

Cinematic London

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CINEMATIC LONDON

VOLUME I

CINEMATIC LONDON:

Definitions of Cinematic Architecture
and its embodiment in London

*[Research Essay + Precedent Analysis +
City and Typology Analysis]*

VOLUME II

LONDON TRANSCRIPTS:

Stories of folks walking on elevated
promenades

*[Thematic Mapping
in the form of script]*

VOLUME III

BLACKFRIARS TRANSCRIPTS:

Stories of folks walking through the hidden
promenade of Blackfriars

[Site-specific Analysis + Design Proposal]

REFLECTION

VOLUME I

CINEMATIC LONDON:

Definitions of Cinematic Architecture
and its embodiment in London

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INTRODUCTION:

Along with the post-war reconstruction period, among architects of that time emerged a desire to define the scope of architecture. It is when a series of theories, such as *Manhattan Transcripts*, *Delirious New York*, *Learning from Las Vegas*, and others were developed, questioning the limits of architecture whether it is a discipline or human activity, or space. Thinking about architecture merely as a material space that is measured in metrics doesn't give information about its "spatiality".¹ There are many other material and immaterial dimensions that influence the perception and experience of the space. The time it takes to traverse space, thresholds, memories, events, atmospheres, etc., affects spatial awareness, experience, and perception.² For Bernard Tschumi, one of the ways to understand the experience and expand the boundaries of architecture was to engage with different "territories,"⁴ and film was one of those "territories," exploring modes of narration, questioning sequences, time, and spaces, and making it possible to talk about architecture as "space in motion".³ As film attempts to transfer haptic⁵ experience to the immobile viewer through two-dimensional imagery, the methods and techniques filmmakers use to do so require an understanding of real experience, which is the focus of this study. In examining the overlap between the concepts of film and architecture, this commonality was divided into three categories: Atmospheres, Frames and Thresholds, and Movements, identified primarily through the theories of Sergei Eisenstein, Andrei Tarkovsky, Le Corbusier, and Bernard Tschumi on the subject. These themes define (1) emotions transmitted through atmospheres in films and their reflection on architectural atmospheres, (2) how frames are configured in films and what frames/thresholds are in architecture, and (3) how they are perceived in movement. Accordingly, the reading of cities, typologies, and design approaches is based on the accepted value system inherent in the entire research, which is defined as "cinematic architecture". Furthermore, the study uses examples to show that certain architectural ensembles can be more cinematic than others due to their spatial and ideological configuration. On this basis, London was analysed through these acquired lenses.

1. Schöning, Pascal "A Manifesto for a Cinematic Architecture" AA Publications 2006, p. 12

2. Ibid., p. 13.

3. Tschumi, Bernard. "Red is Not a Color." Lecture, October 1, 2015.

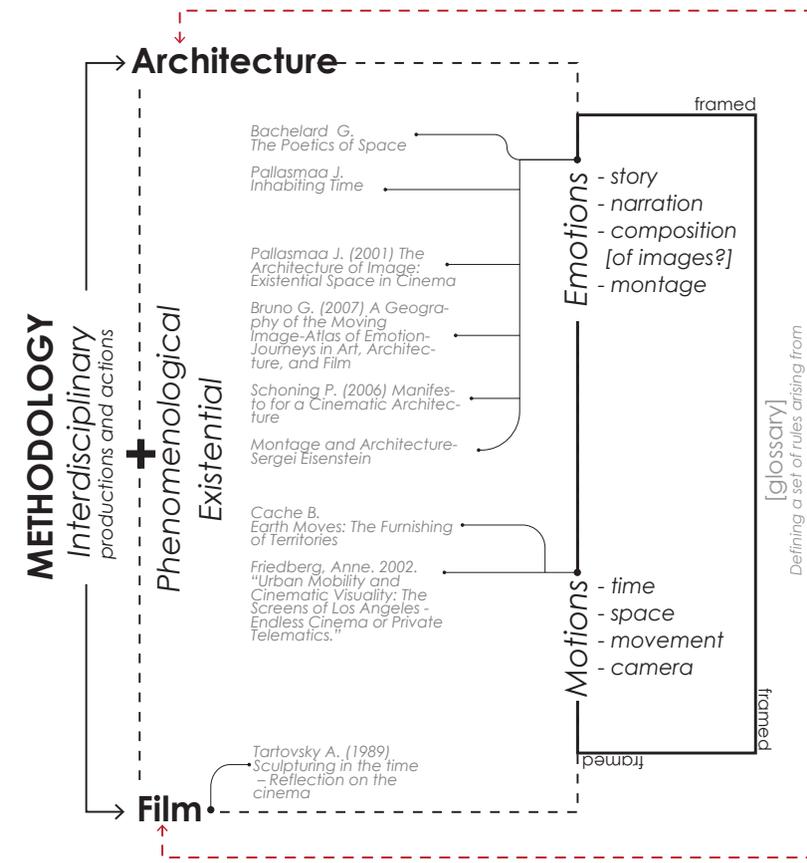
4. "territories" refers to other disciplines such as filmmaking, arts, anthropology and etc.

5. relating to the sense of touch, in particular relating to the perception and manipulation of objects using the senses of touch and proprioception. [Oxford dictionary]

Urban stories of metropolises, especially the ones like London, which have gone through various phases of destruction, show a constantly changing, dynamic character. This character allows us to consider the city in terms of narratives and scenarios rather than as a fixed city image. Especially in the period of urban change in post-war London, the utopian idea of connecting the city through elevated walkways is a focus of this study due to its experimental nature, morphology, and ideology associated with "cinematic architecture". Had the walkways been fully realized, the structure would have been a means to experience a city from a particular vantage point, located at the high level of the city. But the disconnect between the remaining pedways and their fragmentary quality is also an opportunity to think about complementary stories. The unfinished quality of these structures allows us to pose the "What if?" question. What are the events and emotions this kind of typology which is neither a building nor a landscape could trigger? How can elevated walkways narrate London's story and redefine its identity through a visual and emotional connection to the city?

Based on the theoretical framework, these structures became a testing ground to show the subjectivity of perception using a method derived from Bernard Tschumi's manifesto "Manhattan Transcripts". This test was expected to show how the fragmental approach to the architectural entity, similar to framed film images can narrate a story that each reader as each viewer can derive its own meaning.

In total, the study is divided into three volumes. The first volume, "Cinematic London" consists of theories that define "cinematic architecture" and demonstrate its embodiment in architectural projects and ultimately in London's elevated walkways. The second, "London Transcripts" is a test of the theory to prove the position, and the third volume, "Blackfriars Transcripts" is the analysis of one of the pedways, complemented by the design proposal as an application of the theories.



RESEARCH QUESTION

How can elevated walkways narrate London's story and redefine its identity by creating a visual

and emotional connection to the city?

Problems

- Segregation from the ground level
- Indeterminacy
- Confusion / Feeling lost
- Utopian idea of flying walkways

Hebbert, Michael, 1993. "The City of London Walkway Experiment."

Documentary "London Pedways"

Elevated walkways

London

PROBLEM STATEMENT

loss of identity / reshifting values

Opportunities

- Fictional Space
- Drifting
- Open to reinterpretations
- City as a stage

London

I. DEFINITION:

1. ATMOSPHERES
2. THRESHOLDS and FRAMES
3. MOVEMENTS

ATMOSPHERES

The atmospheres described here are film-specific, referring not to words spoken but to the images and emotions that reflect how time is more of a feeling than a dimension, a feeling based on memories and experiences. In particular, the philosophy of Andrei Tarkovsky will be looked into, exploring its interpretation in architecture to define "cinematic architecture" from an atmospheric aspect. With his specific approach towards art in general, Tarkovsky believed that it is paradoxical to explain it from an entirely intellectual perspective.¹ In his films, each frame is designed meticulously as an artwork, but the totality of it isn't necessarily constructed as a chain of consequential events nor as a conveyance of a specific message. His films are assembled through intuitions open to interpretation, reflecting his objective to have the audience discover meaning for themselves. According to him, one thinks further if it is not understandable. The shift from one shot to another creates an artistic composition based on aesthetics, harmony, and accordance where meaning is ambiguous and discovered by the audience based on their own perception.² This way the experience of the film becomes unique to the viewer. Certain nonverbal elements in Tarkovsky's atmospheres, such as long shots, textures, and soundtracks, are crucial to evoke emotions which can also be applied in architecture. Long shots, for Tarkovsky, are breathing time for a spectator to experience, dream, and appropriate the scene while relating to their own past, creating an act of seeing and living that happens simultaneously. Because time is felt in accordance with memory, these shots are "like two sides of the medal" in Tarkovsky's words. Juhani Pallasmaa³ looks into the concept of time in a similar way that explores its relation with memory, noting that the slower the speed the denser memory and vice versa "the degree of speed is directly proportional to the intensity of forgetting."⁴

It is clear how Tarkovsky approaches the overall composition to evoke emotions and trigger memory. However, it is also important to understand how the individual frames, also known as "artistic images", are designed and what the specific atmospheres denote, after all, such images can draw one into their world and enable a visual feeling to gain tactile qualities. According to Tarkovsky, cinema must operate with the images of actual reality, that is how it affects the audience.⁵

1. Lewis Michael Bond and Luiza Liz Bond, "Poetic Harmony in Cinema", The Cinema Cartography, Apr 29, 2016, YouTube video, <https://www.youtube.com/watch?v=ak6rI-j07QU>

2. Tarkovsky, Andrei "Sculpting in Time." University of Texas Press. 1989, 54

3. Juhani Pallasmaa is a Finnish architect and theorist, who explores relations of architecture, atmospheres and space with existential questions.

4. Pallasmaa, Juhani "Inhabiting in time", 54



Fig 1 Textures in Tarkovsky's films

*"Tarkovsky uses textures in a way that they develop these associations to the viewer. Rising smoke and tattered fabric may look good but the emotional intensity that intangible ingredient can bring is far greater."*⁸

There is already an existing photographic record derived from one's own past through which a viewer creates connections with the film and accordingly the filmmaker commemorates his/her own past while composing. In films what makes those images real makes them relevant, as the photographic record of the past is also part of an individual's spatial memory which may distort the experience of the space. According to Peter Zumthor, thinking of architecture is about the images that come to one's mind and their relationship with the individual's past or childhood.⁶ Therefore, seeing is a subjective act. One of the most architectural elements through which Tarkovsky projects those realities are textures made of naturalistic components. The embers of coal, a water mould home, dust flying through the air, rusted walls, rhythmic patterns, rugged backdrop, and uneven ground, are all elements intensifying the emotions inside the images.⁷[Fig.1] "Tarkovsky uses textures in a way that they develop these associations to the viewer. Rising smoke and tattered fabric may look good but the emotional intensity that intangible ingredient can bring is far greater."⁸

Aside from parallels in architecture, Tarkovsky's shots also include resemblances to certain artworks. For instance, in the film *Mirror*, the portrait of 'A Young Lady with a Juniper' is used as a timeless element within all film images.[Fig.2] From these images, it can be noticed that the artwork was referenced in the mimics of the protagonist [eyes] and in the technique for its implementation - a look at the image from the outside. Although Tarkovsky reveals this cypher in the chapter "Film Images" of the book "Sculpting in Time", he also argues that art shouldn't be approached strategically, suggesting that even the use of a certain strategy should be approached intuitively. The pleasure one gets from artistic images lies in the impossibility of finding a definitive answer, being in the labyrinth of finding it and accepting the infinity. Tarkovsky approaches the film sentimentally, as a masterpiece in its essence.

The atmospheres, graphical representation of shots, and duration of the shots are described in the chapter as guiding elements for defining "cinematic architecture".

5.Tarkovsky, Andrei "Time within Time", 355

6.Zumthor, Peter, "Thinking Architecture", 9

7.Lewis Michael Bond, Luiza Liz Bond, "Poetic Harmony in Cinema", The Cinema Cartography, Apr 29, 2016, YouTube video, 2:50, <https://www.youtube.com/watch?v=ak6rI-j07QU>

8.Lewis Bond, Luiza Liz Bond, "Poetic Harmony in Cinema", 3:05



Leonardo da Vinci. Ginevra de' Benci. 1474
Also known as "A Young Lady with a Juniper"



Tarkovsky, Andrey, director. Mirror.Mosfilm, 1975.



Tarkovsky, Andrey, director. Mirror.Mosfilm, 1975.

Fig.2

THRESHOLDS and FRAMES

While films are composed through framed two-dimensional images, they are capable of transmitting a three-dimensional reality to the immobile spectator. As a reality that cannot be grasped from a single viewpoint, filmmakers must understand the perception and experience of reality itself in order to compose the closest reality from images.¹ Filmmaker Sergei Eisenstein² explored thresholds in three-dimensional space and how people perceive them by seeking techniques to show three-dimensional realities within two dimensions. Recognizing the importance of frames, this part of the research aims to define the architectural frames and thresholds that correspond to frames in films, and to examine specific qualities of frames that play a role in making an architectural ensemble "cinematic".

In his essay "Montage and Architecture," Eisenstein wanted to explore the ways in which walking humans filter thresholds in space and generate meaning in his mind.³ By considering the Acropolis of Athens as an embodiment of "ancient film", he attempts to analyse extracted images and thresholds, thus, showing the cinematography inherent in the character of this architectural ensemble. According to Eisenstein, the cinematicity of it lies in the fact that it cannot be grasped entirely from one viewpoint but can be perceived merely while walking. The transition of frames occurs shot by shot, through alternating thresholds [Fig.3] that demonstrate how the unfolding of scenes as one walks can build meaning or form a subjective story for the walker, yet the final meaning of each shot is dependent on its context. Similarly, Gordon Cullen⁴ in his book *The Concise Townscape* categorizes, and names actions, spaces, elements and qualities encountered in cities. A case study "Serial Visions" represented in the book defines certain aspects that create material and non-material borders. Those borders formed while transitioning from dark to light, from openness to closeness, encountering monuments, and being in-between. [Fig.4a] The plan represents only trajectory, it is diagrammed, however, views try to represent human perception. [Fig.4b] While Eisenstein's and Cullen's analyses show the existing frames in certain architectural ensembles, Le Corbusier consciously composes most of his designs based on similar principles of frames and thresholds.

1.Yve-Alain, "Sergei M. Eisenstein Montage and Architecture",Introduction

2.A Soviet film director and theorist,a pioneer in the theory and practice of montage.

3.Bruno, Giuliana, "A Geography of the Moving Image-Atlas of Emotion- Journeys in Art, Architecture, and Film " 2007, 55

4.Gordon Cullen is a British architect and urban designer, known for his theories regarding urban visual analysis and psychology of perception

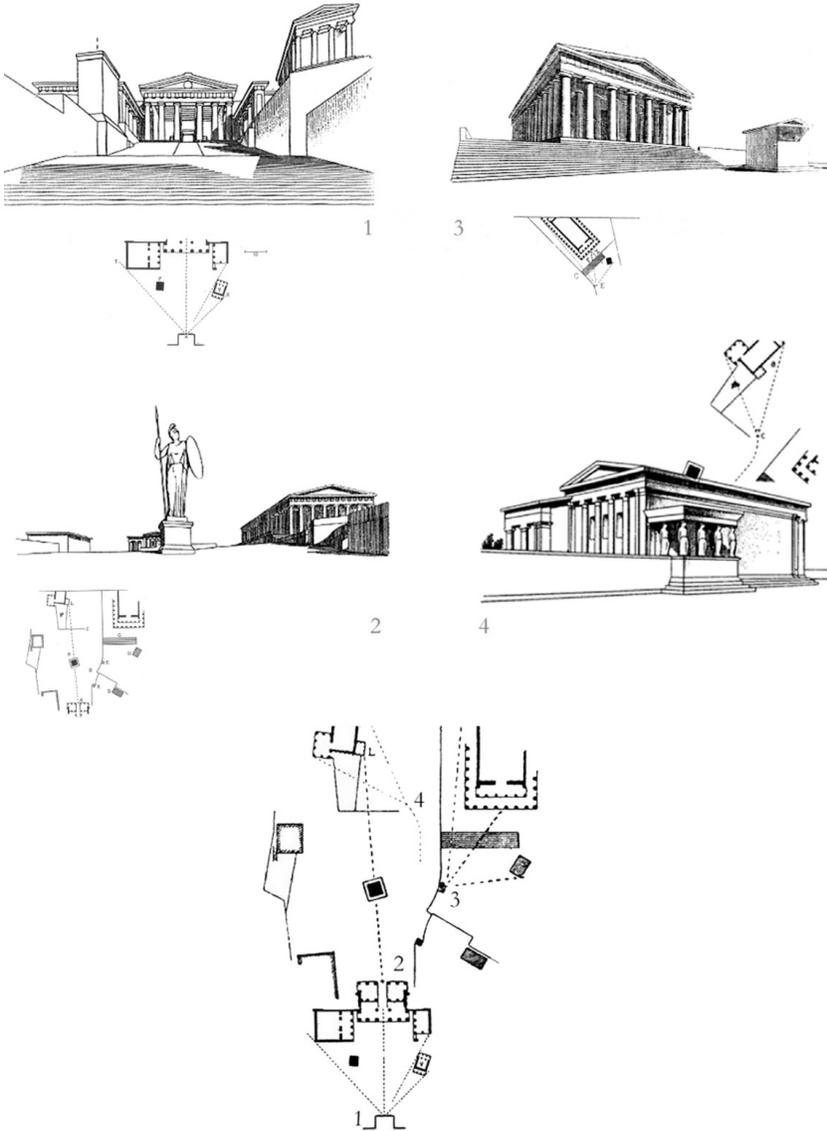


Fig.3 Auguste Choisy | Analysis of the Acropolis

Two approaches toward frames were detected in LC's architecture; one is about frames as planes with depth that unfold while walking. According to LC routing elements, namely, corridors, ramps and stairs described as promenades⁵ can be choreographed by an architect in the manner of a filmmaker, to intensify feelings.⁶ Another approach is about framing through architectural thresholds such as windows, doors, niches, and punctures; those are frames to house views, frames to house people, frames to house special collections, and frames to extend out into the environment.⁷ The strategic positioning of these punctures in LC's works was noticed and praised by many artists, photographers, and architects. Windows, in his designs, are not just voids in façades but they "compose particular visions of entire exterior and interior worlds as they merge inside and out".⁸ For instance, in his small hut on the Cote d'Azur, the big windows act as a cinematic camera capturing the view of the sea, horizon, and sky as a film strip.⁹ [Fig.5]

Thus, a film strip which consists of frames is analogous to a passage in architecture. Frames in cinematic architecture are thresholds in promenades and obstacles in these passages, such as doors, window openings, punctures and other frames, are disruptions in the story capable of changing perception similar to montages in films.



Fig 5 Looking Through Le Corbusier Windows (Window Research Institute/CCA/Koenig Books, 2019)

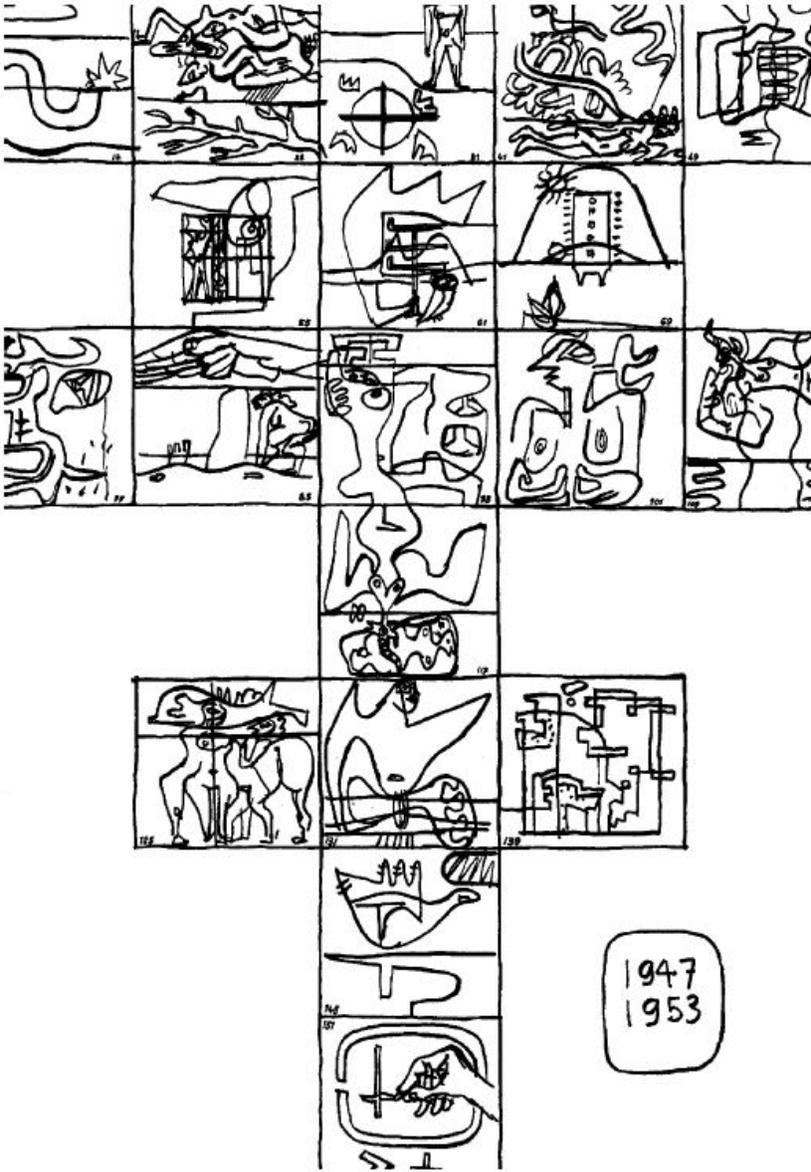
5.a term which was used in the 1920s to roughly connote a passage or journey through the building

6.Samuel, Flora "Le Corbusier in Detail", 127

7.Samuel, Flora "Le Corbusier and the Architectural Promenade", 49

8.Homma,Takashi "Looking Through: Le Corbusier Windows", 2019

9.Schoning, Pascal, "Manifesto for a cinematic Architecture", 2006, 17



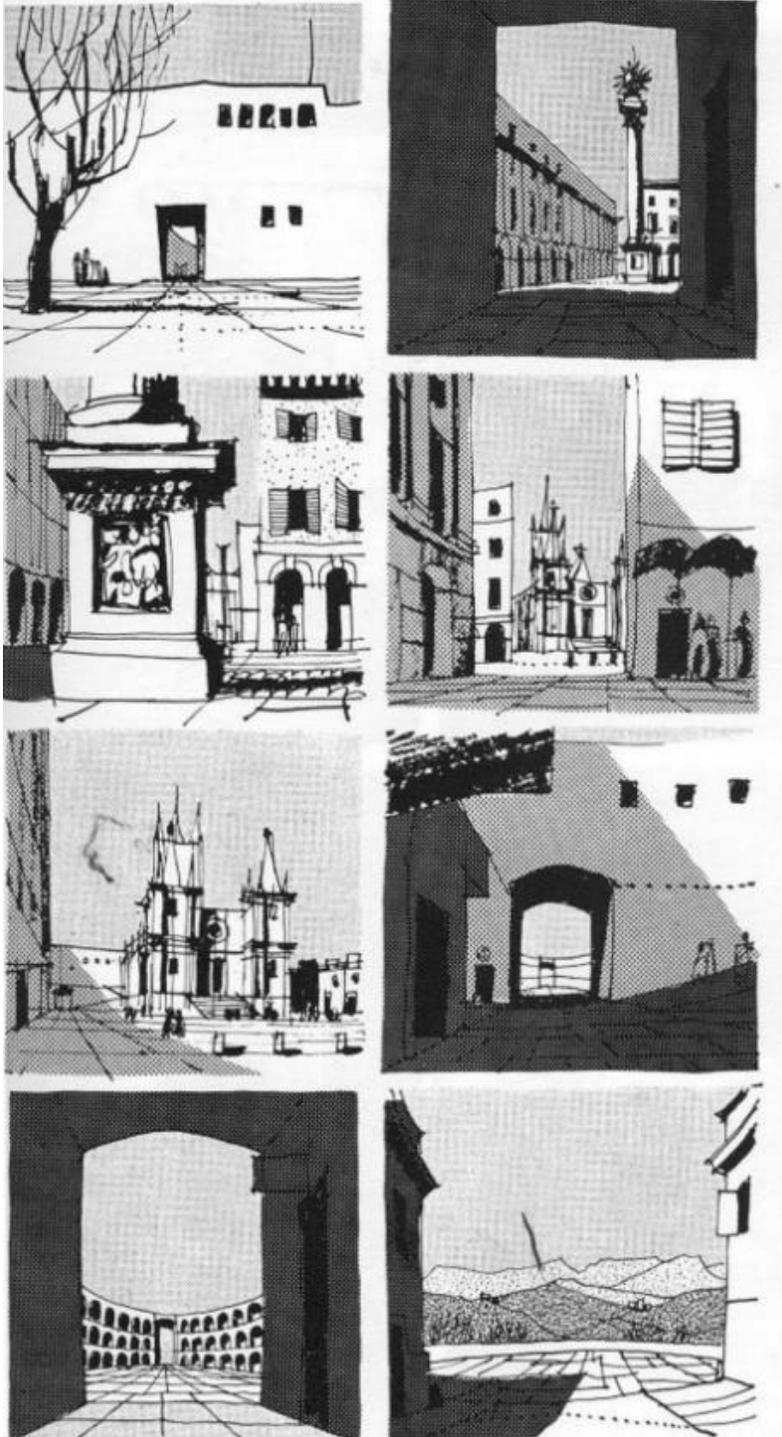


Fig 4a Gordon Cullen, "Serial Vision"; Perspective views

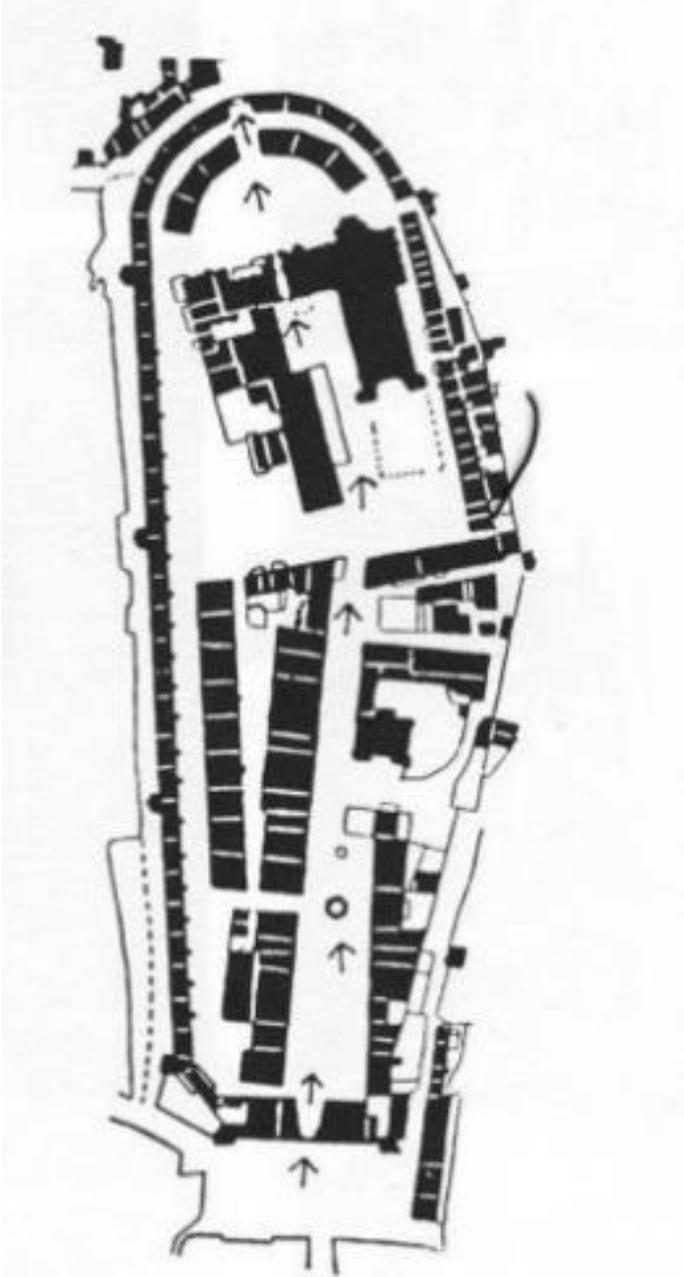


Fig 4b Gordon Cullen, "Serial Vision"; in Plan

MOVEMENTS

The distinction of films from art images is the motion in their essence; time, sequences, and rhythms are other dimensions in the substance of films. This is also true in architecture, where an experience of architectural space is also about movement- "movement of bodies in space".¹ Taking that into consideration, this chapter seeks to define cinematic architecture, with a focus on the spatial qualities which bring a motion to spatial experiences. In the films, actions such as entering the building, dancing, walking, and other bodily movements are factors that define non-physical boundaries of space, as if bodies carve out spaces through their movements.² The sequence of these movements draws the overall vision of space and the plot of the film. This opens up a new way of thinking about architecture that is inseparable from the possible actions in its various dimensions.

