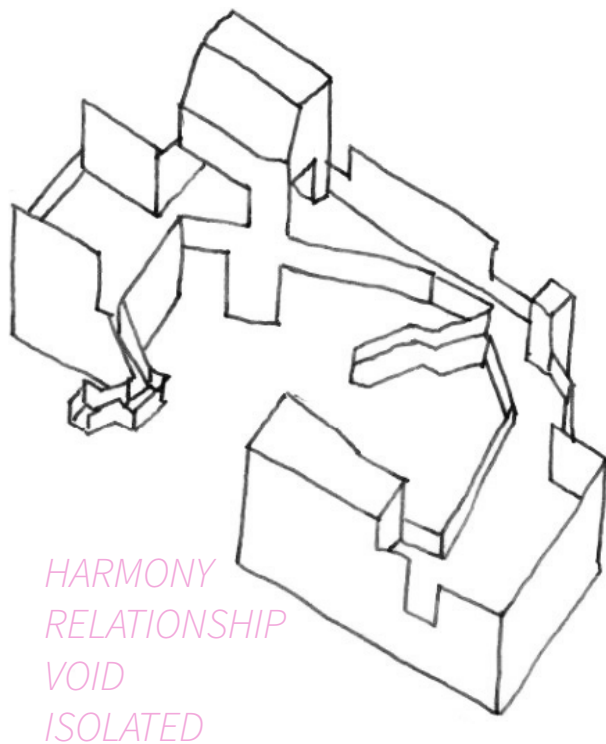
### DESIGNING WITH INTEGRITY

Alike many adaptive reuse projects there is a fine art in how the relationship between old and new is treated. The church of St Mary-at-Lambeth dates back to medieval times and houses multiple ancient burials meaning the utmost care needed to be taken during the renovation, and great consideration needed to be applied in the design process as it was decided modern intervention should not touch existing walls for example. This was a challenge given to and undertaken magnificently by Dow Jones Architects who were behind both the 2008 and 2015-17 design interventions.

Due to the churches close proximity to Lambeth Palace the designers felt the museum was almost overlooked due to the innocent mistake it was in-fact part of the palace. Dow Jones Architects wanted to tackle this, copper cladding is what they used to do so. As seen in fig 2 this metal is rich in colour with a beautiful reflective quality, whilst it is certainly more modern in style than the stone work it lies beside there is still a respectful harmony between them.



Figure 2. New and the old, the cafe with the backdrop of The old Church of St Mary-at-Lambeth



Inside the walls of the church this juxtaposed harmony continues in the form of a cross laminated timber structure which sits within the stone walls, however, it is the form of this isolated unit which is particularly poignant. Designers Dow Jones Architects wanted to make the new addition 'feel like it was contingent on what was there,' thereby setting up a "complex, consequential relationship between old and new'. This can be seen within figure 3 as a stairway and walkway takes visitors up and around the vast void within the stone shell, direction is given to an otherwise boundless area, allowing for a journey of discovery to be better had by guests as they take on a sense of exploration.

Dow Jones Architects are no strangers to navigating the relationships between old and new, they possess a whole catalogue of heritage work, as well as vast amount of experience in art and culture, and education. This portfolio encompasses many other museums and religious buildings in London including the science museum and Christ church Spitalfields

Figure 5 . Drawing by Jones Architects.



Figure 3 . Interior of the garden museum

As mentioned previously a cafe was introduced during the 2015-17 development project, this cafe has since won the 'Leading Culture Destinations; Best Restaurant award'. Due to the café's central location alongside the newly redesign 'knot garden', by Dan Pearson and the vast uninterrupted glass which lines the perimeter of this courtyard garden the cafe truly fuses at one with it. As seen in figure 4 the design of this space is fairly simplistic, no elaborate and intricate detailing alike that seen within the original church chapel. This modest approach to design allows the impact of the verdant green surroundings to have the utmost impact, we know the positive response we hold to introducing nature to the built environment, due to our research into biophillic design. Biophillic design is taking aspects of nature and translating them into designed environments,



Figure 4 . Interior of the garden museum cafe

Figure 1. Historical print of The Church of St Mary-at-Lambeth

# CRITICAL CONTEXT



leisure and hospitality -

Hospitality is primarily about hotels, bars, and restaurants. Leisure is often about events, sports centres, and multi-purpose venues. Tourism is about domestic and international travel, including sightseeing and attractions.

- dark tourism hotel industry
- extreme places for hotels
- moving/ motile hotels
- restaurant bathrooms
  - German gymnasium
  - sketch

The growth of immersive experiences in the f&b design industry



**Experiential Design** puts the customer experience firmly at the heart of the offering. What this means is that hotels and restaurants are increasingly looking for new ways to differentiate their brands by **creating immersive and memorable experiences** for their guests

We all know that hotels and restaurants need to be memorable, but consumers are increasingly being drawn to more **elaborate experiences** when it comes to travel and dining. This subtle **change in consumer behaviour** – particularly that of millennials – has caused the hospitality industry to sit up and take note

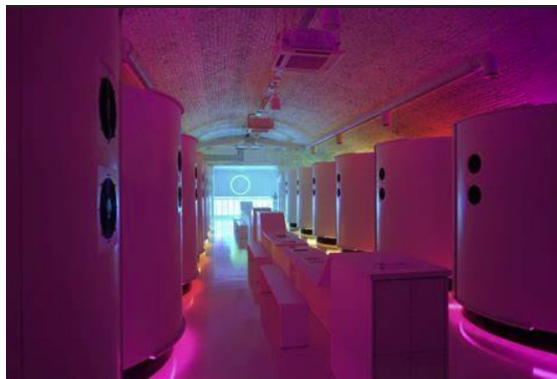
Restaurants incorporation of additional experiential services for visitors - fight club etc

The growing culture of Micro hotels

Capsule Hotel

who why where

Immersive and multi-sensory, activating all of the customers' senses and transporting them somewhere new...



Otherworld gaming arcade called Otherworld - Virtual Reality (VR) pods and a self-service bar, - futuristic interior.



**The re-imagining of past design moments in hospitality design today - ART DECO**



Paradiso Ibiza Art Hotel by Ilmiodesign is an exercise in pastel pastiche. Guests stay in candy-coloured rooms at this art-deco influenced hotel in Ibiza, or you can also stay in a transparent suite in the lobby.



Luxury Collection, Akira Back, Prince de Galles, Paris, France  
Art Deco

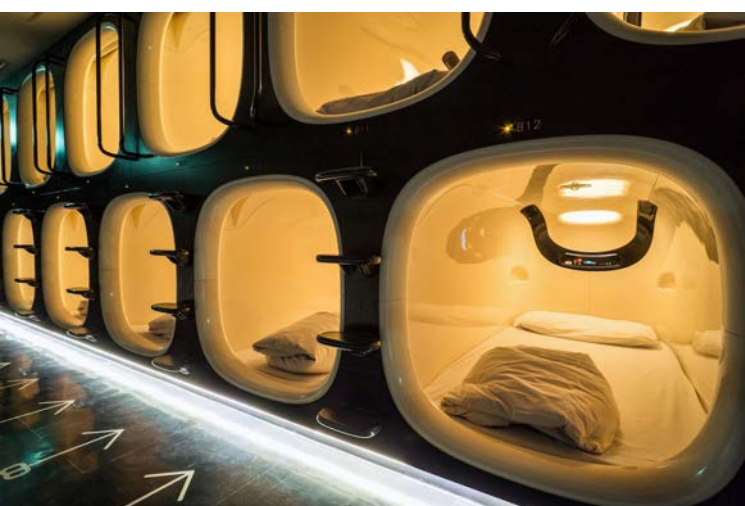
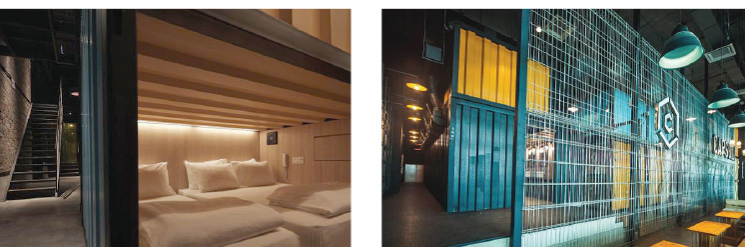
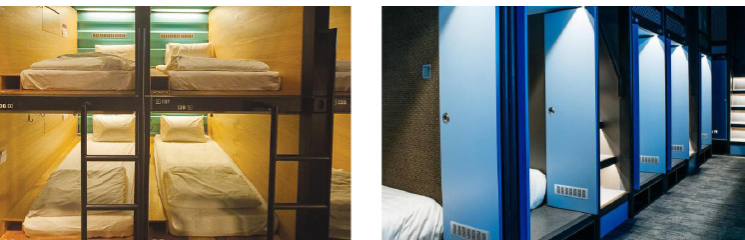
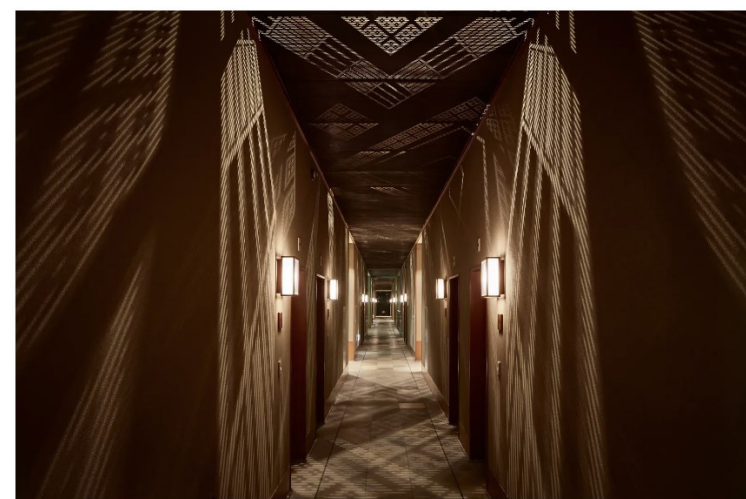
**Corridor design - How important is the journey of entrance**

