BrandGallery™
by emerge & see

thanks to: you know who you are...

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Research:
edit, continue to add diagrams to answer questions that arise.
Goals: *What is it? What does it do?*

It is BrandGallery: *the private art gallery display concept applied to Brand provides maximum brand exposure that temporally correlates to high street turn-over. BrandGallery envelops the user as he is directed along the branded pathway, BrandStrand. The user experiences the Brand's paraphernalia, but is never offered the service that is its raison d'etre. Tate offers services: cultural events such as art exhibits, lectures...Orange sells services: network, contract, wap, global communication...BrandGallery offers and sells services-but the User will neither encounter mounted artworks for viewing nor will he find a mobile network contract for sale.*
BrandStrand is made up of single kinetic L shaped tiles. Three kinetic components inform the design of the L shape: shape, image and materiality to ensure maximum brand exposure. Kinetic shape allows for the potential to "adjust" telescopically on either axis to image or materiality called for in the program. In kinetic image projection: images "adjust" according to differing values of activity required by program or User-criteria for image manipulation. Kinetic materiality influences color and ambience through lighting, temperature, scent, sound and texture. A second skin that we have yet to figure out is a feature of this component and allows for further shape contortion and possible circulation fields. The behaviors controlled by this component come from 3DS Max attributes and conditions in the studio we wish to have control over. BrandStrand is reconfigurable: as a pathway, L shapes snap on and off to lengthen/shorten the pathway according to the programs of different clients, L-shapes snap together at a maximum angle of 30° to allow for continuous path. BrandGallery uses the website structures of the involved organizations: Tate and Orange as design examples, to provide specific program.

Is it a building, path, tile, display? *BrandStrand is a pathway made up of connected kinetic L shaped tiles. BrandStrand bends and overlaps to create a self-supporting structure, BrandGallery. BrandGallery is not a building – it's a structure. Is it a new concept? Theoretically, yes. Brand Inversion: User is brand bombarded while on fascinating, scarily inescapable, compelling, capitalist pathway. User is never allowed to engage the Brand's services. An architectural conception of the psychology behind television commercials/advertising: exiting the BrandGallery, the User feels enlightened and subconsciously guilty and uncomfortable. The Brand has offered love that goes unintentionally unrequited because the User cannot reciprocate by engaging the services provided by the Brand. If BrandGallery is effective, the User responds by either engaging the service on his way down the high street or joining an anti-globalization group.*

What is the purpose of BrandGallery? *The purpose, for the User, is entertainment, the purchase of Brand-related paraphernalia, and edification through interface with the Brands participating in BrandGallery.   The purpose, in terms of a Brand's participation, is the study of the captive consumer. The BrandStrand acts as a test market laboratory, the study of consumer marketing: the "try but not buy" concept. Does it connect point A to point B? What and where are A & B? Diagram: Knots catalog. Generative concept?*

Definitions:

Entertainment: *L shaped entertainment: pleasurable, engages pedestrian with toys that inform, are cool, are kinetic: tile in motion and images projected are constantly changing. (from Tate, new exhibitions and from Orange, new promotional campaigns: eg eek!) lounge entertainment: coffee, bar drinks, reading, meeting, listening to music, smoking, chatting, sitting and the clear relationship between the BrandStrands involved in the BrandGallery–and we are working on what that is-not for internet use, Brand retail, dancing, sleeping, fucking, temporary resting location for unbelievable mobile phone carrying London homeless...*

Brand: *a strong recognition of color, shape, soundbite, logo...that evokes an emotional response, love, hatred, pride in, loyalty to...the service/product. Recognition and emotional response differentiates Brand from unbranded retail/commercial organizations. L shaped tiles: the brick from which BrandStrand is formed, the L-shape originates in the emergen-c tile: floor, and two walls forming a corner ie shelter, the L-shape is the basic necessity for wall surface and floor surface, viewer walking surface and surface for display. The L shape can bend and rotate, enabling the floor to become wall and vice versa.*

BrandStrand: *L shaped tiles connect to form a continuously branded pathway, one BrandStrand per Brand? or one program per Brand – # of strands corresponds to program? What authorizes either condition?*

BrandGallery: *the overlap, connection and bifurcation of BrandStrands to configure a self-supporting structure. BrandGallery can be dismantled and reconfigured for each new set of BrandStrand combinations.*
Emerge and See's opinion of branding through architecture: Brand, inextricably tied to increasing/maintaining the monetary intake of the product /organization it serves, also implies sentiment. BrandGallery's intention is to divest Brand of its monetary dependency on its main product/service, providing only sentiment. BrandGallery offers a fascinating, scarily inescapable, compelling experience of directed visual imagery and User interface in which Brand (and therefore capitalism) is the only stimulus. Whether the User perceives this as fascinating and/or frightening is beyond our concern. It is designed to be both. effect of brand on display: images/shape Diagram. activities that L shapes perform, as one L shape: kinetic performance catalogs, the model:
Diagram activities that BrandStrand performs: knots catalog or strand aggregation design generator. Structure: design of stacking, rotation, bending and void. Diagram.

Client: *Who is the Client? (Ce's diagram of Client I & Client II) For the initial design process, Tate and Orange are Client II's: one BrandStrand per organization.*
Did the Client change from Phase I? How does the Client affect our design? Emergen-c's research was specific to Tate and Orange, but the two organizations were not used as Clients and did not have a direct effect on the design process of the original tile. BrandGallery uses the websites of Tate and Orange to provide program for the design of the L shaped tiles and their connections as BrandStrands. What does BrandGallery address? Currently, a Brand must purchase or rent expensive high street property for long periods of time to have high street impact. BrandGallery offers temporary, intense and certain Brand exposure on the high street.
Why would a Client participate in BrandGallery? Aside from intense temporary and economically advantageous Brand exposure, BrandStrand participants have a laboratory in which to study the effectiveness of their Brand, potential for test-marketing in different sites/cities.

User: *Who is our User group? Do we have specific demographics? High street pedestrians and global museum visitors. Demographics: the curious, the Brands' lovers. Where are these Users: pedestrian, bus, car? All of the above, vehicular traffic is treated to the "façade." Pedestrians are targeted from the street. Why would anyone enter BrandGallery? Desire for information about one of the Brands, curiosity about the relationship of the Brands involved, desire to purchase a branded Item: T-shirt, pencil, teddy bear...(never the main service/product).*

Tile: *What parts of the Emergen-c tile system are part of the L-shape tile? The tile as a brick or component of aggregation in the design of and onto which branding is systematically applied, a repetitive kinetic tile on a reconfigurable pathway that invites the pedestrian to engage in specific entertaining activities while being bombarded with branded visual imagery. Diagram. How well did it respond to the BrandSpace: Tate and Orange brief? Term II research was brand specific, Term III veered away from the brief yielding a generic product. How does BrandGallery connect the Emergen-c research to its current research? The concepts are the same and the ambitions for the Emergen-c tile were programmed into the L-shape, The current incarnation of the project is a refinement of phase I work structurally and thru appointed and specific criteria Diagrams. How does the L shaped panel/tile (decide it's name) relate to the tile? Marga's bottom-up Diagram. Describe, define the el-shape, its origins and limitations: Xie's diagrams, Ce's catalogs. What does a linear pathway respond to? The design program is the linear structure of the participating Brand's websites. Linearity of path also relates to the inescapability of capitalism and to the temporal: on BrandStrand for minimum "X" amount of time corresponds to "X" amount of Brand exposure. Xie's diagrams of oxtot and tate sites and unit values reapplied reassess program. How is it flexible? Diagram showing degree of motion for the wings...diagram of kinetic possibilities of L shaped tile...diagram of kinetic/motion whatever of second skin???? Does it bifurcate? BrandStrands bifurcate when the program calls for the User to encounter retail or internet services, or information from a human (salesperson) source. What is the relationship of image/display to structure? Diagrams. What are the relationships between brand:display and display:L shape tile Diagrams.*

Structure: *How does it connect? Yanchuan's models, Cesare's dimensioned renders, Yasha's dimensioned renders. How does it aggregate? Coil/knot configure. How does it stand? Richard Lawson of Arup is going to tell us on Monday. What are the constraints? Xie and Marga.*

Site: *Why did we choose Bankside as a site? Bankside was appropriate to Emergen-c's all-encompassing definition of the e-space tile's functions as entertaining artifacts and activities (things to do on a street, in a pavilion). Why have we switched to a high street? Retaining this concept of activity, Emerge and See defines activities, using velocity, directionality, and visibility as measures of brand exposure. Bankside is an envelope for these variables; the high street offers a direct study in cluster. The high street site is a trade of a specific for a generic, yet repeatable (ie other cities) site. What is our specific site on Oxford Street? Currently, Starbucks, south side, corner of Soho Street and Oxford Street. Are the BrandStrands in an enclosed envelope, like another high street shop? Dunno? Diagram. Do BrandStrands have the potential to extend out of the BrandGallery coil/knot into the streetscape/above the streetscape? revise Yanchuan's diagram. How does the pathway affect the site? velocity, directionality, visibility-as brand exposure.? Yasha diagram.*

Display: *Which diagrams (past and future) are needed to credibly support our design decisions? Book, group decision. Is display the main focus of this project? the main focuses are Brand and Display, then program and structure. How and what did we display in the e-spaces? anything, everything and subsequently nothing. How and what will we display on the L shapes? Image and branded stuff, define! How does display affect the design of the L shape and the design of the connected L shapes? How many L shapes are there? Defined by percentage established thru sequence of website program of Brand, criteria. How many pathways are there? Why? BrandStrands correspond to the number of Brands involved in each new version of BrandGallery. Is the entire L shape kinetic? The entire L shape has the potential to be kinetic, currently as a telescopic, including the wing connections (2). Define the kinetic properties: What are the limitations involved in their design? Why choose telescopic, over miyake, bubbles...?*

D-gram/Who   Priority/Date

Opinion:
Are we for or against capitalism? Fascinating + Scary = Powerful
Is branding good or bad? Can be either; we are just bringing it's power to the User's attention
Is an exhibition of brand useful/interesting? How can we maximize it's potential?

Team Alphabetically: *Cesare 1, Christiane 2, Margarita 3, Yanchuan 4, Yasha 5*   **WorkGroup Matrix:** *12 34 51 23 45 31 24 53 14 25*
Final Presentation: *Panels: Margarita; Website/Director: Cesare; Book, Brief, Schedules: Christiane; Models: Yanchuan; 3D Renderings: Yasha*

Emerge & See's internal brief
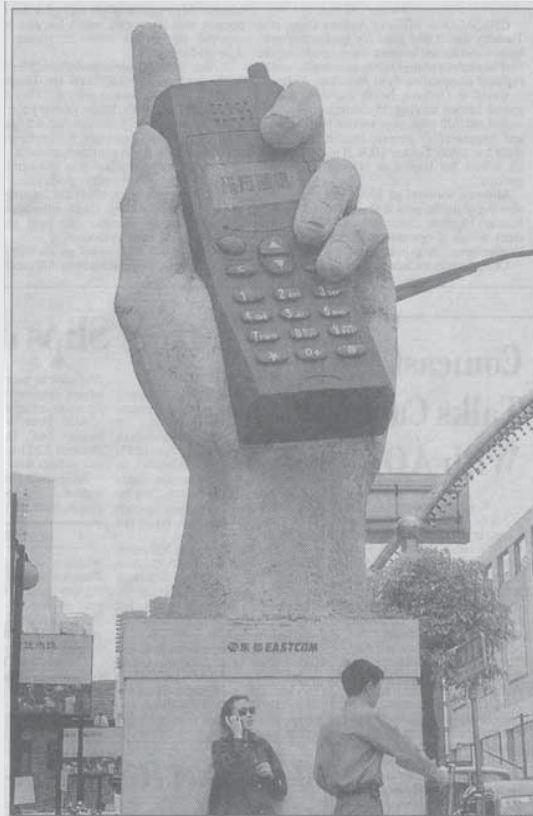
High-profile promotion in Shanghai. The Chinese mobile phone market remains alluring for U.S. and European manufacturers facing flat sales at home.

"Cafe cinema, book store, auditorium, trinkets, clothing and many other things can be found in these shopping centers. The drugstore recaptures it all in kaleidoscopic mode. Whereas the large department store provides a market-place pageantry for merchandise, the drugstore offers the subtle recital of consumption, where, in fact, the 'art' consists in playing on the object's sign, and sublimating its status and utility as commodity in a play of 'ambiance.'

The drugstore is neo-culture universalized, where there is no longer any differ-ence between a fine gourmet shop and a gallery of paintings, between Playboy and a Treatise on Paleontology."

Consumer Society, Selected Writings of Jean Baudrillard, p32

We have reached the point where consumption has grasped the whole of life; where all activities are sequenced in the same combinatorial mode; where the schedule of gratification is outlined in advance, one hour at a time; and where the environment is complete, completely climatized, furnished and culturalized. In the phenomenology of consumption, the general climatization of life, of goods, of objects, services, behaviors, and social relations represents the perfected, consummated state of evolution which through articulated networks of objects ascends from pure and simple abundance to complete conditioning of action and time, and finally of the systematic organization of ambiance, which is a characteristic of the drugstores, the shopping malls, or the modern airports in our futuristic cities.

Consumer Society, Selected Writings of Jean Baudrillard, p.33

(The) telephone demands the participation of our senses and our faculties…it cannot be used as background. Since the telephone offers a very poor auditory image, we strengthen and complete it by the use of all the other senses. When the auditory image is of high definition or intensity, we complete it by providing sound.

The Telephone, Understanding Media, Marshall McLuhan, p.292

man 'endowed' with needs which 'direct' him towards objects which 'give' him satisfaction.

Consumer Society, Selected Writings of Jean Baudrillard, p.35

>> Can you smell it? Can you smell it?
>> What?
>> Napalm and sun. All the ass in the world smells like that. I love the smell
*   of napalm in the morning.*

Francis Ford Coppola, Apocalypse Now, 1979

Immersed in BrandSpace, Emerge from the worlds of sponsors Tate Modern and Orange™ mobile communications & See. See BrandStrands intertwine to form BrandGallery in the midst of Oxford Street's cars, busses and people. Thousands of aggregated L shaped human-scale tiles make up BrandGallery. See BrandGallery daily adjust according to the volume of visitors. See it reconfigure every few months to enable changing brand exhibits. Program your own visit. What do you want to See? How does BrandGallery want you to See it? Enjoy your visit!

Emerge & See

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information **ground floor** **display** **visibility**

diagrams (PART I) - Tate + Orange analysis

ORANGE

tate™

media
print
web
magazine
sponsors

MEDIA

TATE INFRASTRUCTURE

ORANGE INFRASTRUCTURE
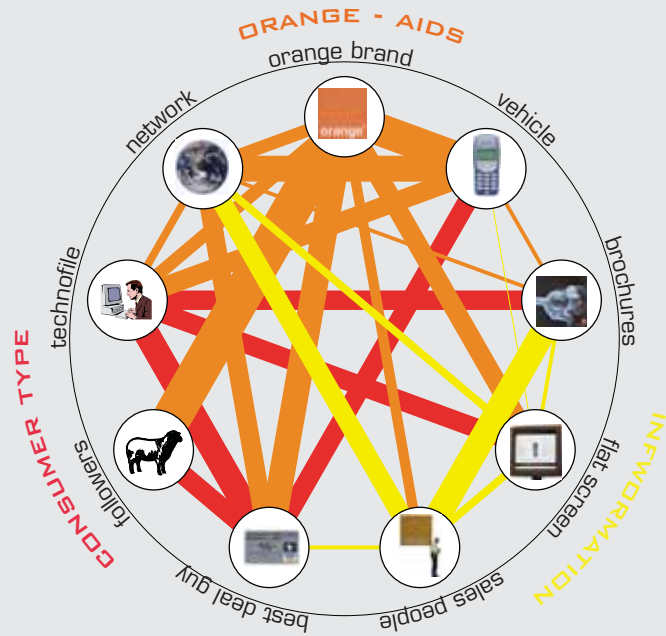
envelope
food
goods
coffee
clothes
"cool"
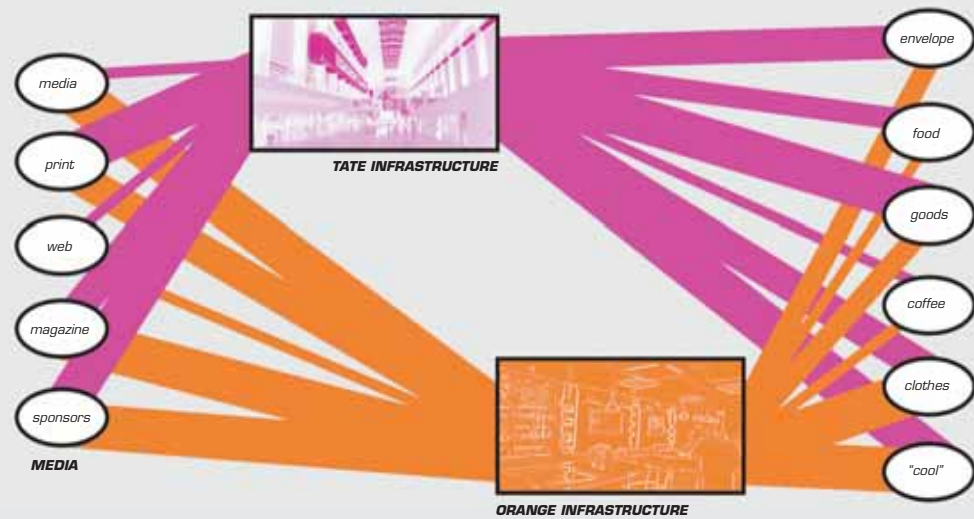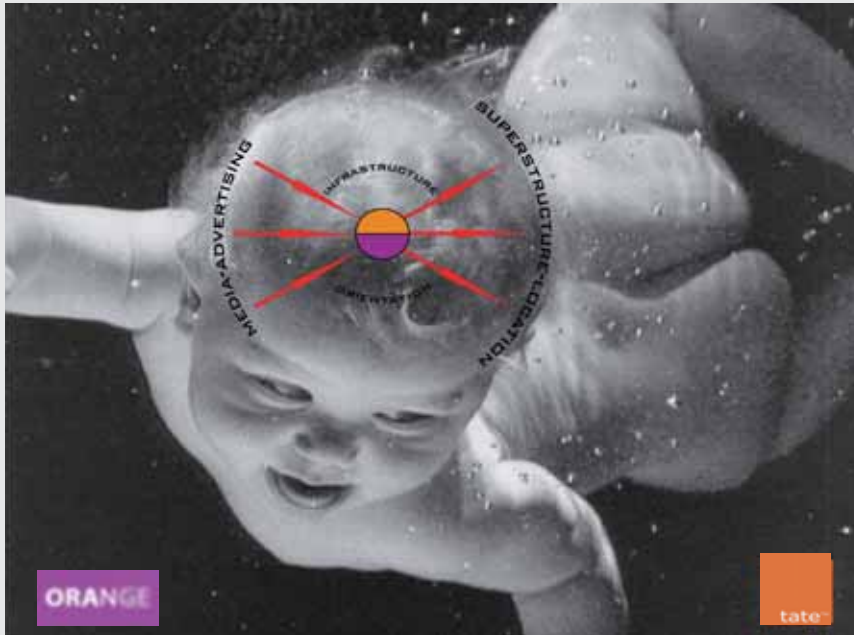
FILTER
Tate and Orange use similar media strategies and overarching commercial ambience to entice public interest.

Tate Modern and Orange mobile communications, organizations that provide different services and target different demographics, must operate as global Brands. Each uses media to embed recognition and brand identity on a global scale, promising modernity, entertainment, and a semblance of interaction with the Brand itself. The various media lures filter the visitor/consumer thru the organizations' disparate public infrastructures for services rendered, reducing each to a strategically enhanced, commercially clustered giga-machine.

ORANGE - AIDS

orange brand

network

vehicle

technofile

brochures

CONSUMER TYPE

INFORMATION

followers

flat screen

best deal guy

sales people

POTENTATE

tate brand

art

architecture

cafe

pamphlets

NECESSITY & DESIRE

INFORMATION

shop

bloomberg audio

wc

guide

ORANGE LINKS
Strongest links: Brand recognition, techno-network, cool quotient
Weakest links: MMI global network with in-store MCM interface
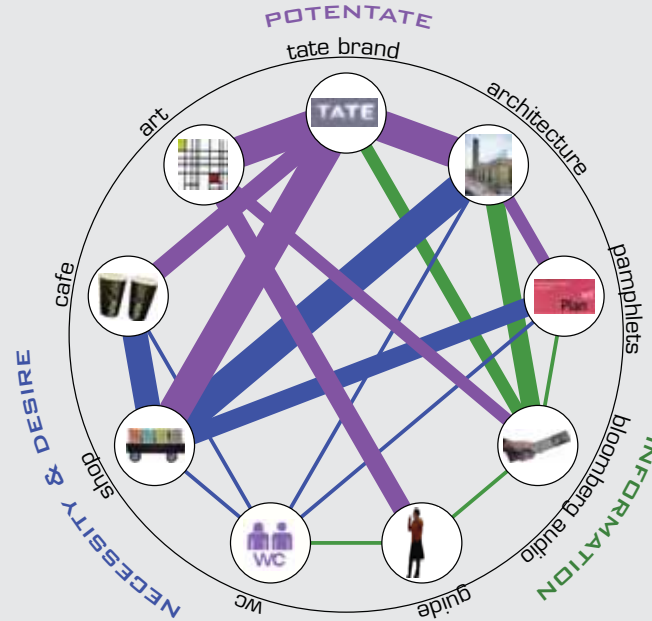
TATE LINKS
Strongest links: Brand recognition, contemporary cluster envelope
Weakest links: static elements, rigidity of infrastructural system, MMI global network with MCM interface

legend

merged maximum recognition, raison d'etre
75% consumer/ visitor participation
50% intensity, time required for interface
link as part of infrastructure

vehicle/product

information interface

consumer type/visitor support

The tripartite infrastructural organization of Tate as museum and Orange as high street mobile phone purveyor yields relationships of graduated intensities. Vehicle/product, information interface, and consumer type/visitor support are paired according to user/visitor interaction as observed by *emergen-c*, february 2001.

Strongest connections: cool Britannia seeks contemporary, comfortable, iconic brand interface
Weakest links: Tate as static entity, global network, interface rarely tangible; Orange as dynamic, interface tangible and global

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TATE SUBTLETY

Tate's approach is subtle, printed information is singular & necessary: pamphlet maps to direct the visitor, exhibition literature, & What's On events brochures. Specific exhibit information can be purchased in catalog format.

ORANGE ASSAULT

Orange brand strategy is to flood the customer with easily digestible, eye-catching literature. Mass volume ensures the customer will depart with a form of Orange branded paraphernalia, whether or not he makes a purchase.

Literature contributes greatly to the Brand advertising matrix: the dissemination of information regarding the benefits & capabilities of both Brands. Tate uses its iconic status, world renowned collections, award winning exhibitions and current architectural investments to draw visitors. Regular mailings to its members provide guides to upcoming events. Once the visitor enters the superstructure, maps and catalogs are available to direct him. Orange uses print advertisements and literature accessible not only in-store but through the purchase of Orange network systems in non-Orange facilities, as hand-outs along the high street or mailings to its network members. Members also receive "O magazine," a 100% promotional brochure cloaked as a magazine and aimed at generations X & Y.

Tate uses a subtle approach: visitor is provided with essential information and teasers for future exhibits
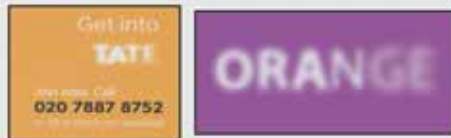Orange attacks with mass advertising to solidify market share on the competitive high street.

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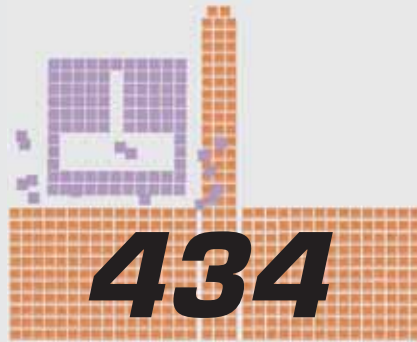
VISUAL STIMULI
denotes the number of visible logos in the Orange™ shop, Oxford Street & Dean Street

IDENTITY
Brand recognition relies heavily on logo identification: shape, font, symbol, color palette.

purchasing a new simcard with an Orange™ contract and branded mobile:

purchasing a new simcard for a non-Orange™ non-branded UK mobile:

£24 < **£69**
orange™   orange™

POUND FOR POUND...
By a ratio of 1:3, it's cheaper to bear the brand of Orange™ than to go un-branded into the dark capitalist world of the London high street.

*high street
pedestrian traffic
dense urban fabric
cluster*

*advertising
initiates interface
competitive marketing*

*visitors initiate
interface*

*internalized
"cluster"*

BRANDED GOODS:
books, cds, clothing, accessories
BRANDED SERVICES:
atms, mobile networks, cyber access
BRANDED COFFEE/FOOD:
starbucks, caffe nero, pret à manger, eat

*consumer
of art &
architecture*

technocommunications user/consumer

SUPERSTRUCTURE OVERLAP: ORANGE™ & TATE WORLDS
Elements overlapped reveal internal cluster in closed Tate system and high street cluster component, Orange: branded goods & services

Brand recognition values for these two focus organizations are just shy of 100%.

Tate Modern is easily identifiable by the silhouetted shape of the renovated Bankside power station, the color palette used for exhibitions, literature, branded goods, the website, and the blurred capitalized text smudged across the seventh floor light box which serves as the organizations logo: TATE MODERN.
Orange™ makes it's mark with strong self-named color combined with a simple geometric figure and a clear lower case, trademarked logo, again the company's name is its recognizable logo. Orange™ wallpapers its shops, literature, website, advertisements, including London Orange cabs, its mobile phones and its users with orange squares of all dimensions, from the tiniest logo on a mobile's speaker to an entire F1 racing team.

brand infrastructure equations

BANKSIDE + RILEY'S NATARAJA + VIEWING ART + MUSEUM INFORMATION + TOUR GUIDE + BLOOMBERG TECHNOLOGY + DIRECTIONALITY + TICKETS FOR MAJOR EXHIBITIONS + (CAFE + SHOP + WC)

TATE EQUATION

Bankside renovation entices cool Britannia & beyond with its permanent art modern collection, special exhibitions, and Herzog & deMeuron design. Pamphlets, maps, guided tours, Bloomberg audio provide information. Payment required for special exhibit admission. Within the envelope, eat, shop, excrete. Depart culturally edified and monetarily "enlightened."

AN ORANGE + LOGO DESCRIPTION OF A MOBILE + DISPLAY CASE + (PAMPHLETS + SALESPERSON + FLAT SCREEN) + PAYMENT + (CONTRACT + VEHICLE + MENU)

MENU:
03-Dec-01
Phonebook
Messages
Calls
Calculator
Register
Settings
Games

ORANGE EQUATION

"Cool & Modern" Britannia is enticed by teletechno gadgetry and sleek advertising. A "descriptive literature" deluge, eager salespeople, interactive flatscreens provide information in shop. Purchase and promise of wirefree™ worthiness via contract, the latest mobile as the vehicle, and a menu to connect the mobile user to the world.
R U Brite, R U Orange?

Tate and Orange organizations operate within closed systems to establish basic interface with their audiences. The systems of interface are comparable and are above reduced to simple equations.

BRAND IDENTITY + VEHICLE + METHOD OF DISPLAY + INFORMATION INTERFACE + PAYMENT + INFRASTRUCTURE
or, conceptually,
GENERATOR + INSTIGATOR + OPTIONS + ORIENTATION SYSTEMS + SUPPORT & MEMBERSHIP + SERVICES RENDERED

any number of variables may be included to inform the equation, and it is applicable to other organizations
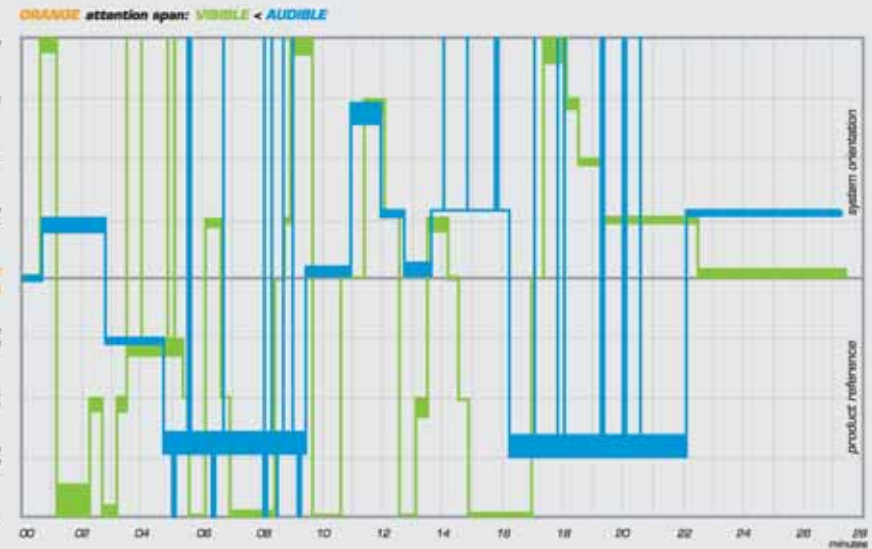
TATE attention span: VISIBLE > AUDIBLE

shop
services
plan
symbols
BANKSIDE
bloomberg audio
exhibition literature
human interface
exhibit interface
art modern

00 10 20 30 40 50 60 70 80 90 100 110 120 130 140
minutes
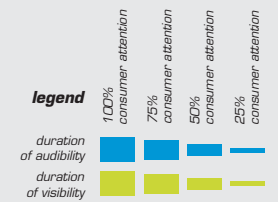
building orientation

collection & exhibit reference
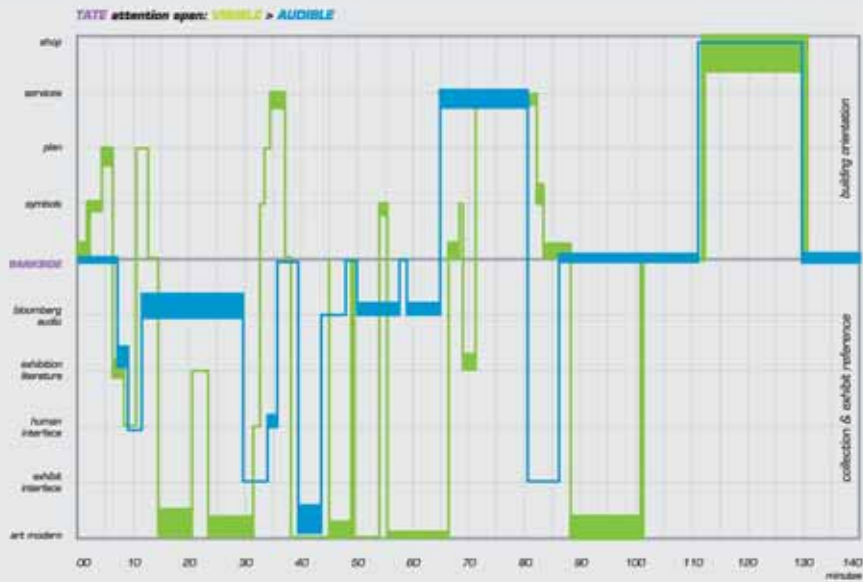
Visi-TATE-tion
A visit to the Tate Modern is about a two hour experience involving permanent and temporary exhibits, a walk thru one of the shops, some refreshment in one of the cafes, perhaps a guided tour or a necessary sit-down in one of the lounges. Symbols and gallery audio guide the visitor subtley.

ORANGE attention span: VISIBLE < AUDIBLE

logo-land
network
contract
symbols of pop culture
ORANGE AURA
interactive flatscreen
product literature
human interface
display

00 02 04 06 08 10 12 14 16 18 20 22 24 26 28
minutes

system orientation

product reference

ORANGE Excursion
A visit to an Orange shop is high street affair, ranging between 5 and 30 minutes if a purchase is to be made. In-store, the consumer is subjected to information conveyed through conventional means as well as to the system of orientation used to as the interface to this information.

legend

100% consumer attention
75% consumer attention
50% consumer attention
25% consumer attention

duration of audibility
duration of visibility

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A Tate Modern visitor is guided by visual orientation. Once in an exhibit, Tate audio provides information specific works.
A trip thru an Orange shop is faster and more frenetic. What the consumer sees and hears is specifically geared to attract attention, a relentless visual and audible bombardment.
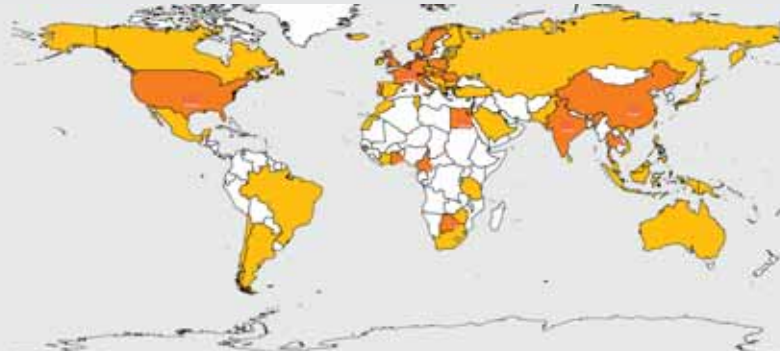
ORANGE GLOBE = 27 countries (4 continents). *The dark orange countries are the 27 directly covered by Orange or companies directly linked. The light orange countries are the 110 (spread across 5 continents) covered by Orange competitors. The white countries are covered by smaller companies.*

TATE GLOBE = 1 country (1 continent). *Tate is globally present in the UK with its four galleries (Tate Britain - London, Tate Modern - London, Tate Liverpool, Tate St. Ives). However, it is possible to understand its worldwide presence from the international circuit of art it lends to other institutions and the exhibits moving through the biggest modern art museums.*

ORANGE UK = 161 shops (nationwide).
TATE UK = 4 museums (3 cities)
The cities in which Orange is present represent 98% of the UK population (57.4 million people), while "Tate cities'" population represents 14% with 8.5 million people.

ORANGE GREATER LONDON: 11 shops (+6,000 dealers)
TATE GREATER LONDON: 2 museums (+1 shop)

To gather information on Orange and Tate worlds, we approached them from a global perspective funneling towards a London perspective. They appear as two completely different organizations not only because of their different natures: the former being commercial, the latter, cultural, but also for their infrastructural organization. Orange appears to be a massive shared company which is present worldwide through a number of other companies. It works as a particle system spread everywhere at every scale (from global to London scale). Tate appears to be present in just four places, all located in the UK, a few hundred kilometers from each other. Tate exerts its worldwide presence from these four "headquarters".
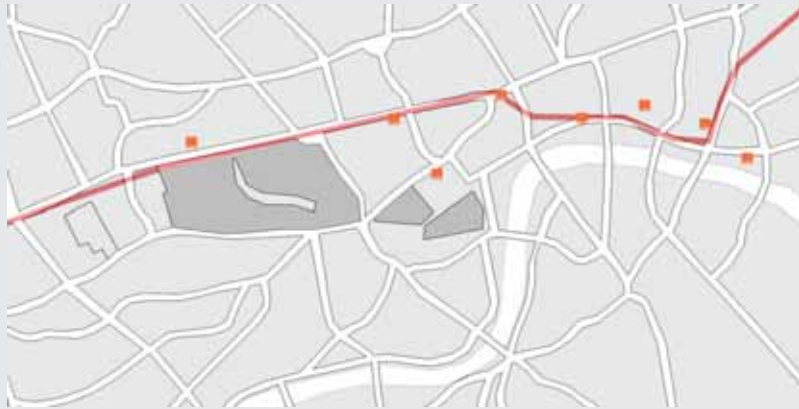
ORANGE CENTRAL LONDON: 9 shops.
TATE CENTRAL LONDON: 2 galleries (+1 shop)
The two TATE museums are along the river Thames, a typical site organization rooted in the industrial era. Orange shops appear to be distributed mainly along the London high street system; 6 of them are on high streets, 2 are in malls and 1 is in a market. The spine of the organization is a line that runs via the course of the Central Line tube.

ORANGE CENTRAL LONDON STREETS: 12.5 km
TATE CENTRAL LONDON STREETS: 11 km
The above diagrams consider the average distance required for a pedestrian to walk between adjacent Orange shops or between the Tate museums within central London. Comparing the high number of shops to the much smaller count of galleries, it is amazing to see the similarity between the two distances. Orange has a lot of shops, close to each other, while the Tates are much further apart.

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Zooming in on the central London area, we find Orange has 9 shops and Tate has 2 museums. The Orange world is organized along high streets (corresponding roughly to the Central Line tube). It is a world of spread objects (the Orange shops) that exist in quantity and always in the presence of other shops for clothes, coffee, and electronics…They are never far from each other.
Tate world seems to run across the river Thames and to be characterized by the low number of Tate elements (just two museums and a small shop in the Selfridges on Oxford Street). Tate elements are further away from each other and they appear as much more massive and centralized entities.

Orange and Tate tube networks.
Using the tube to move through Orange world, the consumer can choose between 11 lines (Central, Piccadilly, Victoria, District, DLR, Northern, Jubilee, Hammersmith & City, Metropolitan and Bakerloo) and 65 tube stations (11 of which bring him straight to an Orange shop). Tate world tube includes just 5 lines (Victoria, Northern, Jubilee, Circle, District and Bakerloo) and 14 tube stations (4 of which are in the immediate neighborhood of Tate museums).

Orange and Tate geometrical centers.
These diagrams consider the tube stations nearest to the Orange shops and the Tate Museums in central London. Each station is affected by a weight corresponding to the dimension in sqm of the nearest Tate or Orange location. The point G is the geometrical center of these stations. Orange center falls between Holborn and Russel Square stations; Tate center falls between Southwark and Waterloo Stations.

Thru the analysis of the relationships occurring between the London tube system and the Tate and Orange locations, it is possible to extract a set of considerations about their position within London public transportation and the parts of the city they seem to affect most directly. Tate is a smaller world: a few tube stations connect the museums to each other, and its center is located near the southbank of the River Thames. Orange transportation system is much more complex, a consumer can use a great number of lines and stations to move from one shop to another. Their center is really close to Oxford Street, in the heart of London's high street system.

Orange and Tate areas of influence in London.
This diagram presents four types of areas of influence. Dark orange are the blocks in direct contact with an Orange shop. They are high street blocks and almost all of their ground floors are occupied by shops. (clothing, coffee, electronics…). Light orange represents blocks that public and private transportation touch in a trip from one Orange shop to another (bus paths, pedestrians from tube stations to shops, pedestrian paths from shop to shop…). Dark blue are the Tate buildings and the esplanades that surround them. Light blue are the blocks touched by transportation getting from the tube to the museum or from one museum to the other.

Orange's influence on London's ground floor is greater than Tate's. It works as a part of a high street cluster together with other shops. It seems that the Orange shops cannot exist without their surrounding shops. Therefore, Orange shop does not exist without the support system of one2one shop, Vodaphone shop, coffee shop…The Orange shop is always part of an open cluster.
Tate seems to work in the opposite way. Tate locations are always far from other entities, near the river and massive in their dimension. Tate coffee, Tate shops and the number of activities that Tate buildings include can be compared to Orange shop surrounding activities. Tate buildings behave as enclosed clusters.

Overlapping the nine Orange clusters.
It is possible to extract an average longitudinal shape approximately 150 m long and 20 m wide.

Orange and Tate clusters.
The nine Orange clusters have an average dimension of 3,333 sqm for a total dimension of 30,000 sqm. The Tate clusters are the Tate buildings.

Orange and Tate clustering systems.
The Orange system is organized in 9 clusters in central London. The clusters are all located along high streets; they include other mobile phone shops, coffee shops, newspaper shops, cash points, restaurants and clothing shops.
Tate is organized in two closed clusters; everything is inside the museum: exhibit galleries, cafes, restaurants, bookstores…

Overlapping the two Tate clusters.
It is impossible to see an average shape or distribution by the overlapping of unique closed clusters.

The clustering system is crucial for Orange and Tate organizations but with a few differences. Orange shops exist where there are external conditions able to support them: they need to be on a high street, preferably in a corner position, near coffee shops, restaurants, electronics and clothing shops. They belong to very specific clusters numbering 9 in central London. Orange is an open cluster.
Tate also works as a cluster as it also requires coffee, clothing, bookstores etc to exist. Yet, Tate buildings are in totally autonomous areas, there is nothing else but Tate around Tate. All the activities that compose the cluster are contained inside the building. Tate is a closed cluster.

Orange ground floor occupation.

#. block surface; percentage of occupation; shop position in the block

1. 1,150 sqm; 0.03%; center
2.   700 sqm; 0.04%; center
3.   650 sqm; 0.05%; corner
4. 1,200 sqm; 0.03%; center
5.   600 sqm; 0.05%; corner
6. 1,150 sqm; 0.03%; corner
7.   700 sqm; 0.04%; corner
8. 1,050 sqm; 0.03%; corner
9.   350 sqm, 0.08%; center

The average ground floor occupation of the block is 0.04%; the ground floor surface is 100% of the Orange shops' surface.

Tate ground floor occupation.

Tate Britain.
ground floor: 9,500 sqm
used surface: 8,000 sqm
percentage: 85%

Tate Modern.
(under) ground floor: 33,000 sqm
used surface: 12,500 sqm
percentage: 38%

Tate Modern.
ground floor: 20,500 sqm
used surface: 13,000 sqm
percentage: 64%

The Tate Modern average occupation of the ground floor of the building is 62%. The ground floor surface is 25% of the total Tate surface.

**Tate Modern
ground floor program.**

exhibit: 4,300 sqm
visitors' facilities: 700 sqm
auditorium: 400 sqm
hall: 9,750 sqm
service & vert. com: 1,680 sqm
offices: 3,800 sqm
coffee shop: 1,000 sqm
book shops: 1,700 sqm
deposit: 4,200 sqm

shop: 350 sqm

Orange shops ground floor program.
The Orange shop ground floor surface is totally dedicated to sales.
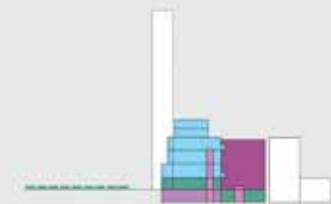
Orange and Tate programmatic sections.
The Orange shops have just 1 floor while Tate presents a more complex multilayered section. The entire volume of Tate Modern is 213,000 m^3, while the volume of an Orange shop is approximately 115 m^3. This means that Tate could fit 1,850 Orange shops in its total volume...

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Entering Orange shops and Tate Modern, many differences appear. Tate is a unique, huge, multifunctional gallery; Orange is a repetitive, tiny, mono functional space. On one hand we have Tate Modern and Tate Britain which really work as internal clusters, which is why they need massive dimensions and a complex program. Tate is an independent entity that contains all that it needs to function. On the other hand, we have the Orange shops: it make little sense to look at a shop without its surroundings. The shop itself is a super-minimal unit requiring an entire set of external functions in order to work.

Tate & Orange display

Time spent looking @ Orange and Tate
The average time spent looking at a display by a person walking in front of an Orange shop is 10 seconds. Inside the Tate gallery, people spend on average 4.5 seconds looking at an art piece and 10.2 seconds reading the explanatory text.

Time spent for Orange and Tate experiences.
The average time spent by people inside an Orange shop is 5.5 mins, while a Tate Modern typical visit lasts for 136 mins. The time spent in the Orange shop is comparable to the time spent in one gallery of the Tate, and the time of a Tate visit is comparable to the time spent in a high street cluster.

Ratio: floor area/wall area
Orange: wall area 848sqm; floor area 354sqm
Tate Modern: wall area 18,481sqm; floor area 12,402sqm

Flow of pedestrians.
In front of the Orange shop on Oxford Street, 4,200 people pass every hour; 501 people per hour pass through a Tate gallery.

These diagrams illustrate the behavior of today's society.
People spend the same amount of time – 10 seconds! – looking at Orange shop windows as they do reading the text next to an art piece – and **half** that time looking at the art piece itself. A high street shop visit is a quick experience, pop-in on the way to the tube; a trip to the Tate requires a time commitment involving a journey specific to the cluster envelope.
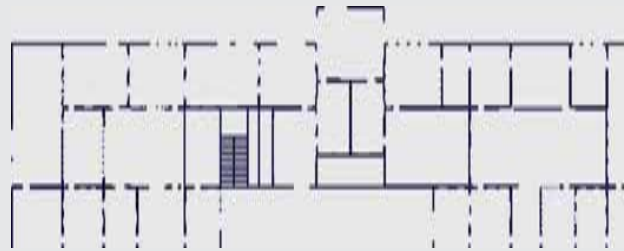
wall area occupied by art work in Tate's 3rd floor gallery.
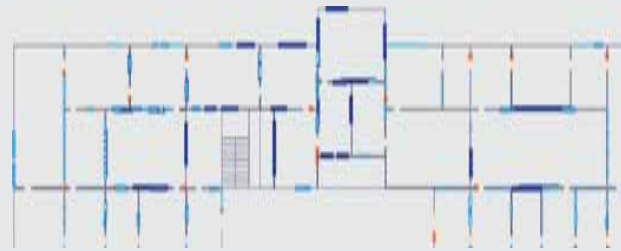
wall mounted art work distribution (location/size) on the 3rd floor.
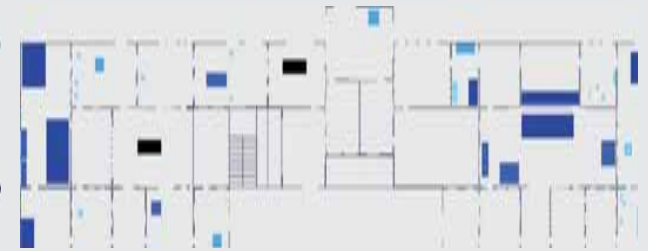
free standing art work distribution (location/size) on the 3rd floor.

art work distribution on the 3rd floor.

circulation paths on the 3rd floor and time spent in each gallery (greater line thickness indicates more time spent)

location of art work and viewer path overlap

0 - 1 m²
1 - 2.5 m²
2.5 - 4 m²
4 - < m²
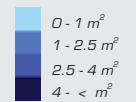
A record of the distribution of art work in a typical Tate Modern gallery, 2001, and the occupied space created.

Orange shop display

product   product image   text

Tate typical gallery display

Orange: ratio between product, image, text.
product image: 23%
text: 70%
product: 7%

Tate gallery: ratio between product, image, text.
product image: 0%
text: 0.6%
product: 99.4%

Product, product image, text ratio in Orange and Tate displays
These diagrams consider the surface of displayed objects in the galleries and shops. They examine the difference in ratio between the products of Tate and Orange - art work, phones and other display elements in the Tate gallery and Orange shops. These diagrams work in conjunction with the occupation and time diagrams to better illustrate the ratio between the amount of time spent looking at display and the actual size of the display.
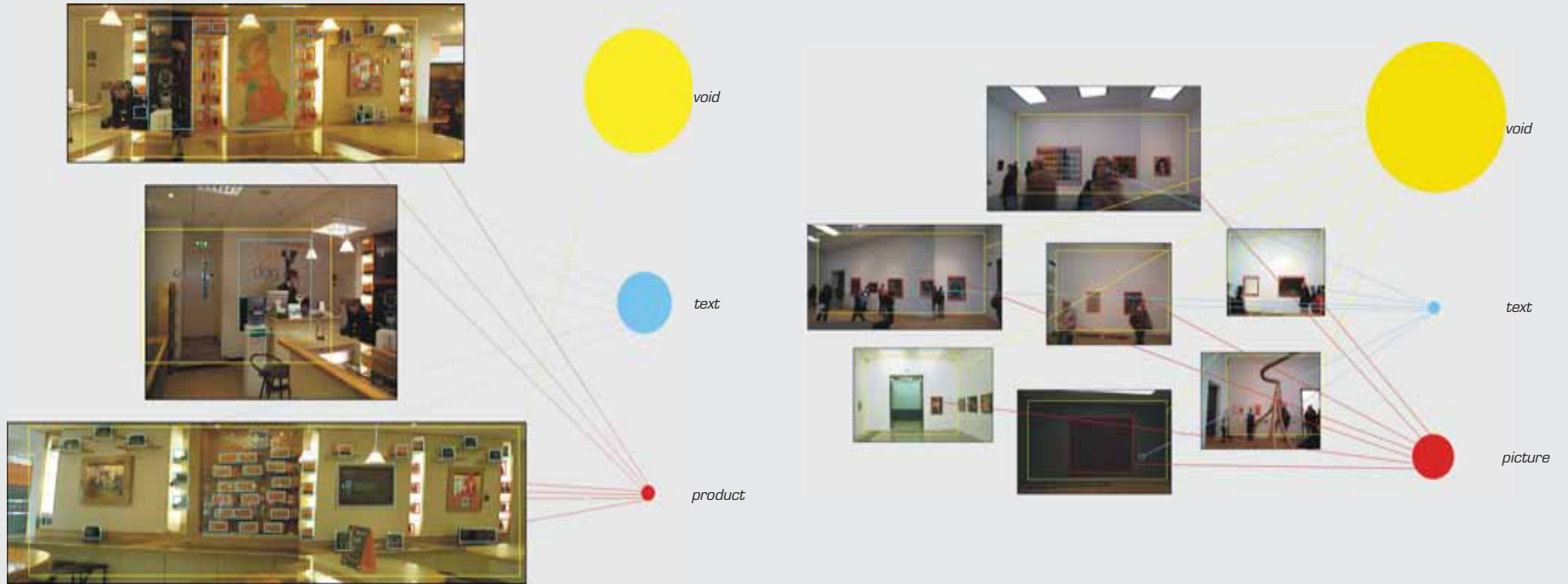
Orange shop: display/wall/text surface ratio.
Void: 72.5%
Text: 25.2%
Product: 2.3%

Tate gallery: display/wall/text surface ratio.
Void: 87%
Text: 0.2%
Pictures: 12.4%

Wall to product ratio in Tate and Orange; these diagrams show the similarity between both brands in terms of the percentage of exposed wall surface to displayed object.