The drawings [Fig 7] are part of the study by Bernard Tschumi, where shots with the movement of bodies are extracted from films and translated into diagram drawings. Here the sequence of movements is visually represented in lines, which are carved out with one itinerary. So, the question is how can it be analysed and vice versa where architecture creates a narrative through its sequential structure? This important factor of movement is present in Le Corbusier's designs of spaces. Architecture is assessed by walking and it is while walking and moving that one sees the development of the orders of architecture.³ It is a principle contrary to Baroque architecture which is designed on paper, around a theoretical fixed point.⁴ According to Le Corbusier, order in architecture offers constantly changing, unexpected, sometimes surprising views. The relationship between vision, the senses, the body and the proportions of space is influenced and distorted by movement. The panoramic view depicted by Eadweard Muybridge [Fig 6] is a work of the camera, but it is also the merge of scenes in one's memory. This view one can imagine as walking from A to B, traversing a series of scenes that the brain assembles into a whole. As for Giuliana Bruno, the invention of moving images is affected by the architectures of transit.⁵

Hence, both two-dimensional film and three-dimensional architecture are engaging seeing in relation to movement.

1. Tschumi, Bernard, "Red is not a Colour", 47

2. Tschumi, Bernard, "Manhattan Transcripts", 5

3. Anderson, Christy; Karmon, David, "What does the extraordinary activity of walking upright bring to the study of architecture?" 12 October 2015, AR Magazine

4. Le Corbusier, "Oeuvre complete", Vol. 2_ 1929-1934-Éditions d'Architecture, 24

5. Bruno, Giuliana, "A Geography of the Moving Image-Atlas of Emotion- Journeys in Art, Architecture, and Film " 2007, 58

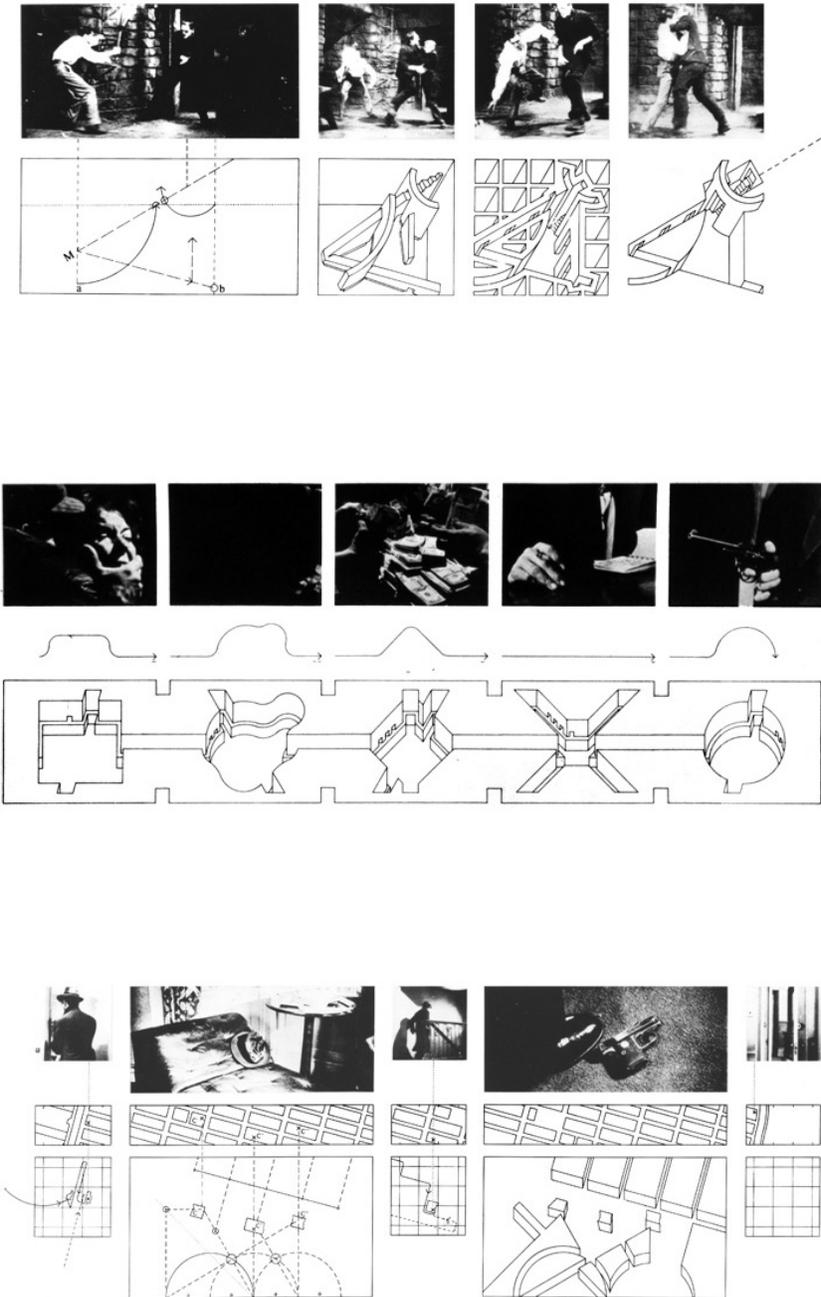


Fig 7

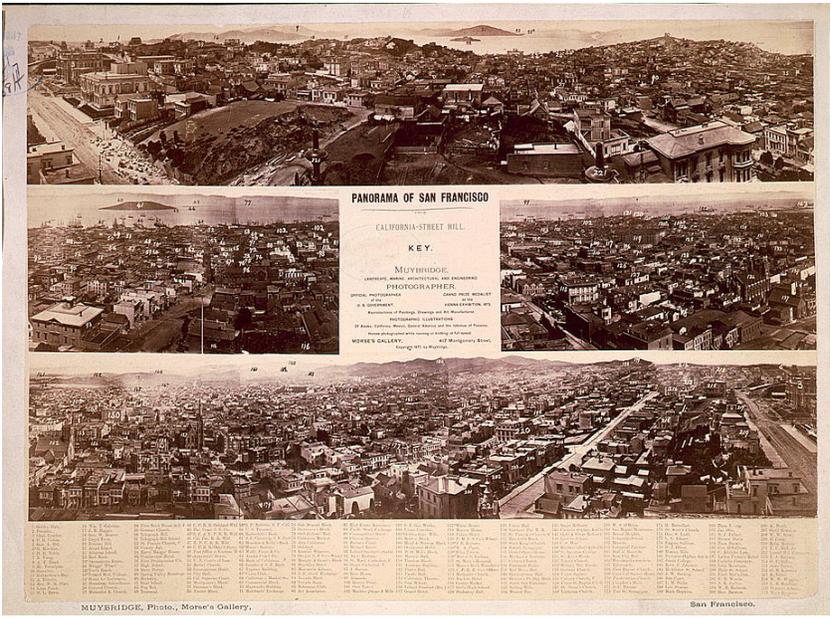
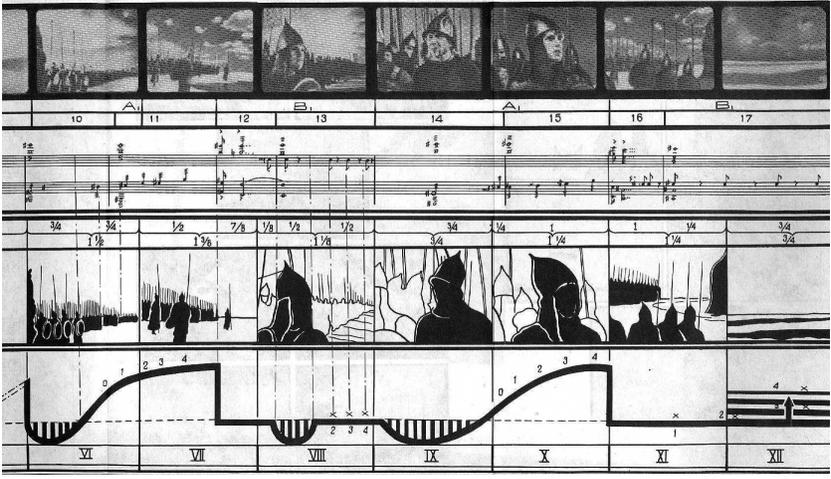


Fig 6 Eadweard Muybridge Panorama of San Francisco from California St. Hill



Sergei Eisenstein, sequences diagrams for Alexander Nevsky and Battleship Potemkin.

Ultimately, within the context of this research, the definitions of cinematic architecture are broken down into three categories. First, atmospheres within the framed images of films, are defined as qualities that play a role in intensifying feelings and emotions in those images. The second category deals with the frames of films and the way they are reflected in architecture, comparing the vision of the human eye with the role of the camera in filmmaking. Finally, the third part focuses on what distinguishes films from works of art- movements. In summary, in this particular case, cinematic architecture can be defined as a walk through heterogeneous frames, feelings, memories and emotions.

II. CINEMATIC ARCHITECTURE:

1. LE FRESNOY ART CENTRE
Tourcoing, France 1991-97
BERNARD TSCHUMI

2. KUNSTHAUS BREGENZ
Bregenz, Austria 1997
PETER ZUMTHOR

3. CARPENTER CENTER FOR THE VISUAL ARTS
Cambridge, Massachusetts 1963
LE CORBUSIER

The “definitions of cinematic architecture” in the previous chapter were an attempt to provide a theoretical framework and develop a system of evaluation with which to determine cinematicity in an architectural ensemble. This chapter on cinematic architecture is aiming to demonstrate these qualities in various projects under different material aspects. Three projects were chosen as embodiments of theories: Le Fresnoy art centre by Bernard Tschumi, Kunsthhaus by Peter Zumthor, and the Carpenter Centre by Le Corbusier. Even though these projects differ in form, there are common ideologies behind them, sharing similar concepts that can be found in both film theory and architectural theory. In other words, projects have different moods like different film genres that convey different emotions.

Fig 2 Dramatic atmosphere of Le Fresnoy is displayed by putting side images of the building along with the shots from the movie Blade Runner by Ridley Scott.

BLADE RUNNER [1982] | Sci-fi/Action | RIDLEY SCOTT



LE FRESNOY ART CENTRE | Tourcoing, France 1991-97 | BERNARD TSCHUMI



LE FRESNOY ART CENTRE



BLADE RUNNER

LE FRESNOY ART CENTRE
 Tourcoing, France 1991-97
 BERNARD TSCHUMI

Le Fresnoy Art Centre by Bernard Tschumi can be considered cinematic for several of its qualities. The intervention houses a variety of programs such as exhibition spaces, studios for film, art and music, a school, cinemas, a library and housing for faculty and students.¹ The juxtaposition of these events is reflected in the material composition of the design. The main architectural intervention of the project is its large suspended and "ultra-technological" roof, which is superimposed² on top of existing historical buildings in a way that is analogous to the idea of montage.³ [Fig.1] As an architectural object, this roof has a surrealist image of an umbrella and sewing machine, both reflective of the fictional story behind the design ideas.¹ The light coming through the pierced cloud-like glass on top, the exposed steel structures as well as technical elements, create a particular tech-noir³ and dramatic atmosphere in the interiors. [Fig.2]

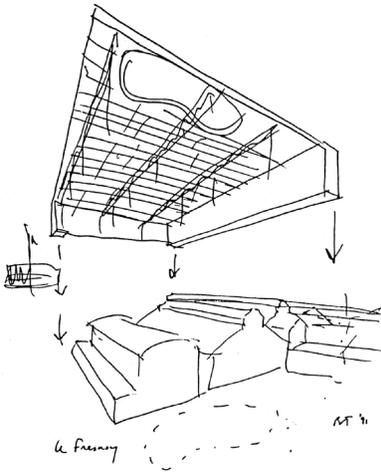


Fig 1 Tschumi, Bernard
 Sketch showing the addition of the roof
 above the existing old buildings

1. Tschumi, Bernard. "Le Fresnoy Art Center Tourcoing, 1991-1997." Bernard Tschumi Architects. <https://doi.org/http://www.tschumi.com/projects/14/>.
 2. Superimposition, Juxtaposition, and Montage here are used correspondingly.
 3. Is a hybrid genre of fiction, particularly film, combining film noir and science fiction, epitomized by Ridley Scott's Blade Runner (1982) and James Cameron's The Terminator (1984).

Additional elements, the elevated walkways in-between two roofs, creates a sequential experience of the whole space. Walking along these paths, one encounters a multitude of events, traces of the past and the present, and various atmospheric qualities, views emerging in the linear strip in the mind. Therefore, movement is an essential part of the experience of this ensemble. Bernard Tschumi is making this statement through his drawing [Fig.3] illustrating the relation between film and the composition of the project. Since programs along the spaces in between of old and new aren't strictly defined they become a space for fantasies and experiments.⁴ As Giuliana Bruno describes, these features allow us to think about the space as a practice rather than the traditional notion of building as a still, tectonic construct. Thus, in Bruno's words, "this is how architectural experiences- which involve dynamic space, movement, and narrative- relate to and, in fact, embody the effect of the cinema and its promenades".⁵

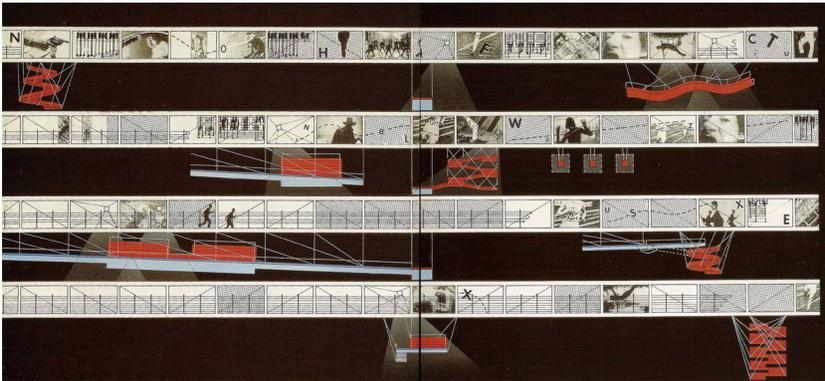


Fig 3 Tschumi, Bernard . Cinematic beams elevation. 1992

Eventually, the atmosphere under the floating roof, the changing events and programmes and the configuration of movement in this project are signs that make it cinematic.

4. Tschumi, Bernard . "Strategy of the in-between." ArchiWeb. <https://doi.org/https://www.archiweb.cz/en/b/le-fresnoy-narodni-centrum-soucasneho-umeni>.

5. Bruno, Giuliana, "A Geography of the Moving Image-Atlas of Emotion- Journeys in Art, Architecture, and Film "2007 ,58



Fig 4 Juxtaposition of old, new, and urban views in the image as a cinematic collage.
[View from under the roof]

KUNSTHAUS BREGENZ
Bregenz, Austria 1997
PETER ZUMTHOR

THE TRIAL [1962]
Drama, Mystery, Thriller
ORSON WELLES



KUNSTHAUS BREGENZ | Bregenz, Austria 1997
PETER ZUMTHOR



[FIG.5] Binet, Helene, Art Museum of Bregenz.1997



Binet, Helene. Art Museum of Bregenz.1997



[FIG.1] Binet, Helene. Art Museum of Bregenz.1997



NOSTALGHIA



Binet, Helene. Art Museum of Bregenz.1997



[FIG.6] NOSTALGHIA [1984] | Drama | ANDREY TARKOVSKI

Haze - an important feature that sets the mood in autumn and winter in the Lake Constance region where the Kunstmuseum Bregenz is located. Therefore, the relationship that the building establishes with its urban context is very dominant. The building is the part of this haze fading into it and hiding the inside with a similar attitude of haze. Considering that the daylight is coming inside dimmed, visitor perceives the orientation, and the position of the sun and the time of day, without being able to see outside directly.¹[Fig.1] The visitor's experience inside of the building is similar to the Hedgehog's in the Fog.²[Fig.2]



Fig 2 Hedgehog in the Fog 1975 Short/Drama
Yuri Norstein

The museum has a multi-layered façade with an outer skin of translucent shingled glass. In contrast to the lightness of the outer skin, the inner skin is made of heavy concrete, creating a material contrast that gives the two-dimensional façade a sense of depth.[Fig.3] Under the high ceiling, the lighting is again concealed with translucent material. With this trick, the architect gives a hint about the dynamics of the interior to passers-by without openly exposing it. Also, through this lighting detail in the dark, the building turns into the lantern of the site.³[Fig.4] The parcel where the museum is landed is surrounded by textures of the Old City and this new intervention embed into this urban image as a contrasting background. This is also the background for the museum's restaurant with outdoor seating in the square, which gives the image of a film set.[Fig.5]

Emotions of the project transfer through its textures, materials, and atmospheres as the effects in Tarkovsky's films. Water, a blurred façade, secrecy, lighting and the reflection of the sun are also used in another example inspired by Tarkovsky's film *HS House* in Buenos Aries by Estudio Botteri-Connell. [Fig.8] To reach the entrances, the inhabitants of the house walk across the water. The silhouettes of the people inside the house and the reflection of glass and water are atmospheres inspired by the atmospheres in *Stalker*.⁴ [Fig.7] Correspondingly Kunstmuseum can be associated with the artistic images in Takovsky's films. [Fig.6]

The cinematic nature of this architectural ensemble thus lies in its sensual relationship to dimensions other than the spatial, the dimensions of air, light, temperature and time.

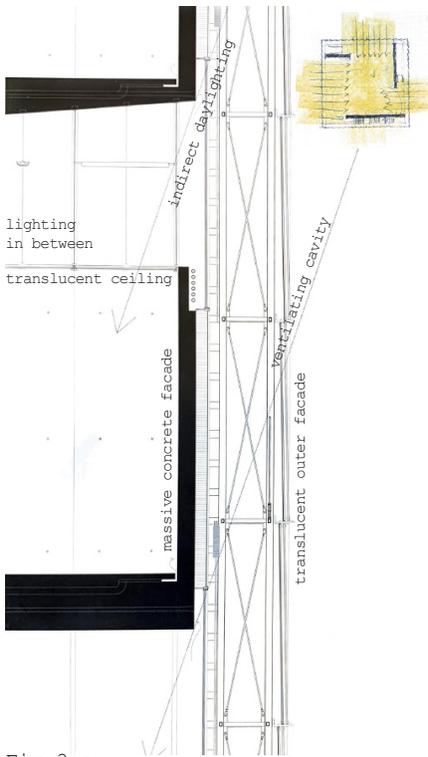


Fig 3 Zumthor, Peter. Facade Detail.



Fig 7 Tarkovsky, Andrey. *Stalker*. 1979.



Fig 8 Ichuribehere, Agusín. *HS House* by Botteri-Connell. May 29, 2020.



Fig 4 Janzer, Wolfram . Peter Zumthor's art museum in Bregenz, Austria, has glass walls that can serve as billboards or video screens at night. 2009.

1. Zumthor, Peter. "Art Museum of Bregenz." EUMiesawards. <https://doi.org/https://www.miesarch.com/work/381>.

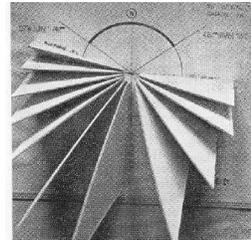
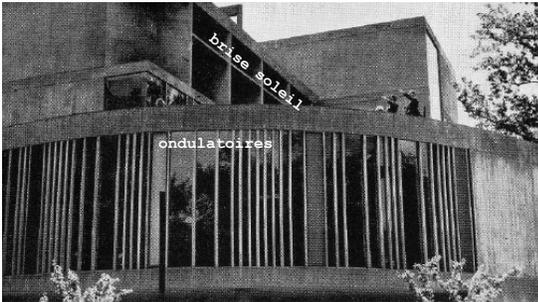
2. "Hedgehog in the Fog is a 1975 Soviet animated film directed by Yuri Norstein"

3. Andrew Kroll. "AD Classics: AD Classics: Kunsthau Bregenz / Peter Zumthor" 27 Jan 2011. ArchDaily. Accessed 15 Oct 2022. <<https://www.archdaily.com/107500/ad-classics-kunsthau-bregenz-peter-zumthor>> ISSN 0719-8884

4. Ricci, Giulia . "When architects are inspired by cinema: HS House by Botteri-Connell." Domus. May 29, 2020. <https://doi.org/https://www.domusweb.it>.

CARPENTER CENTER FOR THE VISUAL ARTS
Cambridge, Massachusetts 1963
LE CORBUSIER

As for the last project, the Carpenter Centre is, in the words of Bernard Tschumi, an interesting building that does not quite work and hence raises questions.⁷ The building is designed as a place for producing, exhibiting and storing different arts. Therefore, also architectural problems were approached through a synthesis of art forms. For example, acoustics is addressed in terms of musicality; forms, shapes, and colours as art compositions, openings as framing devices, and circulation as motions of films. Further, it's Le Corbusier's last completed building that is a mix of his ideas into one project.¹ He combined ideas of beton-brut concrete, plasticity, and promenade which alone were cardinal characters in the projects Unité d'Habitation at Marseilles, the Palace of Assembly in Chandigarh, and La Tourette monastery, respectively.² The projects described in previous parts showed mostly light-weight characters, unlike this one which is massive, heavy brut-beton. Even if the building is not materially transparent, it is ideologically transparent. In a sense, the public ramp juts out to the landscape, inviting people to walk through. At the intersection of the masses and the ramp, one establishes visual contact with the open and flexible art studios above. The idea of flexibility and openness was also reflected in the structure of the building, resulting in slender, unbraced columns over two floors. But to achieve this view, in terms of stability the concrete columns had to be packed with reinforcement. This went so far that concrete was not possible to pour. Consequently, concrete was crammed manually³ which presents how the art of sculpture is incorporated into the building's production processes.

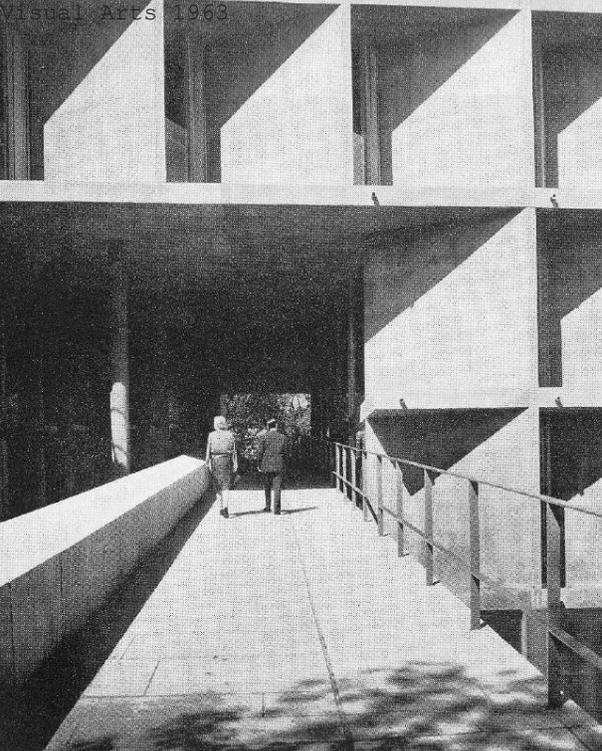


brise soleil models of LC

Fig 1

1. Sekler and Curtis, Le Corbusier at Work, p. 2.
2. Andrew Kroll. "AD Classics: Carpenter Center for the Visual Arts / Le Corbusier" 13 Mar 2011. ArchDaily. Accessed 17 Oct 2022. <<https://www.archdaily.com/119384/ad-classics-carpenter-center-for-the-visual-arts-le-corbusier>> ISSN 0719-8884
3. Sekler and Curtis, Le Corbusier at Work, p. 164
4. Tschumi, Bernard. "Red is Not a Color." Lecture, October 1, 2015. 00:16:22

Le Corbusier | Carpenter Center for the Visual Arts 1963



The Trial [1962] | Orson Weller



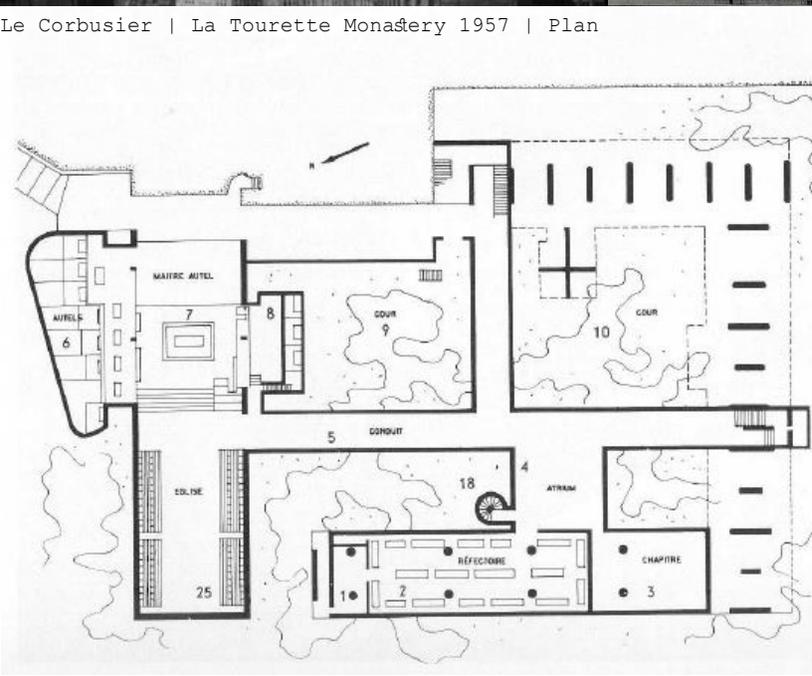
Metropolis [1927] | Sci-fi/Drama | Fritz Lang



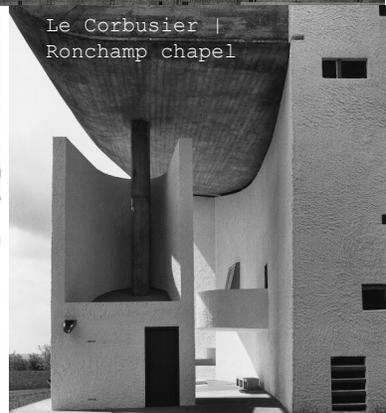
Le Corbusier | Ville radieuse



Le Corbusier | La Tourette Monastery 1957 | Plan

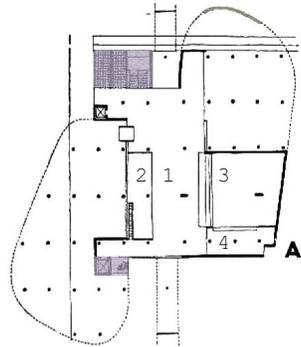


Le Corbusier | Ronchamp chapel

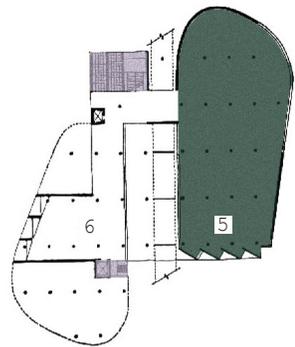


Le Corbusier | Villa Roche

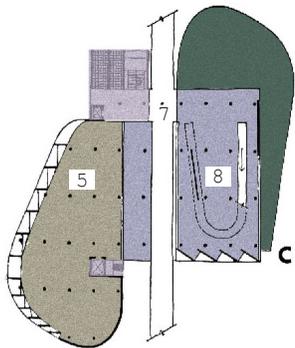




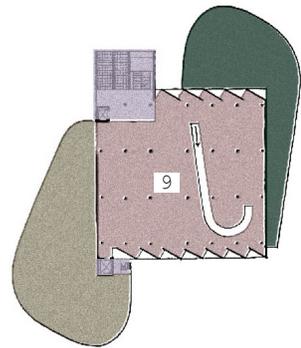
ground floor



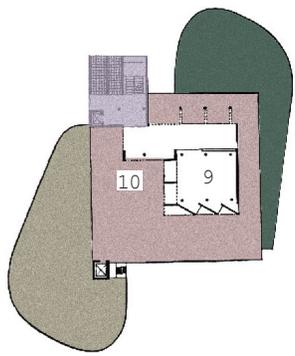
1. floor



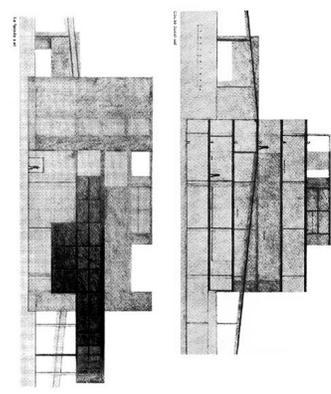
2. floor



3. floor



terrace floor



- 1. entrance hall
- 2. reception
- 3. conference hall
- 4. atelier
- 5. auditorium
- 6. director`s office
- 7. ramp
- 8. exhibition hall
- 9. office
- 10. roof garden

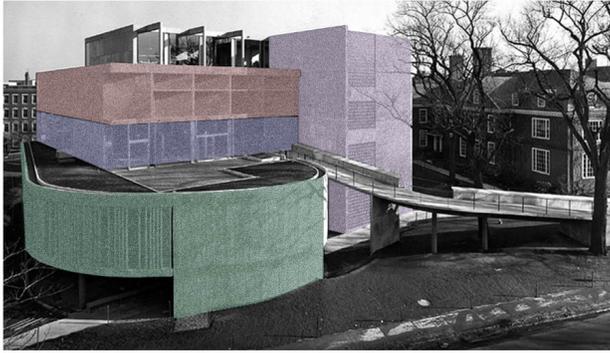


Fig 4 Le Corbusier - Oeuvre complète, Vol. 7_ 1957-1965 (0, Éditions d'Architecture)
Clash of volumes

For the static viewer, the curved surfaces, ondulations, and Brise soleil enable the direct experience of rhythm.⁴ [Fig.1] Once walking through the ramp Le Corbusier's desire to choreograph a promenade becomes visible. The passage leads one through the set route, where changing perspectival planes appear before the eyes. [Fig.2] A variety of cadres is established through the play of light and shadow, frames, and the rhythm of pilotis.⁵ [Fig.3] The experience of the "promenade architecturale", according to William Curtis, "with the ramp grooves, intervals, and ratios of pilotis and other elements slipping by was also directly to perceive the kinaesthetic spatial rhythms of an architectural music - the bars and notes of Le Corbusier's "architecture acoustique".⁶

The project is an example of how material space and architectural production can be approached in terms of conceptual notions. This helped the research to identify the methods by which the conceptual thinking of art composition can be translated into a material composition. Considering film as one of the arts that Le Corbusier tried to use in this synthesis, the project gives clues for the configuration of cinematic architecture.

