

POSITIONS THROUGH TRIANGULATING

‘Official voice’ and ‘unofficial voice’

I began to think about the conflict between the ‘official voice’ and the ‘unofficial voice’ of Stratford, which presents a **narrative of modernity, control and security** that is often **contradicted** by the experience of the reality of the space.

The **official voice**, as articulated by institutions like the Greater London Authority (GLA), presents Stratford's post-2012 Olympic transformation as a **model of modernity, safety, and efficiency**. The *Olympic Legacy Development Strategy* emphasizes enhanced surveillance, infrastructural improvements, and the creation of an environment designed to be **inclusive and secure** (Greater London Authority, 2014).

This narrative aligns with Michel Foucault's concept of the "panopticon," where surveillance is used as a mechanism of **social control to maintain order** (Foucault, 1977).

In contrast, the **unofficial voices** come from the first-hand experiences of people travelling through public spaces in Stratford. For example, skaters **move quickly and unpredictably** and disrupt the flow of people **in pedestrianised areas where skating is prohibited**. Such behaviour challenges the official narrative by introducing an element of chaos and unpredictability, echoing Henri Lefebvre's view that social **space is a product of social relations and practices** that can either conform to or resist dominant power structures (Lefebvre, 1991).



Practice

I want to challenge traditional approaches to urban mapping by focusing not on physical features such as streets and buildings, but on the emotional and experiential dimensions of urban spaces. I want to visualise moments of vulnerability, empowerment, safety and exclusion to reveal how people really feel in these spaces.



Practice

Topological maps, often utilized in various fields including spatial analysis and network theory, emphasize how different locations or elements are connected by relationships rather than physical distance (Munkres, 2000). In this approach, what matters is not the geographic accuracy but the relational dynamics between objects or spaces, reflecting the experience-based interactions