LANDSCAPE/MATTER /ENVIRONMENT STILL LIFE/OBJECT/REAL LIFE

THE BIGGER PICTURE

LOCAL AUDIO

AUDIO - THE COLLECTION

AUDIO - DIRECTOR'S GUIDE
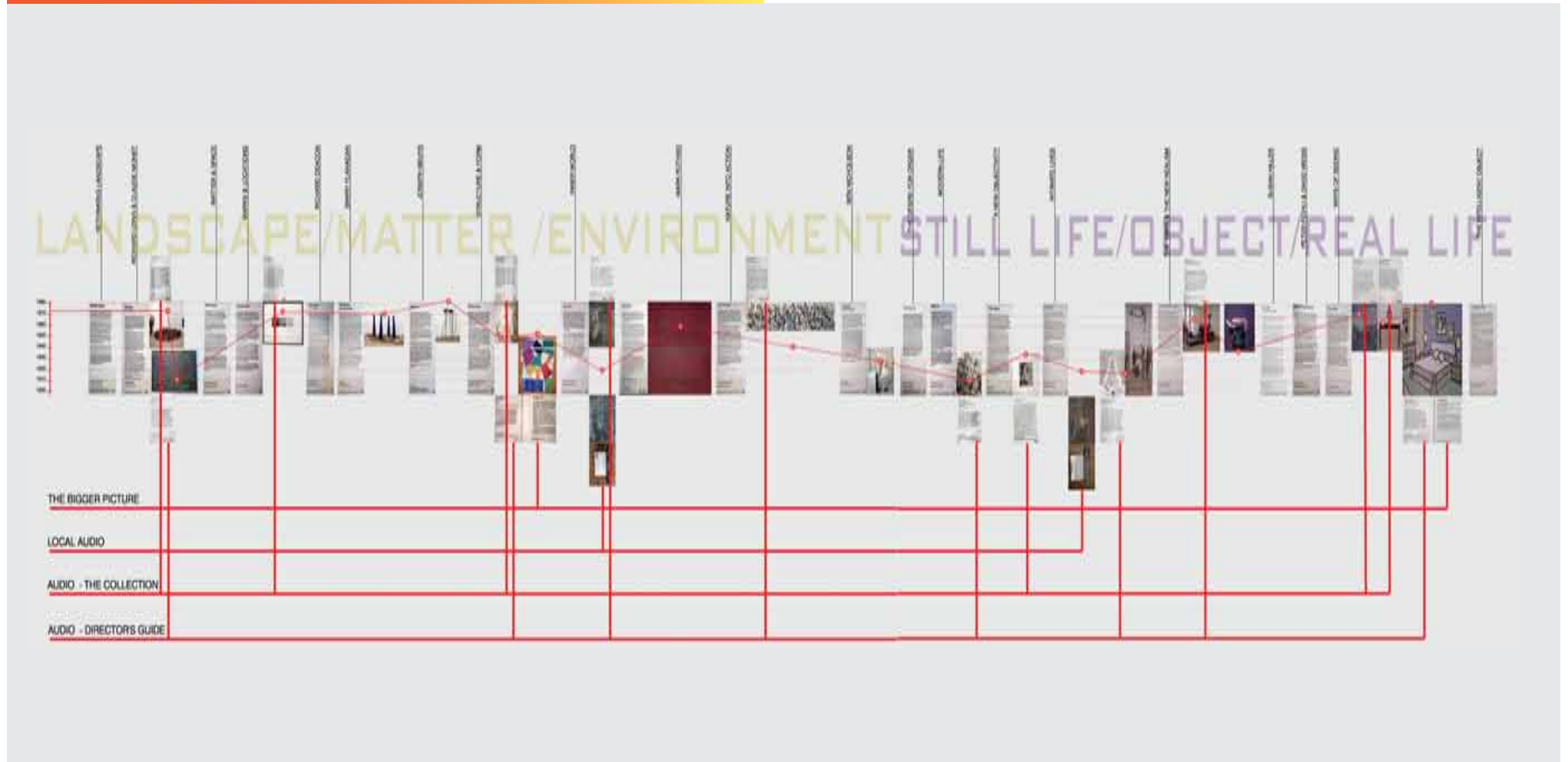
How does a Tate Modern curator want us to experience the museum? What are the most important works presented in the Tate Modern's gallery? What are the different guided tours offered in the Tate Modern? A remapping of the museum's galleries and their contents: text, image and audio delineates Tate's strategy concerning the importance of the works of art in the different galleries.

speak   see   touch

Tate Modern
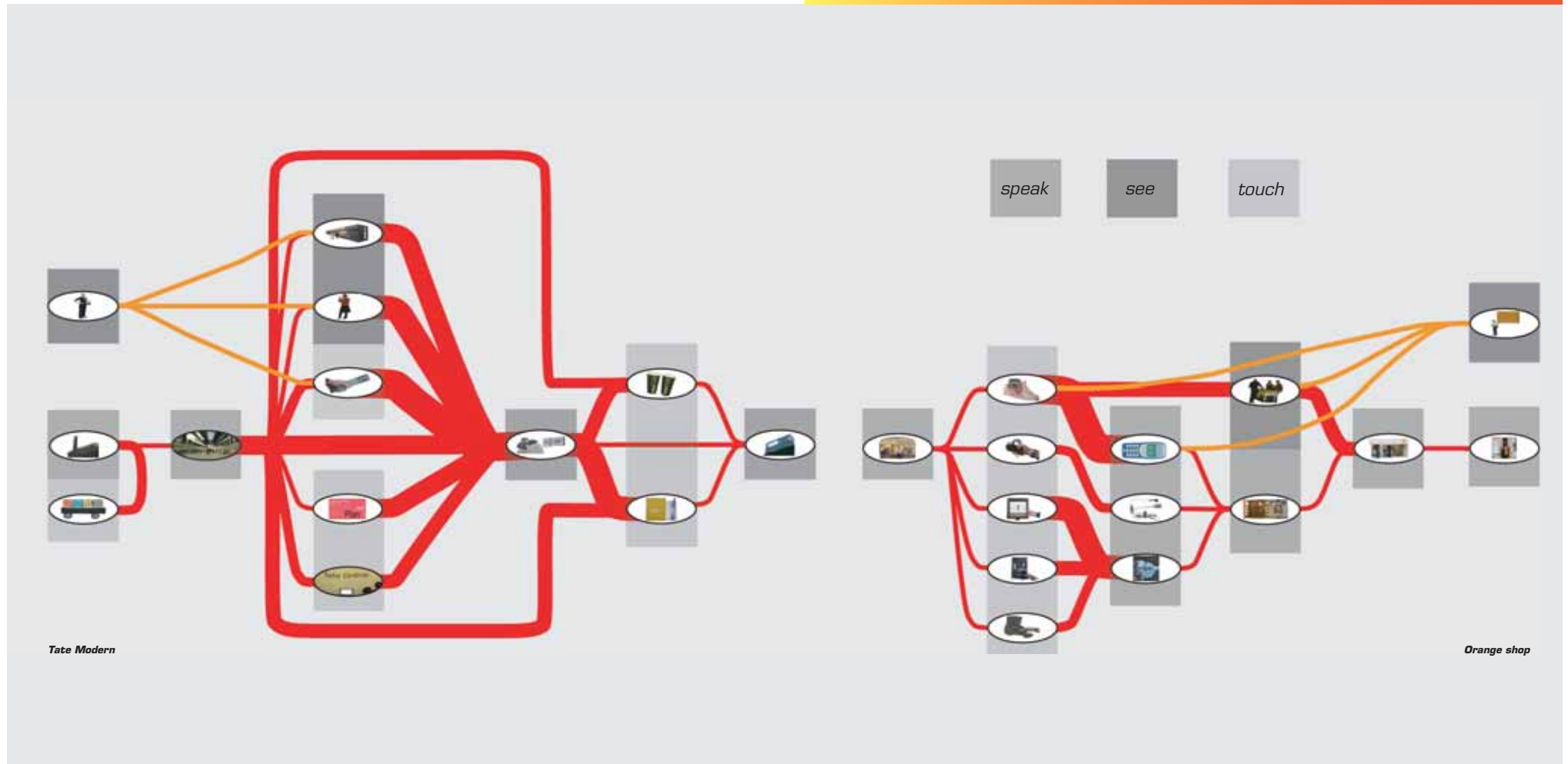
Orange shop

The consumer's/visitor's experience at the Tate Modern and an Orange shop in terms of a time spent using or in front of a display interface…The width of the connecting line represents the amount of time spent in front of a specific display interface (orange line - Tate & Orange "stuff" as a part of the display trip; red line - free standing display)

display layers at Tate and Orange

permanent/removeable   the window   the street

gallery   gallery   gallery   gallery   gallery
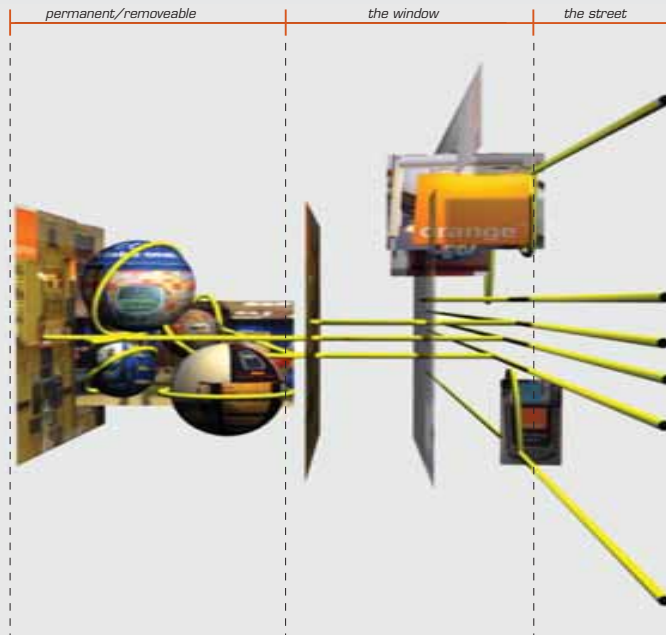
Orange shop display layers: street: wall signs, floor signs. external window: posters, phones, phone boxes, accessories, tv screens. internal window: posters, brochures shelves. wall display: phones, accessories, boxes, posters, tv screen, brochures. moveable: internet screen, brochure shelves.

Tate gallery display layers: wall: art work, text, signs. floor: art works.

Layers of display in a Tate gallery and an Orange shop identify the types of display one encounters in each of the layers.

Tate in Orange...

Orange in Tate...

These diagrams use Tate's display strategy to present Orange products in a Tate space and Orange's display stategy to display Tate products in an Orange space.

unobstructed views: Tate & Orange
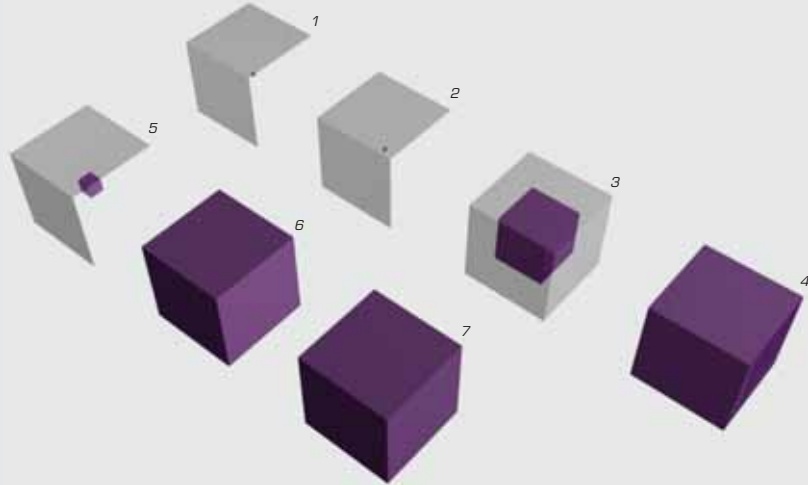
Tate Modern Elements:
Facade transparency / opacity
1 North Facade
2 West Facade
3 North Shop
4 West Shop
5 Hall - Galleries
6 2nd Floor Cafe
7 7th Floor Cafe
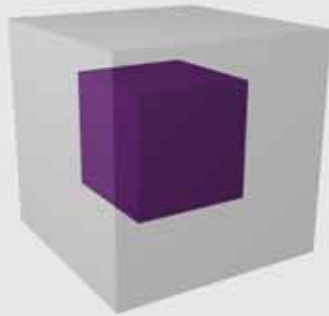
As a whole, Tate Modern's envelope is 47% transparent & 53% opaque.
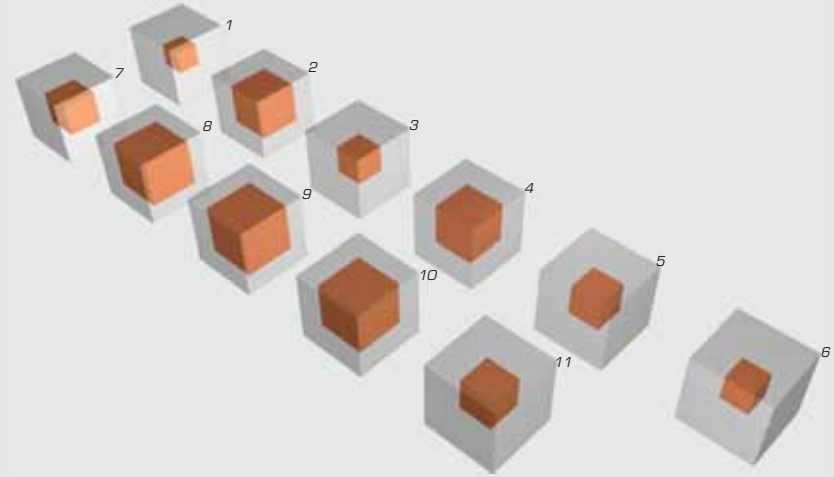
Orange Shop Elements:
Facade transparency / opacity
01 Hampstead
02 Tottenham Ct Rd
03 Oxford St
04 Piccadilly Circus
05 Queensway
06 Canary Wharf
07 Saint Paul's
08 Liverpool St
09 Bank
10 Temple
11 Wood Green
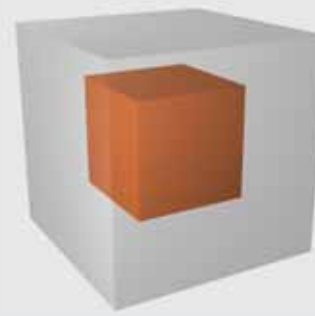
As a whole, Orange shops are 54% transparent & 46% opaque.

Tate & Orange visibility began as a study of the organizations' abilities to provide unobstructed views of the displays within each envelope. The buildings' facades are analyzed in terms of transparency & opacity. The first study focuses on the facade elements which allow unobstructed views of interiors. All elements blocking this view are classified as opaque. Surprisingly, both envelopes are generally perceived as 50% opaque and 50% transparent.

Tate macro scale
Tate attracts people's attention via location and size. It works on a macro scale as one enormous identifiable entity.

Orange micro scale
Orange works in micro scale attracting public attention through repetition of the same elements; 11 shops, 35 Orange logos and 14 overhead signs.

Each institution is able to attract public attention in a different way. Tate works on a Macro Scale; two museums are situated along the Thames. Both are formidable and easily noticed from afar. Conversely, Orange works in Micro Scale; its 11 shops are located on high streets and are noticeable because of the logo location strategy used on each shop facade. Orange ensures the logo is visible from different angles so even when the shop is small, the repetition of the instantly recognizable logo increases the visibility of the establishment.
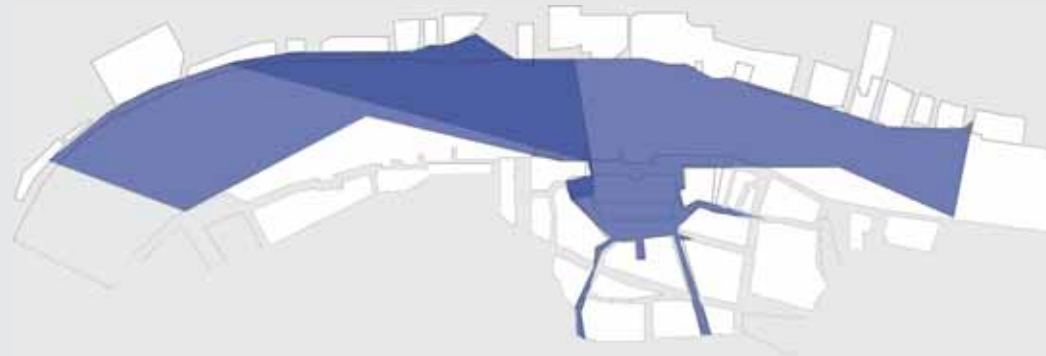
Tate Modern's foot print
Because of its size, location and chimney stack, the Tate Modern is visible for approximately 130,021 square meters around its physical location.
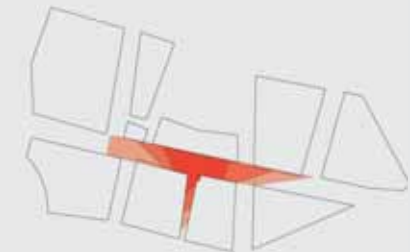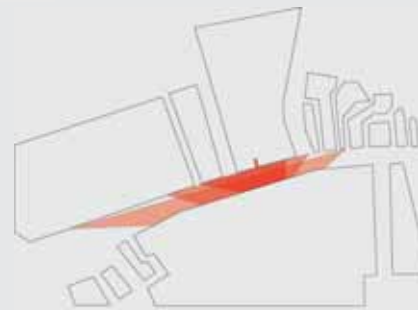
Orange shop foot prints
Oxford, Tottenham, Cheapside and Fleet St Orange shop foot prints are defined according to the signage locations on their facades. Above, different degrees of transparency trace cones of visibility from street level for certain shops. These illustrate how Orange signs affect distinct and strategic zones. Darker red tones indicate increased visibility.

After analyzing the organizations' abilities to provide an unobstructed view and attract public attention, it is possible to define their degrees of visibility. This is diagrammed in plan above. A foot print indicating the furthest distance from which each brand is recognizable is defined for each establishment. For the Tate, the foot print is based on building size and location, for Orange, it depends on logo location strategy.

oxford circus

tottenham ct rd

cheapside

fleet st

queensway

old broad st

Tate Modern

Tate Britain

bank

hampstead

canary wharf

Modern & Britain foot prints
Tate Modern :
        Building floor area = 13,000 m2
        Foot Print = 130,021 m2
Tate Britain :
        Building floor area = 8,000 m2
        Foot Print = 67, 414 m2

high road

piccadilly circus

Orange shop foot prints
Buildings floor area = 350 m2
Foot Print = 21,485 m2

The same technique is applied to Tate Britain and to the other Orange establishments to make it possible to compare the total area of the establishments
in plan against the total area of their visibility foot prints. The results: the physical area of Orange (London) is only 1.62% of its total foot print,
and Tate (London) has a 10.6 % ratio of existing area to visible area. If both institutions are compared, the total Orange foot print is strikingly only
10.8% of Tate's.
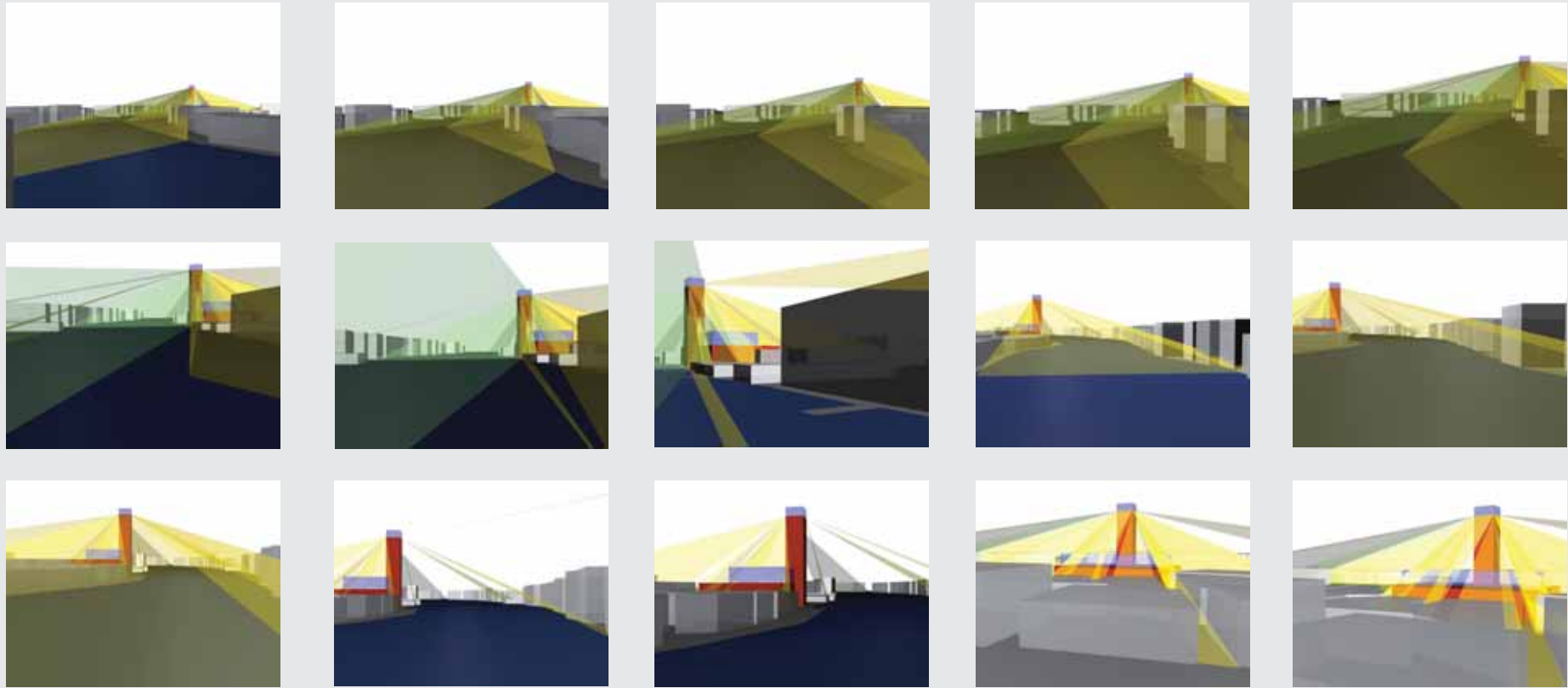
Approaching Tate Modern.
Foot Prints become 3-dimensional

Foot prints are transformed into 3-dimensional volumes, so it is possible to visualize how the sight lines generating the foot print change as one approaches. As Tate's 2-D foot prints are defined based on location and size, only two colors are shown in the above perpectives. 3-D Orange figures consist of 11 colors, each one related to a different sign located on the shop's facade.
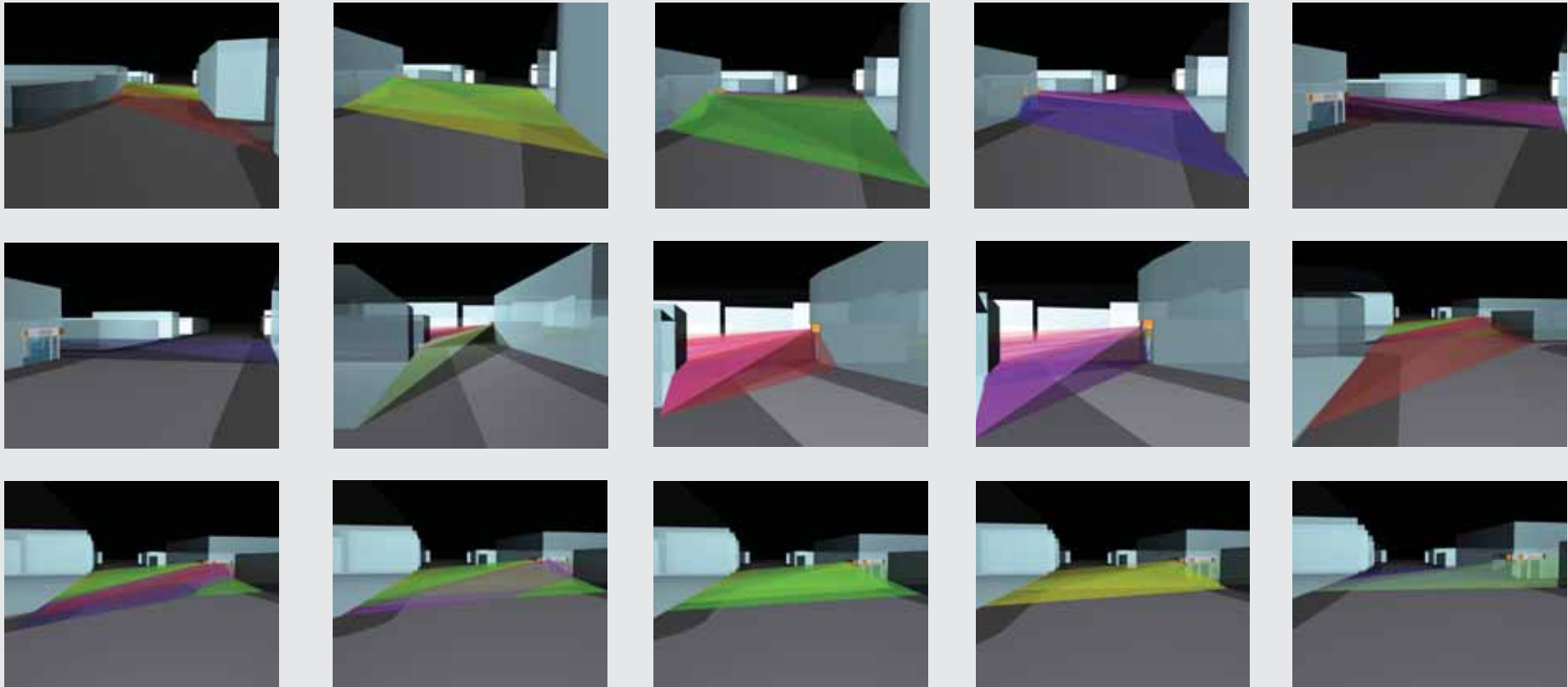
Approaching Tottenham Orange shop
Foot Prints become 3-dimensional
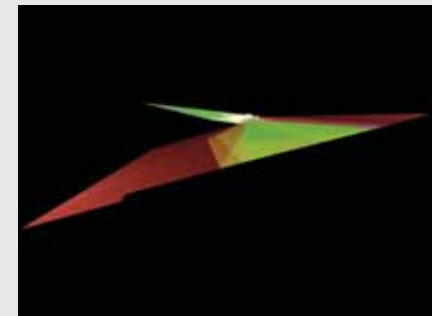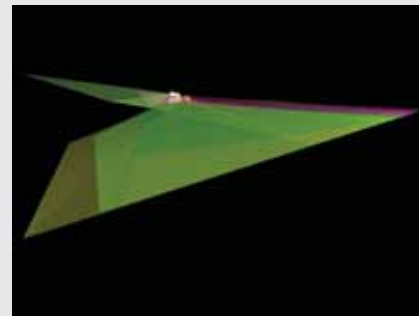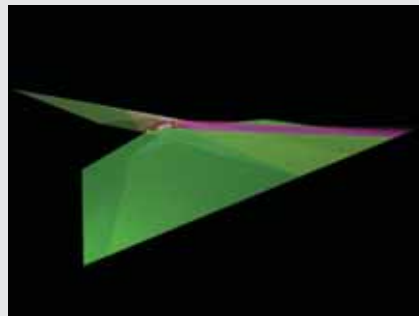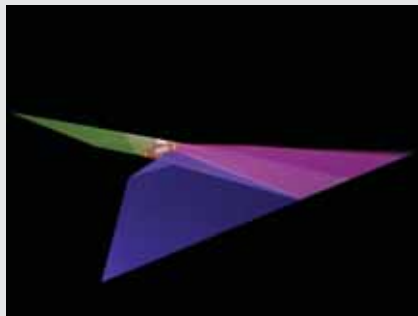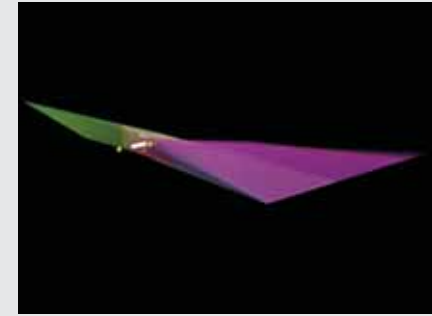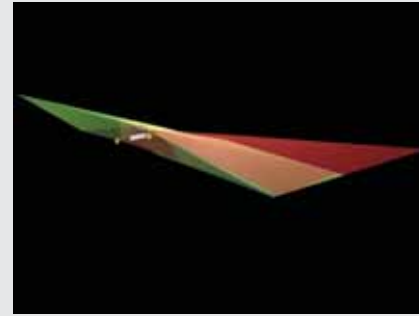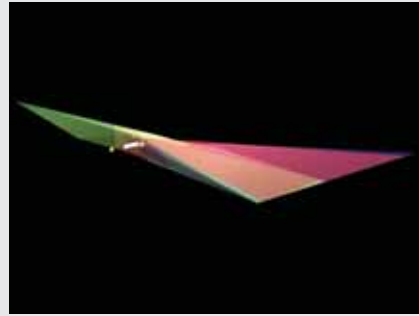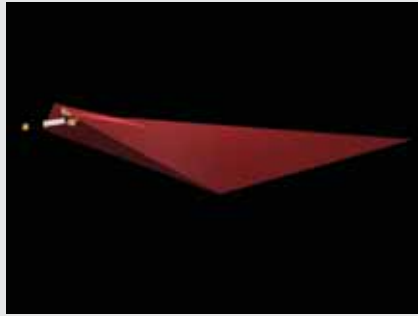
Orange sight lines
The Orange shop closest to Tottenham Court Rd on Oxford Street has 11 signs on its facade. Each has a different sight line, represented by different colors in this diagram.

By differentiating the 11 signage sight lines on one of the Orange establishment's facades, it is possible to understand how signage distribution greatly increases the visibility of a "cookie cutter" high street shop facade.
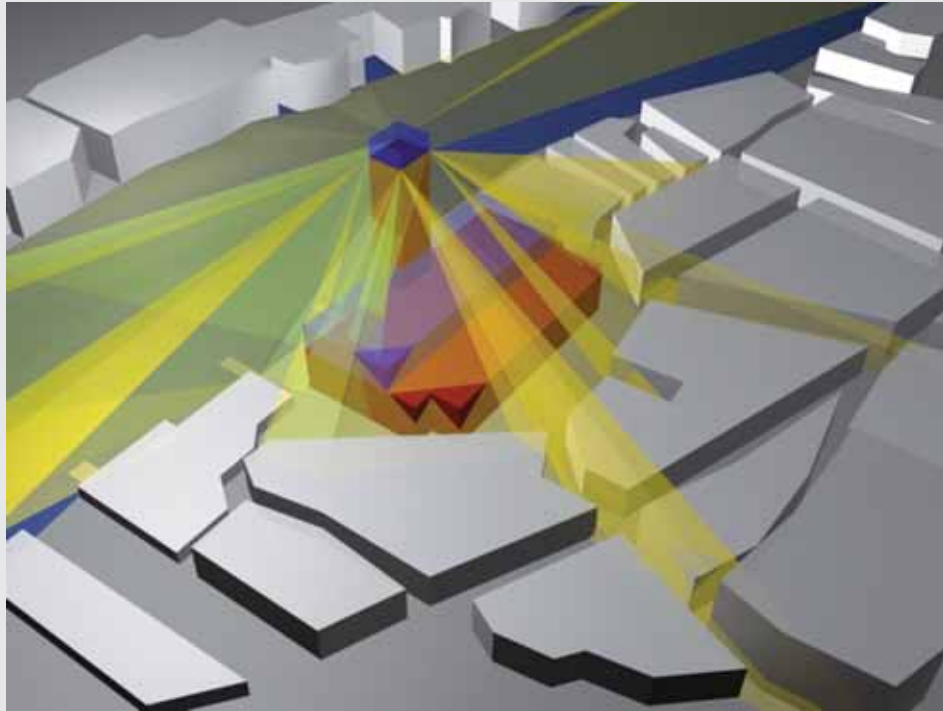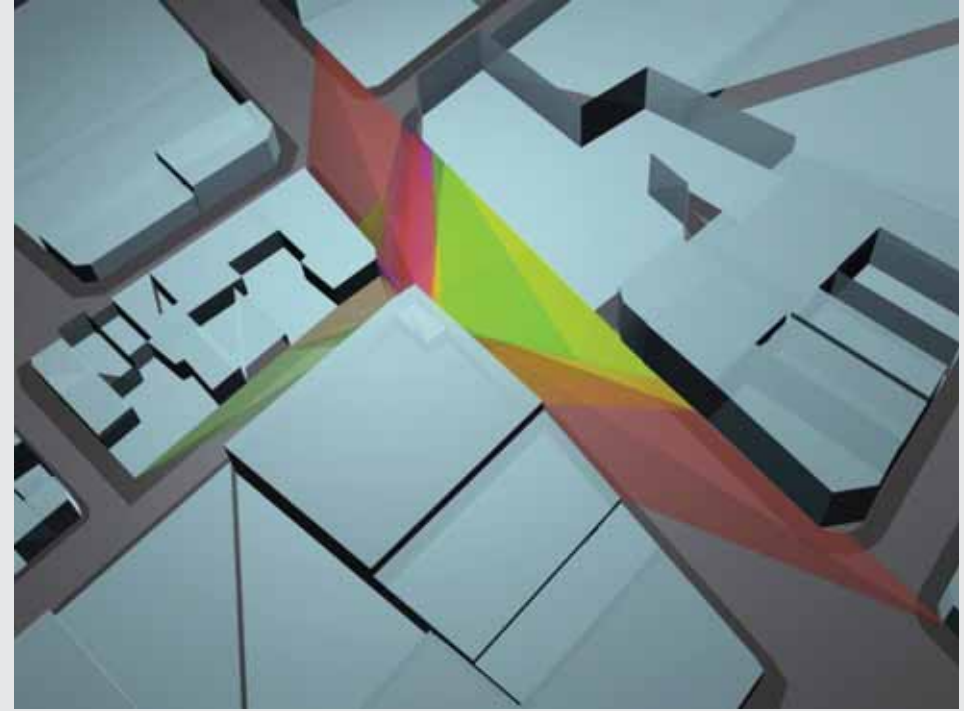
Tate sight lines

Orange sight lines

Tate Modern makes itself visible & recognizable as an "Architectural & Cultural entity."
Orange increases its visibility & recognition quotient through signage & geographic location strategies.
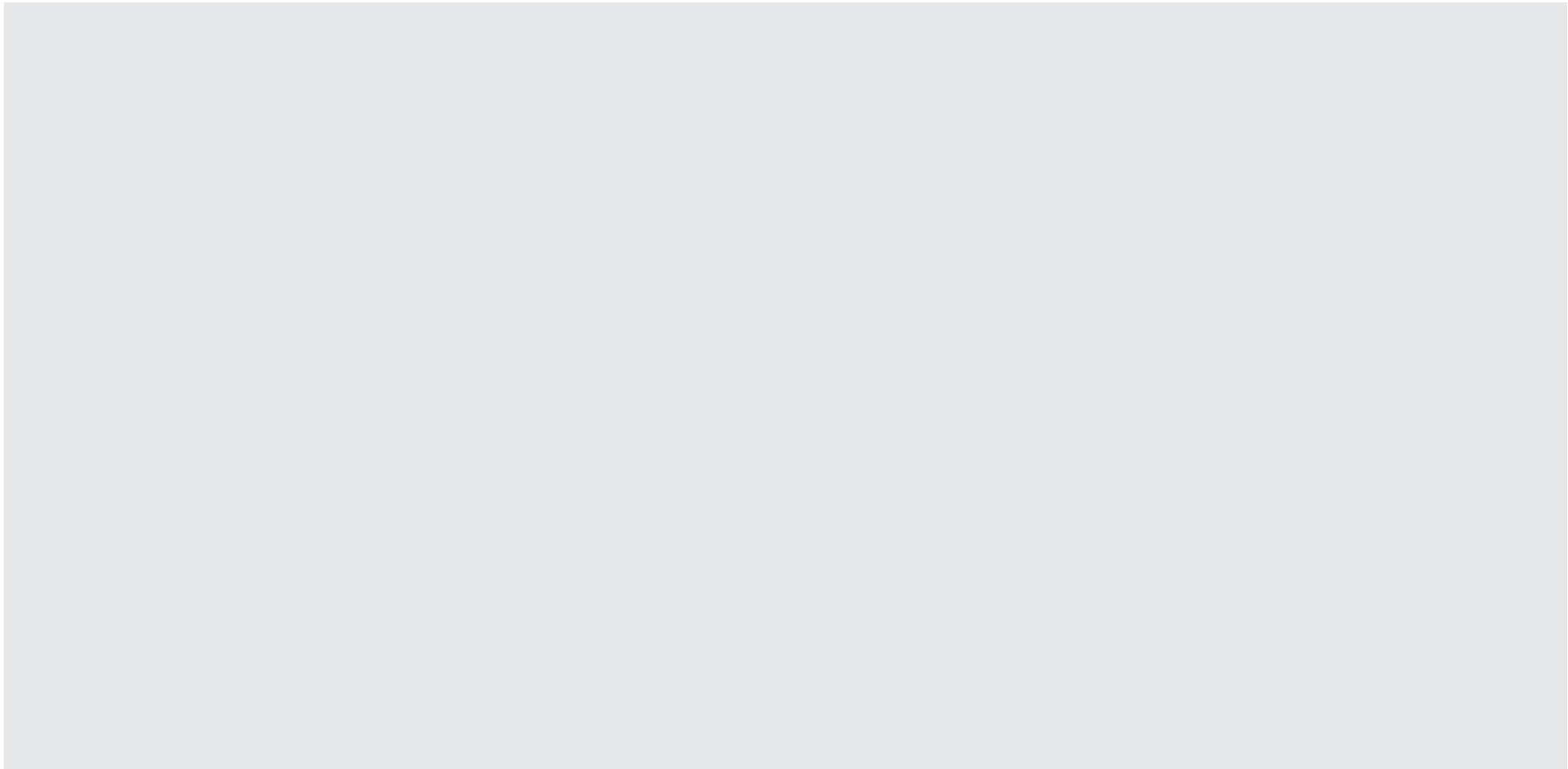
diagrams (PART II) - Interim Spatial Exploration

A. research: *Term II, BrandSpace II research: Tate and Orange, cultural & commercial influences*

B. activities & artifacts: *these two sets are isolated in their respective worlds, merged and related thru levels of intensity of connection.*

C. site located: *the geographic overlap of Tate & Orange Worlds merges into Emergen-C World, encompassing north and south banks of the Thames, bound by the Blackfriars Bridge, the remaining red pylons of the former rail bridge to the west and the Millennium Bridge to the east.*

D. mapping: *the mapping of pace, flow, distribution, & demographics of pedestrians against time, path & distracting objects in the path reveals the zones in our field requiring intervention.*

E. flow: *the speed, rate & volume of flow articulates the placement of Emergen-C E-scape interventions on site. assigned degrees of smoothness or turbulence determine patterns of aggregation.*

F. abstract E-scapes (B+D+E): *the 8 isolated activities are then each assigned a degree of disturbance and a set of requirements for distribution, proximity, dimensions, degree of transparency and repetition. eg. in Zone C: components 1, 3, & 7 aggregate to reinforce a set of pre-existing activities which we have abstracted and valued in physical form as necessary E-scapes – accessible, comfortable, entertaining interventions.*

G. basic E-scape matter: *the artifacts' ergonomic qualities: dimensions, proximity, relationships, provide, mappable information for a 6mX6m building block from which E-scape aggregations are constructed.*

H. E-scapes (F+G): *the application of the abstract E-scape to basic matter produces the Emergen-C E-scape.*
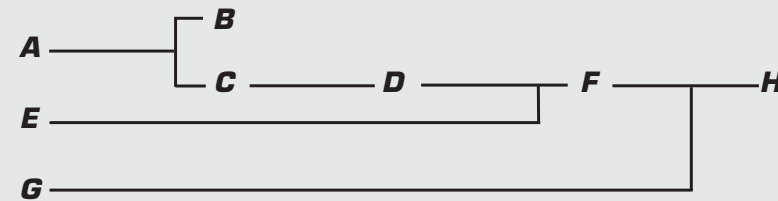
Diagram of the process.
This diagram shows the various parts of the process that generated, during summer 2001, the first phase of the project focusing on Tate and Orange. Phase I program was formalized as a series of small pavilion elements called "e-scapes".

This chapter describes the process which we explored during the summer term 2001. From it we developed "e-scapes," on the southbank site just in front of Tate Modern. The process starts with general concept diagrams, then site diagrams, images strategy analysis and formal exploration.

$$(com+cu)=\Sigma\left(\begin{matrix}\text{small}\\ \text{entertaining}\\ \text{entities}\end{matrix}\right)/\left(\begin{matrix}\text{existing}\\ \text{clusters in}\\ \text{the city}\end{matrix}\right)$$

1.entertainment: the project is an entertainment area emerging from the commercial and cultural research, the client being the city of london.

2. aggregations: liquid space; the area is conceived as a generic liquid space that can be applied to every part of london. in order to accomplish this, we work with small elements that can easily infiltrate every high-street cluster (nanoscale). The small elements aggregate in bigger scale clusters in order to produce elements such as shops (ergoscale) or bigger ones like malls (macroscale).

3. site: we choose an actual site in order to test the liquid space in actual conditions. The site is the connection between Tate and Orange worlds >>> Thames bank. The investigation of the site records the intensities of flows in order to situate the aggregations of the nanoscale elements.

"It's all about fun, borrowing props from everywhere - bars, discos, theatres, movies, theme parks - to make the customer come and stay and return and finally buy some of the merchandise"
otto riewoldt 2001

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Tate and Orange entertainment nature. Tate works as an entertainment area in which people spend hours having fun enjoying art.
Orange offers a different world of entertainment from the Internet to Orange Studio, in which the consumer is welcome to buy a mobile or a network
contract. The project we developed in summer 2001 was conceived as an "entertainment area," located in London in the overlap
of Tate and Orange worlds in front of Tate Modern. Our client was the city of London. The project focused on a few "e-scapes,"
small pavilions offering spaces for a series of entertainment activities that we mapped on the two worlds of our analyzed brands.
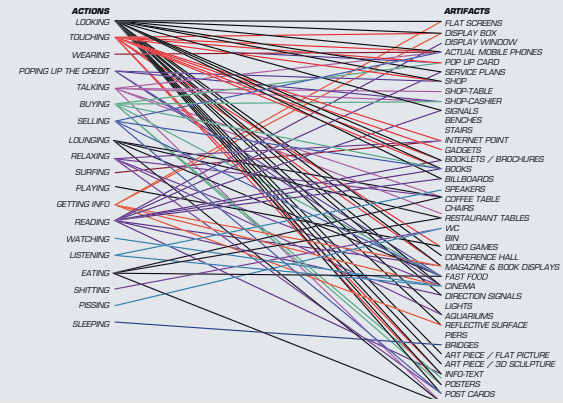
PROTOTYPE 1: OPEN

ACTIONS

LOOKING
TOUCHING
WEARING
POPPING UP THE CREDIT
BUYING
SELLING
GETTING INFO
LISTENING

ARTIFACTS

FLAT SCREENS
DISPLAY BOX
DISPLAY WINDOW
ACTUAL MOBILE PHONES
POP UP CARDS
SERVICE PLANS
SHOP
SHOP-TABLE
SHOP-CASHIER
SIGNALS
BENCHES
STAIRS
INTERNET POINT
GADGETS
BOOKLETS / BROCHURES
BOOKS
BILLBOARDS
SPEAKERS
COFFEE TABLE
CHAIRS
RESTAURANT TABLES
WC
BIN
VIDEO GAMES
CONFERENCE HALL
MAGAZINE & BOOK DISPLAYS
FAST FOOD
CINEMA
DIRECTION SIGNALS
LIGHTS
AQUARIUMS
REFLECTIVE SURFACE
PIERS
BRIDGES
ART PIECE / FLAT PICTURE
ART PIECE / 3D SCULPTURE
INFO-TEXT
POSTERS
POST CARDS
COUCH

1: SEMI-ENCLOSED

ACTIONS

LOOKING
TOUCHING
WEARING
TALKING
LOUNGING
RELAXING
GETTING INFO
READING
WATCHING
LISTENING
EATING
SLEEPING

ARTIFACTS

FLAT SCREENS
DISPLAY BOX
DISPLAY WINDOW
ACTUAL MOBILE PHONES
POP UP CARD
SERVICE PLANS
SHOP
SHOP-TABLE
SHOP-CASHIER
SIGNALS
BENCHES
STAIRS
INTERNET POINT
GADGETS
BOOKLETS / BROCHURES
BOOKS
BILLBOARDS
SPEAKERS
COFFEE TABLE
CHAIRS
RESTAURANT TABLES
WC
BIN
VIDEO GAMES
CONFERENCE HALL
MAGAZINE & BOOK DISPLAYS
FAST FOOD
CINEMA
DIRECTION SIGNALS
LIGHTS
AQUARIUMS
REFLECTIVE SURFACE
PIERS
BRIDGES
ART PIECE / FLAT PICTURE
ART PIECE / 3D SCULPTURE
INFO-TEXT
POSTERS
POST CARDS
COUCH

PRTOTYPE 3: ENCLOSED

ACTIONS

LOOKING
TOUCHING
WEARING
POPING UP THE CREDIT
TALKING
BUYING
SELLING
LOUNGING
RELAXING
SURFING
PLAYING
GETTING INFO
READING
WATCHING
LISTENING
EATING
SHITTING
PISSING
SLEEPING

ARTIFACTS

FLAT SCREENS
DISPLAY BOX
DISPLAY WINDOW
ACTUAL MOBILE PHONES
POP UP CARD
SERVICE PLANS
SHOP
SHOP-TABLE
SHOP-CASHIER
SIGNALS
STAIRS
INTERNET POINT
GADGETS
BOOKLETS / BROCHURES
BOOKS
BILLBOARDS
SPEAKERS
COFFEE TABLE
CHAIRS
RESTAURANT TABLES
WC
BIN
VIDEO GAMES
CONFERENCE HALL
MAGAZINE & BOOK DISPLAYS
CINEMA
DIRECTION SIGNALS
AQUARIUMS
REFLECTIVE SURFACE
PIERS
BRIDGES
ART PIECE / FLAT PICTURE
ART PIECE / 3D SCULPTURE
INFO-TEXT
POSTERS
POST CARDS

Activities.
A map of the actions performed by the users in Orange and
Tate worlds. Every action is linked to the artifact present in
the existing world that allows its performance.
Actions are divided as either internal or external operations.
These actions were then used to inform the program with
a series of three "e-scape" typologies.

Prototype 1: engages the consumer with convenience goods provided for purchase/use; artifacts to examine and contemplate; street furniture for comfort and aesthetics.
Precedents: ATM, ticket and souvenir kiosks, benches, planters... street furniture.
Demographics: anyone passing thru the Tate/Orange overlapped worlds.

open — free standing
attached
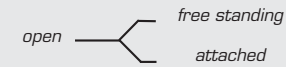
Prototype 2: engages the consumer with information, shelter, rest, goods provided for purchase/use, internet interface for quick info, crucial urban lounge component.
Precedents: bus shelters, pergolas, canopies, cafe, umbrellas.
Demographic: the traveller en route to a specific destination, the hungry, tired and aware.

semi-enclosed — temporary shelter
protection from elements
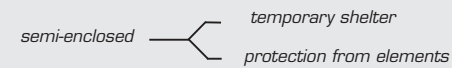
Prototype 3: engages the savvy urban card-carrying member with convenient, individualized interface technology provided for information, battery recharge, messaging, private WC, shower...
Precedents: phone booth, private WCs, clubs requiring membership.
Demographic: those in the know and linked to the technology and the zeitgeist of London.

enclosed — privacy
technology
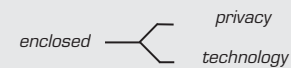
Prototypes. Three categories of protoypes were defined for the "e-scapes": open, semi-enclosed and enclosed.
Each category has a series of programmatic uses as well as specific demographic groups.