4. Le Corbusier, Oeuvre Complète Volume 7, p. 100.

5. Le Corbusier and P. Jeanneret Oeuvre Complète Volume 1, 1910-1929 (Zurich: Les Éditions d'Architecture, 1995), p. 60. Originally published in 1937. Translation from Benton, The Villas of Le Corbusier, p. 43.

6. Sekler and Curtis, Le Corbusier at Work, p. 182.

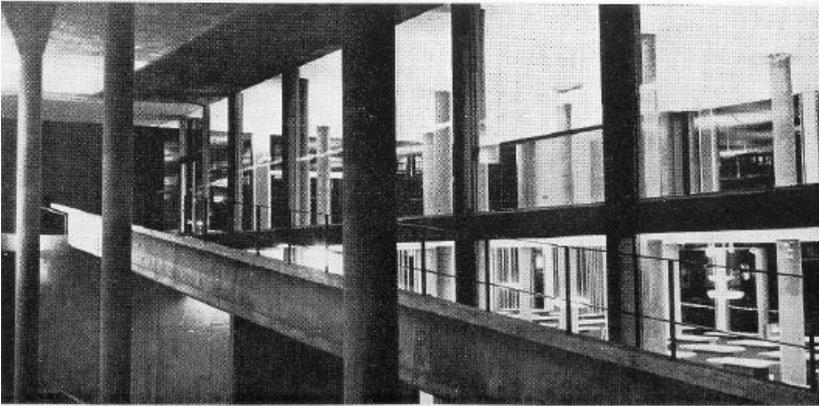


Fig 2 Le Corbusier - Oeuvre complète, Vol. 7_ 1957-1965 (0, Éditions d'Architecture)
Ramp leading to the second floor: view into the exhibition room below a lecture room.

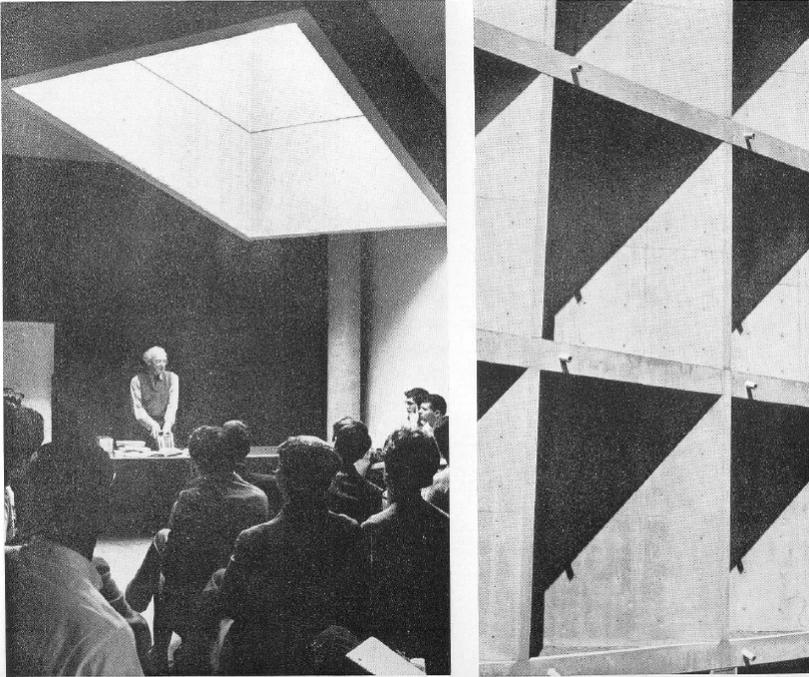


Fig 3 Le Corbusier - Oeuvre complète, Vol. 7_ 1957-1965 (0, Éditions d'Architecture)
Light and shadow through skylight and in the façade ; Framing the sky;

Overall, the projects present spatial, material, atmospheric and aesthetic qualities as embodiments of the theories. They contribute to creating a more precise framework for cinematic architecture. And since an investigation of Heterogeneous London would be difficult without defining the scope of the research, the city was read through the acquired lenses. In this way, specific typologies, that will be discussed in the next part of the essay, were found as embodiments of theories and precedents of cinematic architecture on a different level.

III. CINEMATIC LONDON:

1. PEDWAYS AS FRAGMENTS IN THE CITY:
history, intentions and consequences

2. THRESHOLDS

3. PEDWAYS AS SPACES EXPERIENCED IN WALK
fictions and realities



London, as a heterogenous city, went through periods of urban redevelopments and became a composite of different layers. Each layer is a new story a new plot on its own. One of those layers, is a distinctive and experiential idea, pedestrian walkways raised on top of the existing layer of the borough of City of London. For this research was focused on these structures to describe the stories of London and its cinematicity. Because the idea itself has much in common with the definitions of "cinematic architecture" described in previous chapters. Firstly, it is as if montaged to the existing layer of the city. Then, at the core pedways are inspired by Le Corbusier's Ville Radiuses, which is an urban-scale "promenade", a set-up which constrains pedestrians to walk through the city in a certain itinerary and experience it as a film strip. Also, because pedways were not completely realized as a system, they show the quality of fictional/utopian space. Their unfinished quality became an opportunity for the topic of the research to reinterpret and write an imaginary script for this structures.

Shot from the documentary (2013) "The Pedway: Elevating London" by Chris Bevan Lee



An elevated walkway at Fore Street in the Barbican Centre leading to the Plough pub. Photograph: Jane Bown for the Observer



View towards the leftover pedway in Swanlane



View towards the leftover pedway in Suffolk lane



View from the leftover pedway in Fyefoot lane

PEDWAYS AS FRAGMENTS IN THE CITY:
history, intentions and consequences

Due to the bombing during World War II, London went through major destructions. Most of the bombings inflicted damage on the City of London and consequently, the city required a new town planning. [Fig.1][Fig.2][Fig.3] Because of the centrality of the borough, its special constitutional status, and high land values, it was "a cockpit for rival philosophies of layout and design".¹ At this time, the Corporation of the City of London became an enthusiastic pioneer of the idea of high-level pedestrian walkways and initiated the planning. Initially, "the network was intended to stretch for 30 miles, from Fleet Street to the Tower of London, and from Liverpool Street to the Thames."² [Fig.4] Thinking about the scale, this means a system of huge concrete³ structures with a highly utopian sensation, difficult to connect with the existing urban context. The walkways were supposed to go through the buildings or attach to them which was a structural challenge. Besides, the realization of it required a common agreement between landlords of each plot and new policies for shared public spaces. The public space on the upper floors also meant additional access to the buildings, which could lead to security problems. The idea was impossible to realize as a system in total and only a fraction was built, much of which has since been demolished. [Fig.5] The most of the applied pedways appeared in the areas of destructions where they were designed as part of the new buildings. As can be seen from the map in Figure 5, the Barbican Centre area was the most severely damaged. The Barbican Centre was conceived as a "city within a city," a complex of buildings connected by elevated walkways. Because it was a self-contained complex that purposefully connected residential buildings and public facilities, it was actively used, and therefore Barbican can be considered a successful example of the use of pedestrian walkways. Other pedways - Blackfriars, Peter`s Hill, Fyefootlane, Suffolklane, Swanlane, Puddinglane, Middlesex, and Bishop, however, became mostly leftovers in the city. The reasons for not being used can be different for each. Either they've hidden ends and beginnings, or they've no public access, or they're in an area where connection isn't necessary. Eventually, these properties make these pedways as FRAGMENTS of the unrealized total. [Fig 6]

1. Hebbert, Michael. 1993. "The City of London Walkway Experiment." Journal of the American Planning Association null 59 (4): 433-50

2. Wainwright, Oliver 2018 "Walkways in the sky: the return of London's forgotten 'pedways'"

3. Was the main building material in the post-war period

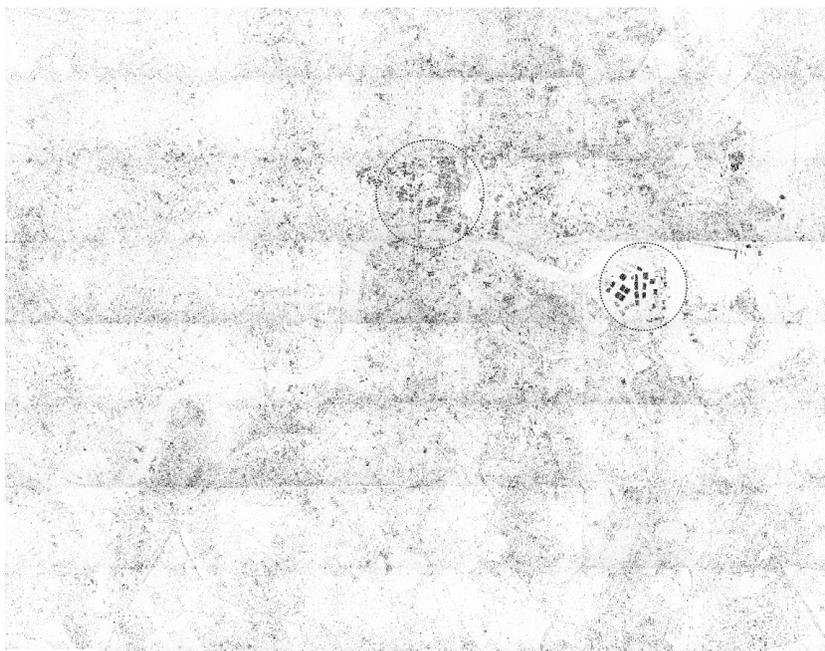


Fig 1 London County Council Bomb Damage Maps presenting intensity of destructions.

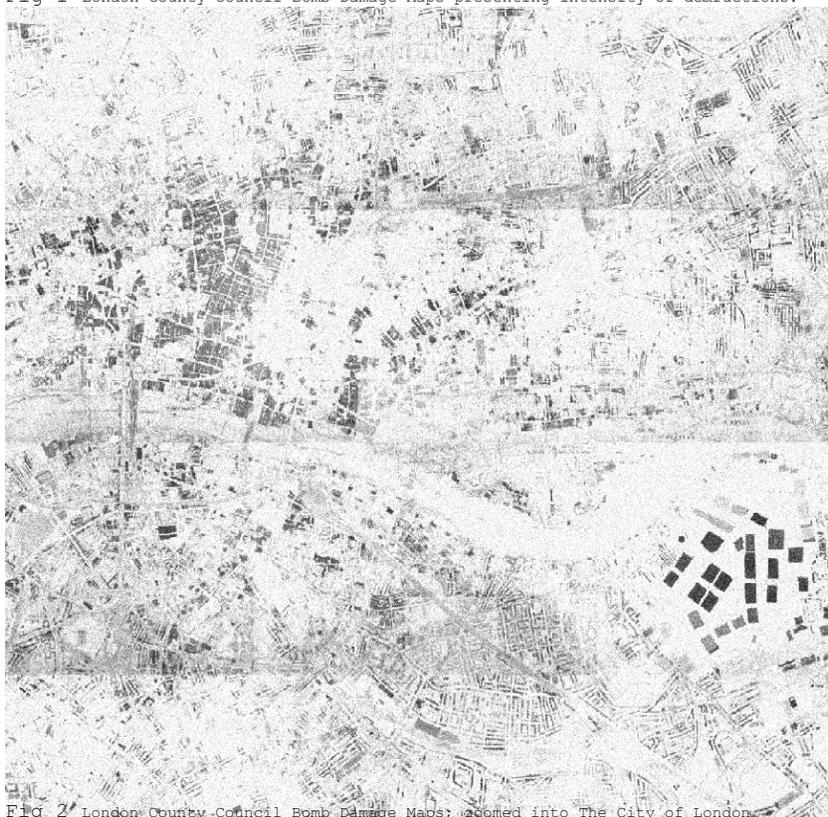


Fig 2 London County Council Bomb Damage Maps; zoomed into The City of London.

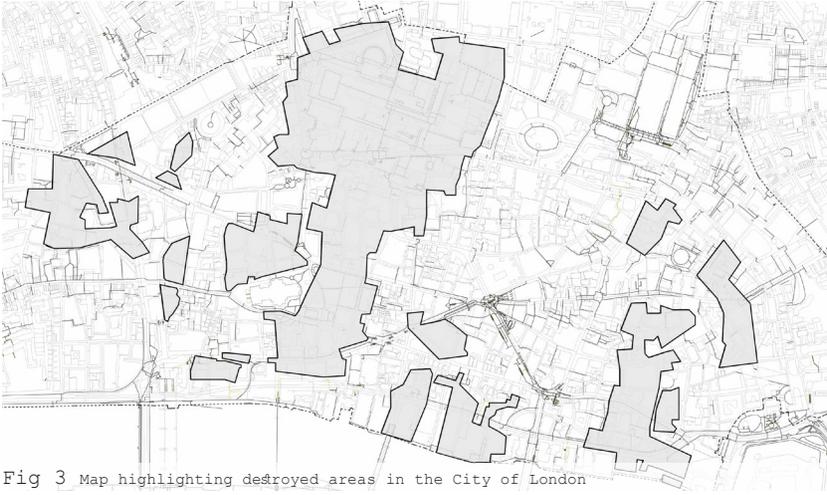


Fig 3 Map highlighting destroyed areas in the City of London



Fig 4 Map showing planned Pedway system extended over the city after the destructions

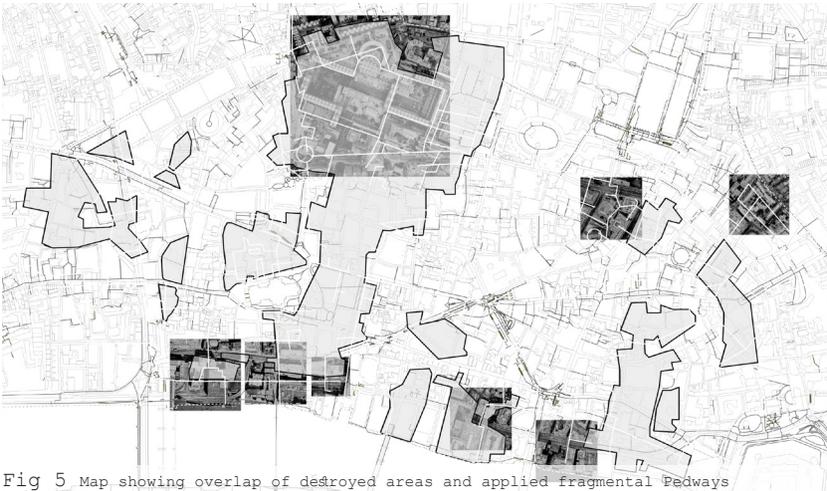


Fig 5 Map showing overlap of destroyed areas and applied fragmental Pedways

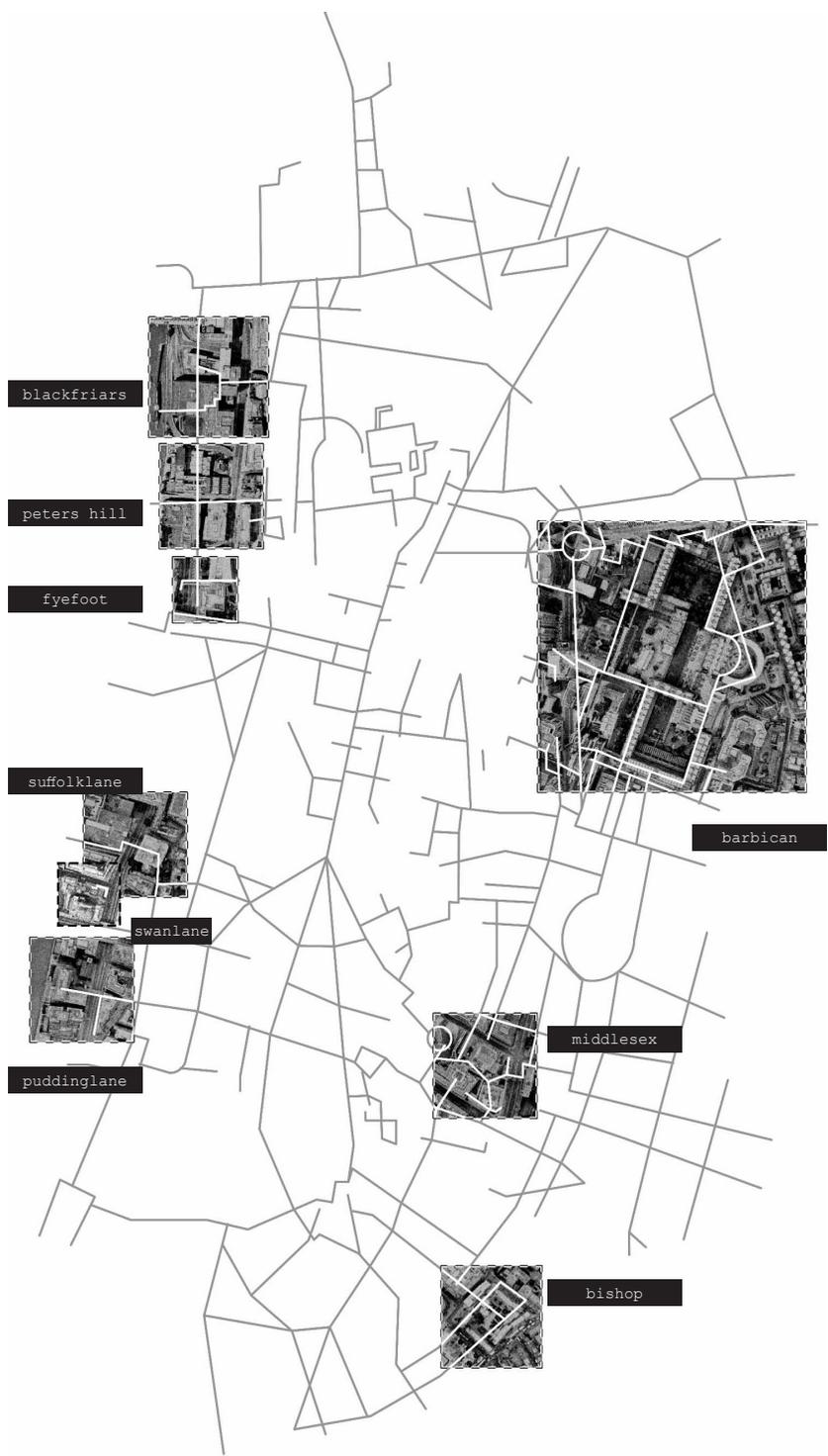


Fig 6 Pedways as FRAGMENTS in the city

THRESHOLDS

The true experience of these fragments in the city happens while walking on and passing through them. Since these pedestrian walkways were built together with the new buildings in the destroyed areas, they were partially hidden inside of these buildings, crossing them and passing through different thresholds. This peculiarity distinguishes the London elevated walkways from practical solutions such as bridges for crossing the street. Unlike the walkways in Hong Kong, which are huge infrastructures,⁴ London's pedways can be seen as subtle objects that have neither beginning nor end and are embedded in the urban fabric. Thus, they flow through different units of an urban fabric, creating a range of spatial qualities. Different material qualities, colours, sequences of dark and light spaces, all are dimensions that create a cinematic experience. These morphologies also function as framing elements capturing its surrounding and views of the city. [Fig 7]

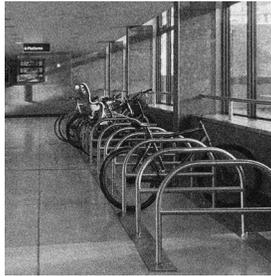
The images in this chapter represent the photographic record of the pedways` common thresholds detected during the site visit in London. The thresholds are categorised in the following order:

1. Passages
2. Corners
3. Street Crossings
4. Balconies
5. Stairs
6. Steps
7. Forks
8. Niches
9. Ramps
10. Parks

4. Adam Frampton, Wong, Clara, Jonathan D. Solomon "Cities Without Ground: A Hong Kong Guidebook"



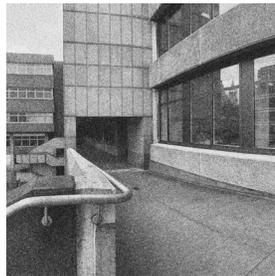
1. Passages



2. Corners



3. Street Crossings



4. Balconies



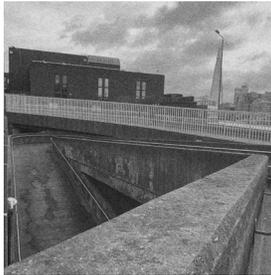
5. Stairs



6. Steps



7. Forks (two or more optional ways)



8. Niches

9. Ramps

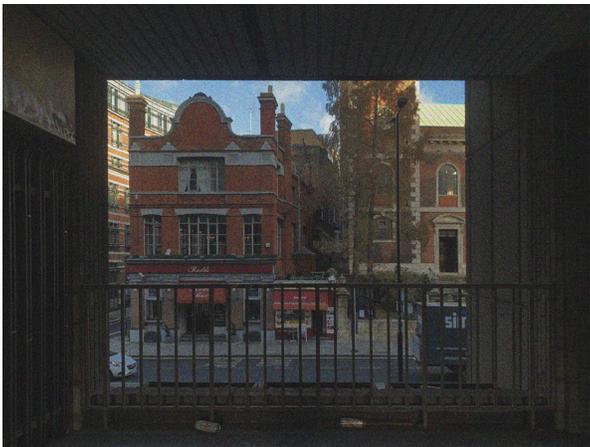
10. Parks



View framing spatial shift | Puddinglane, London



View framing city from above | Puddinglane, London



View framing city from above | Blackfriars, London

Fig 7 Photos of frames detected in the morphologies of pedways during the site visit

PEDWAYS AS SPACES EXPERIENCED IN WALK -
Fictions and Realities

Referring to Le Corbusier's idea of "Promenade Architecture", spaces such as corridors, ramps, and stairs are being experienced in motion are creating a cinematic sensation of an architectural ensemble.⁵ Similarly, pedways are a type of promenade in the urban scale. If they had been realized fully, the structure would have been a device to experience a city from a specific viewpoint high level of the city. But the disruption between the leftover pedways and their fragmental quality is also an opportunity to think about complementing stories which is analogous to another aspect of cinematic architecture, which is about montage where the meaning derived from combination of fragments. Therefore, in this research the complementing stories are envisioned in the form of desing interventions.

5. Samuel, Flora . 2011. Le Corbusier and the Architectural Promenade. Birkhäuser.

CONCLUSIONS

In other words, in the context of this study, the definitions of cinematic architecture were as follows: **"A walk through heterogeneous frames, feelings, memories and emotions"**. These definitions offer a new way of reading the city, based on which the London pedways were selected and analysed. With this approach, the research finds that the way architecture is conventionally produced or analysed through one-to-one translated two-dimensional images and drawings does not convey the real experience. It lacks the human factors, feelings and emotions, movements and perceptions. This means that the experience is subjective and can be distorted and manipulated by frames, events, the dynamics of space, and one's past and memory. Therefore, a narrative approach, similar to filmmaking, and an analysis in framed fragments can help to better understand the experience. Further, it shows that architectural ensemble designed like a passageway can provide a cinematic experience. In the next volume, "London Transcripts" this position was tested through the method derived from Bernard Tschumi's Manhattan Transcripts.

METHOD

The Manhattan Transcripts is Bernard Tschumi's experimental work that tries to prove the relationship between space, event and movement by asserting that there is no space without event and no event without space. Therefore, in the book, Tschumi's series of drawings attempts to narrate a space through the story of the murderer. However, neither are the drawings conventional architectural drawings, nor is the story written like a novel. It has its own language, with its own set of rules and notation system that proposes a new way of reading, evaluating, and analysing architecture. Diagrams, photographs, and drawings complement each other in different ways in the different chapters of the book. The story generates from the reinterpretation of the reader's comprehension of the whole and of fragments. Since the method questions architecture as an experience, which is the main concern of the research, London's pedways were mapped using a similar approach. However, for this research, "The Manhattan Transcripts" method was reinterpreted with its own notation.

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VOLUME II

LONDON TRANSCRIPTS:
Stories of folks walking on
elevated promenades

Graduation Studio 2021-2022

CONTENTS

0. MANUAL
1. MOVEMENTS & SPACES
2. MOVEMENTS & EVENTS
3. EVENTS & SPACES
4. THE END

MANUAL

The combination of the terms **space**, **event** and **movement** in three different arrangements forms the chapters of the transcript. These combinations—**movements & spaces**, **movements & events**, and **events & spaces**—are represented by framed drawings, photographs, diagrams, and human figures.

Each chapter deals with framing in its own way.

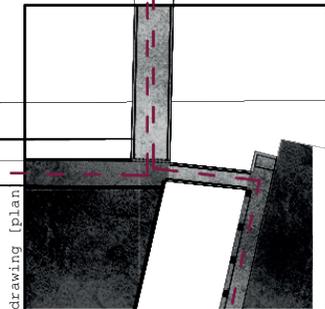
In the chapter **Movements & Spaces**, frames are embracing fragments in architectural plans, annotating movements in them, and explicating those spaces with framed sections and photographs. In **Movements & Events** those framed plans and movement-diagrams are out of their context.

Additionally, the framed human figures depicted here signify possible events resulting from the movements. Finally, the chapter **Spaces & Events** approaches the space as a composition of changing thresholds. Here, each threshold and atmosphere found in pedways are denoted by a series of developed signs. Human feelings and emotions associated with those thresholds are also denoted with signs that signify events. This chapter is similar to *The Braille Alphabet*, tries to describe pedways by taking out of it the act of seeing.

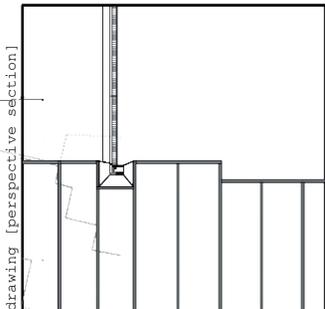
Although there is a certain logic in how the transcript is composed how to approach is dependent on the reader. In each chapter, the reader is expected to make his own derivations and create his own story from these frames, which may prove the subjectivity of perception.

Therefore, at the end and beginning of each chapter, there are blank lines for titles and stories to be filled in, as well as pre-filled examples to guide the reader. Furthermore, to see how the totality of these frames come together when space, movements and events are informed, in the end, there are blank pages for the total paper - London Transcripts. The Diagram in the Manual guides how stories can be made out of all frames together.