Liminal spaces

The Langham, New York City

Influence and perception of these spaces

KAI Tsugar, Aomori, Japan



## CORRIDORS OF CULTURE

dream-scape

Van Veluw's intention is to explore themes of fear, loneliness and the loss of control.

corridors submerge visitors in a sequence of feelings, some of which are uncomfortable and challenging

disorientating maze

## ETYMOLOGY

1590s, "continuous path around a fortification," from French corridor (16c.), from Italian corridore "a gallery or long passage in a building or between two buildings,

## CORRIDORS PASSAGES OF MODERNITY BY ROGER LUCKHURST

### OPEN THE DOOR TO THE SECRETS OF THE CORRIDOR

A study of the corridor, seemingly mundane, the book travels through time and type via *horror films, history and architectural fashion.*

## DEFINITION

a long passage in a building from which doors lead into rooms

a belt of land linking two other areas or following a road or river:

"the security forces established corridors for humanitarian supplies"

# CORRIDORS

## RADIO 4 THINKING ALLOWED - CORRIDORS

Corridors - Laurie Taylor explores their evolution and changing nature, from prisons to country houses, and the way in which they've been depicted in popular culture.

## SYNONYMS

passage · passageway · aisle · gangway · hall · hallway · gallery · arcade · cloister

## ASSOCIATED FEELINGS

something about them being long, narrow, tall or poorly lit makes them feel unsettling

**'An inward looking outer space': a brief history of Corridor**

## PSYCHO-SPATIAL

## DREAM-SCAPE SURREAL NATURE

Alice in wonderland the surreal house exhibition

## LIMINALITY

### VILLA MULLER MINIMAL CORRIDORS

VILLA SAVOIR - COURBUSIER LARGE CIRCULATION SPACE

FUNCTION AND MOVING THROUGH SPACE

## HOSPITALS AND PRISONS

HOW DIFFERENT SPACE  
DEAL WITH CIRCULATION  
SPACES

### the social role of corridor spaces

prisons - surveillance  
asylums - social reform  
separation of people in old grand spaces  
country homes  
communication spaces

## MAZE SIMILARITY

Video games

## FILM USE OF CORRIDORS

Corridors are often chosen as a scene for a horror movie. The space is limited and it can almost feel like you're trapped in a corner, especially if it's not straight and you can't see what's coming next

## UNEASY UNCANNY FEEL THEY POSSESS

## HORROR ASSOCIATIONS

A sense of foreboding or an uneasy anticipation of something or someone just about to make an appearance from around the corner

### Inception

dream state

### THE UNCANNY

Book by Sigmund Freud

Look inside

The uncanny is a Freudian concept of an instance where something can be familiar, yet foreign at the same time, resulting in a feeling of it being uncomfortably strange or uncomfortably familiar.

## THE SHINING 1980

Stanley Kubrick's horror film The Shining (1980) is a famous example of setting a scene in a corridor. A 5-year-old child is riding his tricycle through an empty hotel when twin girls that are ghosts appear and invite the boy to play. The scene includes jumpcuts to a terrifying murder scene and eventually the girls disappear

### Anthony Vidler's classic study of the architectural uncanny

## THE HIDDEN HISTORY OF THE CORRIDOR

Rachel Hurdley explores the power of the corridor

Castle Howard

relatively recent architectural innovation, arriving in Britain around the beginning of the 18th Century

PSYCHO-SPATIAL ASSOCIATIONS WITH THE EVERY DAY LIMINAL SPACE, THE CORRIDOR.

INTRODUCTION & CONTEXT

- introduce the corridor,
- Define psycho-spatial
- connotations,
- introduce psycho spatial associations,
- three types of media
- themes that will be covered.

WHAT WHY HOW  
As seen in plan

Further gen. info. and context

- origin,
- etymology,
- history,
- function,
- role as a liminal space,
- explore liminality
- pose q of modern design benefits of knowledge & hotels, hospital s etc. ,

reading and references -

- Corridors, passage of modernity, by Roger Luckhurst
- Radio 4 thinking allowed, corridors
- 'Corridors' by Steven Connor
- Radio 4 The hidden history of the corridor with Rachel Hurdley
- le corbusier's uncanny interiors, by T Aglieri Renella
- Algeo, John. "The Labyrinth: A Brief Introduction to its History, Meaning and Use.
- The tate ' surrealism'

THE UNCANNY

Architectural uncanny, explored through film - haunting and horror

- the general portrayal of the corridor in film
- Exploration of The Shining
- response and societal impact
- what makes a place uncanny why is this fitting to horror film scenes
- explore how the media of film conveys said qualities/ film techniques
- corridors as a palace of haunting
- bright light and colour pallet

reading and references -

- Corridors, passage of modernity, by Roger Luckhurst
- Le courbusier's uncanny inteiors, by T. Aglieri Rimella
- The Uncany, By Sigmund Freud
- Anthony Vidlers's classic study of the architectural uncanny
- Uncanny places, the British Psychological society, by Lucy Huskinson.
- The shining, by Roger Luckhurst, 2013 (Luckhurst, R. (2013) The shining. Basingstoke: Palgrave Macmillan.)
- Watts, T. (2021) 'The Shining (1980)', Film Matters, 12(1), pp. 157-162. Available at: [https://doi.org/10.1386/fm\\_00147\\_4](https://doi.org/10.1386/fm_00147_4).
- (2021) "Whispering Corridors 6:The Humming" review&ending explained

## THE DREAD INDUCING

labyrinth like entrapment, explored through gaming -

- first games were corridor based
- P.T game
- Maze war 70's
- impression of corridor connected to maze
- a timeless theme
- association of labyrinths historically,
- link to life journey and death ( the devil depicted at in the openings and exits of said mazes)

reading and references -

- Corridors, passage of modernity, by Roger Luckhurst
- MARTA FERNÁNDEZ RUÍZ and HÉCTOR, P.B., 2015. Fantastic Universes and H.P. Lovecraft in Survival Horror Games. A Case Study of P. T. (Silent Hills)pp. 95-118.
- Erik Kain- 'Turns Out, Horror Game 'P.T.' Is Far More Terrifying Than Anybody Realized' Sep 9, 2019,12:55pm EDT- FOR FORBES
- The creepy corridors of video games - Horrordors of power. Feature by Ewan Wilson

## THE SURREAL

Surrealism and the dream-scape, explored through literature -

- what is surrealism
- what are dream scape
- how do these themes fit the setting of a corridor
- corridor illusion
- how does this set the tone and narrative of Alice in Wonderland
- liminal dreaming

reading and references -

- Design museum 'surrealism' exhibition
- The surreal house; architecture of desire by Jane Alison
- Alice's Adventures in Wonderland, Book by Lewis Carroll
- Dreamscapes: Surreal Spaces, Architecture and Interiors Author: Gestalten
- V&A surrealism and design, web pg.
- H.G. Wells The Time Machine.
- 'Corridors' by Steven Connor
- Sigmund Freud, book "The interpretation of dreams"

## CONCLUSION

Conclusion -

- Draw out similarities
- pin point key reason the associations exist
- suggest how these negative connotations and feelings could be resolved with new design techniques
- look for successful examples that exist

reading and references -

- The W hotel Barcelona
- <https://www.architecturaldigest.com/story/beautiful-hotel-hallways> - we'd linger in these 10 beautiful hotel hallways

**PLAN -**

Within this essay I shall be exploring the psycho-spatial associations of the corridor.

Corridors at first glance may seem mundane, mere liminal spaces you pass through with little thought or notice, however, these spaces are a lot more influential than they first appear, this can be best seen within the world of media. These spaces are particularly influential in conjuring unusual feelings, some uncertain others haunting, a select few of these feelings shall be explored within this essay, allowing a greater understanding of how and why corridors can have this effect.

I shall focus on three prominent themes;

the corridor as a surreal environment, the uncanny nature of corridors, and the connotations they possess linking them to labyrinths and the idea of entrapment. These are broad and sometimes overlapping areas, therefore, I have assigned each theme with a different form of media to which they are most suited, to help break down and navigate each topic.