Practice

Official Voices

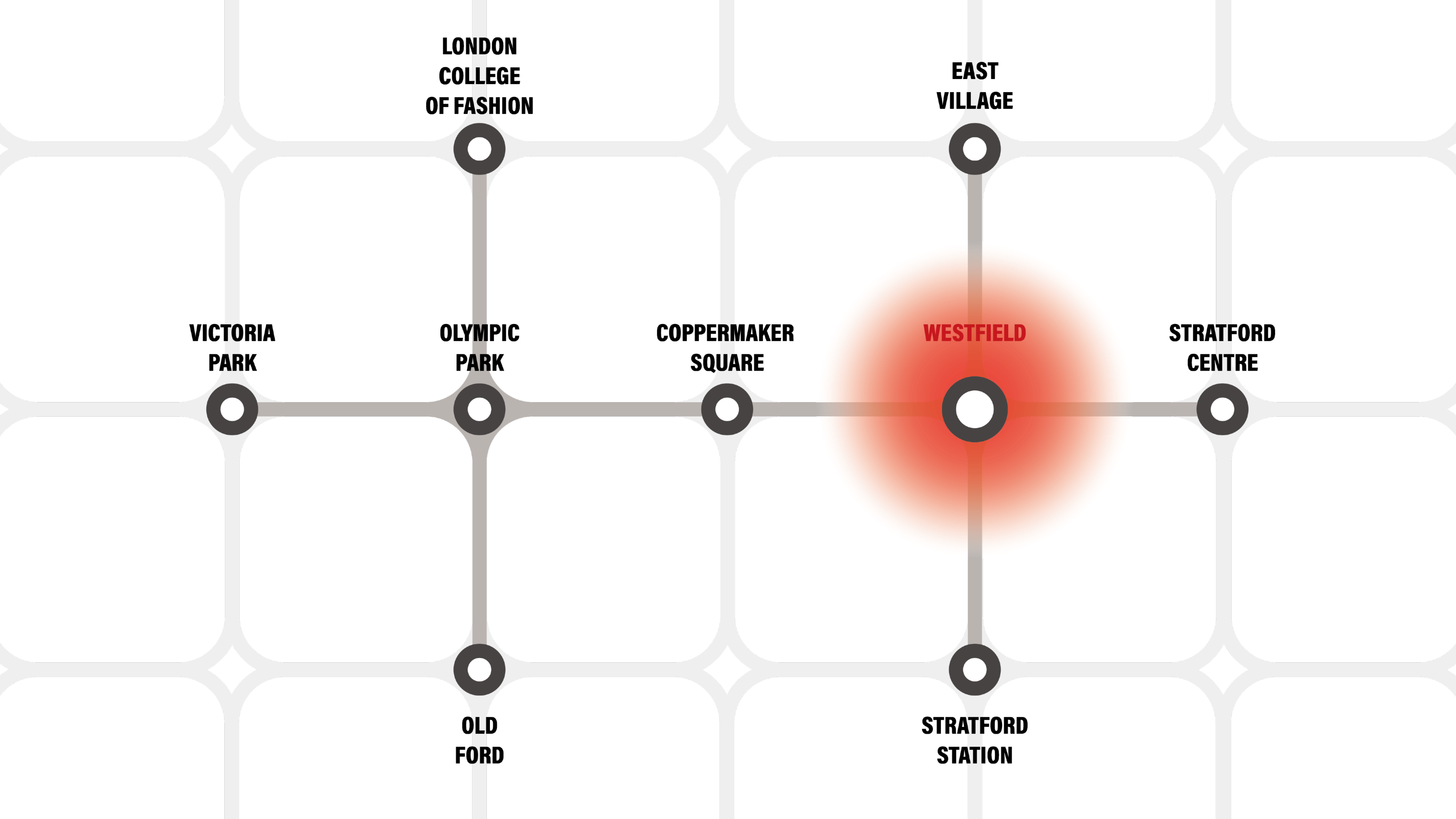
Male Roller Skaters

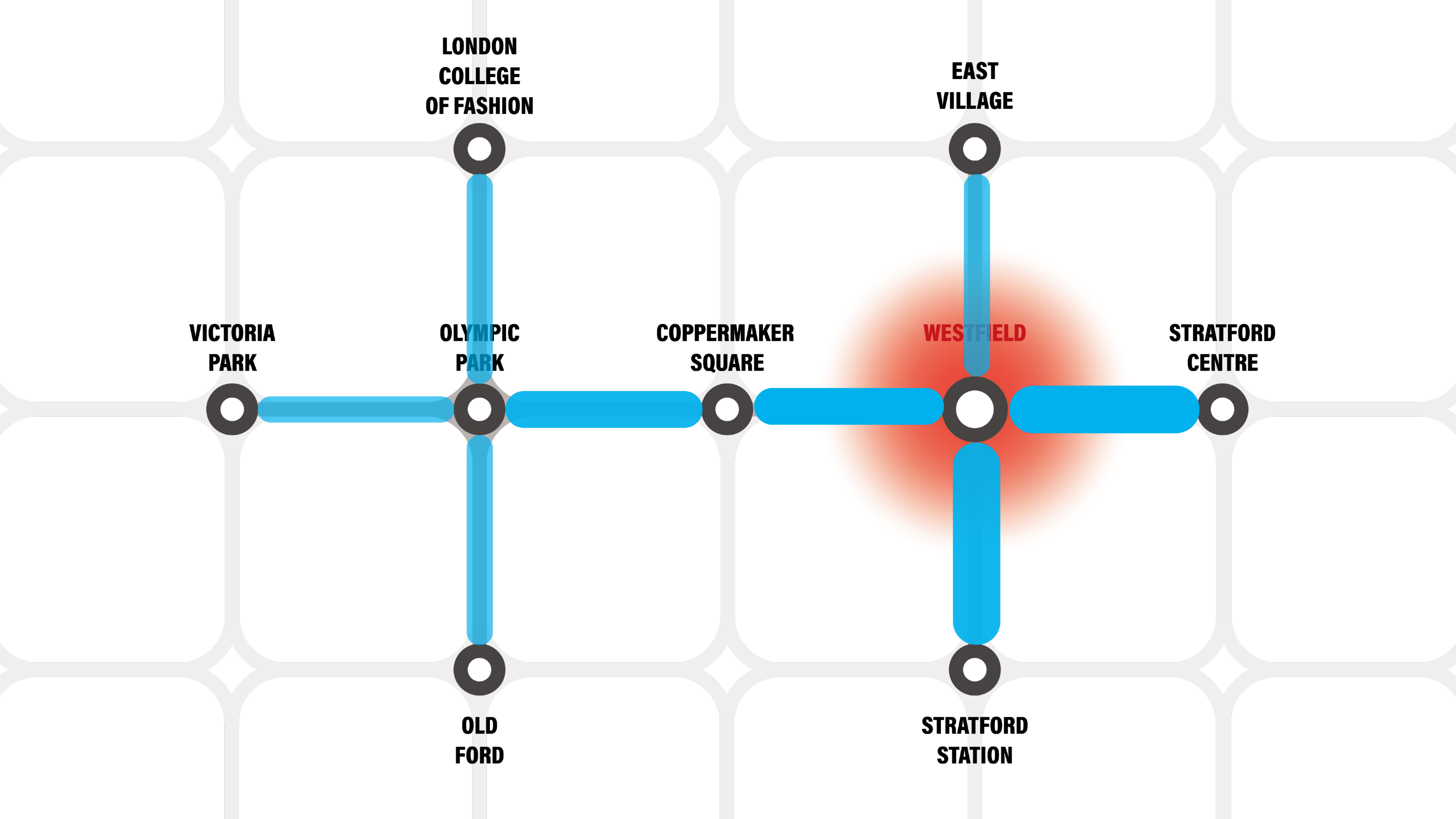
Female Roller Skaters



How to Define Safety?