This complex relation of notions and their framed signifiers tries to understand the **subjectivity** of perception, experience, and memory.



drawing [plan]



drawing [perspective section]



photograph

...defines movement
a condition
extracted [framed]
from the whole

...describes space
movement carved out
from whole space

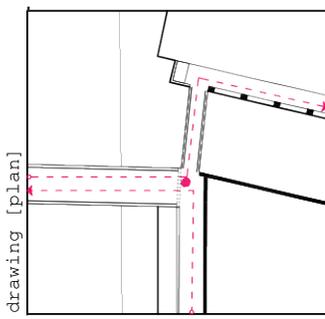
...describes space
movement carved out
from whole space

...informs space and movement

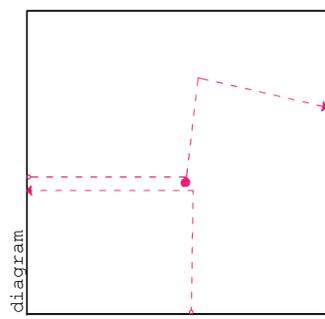
title: intersection
a meaning derived from
the compound of frames

movement in the whole
puddinglane [pedway]

In frames above movement
carves out space, creates
void however does it without
including human condition.
Movement in the frames below
linked with human conditions
comes and describes an
action, state, or occurrence,



drawing [plan]



diagram



actors

...signifies movement
[in context]

...signifies movement
[out of context]

...signifies event

title: encounter
a meaning derived from
the compound of frames

script :
james walking from x to b
jo walking stret x

protagonists **encountered**
each other in the **intersec-
tion**

MOVEMENTS & SPACES

TITLE:

Traffics upstairs

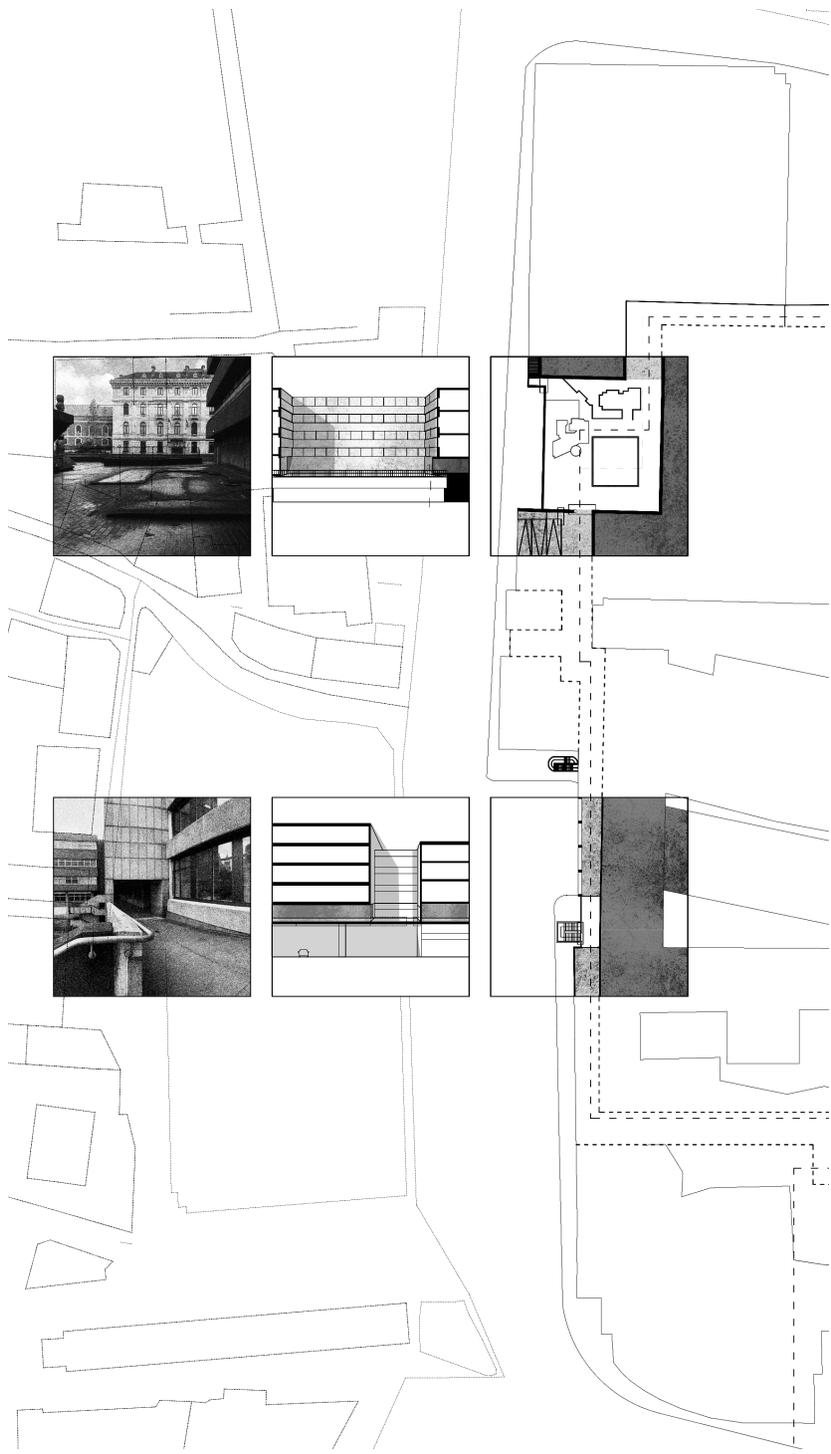
1. *Courtyards swinging in the air*
2. *Corners*
3. *Intersections*

TITLE:

1. -----
2. -----
3. -----

1. Courtyards swinging in the air

1. -----



2. Corners

2.



3. Intersections

3.



MOVEMENTS & SPACES

TITLE:

Poor Folks

1. *Childhood, Boyhood, Youth*

2. *An affair*

3. *Festing, encounter, descend, serenade, catwalk*

TITLE:

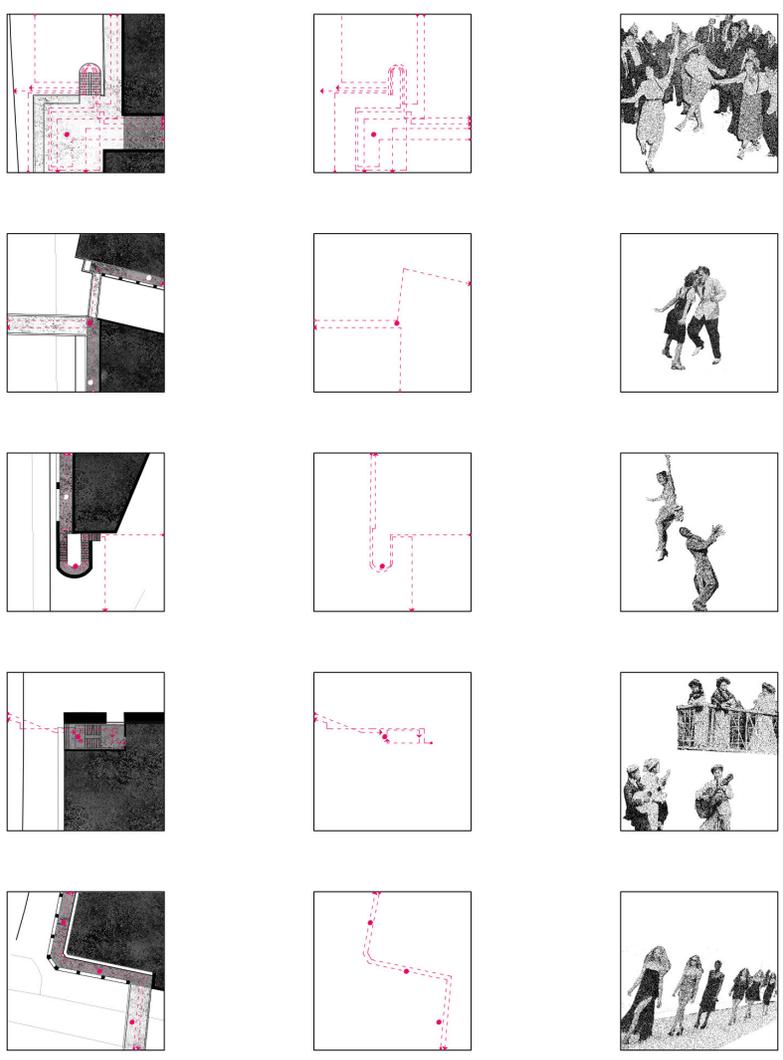
1. -----

2. -----

3. -----

3. *Festing, encounter, descend, serenade, catwalk*

3. -----

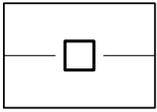
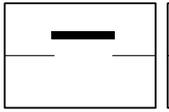
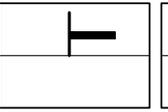
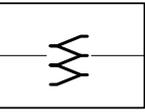
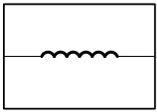
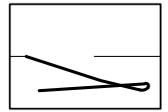
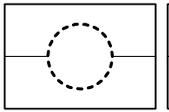
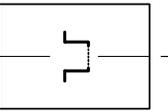
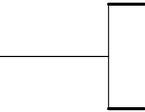


SPACES & EVENTS

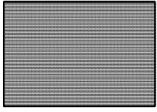
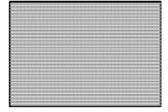
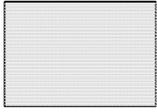
- 1. Notation System*
- 2. List of Pedways*
- 3. Reading of Pedways with developed notation*

Notation System

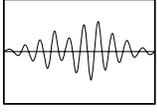
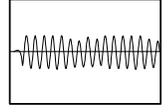
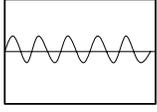
THRESHOLDS

				
Passage	Corner	Street Crossing	Balcony	Turning Stairs
				
Steps	Ramp	Inner Park	Niche	Fork

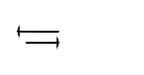
ATMOSPHERES

		
Dark		Light

SOUNDS

		
Traffic	Through wind	Thames waves

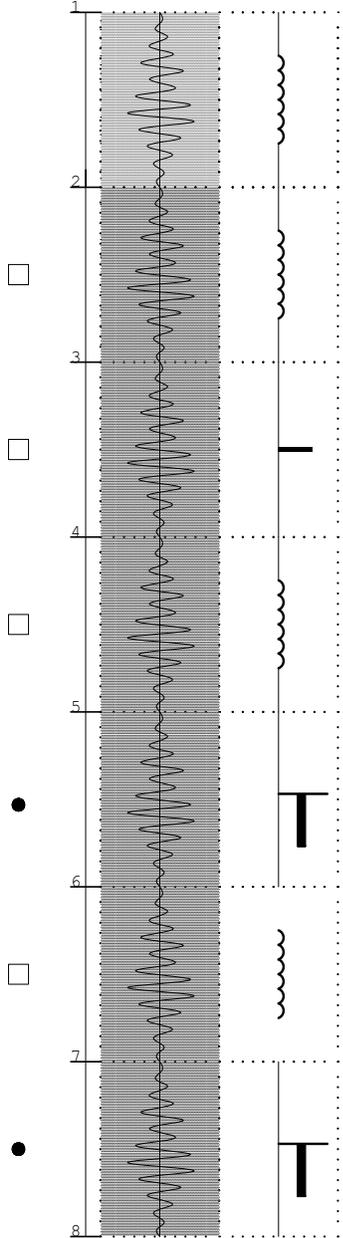
FEELINGS

			
headaching	refreshing	vertiginous	tiring
			
claustrophobic	confusing	slowing	

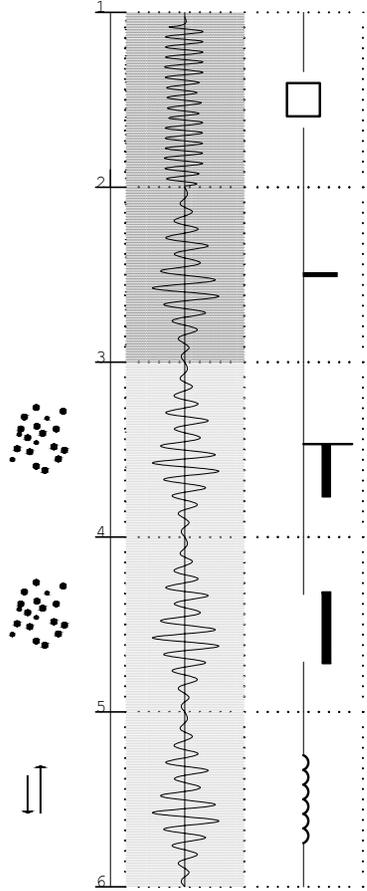
List of Pedways



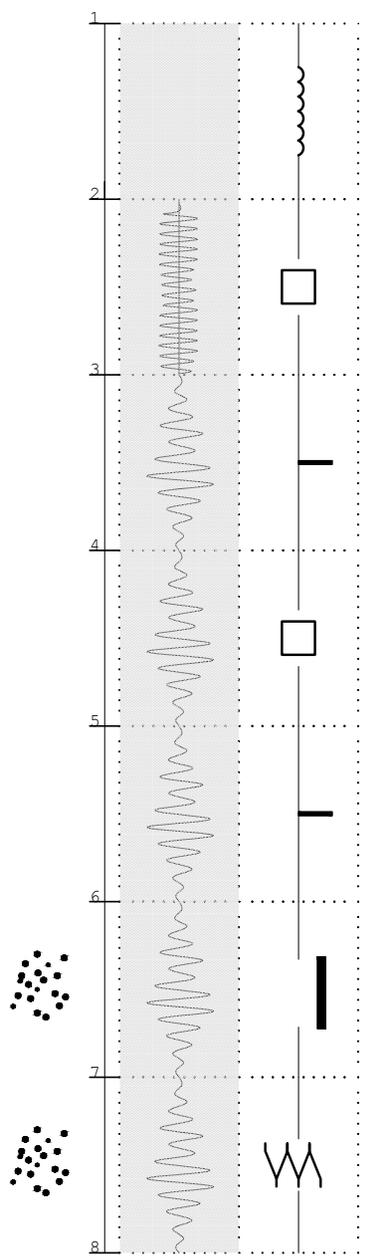
SWANLANE



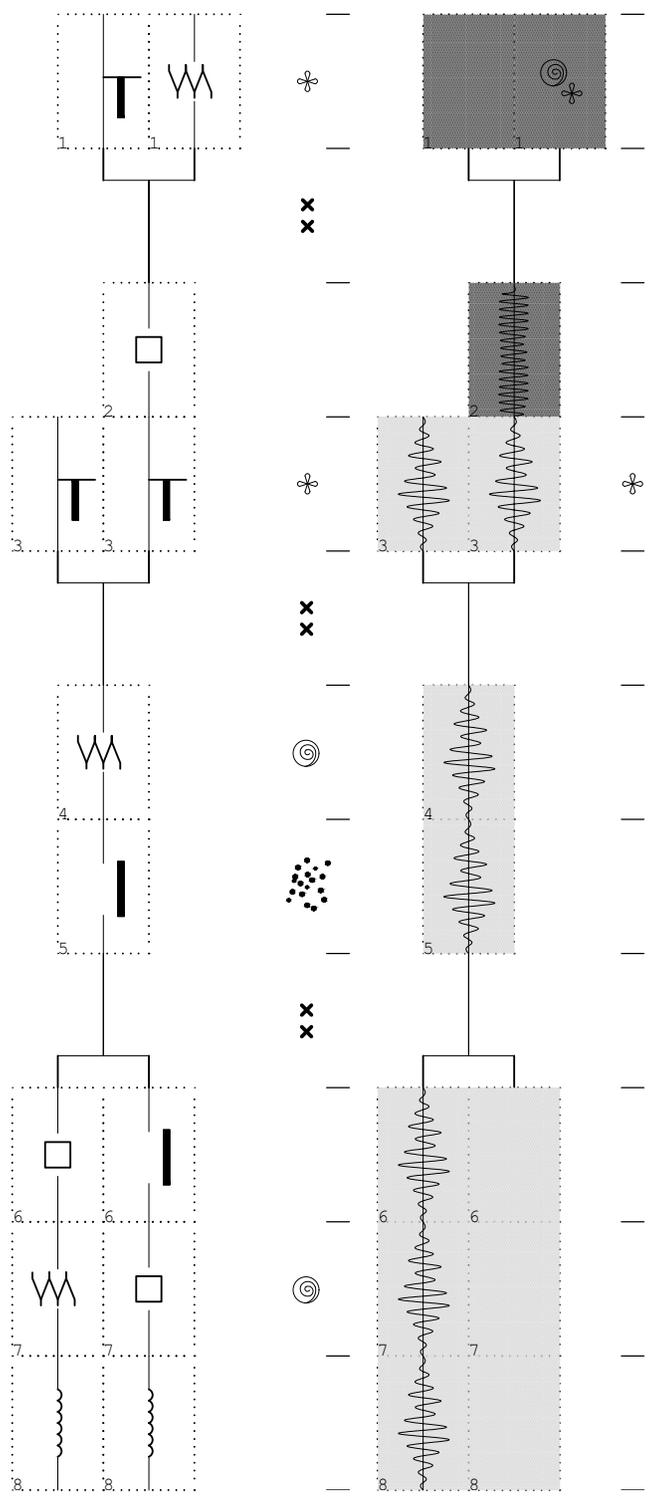
FYEFOOTLANE



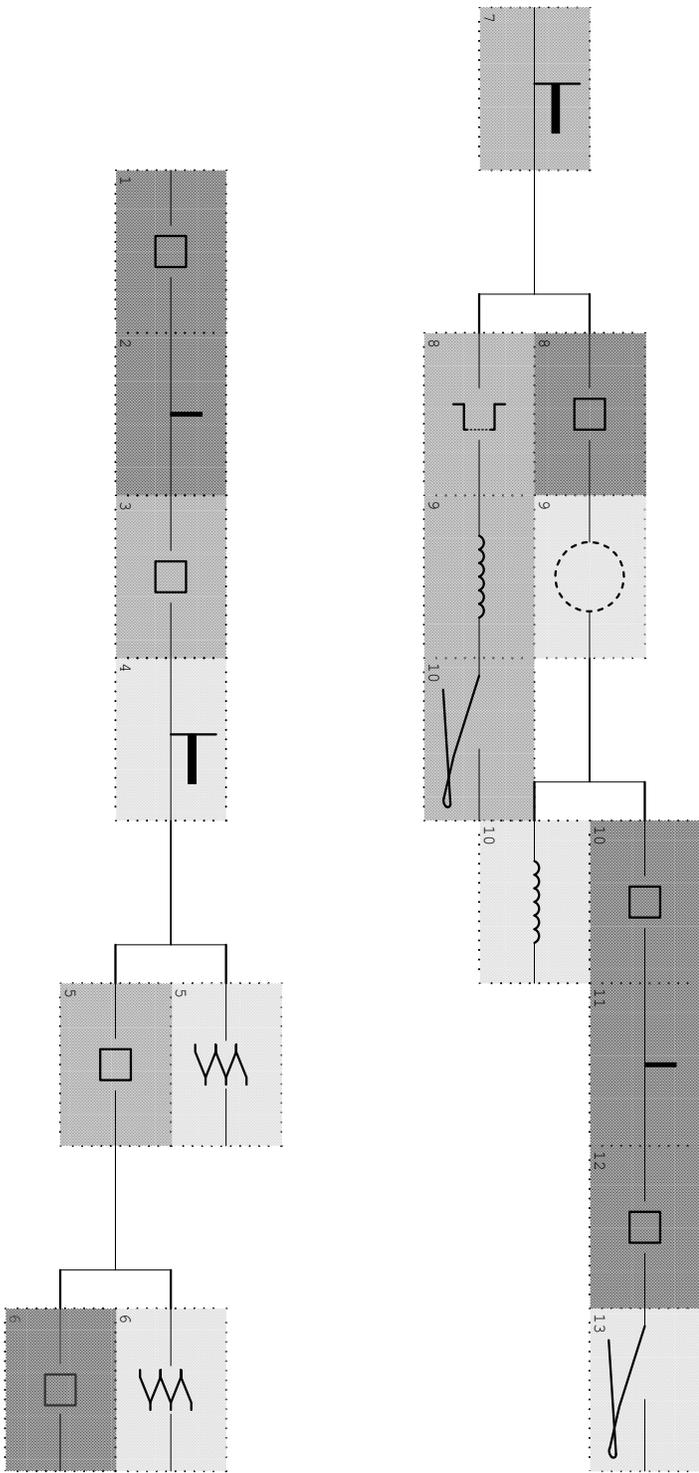
SUFFOLKLANE



PUDDINGLANE



BLACKFRIARS



THE END

The transcript attempts to prove that when different material, spatial, and non-material aspects of the *pedways* are put together in frames in the form of storyboards of films, the derived meanings may be different for each reader. Thus, the experience of the city on the directed linear promenades may resemble the experience the viewer has when watching a movie.

VOLUME III

BLACKFRIARS TRANSCRIPTS:

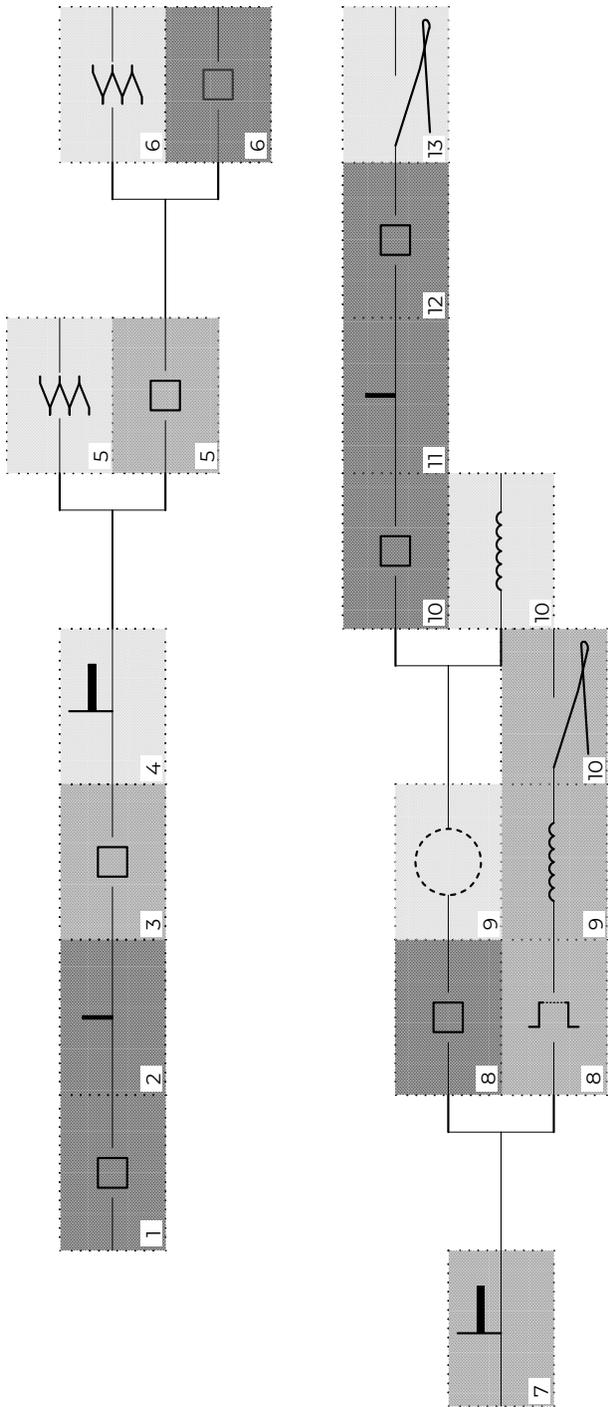
Stories of folks walking through
the hidden promenade of
Blackfriars

Blackfriars





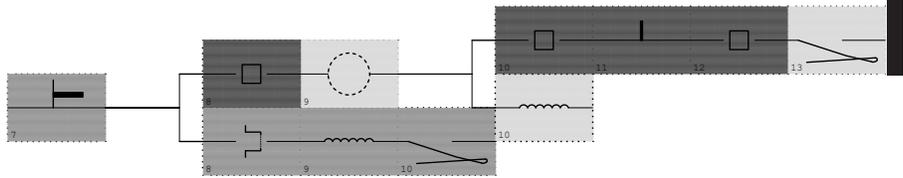
Analysis: Notation of Blackfriars



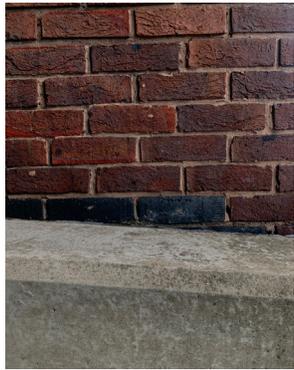
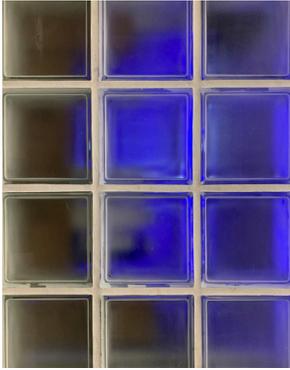
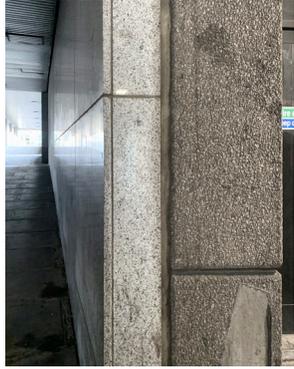
Analysis: Atmospheres in thresholds



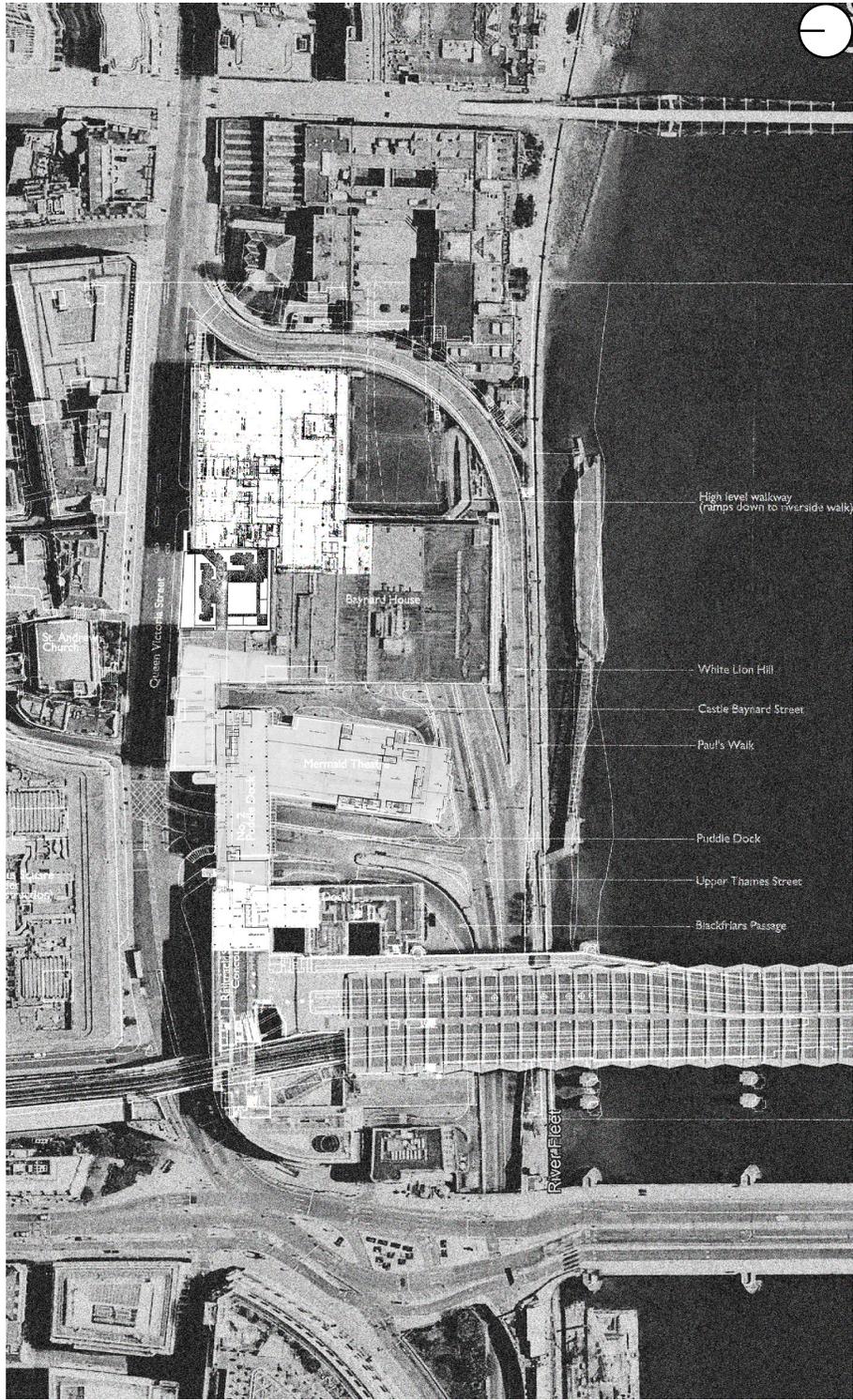
paul's walk river thames



Analysis: Materiality



Analysis: Pedway level plan superimposed on satellite view of the site



Analysis: Background story of Blackfriars

Throughout history, two sides of the river was separated in their use and identity. The North side was considered mostly as a centre for businesses, while the South had an image of an industrial area with docks and houses for blue-collar workers. Therefore, communication between two sides was not common. In the late 20th century, the image of the South Bank began to change with the arrival of new cultural institutions such as theatres, galleries, museums and others. This change in the identification of the south bank necessitated a dialogue between the two sides, thus activating the link that Blackfriars Station, which spans the Thames, was providing.¹ The entrance to the station on the north bank is on the south side of Queen Victoria Street, along which 1960s brutalist buildings stand. These buildings, the Mermaid Theatre, Mermaid Offices, and Baynard House, are connected to the station and to each other from above ground through the walkway, which is selected case and site for this project.