ACTIVITIES

Visibility
Attraction to Exterior Display
Threshold
Orientation
Interface
Rest
Contemplation
Purchase

ARTIFACTS (O+T)

Repetition
Window Display
Entrance
Literature
Audio-Visual
Sales People / Guides
Product Display
Cash Point
Cafe
Shop
Restaurant

increasing intensities of connection O+T
based on Emergen-C Term II Research

ARTIFACTS (O+T)

Repetition
Window Display
Entrance
Literature
Audio-Visual
Sales People / Guides
Product Display
Cash Point
Cafe
Shop
Restaurant

ACTIVITIES

Visibility
Attraction to Exterior Display
Threshold
Orientation
Interface
Rest
Contemplation
Purchase

ARTIFACTS (Emergen-C)

open
semi-enclosed
closed

increasing intensities of connection
based on Emergen-C Terms II & III

Remapping activities. Thru a process of abstraction, the existing activities taking place in Orange and Tate worlds are extrapolated from the artifacts which allow them to happen. They are then recombined and used in order to build new programmatic parameters for new artifacts, the "E-scapes."
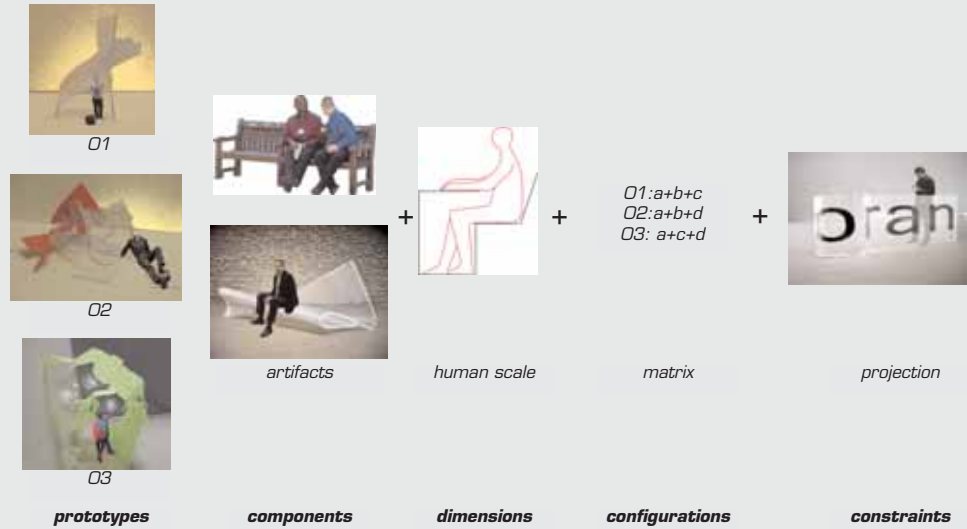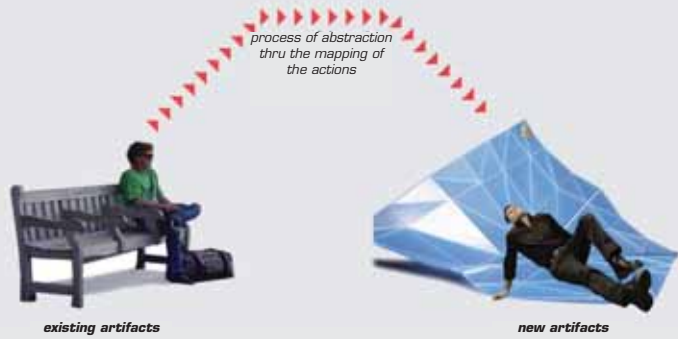
process of abstraction thru the mapping of the actions

existing artifacts

new artifacts

O1

O2

O3

prototypes

artifacts

components

human scale

dimensions

O1:a+b+c
O2:a+b+d
O3: a+c+d

configurations

matrix

projection

constraints

47

pieces that combine actions and prototypes:

semi-enclosed + shelter + seat >>> bus stop

semi-enclosed + display + counter >>> kiosk

semi-enclosed + display + counter + tables + seats >>> coffee shop

closed + seat + display >>> phone

closed + seat + lying >>> resting

closed + display + counter >>> shop

The Site.
From the Tate and Orange brand analysis, we found the high street world of Orange overlaps the River Thames world of Tate in the Southbank area in front of Tate Modern. This diagram analyzes the relationships between void and solid at the Southbank. The red dots are potential "attractor" points.
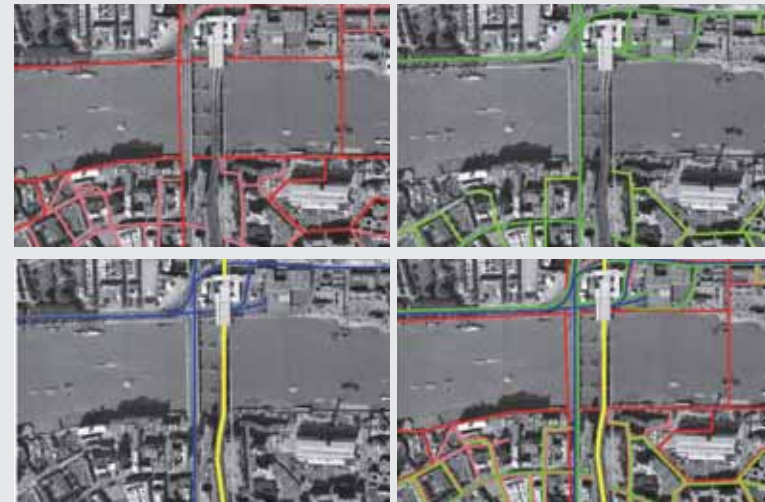
Southbank transportation system.
The flows of movement on the site: pedestrians, cars, public transport and trains.

Southbank.

Term II research indicated a clean overlap between Orange and Tate in the area of Southwark. Emergen-c began analyzing the traffic flows on the banks of the river as well as in it, and the potential for distribution of image via the e-scapes in may 2001.
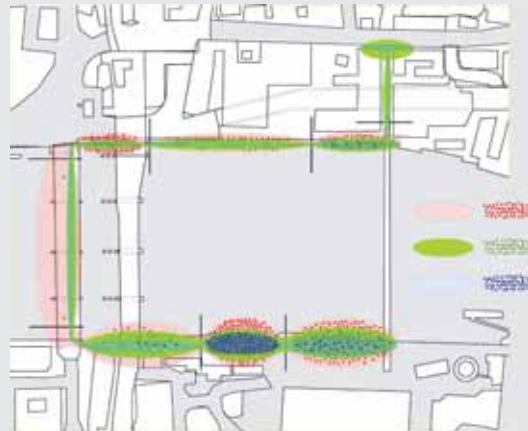
Pedestrian flows in Southbank.
At different times of the days, for example lunch time, evening rush hour, museum closing time, there are big differences in the number of people on the site. These diagrams show the difference cast over these three time periods during a day when the museum was open.
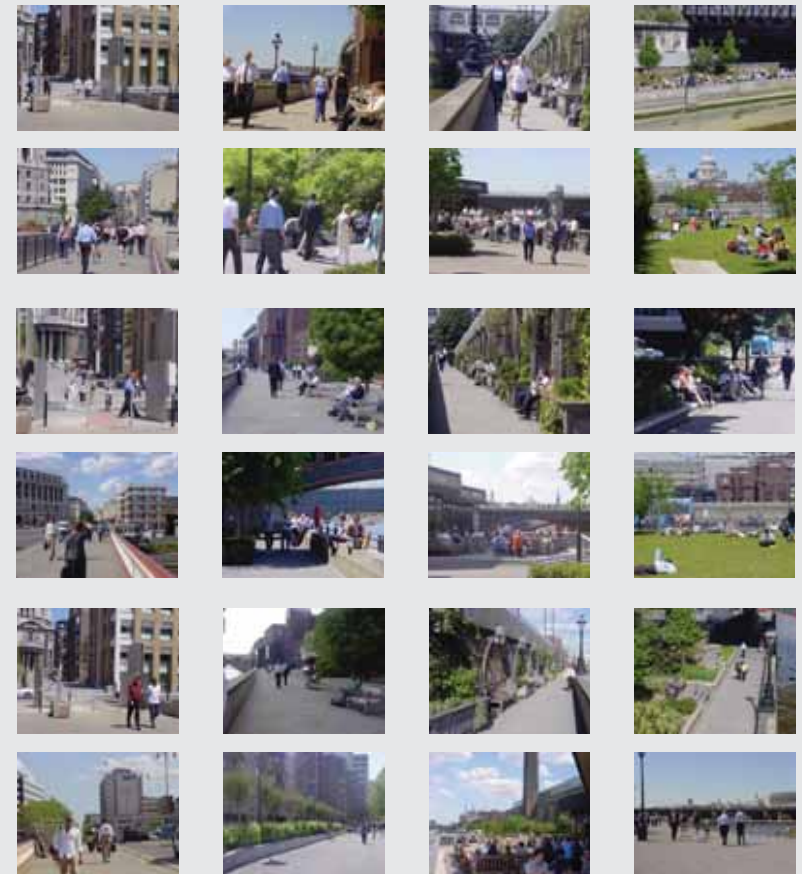
from 12h00 to 13h30

from 15h30 to 17h00

from 19h00 to 20h30

49

pieces that combine actions and prototypes:

semi-enclosed + shelter + seat >>> bus stop

semi-enclosed + display + counter >>> kiosk

semi-enclosed + display + counter + tables + seats >>> coffee shop

closed + seat + display >>> phone

closed + seat + laying >>> resting

closed + display + counter >>> shop

Site visibility.
the site is investigated in terms of visibility, highlighting the panoramic points of view that have potential to become anchor points for the entire re-organization of the area.

condition 1. imposition of the grid

condition 2. increasing resolution

condition 3. projecting sight lines

condition 4. mapping the overlap

Grid superimposition.
An abstract grid (having the same pattern as the tiles composing the "e-scapes") is superimposed on the site. The overlapping of this grid with maps of visibility, quantity of people and flows allows Emergen-c to build a chart used to distribute the small "e-scape" pavilions over the entire area.

50

Visibility at Southbank: the pedestrian's eye is drawn to the lightbox adorning the chimney and seventh floor lightbeam of Tate Modern. They serve as a beacon of display and iconic imagery - and help Emergen-c define the building's visual appeal footprint. A second layer of information is superimposed on the site. The abstract tile deforming the grid drapes the entire site. Crucial points of visibility intersect with gridlines to create a subtractive tertiary layer for our points of e-space aggregation.

Keys to activities:
1. *visibility*
2. *attraction*
3. *threshold*
4. *orientation*
5. *interface*
6. *rest*
7. *contemplation*
8. *purchase*

Site intensities chart. This map is the result of the superposition of visibility, pedestrian flows and the abstract grid. According to the different types of lines superimposed, we mapped a series of points identified with different numbers. The numbers correspond to pavilion types: open, semi-open and enclosed. The numbers also correspond to a set of specific activities.

Active
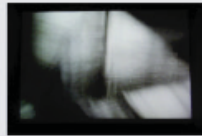
Interactive

Projections
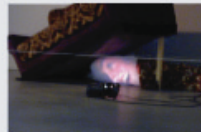
Prints

Electronics

Catalog of existing imaging devices.
The existing devices have different layers of interactivity that go from totally passive to highly interactive.

	A. full image	B. anamorphic image	C. tiled with far away image	D. pixelated image	E. tiled image	F. tiled repetition image	G. bidirectional image
image type							
distance of visibility	100m	100m	5/100m	5m	5m	5m	100m
top view							

Images visibility.
Different kinds of imaging are explored in order to have data that relates the dimensions of the images to distance from which they are perceived, directionality...

Term III studies of display provide the information necessary to work with images on the "e-scapes" surfaces. Existing technologies are shown above. The chart attempts to assign viewer direction, distance and relationship to certain types of image display using existing and reinforced methodologies.

Transparency and tiling

Transparency

Image surface investigation.
Different kinds of multiple images are investigated, checking the influences of imaging on variations of surface transparency, tiling effect, multiplicity of image and surface…
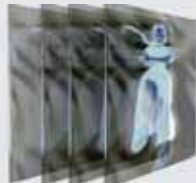
Transparency and material layering

| Visibility | Attraction | Threshold | Orientation | Interface | Rest | Purchase |

relationship image/action.
The relationship between the use of images on high streets and at the Tate, and the actions of the users.

		01 visibility	02 attraction	03 threshold	04 orientation	05 interface	06 rest	07 contemplation	08 purchase
material properties		LOCATION proximity to Thames — REPETITION small signs big monoliths	OPACITY 51% trans 49% opaque — ENGAGEMENT average 9.6 sec	CONSTANT TURNOVER 2,350 users per hour — ENTRANCE mass volume 2 clusters	SIGNAGE literature assault — PATH TO FOLLOW free or curated	INTERACTION sales people — INDIRECT CONTACT machine	MOTIONLESS stop invitations	THOUGHT & CHOICE 80% void 13% text 7% images	COMMERCE shop restaurant cafe brand
dimension		5/30 sqm		5/10 sqm	1/25 sqm	1/5 sqm	1/5 sqm	1/30 sqm	30/50sqm
flow need		no turbulence		high turbulence block	no turbulence dir control	turbulence	slow flow turbulence block	high turbulance - behind flow block	high turbulence block
basic section\plan		plan/section		section / plan	plan	sections	section	01+05	section
basic vector shape		facing flow / side flow		turbulence / block	direction	side flow / side flow	slow flow / block	turbulence/block	turbulence

Flow studies. A chart merges catalog and action to inform the deformation of generic open, semi-enclosed and enclosed "e-scapes" according to visibility and the movement of people.

| no interference | constant acceleration/dec el-eration | constant deceleration | constant speed | block | **basic interventions - rotation** | one side turbulence - stall condition | two side turbulence - one side stall | two side turbulence - one side stall | decrease/increase speed |

| constant acceleration/decele ra-tion | two sided turbulence - one side stall | two side stall | block, two side stall | direction change | **concave interventions rotation** | vacuum space | two side turbulence - one side stall | two side stall | block, two side stall |

| continuous interference made by block | angle/position changes int. intensity | angle/position changes int. intensity | two side turbulence - one side stall | **single addition** | adding turbulence | adding second turbulence | intensifing turbulence | adding block | adding turbulence |

| adding turbulence | adding turbulence | adding secondary turbulence | intensifing turbulence - minor | adding block | adding turbulence | adding block | adding turbulence | adding turbulence | adding block |

| decreasing side turbulence | decreasing continuous interference | intensifying turbulence | intensifing block | continuous interference made by | turbulence - stall condition | turbulence - stall condition | adding diversion | adding diversion | adding diversion |

Flow shapes.
A catalog of different shapes and their influence on flows.

Emergen-c applies vocabulary of air fun to pedestrian flow to illustrate the deformation and intensification possibilities on site.
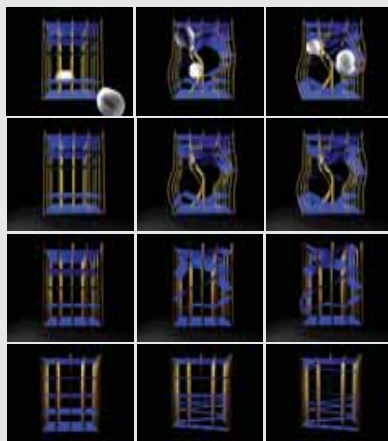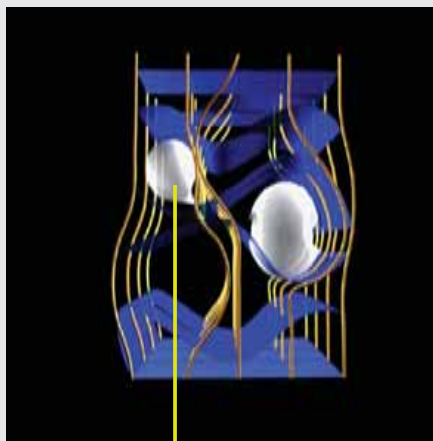
Double scale system.
An initial formal investigation looks at the relationships between a deform-
able macroscale structure, used as a container, and smaller scale objects
(more similar to the"e-scapes") that could move thru the bigger structure to
deform it.

Catalog of deformed macro-structure.

The formal investigation involved the making of exetensive catalogs of possible shapes. Emergen-c Phase I final presentation was not a conclusive end to our
research, but a discussion from which a number of questions were raised. We tackle these questions in Phase II as Emerge & See.
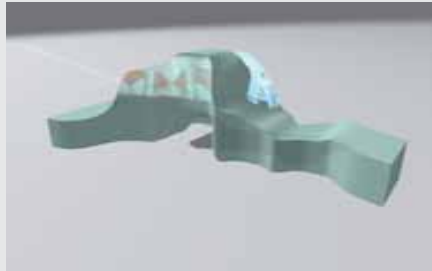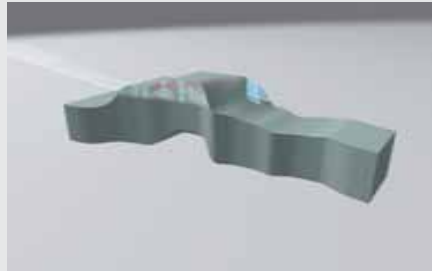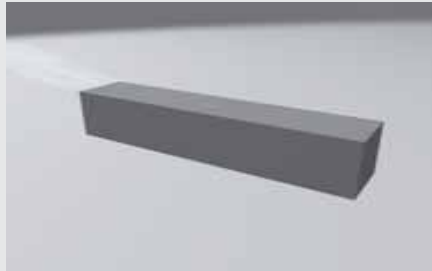
1. open shapes:
possible actions: sitting, displaying;
dimensions depending on the number of actions included

First catalog of open, semi-enclosed and enclosed shapes
This is the first real attempt to deal with the three typologies identified in the conceptual diagrams and to explore the possibilities of deformation according to image strategy.
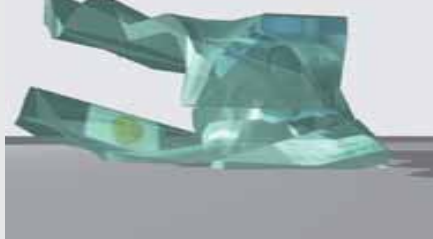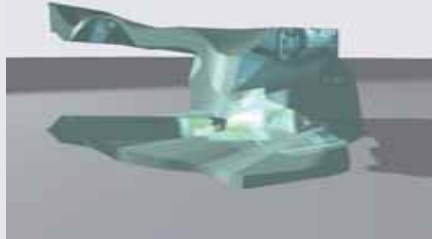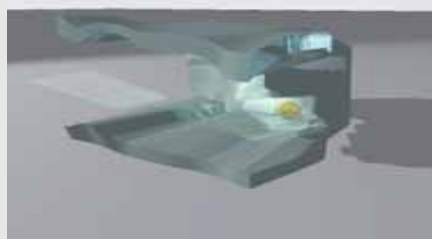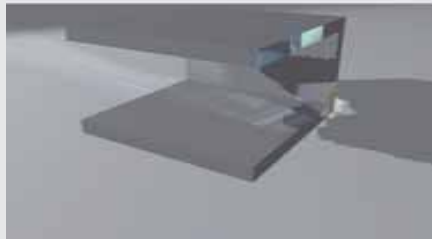
2. semi enclosed shapes:
possible actions: sitting, standing, eating, displaying;
dimensions depending on the number of actions included
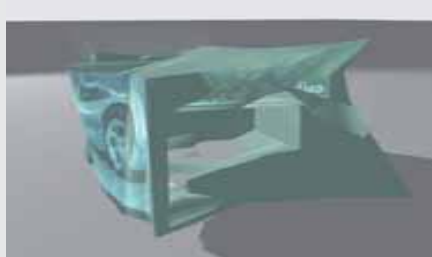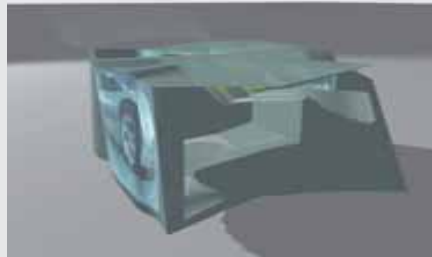
3. closed shapes:
possible actions: sitting, standing, eating, displaying, laying;
dimensions depending on the number of actions included

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Each sequence begins with an orthogonal and recognizable form, distorted according to image placement.

Orange shop unfolded
Another formal investigation produced a series of modified display surface strips onto which the walls of an Orange shop have been mapped. The surfaces were deformed according to the actions they implied the user should take: if the display involved the action of touch, the folding moved away from the consumer; when they were only visible, they were undeformed. The first row of images correspond to this abstract visualization of an unfolded Orange shop.
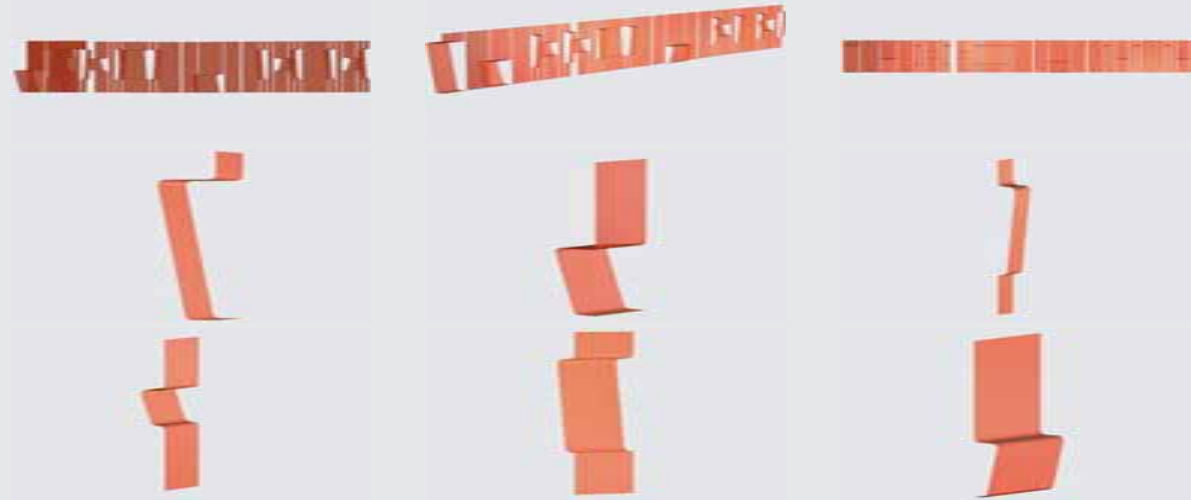
Ergonomics studies
A study of the way human dimensions performing different actions affect a surface. In these diagrams, all the pieces are cut from one surface whose dimensions change according to the number of actions hosted by each piece. The bigger pieces can be cut from a big surface or can be an aggregation of small surfaces.

standing   sitting

prototype 1

prototype 2

working position   dining position   occasional position   relaxed position

working position   dining position   occasional position   relaxed position

prototype 3
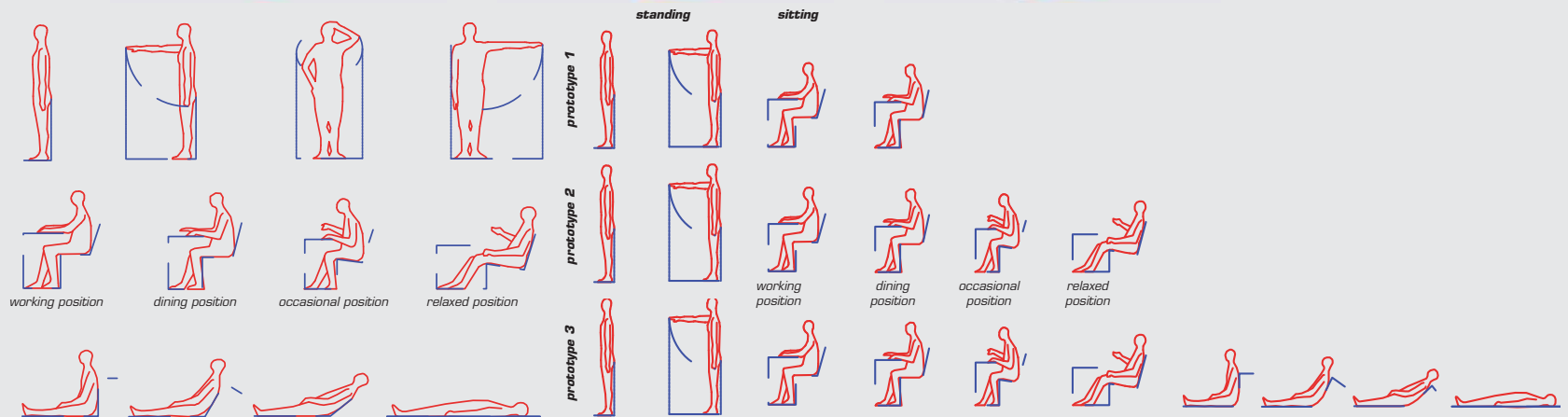
Pedestrians as yellow balls

Continuous pedestrian path
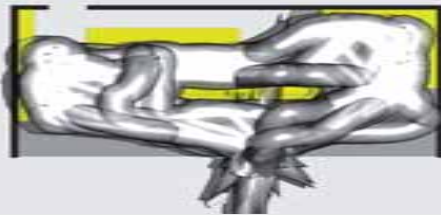
Extruded continuous path
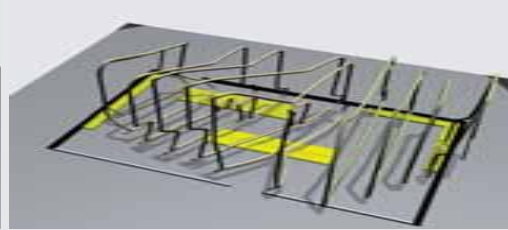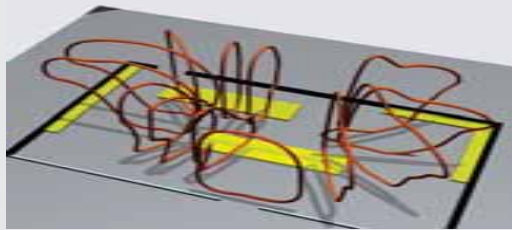
Wireframe and NURBS mapping of the extruded pedestrian path

*spatial envelope recording
pedestrian flow in an Orange shop.*

59

Flow materialization in an Orange shop
*In this formal investigation, the abstract "e-scapes" are examined thru the analysis of pedestrian flow in an Orange shop.
The movement of people is mapped with section lines widening in areas of dense consumer activity, building a simple time-space
envelope of the shop's relationship to its users. The "e-scape" in this case is the 3D envelope of this diagram.*

A gallery of material models of formal investigation. We determined the approximate dimensions of the e-scapes and the method of distribution on-site. We didn't have any information about their form. We went thru a process of material investigation, free form brainstorming to generate a catalog of hundreds of small sculpture-like models. (And remember, always beware of Emergen-c cameras)

61

Emergen-c began with a bottom-up approach to design.
Materials were explored to ascertain flexibility, response to environment and possible methods of connection.

63
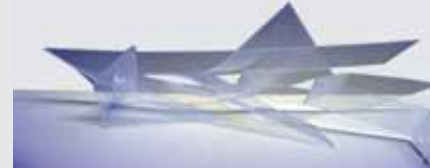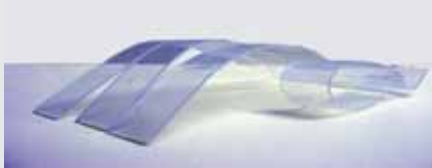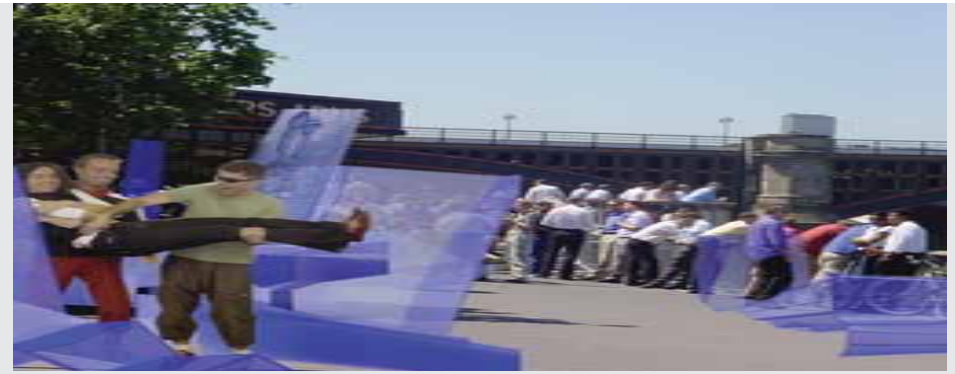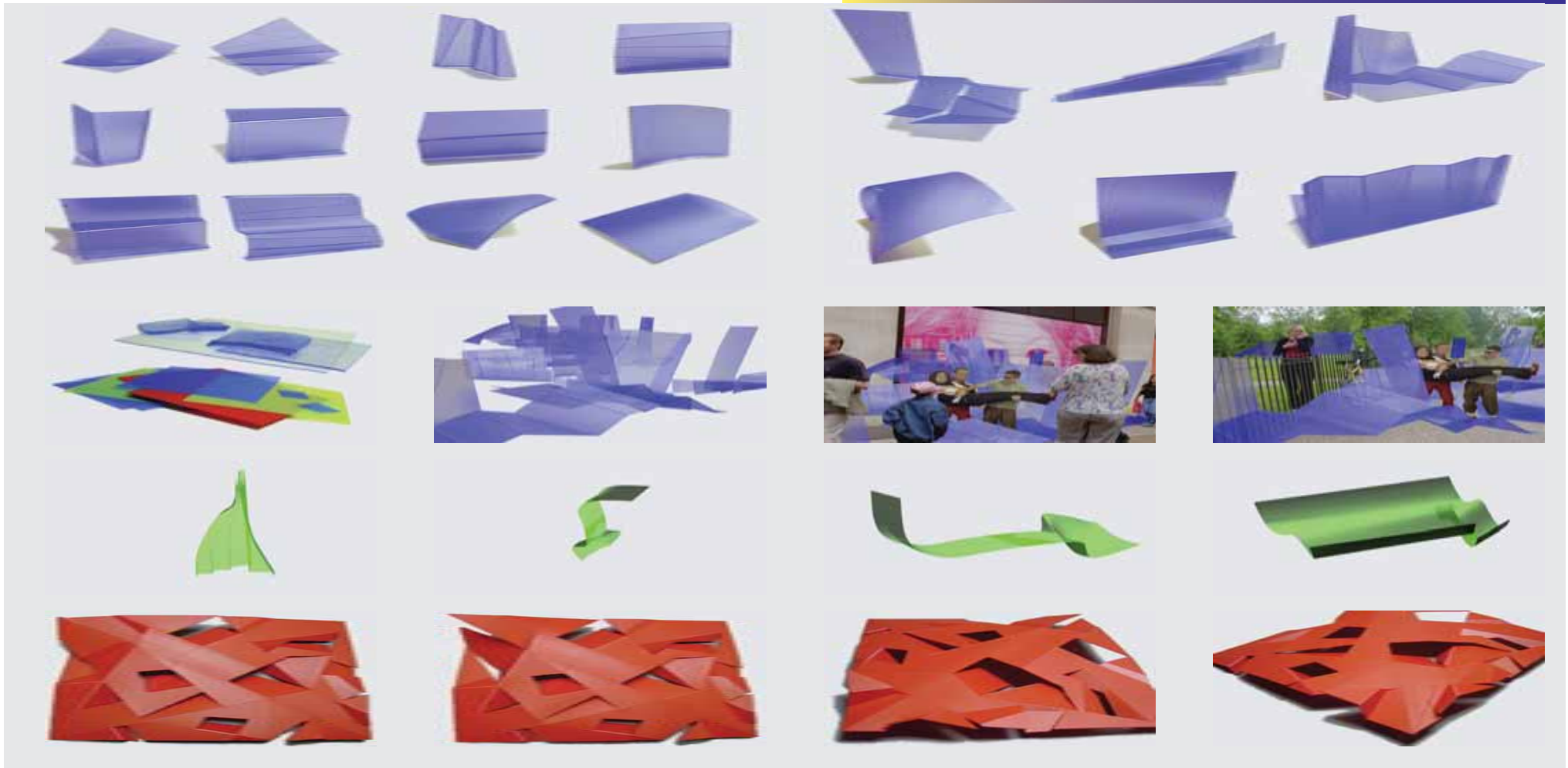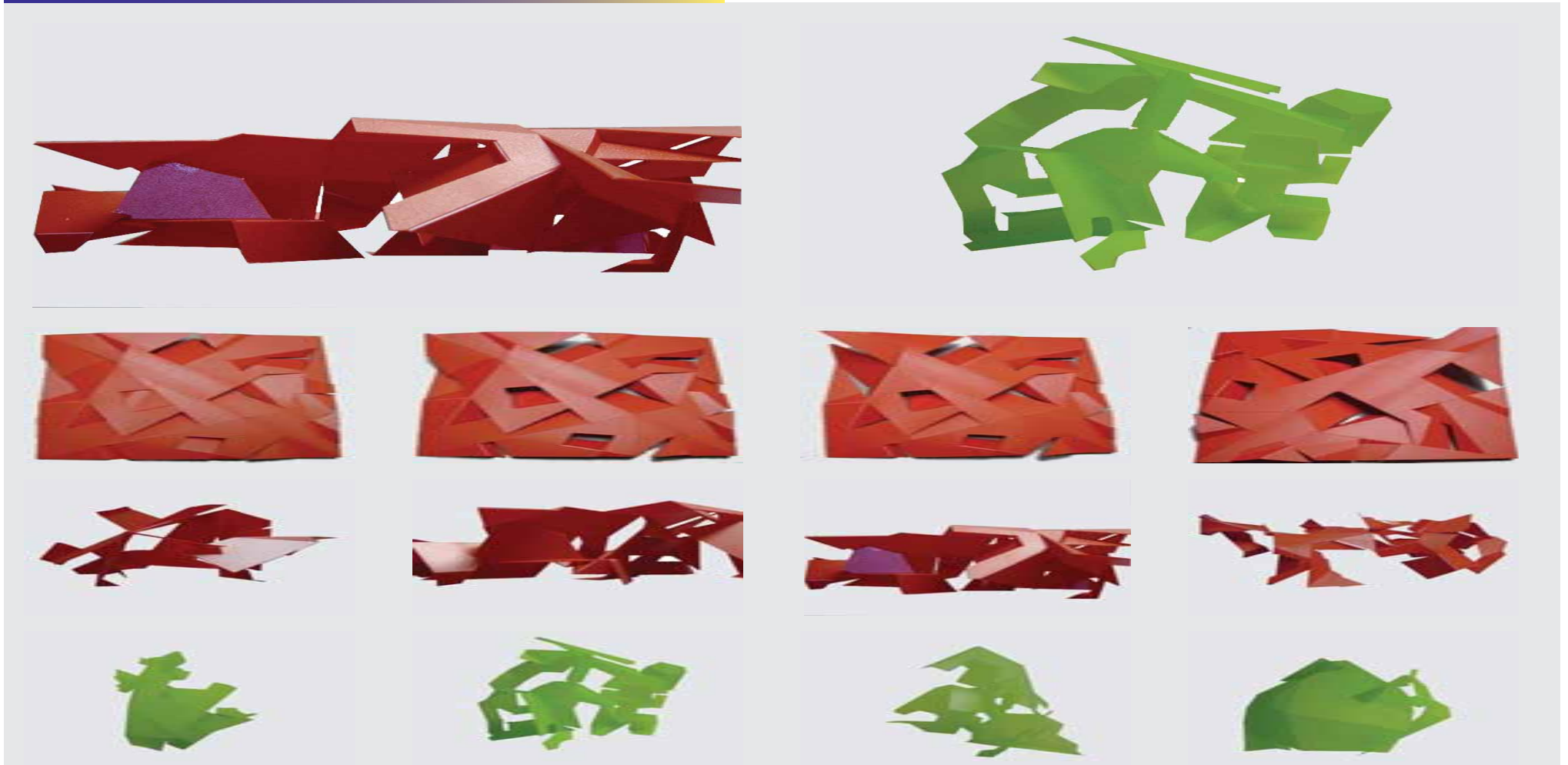
The tile's emergence.
Starting with a 2D square surface, we scored the tile, sometimes cutting thru,
creating a mold to generate generic forms in which our activities would take place.

65
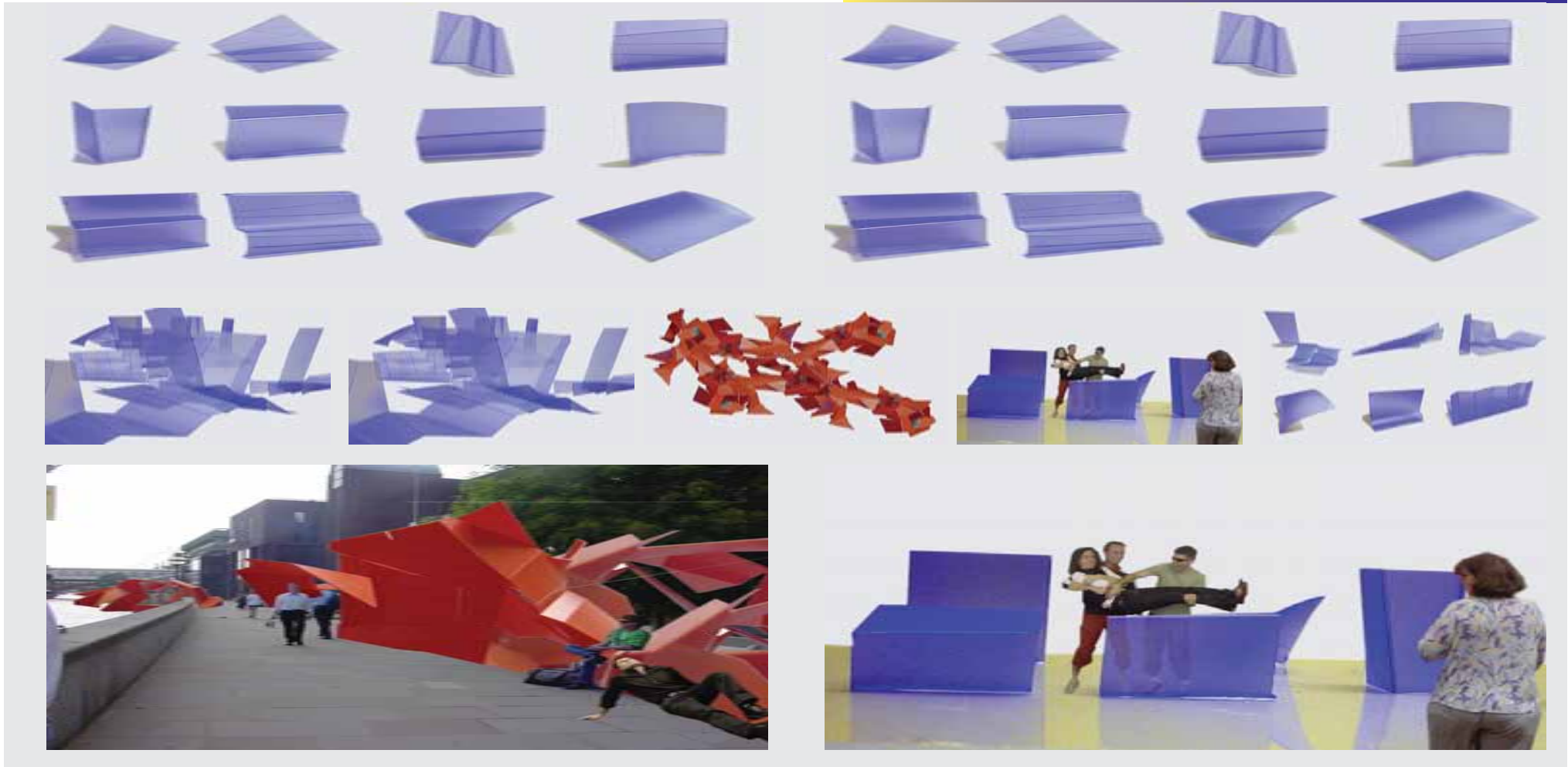
The advent of Emergen-c tiles.
A 3x3 meter 2D square tile is scored, folded and aggregated according to a streamlined set of activities and artifacts appropriate to the entertainment space concept. Manipulated tiles form furniture, brandable space and have the capability for connection.

plane

floor, wall, ceiling
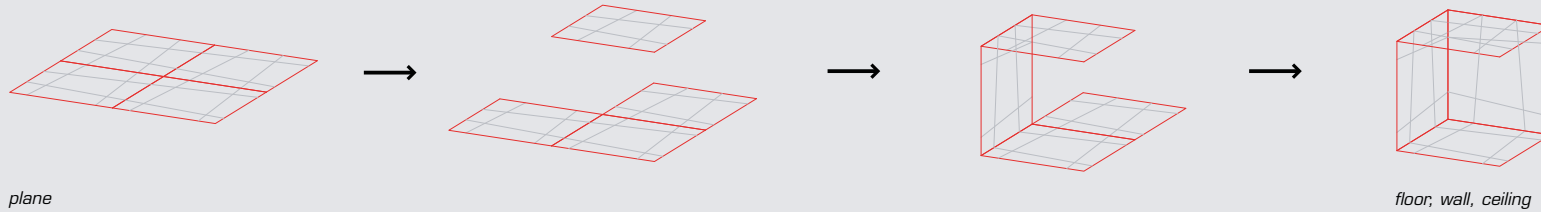
Square tile generation
From a basic shelter type, we extract a 6m x 6m square tile
that can be folded in several different ways according to ergonomics

16 possibilities of continuous diagonal lines for each basic square

600

600

basic cube

metric

3   3

3

3

proportional

6   6

6

6

1   1

0.5 2 0.5

dimensions based on
ergonomics

2   2

1   4   1

scored in two directions

basic geometry

0.75

0.15

1.5

0.3

basic squares

diagonal folding lines
*16 possibilities for continuous
diagonal lines for each
basic square = 64
only continuous diagonal folding
lines enable folding in >2 directions*

*Looking at the "crazy sculptures model catalog" more rigorously, we limited our field of formal investigation and decided on a square "tile:" a 6m x 6m
surface, scored to allow multiple folding. The "e-scapes" are aggregations of these tiles using several different methods.*
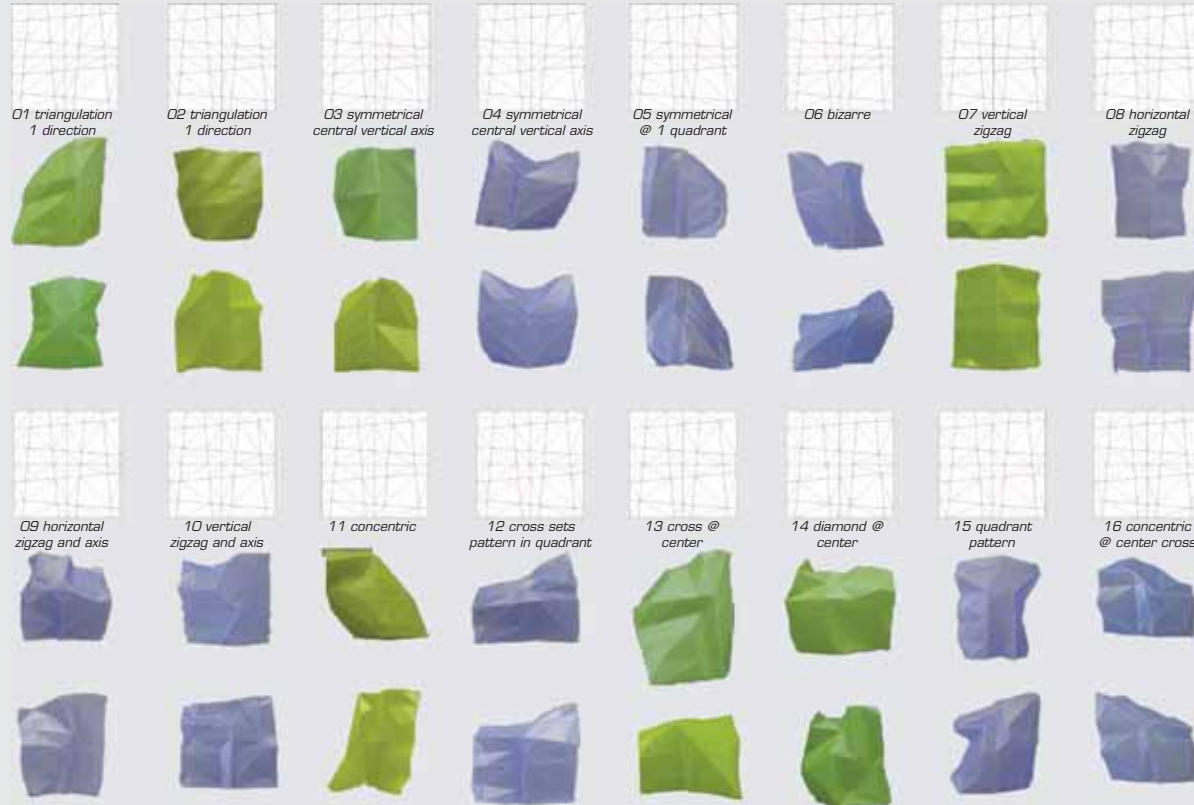
| 01 triangulation 1 direction | 02 triangulation 1 direction | 03 symmetrical central vertical axis | 04 symmetrical central vertical axis | 05 symmetrical @ 1 quadrant | 06 bizarre | 07 vertical zigzag | 08 horizontal zigzag |

| 09 horizontal zigzag and axis | 10 vertical zigzag and axis | 11 concentric | 12 cross sets pattern in quadrant | 13 cross @ center | 14 diamond @ center | 15 quadrant pattern | 16 concentric @ center cross |

Tile folding catalog. This catalog shows possible methods for basic tile using different scoring techniques.
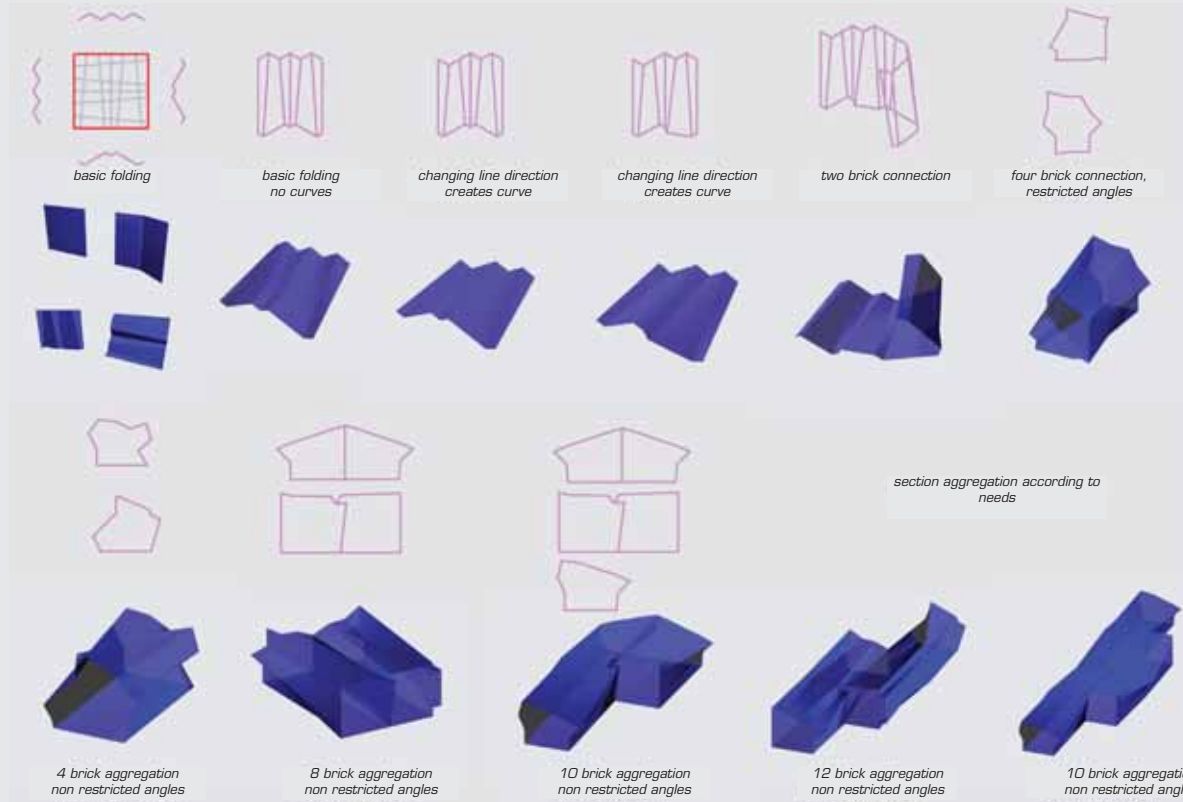
Exploration of tile ergonomics.
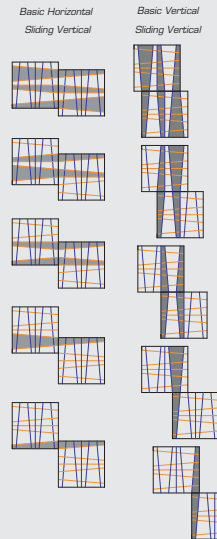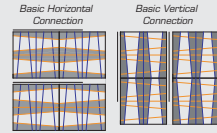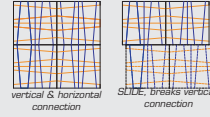*Different ways to fold the tiles according to the dimensions of the body accomplish different actions. This is the first attempt to relate the folding of the tiles to programmatic input.*

basic folding

basic folding no curves

changing line direction creates curve

changing line direction creates curve

two brick connection

four brick connection, restricted angles

section aggregation according to needs

4 brick aggregation non restricted angles

8 brick aggregation non restricted angles

10 brick aggregation non restricted angles

12 brick aggregation non restricted angles

10 brick aggregation non restricted angles

The tile enables four basic "orthogonal" folding sections. Each section yields a modified surface which can be aggregated to other sections. This method of aggregation creates tube-like structures and triangulated surfaces.
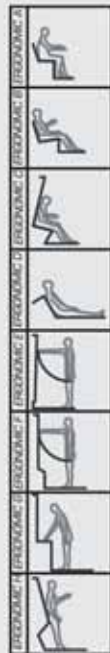
tile : low resolution fold

ergonomics   combinations proposed ——— equation: section + ergonomic x + ergonomic
combination of 2 pices
every pice performs 1 action

F + B =

defined section   provided section
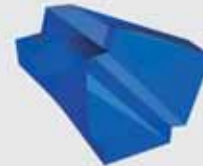
G + H =

defined section   provided section

E + A =

defined section   provided section

C + D =

defined section   provided section

Ergonomics and tiles.
An exploration of possible sections according to the tiles' scores. This catalog illustrates how the tile can be folded in response to user' actions.