**LONDON
COLLEGE
OF FASHION**

**EAST
VILLAGE**

**VICTORIA
PARK**

**OLYMPIC
PARK**

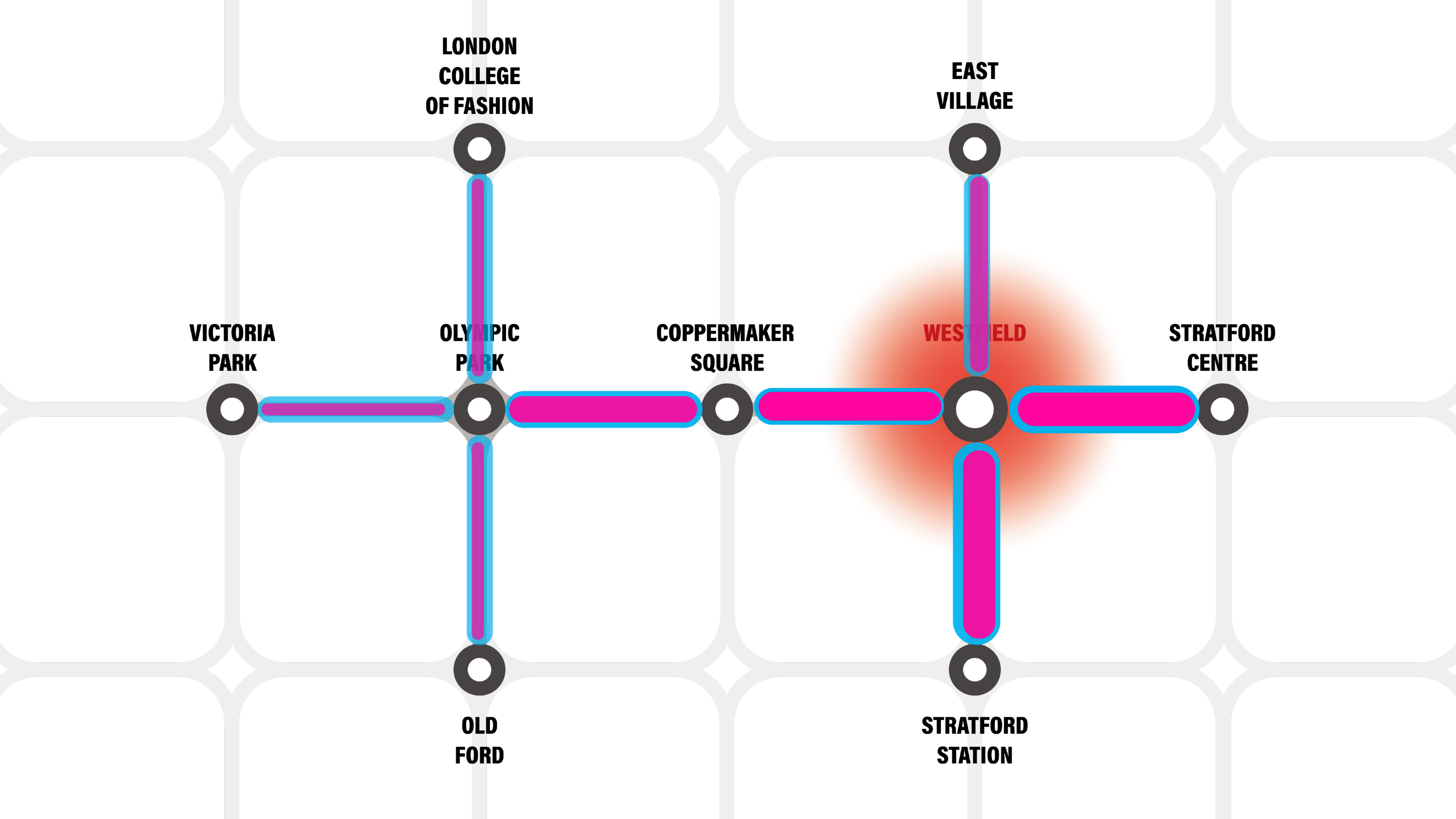
**COPPERMAKER
SQUARE**

WESTFIELD

**STRATFORD
CENTRE**

**OLD
FORD**

**STRATFORD
STATION**



Practice

What if we designed urban spaces based on how people feel rather than how they move, prioritising emotional wellbeing over physical efficiency? What would urban spaces look like?

Reference

Forensic Architecture

Forensic architecture **exposes hidden injustices by layering historical and spatial evidence**, and I began to consider: is it possible to layer multiple times and events into the same space to uncover underlying patterns of emotional violence and social injustice that are not immediately apparent in the urban landscape?

By mapping moments of fear, insecurity, and exclusion, it is critically assessed that safety is not a uniform experience, but rather fragmented and dependent on a variety of factors, including the time of day, the social groups present, and individual identities.

Time stratification, specific groups, 2d-3d, speculative design, Emotion and efficiency