Baynard House [Fig.3] was designed by William Holford, who was one of the initiators of the idea of separating pedestrians from streets and integrated this idea into the House. Since the site of the building enters the city's skyline and visual axis of St. Paul's Cathedral from the other side of the Thames, its height was limited to three floors above the ground level.¹ Visually, horizontality dominates through the interplay of glass bands and concrete cladding. It consists of two shifted blocks that form an inner courtyard through which the pedestrian flows. The space between the blocks houses a cast aluminium public sculpture "The Seven Ages of Man"² by Richard Kindersley. [Fig.1] The building also appeared as a background for the scenes of the film "Mission: Impossible - Fallout". It is currently used by the British Telecommunication Group as an office building and museum.

The Mermaid Theatre [Fig 2] is not currently in use, but it has historical value to London's cultural history. Originally, the Mermaid Theatre in this area was a large barn in the home of actor Bernard Miles and his wife Josephine Wilson, who organized concerts, plays, and operas here. After, Miles was encouraged to build a permanent space, and so on May 28, 1959, the new Mermaid Theatre opened as part of the Sixties complex in Puddledock. It has hosted several important events such as "Cowardy Custard," "Treasure Island," "Molecule Club," a science club for children, the premiere of "Whose Life Is It Anyway?" and a poetry festival where Sylvia Plath read her poem "Tulips". Also the layout of the theatre, with seatings on three sides of the stage, was uncommon at that time. [Fig.4]

Height restrictions, city views, identity, and historical significance are guiding characteristics of the area that must be considered when proposing a new intervention in this context.



Fig 1



Fig 4

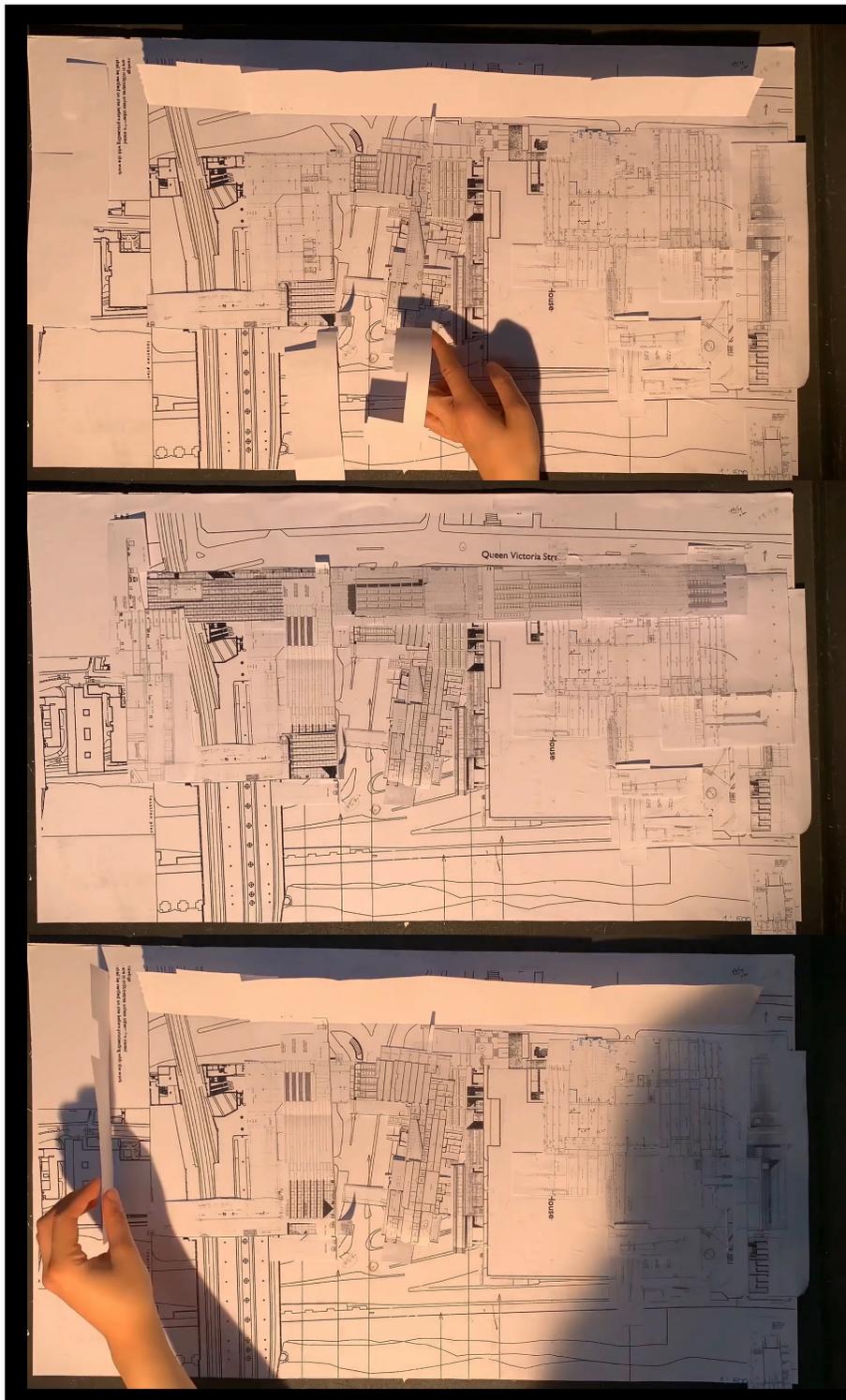


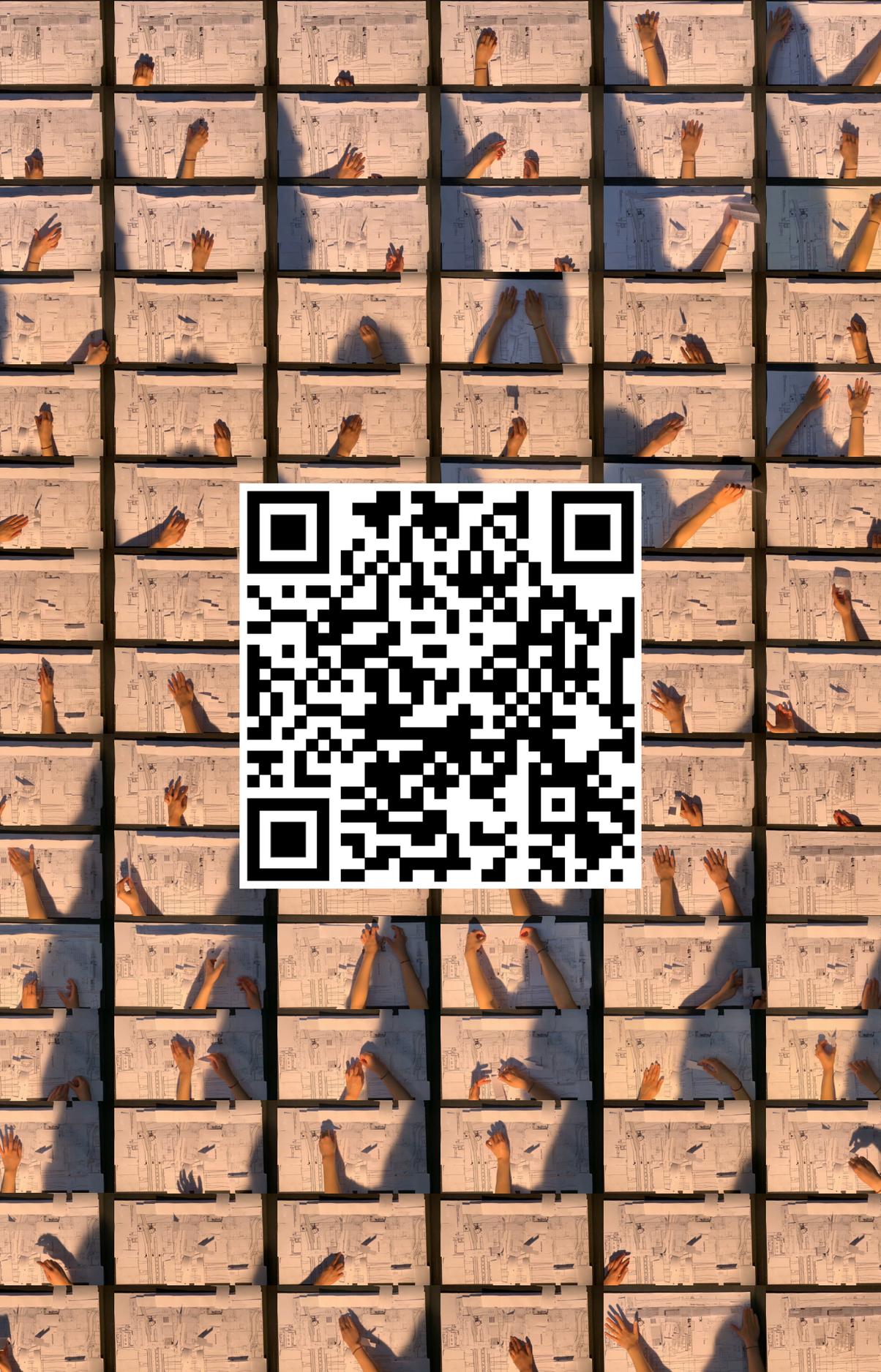
Fig 2

Fig 3

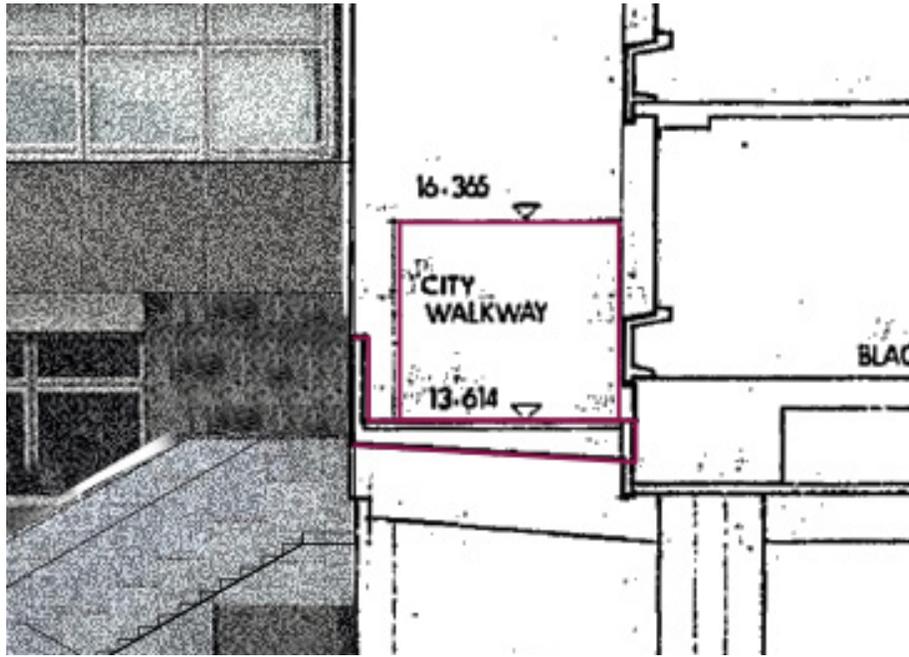
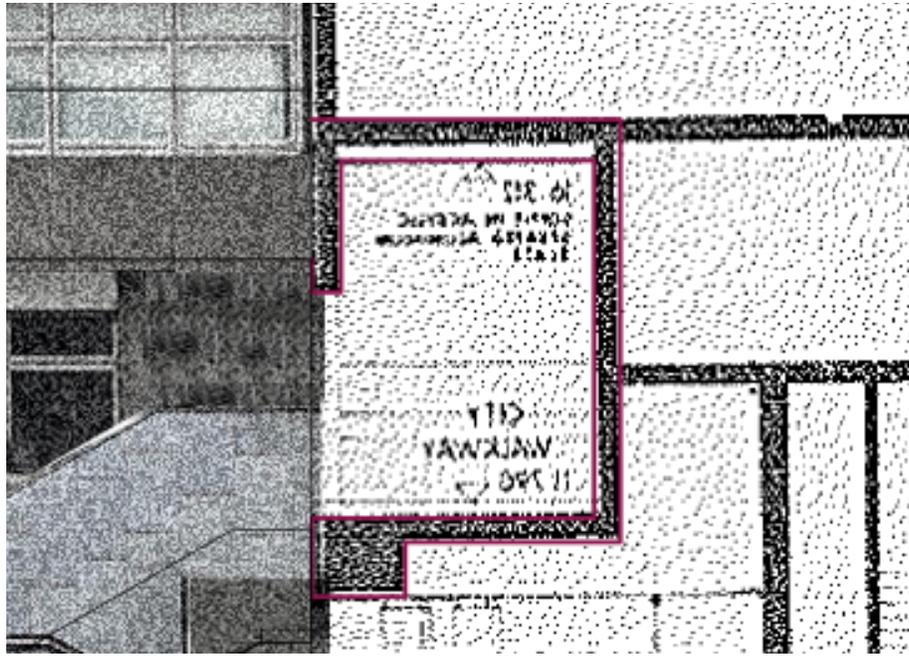
1. Alsop, Will. 1999. Alsop and Stormer: Selected and Current Works. Images Publishing.
 2. "Public Monument and Sculpture Association National Recording Project: The Seven Ages of Man (sculpture), Baynard House". Archived from the original on 2 August 2011.
 3. <https://gramhir.com/explore-hashtag/williamholford>

Analysis: detecting site's horizontal and vertical layers

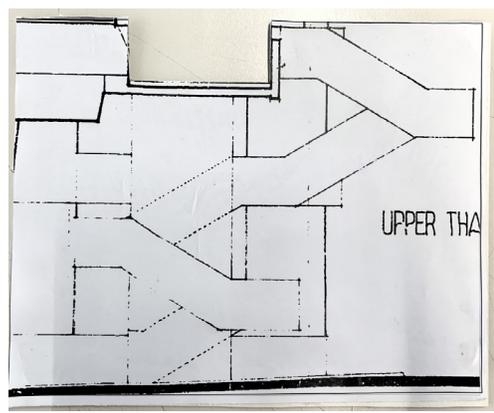
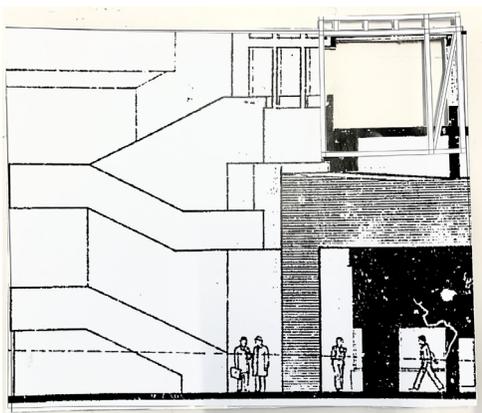
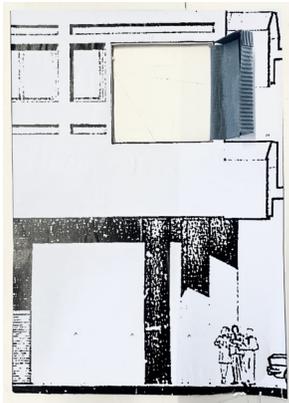
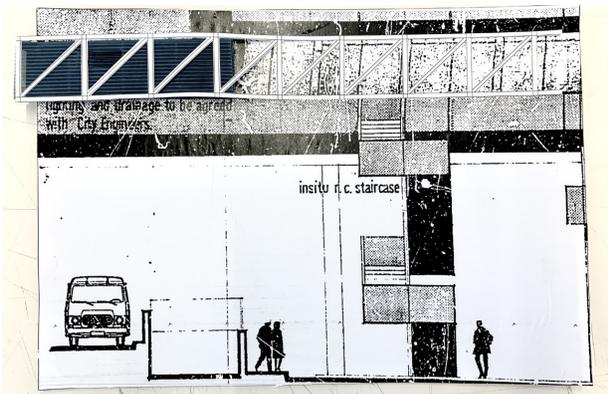




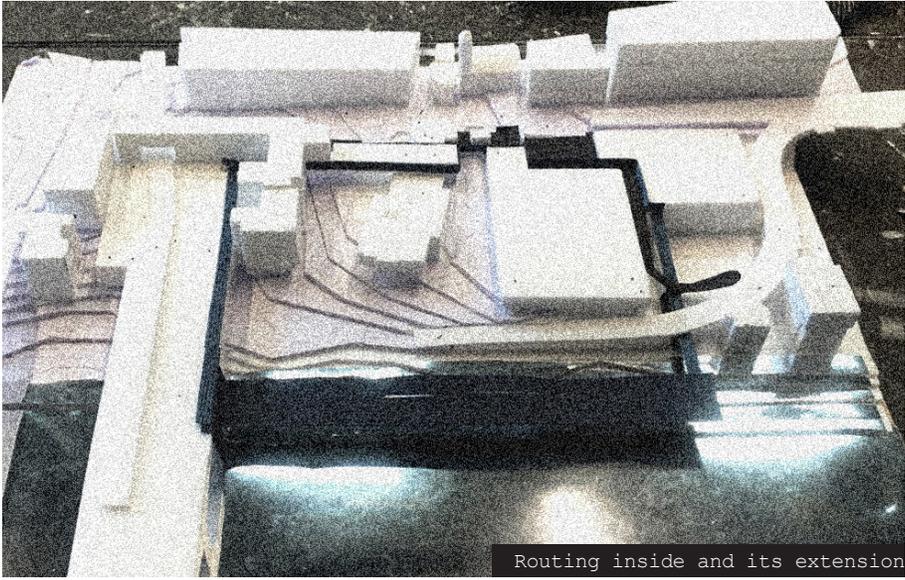
Analysis: detecting pedway's connectivity, dimensions and qualities



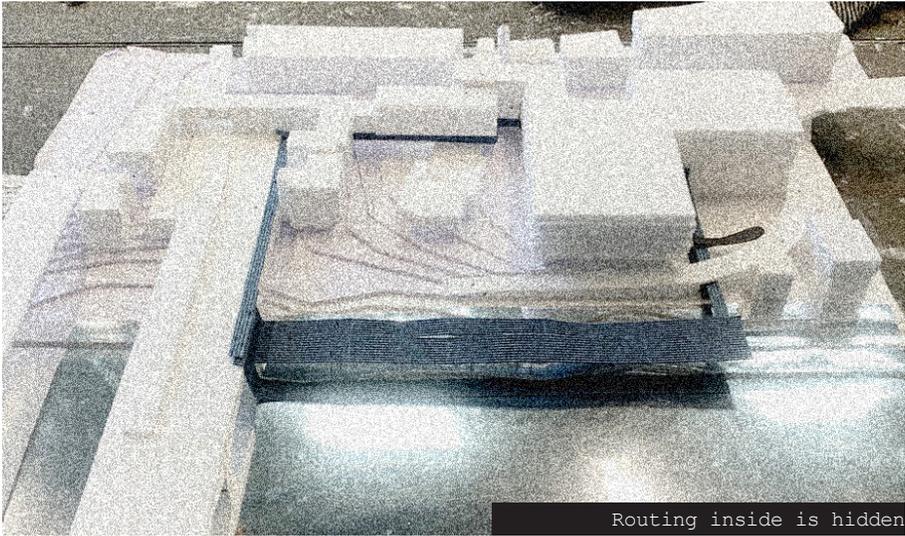
Trials: Pedway interior interventions



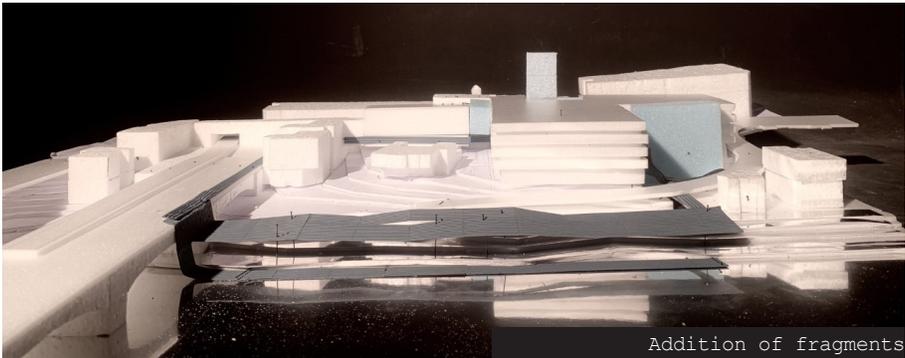
Trials with model: Urban intervention



Routing inside and its extension

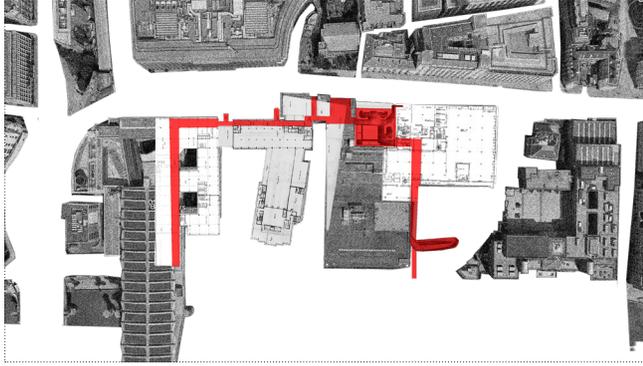


Routing inside is hidden



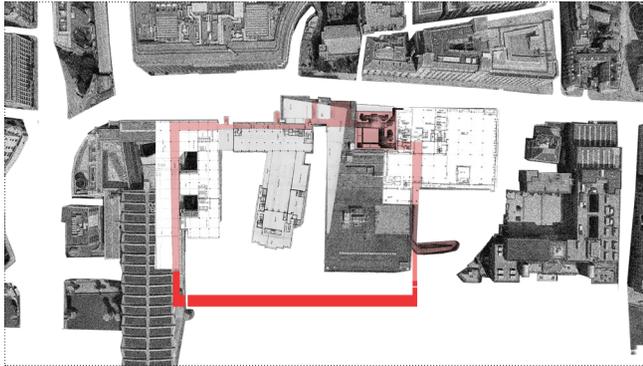
Addition of fragments

Strategies



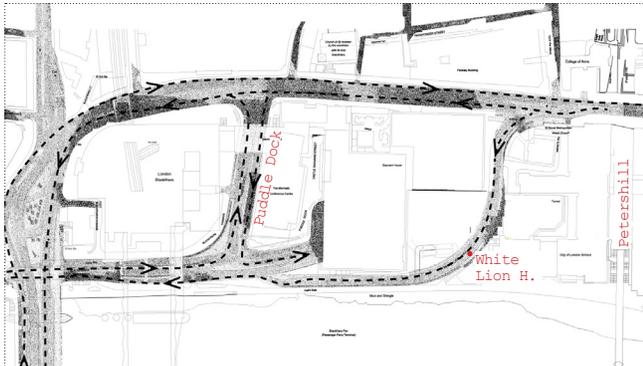
1. Existing dynamics and connectivity at the level of pedway

One end of the passage is at the +6.0 level at Blackfriars station, and another is connected to Paul's Walk, which is on the banks of the Thames at the 0.0 level.



2. Urban Intervention

As the main intervention existing linear passage was transformed into the loop, analogous to the film cassette as endless tape. Thus, activating public us of the pedway.



3. Existing dynamics and connectivity at the ground level

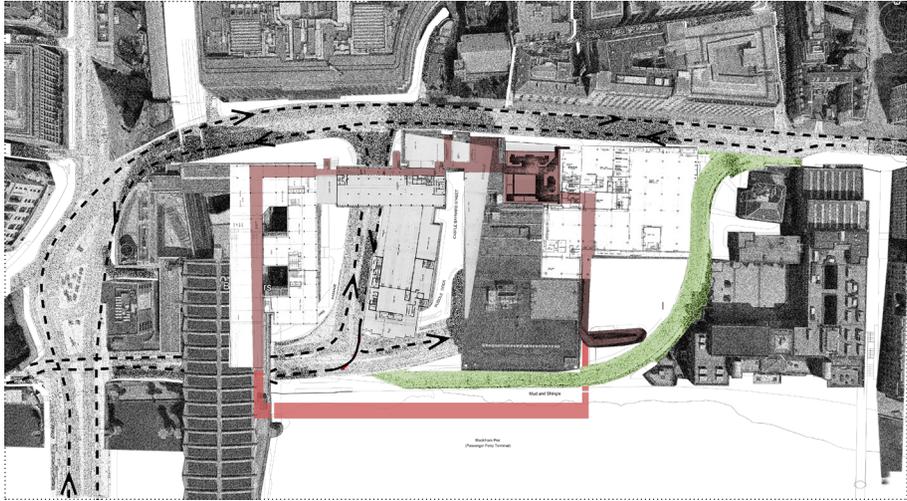
Due to traffic routing, the riverbank is difficult to reach for pedestrians. It is reached via Petershill. White Lion Hill is part of the city skyline and is hardly used by traffic, as there is an alternative route from Puddle Dock.



4. Traffic Rearrangement

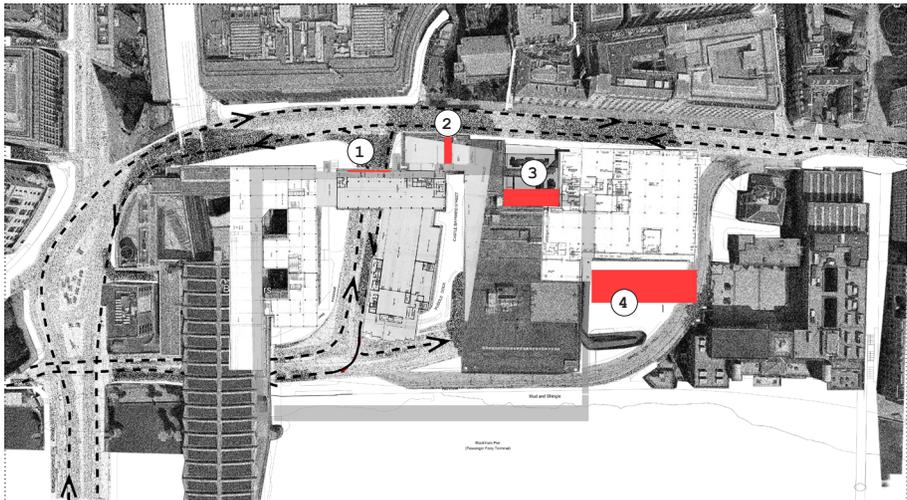
The road, White Lion's Hill was completely pedestrianized and turned into an urban "forest," and an alternate route was established for cars through Puddle Dock.