Tile folding catalog. This catalog shows possible methods for basic tile using different scoring techniques.

2 PIECES

Basic Horizontal Connection   *Basic Vertical Connection*

4 PIECES

CONNECTIONS 1

vertical & horizontal connection   *SLIDE, breaks vertical connection*

CONNECTIONS 2

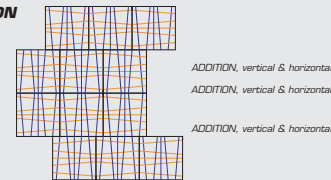*vertical & horizontal connection*   *SLIDE, breaks vertical connection*   *ADDITION, vertical*   *SLIDE, breaks vertical connection*   *CONCLUSION*

SLIDE, horizontal

ADDITION, vertical

ADDITION, vertical SLIDE, horizontal

ADDITION, vertical & horizontal

ADDITION, vertical & horizontal

Basic Horizontal Sliding Vertical   *Basic Vertical Sliding Vertical*

Tile aggregation, first system.
To create bigger surfaces the tiles aggregate in a linear way. The result is a continuous single layered surface that can fold as a mesh according to the tile's scores.

CONNECTIONS 3

vertical conection, no horizontal conection   *SLIDE, horizontal*   *ADDITION, horizontal*   *ADDITION, vertical*   *SLIDE, breaks vertical connection*   *CONCLUSION*

CONNECTIONS 4

vertical & horizontal connection   *SLIDE, horizontal*   *ADDITION, horizontal*   *ADDITION, vertical*

SLIDE, horizontal
ADDITION, vertical & horizontal

ADDITION, vertical & horizontal

SLIDE, horizontal
ADDITION, vertical & horizontal

ADDITION, vertical   *CONCLUSION*

CONCLUSION

ADDITION, vertical & horizontal

ADDITION, vertical & horizontal

ADDITION, vertical & horizontal

Linear, orthogonal aggregation. Scores align at the edges of tiles creating a surface that can be continuously manipulated.
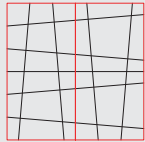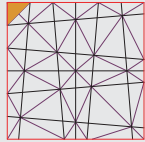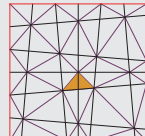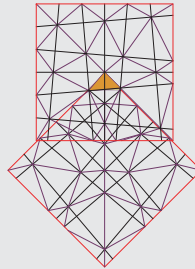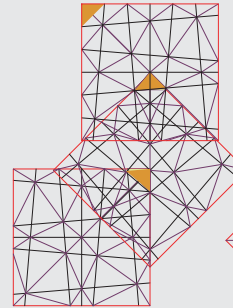
01 tile

02 isolating connectable corner
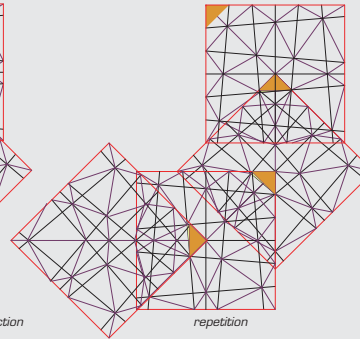

03 isolatingconnectable similar central geometry

04 overlap

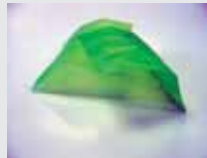method of connection

repetition

03

04

02

04

aggregation...

Tile aggregation: second system.
Another method of aggregation consists of connecting the tiles at the center. The result is a continuous multi-layered surface that offers possibilities for more complex space.
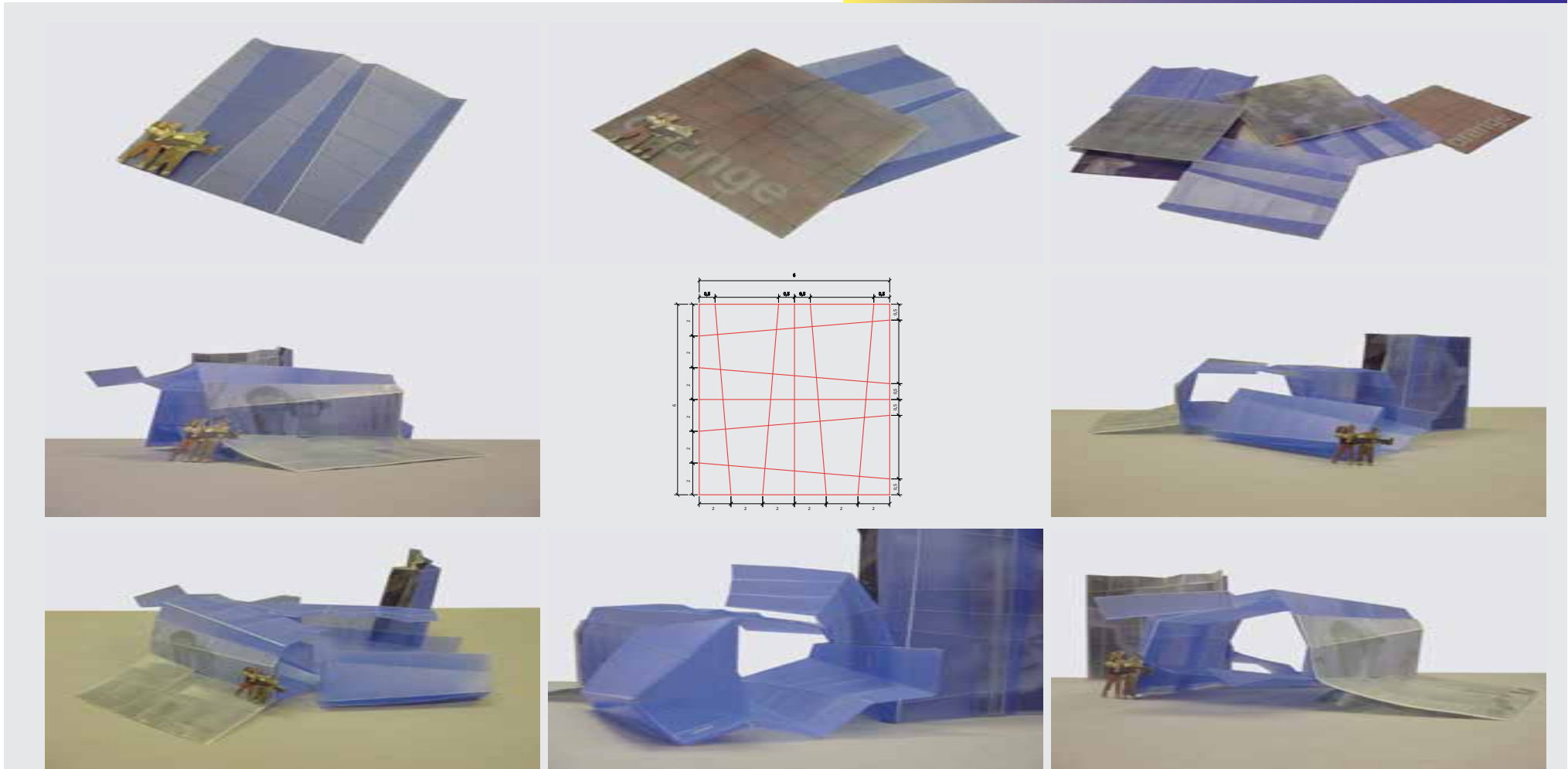
71

		A. open	B. semi-enclosed	C. closed
actions	actions and flows deformations	01 visibility	01 visibility	01 visibility
		02 attraction	02 attraction	02 attraction
			03 threshold	03 threshold
		04 orientation	04 orientation	04 orientation
		05 interface	05 interface	05 interface
		06 rest	06 rest	06 rest
		07 contemplation	07 contemplation	07 contemplation
			08 purchase	08 purchase
shape	dimension	<30 sqm	<70 sqm	<3,000 sqm
	relationship to ground	supported [land or water]	in between condition [land, water or air]	suspended [air]
	typology	open	semi-enclosed	closed
	n. of exits	n.a.	1	2
	n. of panels	1+	2+	2+
	n. of openings	4	3	2
	resolution	high	high + low	low
display	display	01 flat image 02 anamorphic image 03 double side image 04 pixelated image 05 tiled image	01 flat image 02 anamorphic image 03 double side image 04 pixelated image 05 tiled image	01 flat image 02 anamorphic image 03 double side image 04 pixelated image 05 tiled image
types	prototypes			

Pondering e-space from within...

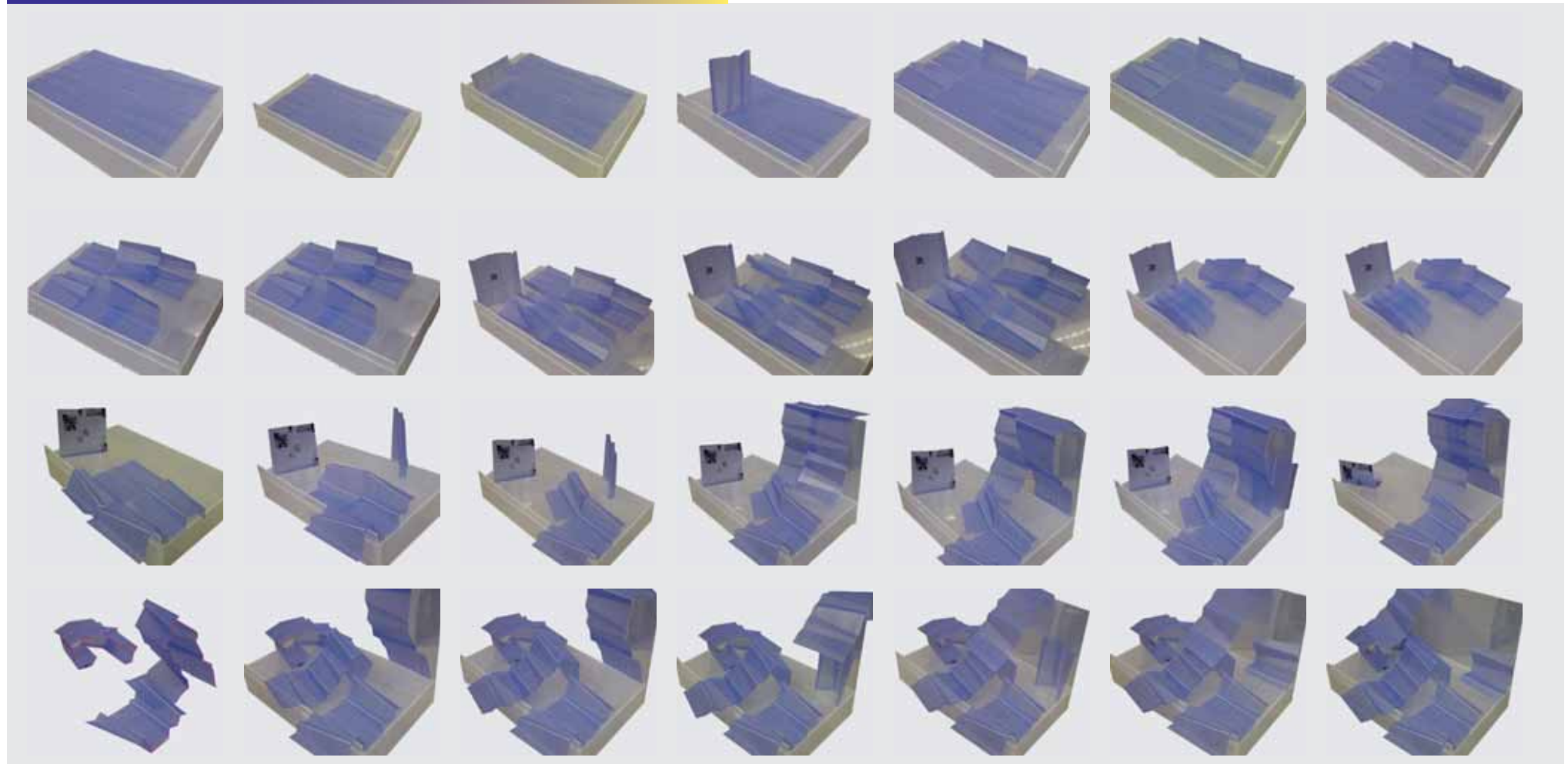The next pages present a series of possible e-scapes that were generated for the River Thames Southbank as open, semi-enclosed and closed pavilions.
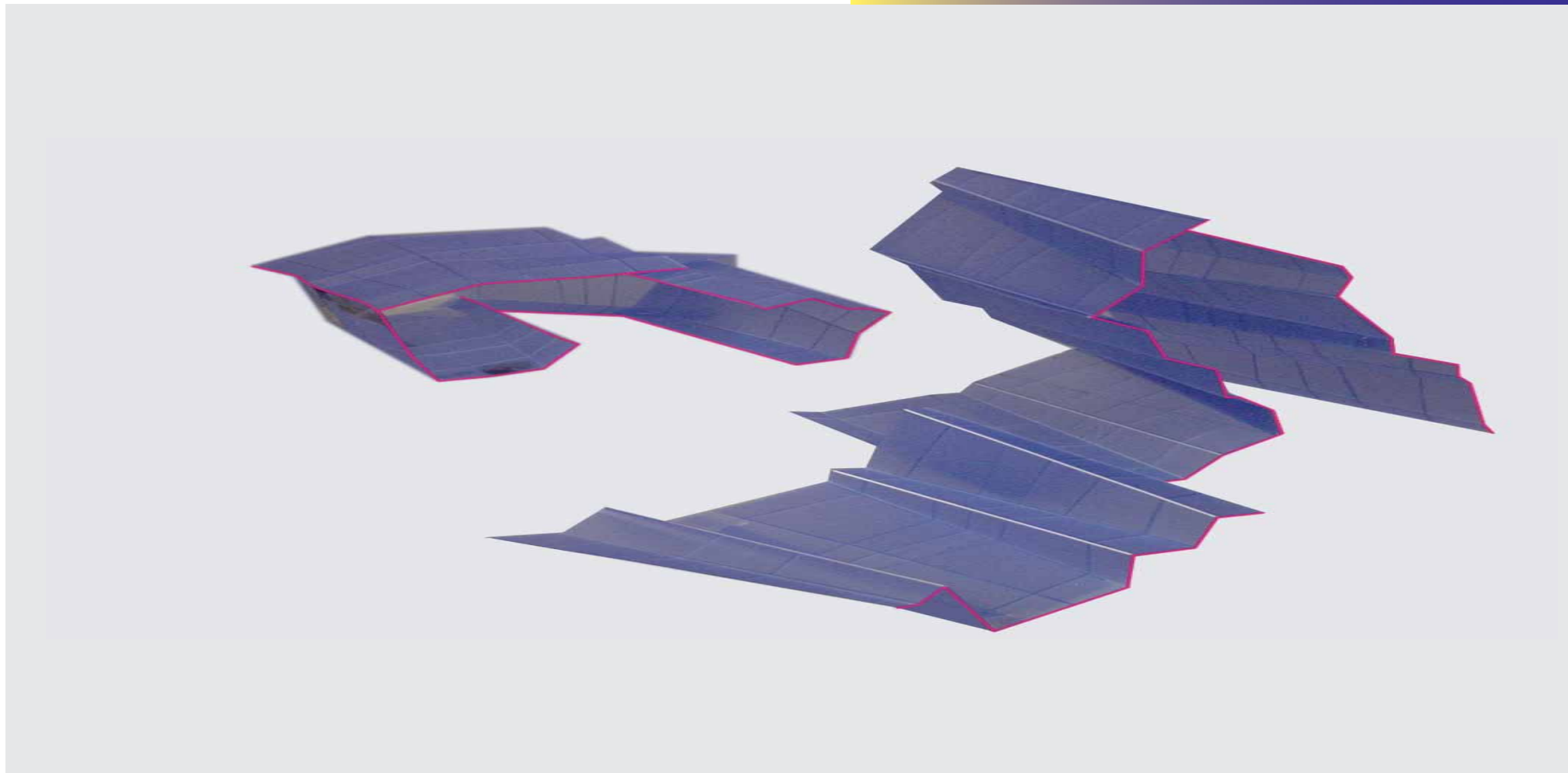
74

We begin with a 2D surface of tiles aggregated according to system No1. Potential for branding, enclosure and verticality is explored. This method successfully affects the topography of the original space. However, the manipulations are limited to the flexibility of the material used as well as the length of connection - forcing a strip aggregation and disabling the square tile's properties.
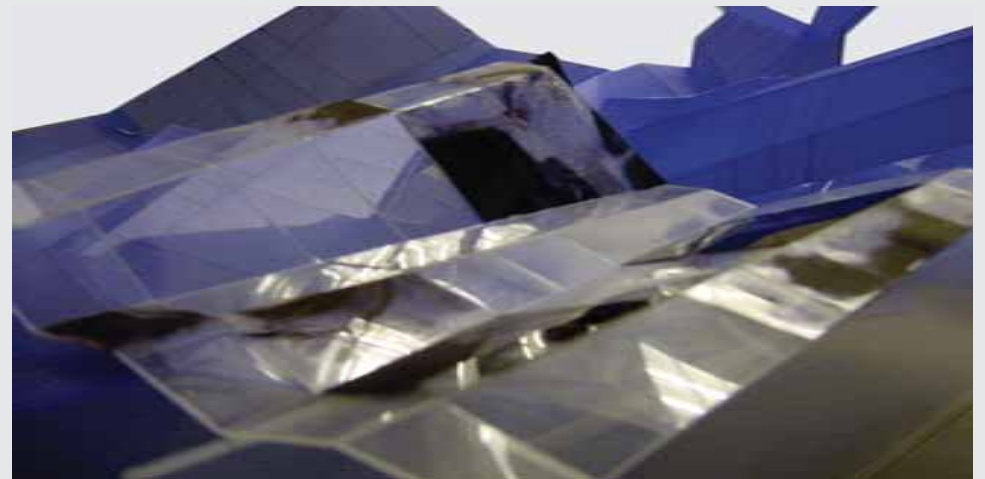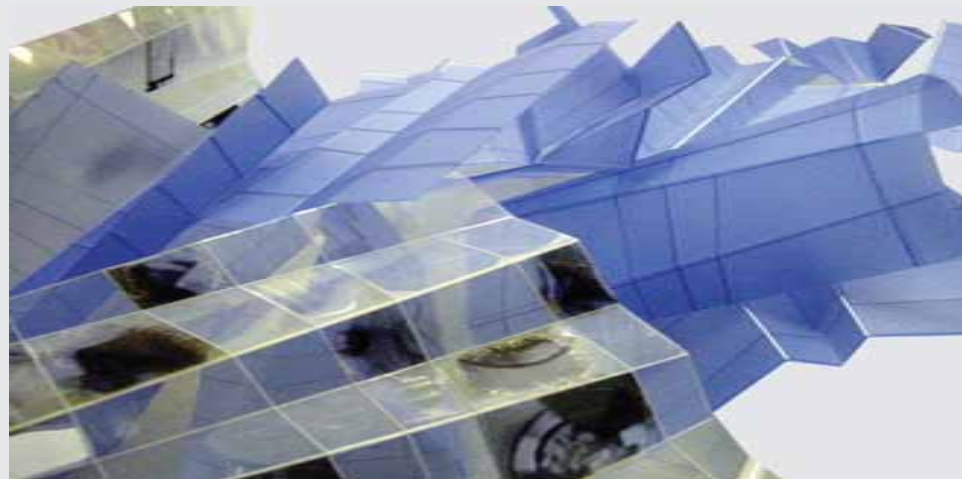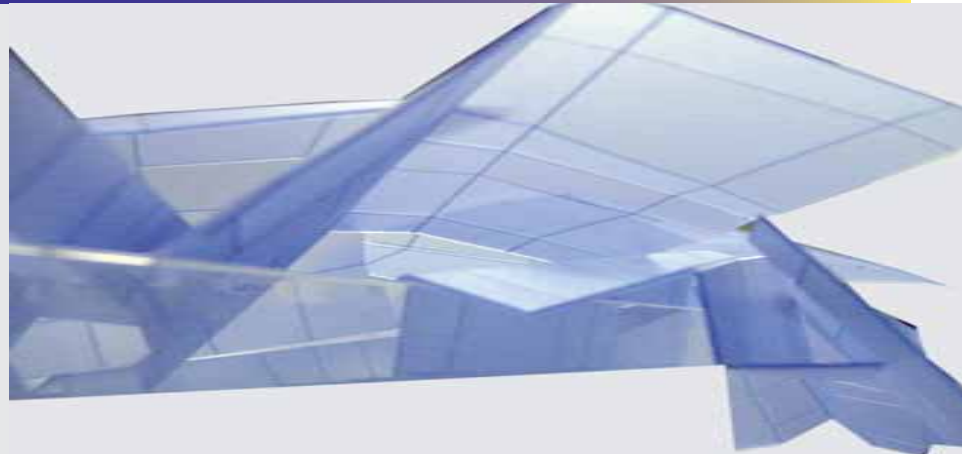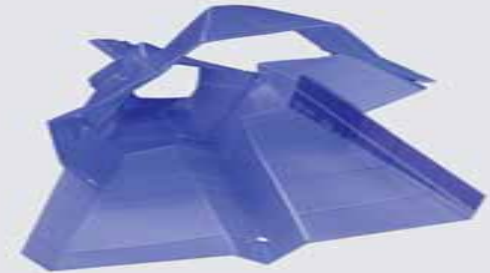
78
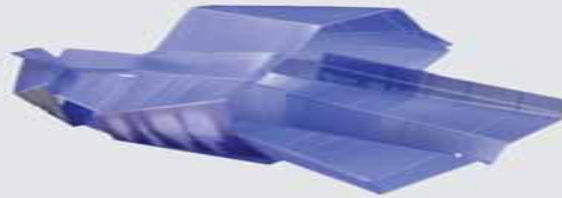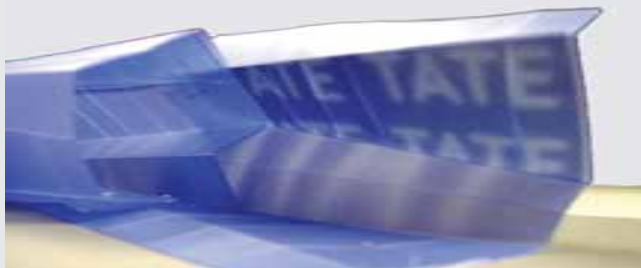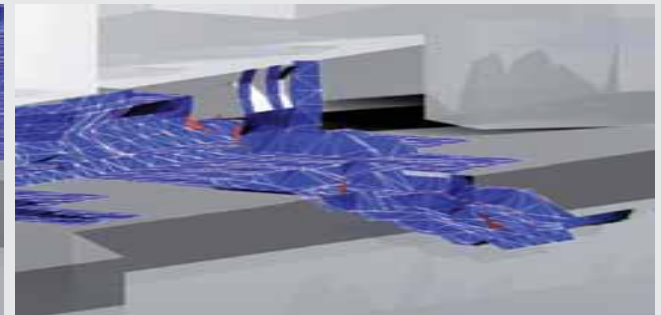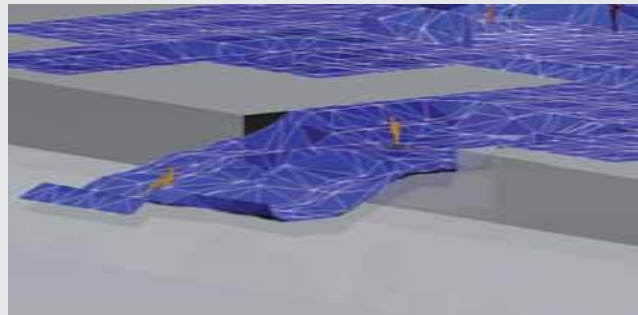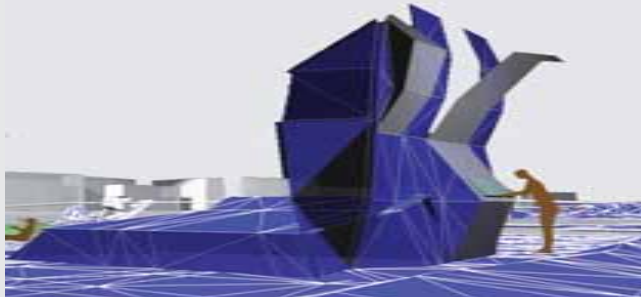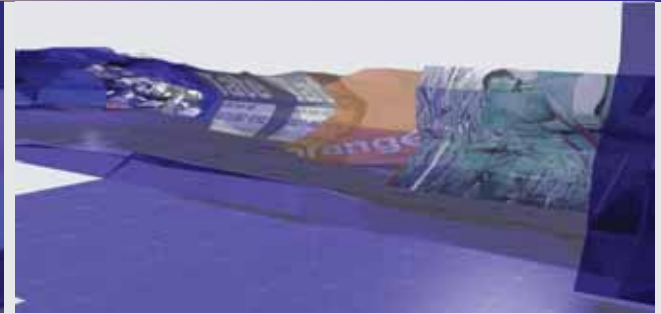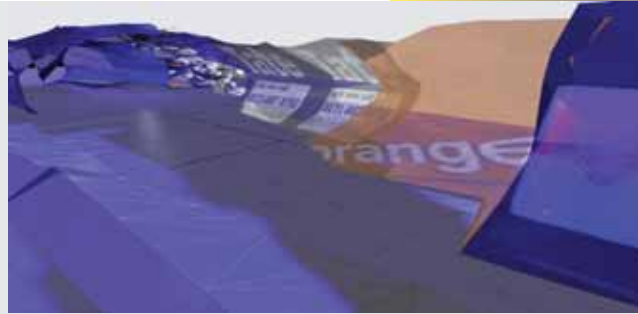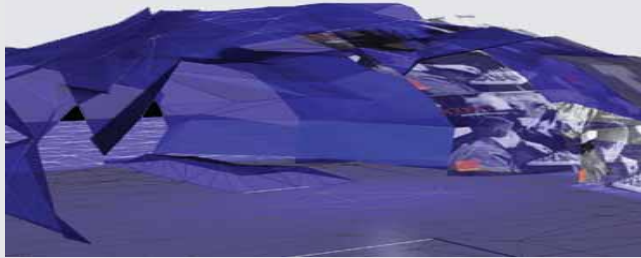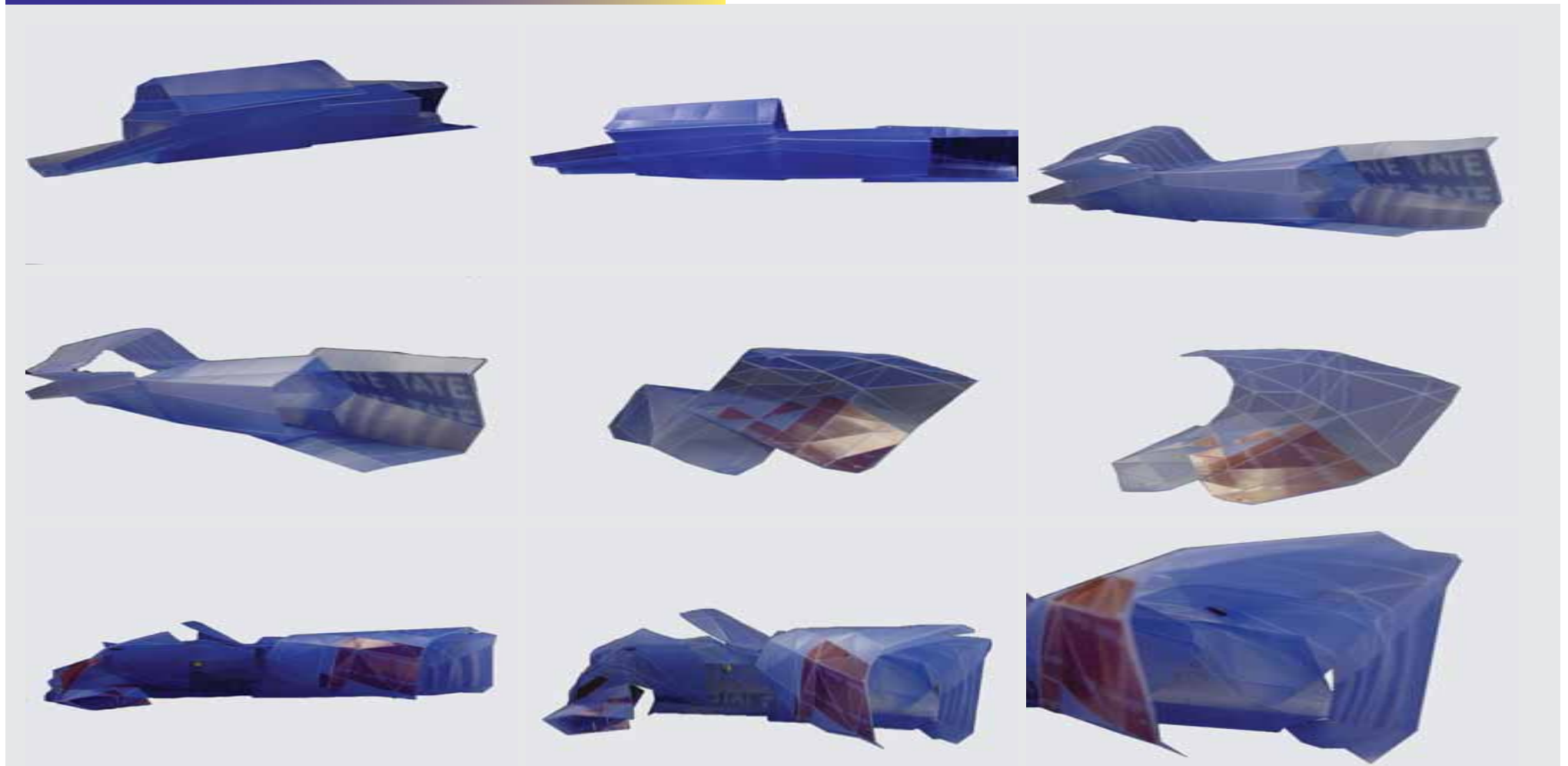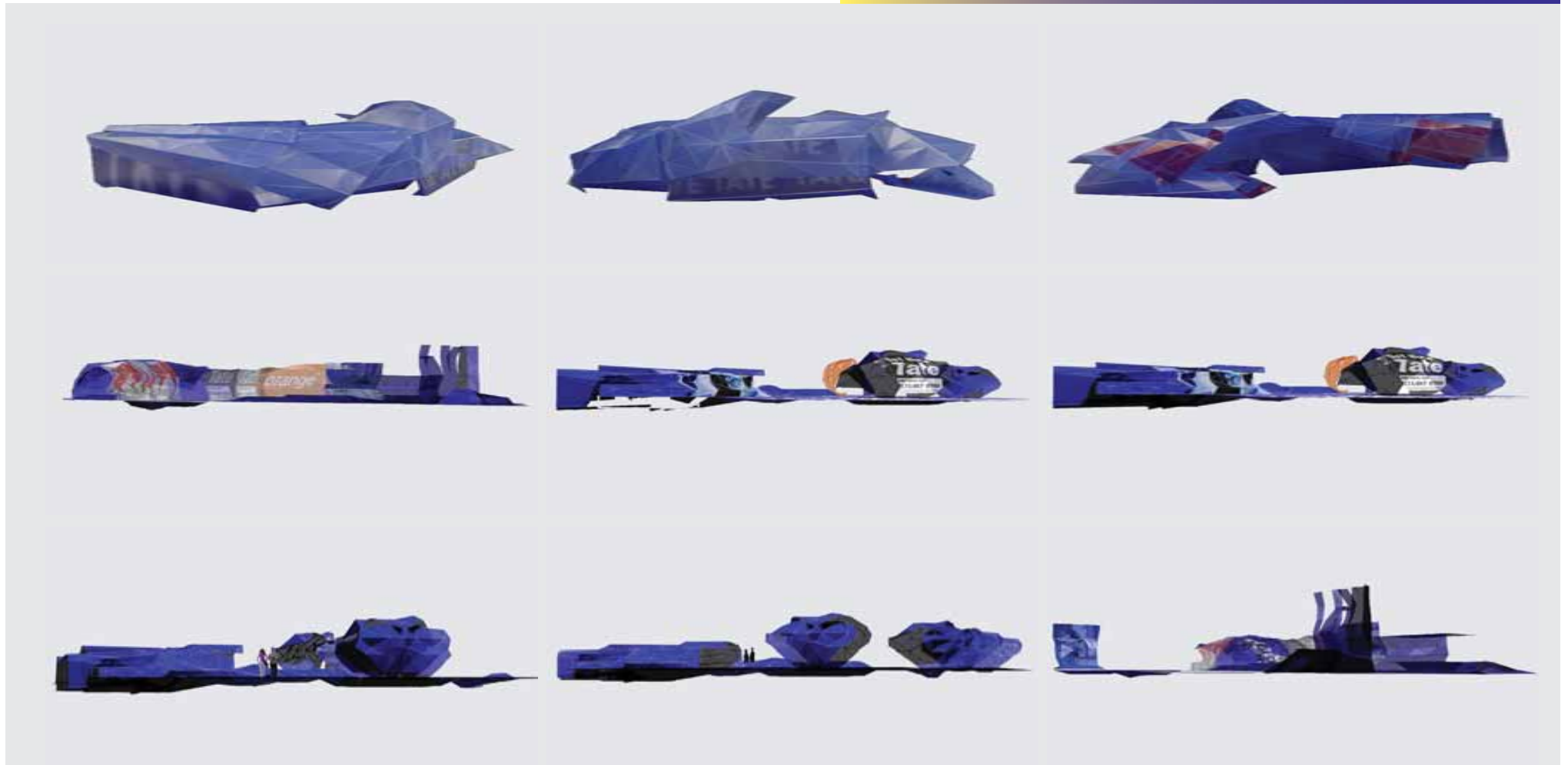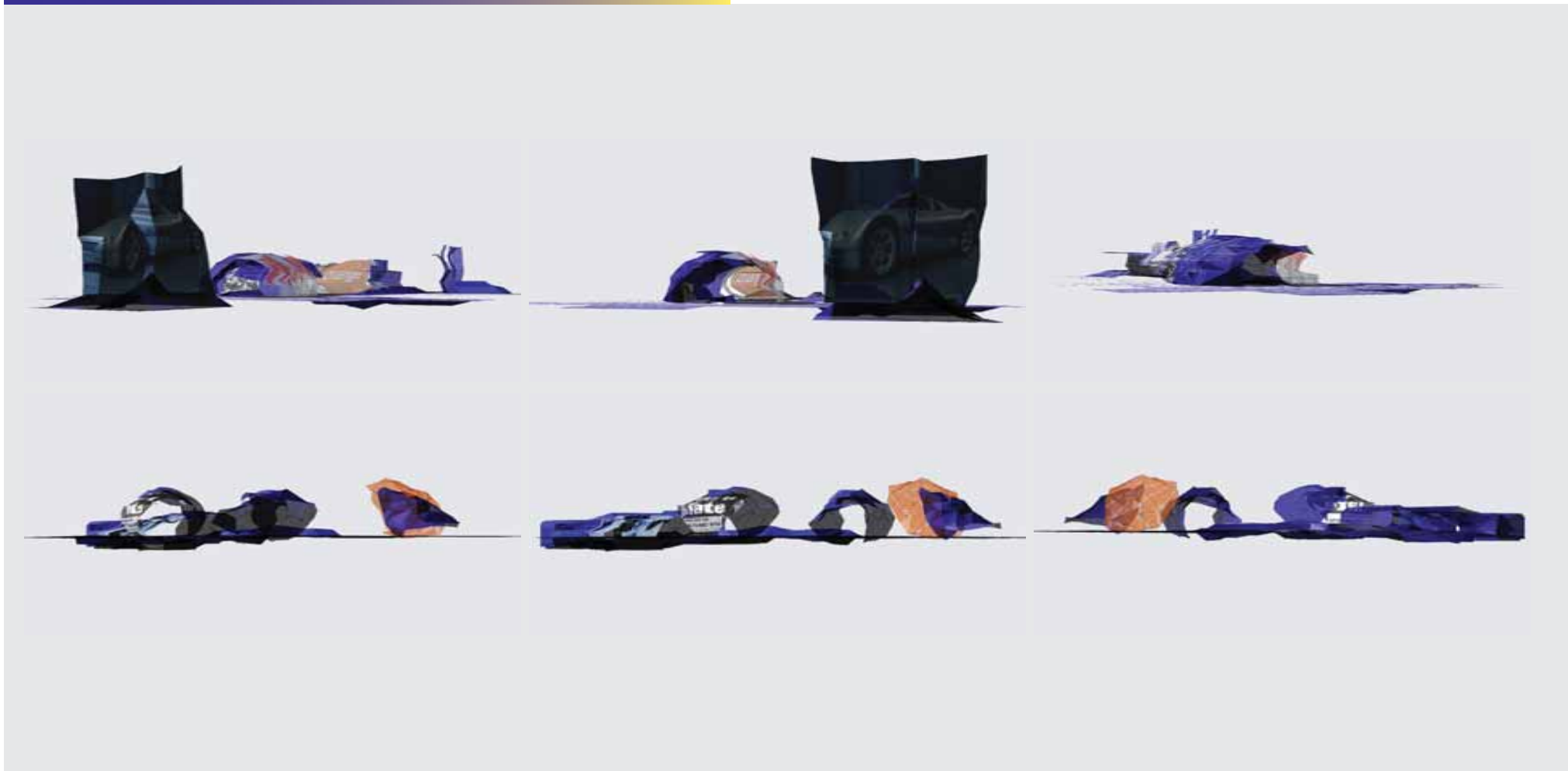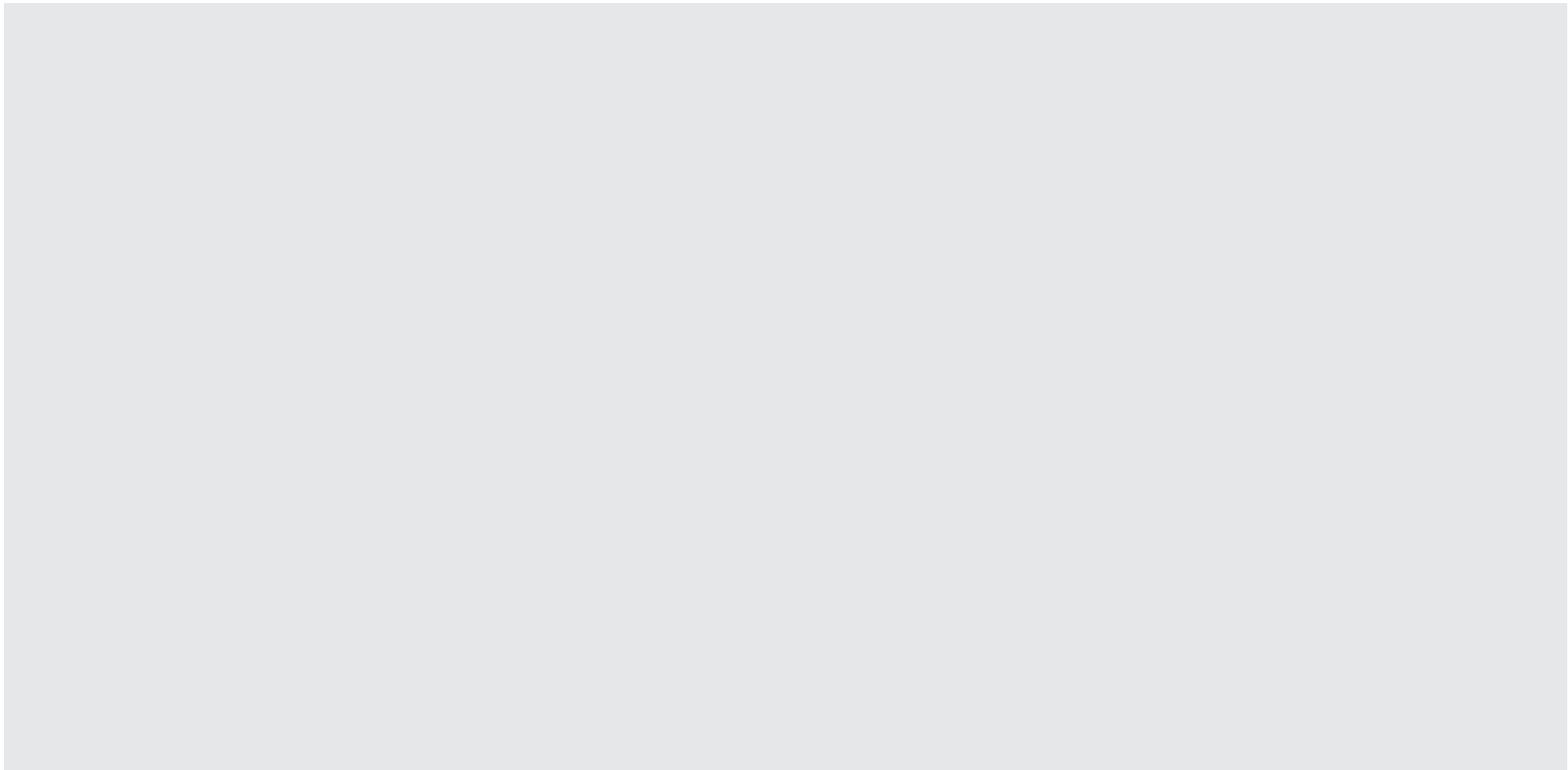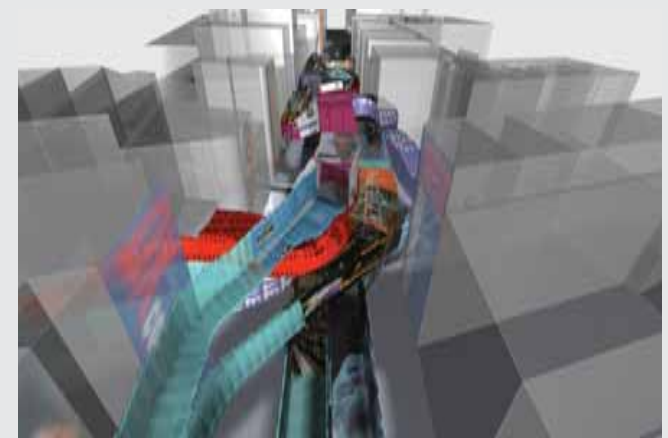
diagrams PART III BrandGallery

surface & structure are interchangeable

schematic section thru L-shape tile

DISPLAY & **BRAND**

3 components

2 components

kinetic images

kinetic shape/form

kinetic materiality

catalogs of kinetic display possibilities + reassessment of Emergen-c tile = structural development

emergen-c scored tile

the L-shape tile

emergen-c branded pathway

BrandStrand pathway

aggregated pathways = e-space

BrandGallery coil

#1 raison d'etre: a **SERVICE**

TATE   ORANGE

offers service
exposure to art, lecture events curated
temporary exhibits

sells service
mobile telecommunications
network, contract

#2 Brand's emotional bonder: **BRANDED STUFF**

therefore:
BrandGallery offers cultural events
BrandGallery sells branded stuff

however:
BrandGallery NEVER offers or sells component #1, the focal
service or product of the Brands involved.

Tile
tile is surface & structure
tile is repetitive and kinetic
tile aggregates as pathway
pathways are reconfigurable

BrandStrand
a pathway of connected potentially
kinetic tiles conveying Brand thru
image. BrandStrand bends & overlaps
to create a self-supporting structure

BrandGallery
interwoven BrandStrands can be
reconfigured. as pathway, tiles snap
together according to client program. tiles
snap at a maximum angle of 30 degrees

PROGRAM
BrandGallery uses the internet structures of two organizations:
Tate and Orange as design examples, to provide specific program.

BrandStrand Tate

tate program percentages

each website is analyzed for content,
level of activity, links, service: Brand.

emergen program percentages

BrandStrand Orange

Emergen-c research conclusion: strategic display of image and the services and methods of attracting consumers are the critical overlap in our examination of Tate and Orange.

The Emerge & See response is BrandGallery: a combination of display and branding in which a brand strategically envelopes its consumers, but the purpose of the brand itself is never offered to the consumer; no phones, network connections, no lectures or pieces of modern art to view in person. The user is exposed to a violent emotional outpouring thru an image strategy generated from the strengths of the organizations currently participating in BrandGallery.

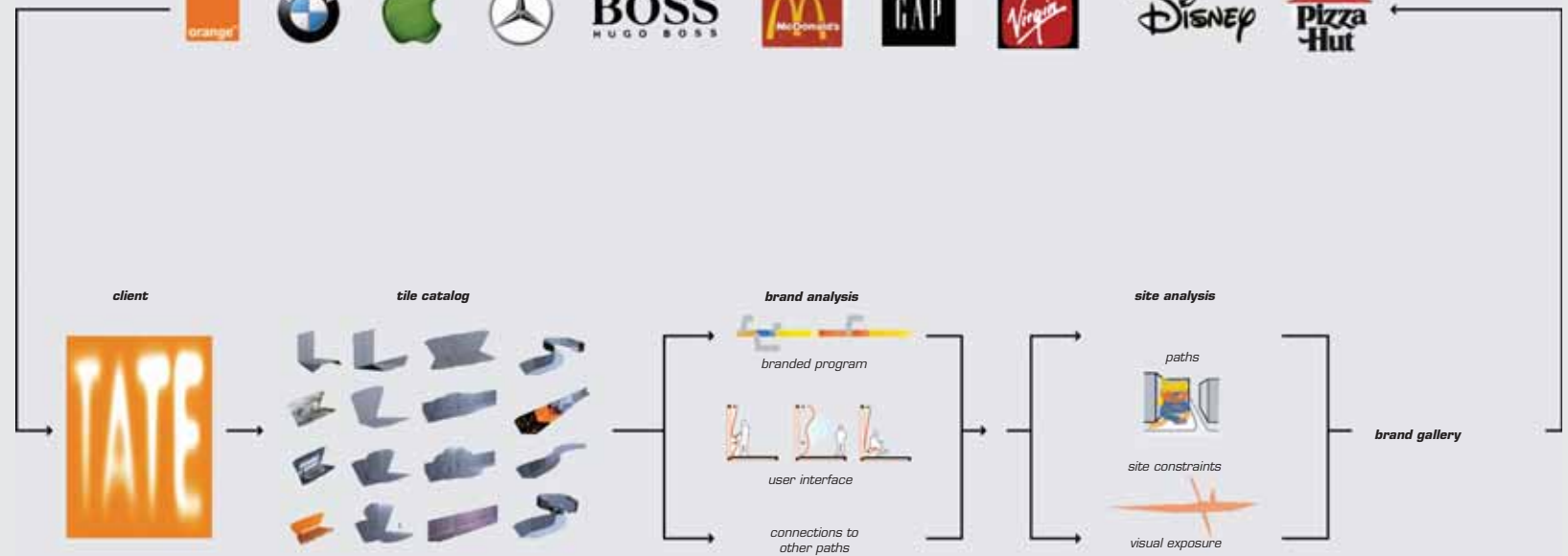*Display directly relates to the smart, image dispensing L-shaped tile, its counterparts and structural connectivity. L-shapes become BrandStrands, BrandStrands combine as BrandGallery.*

Brand asserts its importance through the elimination of the main service, replacing it by establishing a more intense emotional bond. The website of each organization informs the programmatic design of each BrandStrand.

reconfiguration of new BrandStrand client = rebranding BrandGallery

client

tile catalog

brand analysis

branded program

user interface

*connections to
other paths*

site analysis

paths

site constraints

visual exposure

brand gallery

85

BrandStrand clients are national or global high street brands.
"X" number of BrandStrands configure to become BrandGallery.
A new client is offered a catalog of possible tile styles, configurations and image strategies. The client's website is analyzed to provide program and dimensions for its BrandStrands and possible connections to other clients' strands. A high street location is chosen and examined for vehicular and pedestrian pathway, directionality, speed, visiblity, etc. All of these factors combine to form BrandGallery.
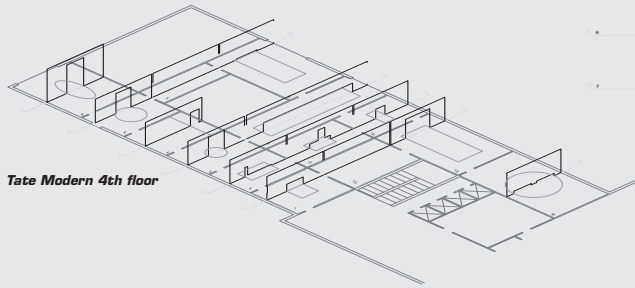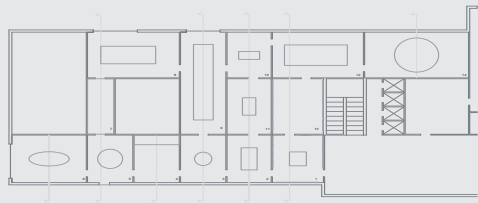
Tate Modern 4th floor

A

B

C

D
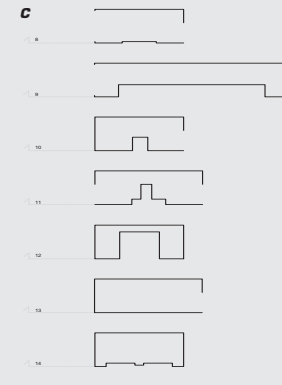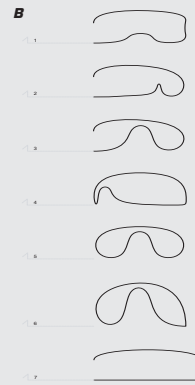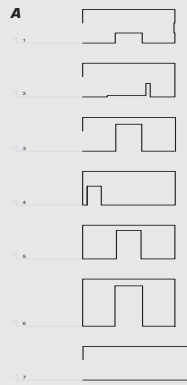
section study
A & C: exisitng gallery sections, B & D: sections reinformed by
viewer's motion within gallery space

E
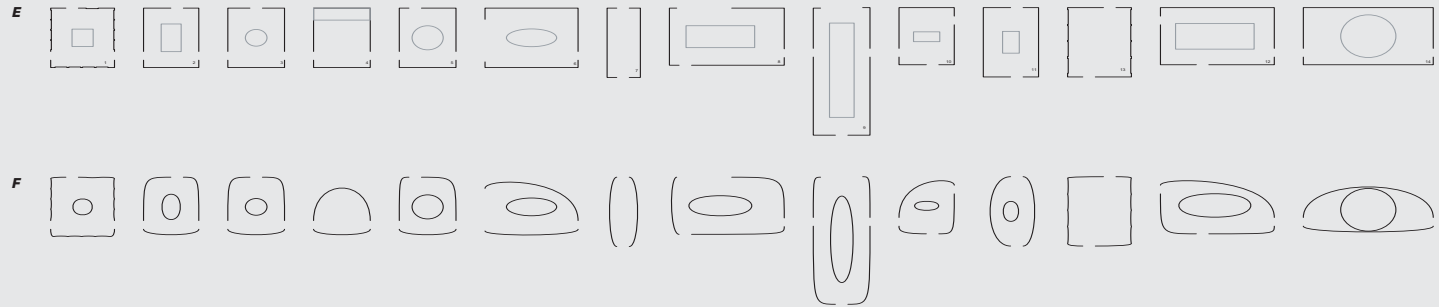
plan study
E: existing plans, F: plans reinformed by
viewer's motion

F

One of the two galleries for temporal exhibits on the fourth level of Tate Modern is scanned in order
to build a catalog of all sections present in the space and to get an idea of the length of a Tate
temporal exhibit path.
The sections are then splined to generate a more abstract catalog of Tate exhibit spaces.

wood green

oxford st

old broad st

fleet st

hampstead

bromley

oxford circus

bayswater

cheapside

Orange shop section study
existing Orange shop sections and their reinformed spline versions

Section scans were also employed in the study of Orange shops in London, producing a catalog of all the Orange display spaces in the city.
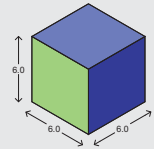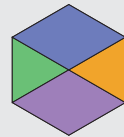
basic shelter

4 sided basic shelter

flat surface
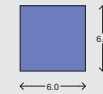
basic tile

emergen-c tile system
The tile concept responds to a need for a building that offers a place for brand application.
A repetitive kinetic system on a pedestrian pathway.