Firstly, the uncanny, shall unpick the infamous film 'the shining', looking into how this space has come to be a directors choice tool, especially within the genre of horror. The second theme, the world of gaming shall allow me to explore the hand in hand relationship corridors have with labyrinths, as the very first video games were born of these associations, seen within the 1973 game Maze War and the more modern psychological thriller game P.T. released in 2014. Finally, surrealism shall be explored through the form of literature, in particular the book Alice in wonderland, this shall look into the dreamlike nature and character these spaces possess. These demonstrate the use of corridors is not a one off, or cultural phase but something that is now built into the catalogue of techniques used by media.

I hope to bring to light a new way of thinking about these spaces, how have these depictions in the media effected our everyday perception of the corridor? How can today's designers use this knowledge of what makes corridors uncanny and claustrophobic to design more welcoming pleasant spaces? Can this new learnt insight influence how hotels, (home of the corridors) are formed and designed?

## **THEME 1- UNCANNY ASSOCIATIONS WITH THE CORRIDOR**

**explored through film**

**- CASE STUDY- the shining**

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## **THEME 2 - DREAD ASSOCIATIONS WITH THE CORRIDOR**

**explored through gaming**

**- CASE STUDY- game P.T.**

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## **THEME 3 - SURREAL ASSOCIATIONS WITH THE CORRIDOR**

**explored through literature**

**- CASE STUDY- Alice in wonderland**

Figure 1. Christy Runagall, *The Mundane Corridor*, 2023, digital illustration.

Figure 2. Christy Runagall, *The Menacing Corridor*, 2023, digital illustration.

Fig 3. Come play with us scene, *The Shining* (1980) . Available at: <https://medium.com/@antonvillareal/what-makes-the-shining-so-scary-641e43a9c2b7> (Accessed: 01/01/23)

Fig 4. Gamers view in P.T. (2014) . Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)

Fig 5. Anthony Browne , 'hallyway of doors' *Alice's Adventures In Wonderland*, First published by Julia MacRae Books in 1988;. reprinted and published by Walker Books Ltd, 2003). Available at: <http://picturesfromanoldbook.blogspot.com/2013/09/alices-adventures-in-wonderland-by.html>(Accessed: 01/01/23)

Fig 6. Danny Lloyd hurtling down the corridors of the Overlook Hotel (1980) . Available at: <https://www.imdb.com/title/tt0081505/mediaviewer/rm3225843968> (Accessed: 01/01/23)

Figure 7. Rob Ager. Plan of the Overlook Hotel layout (2011) Available at: <https://www.youtube.com/watch?v=0sUIxXCCFWw> Accessed: 01/01/23

Figure 8. A view of a 1970's computer displaying the game Maze War. 1974, Avaiable at: <https://alchetron.com/Maze-War> (Accessed: 01/01/23)

Figure 9. Haugnting charatcer Lisa in the hallway of game P.T. Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)

Figure 10. An empty hallway, gamers perspective in P.T. Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)

Figure 11. Christy Runagall, *An alternaive aesthetic*, 2023, digital illustration.

Figure 12. Illustration of Alice Looking behind the curtain and finding a little door, from *Alice's Adventures in Wonderland*, John Tenniel (Page 8 - Chapterer 1 - AAIW8)

Fig 13. Salvador Dali , '*Down the rabbit hole*' *Alice's Adventures In Wonderland*, First published by Julia MacRae Books in 1988;. Limited edition reprint 1969). Available at: <https://mymodernmet.com/salvador-dali-alice-in-wonderland/>(Accessed: 01/01/23)

Figure. 14 Christy Runagall, *The Corridor Illusion*, 2023, digital illustration.

Figure 15. Eric Laignel, View down The W hotel corridor, in Barcelona. (Courtesy of Marriott International, 2009) Avaiable at: <https://www.architecturaldigest.com/story/beautiful-hotel-hallways/amp> (Accessed: 01/01/23)

Figure 16. Eric Laignel, Full height windows of The W hotel corridor, in Barcelona. (Courtesy of Marriott International, 2009) Avaiable at: <https://www.architecturaldigest.com/story/beautiful-hotel-hallways/amp> (Accessed: 01/01/23)



Pg.32

Pg.32

Pg.33

Pg.33

Pg.34

Pg.36

Pg.38

Pg.39

Pg.40

Pg.41

Pg.41

Pg.43

Pg.45

Pg.46

Pg.48

Pg. 48

# CORRIDORS; EXPLORING THE PSYCHO-SPATIAL DIMENSIONS.

'Psycho-spatial' is a very modern term, referring to the "examination of the complex and dynamical relationship between people and the places they inhabit,"<sup>1</sup> understanding how and why certain environments evoke particular psychological responses. Interior design is about people first and foremost, for example, designing an interior revolves around understanding the emotional needs and physical ergonomics the people in the space demand, evidence of this should be clear from the conception of a project, through to completion. By examining the psycho-spatial elements of existing interior spaces we therefore shall have a better background of knowledge of what spatial elements induce desired responses when embarking on new innovative designs.

The space that shall be explored within this essay is the corridor. Corridors are defined as narrow passageways into which compartments, or rooms open<sup>2</sup>, their physical form is extremely clear and consistent, presented with very little variation from one interior to the next. However, their emotional and cognitive character is somewhat more transient and less predictable, largely due to the fact they are liminal spaces. Liminal spaces are transitional in nature, occupying just brief moments in our wider journeys, meaning corridors act more as a network to tie our destinations together, than they are a destination in themselves. One would be hard pushed to complete their commute without traveling through a corridor space, as they have become imperative within our built environment. This means that often little time is given to process these unavoidable and consistent interactions, they are just accepted as a known aspect of our day to day lives.

However, this everyday mundane character is not the image depicted within many media and art forms, from generating a sense of uncertainty in Shakespeare (in particular Macbeth), to housing acts of violence in the genre of thriller films<sup>3</sup>, this space takes on a much more powerful role.

This draws forward the question of how a space so habitual, familiar, and frequent (fig1), too has such uncertain, haunting, and surreal connotations (fig 2). As stated, this flipped side of the coin bares its face truest specifically when examining different forms of media, primarily film, gaming and literature. This topic, (alongside various other interesting insights of the corridor) has been explored at great lengths by writer Roger Luckhurst in his book, 'Corridors; passages of modernity'.

By understanding and exploring these areas, can today's designers use this knowledge of what makes corridors uncanny and claustrophobic to design more welcoming pleasant spaces? Can this new learnt insight influence how hotels, (home of the corridors) are formed and designed?

This essay shall venture into the less recognised and less considered persona of the corridor, the disconcerting eldritch 'Hyde,' to the better known 'Jekyll.' I shall be exploring three key and well documented themes fused with portrayals of the corridor, they are as follows; the uncanny nature of corridors, the dread inducing nature of corridors, and the corridor as a surreal environment. These are broad and sometimes overlapping areas, therefore, I have assigned each theme with a different form of media to which they are most suited, to help break down and navigate each topic.

<sup>1</sup> Williams, A. Jones, D. Malinin L. Leigh K. (2015) '*Psycho-spatial dynamics: A model for complexity in placemaking*'. RGS-IBG Annual International Conference. At: University of Exeter, UK. Available at: [https://www.researchgate.net/publication/282672538\\_Psychospacial\\_dynamics\\_A\\_model\\_for\\_complexity\\_in\\_placemaking](https://www.researchgate.net/publication/282672538_Psychospacial_dynamics_A_model_for_complexity_in_placemaking) (Accessed: 10/01/23)

<sup>2</sup> Merriam-Webster (2022) *Dictionary definition, corridor*. Available at; <https://www.merriam-webster.com/dictionary/corridor>. (Accessed 22/11/2022.)

<sup>3</sup> Connor, S. (2004) *Corridors*, (BBC Radio 3 Nightwaves.) 22 June. Available at: <http://stevenconnor.com/corridors.html> (Accessed 1/11/22)

HABITUAL - SIMPLISTIC - CONSISTENT - MUNDANE



Figure 1. Christy Runagall, *The Mundane Corridor*, 2023, digital illustration.

DISCONCERTING - MENACING - UNEASY - HAUNTING



Figure 2. Christy Runagall, *The Menacing Corridor*, 2023, digital illustration.