Strategies



5. Connectivity

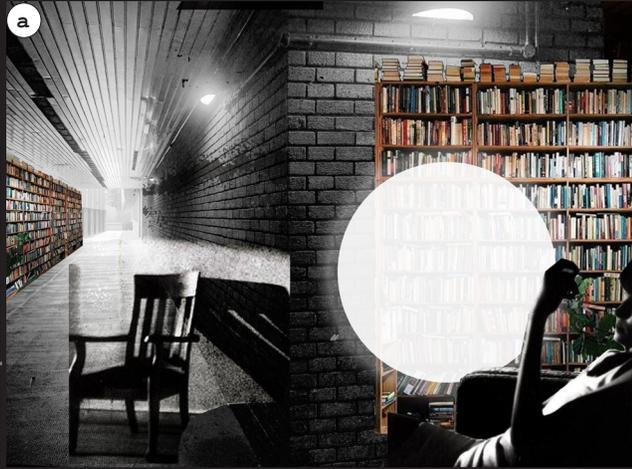
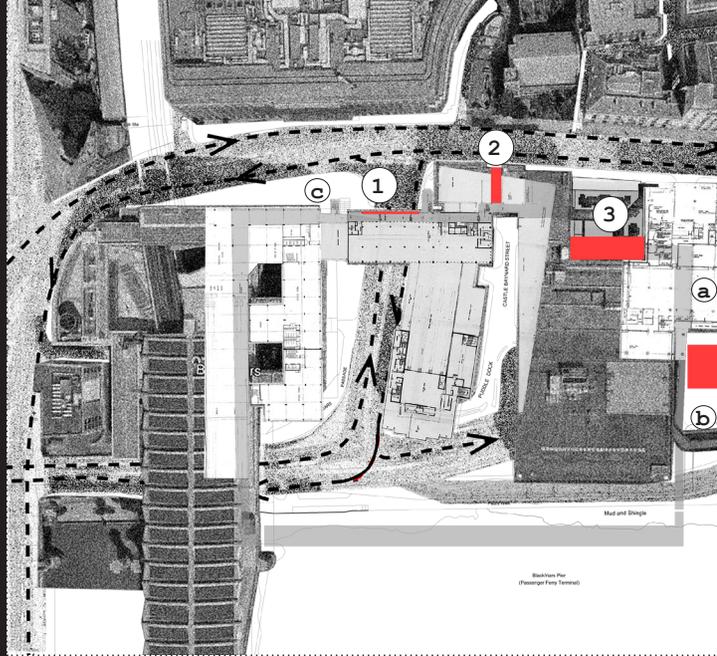
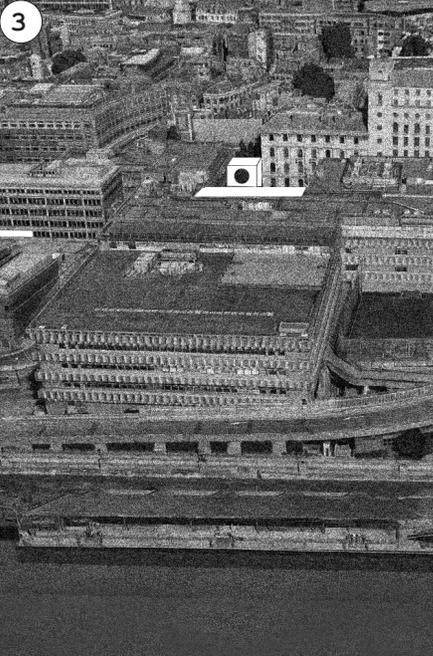
Thus, these interventions to the existing ground level dynamics and to the routing above the ground aim to remove the segregation between two layers, which was considered one of the problems of elevated walkways in general



6. Fragments

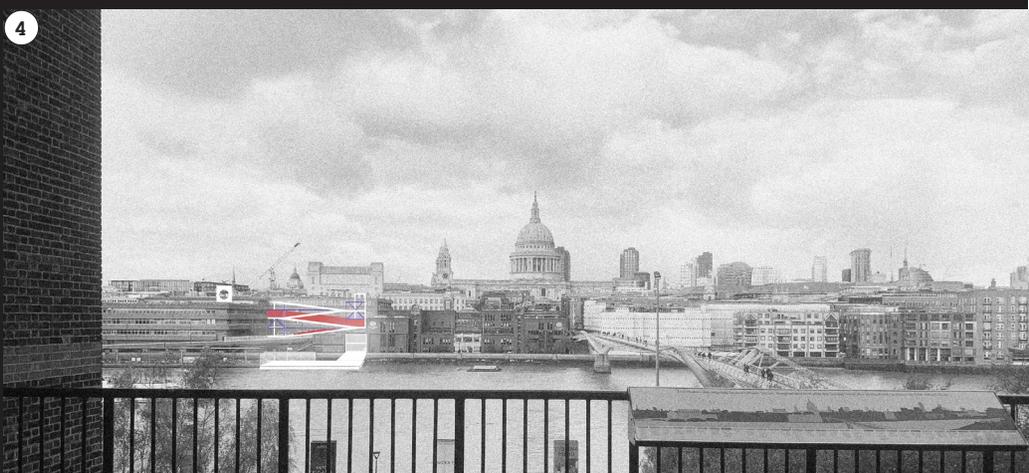
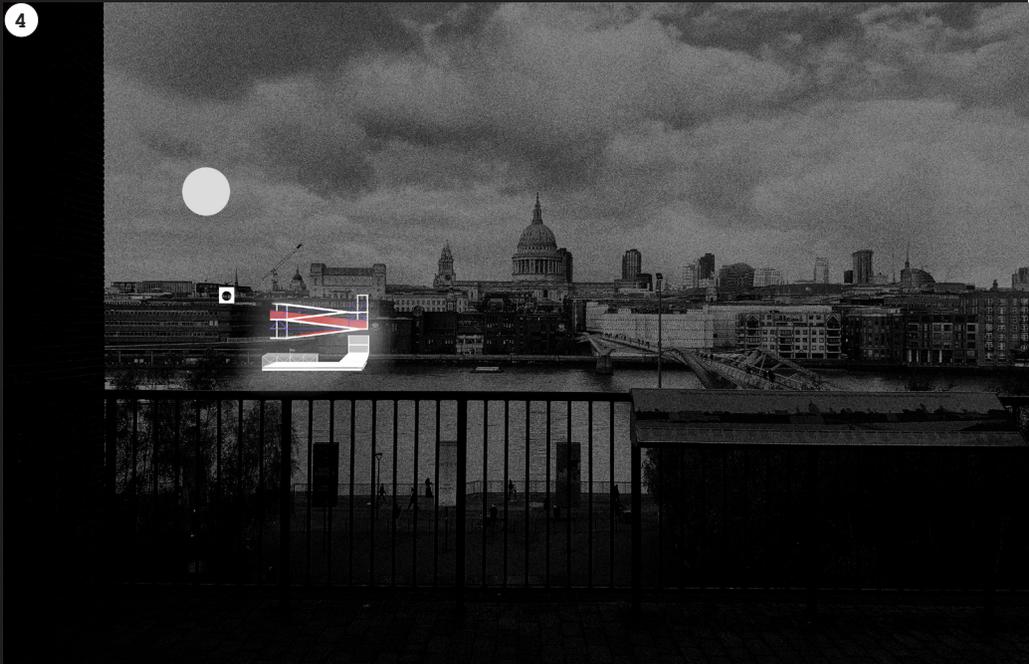
If the unfolding views while walking through the pedway create a cinematic experience, as it happens in filmstrip, then the designs in this urban context are cadres interpositioned between the whole story. In other words, design interventions are "fragments" of the new story "montaged" into the existing story. The qualities of these fragments are defined by the existing thresholds, such as (1) the illumination of dark corridors, (2) the transformation of niches into public interior spaces, (3) the addition of an observation tower in the in-between courtyard and (4) a building outside of the pedway. These are, thus, interventions of different shapes and scales, from installations to interiors to urban objects.

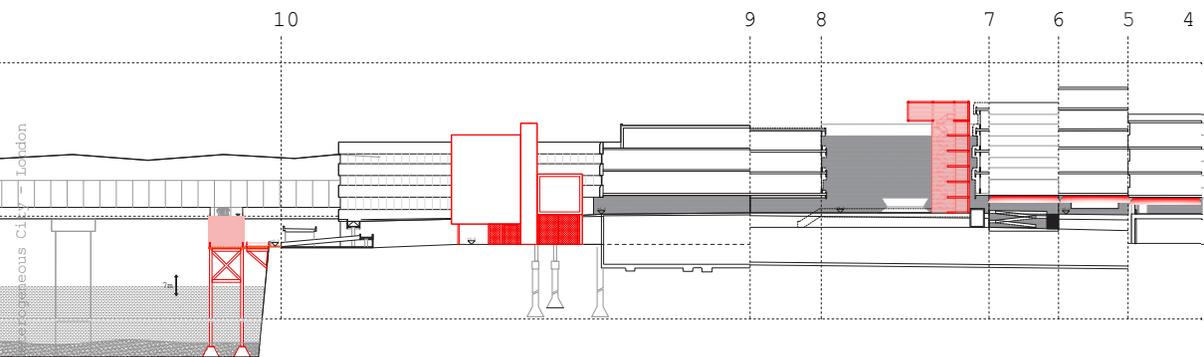
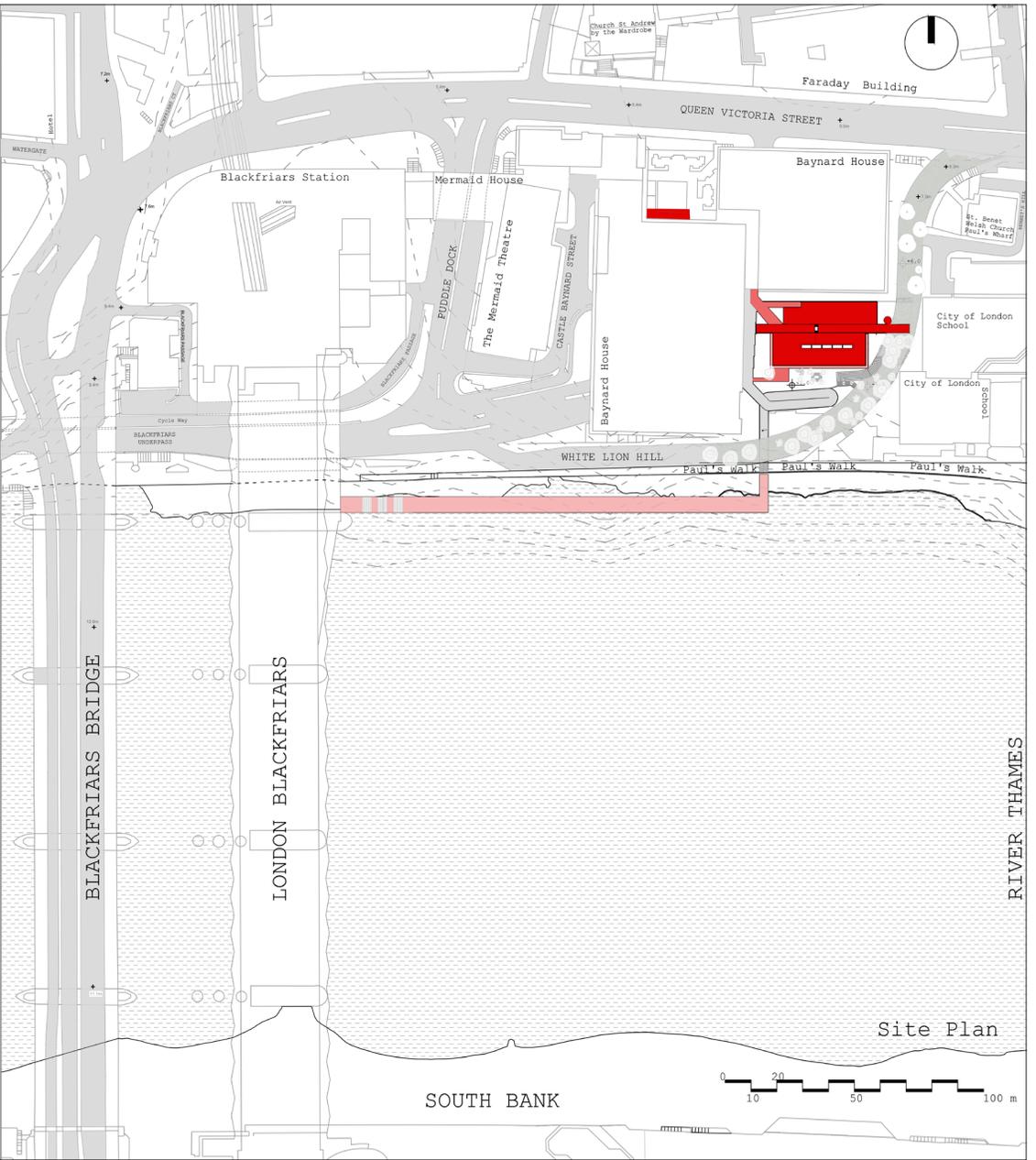
Trials: Use of collages in search of ideas



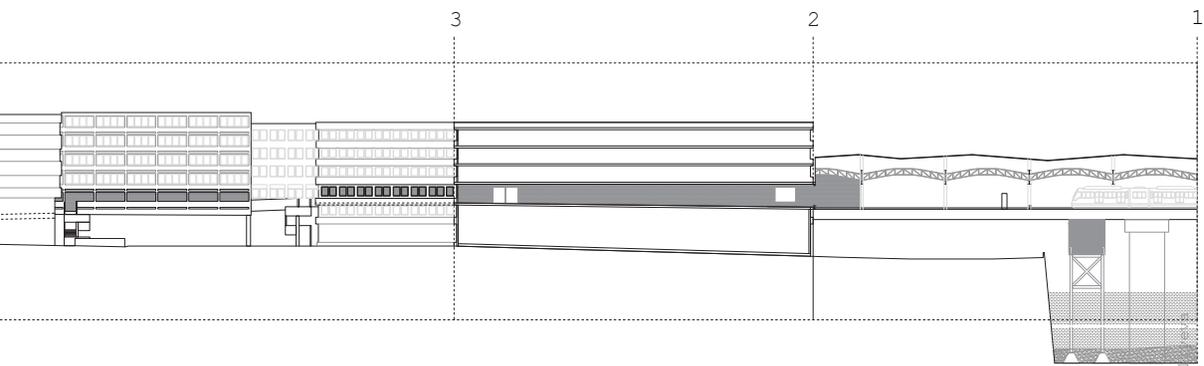
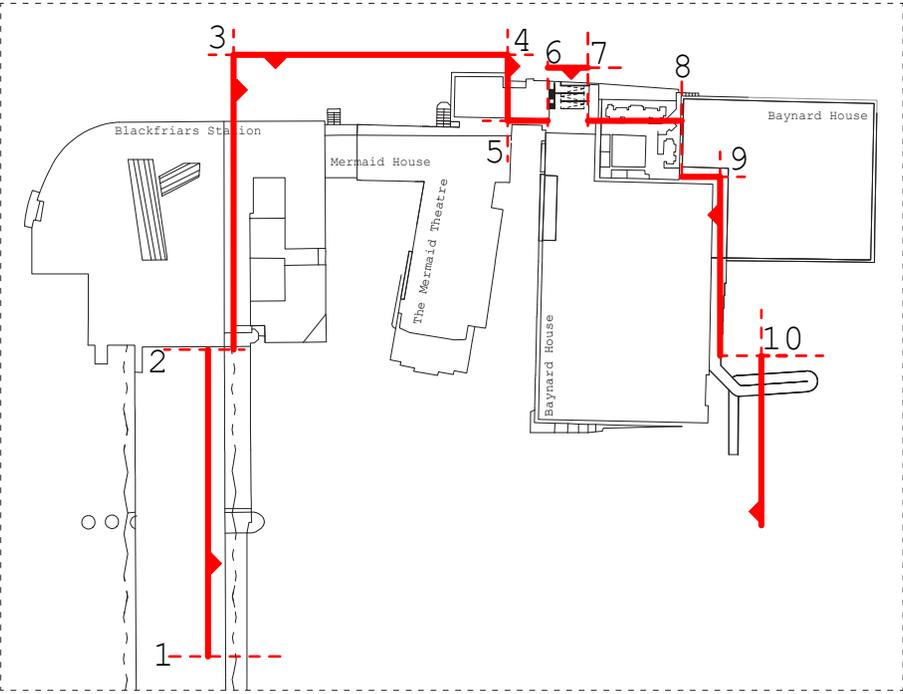
Stories of folks walking through the hidden promenade of Blackfriars

Blackfriars Transcript



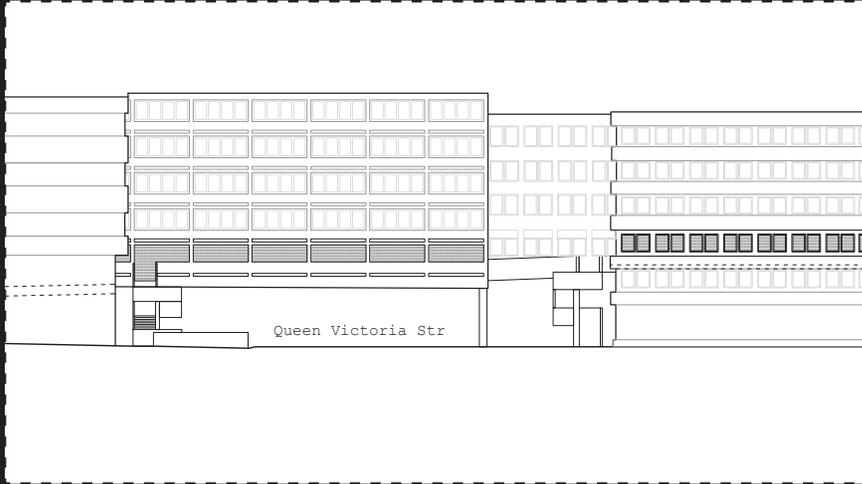


Site Transect

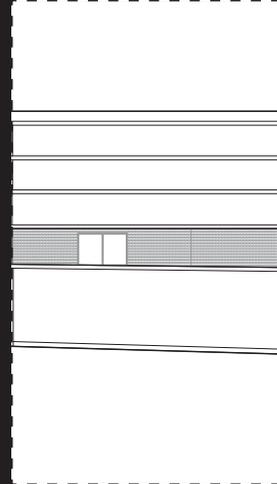


Stories of folks walking through t

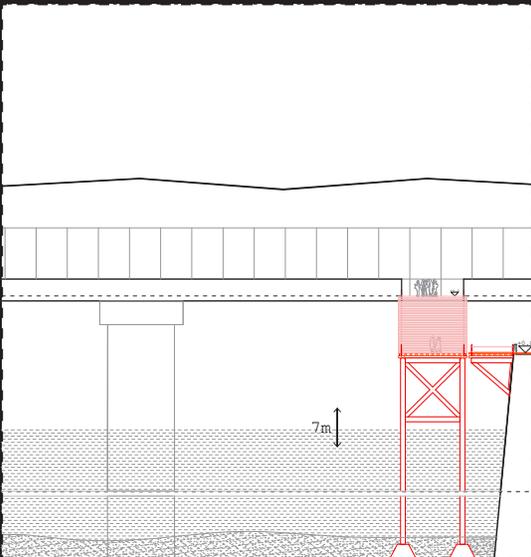
3. Light was coming from the window of the balcony. Here is a fork in the trip. The folk splits, one group descends to Q. Victoria Street to continue on the ground level. The rest wanders what is at the end of the passage with open frames.



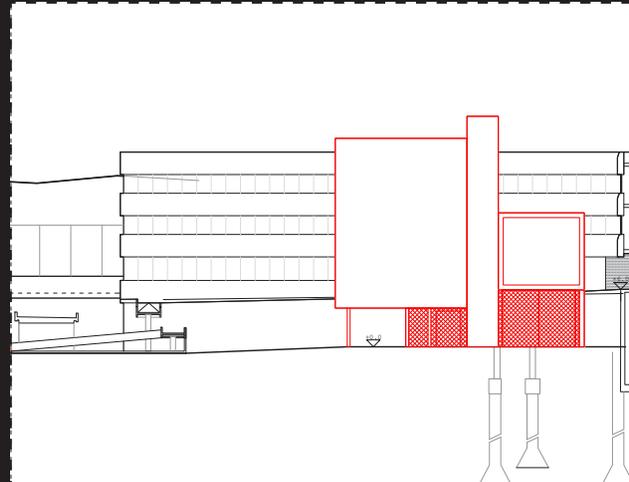
2. It takes something through dark long of the light comes in



10. The remaining folk were content to finish the way until they looked to the right. Finish? The station?



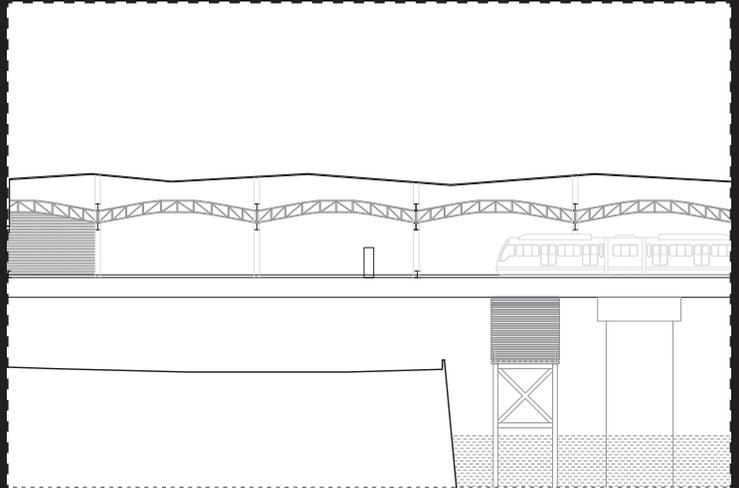
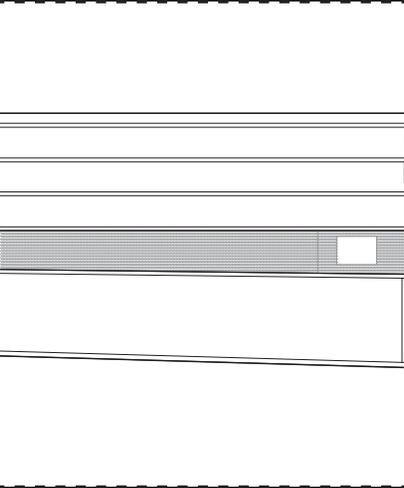
9. Here is the water seen ahead. The path from right leads straight to the river, left is another passage. The folk following on the left have stopped. They`r watching the view through the frame



he hidden promenade of Blackfriars

me a walk
corridors until
from outside.

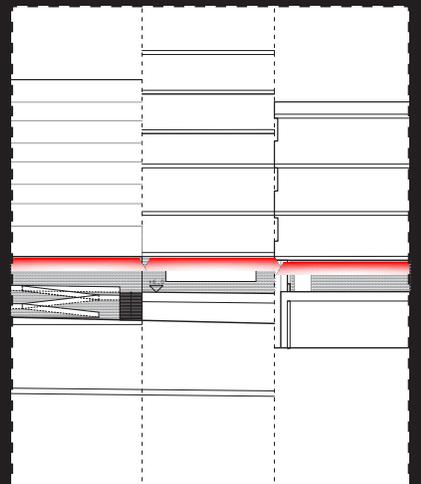
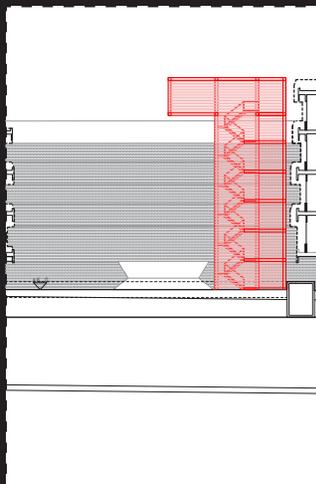
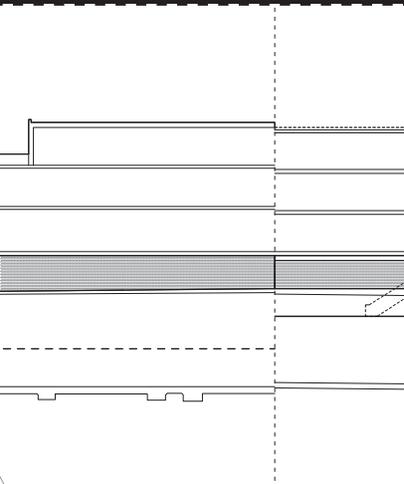
1. Folks arrive by train at
Blackfriars station. From here a
journey through hidden promenades
can begin.



8. Again gloomy way to
go through. Yet this
time the only track to
follow.

7. It's an elevated
park in the middle
ground! The group is
relieved and happy to
be cognizant of the
surrounding. But wait!
here is another
addition of tower.

4-5-6. Folks are confused
by the possibilities of
paths that the promenade
lead, but this time dark
corridors lit with the
light that may lead
somewhere specific.



Those who climbed to
the top of the tower
were surprised by the
view. They seemed to
be close to the water,
but the buildings were
blocking the view

Stories of folks walking through t

4-5-6. Folks are confused by the possibilities of paths that the promenade lead, but this time dark corridors lit with the light that may lead somewhere specific.



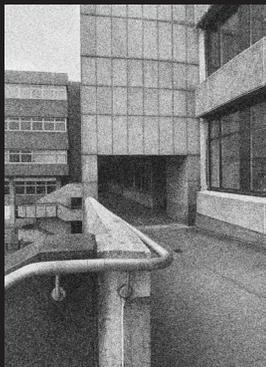
9. Here is the water seen ahead. The path from right leads straight to the river, left is another passage. The folk following on the left have stopped. They`r watching the view through the frame

10. The remaining folk were content to finish the way until they looked to the right. Finish? The station?



he hidden promenade of Blackfriars

3. Light was coming from the window of the balcony. Here is a fork in the trip. The folk splits, one group descends to Victoria Street to continue on the ground level. The rest wanders what is at the end of the passage with open frames.



2. It takes a walk sometime through dark long corridors until the light comes in from outside.



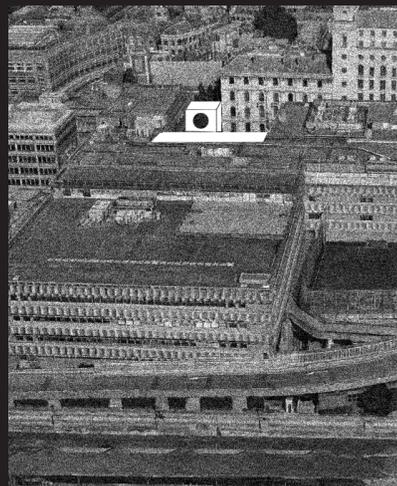
1. Folks arrive by train at Blackfriars station. From here a journey through hidden promenades can begin.



8. Again gloomy way to go through. Yet this time the only track to follow.

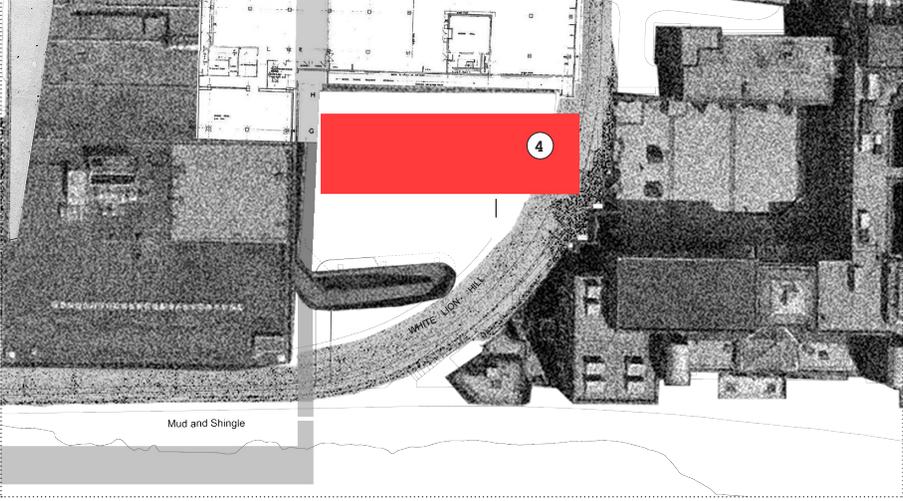


7. It's an elevated park in the middle ground! The group is relieved and happy to be cognizant of the surrounding. But wait! here is another addition of tower.