The tiles are connected to engage pedestrians thru a combination of entertaining activities.
The brand interests the pedestrian, he interacts with the tile.

emergen-c tiles aggregated
entertainment "e-space" constructed from flexible tiles, generation 1, phase 1

The emergen-c tile concept, smart tile aggregates to become smart envelope, was retained in the renewed Emerge & See research.
The tile, itself, acts as structure and imaging surface.

horizontal surface
to support viewer

vertical surface
to support display

L shaped tile

floor becomes ceiling

strand organization
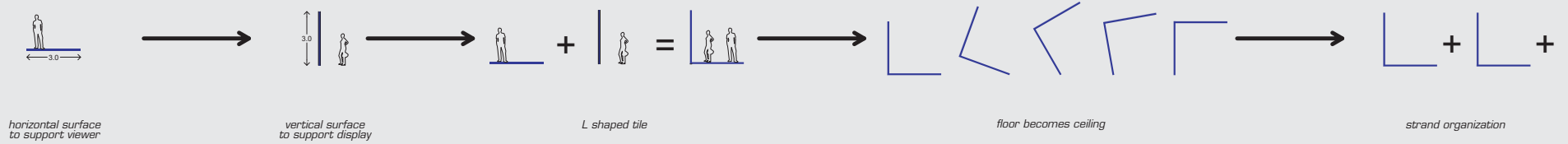
emerge and see L shaped tile
The square tile becomes an L shaped tile.
Essentially two tiles bound together as interchangeable wall and floor, the two surfaces required for human interaction with display.
Parameters are provided by: tile connection and inherent link between patterned branding.
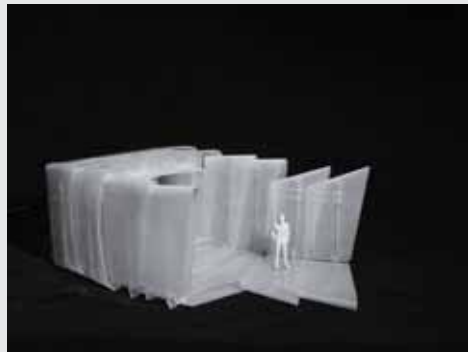
Emerge & See L shaped tile connections
the square tile becomes two squares, signifying vertical and horizontal surface – the most basic elements of display, phase II

tile aggregation & bifurcation

basic operations

tile – initial condition   curved conditions   morphing to   simple bifurcation

multiplications

enclosed space created by connecting initial shapes (one brand or several brands).

visual condition   physical connection   creating envelope

bifurcation

according to brand display strategy, a path can bifurcate. several brand branches can combine to form a single path/space.

basic bifurcation   crossover bifurcation   complex bifurcation

level connections

different brand connections and multistory branded space using diagonal connections between levels.
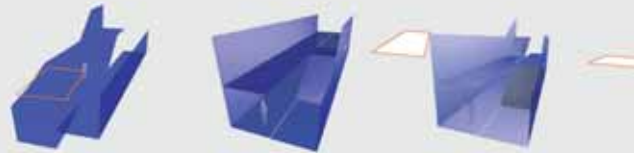
basic symmetric L shaped tile – size determined by spatial needs, construction constraints and required turning radius

extended L shape tile – max size for both horizontal and vertical directions 5m. U shaped tile extends to 10m

main construction system using the tile as structure. a secondary post and beam system is not necessary

extended L shaped tile must have vertical load support at cantilevered edge

extended vertical panel of L shaped tile can withstand vertical load of secondary L shaped cantilever

1-2 tiles

3 tiles

4 tiles

Above, a catalog of L shaped tile structural stacking, envelope and aggregation possibilities.
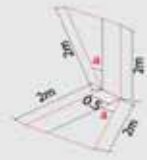
type1 legend

a - the maximum turn angle
between two tiles

type2 legend

b - the maximum turn angle
between two tiles

type3 legend

c - the maximum turn angle
between two tiles

type1

a=35°	a=30°	a=25°	a=20°	a=15°	a=10°	a=5°
D=5.4m	D=5.8m	D=6.0m	D=6.5m	D=7.0m	D=8.5m	D=11.2m

type2

b=45°	b=40°	b=35°	b=30°	b=25°	b=20°	b=15°	b=10°	b=5°
D=6.2m	D=6.4m	D=7.0m	D=7.4m	D=8.0m	D=8.8m	D=10.5m	D=13.0m	D=18.5m

type3

c=55°	c=50°	c=45°	c=40°	c=35°	c=30°	c=25°	c=20°	c=15°
D=7.2m	D=8.0m	D=8.8m	D=9.0m	D=10.0m	D=11.0m	D=12.2m	D=13.8m	D=16.8m
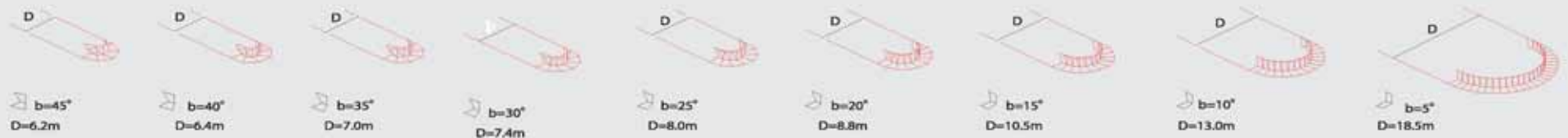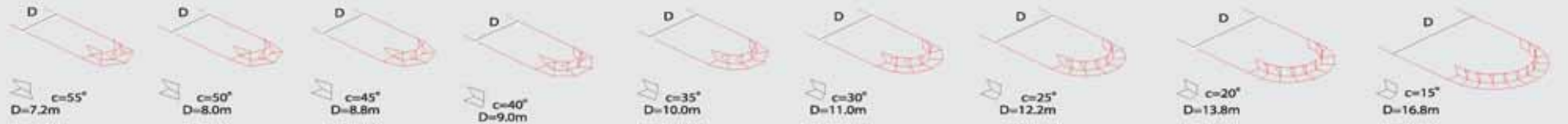
*An analysis of the relationship between tile size and possible turning radius,
the radius increases exponentially as the angle decreases*

type4 legend

d - the maximum turn angle
between two tiles

type5 legend

e - the maximum turn angle
between two tiles

type6 legend

f - the maximum turn angle
between two tiles

type4

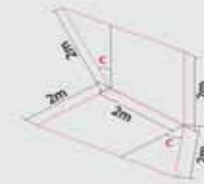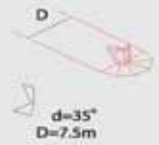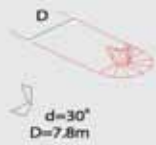|					
d=35° D=7.5m	d=30° D=7.8m	d=25° D=8.2m	d=20° D=9.8m	d=15° D=11.8m	d=10° D=17.5m
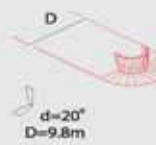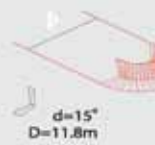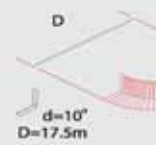
type5
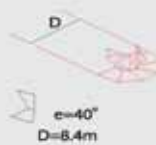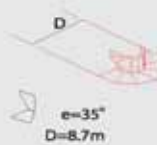
e=45° D=8.0m	e=40° D=8.4m	e=35° D=8.7m	e=30° D=9.8m	e=25° D=10.5m	e=20° D=11.5m	e=15° D=13.5m	e=10° D=17.5m
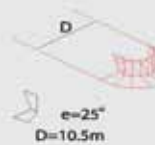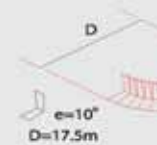
type6
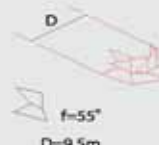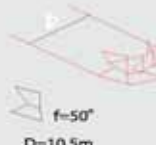
f=55° D=9.5m	f=50° D=10.5m	f=45° D=11.0m	f=40° D=11.5m	f=35° D=12.5m	f=30° D=13.2m	f=25° D=15.0m	f=20° D=17.2m

001
> 30° rotation
> d=11.2m.
> n=7 pieces

002
> 25° rotation
> d=13.6m.
> n=9 pieces

003
> 20° rotation
> d=17m.
> n=10 pieces

004
> 15° rotation
> d=22.8m.
> n=13 pieces

005
> 10° rotation
> d=34.3m.
> n=19 pieces

006
> 5° rotation
> d=68.7m.
> n=37 pieces
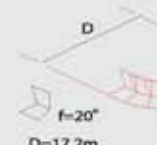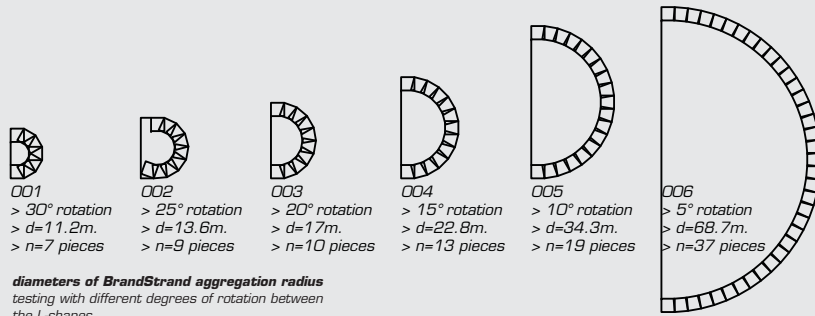
diameters of BrandStrand aggregation radius
testing with different degrees of rotation between
the L-shapes.

telescopic branches
static branches

for a series of continuous variations.
structural diagram for an L-shape panel.

telescopic branches
static branches
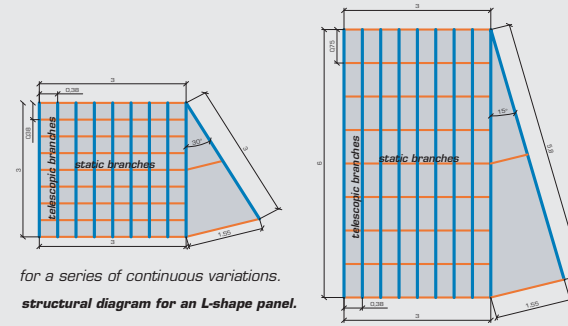
section thru an L shaped
tile's horizontal surface

001 >>> 30°; H=3m; L=5.2m

002 >>> 25°; H=3m; L=6.4m

003 >>> 20°; H=3m; L=8.2m

004 >>> 15°; H=3m; L=11.2m

005 >>> 10°; H=3m; L=17m

006 >>> 5°; H=3m; L=34.3m
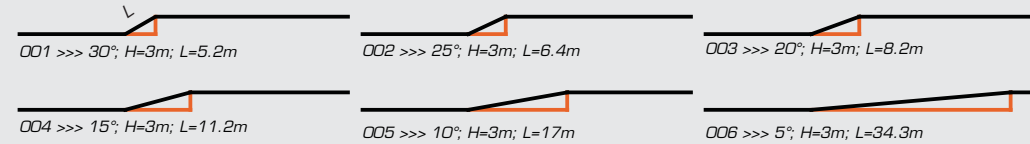
dimensions of "L" allowing a 3m rise
testing different angles of rotation between the tiles.

possible telescopic deformation of the L-shape structure.
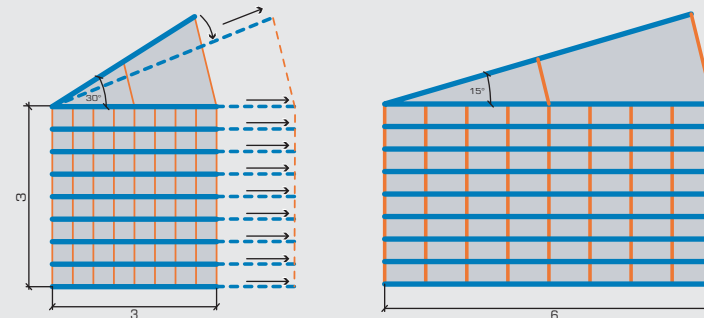
L shaped structure.
The L shape is conceived as a double square structure with dimensions that vary from 1 to 3 meters. Two connecting wings overlap the next L shape when aggregated, allowing for a rotation of a maximum 30°. The panel can be telescopic and therefore reach the maximum vertical or horizontal dimension of 5 meters. The diagrams on this page show how the structural panel connections operate and aggregate.

sequence A - Snake-like aggregations in "coil configuration" set in voided site within the urban fabric.

sequence C - simple L shaped tile aggregations

sequence B - Snake-like aggregations in a "passing thru configuration" in a voided site within the urban fabric.
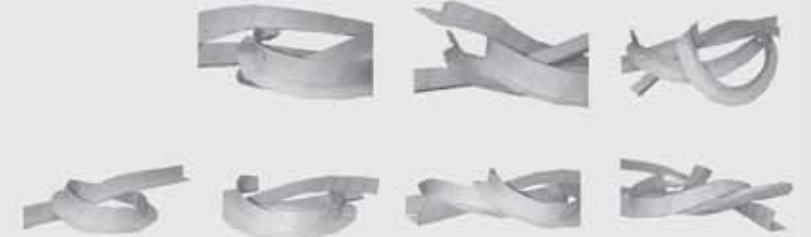
sequence D - complex knotted Snake aggregations

BrandStrand coils
*Using tiles of different dimensions and turning radii, the resulting Strands are interwoven
to explore possibilities of pairing, multiple connection and the parameters of the chosen site.
The resulting catalogs show the coils to be limited by the constrictions of the corner site, Starbucks at Soho and Oxford Streets.
Subsequently, stacking is reduced to a simple spiral.*
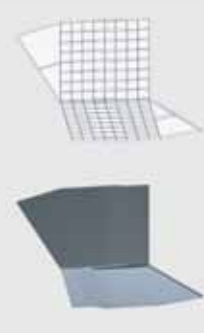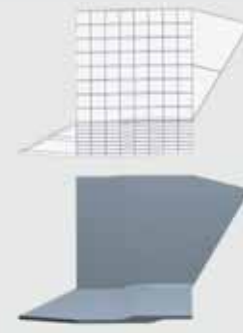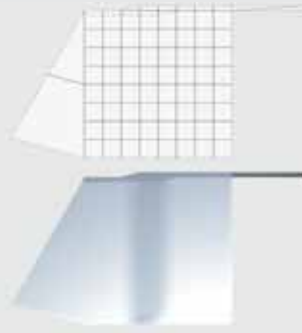
sequence 01 - *L shaped tile structure*
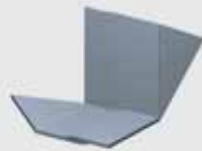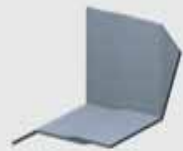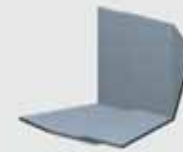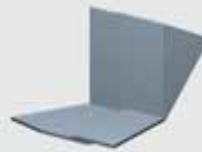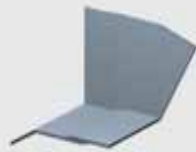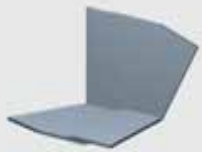
sequence 02 - *L shaped tile lateral rotation*

L shaped tile.

tile catalogs
On this page and those following, a series of catalogs illustrate the exploration of possibilities for the L shaped tile.
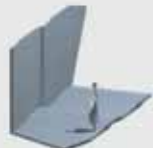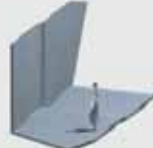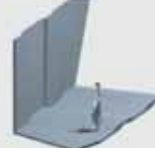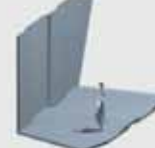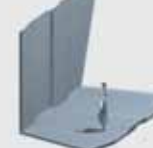
3m   3.15m   3.30m   3.45m   3.60m   3.75m   3.90m
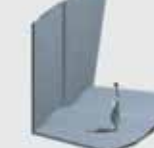
4.05m   4.20m   4.35m   4.50m   4.65m   4.80m   4.95m
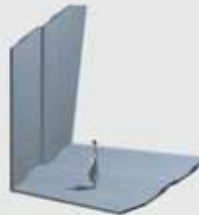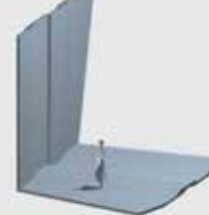
5.10m   5.25m   5.40m   5.55m   5.70m   5.85m   6.00m

sequence 03 *- L shaped tile telescopic deformation*

sequence 04 - *L shaped tile imaging: passive visual screen*
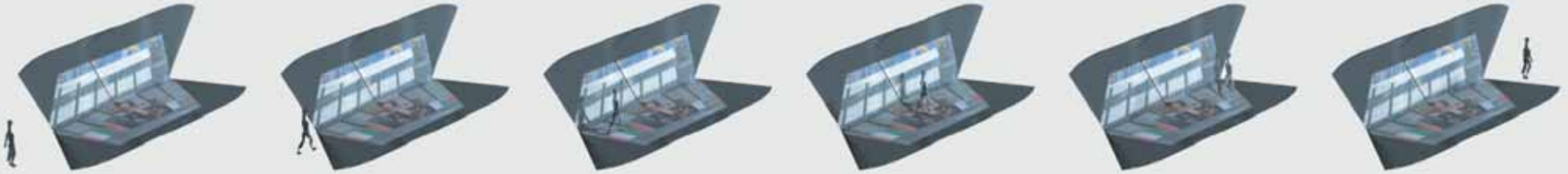
sequence 05 - *L shaped tile imaging: passive visual screen projected*
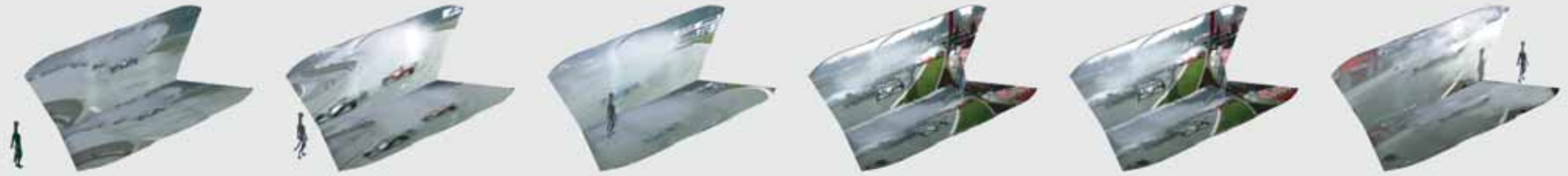
sequence 06 - *L shaped tile imaging: active visual screen*

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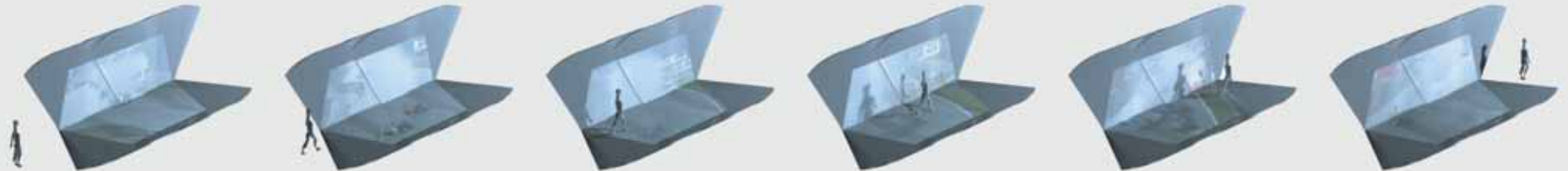
sequence 07 - L shaped tile imaging: active visual screen projected
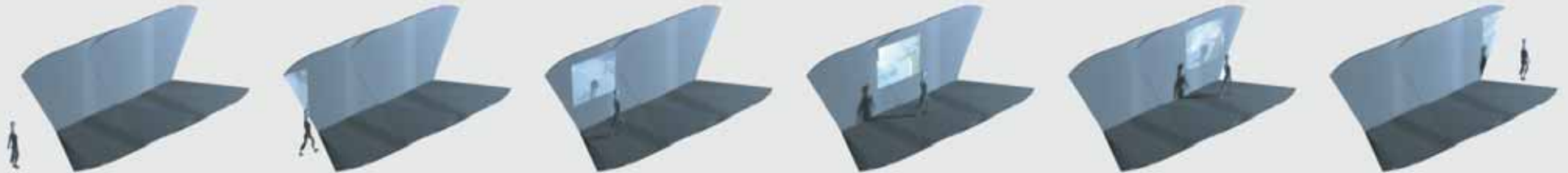
sequence 08 - L shaped tile imaging: interactive visual screen (image perpendicular to wall)

sequence 09 - L shaped tile imaging: interactive visual screen (image perpendicular to cone of vision)
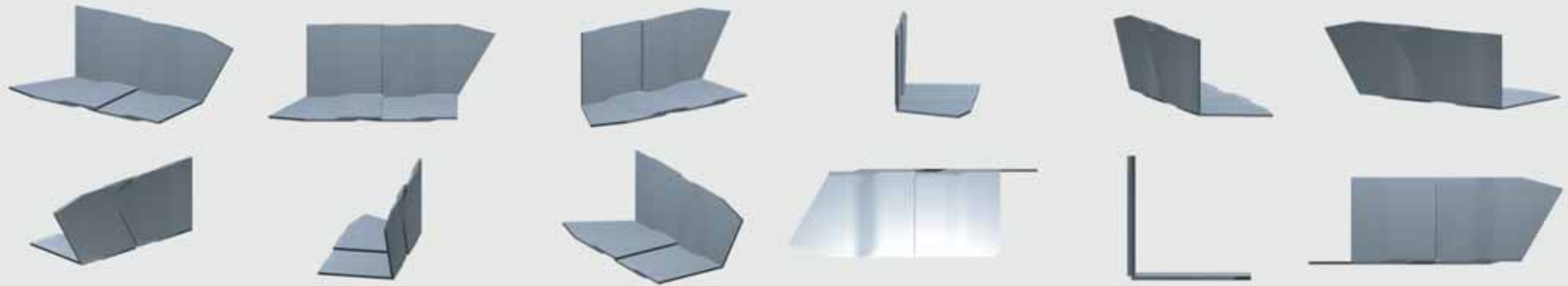
sequence 10 - *L shaped tile connections.*
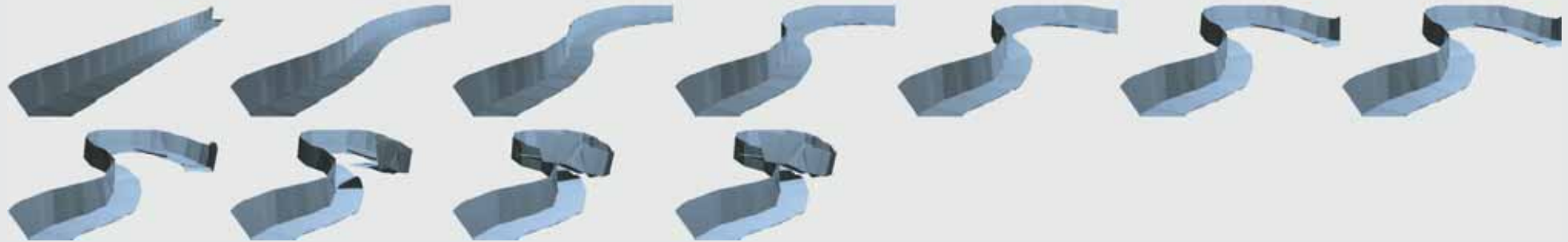
sequence 11 - *BrandStrand IK mechanism*

snake catalogs
On this page and those following, a series of catalogs illustrate the exploration of possibilities for the aggregated L shaped tiles as snakes, or BrandStrands
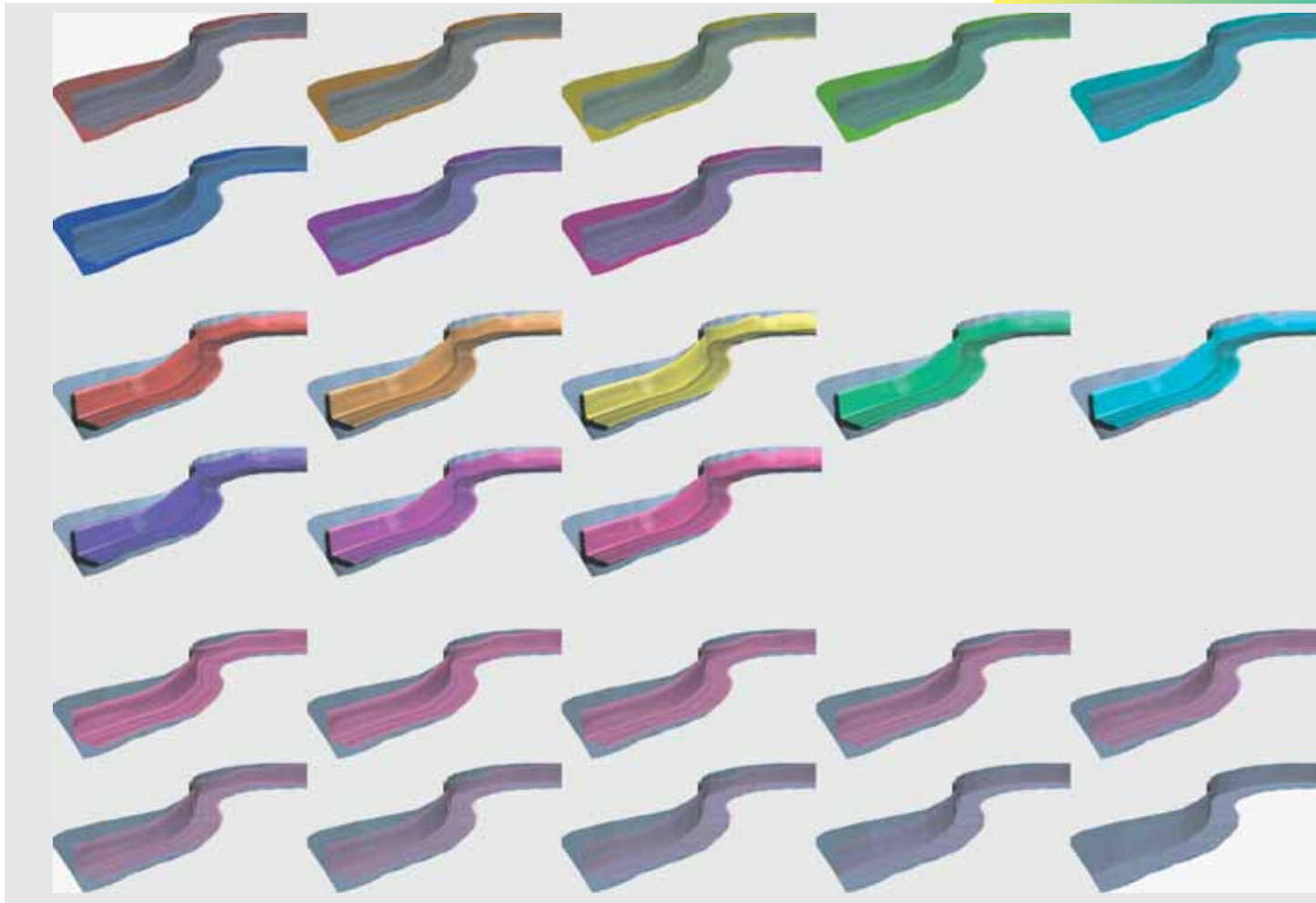
sequence 12 - structural layer changes color, skin layer doesn't.

sequence 13 - structural layer doesn't change color, skin does.

sequence 14 - structural layer doesn't change color, skin layer changes opacity (from 100% to 10%)

sequence 15 - *failure of the L shaped tile's "folding deformation" (once deformed, the panels can no longer connect to each other)*
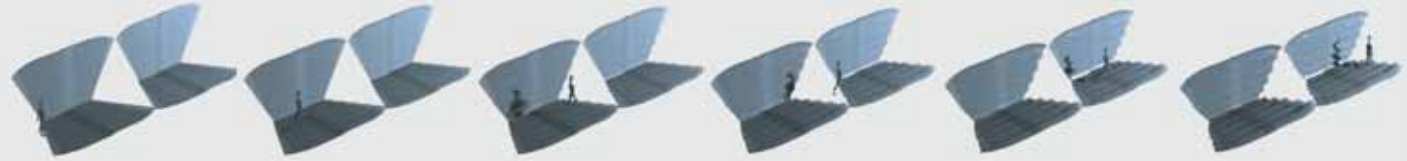
sequence 16 - *investigation of the "folding effect" thru the use of a second skin over the L shaped tile.*

sequence 17 - *snake double skin deformation*

sequence 18 - *snake color transformation*
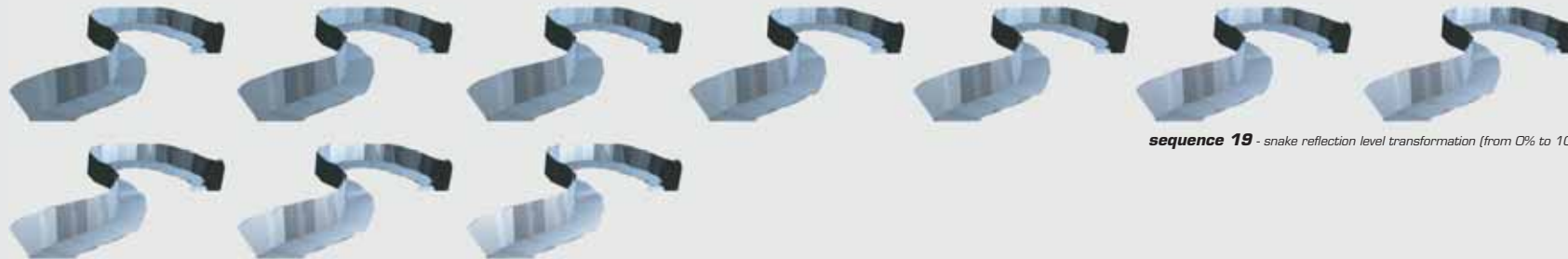
sequence 19 - *snake reflection level transformation (from 0% to 100%).*
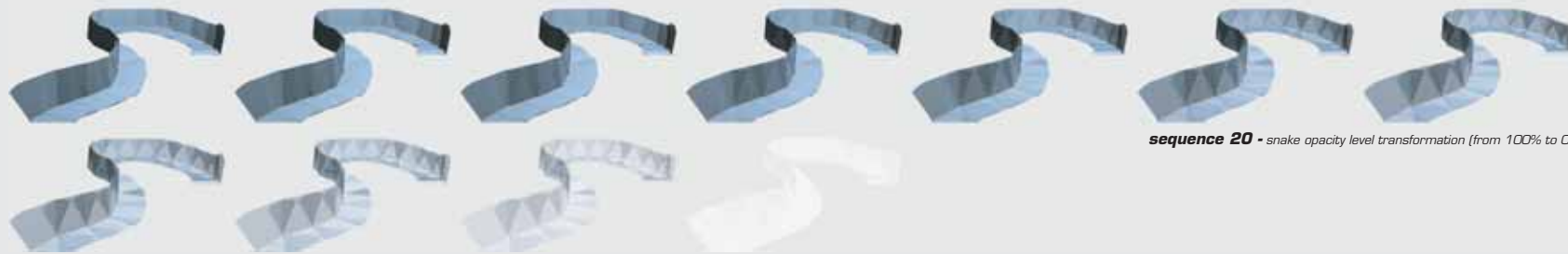
sequence 20 - *snake opacity level transformation (from 100% to 0%).*
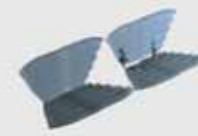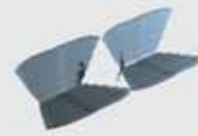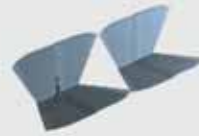
sequence 21- L shaped tile folding deformation (cannot connect).

sequence 22 - superposition of a continuous foldable surface for kinetic shaping (can be passive, active, interactive).
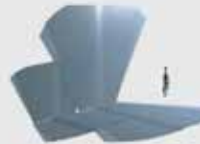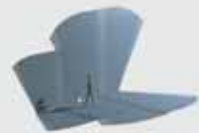
sequence 23- L shaped tile telescopic deformation.
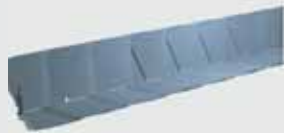
sequence 24 - BrandStrand/snake telescopic deformation

sequence 25 - combination of deformed snake and superimposed continuous surface.

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spiralled structure – exposure adjustment – configuration A

moveable path between two
point loads allows adjustment
of display for maximum visual
exposure

plan

movable
path

structure

perspective

spiralled structure – exposure adjustment – configuration B

spiralled structure – branching as support

one main spiralled path (two
stories distance betwen
curves and several branches
creating 3D structure)

bundle structure – configuration A

bundle structure – configuration B

bundle structure – configuration C

bundle structure – configuration D

two paths:
street path – pedestrian
"highway passing" thru
BrandGallery
brand path – creating
the gallery core

spiralled structural
organization on
3 floors with 3 points
loads per level

spiralled structural
organization on 3 floors
with 4 points loads
per level

Constraints
BrandStrand stacks on itself, working as a con-
tinuous beam. Structurally, this provides three
main constraints:

1. **maximum length** between supports = < 12m

2. **minimum number** of supports = > 3 / floor

3. the supports must be close in plan in order to
sufficiently carry load to the ground

Structural diagrams
In order to stack and coil BrandStrands, a set of constraints is applied and explored.
The snake structure requires a loading charge every 15 meters. These points works as columns bearing the loads from the last level to the ground;
they must be "as vertical as possible." The structure supports its own load. Emerge & See will explore coiling systems enabling the loads to be
carried and yet mobile.

L-shape generation

1st step:
two identical
L-splines

2nd step:
rotation

3rd step:
loft

4th step:
scale

**scale difference between
two splines of the same tile**

connecting elements splines

large elements splines

large elements U-shape splines

bifurcation splines

large elements splines

basic splines

connection splines

basic splines

basic U-shape splines

connection splines

basic splines
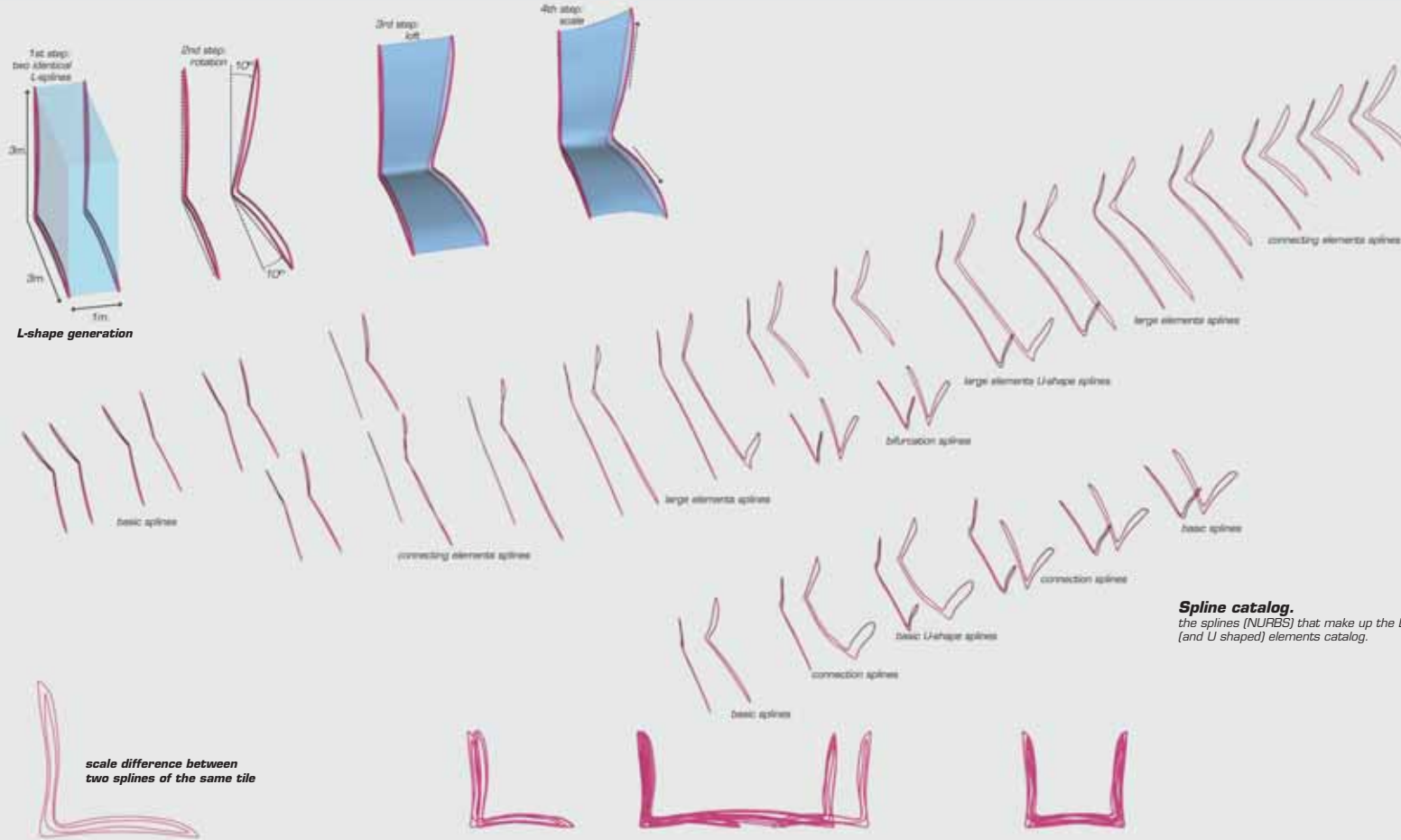
Spline catalog.
the splines (NURBS) that make up the L shaped
(and U shaped) elements catalog.

tile generation

10°

3m

1m

1st step: two identical L-splines

10°

2nd step: rotation

3rd step: scaling up

4th step: lofting operation

5th step: splines disappear

6th step: structure

7th step: linear aggregation
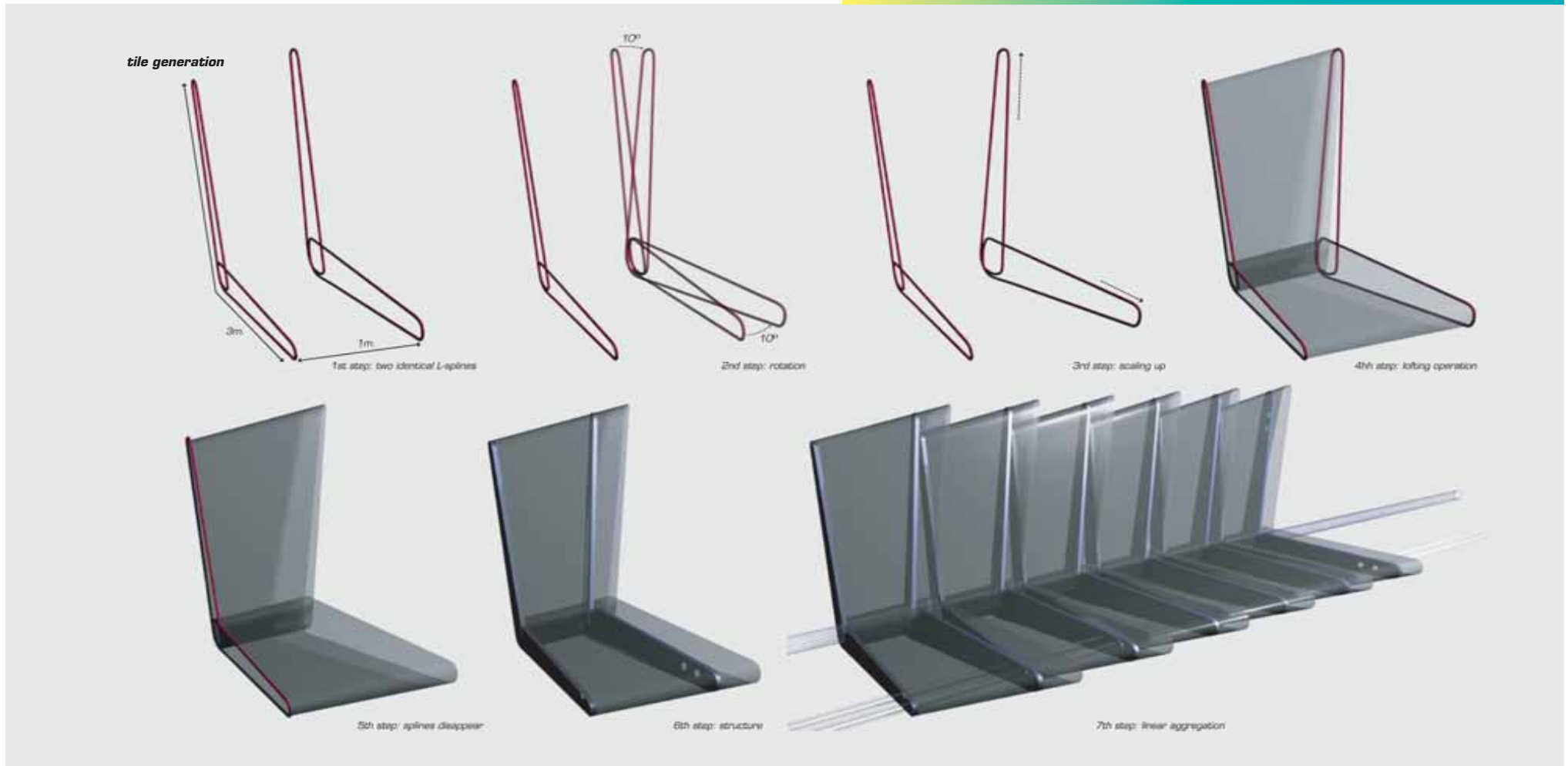
Ultimate L shaped tiles
This system is the ultimate development of the L shaped tile. The tile is conceived as a loft surface between two similar NURBS differentiated by scaling the second 105% from the first, which allows for the penetration of one L shape into the next. The system works like a human spine: the difference of dimension and the geometry of the panels enable small rotations creating the possibility for a kinetic mechanism in the snakes. The panels are realized as a metal structural frame covered by transparent skin capable of image display. The panels also have as intrinsic mobility granted by the hinge linking the vertical and horizontal planes of the L shaped tile.