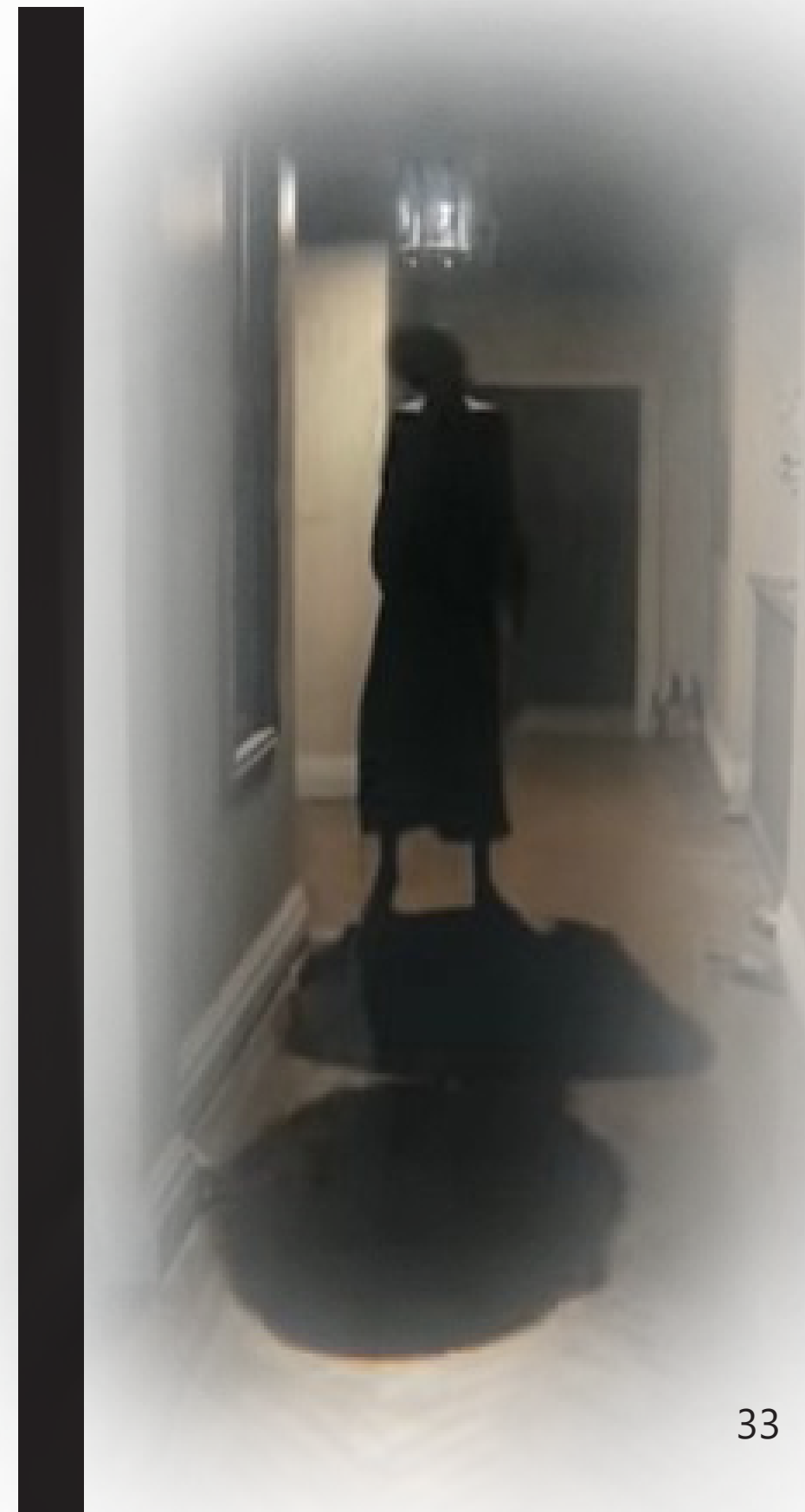


Fig 3. Come play with us scene, (1980) . Available at: <https://medium.com/@antonvillareal/what-makes-the-shining-so-scary-641e43a9c2b7> (Accessed: 01/01/23)

Firstly, the infamous psychological horror film 'The Shining' (fig 3) produced and directed by Stanley Kubrick shall be used to unpick the vast topic of 'the uncanny.' Did its haunting scenes shot within corridors incite a new cinematic movement in navigating the way suspense and fear is generated within this media? Why and how is it so effective? Firstly, to understand the term 'uncanny' you first must look to its etymology, which lies within the German language. The word 'Heimlich' in German means "familiar and homely,"<sup>4</sup> and it was from this that the contrary was born, the 'Unheimlich.' It is this word unheimlich, when translated to English that means uncanny. This term was first used in an essay, 'Psychology of the Uncanny' by the German psychiatrist Ernst Jentsch in 1906. This adjective has come to represent one of the most unusual conflicting emotions one can experience, its essence so intriguing and perplexing it was explored at great length and evolved by the infamous psychologist Sigmund Freud.<sup>5</sup> The in depth meaning and context of this word really opens an array of potential reasons for its associations with the corridor which will be further explored later within the essay.

4 Agleri Rinella, T. (2015) 'Le Corbusier's uncanny interiors', *Le Corbusier 50 years later*, pp.2

5 TATE. (N.D) *Art term; The Uncanny*. Available at ; <https://www.tate.org.uk/art/art-terms/uncanny> (Accessed; 1/11/2022)



Secondly, the more modern media of gaming, this media shall allow me to explore how corridors instill a sense of dread. This shall be done by highlighting how game formats are influenced by labyrinths, revealing topics such as, entrapment and confinement. A case study, a game called 'P.T.' (fig 4) clearly demonstrates how these feelings are communicated, as well as highlighting the fact corridors are a theme within gaming that is not limited to a specific time era or moment in history, but are specifically tied to the psychological and horror-based genres. So firstly, what are labyrinths? Unlike the games they now live within, labyrinths are ancient designs, patterns which have been recorded the world over, <sup>6</sup> they are a complex network of paths that lead you from one specific point to another, however, particularly within the most prominent type of labyrinth, the maze, the path continuously divides, leading those within round in circles and towards dead ends. <sup>6</sup> The unique and unfathomable nature of these designs has attracted many mystifying connotations, leading them to be predominantly fused with ideas of journeys towards death or challenging routes of initiation. <sup>7</sup> This suggests two potential reasons why mazes, and (the modern interpretation of mazes,) the corridor, are well suited to the world of gaming, they have potential to form an endless loop, allowing for endless hours of game play, the sense of journey and initiation too allow players to feel a sense of accomplishment with the possibility of task as you travel.

<sup>6</sup> Algeo, John. "The Labyrinth: A Brief Introduction to its History, Meaning and Use." *Quest* 89.1 (JANUARY - FEBRUARY 2001):24-25.

<sup>7</sup> Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp.24

Fig 4. Gamers view in P.T. (2014) . Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)



Fig 5. Anthony Browne , 'hallyway of doors' Alice's Adventures In Wonderland, First published by Julia MacRae Books in 1988; reprinted and published by Walker Books Ltd, 2003). Available at: <http://picturesfromanoldbook.blogspot.com/2013/09/alices-adventures-in-wonderland-by.html>(Accessed: 01/01/23)

Finally, 'the surreal'... this theme shall delve into the art of literature, focusing upon a book by Lewis Carroll, 'Alice's Adventures in Wonderland,' (fig 5). Here we shall explore the role corridors play in forming curious dreamscapes. Question how does surrealism fall hand in hand with the interior space that is the corridor?' So firstly, what is the surreal? The use of this term came into its own during the twentieth century, as surrealism was born, a culture-wide movement which aimed to challenge the norms and boundaries of observers' minds. <sup>8</sup> Creators would use their chosen medium to generate fantastical dream like depictions and ideas, taking something tangible and real and transforming it into something your mind fumbles to understand. This transition from a state of normality to something wonderful and absurd is seen within the tail of 'Alice's Adventures in Wonderland', and the corridor is key in introducing this transition. By exploring this case study we are also able to gain an insight into how the less visual medium of literature interacts with the preexisting perceptions everyone holds of a corridor, and how this is challenged as your imagination is able to generate your own surreal, dreamlike imagery.

<sup>8</sup> TATE. (N.D) *Art term; Surrealism*. Available at ; <https://www.tate.org.uk/art/art-terms/s/surrealism> (Accessed; 5/11/2022)

# THE UNCANNY

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As noted previously Freud was well established in forming the depiction of uncanny we understand today, he described the uncanny as, "that class of the terrifying which leads back to something long known to us, once very familiar,"<sup>9</sup> later suggesting a potential association to early childhood fears,<sup>10</sup> or the sense of helplessness one experiences in dreams<sup>11</sup>. The uncanny seems to awaken both feelings of 'the known' and 'the unknown,' leaving you in a disconcerted state of uncertainty. Therefore, it may be unsurprising corridors have been associated to this feeling of fundamental unhomeliness, as unlike the rooms they lead to, corridors possess an undetermined character, they are neither enclosed nor exposed, public, or private.<sup>3</sup> Yet, we feel that we know them, they exist within our homes and, our places or work, they are familiar and consistent in their form with little deviation from expected presentation, long, narrow, simplistic ... However, they are also lined with doors, and possess the occasional change in direction, is it these additional features that allow the feeling of the uncanny to infiltrate these spaces? Transforming them from the 'Heimlich' to the 'unheimlich,' as one can never truly know what lies behind every turn and every door, meaning however ordinary or habitual these spaces may first seem, there is an instinctual sense of fear corridors cannot escape.

<sup>9</sup> Freud S. (1919) *The "Uncanny"*, vol.1, pp. 1-2.

<sup>10</sup> Freud S. (1919) *The "Uncanny"*, vol.1, pp. 9.

<sup>11</sup> Freud S. (1919) *The "Uncanny"*, vol.1, pp. 10

<sup>3</sup> Connor, S. (2004) *Corridors*, (BBC Radio 3 Nightwaves.) 22 June. Available at: <http://stevenconnor.com/corridors.html>



This unsettling nature falls perfectly into the role needed in the “disturbing horror masterpiece”<sup>12</sup> that is *The Shining*.

“The corridor is exploited in horror film because as the camera advances through its restrictive space, it multiplies the anticipatory fear from the off-screen space of the doorways and voids that it passes”<sup>13</sup>.

