Punchdrunk

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Tunnel vision of underground art

A weird dream awaits visitors who dare to step behind the blue door



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exploring it using mobile phones as torches with his assistant Hamish Jenkinson, who is the producer of Tunnel 228.

"The space was just nothing and there was so much crap in there," said Spacey. "I've always been interested in bringing the art world and theatre a little closer together and this project does that - in some ways it isn't necessarily true that people who go galleries are the same people who go to theatre and this is one way of expanding audiences." He described it as a community project and they have leant heavily on a neighbour, the Young Vic, working with its educational programme and the financial news group Bloomberg, which shows private money is still being spent on art projects during the recession. Visitors to these industrial caverns will be given a mask - unrelated to pig flu - and asked to read the health and safety instructions from the Facilities Safety Directive. Inside, the world of the tunnels is divided into two social groups, planners or thinkers, and then the people deeper in the vaults, the workers.

Some of the works are semi-displayed in the darkness, with pieces that people could easily miss. There is a magic forest, a shadowy monkey, a spooky wooden coffin with tiny bird chick heads and much more. One of the most terrifying is The Killing Machine, by Janet Cardiff and George Bures Miller, in which motorised microphone stands do terrible things to a thankfully empty chair while violins play. The work that threads it all together is a Heath Robinson-type piece by Cambridge postgraduate Ben Tyers who has spent the last month underground for 12-hour days creating

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