L shaped tile: multiple layers of imaging with possible different degrees of continuously changing opacity
multiple layers of double glazed transparent surfaces with an LCD layer embedded. Each layer works as a screen able to change from transparent clear to totally opaque.
The LCD layers work with TFT technology and are able to display colors, images and videos with different levels of transparency.
The presence of multiple layers gives depth and materiality to the imaged surface.

kinetics 00 - *L shape imaging*
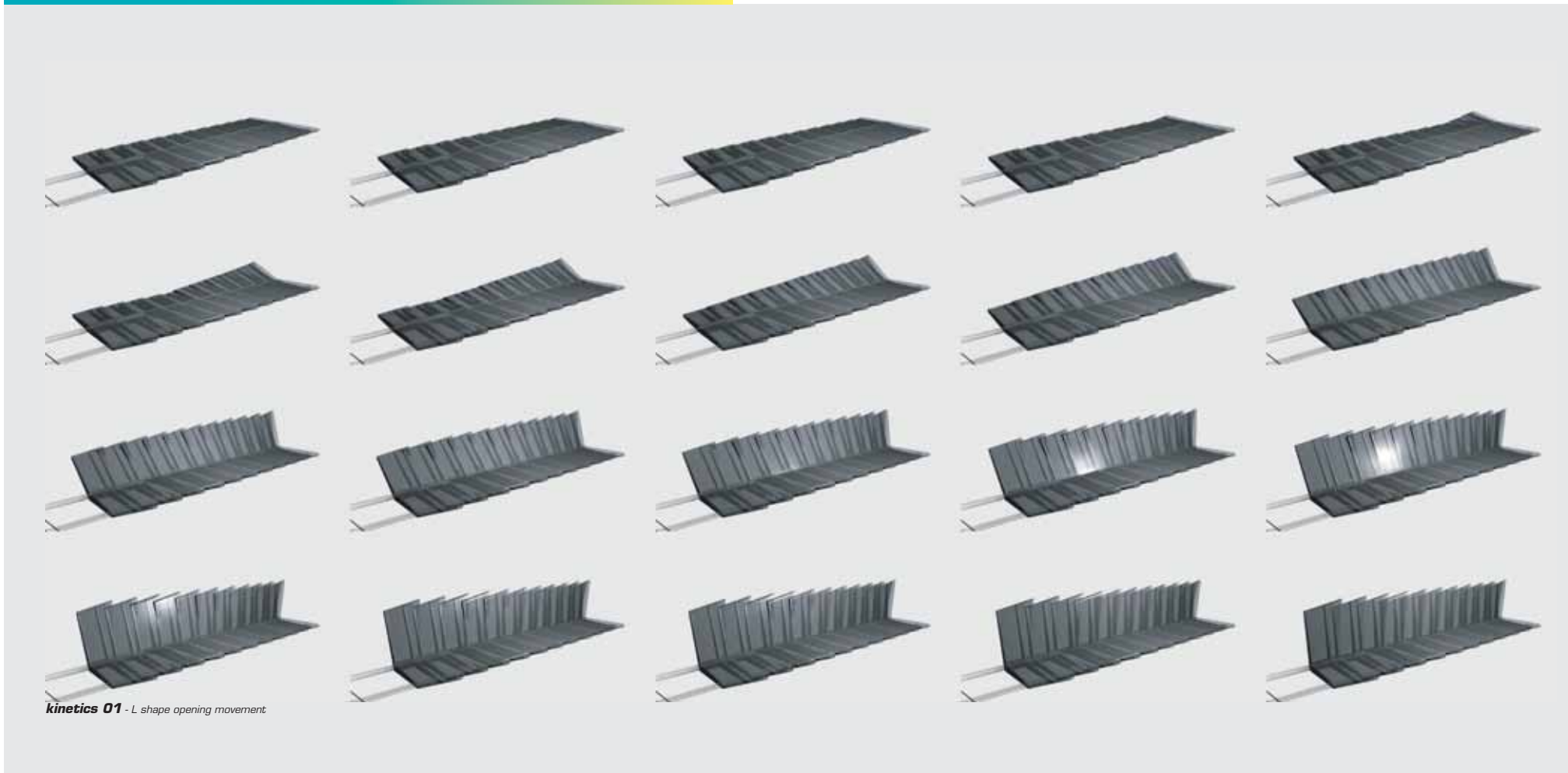
kinetics 01 - L shape opening movement
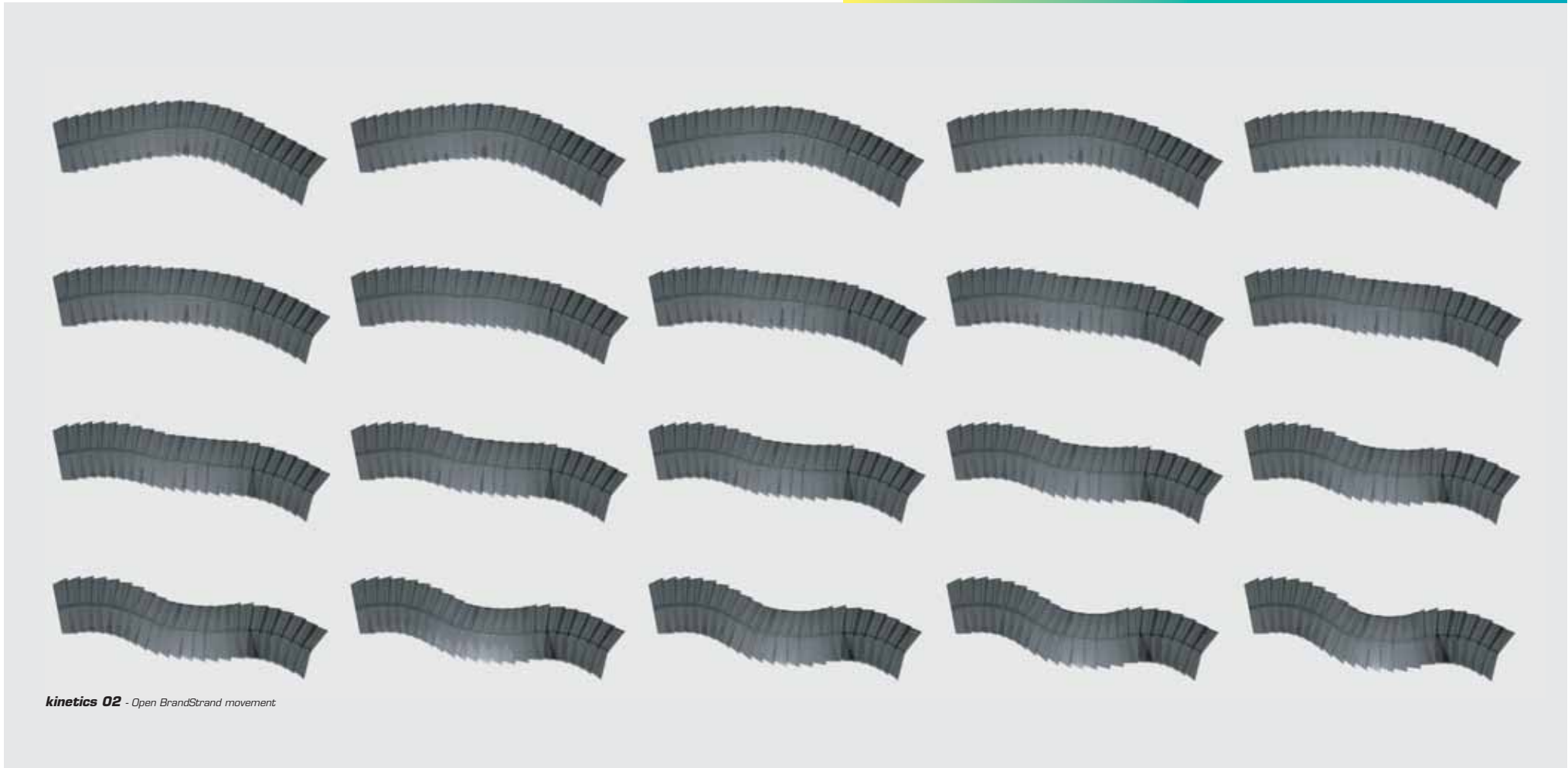
kinetics 02 - *Open BrandStrand movement*

kinetics 03 - *L shaped BrandStrand movement*
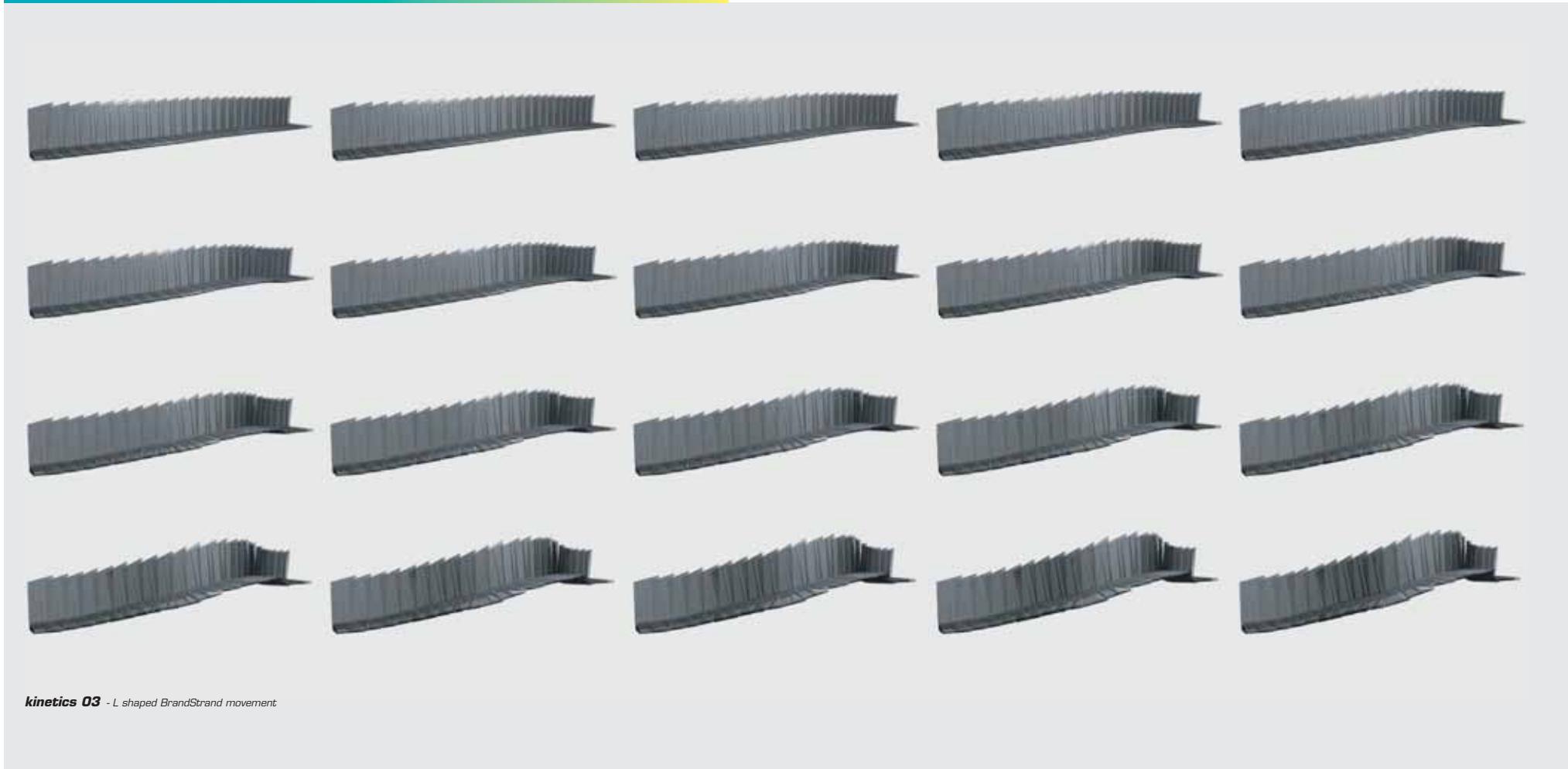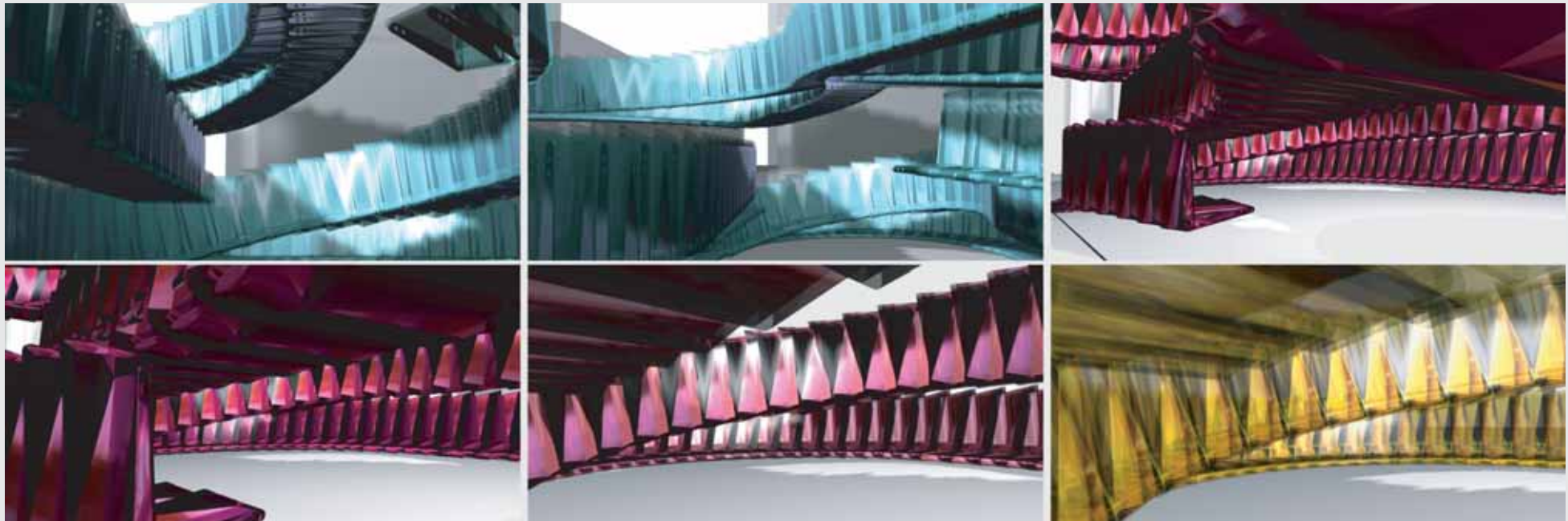
Piranesi Television-carceri shots

114
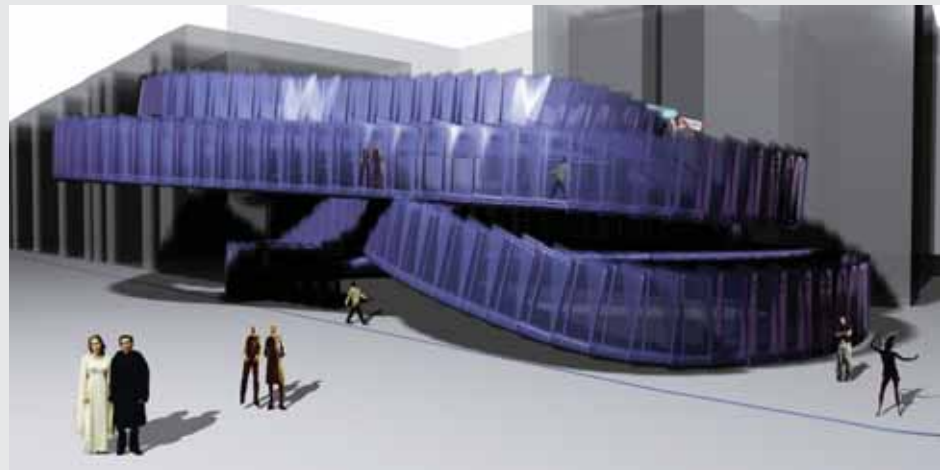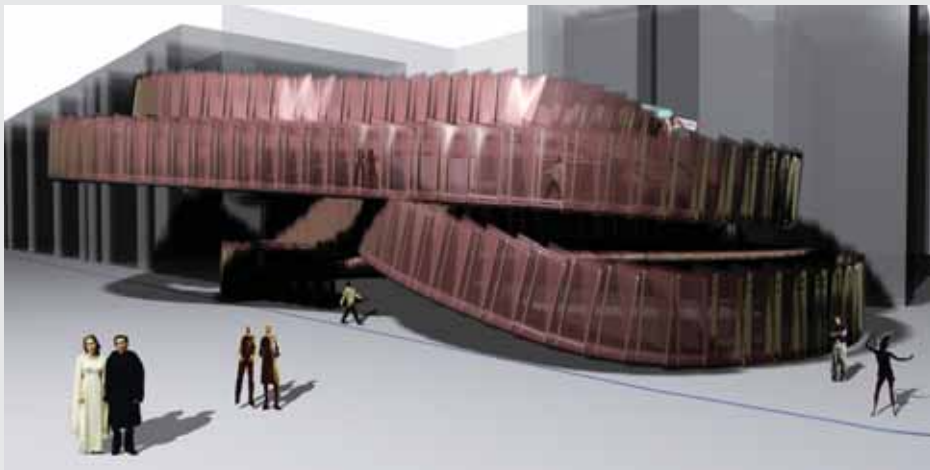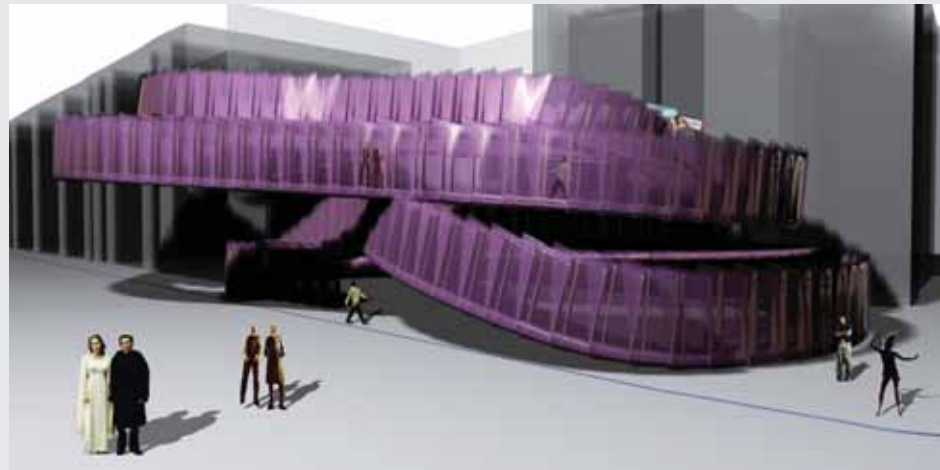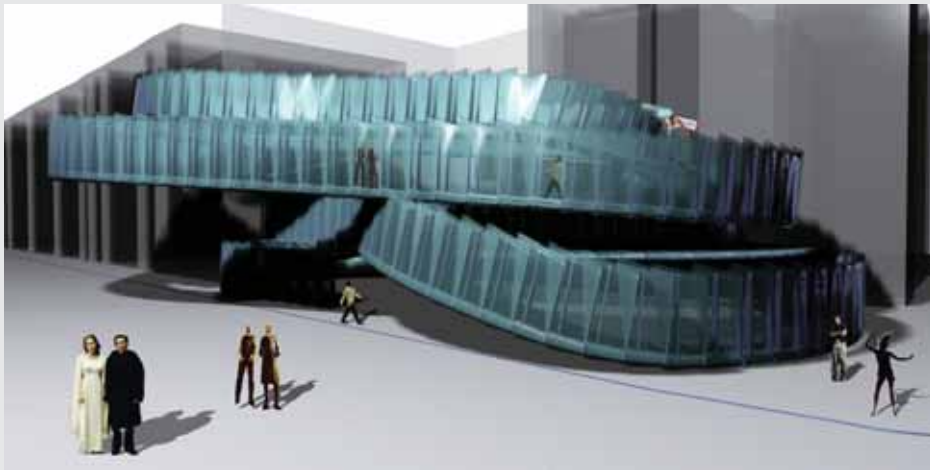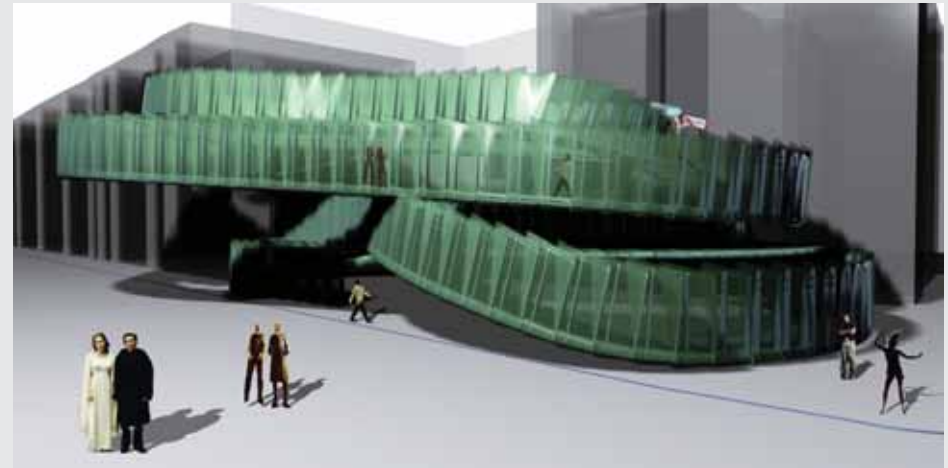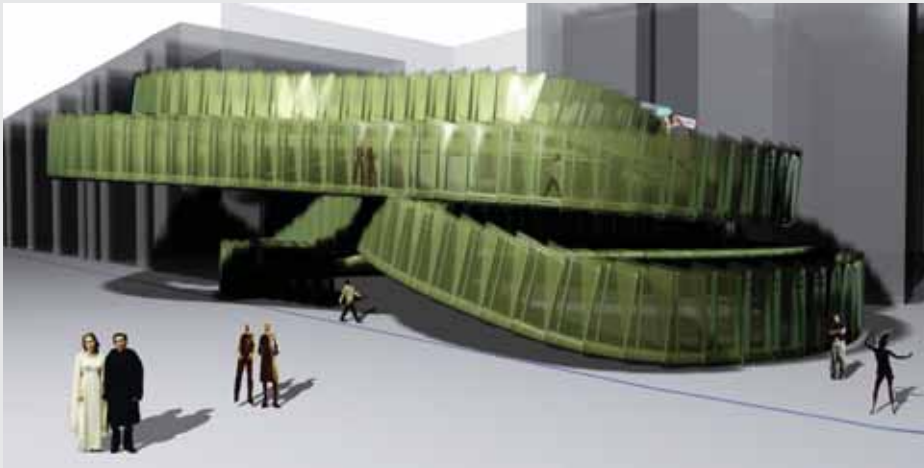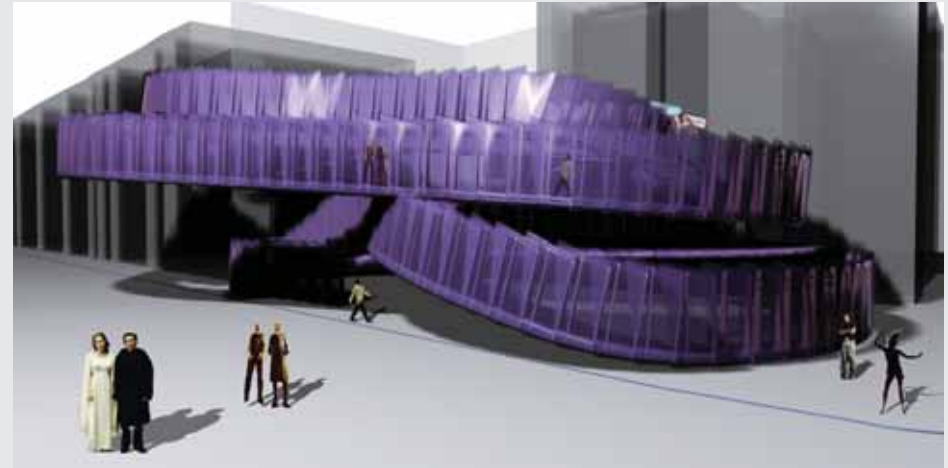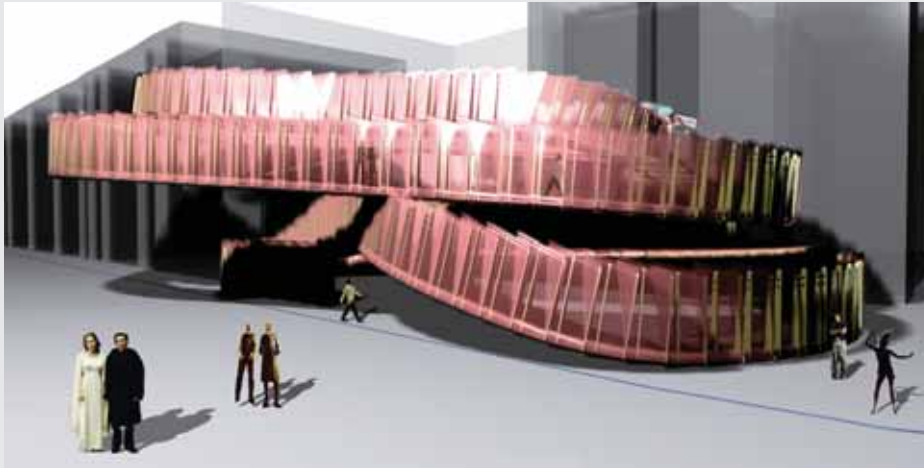
BrandGallery: first attempt
A programmatically uninformed initial vision of BrandGallery,
material, structural and imaging possibilities begin to emerge –
and we realize the high street site must be expanded upon to optimize Emerge & See's design parameters and theoretical concepts.

high street highway path
connection to BrandGallery
schematic BrandGallery
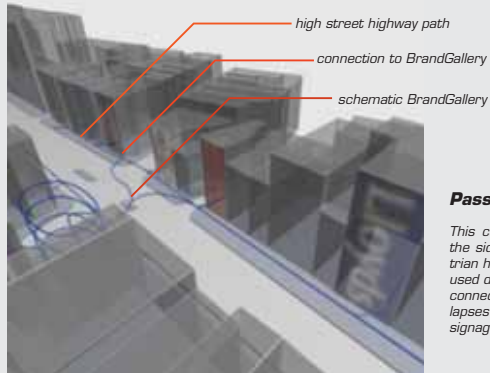
Pass-thru bridge - alternative configuration

This configuration is used where the physical condition of the sidewalk size does not allow for a free standing pedestrian high way. It connects to existing building facades and is used during non-rush hour times as an interactive shop sign, connecting BrandGallery to the high street. The highway collapses its L shaped tiles into a vertical panel displaying brand signage at a 5° angle down towards the pedestrians.

**folding the pedestrian highway as
signage into shops' facade during non-rush hours**

1 – rush hour

2

3

4

5

6

7

8 – non-rush hour configuration – active shop sign

high street pass-thru bridge

The high street pass-thru bridge has three objectives: 01 to help the flow of people in rush hour by unfolding an upper level pedestrian bridge/BrandStrand. 02 to increase brand exposure on Oxford Street by creating exits from the bridge to the upper floors of big Brand shops and using the screening capabilities of the L shaped tile for advertising and promotion. 03 to emphasize the BrandGallery's core by creating a path that directs the pedestrian into and thru the gallery on his way along the high street.

high street highway path
connection to BrandGallery
schematic BrandGallery

1 – rush hour

2

3

4

5

6

7
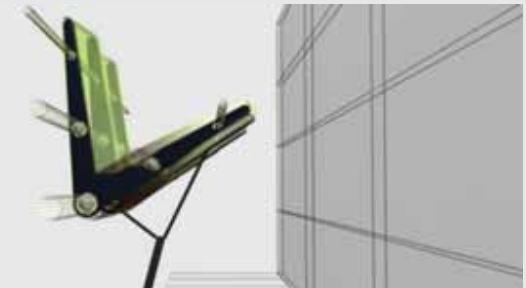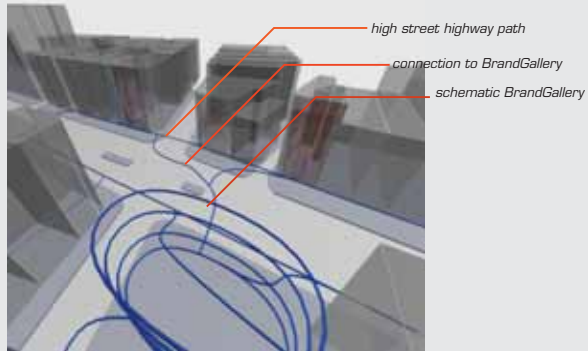
8 – non-rush hour configuration – active shop sign

free-standing, foldable configuration

orange line

overlapping

tate line

orange coffee

inbetween coffee

tate coffee

buy a mobile
study the contract
compare mobiles
lcompare network coverage
step in the shop door
withdraw cash
change your broken mobile
change your sim card

look at billboard
look at display
look at mobile phone
enter a shop
read info label
go through shops

walk
talk
pay
look at tv
smoke a sigarette
surf the net
snack
make a phone call
eat and drink
read magazine
write notes
sit

look at tate tower
look at exhibit board
look at art piece
enter a gallery
read artlabel
go through galleries

entertate
look at turbine hall
read info boards
buy ticket
go to galleries
use bloomberg phone
enter bookshop
look at art pieces
play with art pieces
go to a lecture

exhibit program

the "walter benjamin's flaneur" program

exhibit program

type 01 - coffee space

type 02 - small exhibit space

type 03 - big exhibit space

type 04 - video gallery

february 2001

october 2001

february 2001

october 2001

Tate and Orange worlds activities
Analysis of the various activities performed by consumers in an Orange high street cluster and in the Tate galleries. Some activities appear to be specific to their different worlds. Others appear to be similar but actualized in different ways in the two worlds. Further activities such as walking, talking, eating and drinking... are consistent. There is a progressive program overlap.

Tate and Orange temporal issues
An important characteristic of both Tate and Orange worlds is the temporality of their installations. Orange shop displays are renovated monthly; Tate temporary exhibits have an average duration of a couple of months. The permanent collection is constantly undergoing reinstallation to show the maximum number of pieces from the museum's enormous storage capacity.

Program diagrams
On the next pages, there are a series of diagrams investigating how to employ the Tate and Orange research to formulate a program for our structure. Activities, temporality, display strategy, square footage, and actual Tate and Orange issues are instrumentalized. They generate a brief that responds to branded image strategies and creates EventSpace in London.
Tate and Orange exhibit programs are extracted from their web sites. The program of BrandGallery is an exhibit space in which Brands, changing periodically, (here, Tate and Orange), configure their own exhibitions on a massive public scale.

1.

2.

3.

4.

5. **6.** **7.**

1. generic Orange path

continuous brand exposure. a linear exposure to brand.

2. Orange web site

The web, as a representation of Orange brand and other activities, is projected on the path.

3. the web brand program

The program is analyzed in terms of branding: traits that represent the brand are placed on the main path. The purchase of internet time and personal advice are found on branches of the main BrandStrand. Traits that have no connection to the brand are not used.

4. a new path

A new path is assembled from the analysis of the previous step. The new path is divided into main path and branches.

5. the new path

The new path is rotated to accommodate the site and create a self-supporting structure.

Legend:

- main program
- 1st subdivision
- 2nd subdivision
- link

- main division content
- 1st subdivision content
- 2nd subdivision content

Main divisions:

- shop on line
- tate collections
- britain tate

shop on line:
- delivery address
- shipment method
- review order
- payment details
- confirm order

Content items: books, catalogue, guides, prints, posters, gifts, cards

tate collections:
- artists A–Z (two columns)
- record of the tate gallery
  - archive collection
  - collection of photographs
  - collection press cuttings
  - collection posture
  - audio – visual material
- about the library
  - access to the library
  - opening hours
  - contacting us
  - services
  - library rules
  - links to resources
- printing drawings rooms
  - holdings
  - access to rooms
  - contacting us
  - opening hours
  - services
- production tour
  - introduction
  - background
  - work in progress
  - highlights

britain tate:
- address
- hours
- admissions
- getting here
- access
- eating
- group visits
- photography
- gallery plan

- i. art 1500-1800
  - (sub-items)
- ii. art 1800s+
  - modern art & tradition
  - an international standard art
  - ancient forms
  - war & memory
  - synthesis base
- sculpture
  - sexton sculptors
- clore gallery
  - (sub-items)
- william blake
  - blake

- current exhibits
  - future exhibits
  - pre exhibits
- events
- talks & tours
- film & video
- courses
- family
- school
- community
- funding/search
- milbank pier
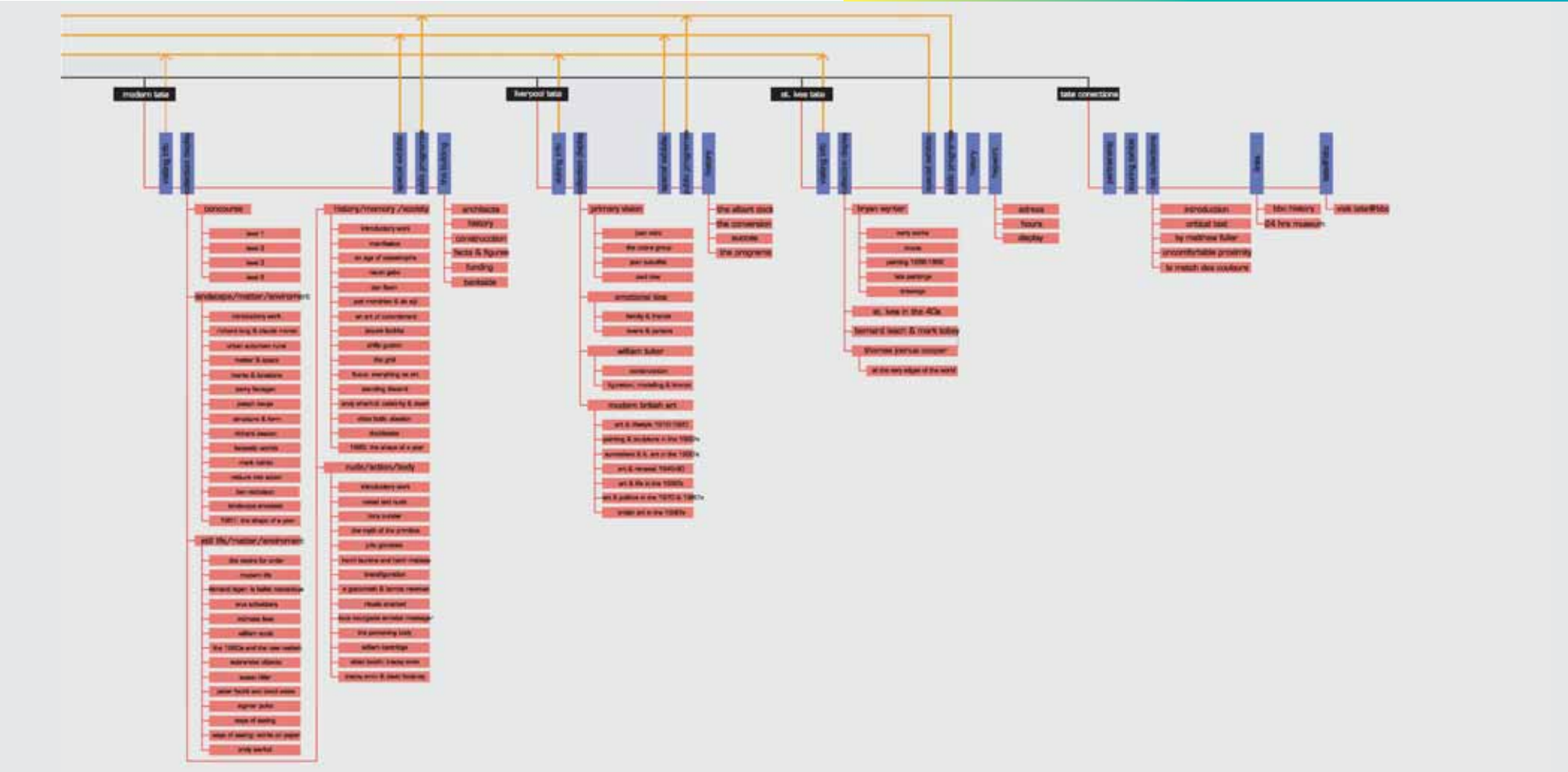
Tate programmatic path
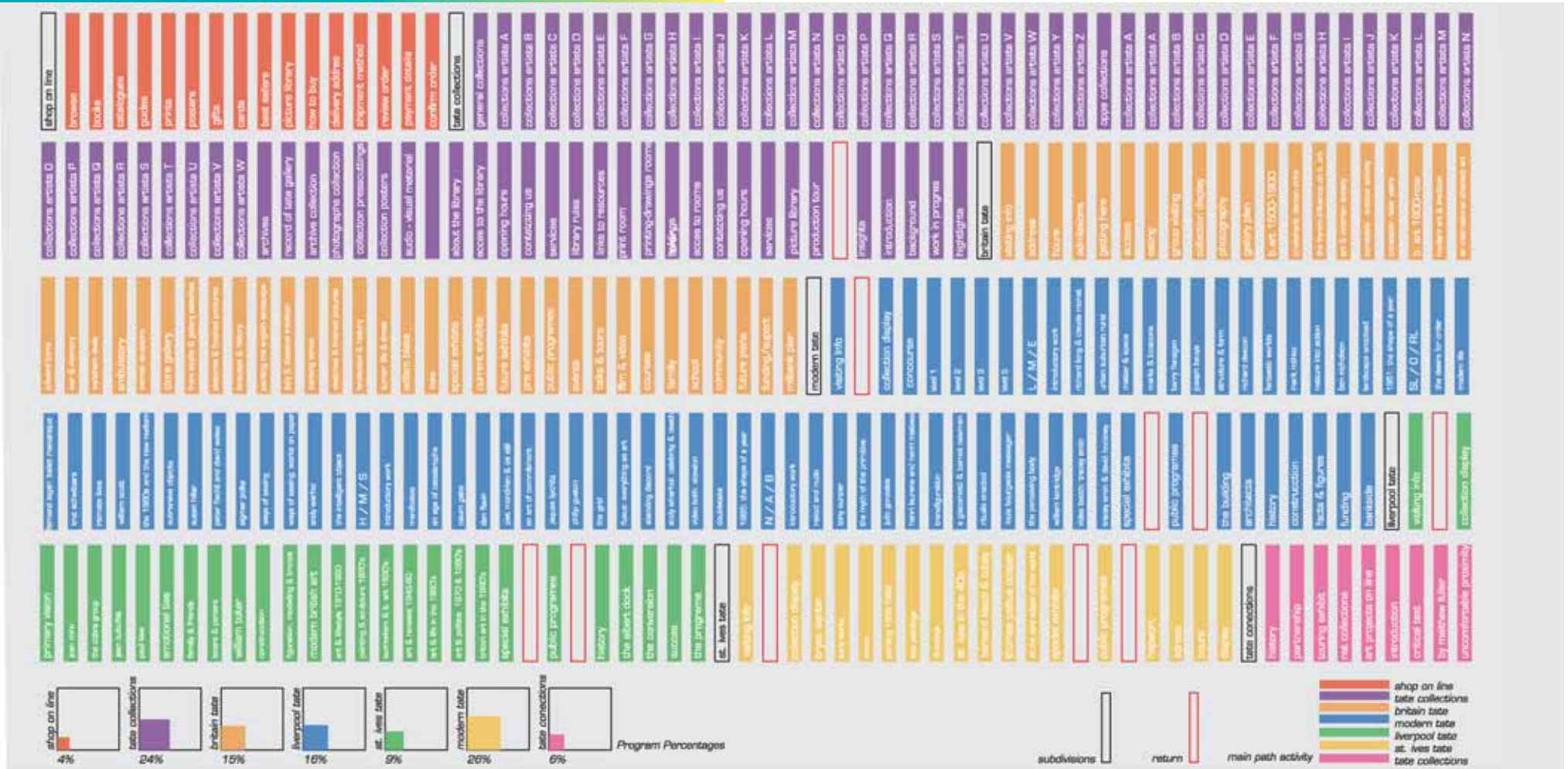
Tate web site – Tate program
The web site configuration is transformed into a linear path with 7 main divisions: shop on line, Tate collections, Tate Britain, Tate Modern, Tate Liverpool, Tate St.Ives and Tate connections. Each is assigned a color so a percentage can be ascertained against the total web links – 262 pages for www.tate.org.uk

Program Percentages

shop on line	tate collections	britain tate	liverpool tate	st. ives tate	modern tate	tate connections
4%	24%	15%	18%	9%	26%	6%

subdivisions   return   main path activity

- shop on line
- tate collections
- britain tate
- modern tate
- liverpool tate
- st. ives tate
- tate collections

main path
activity/information

side path
activity/information

not on the path

has independent
website (the color
defines the location on
the path)

home 1%   products & services 13%   the orange shop 2%   the owner 6%   countries & inter. calling 14%   about orange 22%   product & services 7%   how to buy 4%   using orange 6%   coverage & international 25%

orange program percentages

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Orange web site – Orange program
10 main divisions are assigned to the Orange web site: home, products & services, the Orange shop, owner, countries & international, about Orange,
products & services, how to buy, using Orange and coverage & international. Coverage & international prevails with the greatest percentage from a
total of 649 links @ www.orange.co.uk

Site location

Site characteristics
perimeter: 52.5 mts
hight: 14 mts

Inscribed circle
horizontal plan
circunference: 29 mts

vertical plan
1 circle @ 2.8 mts
5 circles in 14 mts

Circles agregation
program lenth =
circunference x # of circles in hight
29 x 5 = 145 mts.

5 circles
1 program
radial distribution

starting point

00 01 02 03 04

Radial distribution / clockwise sequence

00 01 02 03 04

Circle deformation / lines that allow the bigest lenth whitin a 4 minimum suport points structure

Tate organization
linear program / 5 strands

PROGRAM

- shop on line
- tate collections
- britain tate
- modern tate
- liverpool tate
- tate conections
- st. ives tate

starting point

00 01 02 03 04

Radial distribution / clockwise sequence

00 01 02 03 04

Circle deformation / lines that allow the bigest lenth whitin a 4 minimum suport points structure

Orange organization
linear program / 5 strands

PROGRAM

- wap
- phones
- countries
- orange studio
- orange services
- phones and accesories
- calling cost
- international calling

Tate and Orange programmatic paths are applied on-site. According to site characteristics, perimeter and height, a circle is inscribed in the area. The circumference is 29 meters and occupies the horizontal surface. It repeats 5 times vertically to occupy the entire space. Thus, the total continuous length is 145 meters. This length is used to modify Tate and Orange programmatic paths so 5 strands per program are distributed in a radial clockwise sequence. These circles revert to polygons to show potential locations for a minimum of four point loads per orthogonal structure.

shop on line — tate conections — britain tate — modern tate — liverpool tate — tate conections — st. ives tate

Perspective View
GROUND FLOOR

Perspective View
01 FLOOR

Perspective View
02 FLOOR

Perspective View
03 FLOOR

Perspective View
04 FLOOR

Left Elevation
GROUND FLOOR

Left Elevation
01 FLOOR

Left Elevation
02 FLOOR

Left Elevation
03 FLOOR

Left Elevation
04 FLOOR

Right Elevation
GROUND FLOOR

Right Elevation
01 FLOOR

Right Elevation
02 FLOOR

Right Elevation
03 FLOOR

Right Elevation
04 FLOOR

Plan
GROUND FLOOR

Plan
01 FLOOR

Plan
02 FLOOR

Plan
03 FLOOR

Plan
04 FLOOR

125

A catalog of slices thru the radial clockwise distribution by "floor" levels using differents colors which correspond to different divisions of the program.

PROGRAM

LEVEL

st. ives tate
liverpool tate
modern tate
britain tate

shop on line
tate collections

home = acces

tate conections

00 level   01 level   02 level   03 level   04 level

00 floor path

shop on line

home   home

tate conections
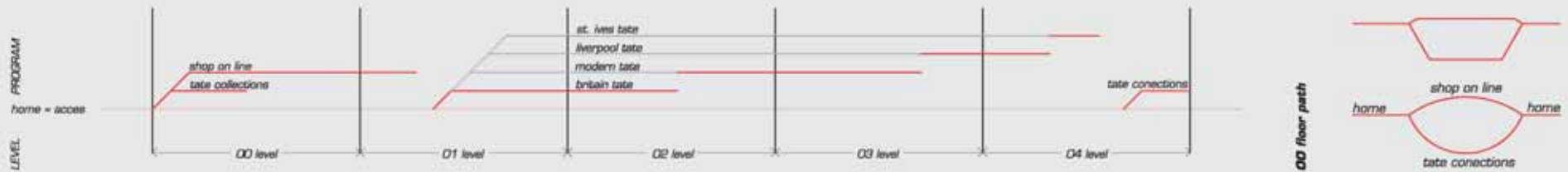
Level program distribution for tate organization

common path

common acces

shop on line
tate collections

branches

1st. path   2nd. path   3rd. path   4th. path   5th. path
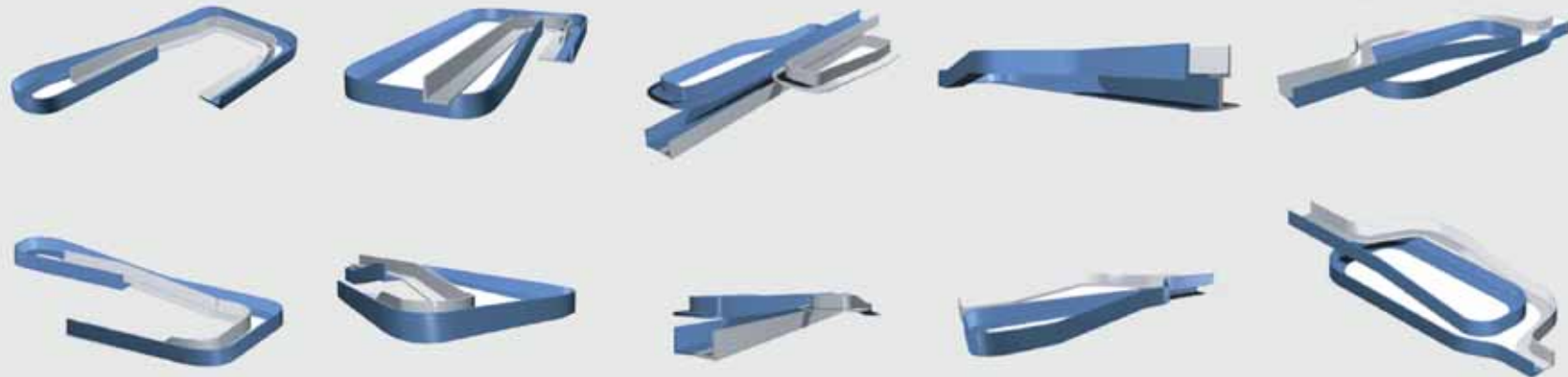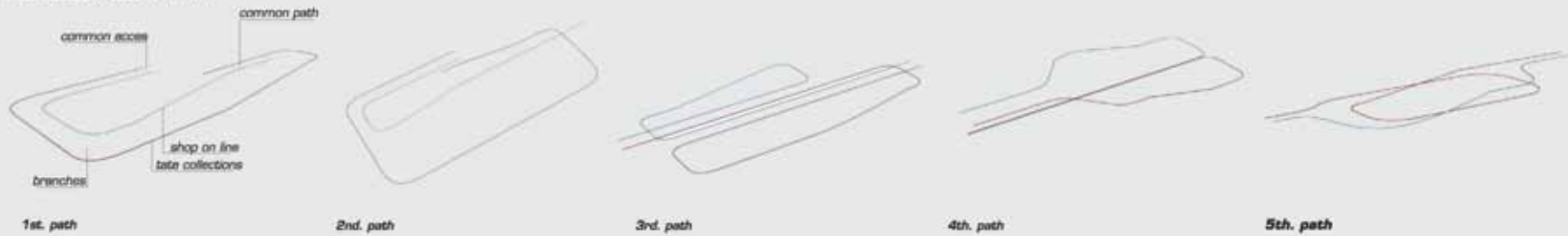
Once the activites for each floor are defined, we attempt to find a configuration for the ground level. In the above situation, we start with the Tate programmatic path. The program activities placed on-site are Shop-on-line and Tate collections. Using the concept of "home page" from our web site analysis, we design a path that leads to a common space to allow access to all program divisions. Different possibilities are tested.

ramp
towards:
01 level

shop on line

Home (Access) ——— Home

Tate connections

Home - Street Access
00 level

Home - 01 Level
Access

branches
in to:
shop on line
tate conections

shop on line

tate conections

00 level path - top view

01 Level Access
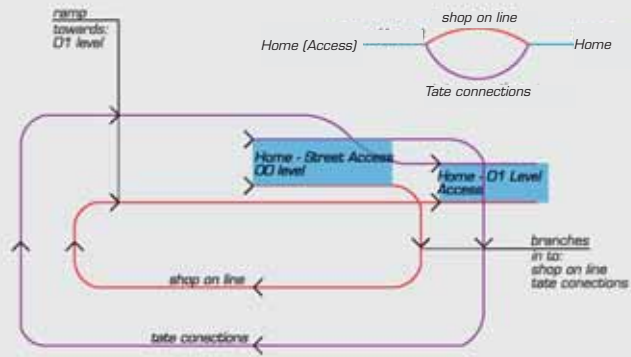
Street Access

00 level - perspective views
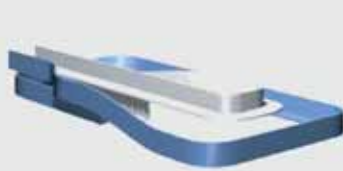
00 floor for Tate program (SHOP-ON-LINE & TATE COLLECTIONS)
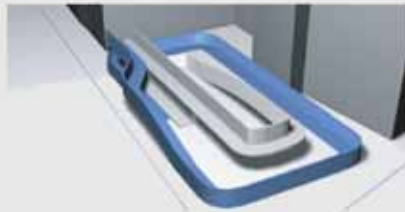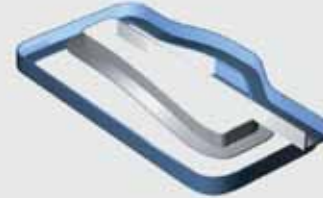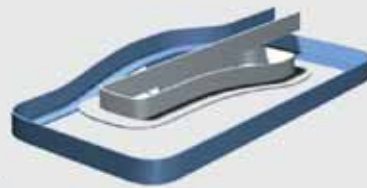
Soho & Oxford – east corner
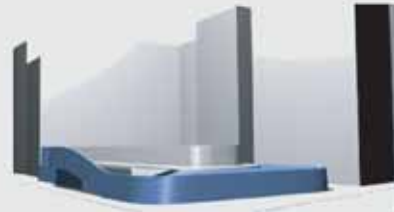
from Oxford St west

from Oxford St east
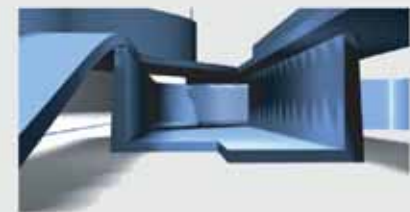
street access

From the path catalog a sample configuration is selected to develop the shape.

strand 01
TATE shops and coffee
PEDESTRIANS from 180sqm

strand 02
TATE locations (Modern, Britain, St Yves, Liverpool)
CARS from 960sqm

strand 03
TATE collection (art pieces displays & internet surfing)
PEDESTRIANS from 450sqm

strand 04
TATE connections (BBC, partnerships, tour exh., links)
CARS from 720sqm

strand 05
ORANGE studio (@ bristol, GP, enjoy music, environment, british movie award)
PEDESTRIANS from 450sqm

strand 06
ORANGE geography (countries, international calling)
CARS from 960sqm

strand 07
ORANGE tchnology (WAP, phones and accessories)
PEDESTRIANS from 360sqm

strand 08
ORANGE sponsorships
CARS from 720sqm

tate strands
orange strands

Right-side diagram labels:

- terrace | closed shop | access | closed bar | terrace
- L shaped path | U shaped path | L shaped path
- open L entrance | L shaped gallery | access area | closed internet area | open L entrance
- U shaped path | L shaped path | U shaped path
- open L space display exhibit | access area | closed space internet area | L shaped video exhibit
- L shaped path | U shaped path | L shaped path
- open L terrace | closed internet area | L shaped gallery | access area | open L terrace
- U shaped path | L shaped path | U shaped path

Dimensions: 60, 160, 150, 120,2, 150, 160, 120, 120

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From the web site research, we determine a set of programmatic constraints for Tate and Orange, leading to 4 strands per brand. We also recognized the expansion of our site to include the streetscape, traffic and pedestrian paths and void space above, required that some of the strands be devoted to vehicular traffic. Above, the initial attempt to inform the strands, applying path, tile types, and programmatic content.

tate strands
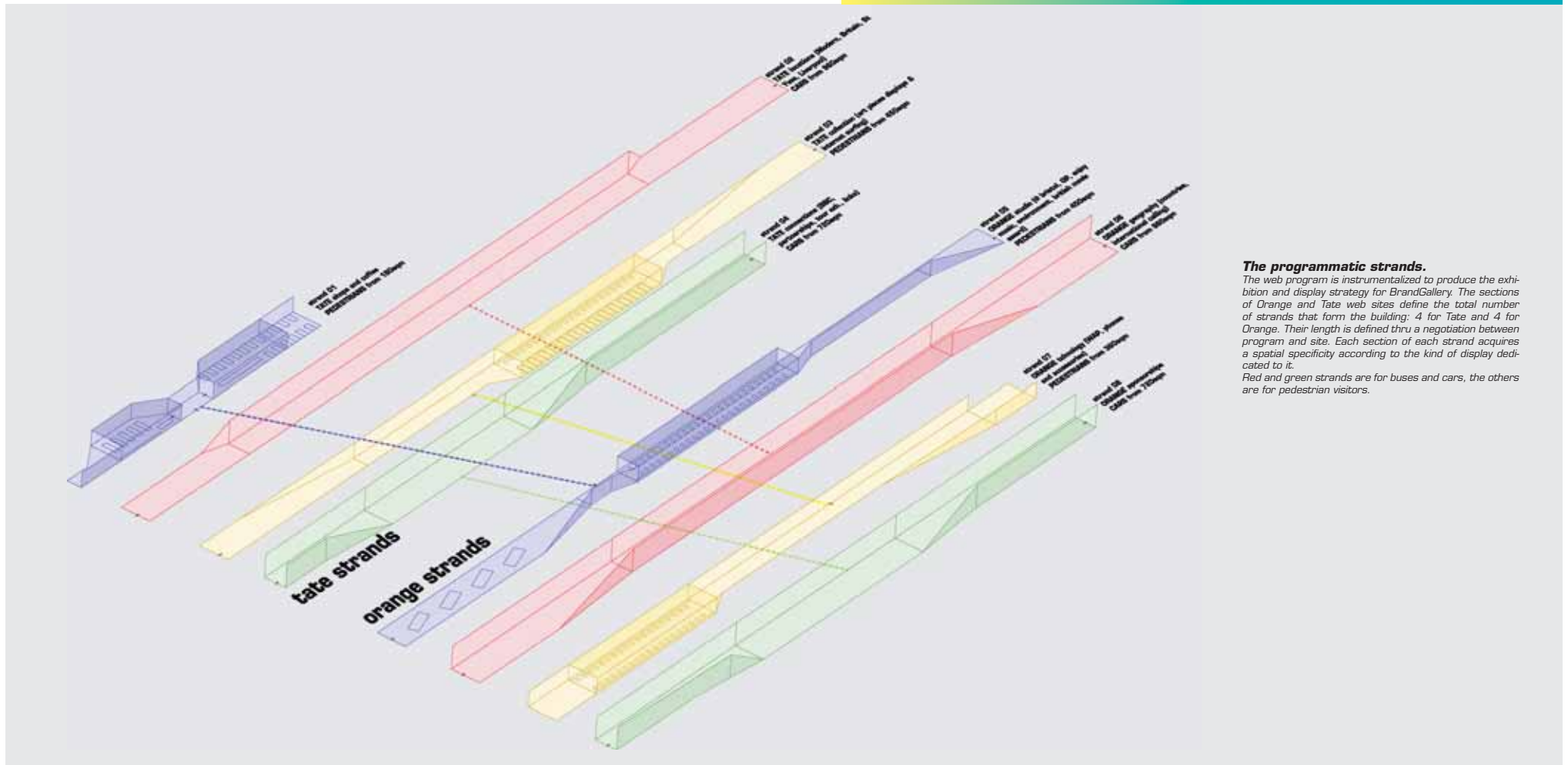
orange strands

The programmatic strands.
The web program is instrumentalized to produce the exhibition and display strategy for BrandGallery. The sections of Orange and Tate web sites define the total number of strands that form the building: 4 for Tate and 4 for Orange. Their length is defined thru a negotiation between program and site. Each section of each strand acquires a spatial specificity according to the kind of display dedicated to it.
Red and green strands are for buses and cars, the others are for pedestrian visitors.