This leaves viewers in a constant state of uncertainty, evoking this emotion is said to be the among the most successful methods when attempting to conjure the feeling of the uncanny, (in the opinion of its coiner Jentsch<sup>14</sup>). Director Stanley Kubrick was able to maximize this feeling of uncertainty as he took advantage of Garrett Brown’s brand-new invention, the Steadicam.<sup>15</sup> The Steadicam meant that as one of the main characters, a young boy called ‘Danny’, hurtled down the never-ending corridors of the Outlook Hotel (the sole location in which the film is set)<sup>16</sup>, (see fig 6), the camera was able to seamlessly follow him.<sup>17</sup> This is eerie to watch as you feel like you are travelling with whatever sinister supernatural spirit it is that follows the boy. This is a feeling unique to the world of film as you are presented with a predetermined view of which you have no control, enforcing the previously mentioned sense of helplessness and lack of control which coincide with the feeling of the uncanny, this is very different to literature where you can amalgamate your own depiction, or a game where you can direct and control your character. However, although the rapid continuous movement of the Steadicam is critical, this already innovative device was also utilized in a new and revolutionary way as it was inverted, meaning that the camera sat just above the floor<sup>15</sup>. Positioning the camera so close to the floor allowed the narrow, claustrophobic form of the corridor to become more looming and ominous than ever, as it offers the viewer a never-before seen, unnatural perspective, potentially introducing that uncanny feel of seeing a familiar environment in a new unknown manor. The unnatural perspective too enforces the idea that it is an unnatural being that is following the small venerable child on his travels, one that may engulf him at any given minute.

It is important to note that this space is so powerful in its form, neither darkness nor lack of colour (two traditional features of spine-chilling spaces) are required. One may expect darker, dingier, dull colours to fill a shadowy ghostly space, yet this corridor portrays quite the contrary. As seen within figure two, the carpet is vibrant, daring, and loud, in both colour and pattern, I feel perhaps this is another clever method of creating a juxtaposition in the watchers’ emotions, as colour and lightness evoke feelings of safety and happiness, nevertheless there remains the impending sense of danger.

<sup>12</sup> Roberts K. (2019) ‘*The Shining* (1980). *Film Matters*. Pp.157

<sup>13</sup> Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp.273

<sup>14</sup> Freud S. (1919) *The “Uncanny”*, vol.1, pp.5


<sup>15</sup> Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp.278

<sup>16</sup> *The Shining* (1980) Directed by Stanley Kubrick. Available at: iTunes. (Accessed 1/11/22)

<sup>17</sup> Roberts K. (2019) ‘*The Shining* (1980), ‘*Film Matters*. Pp.159



Fig 6. Danny Lloyd hurtling down the corridors of the Overlook Hotel (1980). Available at: <https://www.imdb.com/title/tt0081505/media-viewer/rm3225843968> (Accessed: 01/01/23)



When stepping away from the viewing the corridor as an isolated space, it is clear there are further mind-games played by Kubrick. The corridors in the Overlook hotel have been studied by many film and set design fanatics, as it transpires “that the hotel is full of impossible and illusionary designs”, there are several cases of misplaced windows, and doors leading to non-existent rooms, evidence of this can be seen in a map generated by Rob Ager (see fig 7 ) 18. These discrepancies magnify the previously discussed feelings of uncertainty held within the corridors form and allow another layer of confusion to generate within the viewers minds. This highlights a link to the next theme that shall be discussed, the dread of a maze, and the uncertainty that comes with being unable to figure out your surroundings.

But firstly, to conclude, the techniques first used within ‘The Shining’ have been instrumental in the way horror films have been approached ever since its release, as up until this time the horror genre in film concentrated upon the verticality of a haunted house, focusing instead on scenes within attics, stairways, and basements 19. Since its release corridors have been used repeatedly as spaces to generate fear, for example in the 2007 film ‘Paranormal Activity’ 20. From this exemplar it is safe to suggest that whatever qualities it is that the corridor possesses, they are powerful and know no boundaries, and film offers the perfect medium to challenge these, whether it through juxtaposed colour, or by introducing innovative cinematic techniques.

18- Ager, R. (2011) ‘ *Film psychology The Shining Spatial awareness and set design 1 of 2*’ YouTube, 19 July. Available at: <https://www.youtube.com/watch?v=0sUIxXCCFWw> (Accessed: 11/01/23)

19- Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp. 12

20- Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp 275



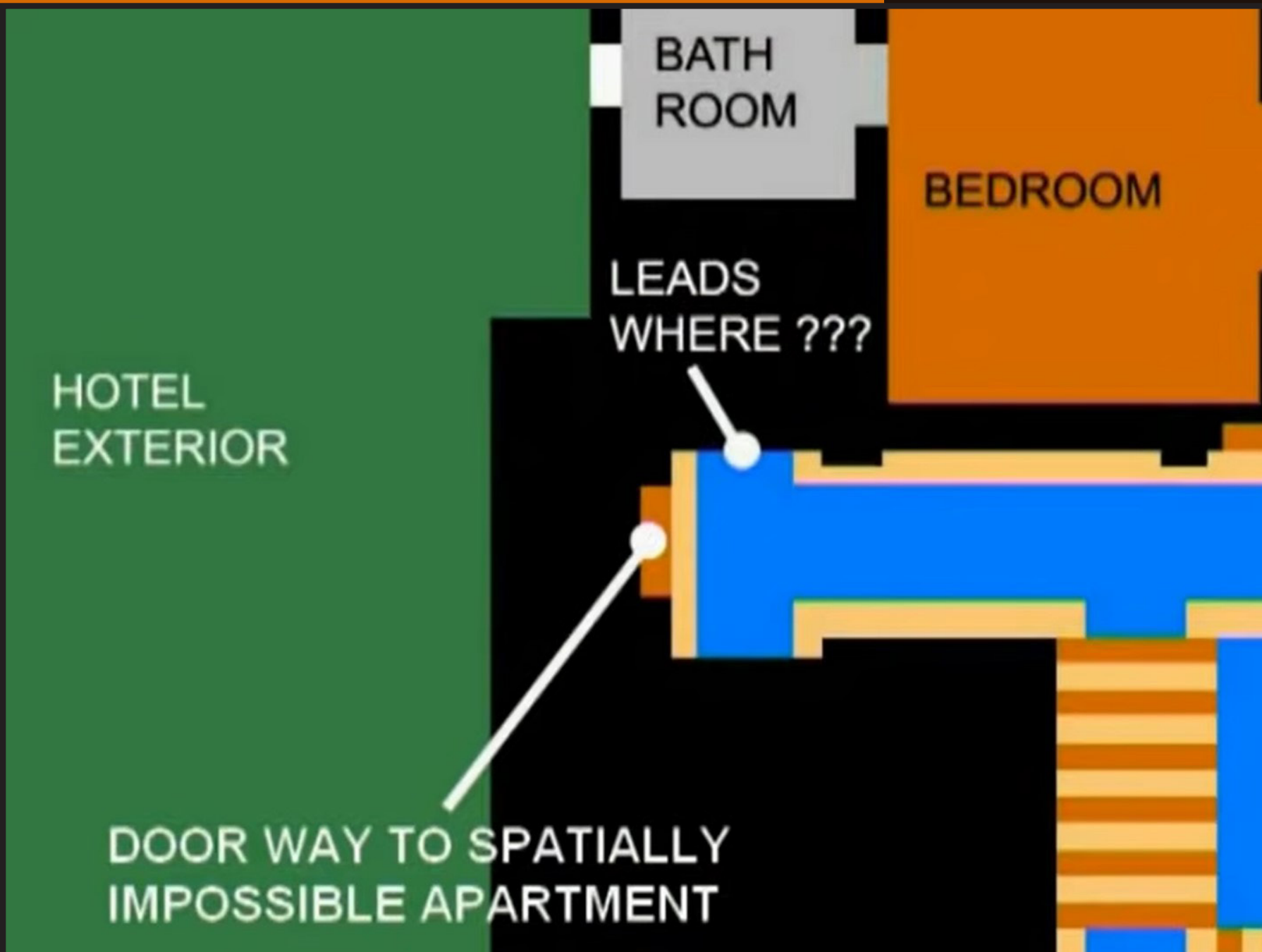


Figure 7. Rob Ager. Plan of the Overlook Hotel layout (2011) Available at: <https://www.youtube.com/watch?v=0sUIxXCCFWw> Accessed: 01/01/23

There is no mistaking experiences within labyrinth like spaces are disorientating, claustrophobic and puzzling... although one would unmistakably associate all of these feelings with that which is unpleasant and desirable to avoid, they are extremely engaging emotions. Engagement is key to the immersive nature of gaming, as you and all your senses are transformed to the spaces depicted; your eyes focused on nothing but what lies within the four edges of your screen, whilst headphones channel the artfully selected audio of the game. Disorientating and claustrophobic emotions incite a type of survival response, when submerged into this all-consuming virtual land, your body shall likely respond as though you are in a real-life situation, as the fiction infiltrates your senses. This offers one potential reason why the form of labyrinths was used to form the basis of many of the first video games some fifty years ago. 21 For example, *Maze War*, developed in 1973-74 which was the first of its kind, based in a maze this first-person shooter game involved multiple players chasing each other around the labyrinthine layout 22. It was visually simplistic as seen in figure 8, yet this was undoubtedly innovative and exciting for its time.

The world of computing and technology has of course developed monumentally since these early examples, providing new levels of graphical complexity and heightened user experiences. However, it remains clear the original portrayal of labyrinthine spaces has continued a favored format, with the corridor now being shown to carry these very same characteristics in modern games. Corridors narrow width, and previously mentioned consistent appearance allows them to become bewildering, as with every turn they look the same, you are often unable to place yourself in any wider context of where you are, you can walk and walk within these spaces without truly "leaving or arriving" 23, making them a perfect modern embodiment of this ancient form.



The exemplar we shall be exploring 'P.T.', was first released in August 2014 and whilst only a playable teaser it undoubtedly created a huge stir within the gaming community 24. The games format seems to offer endless opportunities, as it circulates round seemingly infinite configurations of the corridor space, creating a 'loop' format. 25 This algorithm allows players to replay the game over and over, exploring different outcomes each time without becoming bored, and more importantly without a reduction in the suspense and disorienting character from when you first play the game, as well as ensuring the player never completely solves the game, just the version played in that given interaction.

It is important to note the corridor is the only residential space that can facilitate the infiltration of the maze-like form, this games portrayal truly highlights the impact this can have. This fusion allows the mythologies of labyrinths and haunted houses to join in force, creating a psycho-spatial air of cognitive dread.

The maintenance of suspense, fear and helplessness was key in the eyes of the creator Hideo Kojima, 26 some ways this was ensured, was a 1st person perspective 27 an absence of weaponry 26, and the constant inability to see a means to flee.

Firstly, what is '1st person perspective'? First person perspective refers to the visual vantage point of the player, it appears as if it were the view you see with your own eyes, in real life. 28 Compared to the previously mentioned predetermined view seen within film, you may imagine the controllable ability gaming provides to explore the surroundings is something that would put you at ease instilling sense of control and power, however, the counter effect has been recorded. This game taunts players with shadows and sounds from behind the character, yet the hallway always appears empty to the eye when you turn 24. This paired with the lack of peripheral vision, draws attention to the significance of field of view in a corridor environment.

21- Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp. 12-13

22- Norman, J. ( 2009 ) '*Maze War, the First Networked 3D Multi-User First Person Shooter Game*'. Available at: <https://www.historyofinformation.com/detail.php?id=2023> (Accessed: 12/01/23)

23- Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp. 3

24- Fernández Ruiz, M. (2015) '*Universos fantásticos de inspiración Lovecraftiana en videojuegos survival horror: Un estudio de caso de P.T. (Silent Hills)*', *Brumal : Revista de Investigación sobre lo Fantástico = research journal on the fantastic*, 3(1), pp. 95–118. Available at: <https://doi.org/10.5565/rev/brumal.177>

25- Wilson, E. (2019) '*Horrorlords of Power*', *Euro Gamer*, 6th August. Available at: <https://www.eurogamer.net/the-creepy-corridors-of-video-games> (Accessed 27/11/22)

26- Fandom (October 2022) *P.T.* Available at : <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 20/11/22)

27- Kain, E. (2019) '*Turns out, Horror Game 'P.T.' Is Far More Terrifying Than Anybody Realized*', *Forbes*.

28- Fandom ( April 2019 ) *First-person perspective video games*. Available at: [https://gamicus.fandom.com/wiki/First-person\\_perspective\\_video\\_games](https://gamicus.fandom.com/wiki/First-person_perspective_video_games) (Accessed: 30/11/22)

Figure 8. A view of a 1970's computer displaying the game Maze War. 1974, Available at: <https://alchetron.com/Maze-War> (Accessed: 01/01/23)



Figure 9. Haugting charatcer Lisa in the hallway of game P.T. Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)



Figure 10. An empty hallway, gamers perspective in P.T. Available at: <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 01/01/23)



Figure 11. Christy Runagall, *An alternaive aesthetic*, 2023, digital illustration.

1st person perspective within gaming often means peripheral vision is impaired or even entirely absent, this can be seen within figure 10 depicting a gamers view up a corridor. Therefore, players are not only left not knowing what may be behind them but too what may emerge from any of the many doors which line the hallway in front of them, this ensures a constant state of apprehension and fear. Again, this situation is unique to the corridor space as within most environments you can back into a corner and observe your entire surroundings from a point of safety, this is impossible within these long narrow spaces as you are unable to fully observe both directions at once. Yet again abandoning the player in a state of uncertainty and unknowing of what surrounds them.

Intriguingly first-person perspective is often used within games where players are armed, allowing for greater precision when using said weaponry 28, however, Kojima very consciously made the decision to have no such paraphernalia within in this game, further instilling a sense of vulnerability, and to engage the players cognitively as they focus upon the puzzles instead. 26

Unlike the corridors in *The Shining*, there is only one source of light in the corridors of *P.T.*, this only illuminates the gamers field of vision, revealing only approximately three meters into the distance. The chosen materiality and colour pallet for the space has great impact on how the area is perceived. Firstly, the small sphere of light just catches the lightly painted walls, this highlights and accentuates their presence, increasing the gamers consciousness of how narrow the space is, as they become the clearest feature on screen. Secondly, the dark wooden floor allows no reflection of light, instead allowing the pathway ahead to disappear into darkness. There is a clear residential character to the environment, with skirting board and architrave, as well as common home accessories, such as framed images on the walls and potted plants. These features can be seen within figure 10. People generally associate homes with feelings of safety, comfort, and familiarity, I believe within this example it is the darkness and continuous loop that allow the unfamiliar and vulnerability to instead infiltrate the space. Figure 11 depicts an illustration of an alternative lighting scheme and colour pallet, to the original space seen in figure 10, whilst an identical form has been retained, the light bright pallet and lines of sight to edge and wall, creates a much more pleasant space.

Finally, due to the narrow nature of this liminal space, there is a very clear inability to flee. When one is in a potential fight of flight situation your mind instinctively searches for a means to escape, the corridor prevents this, providing no available option of certain safety, instead a series of unknowns, from doorways to 90 degree bends. This again is very reminiscent of the character of labyrinths, as mentioned previously labyrinths were sometimes seen as paths towards death 7 this same impending doom is felt throughout the game as the game could be terminated at any given moment by one wrong move.

28- Fandom ( April 2019 ) *First-person perspective video games*. Available at: [https://gamicus.fandom.com/wiki/First-person\\_perspective\\_video\\_games](https://gamicus.fandom.com/wiki/First-person_perspective_video_games) (Accessed: 30/11/22)

26- Fandom (October 2022) *P.T.* Available at : <https://silenthill.fandom.com/wiki/P.T.> (Accessed: 20/11/22)

7- Luckhurst, R. (2019) *Corridors : passages of modernity*. London: Reaktion Books Ltd. Pp.24

or getting up and picking the daisies, which was  
a White Rabbit with pink eyes ran close by  
There was nothing so *very* remarkable  
nor did Alice think it so *very* much out of  
to hear the Rabbit say to itself, "Oh de

dear! I shall tell  
it over afterward  
to have wonder  
seemed quite  
actually *took a*  
looked at it, and  
to her feet, for  
had never before  
coat-pocket, or  
burning with  
after it, and wa  
large rabbit hole

## THE SURREAL



Figure 12. Illustration of Alice Looking behind the curtain and finding a little door,  
from Alice's Adventures in Wonderland, John Tenniel (Page 8 - Chapter 1 - AAIW8)

In another moment down went Alice  
it, never once considering how in the wo  
was to get out again.

audaciously  
y her.  
in that;  
the way  
ear! Oh  
ought  
ought  
it all  
abbit  
, and  
arted  
t she  
vaist-  
and  
field  
wn a  
ce after  
orld she



Here the relationship between the nature of the surreal and the corridor space shall be explored, it shall be the book Alice's Adventures in Wonderland that shall facilitate this. Published in 1865 this children's book by Lewis Carroll instantly rose to great popularity, this fascination and love has sustained to this day inspiring countless films, ballets and theatre shows 29. The use of the corridor plays a small yet integral part in this story, featuring only in the first chapter, 'Down the rabbit hole'. It is within these first pages where Alice finds herself within a 'dark hallway' 30 after tumbling down a rabbit hole in pursuit of a white rabbit. 30 Whilst the journey falling down the hole could have acted as the dividing dimension between the two worlds portrayed in this story, Carroll clearly made the decision to also introduce this liminal space, perhaps to aid and accentuate the transition. A seemingly logical jump as corridors is a space that in normal state of reality leads us from one environment to the next, albeit these spaces are generally somewhat more mundane than the fantastical world Carroll introduces. As mentioned, this hallway was described as dark, it was also lined with doors as seen in figure 12, this does evoke similar ideas of entrapment and disconcertion felt within the two previous examples. Has the uncertain fearful character of this space been utilized to accentuate the sense of freedom and wonder to come as Alice exits this space into 'the loveliest garden you ever saw' 30, would the fall down the rabbit hole alone been too brief to convey the transition?