Strand sections with similar programmatic content are linked according to pedestrian and vehicular groupings.

Tate strands
strand 01
strand 02
strand 03
strand 04

Orange strands
strand 05
strand 06
strand 07
strand 08

130
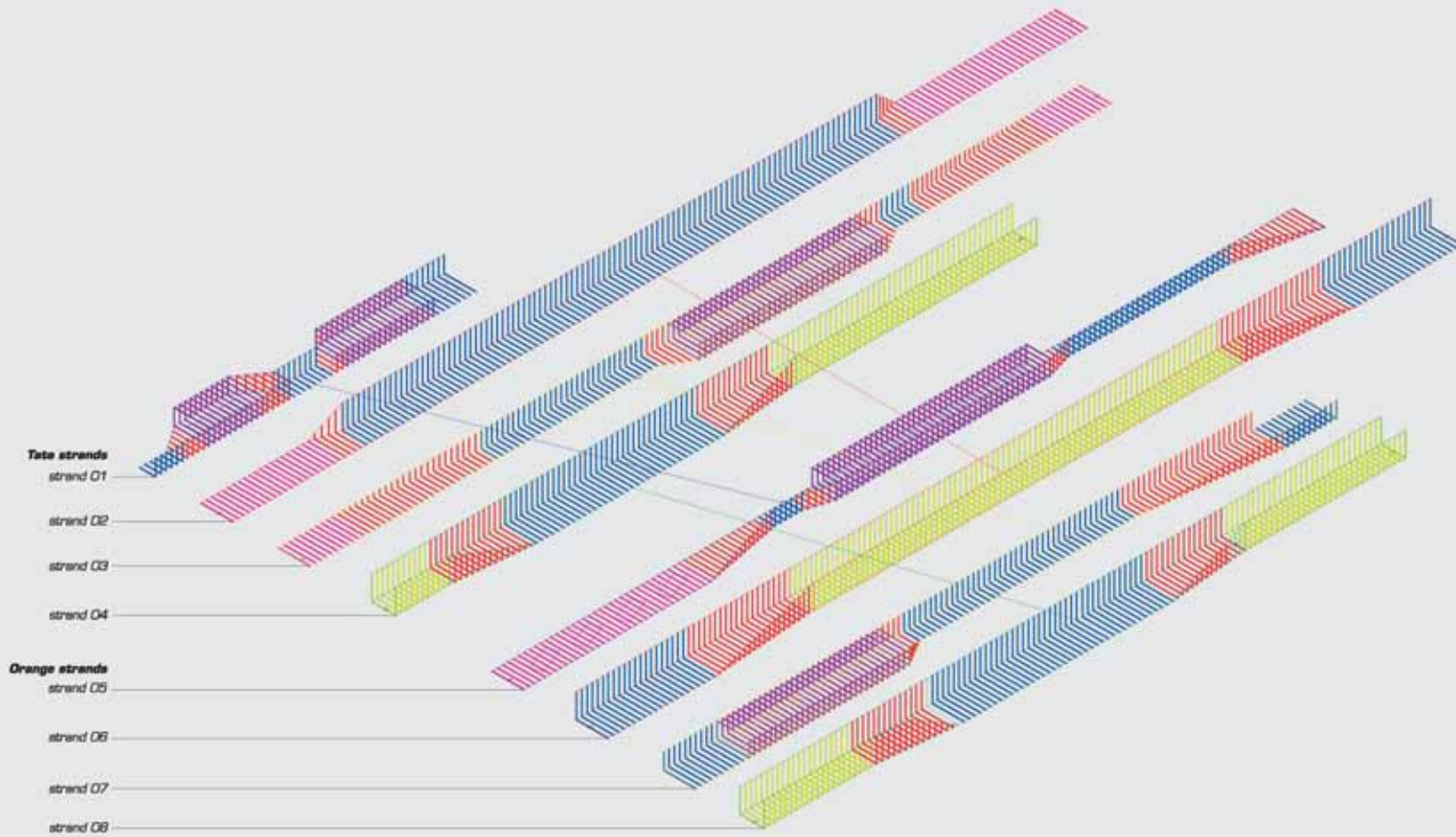
The BrandStrands are tiled in order to specify the number of each type of tile necessary to create each strand.
We also begin to understand the dimensions and connecting elements required.

A0-L	A0-R	A1-L	A1-R	A2-L	A3-L	B0	B1	B2	C0	D0
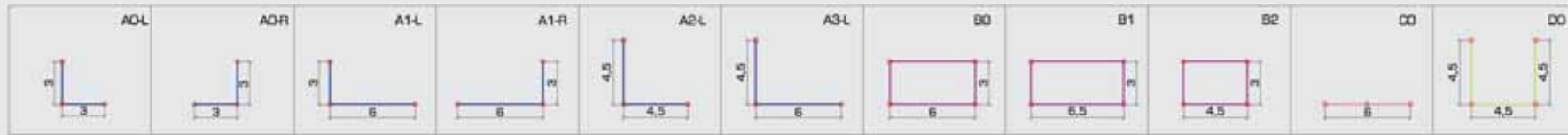
Different tile pieces

A shape:
street acces for pedestrians, linked path acces, bar terrace, car display, video gallery, video exhibith, gallery, terrace
B shape:
shop, bar, internet area
C shape:
street acces for cars, open display exhibit for pedestrians
D shape:
street acces for cars, cars display

Tate & Orange Strands
TILE TYPE
AMOUNT OF TILES

strand 01
tate shops and coffe
PEDESTRIANS

strand 02
tate locations
CARS

strand 03
tate collections
PEDESTRIANS

strand 04
tate connections
CARS

strand 05
orange studio
PEDESTRIANS

strand 06
orange geography
CARS

strand 07
orange technology
PEDESTRIANS

strand 08
orange sponsorships
CARS

Designating program and length to a specific number of BrandStrands, we determine the quantity and dimension of the Open, L shaped, U shaped and Enclosed tiles to be used. At this point in the design process, we are searching for a method of connection between the 4 tile types. The catalog above explores a fluid and gradual connection between the 2 differently shaped pieces. Unfortunately, 26 individually modified tiles are required to change from an Open to an L shaped tile – not the most efficient system, and not particularly useful for our reconfigurable concept.
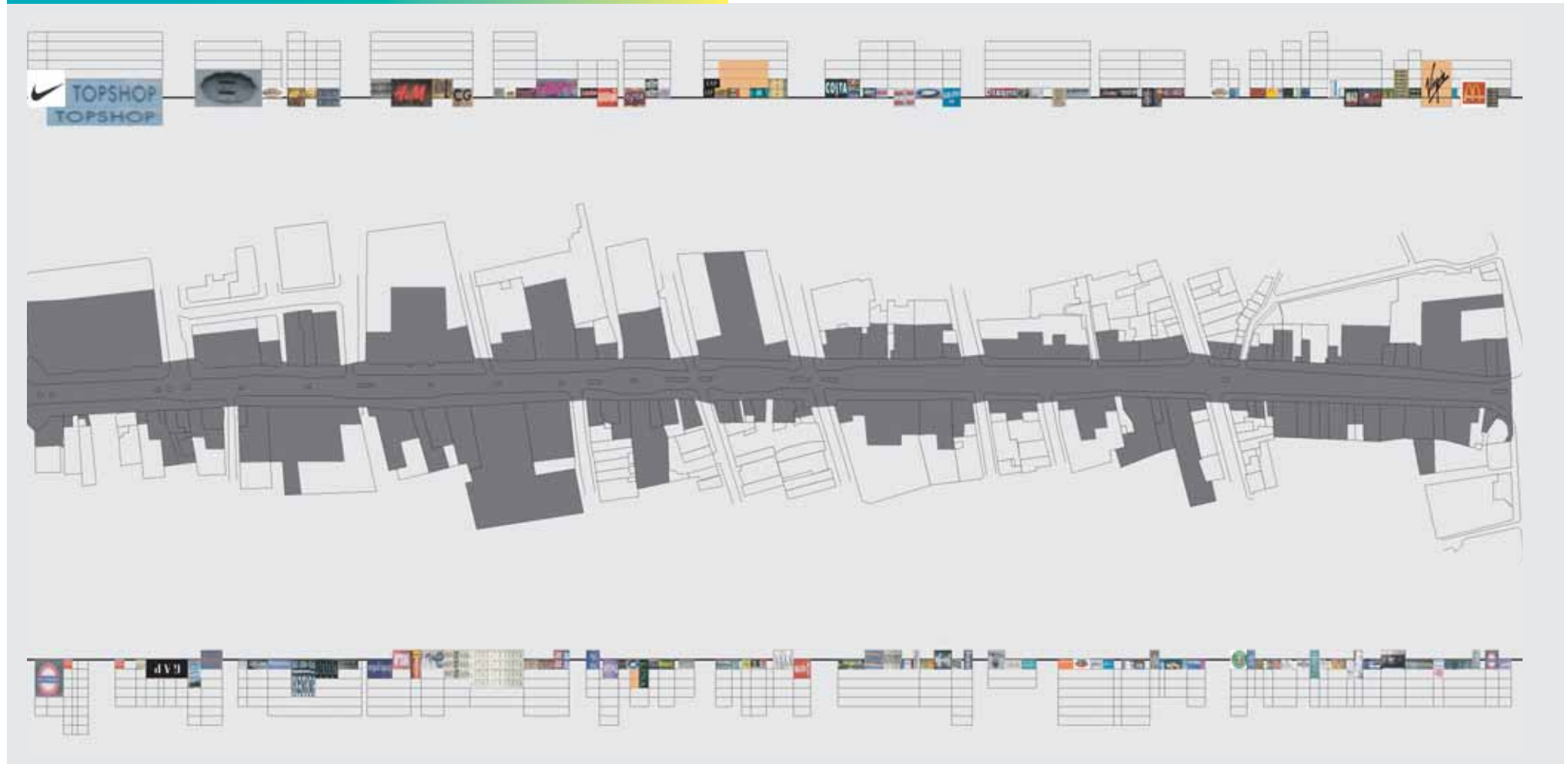
132

Site analysis
Diagrams exploring the branding potential of the chosen Oxford Street site are presented on the next pages. The analyses focus on the study of the brands present on Oxford Street thru their shops and locations, the paths of people and cars, and the visibility quotient of a selected corner site on Oxford Street that we designated as the core of our project. The site analysis leads us to consider an intervention in the space of Oxford Street itself, rather than searching for a more traditional void condition in the neighboring urban fabric.
The diagrams of path take on more importance in the definition of BrandGallery's shape
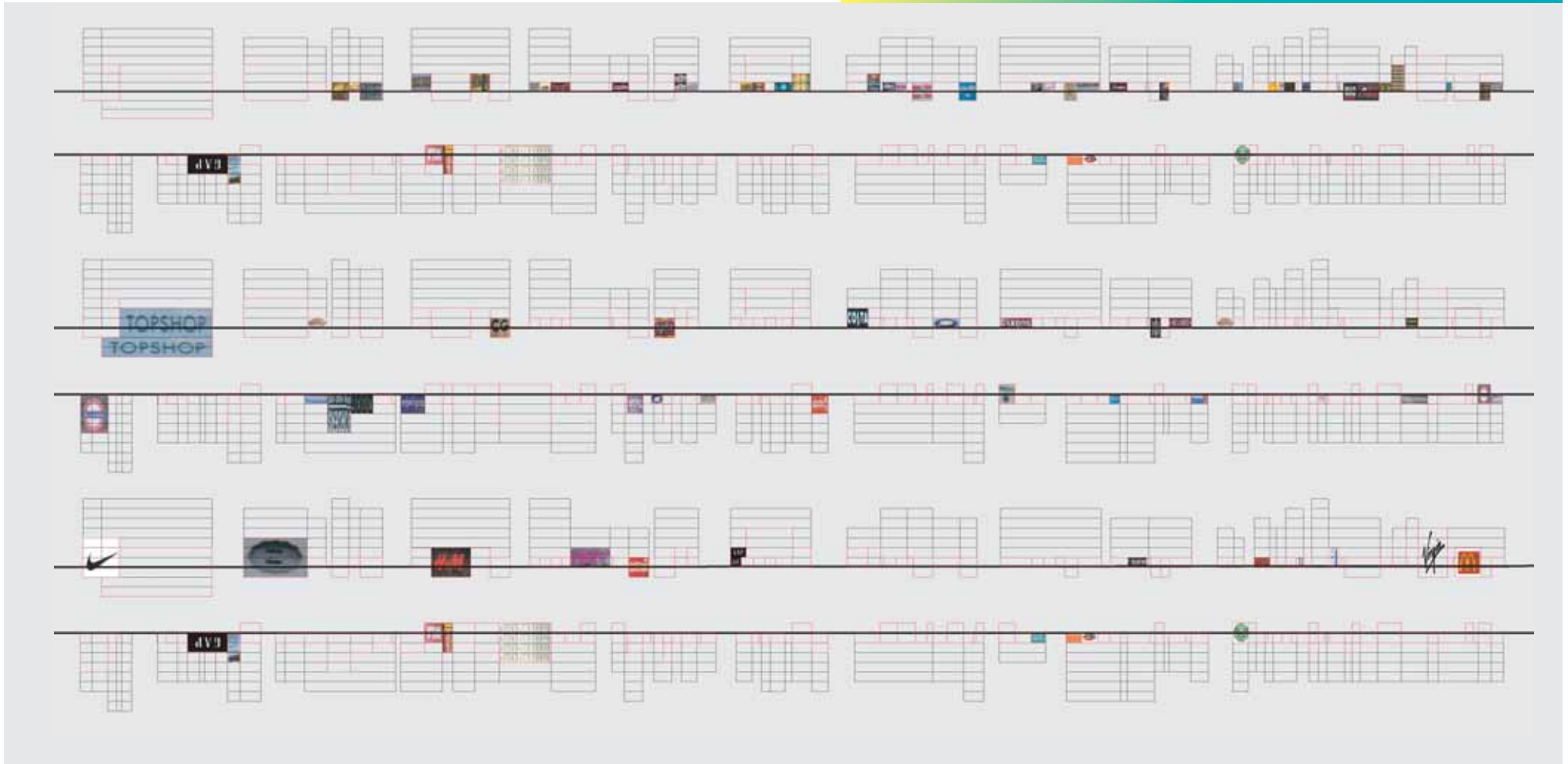
Site analysis
Oxford Street between Oxford Circus and Tottenham Court Road is mapped for branded shop locations and the amount of space currently devoted to consumer interaction. The ground floor is obviously the densest – in keeping with the continuous location of signage and the viewpoint of the sidewalk pedestrian. The basement levels of many of the big brands are also utilized. Emerge & See concludes that the vacant and office space on the 2nd, 3rd and 4th floors of many of the Oxford Street buildings would be put to better use as commercial venues. BrandGallery takes the pedestrian's viewpoint off the ground and actually brings the consumer to new potential shops via the BrandStrands. The mostly unbranded Victorian facades are blankspace awaiting branding.

Tate Modern: spatial sequence unravelled

Turbine Hall   Mezzanine   Still Life/Object/Real Life   Landscape/Matter/Environment   Surrealism: Desire Unbound   Katharina Fritsch   Nude/Action/Body   History/Memory/Society   Members   Cafe

Exhibition & Display BrandExposure
277 units = 46.1 minutes

Tate Modern: goods & services reading

Goods & Services BrandExposure
192 units = 32 minutes

Legend
- ● tickets
- ● free guided tours
- ■ phone
- ■ architectural audio tour
- ● Bloomberg audio
- ▬ bench

Unit Values

1 2 3 4 5 6

1 unit = 10 seconds
        of viewing time
1 unit = 10 seconds
        of "brand exposure"
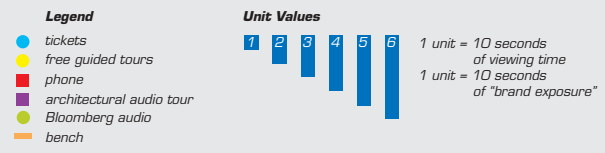
Phase I emergen-c research revealed a representational overlap of functions between the high street cluster required by Orange, and the self-sufficient cluster envelope of the Tate. Above, Tate Modern's galleries and circulation space are unravelled and assigned unit values for Emerge & See purposes. The unit value is based on a series of factors involving time, volume and brand exposure. Signage, visibility from circulation pathway, and proximity to fixed points of aggregation such as vertical circulation, benches, and lounge furniture and the time involved to perceive or experience these objects and relationships combine to generate a temporal equivalent.

Tate Modern: spatial sequence unravelled

Turbine Hall   Mezzanine   Still Life/Object/Real Life   Landscape/Matter/Environment   Surrealism: Desire Unbound   Katharina Fritsch   Nude/Action/Body   History/Memory/Society   Members   Cafe

Tate Modern: food & drink reading

Food & Drink BrandExposure
48 units = 8 minutes

Tate Modern: average unit value, time : brand exposure

Total Tate Modern BrandExposure
289 units = 48.16 minutes

One unit value is 10 seconds of the viewer's time, or 10 seconds of brand exposure for the viewer, and may include any combination of the above factors. The readings are categorized via the spatial divisions of the museum as Goods & Services, Food & Drink, Exhibition & Display. The last reading is a combination of the above categories, and thus a time : brand exposure recording of the museum itself. The categorization process also helps to identify moments of overlap or extreme differentiation between the Tate envelope and the Orange cluster.

135

brand exposure: oxford street

OXFORD CIRCUS

OXFORD STREET

TOTTENHAM COURT ROAD

Orange cluster: goods & services reading

Exhibition & Display BrandExposure
North: 135 units = 22.55 mins
South: 144 units = 24.0 mins
Total: 279 units = 46.5 mins

Orange cluster: exhibition & display reading

Goods & Services BrandExposure
North: 73 units = 12.16 mins
South: 83 units = 13.83 mins
Total: 156 units = 25.9 mins
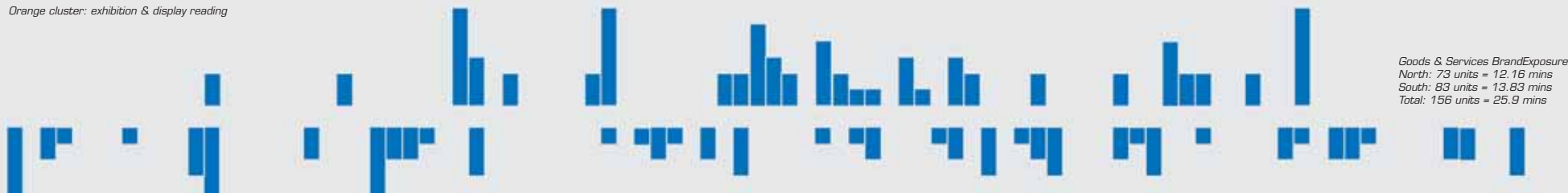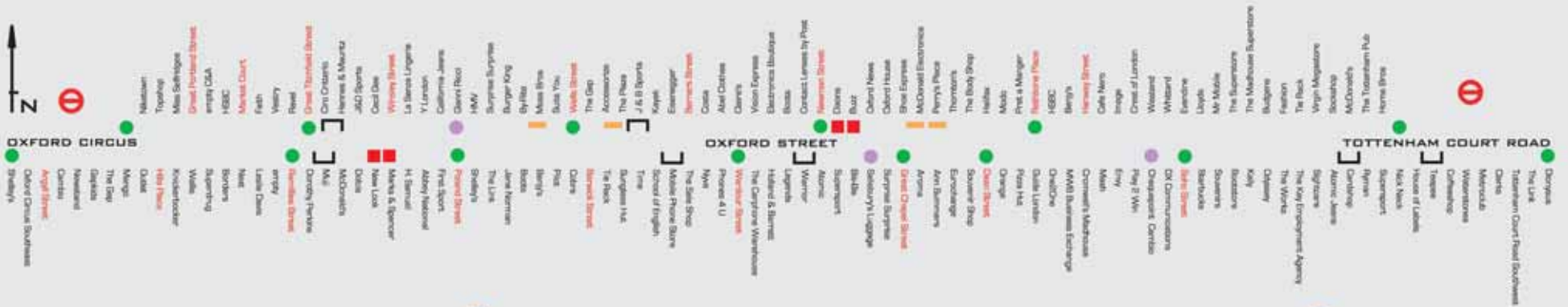
136

Legend

- 🟢 traffic lights
- 🟣 ad cylinder
- 🟥 phone box
- 🟧 bench
- ⊓ bus shelter
- ⊖ tube station

Unit Values

1 2 3 4 5 6

1 unit = 10 seconds
 of viewing time
1 unit = 10 seconds
 of "brand exposure"

divisions within the cafe culture reading:

blue bars indicate food establishments

gray bars indicate coffee purveyors

Orange cluster: cafe culture reading

Cafe Culture BrandExposure
North: 42 units = 07.0 mins
South: 49 units = 8.16 mins
Total: 89 units = 14.3 mins

Orange cluster: apparel reading

Apparel BrandExposure
North: 85 units = 14.16 mins
South: 49 units = 12.33 mins
Total: 89 units = 26.5 mins

Total Orange cluster brand exposure

Total Orange Cluster
BrandExposure
North: 167 units = 27.83 mins
South: 194 units = 32.33 mins
Total: 361 units = 60.16 mins

Establishments along Oxford Street from Oxford Circus east to Tottenham Court Road are assigned a unit value. Based on duration of brand exposure. the unit value correlates to facade dimensions, signage, visibility from sidewalk and street and proximity to fixed points of aggregation: traffic lights, bus shelters, benches and other street furniture.

Establishments fall into four categories Exhibition & Display, Goods and Services, Cafe Culture and Apparel. Total units represent each category's brand exposure in terms of time.

transport	# /minute	secs of exposure	total exposure
h1	10	5 direction decision	0' 50"
h2	4	10 walking south	0' 40"
h3	5	15 walking south	1' 15"
H	6.3 pedestrians per minute		2' 45" total time
h1	3	5 back windshield	0' 5"
oe1	19	10 peripheral	2' 10"
oe2	26	40 direct field of vision, traffic light	17' 20"
oe3	31	5 panorama	2' 35"
oe4	42	5 tunnel vision, furthest view	3' 30"
oe5	36	3 furthest view	1' 48"
oe6	36	20 9 meter approach	12' 00"
OE	32 pedestrians per minute		39' 23" total time
oe1	9	35 traffic light	3' 30"
oe2	6	20 traffic light, turning	2' 00"
oe3	14	10 peripheral	2' 20"
OE	8.6 vehicles passing per minute		7' 50" total time
s1	19	30 full view	9' 30"
s2	7	15 full view	1' 45"
s3	8	5 furthest view	0' 40"
s4	3	3 furthest view	0' 09"
S	9.3 pedestrians per minute		12' 04" total time
s1	3	25 full view	1' 15"
s2	3	5 passing	0' 15"

transport	# /minute	secs of exposure	total exposure
S	3 vehicles per minute		1' 30" total time
ow1	24	45 approach & traffic light	18' 00"
ow2	21	15 full view	5' 15"
ow3	18	10 view thru traffic	2' 00"
ow4	21	5 panorama	1' 45"
ow5	30	3 furthest view	1' 30"
ow6	14	3 furthest view	0' 43"
ow7	22	45 approach & traffic light	16' 30"
OW	21.4 pedestrians per minute		45' 43"
ow1	6	35 traffic light	2' 30"
ow2	6	20 traffic queue	2' 00"
ow3	9	10 passing, turning	1' 30"
OW	7 vehicles per minute		6' 00" total time
r1	7	5 direction decision	0' 35"
r2	14	35 waiting for traffic light	8' 10"
r3	8	20 walking south	2' 0"
r4	4	45 walking south	5' 15"
r5	3	40 walking south	2' 0"
R	6.8 pedestrians per minute		18' 00" total time
r1	6	35 traffic light	3' 30"
r2	9	15 queuing	2' 15"
r3	8	15 moving traffic	2' 0"
R	7.6 pedestrians per minute		7' 45" total time

ideal angle: 5 oe1 + 4 oe2 + 2 oe3 + 1 oe4 + 1 oe5 + 1 oe6 = 259.6°
percentage of total facade: 14%

symbols
- traffic lights
- ad cylinder
- phone box
- bench
- bus shelter

key
- pedestrian
- vehicle
- pedestrian cone of vision
- vehicle cone of vision

intensities

pedestrian 100% 80% 60% 40% 20%

vehicle

% of total viewers exposed to site

ideal angle: 4 oe1 + 3 oe2 + 2 oe3 = 318.7°
percentage of total facade: 8%

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BrandGallery sites are high streets and act as filters of pure brand–concentrated imagery and related activities. To entice the high street consumer, BrandGallery reaches her Strand tentacles into the streetscape and above, maximizing visual impact and use of space.

Mode of transportation corresponds to Speed of exposure: pedestrians move erratically, pausing at shop windows and traffic lights, jaywalking; vehicles are still for 35-45 seconds at traffic lights, but can pass at 40km.
Volume = # / minute, pedestrian or vehicular, for specific points on Oxford Street. Above, the closest points offer views of Starbucks' facade. Furthest points indicate where site first comes into view. Intermediate points indicate critical visual boundaries such as signage recognition.

Soho Street

Oxford Street west

Rathbone Street

Hanway Street

ideal angle : 5 s1 + 6 s2 + 2 s3 + 1 s4 = 288.3°
percentage of total facade: 11%

ideal angle: 5 0w1 + 40w2 + 20w3 + 10w4 + 10w5 + 10w6 + 3 0w7 = 249.7°
percentage of total facade: 17%

ideal angle: 3 r1 + 5 r2 + 3 r3 + 2 r4 + 1 r5 = 214°
percentage of total facade: 15%

ideal angle: 5 h1 + 4 h2 + 2 h3 = 355.2°
percentage of total facade: 6%

ideal angle : 5 s1 + 2 s2 = 268.6°
percentage of total facade: 7%

ideal angle: 5 0w1 + 4 0w2 + 3 0w3 = 251.3°
percentage of total facade: 8%

ideal angle: 5 r1 + 4 r2 + 3 r3 = 210°
percentage of total facade: 9%

percentage of total facade: 2%
ideal angle: 352°

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Distance provides intensity, measured as seconds of recognition / minute of exposure. Existing distances of maximum exposure inform the BrandGallery's physical limits.
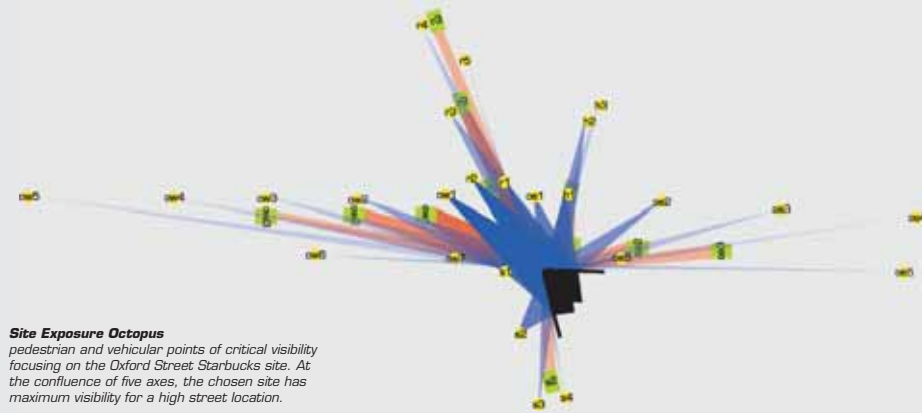*Time is based on streetscape, traffic lights, pedestrian crosswalks, street furniture locations, shop entries, type of transportation…an average time of exposure for pedestrians or vehicles can be assessed. The shade of the cones indicates intensity of exposure, a combination of Time + Type + Volume*

Total exposure and an angle of optimized view can be ascertained for each street according to mode of transportation.

A 245° 254° 258° **B** 215° 208° 205°

C 234° 355° **D** 352° **E** 358° 294° 282°

Vehicular Visibility
A Oxford Street west, **B** Rathbone Street, **C** Soho Street, **D** Hanway Street, **E** Oxford Street east.
Oxford and Soho Streets afford full visibility in close proximity as the corner site corresponds to a traffic light. Rathbone provides long distance viewing and signage recognition.
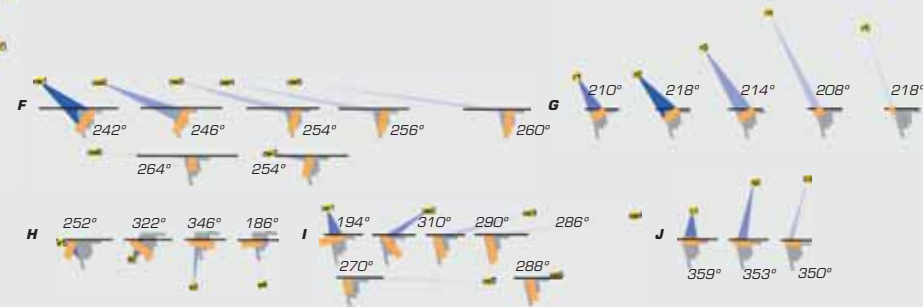
Site Exposure Octopus
pedestrian and vehicular points of critical visibility focusing on the Oxford Street Starbucks site. At the confluence of five axes, the chosen site has maximum visibility for a high street location.

F 242° 246° 254° 256° 260° **G** 210° 218° 214° 208° 218°
264° 254°

H 252° 322° 346° 186° **I** 194° 310° 290° 286° **J**
270° 288° 359° 353° 350°

Pedestrian Visibility
F Oxford Street west, **G** Rathbone Street, **H** Soho Street, **I** Oxford Street east, **J** Hanway Street.
Oxford Street affords full visibility in close proximity, primarily coming from the west. Rathbone and Hanway provide long distance viewing and signage recognition.

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The vehicular view, strictly parallel or perpendicular while waiting in traffic or speeding past, corresponds to greater distances and lower planes of vision. It also depends on time in terms of traffic lights and traffic volume.

The pedestrian's perspective helps determine how Emerge & See can better orient the BrandStrands to afford the most intriguing, inviting and reconfigurable connections. Distance, time, speed, volume and visiblity factor into the BrandGallery's final configuration.

Vehicular Visibility
distance and time as factors

Vehicle Direction
Above, the lanes, directions and pathways of pedestrians, buses, and cabs are traced. The Starbucks corner is a center of pathway congestion.

Pedestrian Visibility
distance, time span and volume of people as factors

key
— pedestrians
— black cab
— bus

key
• pedestrian
• vehicle
◀ pedestrian cone of vision
◀ vehicle cone of vision

intensities
100%	80%	60%	40%	20%	**pedestrian**

% of total viewers exposed to site   **vehicle**

A visit to an Orange shop is high street affair, ranging between 5 and 30 minutes if a purchase is to be made. In-store, the consumer is subjected to information conveyed through conventional means as well as to the system of orientation used as the information interface.

What the consumer sees and hears is specifically geared to attract attention, a relentless visual and audible bombardment.

symbols

- ⊼ traffic lights
- ● ad cylinder
- #️ phone box
- ▬ bench
- ⊔ bus shelter
- ⊖ tube station

key

- # pedestrian
- # vehicle
- ◢ pedestrian cone of vision
- ◢ vehicle cone of vision

visibility octopus

This diagram shows the visibility of the "Starbucks corner" on Oxford street. Blue cones of vision are the pedestrian's view of the site, while red ones represent the vehicular view.

view from a black cab

pedestrian view

view from a double decker

Viewpoint is essential to our research. Tracking what pedestrians and motorists see as they approach or ride past significant points in our chosen site helps us to identify focal points. We can isolate the elements or chain of events causing the noteworthy moment and employ them in the configuration of BrandGallery.
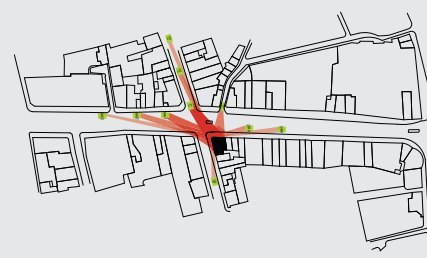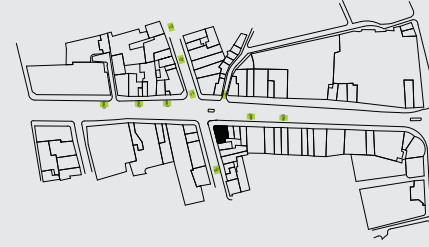
CARS & BUSES
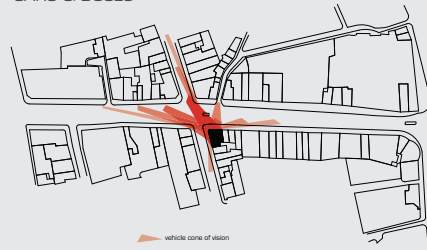
vehicle cone of vision

CONES OF VISION

MAP OF THE POINTS OF VISIBILITY

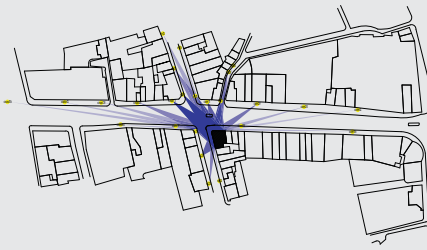POINTS OF VISIBILITY

PATHS OF VISIBILITY

PEDESTRIANS

pedestrian cone of vision
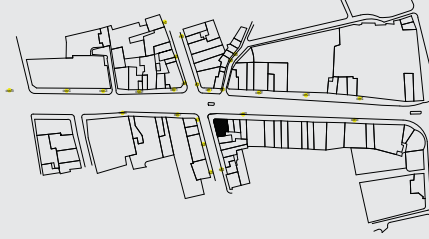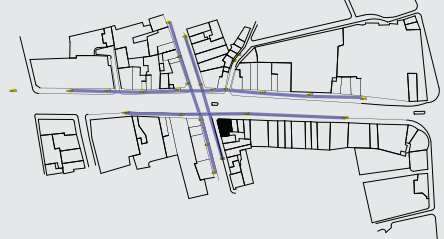
CONES OF VISION

MAP OF THE POINTS OF VISIBILITY

POINTS OF VISIBILITY

PATHS OF VISIBILITY

Visual delimitation of the site
The core of the structure is located at the "Starbucks" corner on Oxford Street. Its limits are defined by the lines of visibility towards this corner. There are two layers of analysis which correspond to the pedestrian and the car/bus perception of the corner.

Analyzed flows are affected by cones of vision and define
the limits of the EventSpace that will determine the footprint of BrandGallery.

Permanent strands / cars & buses

cars & buses

cars & buses

cars

cars

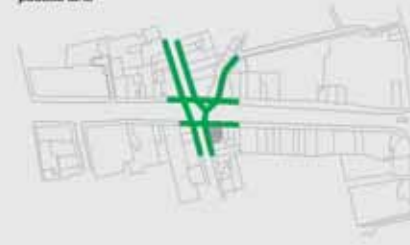**Temporal strands / pedestrians**

pedestrians

pedestrians

pedestrians

pedestrians

Existing flows on the site were analyzed and divided in 8 groups according to the 8 strands defined for our program. These strands are divided into two main groups: Car & Bus strands related to permanent configuration and Pedestrian strands related to temporal configurations.
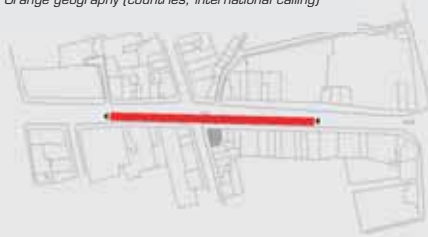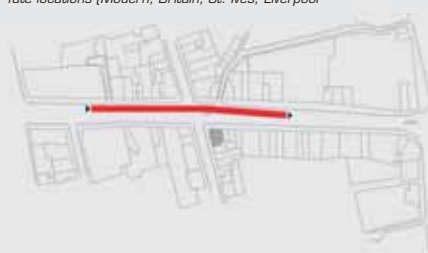
Permanent strands / cars & buses

Strand 06

Orange geography (countries, international calling)

Strand 02

Tate locations (Modern, Britain, St. Ives, Liverpool

Strand 04

Tate connections (BBC partnership, exhibit tour, links)

Strand 08

Orange sponsorships

Temporal strands / pedestrians

Strand 05

Orange studio (@ Bristol, GP, music, environment, BMAs)

Strand 03

Tate collections (art display, internet surfing)

Strand 07

Orange technology (WAP, phones, accessories)

Strand 01

Tate shops and cafes

Locating individual strands in site context, we can manipulate path directionality and viewer perception.

strand 02 (Tate)
1 Open access from street
2 L shaped display
3 Enclosed display
4 U shaped display
5 L shaped display & exit to street

strand 06 (Orange)
1 Open access from street
2 L shaped display
3 Enclosed display
4 Open access from street

strand 04 (Tate)
1 Open access from street
2 U shaped display & access to strand 01

strand 08 (Orange)
1 U shaped display & access to strand 06
2 L shaped display
3 U shaped display & access from street

Examining the directionality and speed of approach, certain specific traffic paths must be maintained. The confluence of five axes,
Rathbone Street from the north and Soho Street from the south must merge into the east-west path on Oxford Street.
Buses also require a wider path than car traffic, and the double decker further defines the extension of the otherwise 2 meter high tile "walls."

strand 03 (Tate)
1 Open access from street
2 gallery
3 internet point
4 access to strand 07
5 video exhibit
6 access from street

strand 07 (Orange)
1 access from street
2 exhibit
3 internet area
4 access to strand 01
5 video exhibit
6 access from street

strand 01 (Tate)
1 Open terrace
2 shop
3 access from strand 05
4 bar
5 open terrace

strand 05 (Orange)
1 access from street
2 internet area
3 access from strand 03
4 gallery
5 open terrace

Pedestrian paths are dispersed throughout the site. They follow few repetitive patterns and are individual – inclusive of specific stops one makes as a consumer and those forced by traffic. However, some paths are well-worn: the tube entry points, popular cafes and big brand shops...
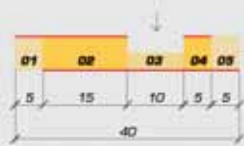
TATE Strands

strand 01
TATE shops & coffee
PEDESTRIANS:
180sqm

Display area surface

Floor display area = 60 m2
Wall display area = 210 m2

01 | 02 | 03 | 04 | 05

5 | 15 | 10 | 5 | 5

40

01 L shape terrace   **02** enclosed bar   **03** L shape display & access from strand 05   **04** enclosed shop   **05** L shape terrace

strand 02
TATE locations
(Modern, Britain,
St Yves, Liverpool)
CARS : 960sqm

Floor display area = 868.5 m2
Wall display area = 778.5 m2

01 open access from street   **02** L shaped   **03** enclosed display   **04** U shaped display   **05** L shaped display & exit to Ox. St.

60 | 15 | 48 | 25 | 45

193

strand 03
TATE collection (art
pieces, displays &
internet surfing)
PEDESTRIANS:
450sqm

Floor display area = 654 m2
Wall display area = 924 m2
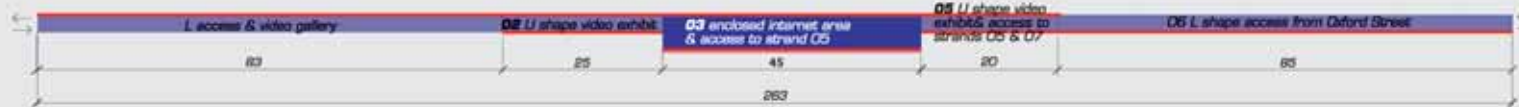
L access & video gallery   **02** U shape video exhbt   **03** enclosed internet area & access to strand 05   **05** U shape video exhibt& access to strands 05 & 07   **06** L shape access from Oxford Street

83 | 25 | 45 | 20 | 85

263

strand 04
TATE connections
(BBC, partnerships,
tour exh., links)
CARS: 720sqm

Floor display area = 126 m2
Wall display area = 90 m2

01 | 02 | 03

8 | 5 | 15

28

01 open access from Rathbone Street   **02** L shape display   **03** U shape display & access to strand 01

vehicular strands
strands 02, 04, 06, 07

_ tile   L tile   U tile   O tile

pedestrian strands
strand 01

_ tile   L tile   U tile   O tile

strand 03

_ tile   L tile   U tile   O tile

strand 05

_ tile   L tile   U tile   O tile

strand 07

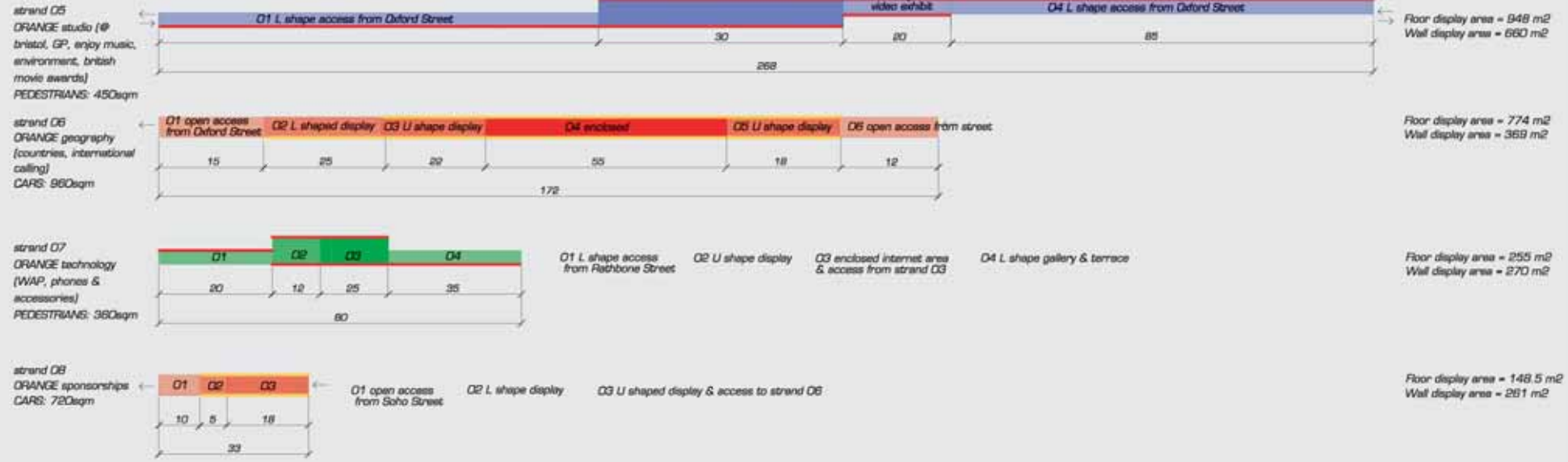_ tile   L tile   U tile   O tile

Strands are analyzed along a linear path to clearly understand the program's relationship to the tile types and actual length. From these paths we learn the total amount of surface available for branding, making evident the maximization of potential for branding proposed in the project's brief.

ORANGE STRANDS

strand O5
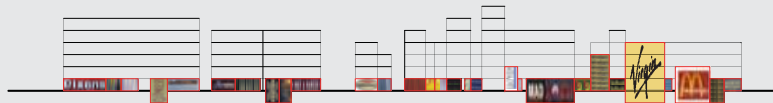ORANGE studio (@ bristol, GP, enjoy music, environment, british movie awards)
PEDESTRIANS: 450sqm

O1 L shape access from Oxford Street

O3 U shape video exhibit

O4 L shape access from Oxford Street

30 20 85

268

Floor display area = 948 m2
Wall display area = 660 m2

strand O6
ORANGE geography (countries, international calling)
CARS: 960sqm

O1 open access from Oxford Street | O2 L shaped display | O3 U shape display | O4 enclosed | O5 U shape display | O6 open access from street

15 25 22 55 18 12

172

Floor display area = 774 m2
Wall display area = 369 m2

strand O7
ORANGE technology (WAP, phones & accessories)
PEDESTRIANS: 360sqm

O1 O2 O3 O4

20 12 25 35

80

O1 L shape access from Rathbone Street O2 U shape display O3 enclosed internet area & access from strand O3 O4 L shape gallery & terrace

Floor display area = 255 m2
Wall display area = 270 m2

strand O8
ORANGE sponsorships
CARS: 720sqm

O1 O2 O3

10 5 18

33

O1 open access from Soho Street O2 L shape display O3 U shaped display & access to strand O6

Floor display area = 148.5 m2
Wall display area = 261 m2

vehicular strands
strands O2, O4, O6, O7

pedestrian strands
strand O1

strand O3

strand O5

strand O7

_ tile   L tile   U tile   O tile   _ tile   L tile   U tile   O tile   _ tile   L tile   U tile   O tile   _ tile   L tile   U tile   O tile   _ tile   L tile   U tile   O tile

Abstract flows on Oxford Street

Abstract flows connecting the same types of shops

Vision Express · Electronics Boutique · Boots · Contact Lenses by Post · Newman Street · Dixons · Izziz · Oxford News · Oxford House · Shine Express · McDonald Electronics · Perry's Place · Thornton's · The Body Shop · Halifax · Modo · Pret a Manger · Rathbone Place · HSBC · Blancly · Newman Street · Café Nero · Image · Crest of London · Westend · Whatzat · Europacing · Lloyds · Mt Mobile · The Superstore · The Madhouse Superstore · Budgens · Fashion · Tie Rack · Virgin Megastore · Sockshop · McDonalds · The Tottenham Pub · Home Bros

Great Chapel Street · Aroma · Ann Summers · Eurochange · Souvenir Shop · Dean Street · Orange · Pizza Hut · Guide London · One2One · MWB Business Exchange · Cromwells Madhouse · Mash · Play 2 Win · Chequepoint Cambio · DX Communications · Soho Street · Scarbucks · Souvenirs · Bootstore · Kelly · The Works · Odyssey · Sightcare · The Key Employment Agency · Atomic Jeans · Cardshop · Ryman · Supersport · Nick Nack · House of Labels · Telepee · Coffeeshop · Microclub · Waterstones · Souveniers · Clarks · The Link · Tottenham Court Road Southwest · Dionysus

Legend:
- electronic shops
- sevice points (cash, pharmacy...)
- coffee shops
- restaurants
- clothing shops

Strand's movement 01 / 03

Possible influence of abstract flows on pedestrian path

existing pedestrian flow

pedestrian flow deformed according to restaurants and coffee shop interests

pedestrian flow deformed according to electronics and service point interests

Fluctuating nature of pedestrian flows

**The fluctuation
of pedestrian flow**

*This series of diagrams demonstrates
the ever changing character of pedes-
trian flow: connecting the same types
of brands in the affected area of Oxford
Street (coffee shops, clothing shops,
electronics shops and service points).*

It is impossible to define a unique pattern of pedestrian movement. Therefore, the pedestrian strands,
organized on these flows, need to be movable, reconfigurable, or perhaps in motion. This is in opposition to the static
behavior of the vehicular flows, which speeds up or slows down due to rush hour traffic pattern, street lights and crossings,
and always maintain the same direction.

Establishment connections paths
— cafe
— restaurant & bar
— food & wine shop
— cloth & shoes
— services
— souvenirs

High street content
■ cafes, restaurants, bars and food & wine settings
■ clothing, shoes, services and souvenirs settings

pedestrian strands – 1st configuration
■ strand connecting cafes, restaurants, bars and food & wine settings
■ strand connecting clothing, shoes, services and souvenir settings

151
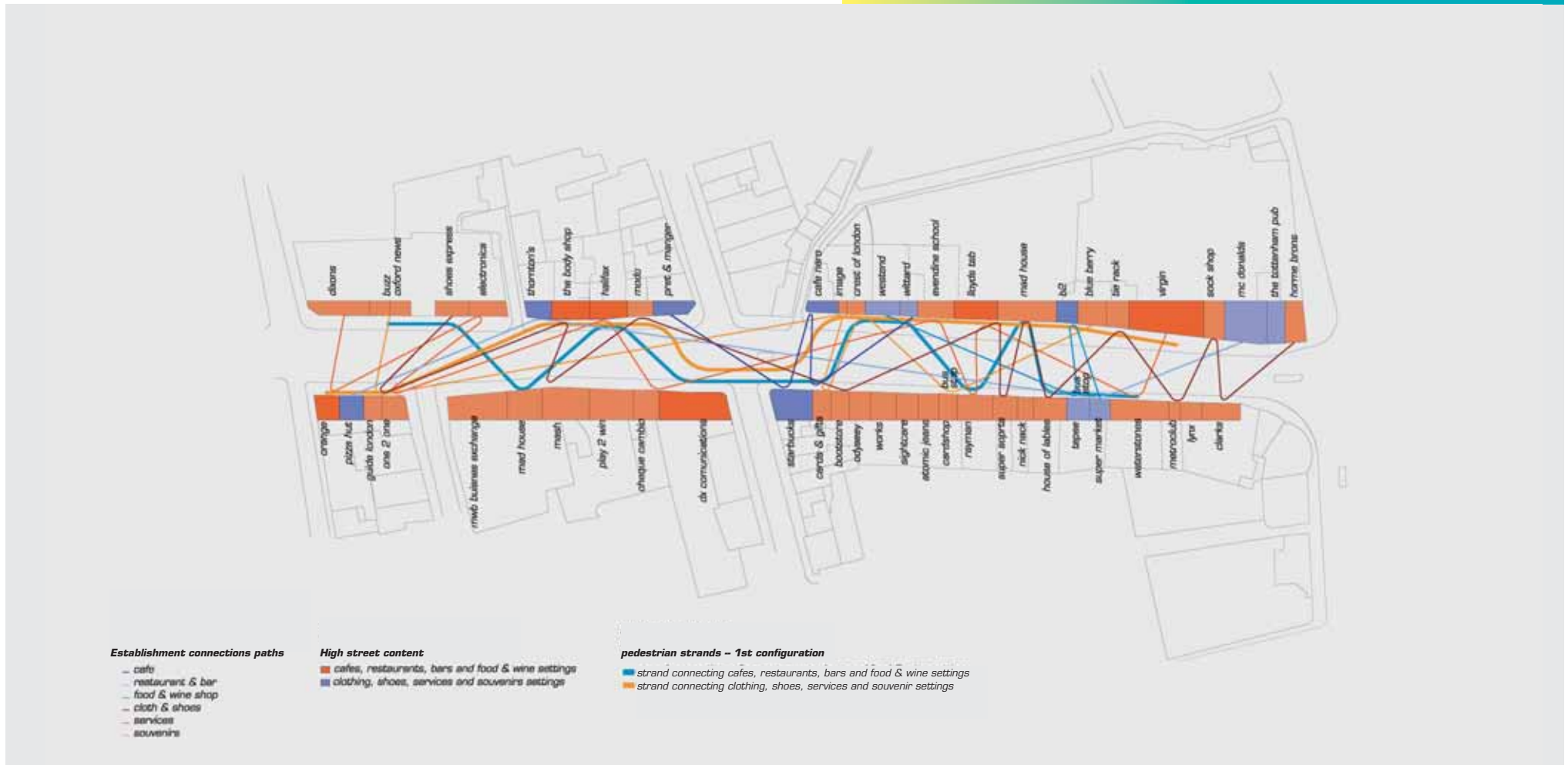
Different establishments located on-site are divided into two main groups: food and services. Each group has different patterns of connection from one to another along the streetscape according to type. Two obvious patterns are delineated through the connection of the most recognizable brands.

From this analysis, Strand 03 (Tate) and 05 (Orange) are placed on Oxford Street and informed by the existing high street context. Strand 03 approaches clothing, shoes, services and souvenirs establishments; strand 05 focuses on cafes, restaurants, bars and food & wine establishments.

strands organization

strands 02/04/06/08
cars and buses pathways

strands 03/05
pedestrians pass-through pathways

strands 01/07
pedestrians stay-in pathways

strands 01/02/03/04/05/06/07
general layout

diagram of the strands dynamics

○ static points   strands @ movement //001
＼ dynamic points   strands @ movement //008
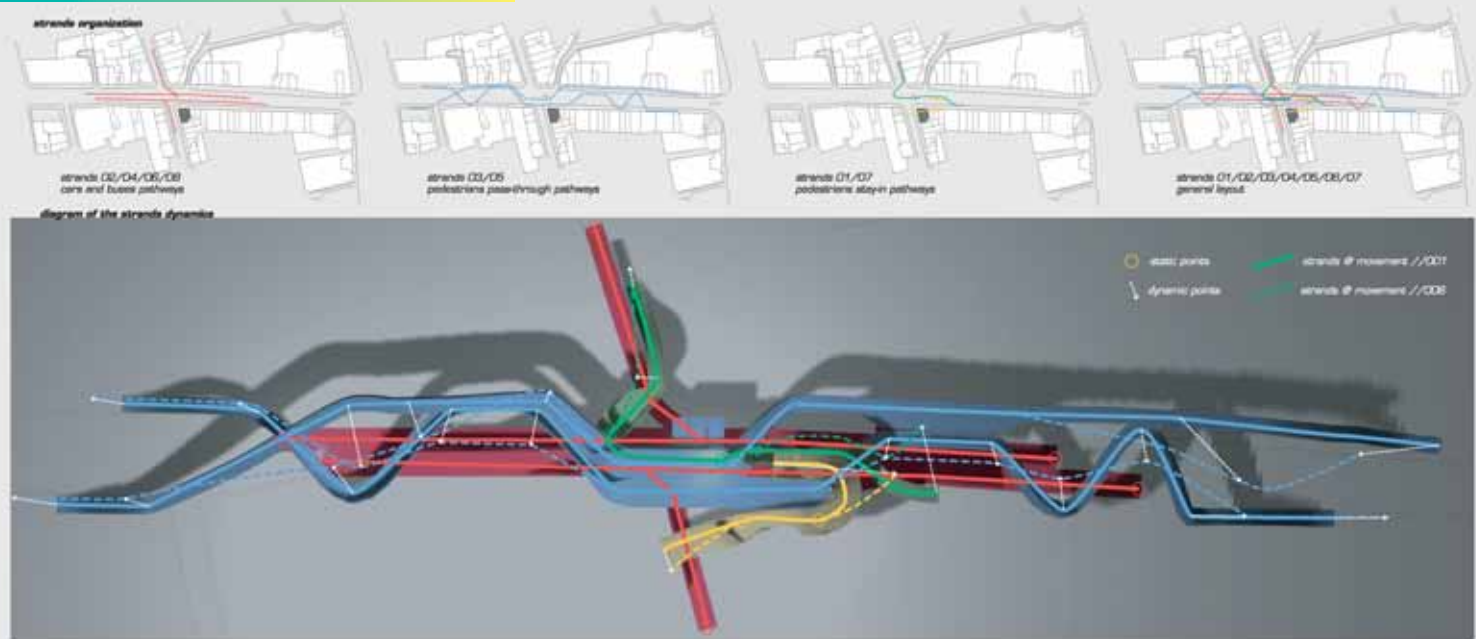
Diagrammatic plan of structure

*The strands are designed in the context of Oxford
Street and woven together on blankspace to clarify
points of ingress and egress, strand connections
and areas of potential motion.*

strands movement //001

strands movement //002

strands movement //003

strands movement //004

strands movement //005

strands movement //006

dynamics behaviour sequence 001 >> 008
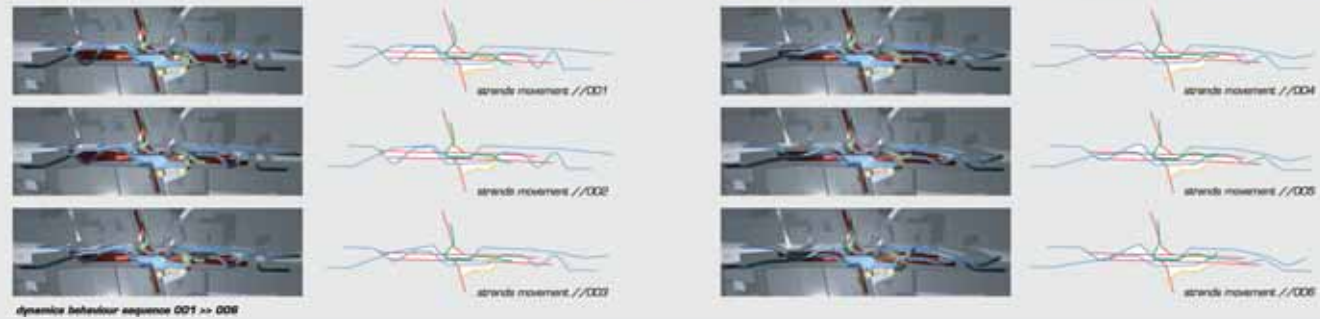
*This diagram shows a plan of the structure in symbolic colors: red strips are vehicular strands, blue are the pedestrian pass-thru,
and yellow and green are the central pedestrian strands coiling in the core. Red strands are static. Blue strands have the potential for kinetic behavior in
their "arms," but are static in their points of connection to the ground and in the central core when they contact other strands. Green and yellow are also
static in the core, but their extremities are in continuous motion. These movements are conceived as small, daily dynamics. The visitor doesn't perceive
motion, but returning to BrandGallery after a few hours, he finds parts of it configured differently.*

existing 1st story branded section of Oxford Street

increasing potential for branding on Oxford Street
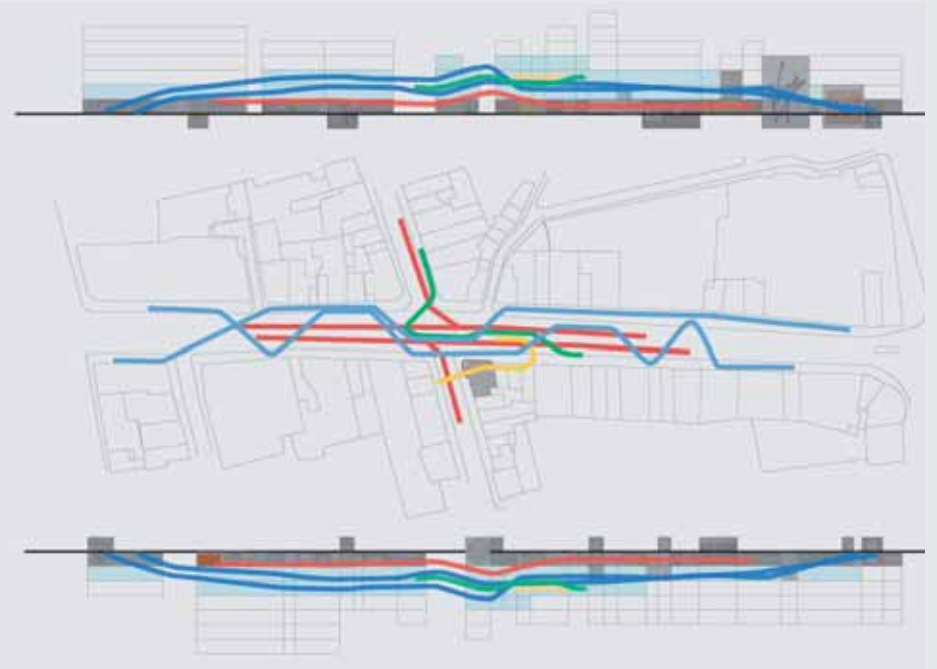
Secondary effect: maximizing estate & brand value

BrandStrands elevate the pedestrian from ground level and enable commercial connections to take place on multiple levels, truly a high street.

153

In the Oxford Street longitudinal section (left is existing situation, right is project configuration), it is possible to see how the new organization of the flows opens up possibilities for new commercial areas on the 1st, 2nd and 3rd floors. The Soho Borough Council estimates that > 40% of the office and retail above the ground floors of Oxford Street are currently vacant.

strands 02/04/06/08: cars & bus pathways

ground circulation

ground circulation

access from the ground

access from the ground

access from the ground

access to strand 07

access to strand 01

access from the ground

access from the ground

strands 03/05: pedestrians pass-through

access from the ground

access from strand 03

strands 01/07: pedestrians centralization
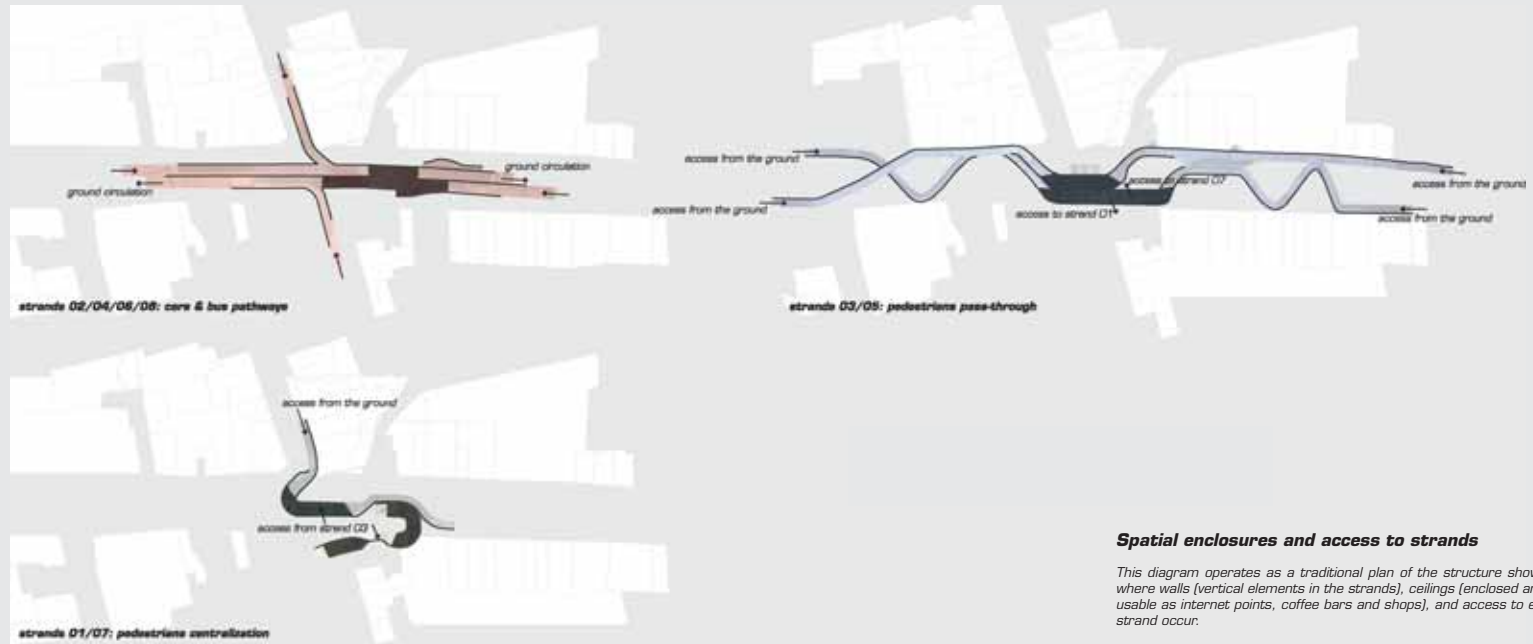
Spatial enclosures and access to strands

This diagram operates as a traditional plan of the structure showing where walls (vertical elements in the strands), ceilings (enclosed areas usable as internet points, coffee bars and shops), and access to each strand occur.

154

indicates orientation of floor tile with respect to Open, L & U shaped, & Enclosed tiles

e floor g ceiling

i ceiling – tile not used
• g – tile not used
◄ floor – image on floor tile is moving away from viewer
► e > image on vertical tile is moving towards viewer

4.01 open access from street
4.02 L shaped display
4.03 U shaped display & access to Strand 01

2.01 open access from street
2.02 L shaped display
2.03 enclosed display
2.04 U shaped display
2.05 L shaped display & exit to Oxford Street

6.01 open exit to street
6.02 L shaped display
6.03 U shaped display
6.04 enclosed display
6.05 U shaped display
6.06 open access from street

8.01 U shaped display & access to Strand 06
8.02 L shaped display
8.03 access from street

Strands 02 / 04 / 06 / 08 : car & bus pathways

access from the ground
7.01 L shaped display & access from Rathbone Street
7.02 U shaped display
7.03 enclosed internet area & access from Strand 03
7.04 L shaped gallery & terrace
1.01 L shaped terrace
1.02 enclosed shop
access from Strands 03 & 05
1.05 L shaped terrace
1.04 enclosed bar
1.03 L shaped display & access to Strand 05

Strands 01 / 07 : pedestrian centralization

5.01 L shaped access
access from the north sidewalk
3.02 U shaped display
5.04 L shaped access from sidewalk
3.05 U shaped video exhibit & access to Strand 07
3.06 L shaped access from sidewalk
access to Strand 01
3.03 enclosed internet area
5.03 U shaped video exhibit & access to Strand 03
access from the south sidewalk
5.02 enclosed gallery display
access to Strand 07
3.01 L shaped access & video gallery
5.04 L shaped access

Strands 03 / 05 : pedestrian pass-thru

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Above, the BrandGallery is reduced to its basic components: pedestrian path, pedestrian core and vehicular path. Programmatic sequence, derived from the website contents of the participating organizations, informs each strand's shape, the number of tiles composing it, and the images applied to these tiles.
Image is applied according to directionality and content. The multiple tile surfaces encountered reinforce the use of directionality and provide depth. A pedestrian is confronted with images moving away from him on the "floor" surface, moving toward him on the vertical surface to his left, moving rapidly and grossly enlarged on the exterior of the BrandStrand flying overhead and beckoning him into a third floor shop entry.

11.10.01 14.40A

11.10.01 15.34A

17.10.01 19.19A

18.10.01 14.04A

30.10.01 20.28A

31.10.01 12.21Z

31.10.01 18.50Z

02.11.01 13.27Z

02.11.01 13.49Z

06.11.01 12.29Z

14.11.01 22.20Z

21.11.01 14.09Z
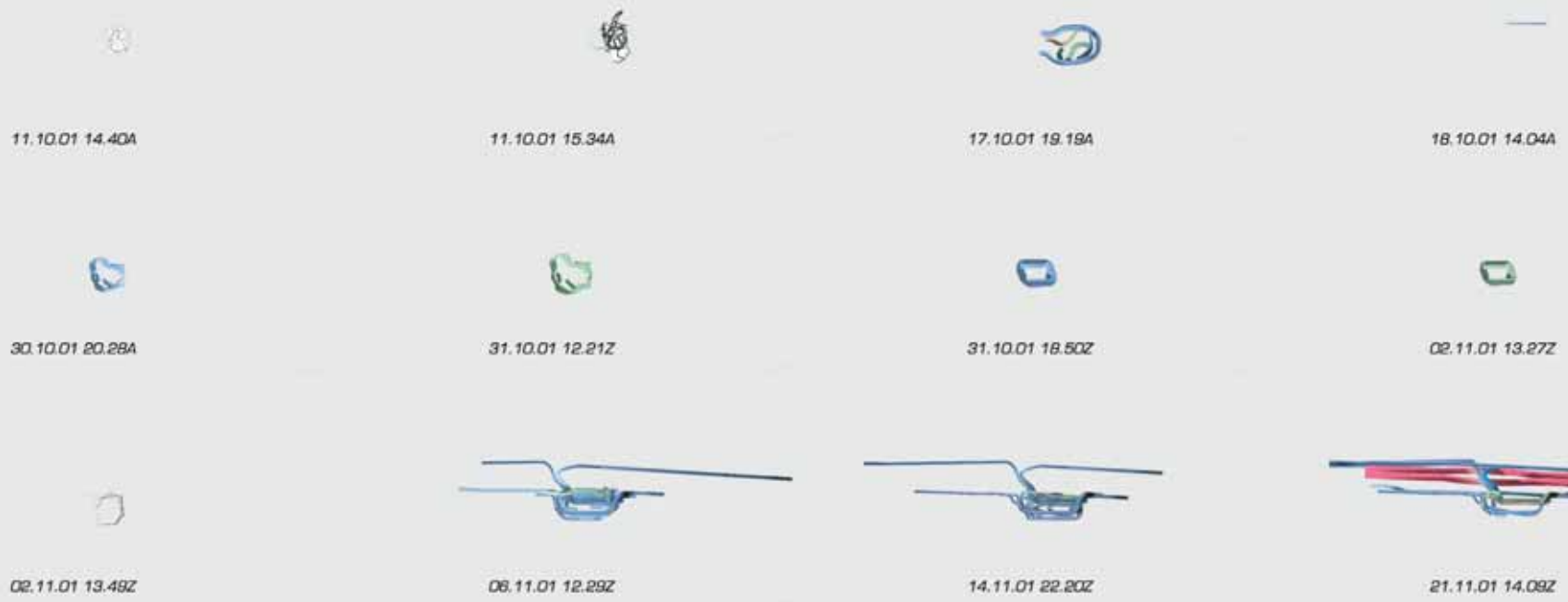
Evolution of strands' configuration.

A recording of the different configurations of the project during the months of September, October, November and December 2001.

23.11.01 13.59Z

26.11.01 19.10Z

27.11.01 15.54Z

28.11.01 10.57Z

29.11.01 11.02Z

29.11.01 18.43Z

29.11.01 20.42Z

30.11.01 15.53Z

30.11.01 18.01Z

01.12.01 22.25Z

02.12.01 17.07Z

02.12.01 17.32Z
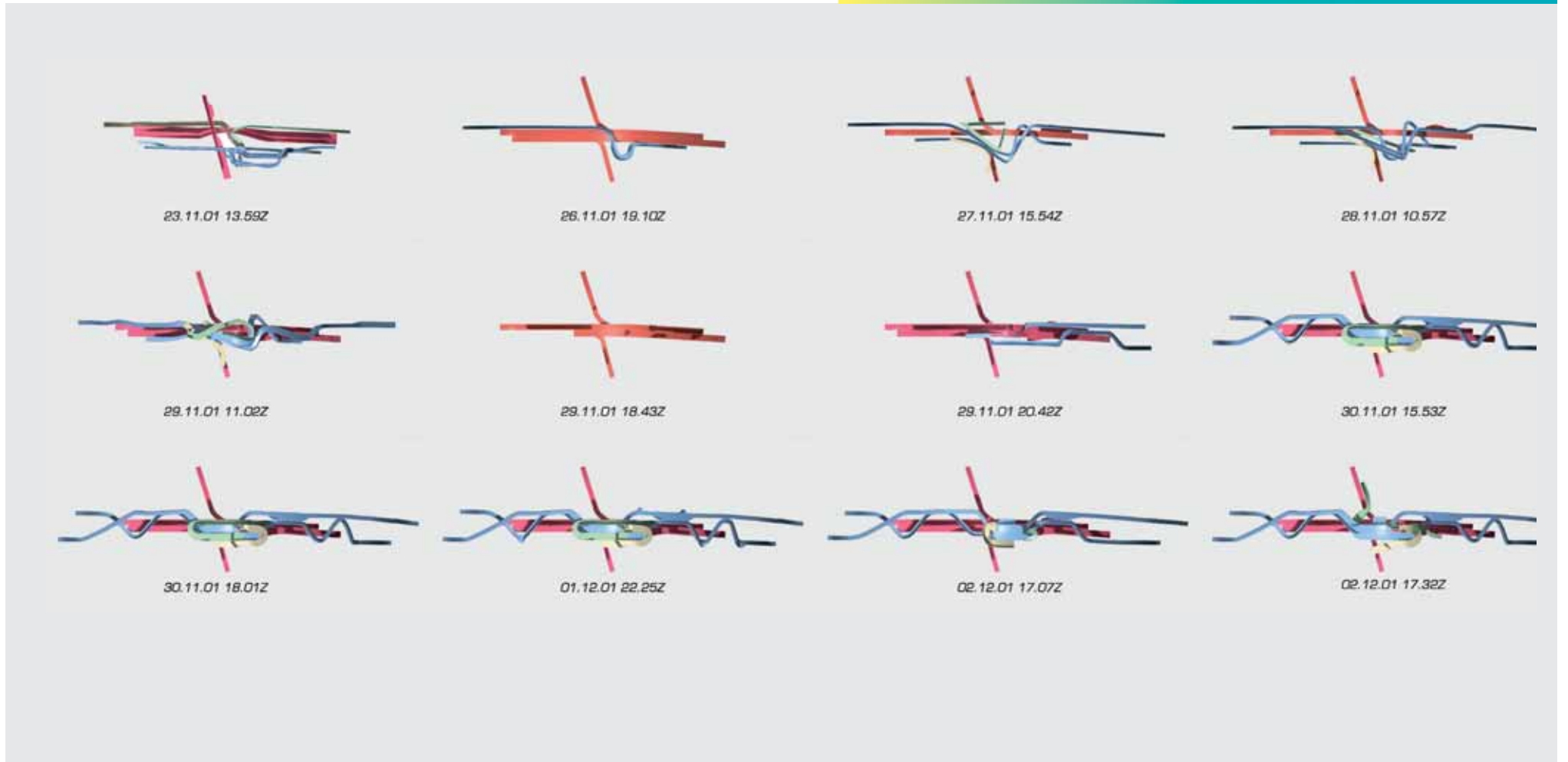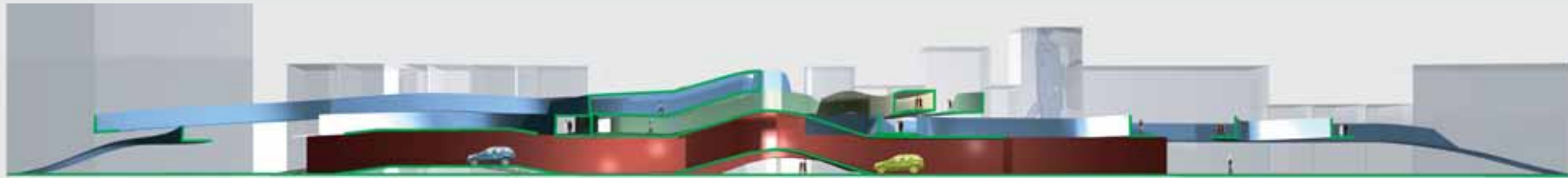
diagrammatic sections.

The organization of the strands' paths is combined with the exhibit pro-
gram giving specific qualities to the spaces produced. Red strands are
vehicular; blue are pedestrian. Green and Yellow are central pedestrian
– and are in constant gradual motion.
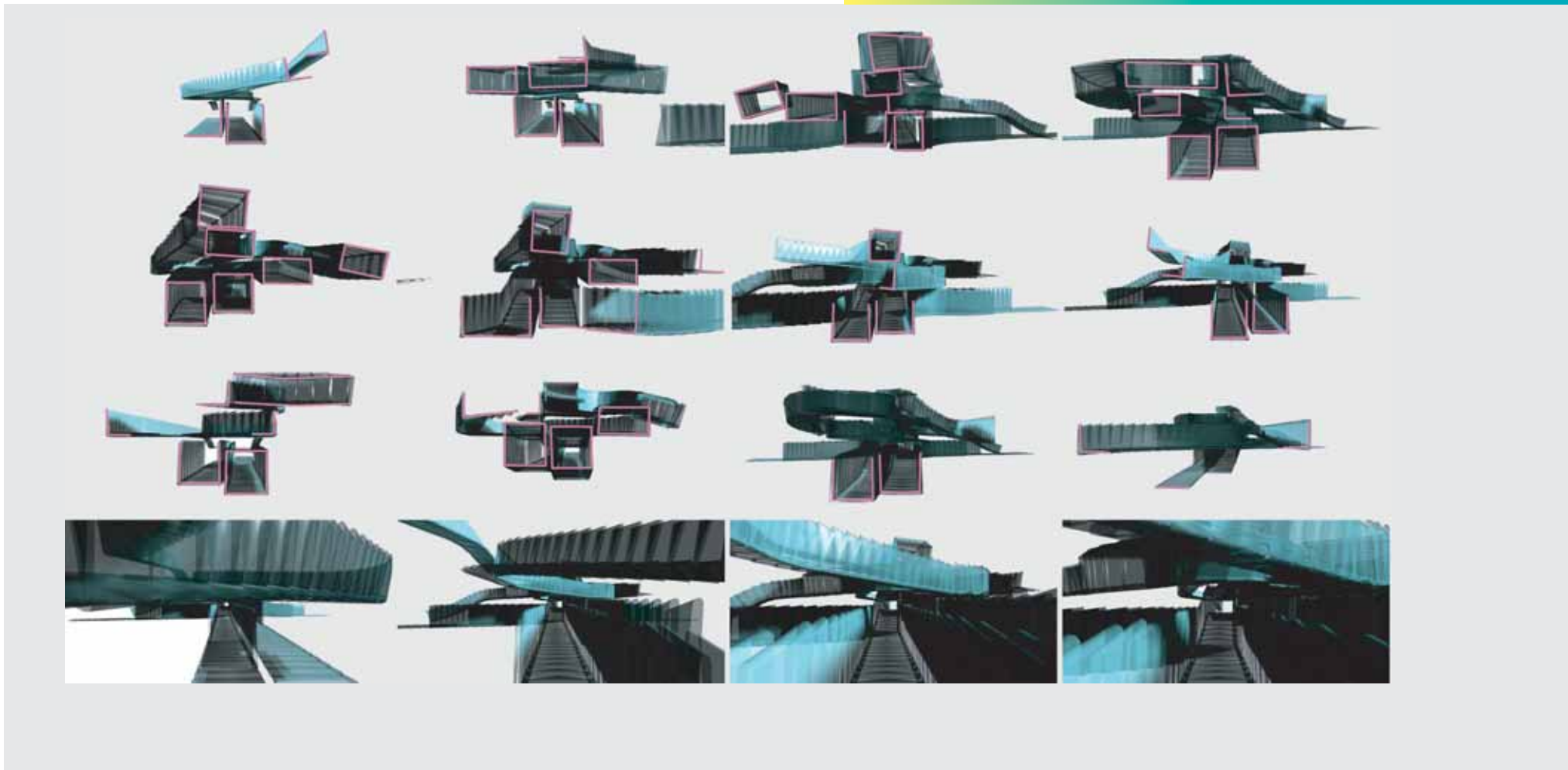
The four tile types, Open, L & U shaped and Enclosed, are the four building blocks used to construct the red and blue 3D diagrams
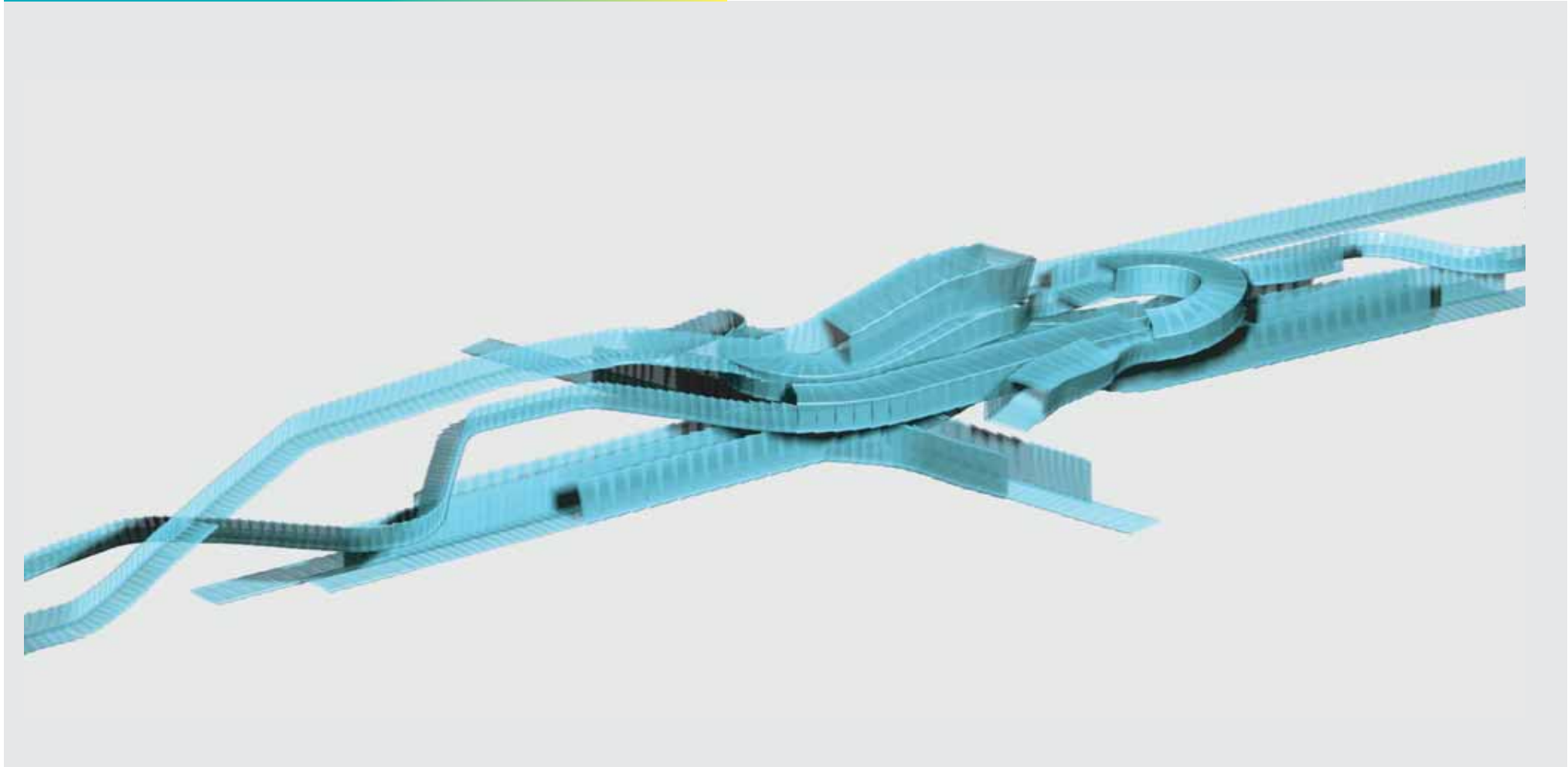
160

section looking east

section looking east
from Tottenham Court Rd
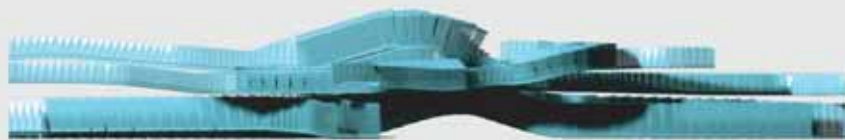
longitudinal elevation
looking south

overhead plan

162
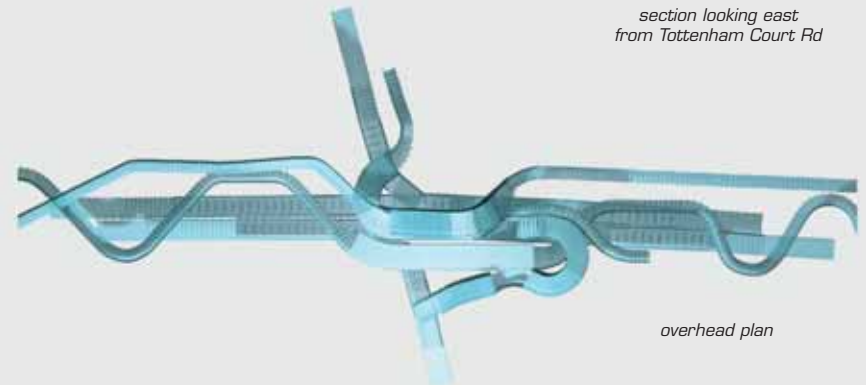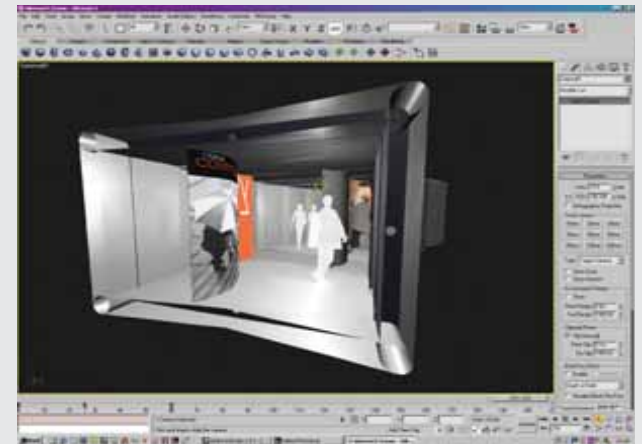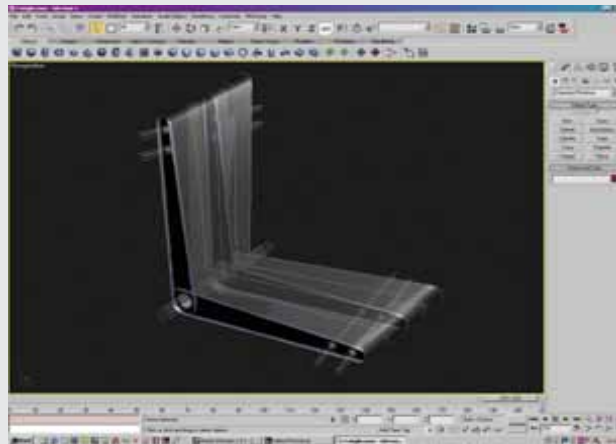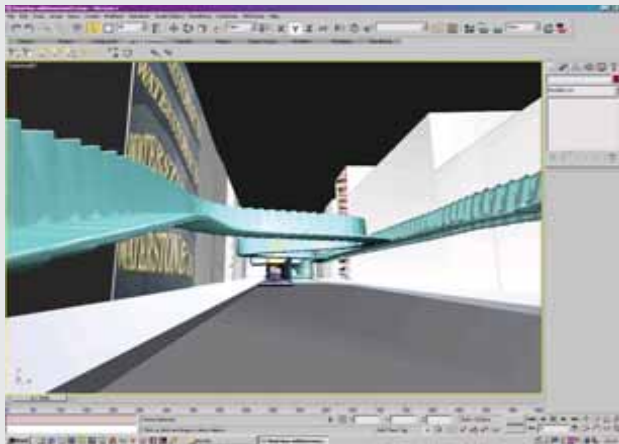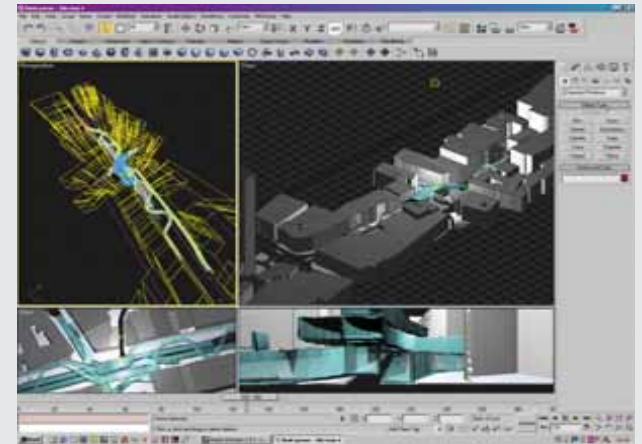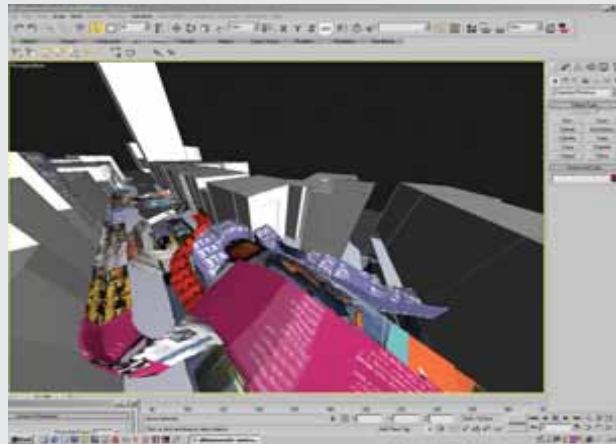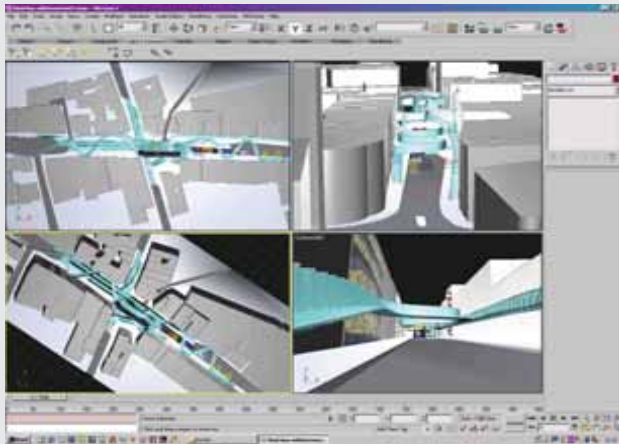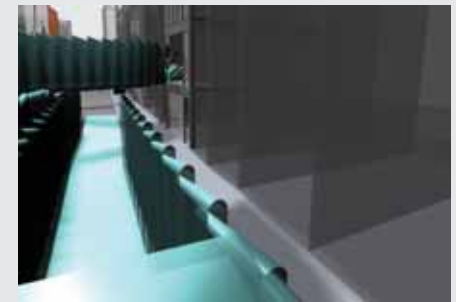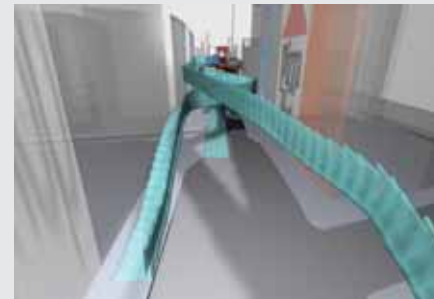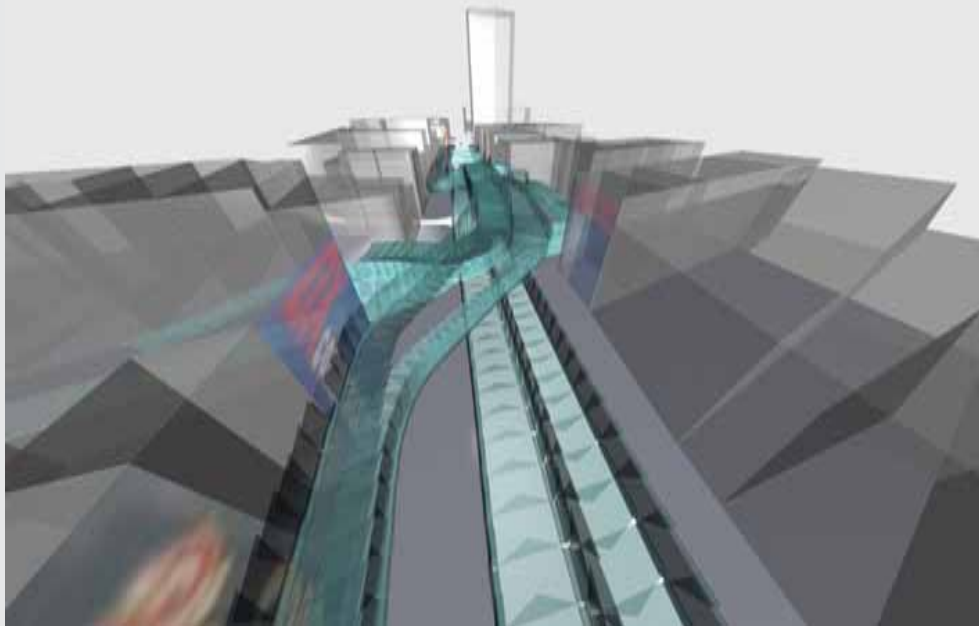
Overheads, perspectives and sections looking east down Oxford Street

information
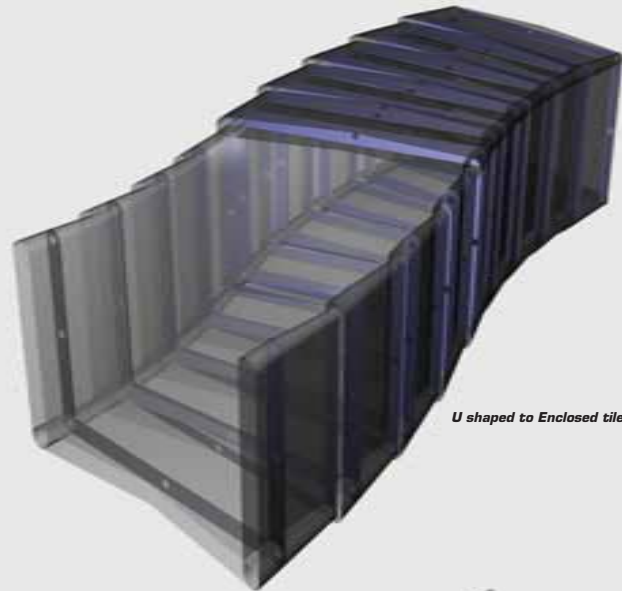
U shaped to Enclosed tile
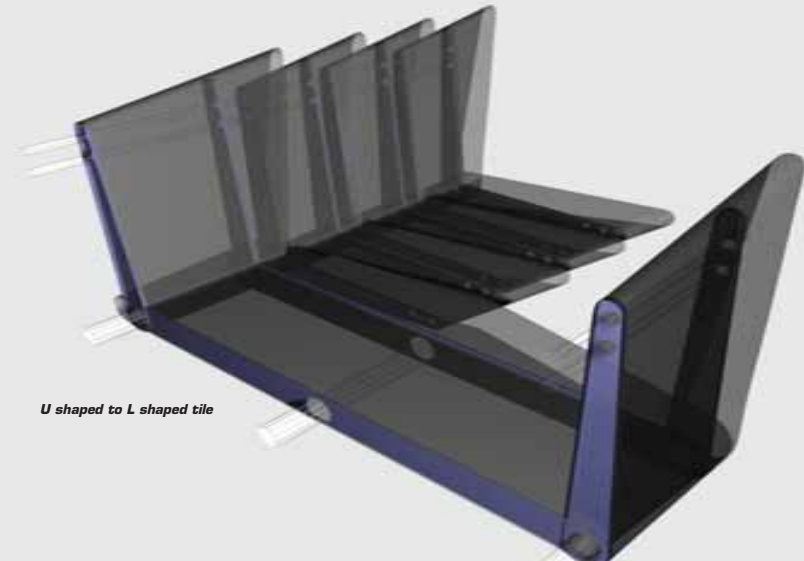
U shaped to L shaped tile

Open tile

L shaped tile

U shaped tile
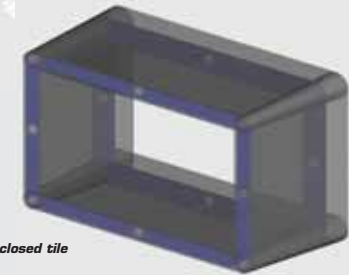
Enclosed tile
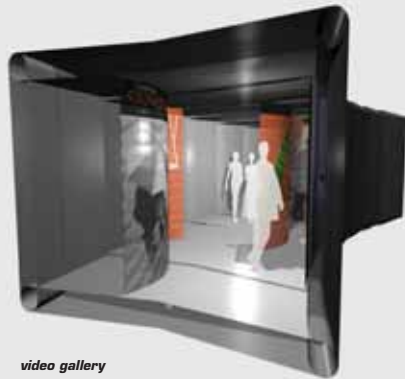
video gallery
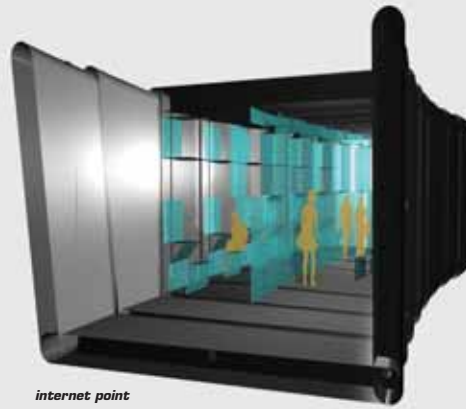
internet point

lounge
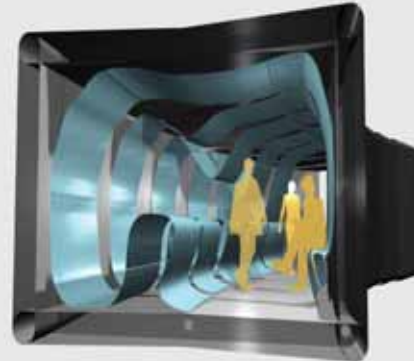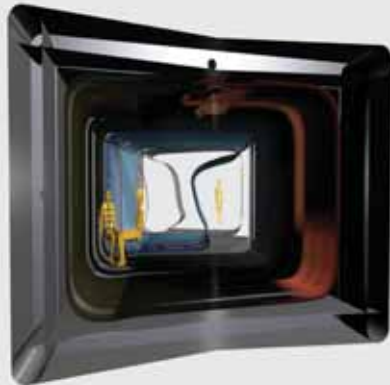
playing with second skin possiblities

bigbook 4th term diagrams 1.indd   164-165   1/13/02, 9:42 PM

Photogallery

171

179

181

183

196