It is important to note that the world Alice enters is not one based on reality, it is distinctly surreal, with the book revealing at the end...

"Wake up, Alice dear!" said her sister; "Why, what a long sleep you've had!"  
"Oh, I've had such a curious dream!" said Alice 30

The corridor allows the reader to understand from the offset that Alice is dreaming because as soon as Alice enters the corridor there is a sudden absurdity to her environment. A dream like state is a unique level of existence, as it teeters between a condition of reason and madness, the subjective and the objective and importantly consciousness and unconsciousness. 31

"It was precisely these distinctions that the Surrealists sought to break down... the Surrealists proposed that dreams provided the model for their "super-reality." " 32

This is particularly interesting as highlighted within the essay so far, the corridor is a liminal space, however, the topic of surrealism highlights how this concept of liminality can also be applied to ideas less tangible and physical like dreams. Surely it can be no coincidence Alice's introduction to her liminal psychological state (her dream) begins within a physical liminal space (the corridor). This point of entry boldly signifies a conception point of her adventures, it allows for clear distinction in the tale, signaling she herself is transitioning. As this media relies heavily on the imagination of the readers it is rather poetic how the reading of Alice's movements through the corridor too transmogrifies the mind of the reader.

29- Lowne, Cathy and Bauer, Patricia. "Alice's Adventures in Wonderland". *Encyclopedia Britannica*, 5 May. 2020, <https://www.britannica.com/topic/Alices-Adventures-in-Wonderland>. Accessed 15 December 2022.

30- Carroll, L. (1866) *Alice's Adventures In Wonderland By Lewis Carroll. With Forty-Two Illustrations By John Tenniel*. London: Macmillan and Co.

31- Malekpour, M and Motamedi, S. (2021). *Liminal and the surreal: The space of Limbo and Dreams in Luis Bunuel's The Discreet Charm of Bourgeoiseie*. *Cinej Cinema Journal*, 9 (1) pp. 325-322

32- Sharot, S.(2015). *Dreams in Films and Films as Dreams: Surrealism and Popular American Cinema*. *Canadian Journal of Film Studies*, 24(1), pp. 66-89,105.

Finally, in the world of Wonderland and beyond there is a tight relationship between the corridors and illusions. Illusions describe a perception that is not what it seems to be, commonly a misinterpretation of a sensory experience 33. Experiencing an illusion is often baffling, as your brain attempts to fathom the visual information it is receiving, therefore they often instil a sense of uncertainty as you know longer know or understand what you can see. Just like surrealism, illusions aim to remove any clear distinction between something that is real or not, this relationship was showcased by one of, if not the most remarkable surrealist painters the world has ever seen, Salvador Dali, his works including "numerous illusions...(with the) intent to challenge the viewers perceptions," 34. In fact, some of Dali's lesser-known works include a series of illustrations for a limited addition of Alice's Adventures in Wonderland, figure 13 depicts his interpretation of the chapter, 'down the rabbit hole' 35. This highlights the freedom of imagination this book allows, as every which person's depictions would be different, based on their own mental schema of comparable physical environments they can recall.

Arguably the most impactful form of an illusion is one that is immersive, meaning the illusionary effect takes on a whole physical environment. It has been well studied and documented by psychologist that the corridor is in fact an apt environment for such warping of perceptions, with a phenomenon named 'the corridor illusion'. "This illusion occurs when objects of the same size appear to be different sizes due to positioning in a corridor," reversing what our schema suggests, as the same object placed close to the viewer and further away would appear bigger at the further distance, (this is illustrated in figure 14) 36. The recognition of this highlights yet another reason for corridors to instill a sense of unease, as you are left teetering between the perception what should be a simplistic environment, and something seemingly illogical.

33- Merriam-Webster (2022) *Dictionary definition, illusion*. Available at: <https://www.merriam-webster.com/dictionary/illusion> (Accessed 11 Jan. 2023.)

34 - Martinez-Conde S, Conley D, Hine H, Kropf J, Tush P, Ayala A and Macknik SL (2015) *Marvels of illusion: illusion and perception in the art of Salvador Dali*, *Frontiers in Human Neuroscience*. 9(496) pp1.

35- Stewart, J. ( 2017) ' *Salvador Dali's Rarely seen 'Alice in Wonderland' illustrations are finally reissued*, *My Modern Met*, 31ST July. Available at: <https://mymodernmet.com/salvador-dali-alice-in-wonderland/> (Accessed: 11/01/23)

36- Parsley, Z.T. Kazanas, S.A. (2021) *Encyclopaedia of Animal cognition and behaviour*. 1st edn. Cham: Springer.



Fig 13. Salvador Dali , 'Down the rabbit hole' Alice's Adventures In Wonderland, First published by Julia MacRae Books in 1988;. Limited edition reprint 1969). Available at: <https://mymodernmet.com/salvador-dali-alice-in-wonderland/>(Accessed: 01/01/23)



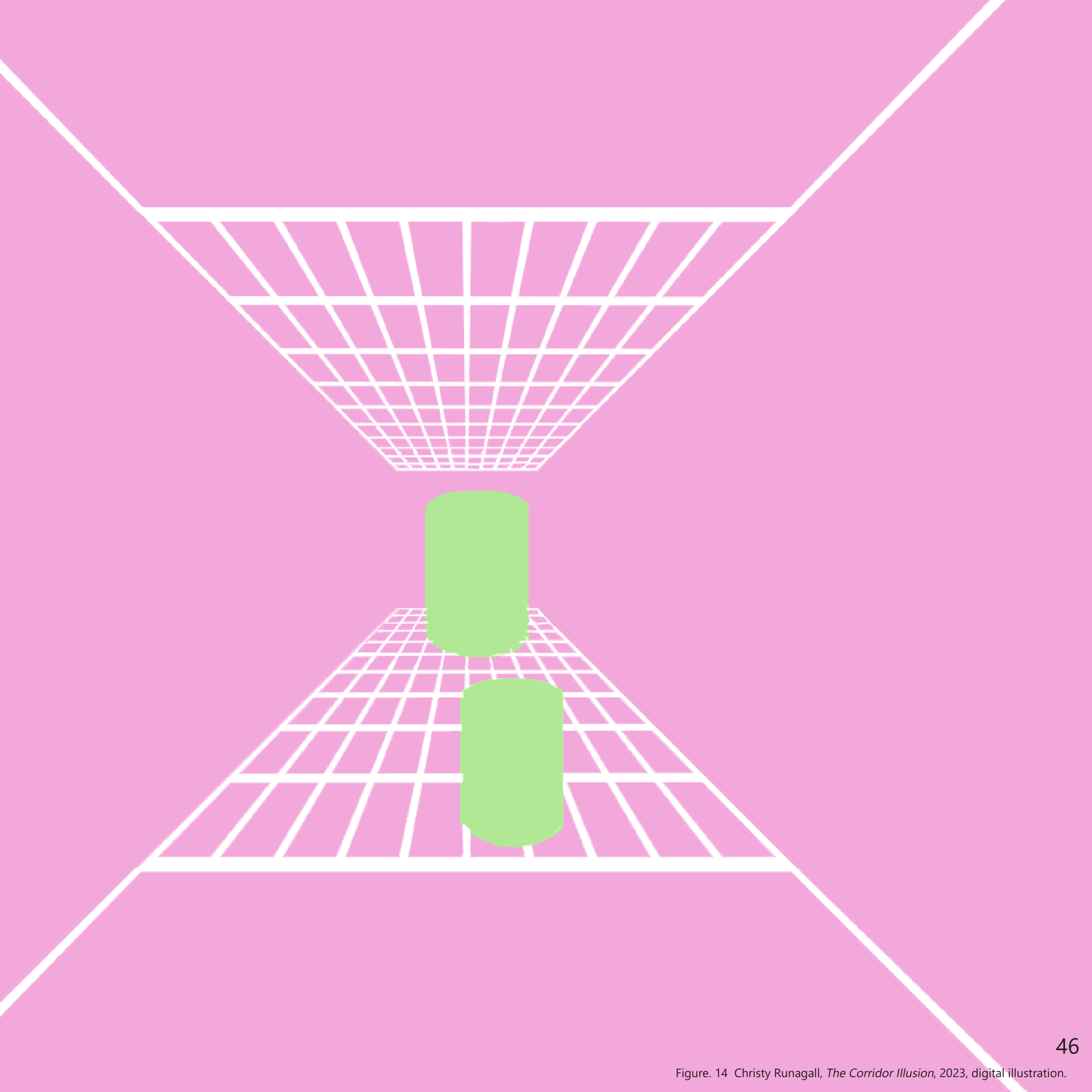


Figure. 14 Christy Runagall, *The Corridor Illusion*, 2023, digital illustration.

## TO CONCLUDE

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It appears throughout all the themes explored; the uncanny, the surreal, and the association with labyrinths, there is one common factor, this is uncertainty. The unknowing of what's to come and where they lead allows the mind to view this seemingly ordinary space in such a visceral way.

In some cases, this allows for whimsical and fantastical transitions to be formed, as seen within Alice's Adventures in Wonderland, as the mind is excited and engaged to whatever mystifying world land it is Alice is about to enter. However, it can also lead to much darker emotions as explored within gaming and film, when an out to this space is not provided. A distinct feeling of disorientation and vulnerability was seen within P.T. much alike the helplessness and impending doom conveyed within The Shining. I believe these two later cases to be particularly engaging as they both directly oppose the liminal nature the corridor revolves around, they trap you, forcing you to confront an environment you only ever endeavour to move out of. Therefore, if I were to further this research it would focus upon the corridor as a habitable space, are there exemplars away from the genre of horror that successfully portray more positive perceptions? And if so, how? Another area of potential further research would be the origins of corridors being the home of ghosts within haunted houses, this could help explore where this fusion between unearthly beings and these narrow spaces first collided.

There are several ways in which this knowledge may help relieve negative connotations and feelings associated with these spaces, particularly within hotels, these are as follows ...

Firstly, breaking up long stretches of corridor with larger openings would help disperse the claustrophobic nature as smaller passages seem less daunting by providing at least the sense of a potential location to flee. This could also make the area feel more habitable encouraging people to slow, and observe their surroundings more, aiding the formation of the corridors individual identity and veering away from the existing uncanny nature they may instead hold.

Secondly, as seen within Carroll's book, the experience within the corridor is relieved somewhat of its suppressive and claustrophobic atmosphere by the shift of focus onto the place in which it leads. As highlighted, doors within these spaces can introduce fear and uncertainty, therefore great emphasis should be applied to ensuring doorways evoke positive feelings. Perhaps breaking away from the norms when designing the door, disguising the form visually, adding a welcoming and well-lit level of lighting or ensuring a friendly / vibrant colour palette is used.

And finally, although the shining does clearly demonstrate neither colour, light can cure this space of its eerie atmosphere, P.T does reinforce the assumed knowledge, that the lack of these features exacerbate the negative feelings felt, therefore it is logical to implement such characteristic when attempting to avoid such atmosphere.

Of course, all these suggestions may not be viable within the commercial world, as space within new developments is often extremely valuable. Depleting the perimeter area of sites, would also mean a reduction in the window space for the hotel rooms themselves, and it is vital these spaces a portion of natural light in most conventional hotels. It seems there is a trade-off between the quality of a corridor space, which is compromised to allow for the destination rooms to be the most pleasant focal area. One hotel however, that has dealt with the corridor in a particularly successful way is the W in Barcelona (see figs 15 and 16). This design ensures sight-lines through to windows and even small sections alongside glass walls to the outside, this enforces a freeing, bright and open feeling, breaking all existing rigid perceptions of the corridor space. The walls ceiling floors and importantly doorways are all in the same red hue colour, this means that the doors are lost in the space, again removing to some extent the uncertainty and fear which lies behind them. It makes you paid attention, it does not feel familiar, instead breaking away from norms into something new and exciting.



Figure 15. Eric Laignel, View down The W hotel corridor, in Barcelona. (Courtesy of Marriott International, 2009) Available at: <https://www.architecturaldigest.com/story/beautiful-hotel-hallways/amp> (Accessed: 01/01/23)



Figure 16. Eric Laignel, Full height windows of The W hotel corridor, in Barcelona. (Courtesy of Marriott International, 2009) Available at: <https://www.architecturaldigest.com/story/beautiful-hotel-hallways/amp> (Accessed: 01/01/23)

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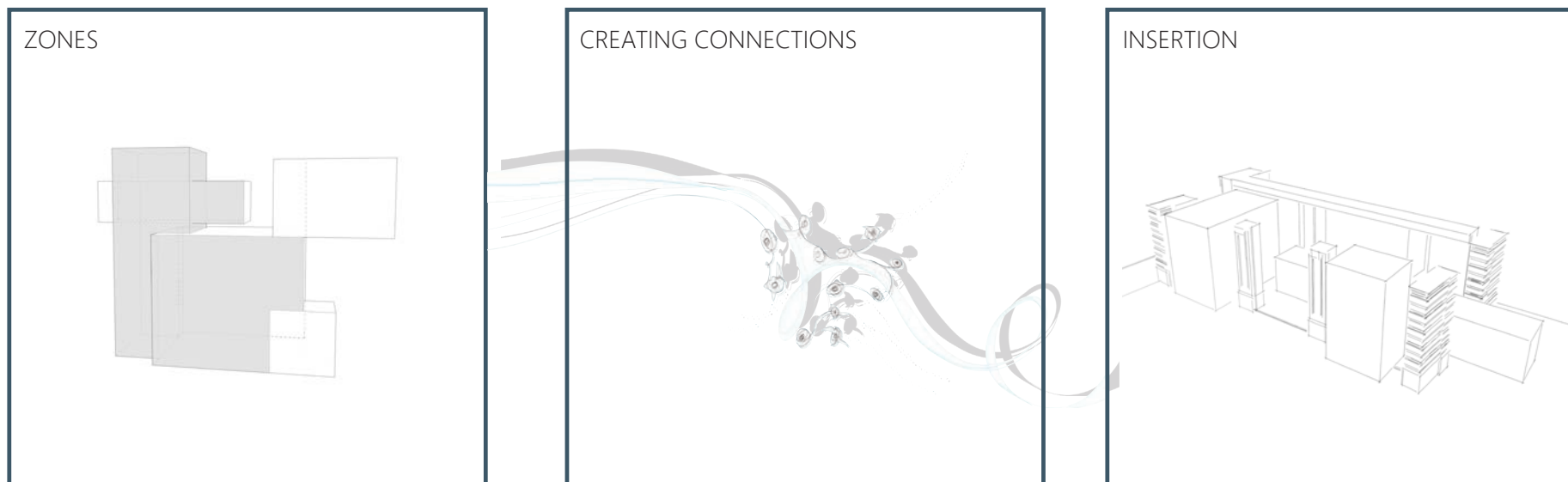
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This first semester has definitely helped me develop as a designer, presenting new tasks and challenges I had not faced before. Firstly the various writing styles that have been explored through the writing for design tasks have helped me explore previously undiscovered ways to tap into my creativity. One writing style that stands out in particular is free writing, similar in character to observational sketching I found this method allowed my thoughts to flow beyond initial perceptions. This was a quick way to unlock lots of ideas. One time we did this was at Waterloo station, the location for our design project, this allowed me to tune into my surroundings on a much deeper level than I otherwise would have. It is important that it is not just an observation being made, but it is also being recorded, therefore I could reflect back upon my insights, at any given point in my project, an example of where this was extremely useful, was within my facade and signage decisions. I knew the direction of movement, how people behaved in the surrounding spaces, and the atmosphere characteristics of the immediate space around the site( such as light levels and speed of movement ), all of which played into my final decisions of type of signs that should be used and there locations. For example, the lack of the facade now connects the originally temporary soulless liminal passage with the now vibrant energy of the bar, and the illuminated signage draws focus in originally the dimly lit areas, which now host entrances. (This can be seen within the image below). I recognise that without the site free writing these influencing factors could have been forgotten or even completely missed.



Another writing style I found particularly engaging was the creative writing task, my object, the cork screw at a first glance felt as though it may not have a lot to offer. Nevertheless, this soon became untrue as the process made me engage with my imagination, I found it useful to think of how people drink wine, why they drink wine and what emotions this may engage. I know it is imperative to constantly question and think of those who shall be inhabiting the spaces we design, this requires the imagination built upon in this tasks. I found it easy to get lost in small details, or specific design ideas during the beginning stages of my development but now recognise stepping back and putting myself in the shoes of the user, the people who shall inhabit the space is an effective way to help navigate what is of true importance within the design. The 'what if' mentality needed for this writing task was something really useful for me to take through into the design project.

This semester has helped me develop my relationship with the development process; Whilst previously I have not focused or particularly thrived within this part of the design process, skipping over it in an eagerness to form conclusions and a design visions, I can now see the benefit of continuously challenging ideas, as the further I pushed the more exciting and less predictable the outcomes became. My chosen trend analysis for my design project came fairly quickly, I knew they interested me, however, I struggled to take a step back and truly consider what aspects in particular were the ones that were capturing my attention... this helped fuel my reoccurring issue of having many ideas with little consistency or clear identity, This is something I wish to work on, learning how to step back and refine my thoughts during this stage. Below you can see my resolved key design influences.



In terms of research for our next and final project I want to really home in on topics that are current and topical, a lot of my research for this semester has taken me back in time to help drive my concepts in the realm of historical wine interactions, as well as looking throughout history to discover the role of the corridor. However, I would like this final project to show something new as a young designer, and continue to challenge expected boundaries, of course the research is going to be a fundamental part of this. I think considering who and what is in the local area beyond commuters shall hopefully allow the beginnings of this thought process.

Overall, I have truly enjoyed both the writing for design and design project. The writing for design allowed me to recognise the undeniable power and influences of a space, how as a designer we can be in control of how someone thinks and feels. Whilst the design project allowed me to venture into the world of F&B for the first time, whilst I was eager to design a bar, initially I was stumped by everything feeling so predictable and conventional, in terms of the practical needs and form constraints of the space, however, I am pleased with my outcome, and feel I have at least attempted to push the boundaries, to form something unique, with a space that offers more than the standard needs (see image to the right of a performance space).