Those who climbed to the top of the tower were surprised by the view. They seemed to be close to the water, but the buildings were blocking the view

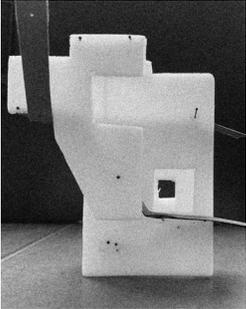
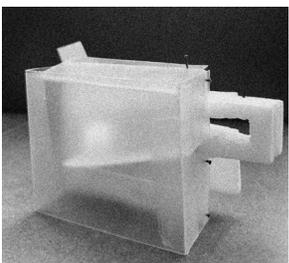
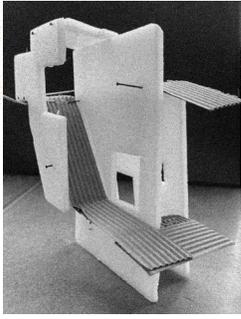
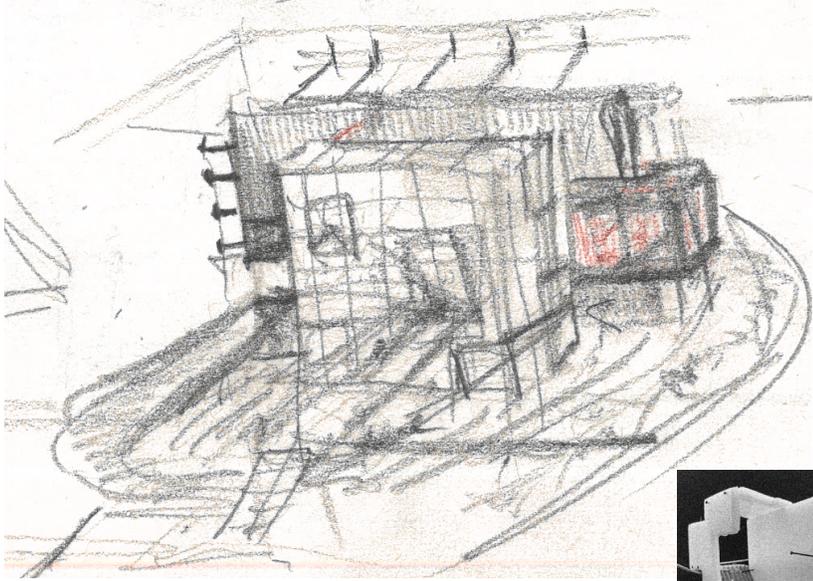
4th Fragment



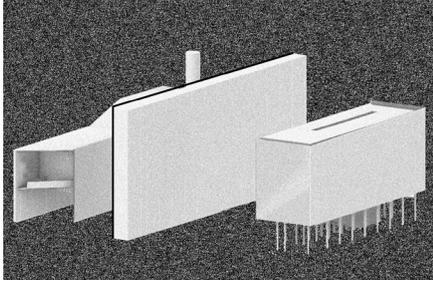
Site of 4th Fragment - Collage into the city image



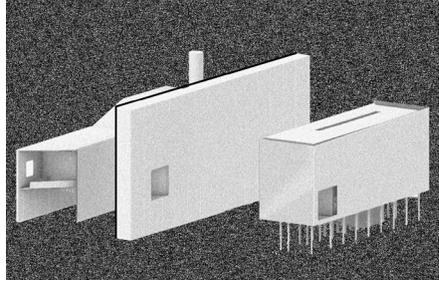
Preliminary Sketches and Models



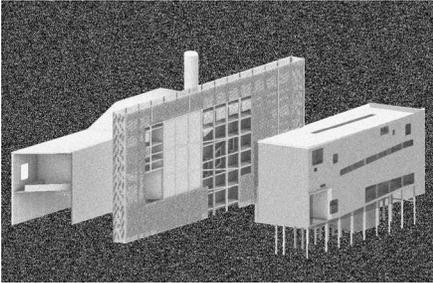
Concepts



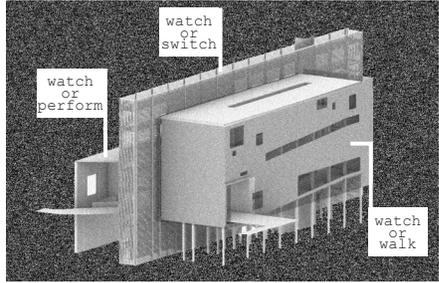
1. 3 vertical surfaces collage into city skyline



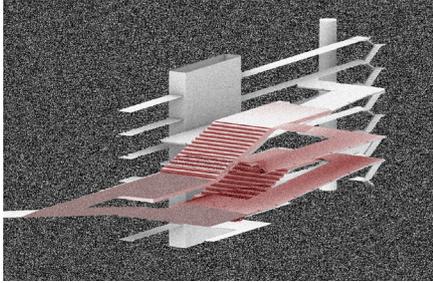
2. cardinal punch going through building layers



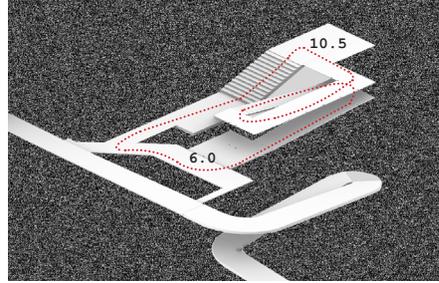
3. porosities and frames



4. events

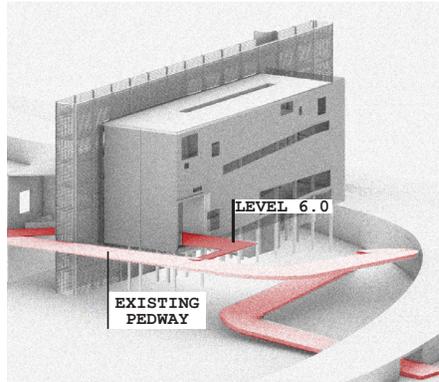
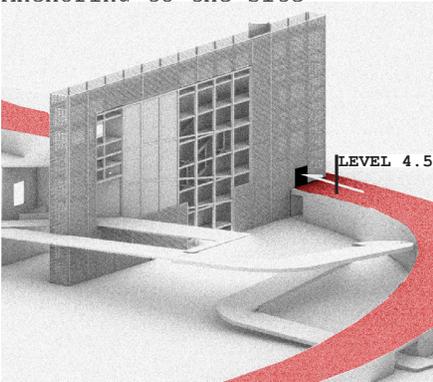


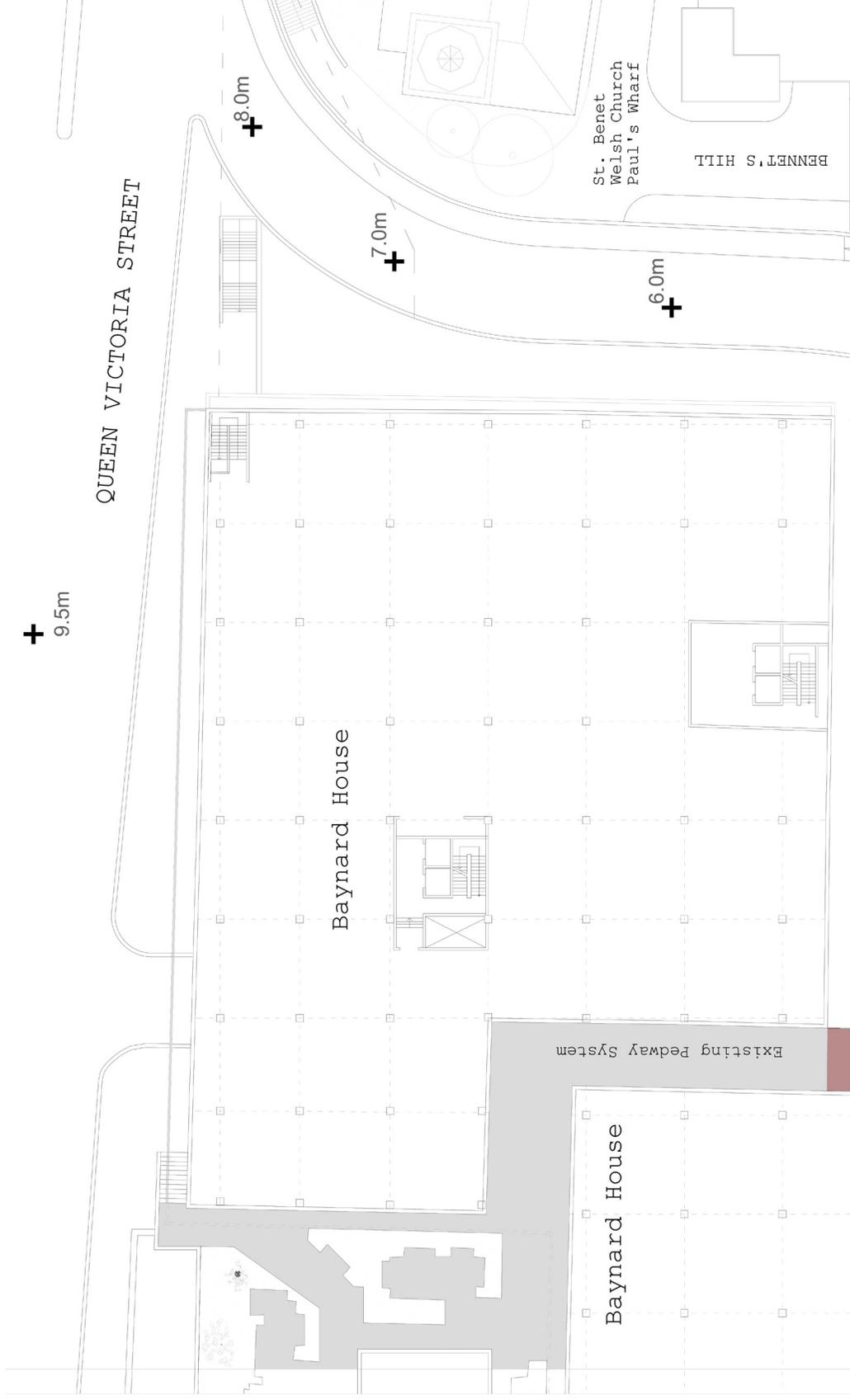
5. movements



5. loop within the building

Anchoring to the site





+ 9.5m

QUEEN VICTORIA STREET

+ 8.0m

+ 7.0m

+ 6.0m

Baynard House

Existing Pedway System

Baynard House

St. Benet
Welsh Church
Paul's Wharf

BENNET'S HILL

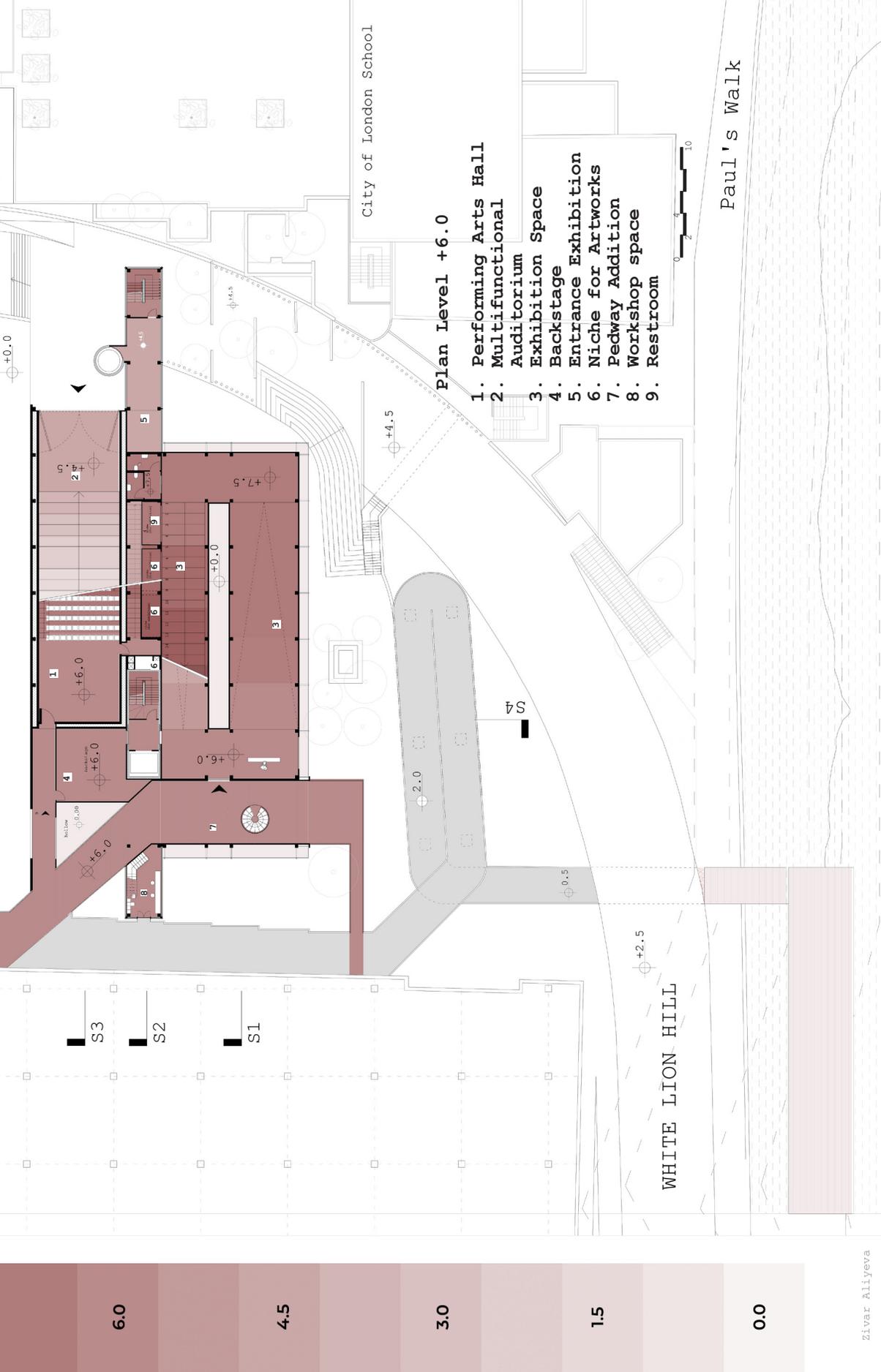
13.5

12.0

10.5

9.0

7.5



City of London School

Plan Level +6.0

- 1. Performing Arts Hall
- 2. Multifunctional Auditorium Space
- 3. Exhibition Space
- 4. Backstage
- 5. Entrance Exhibition
- 6. Niche for Artworks
- 7. Pedway Addition
- 8. Workshop space
- 9. Restroom

WHITE LION HILL

Paul's Walk

S3

S2

S1

S4

6.0

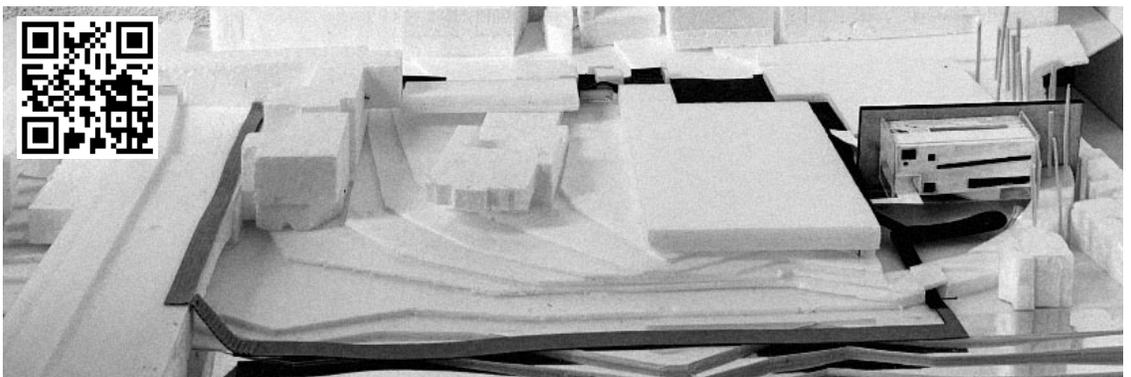
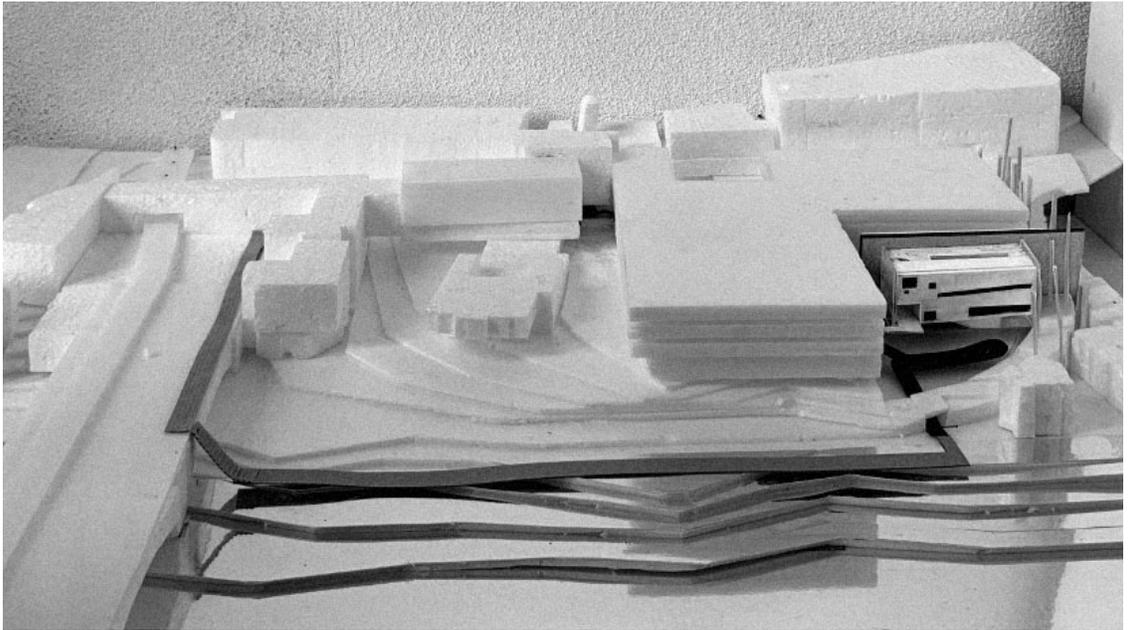
4.5

3.0

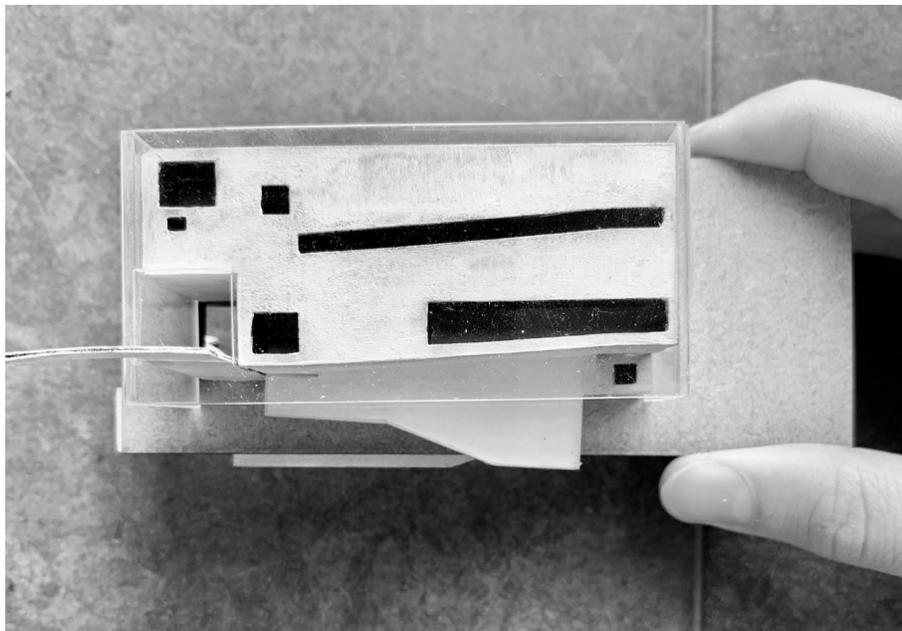
1.5

0.0

Model

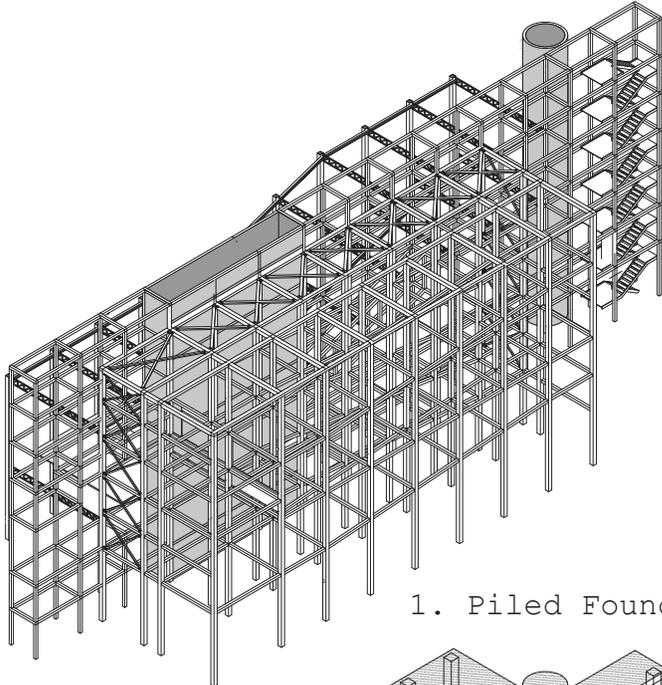


Model



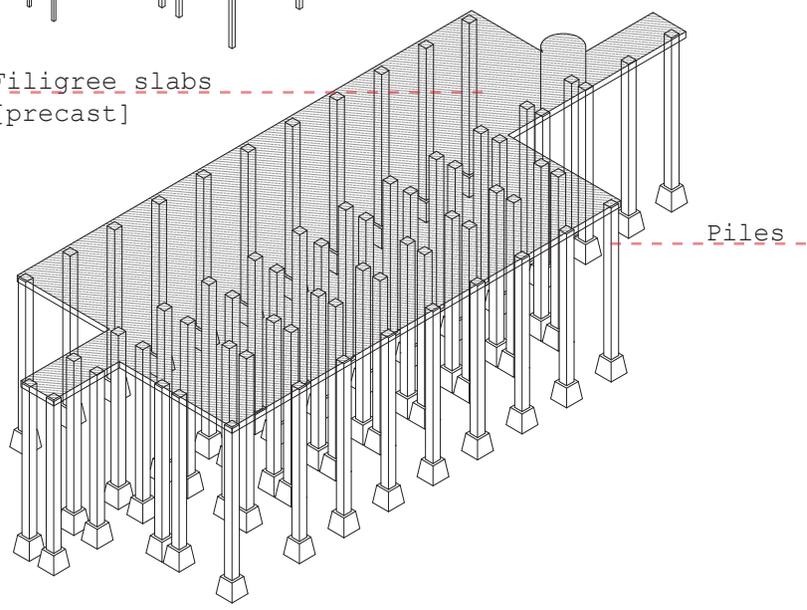
Assemblage

2. Steel Frame Structure with Prefab Concrete cores



1. Piled Foundation

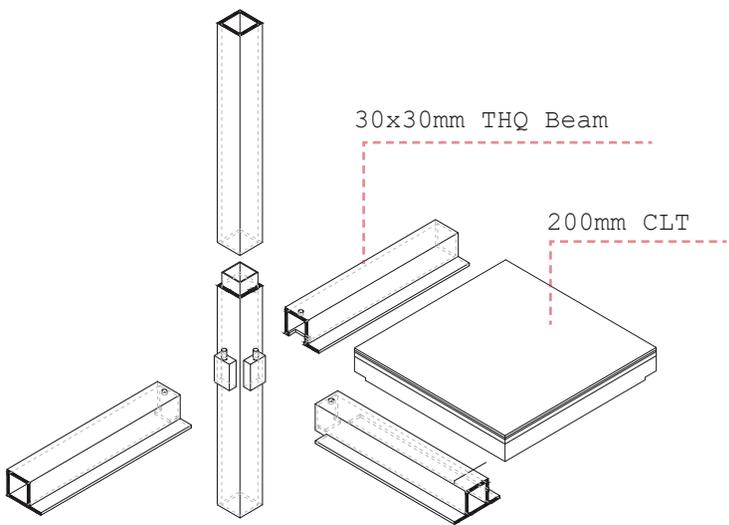
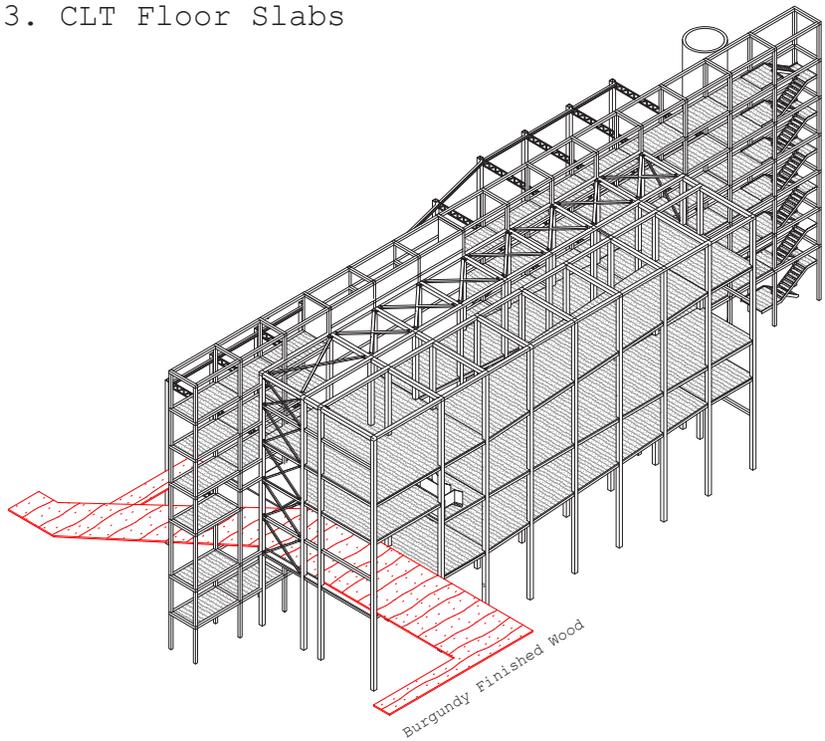
Filigree slabs
[precast]



Piles

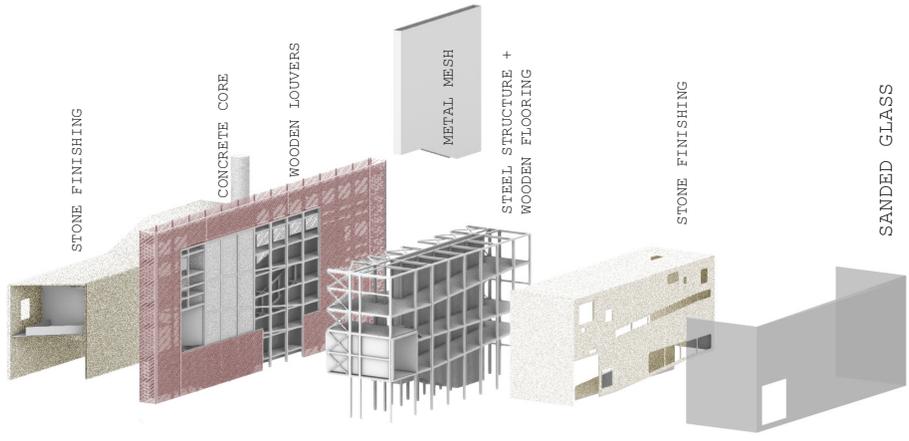
Assemblage

3. CLT Floor Slabs





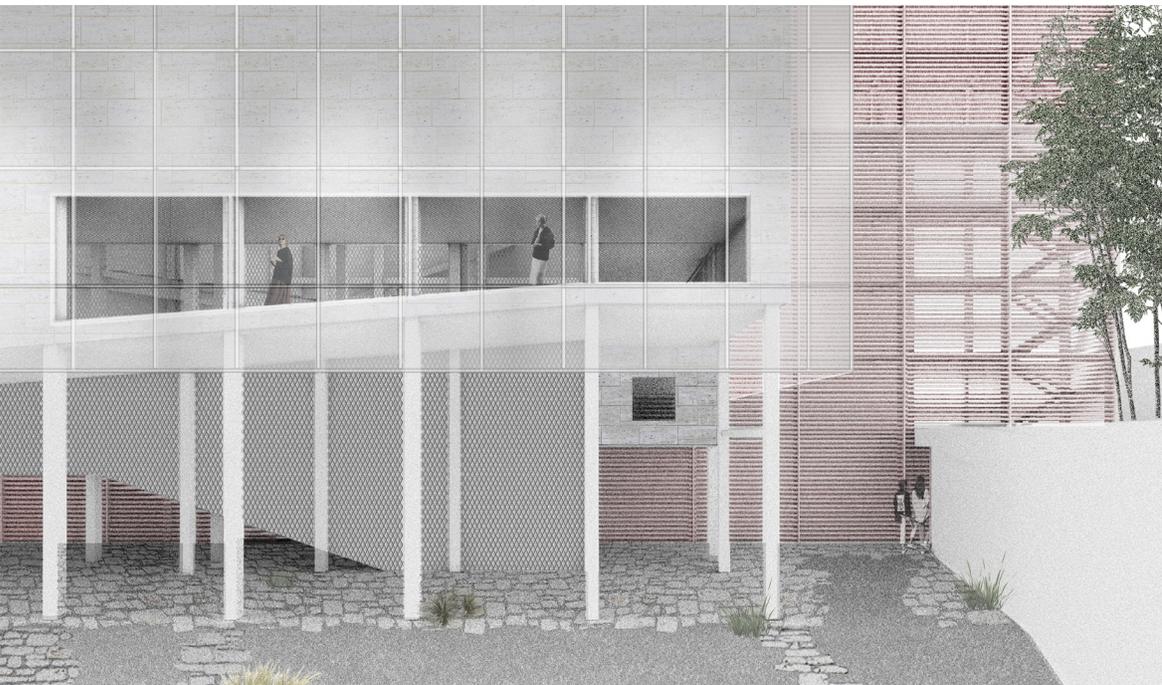
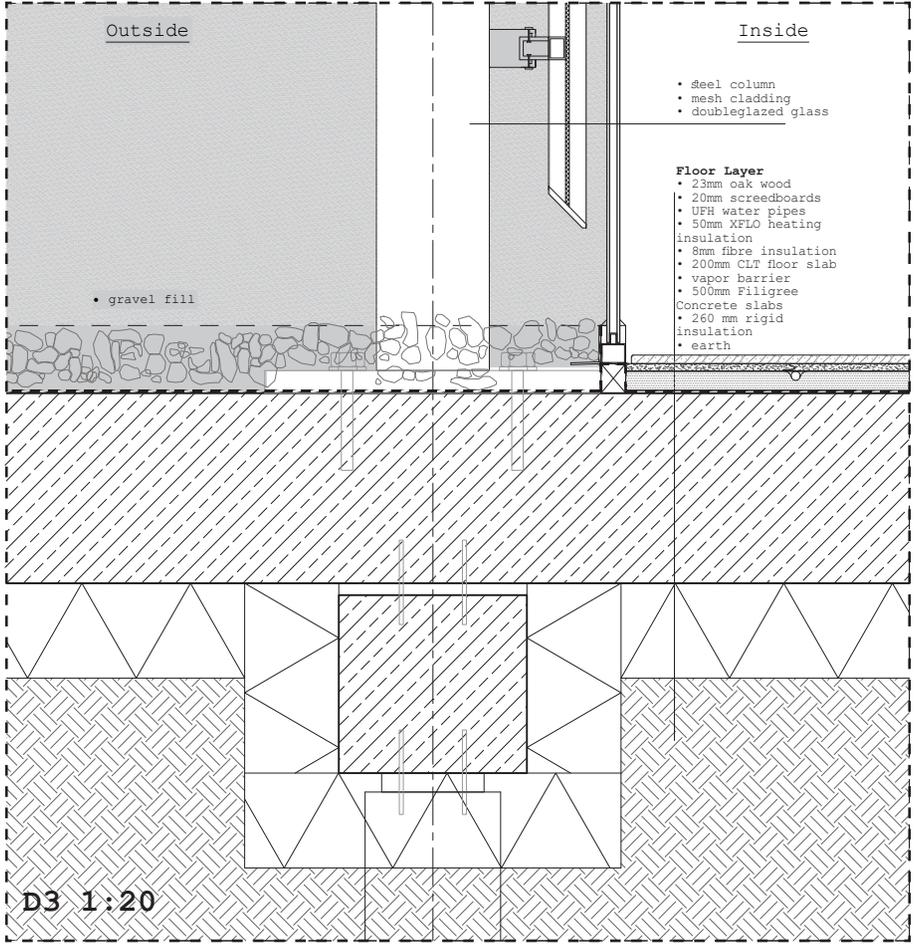
Building layers:



Front view - transparencies:



Ground Level View and Detail





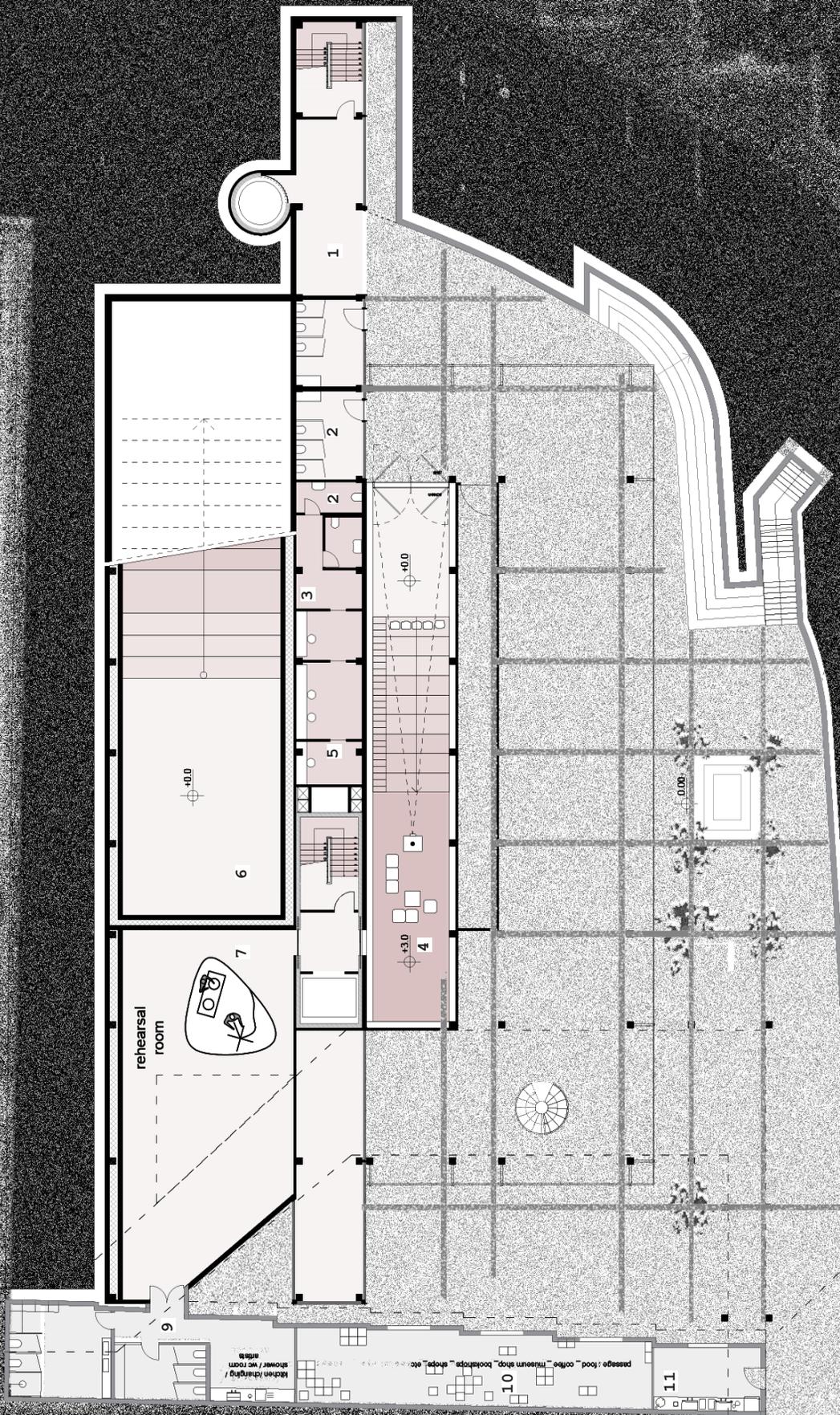
Atmospheres

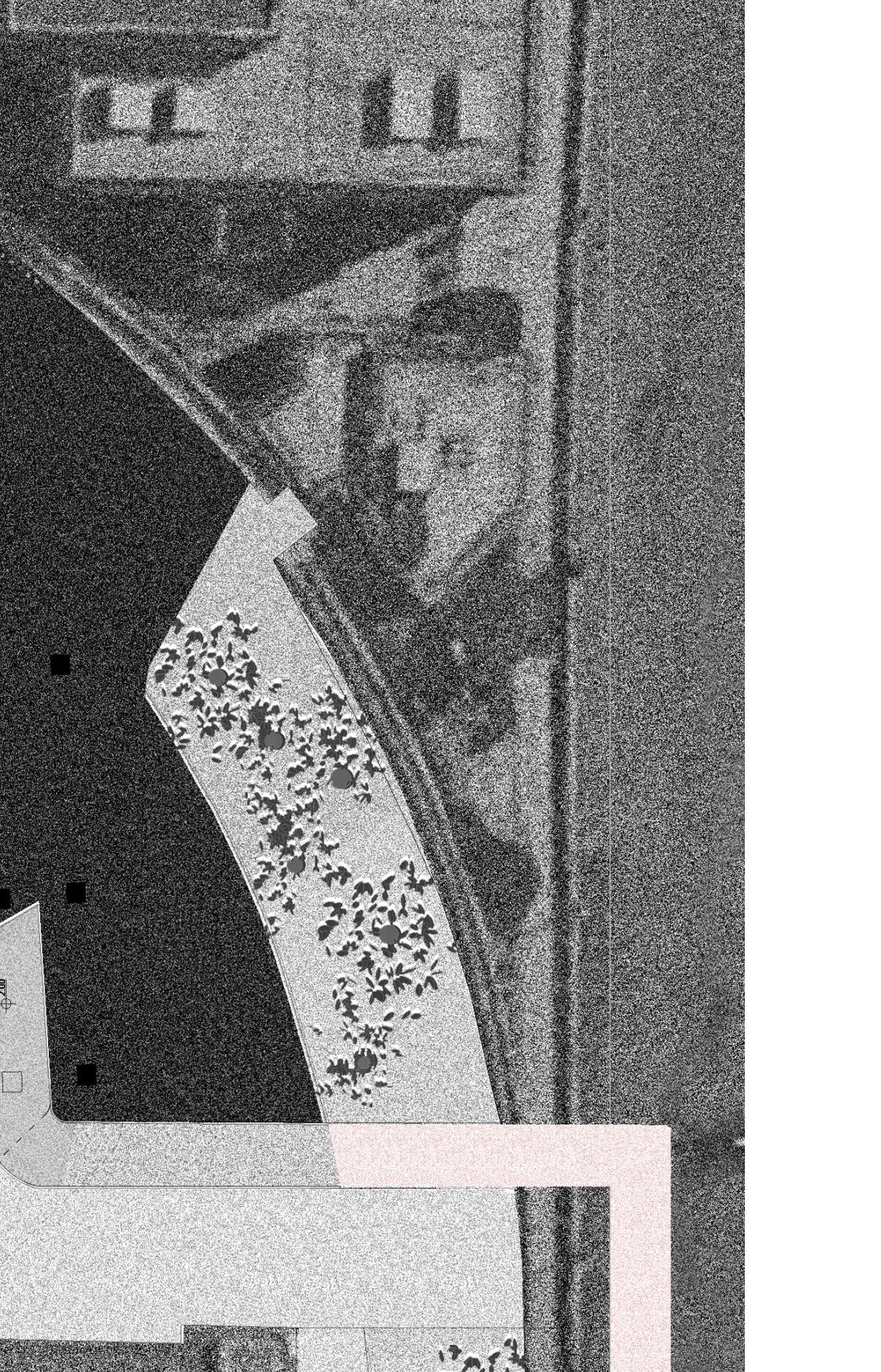
Stories of folks walking through
the hidden promenade of Blackfriars

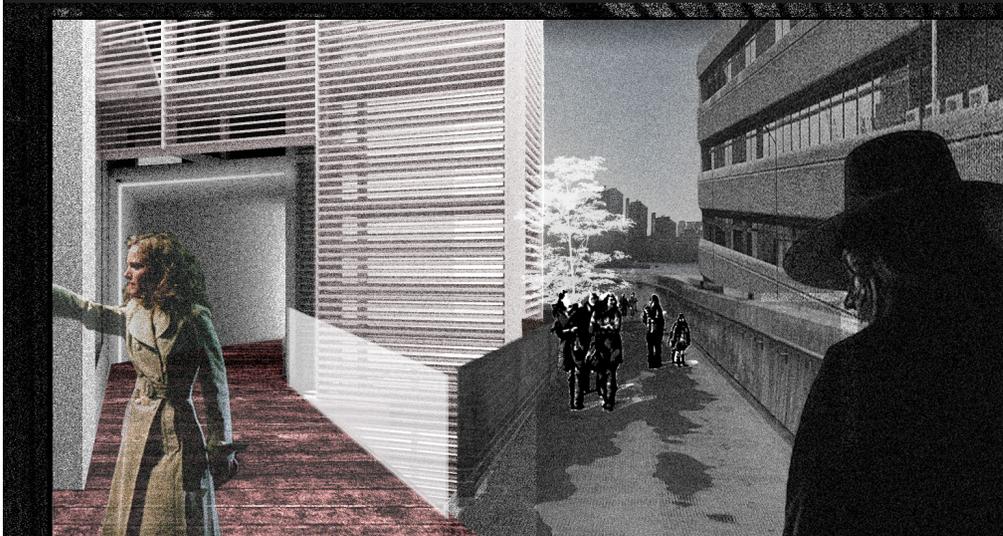


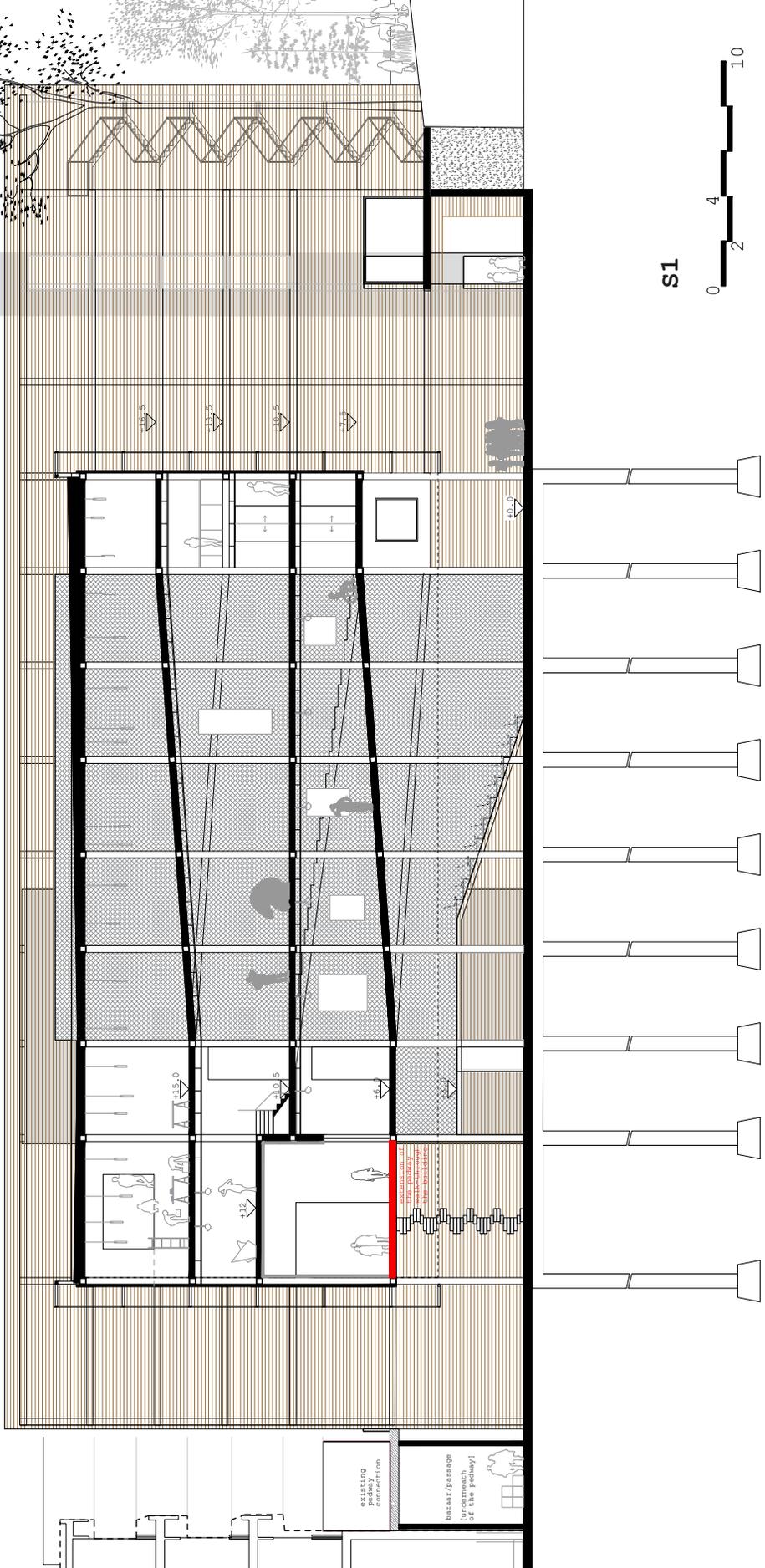
Blackfriars Transcript

Zivar Aliyeva









S1



existing
connection

newer passage
(underneath
of the roadway)

newer passage
(underneath
of the roadway)

11.5

10.0

9.0

8.0

7.0

6.0

5.0

4.0

3.0

2.0

1.0

0.0

10.0

11.5

13.0

14.5

16.0

17.5

19.0

20.5

22.0

23.5

25.0

26.5

28.0

29.5

31.0

32.5

34.0

35.5

37.0

38.5

40.0

41.5

43.0

44.5

46.0

47.5

49.0

50.5

52.0

53.5

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56.5

58.0

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61.0

62.5

64.0

65.5

67.0

68.5

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80.5

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83.5

85.0

86.5

88.0

89.5

91.0

92.5

94.0

95.5

97.0

98.5

100.0

101.5

103.0

104.5

106.0

107.5

109.0

110.5

112.0

113.5

115.0

116.5

118.0

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415.0

416.5

418.0

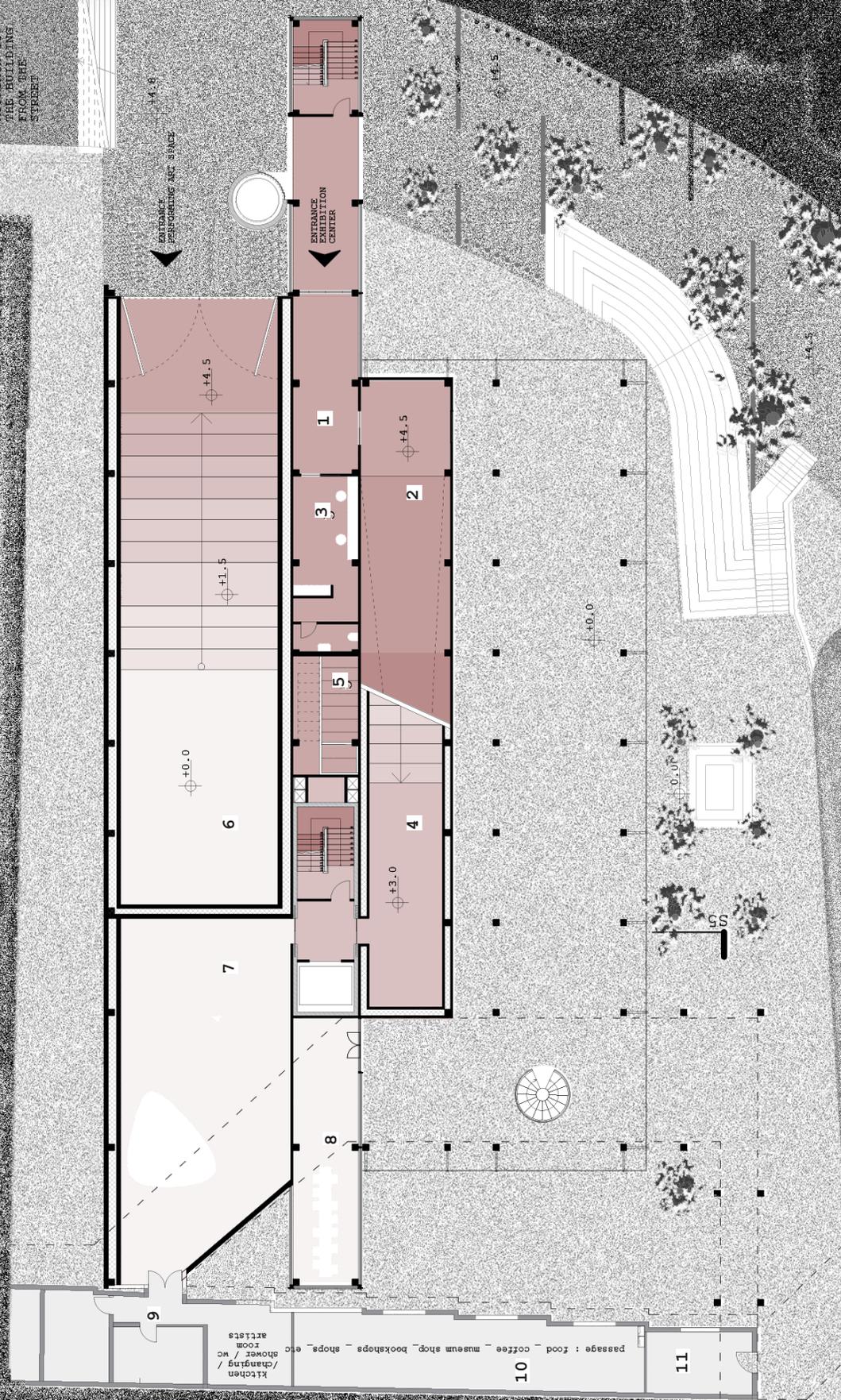
419.5

421.0

422.5

424.0

APPROACH TO THE BUILDING FROM THE STREET



Passage : food - coffee - museum shop - bookshops - shops - etc
Kitchen /changing / shower / WC room / artists

ENTRANCE PERFORMING ART SPACE

ENTRANCE EXHIBITION CENTER

+4.5

+1.5

+0.0

1

2

3

5

4

7

8

9

10

11

+4.8

+4.5

+4.5

+0.0

+0.0

0.0

0.0



0.500

0.500



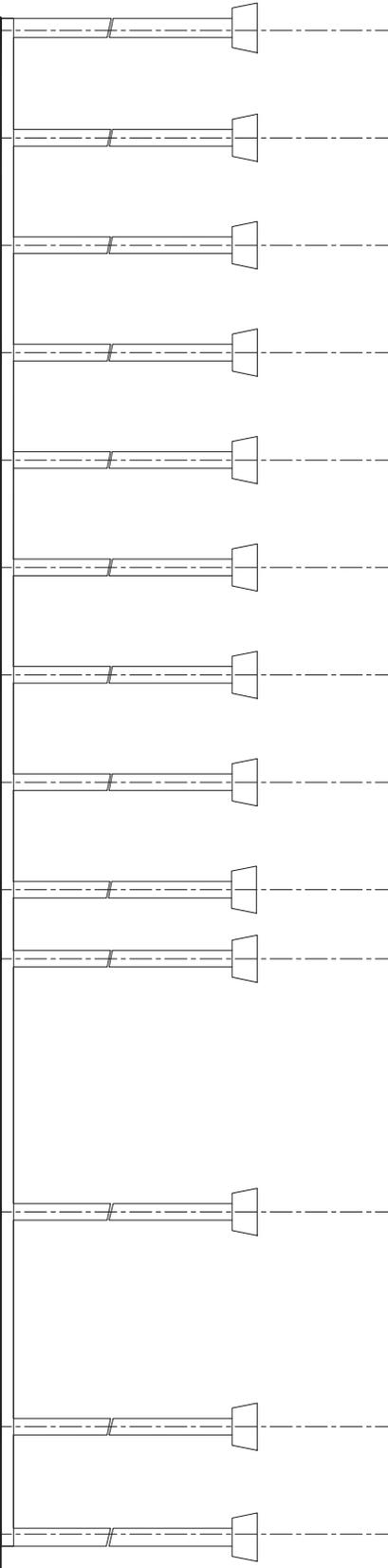
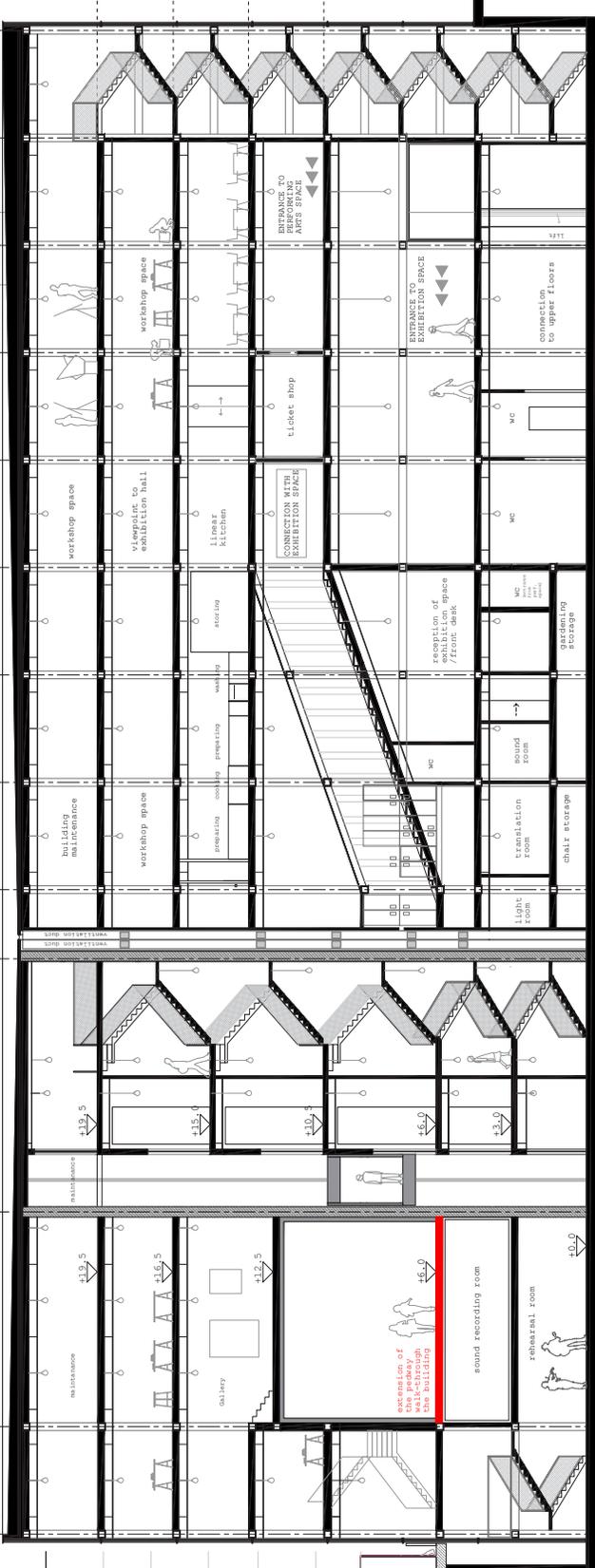
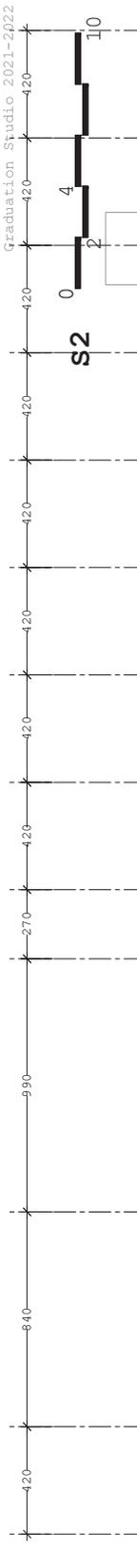
Plan Level +6.0

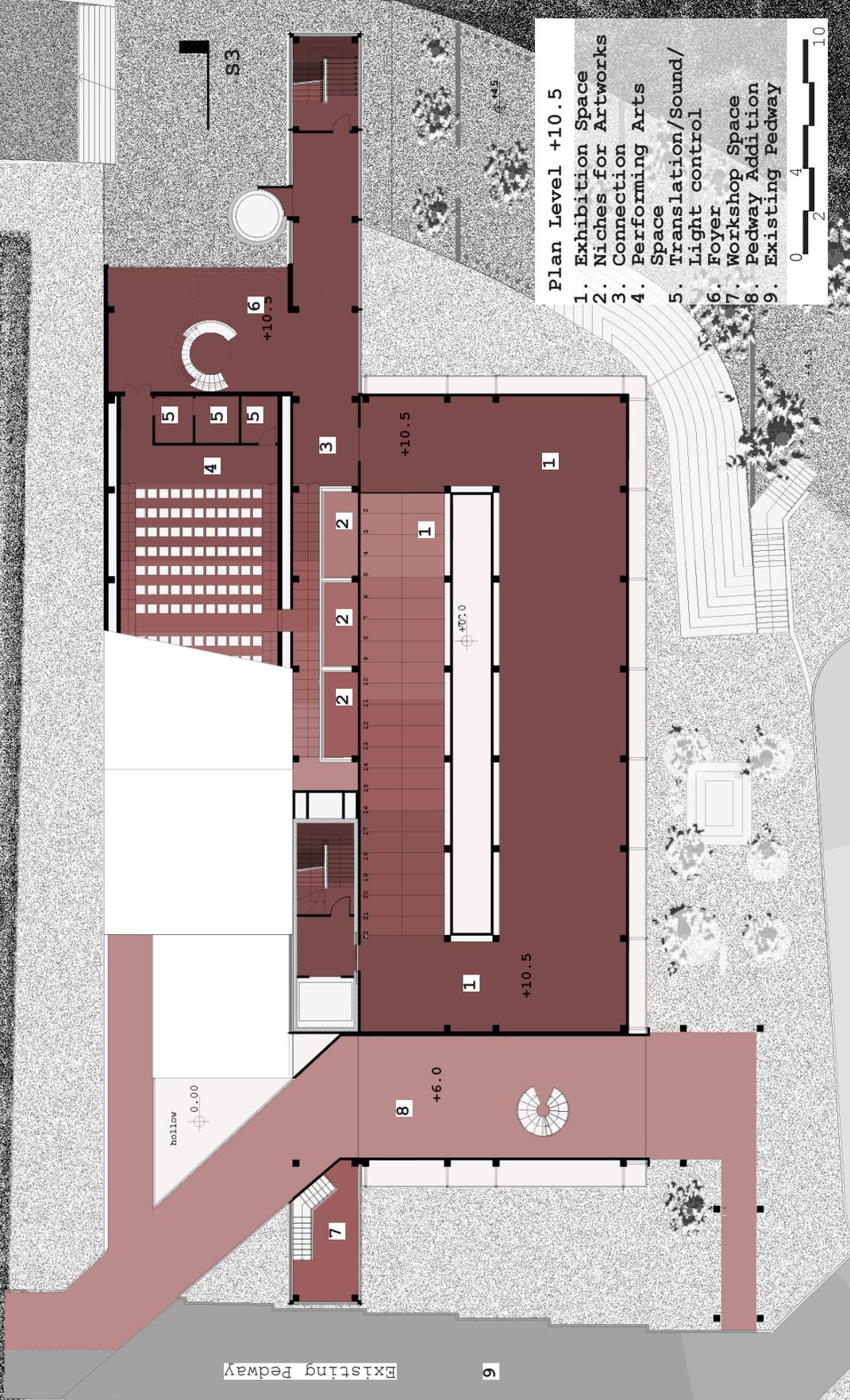
1. Performing Arts Hall
2. Multifunctional Auditorium
3. Exhibition Space
4. Backstage
5. Entrance to Exhibition Space
6. Niche for Artworks
7. Pedway Addition
8. Rentable workshop space

0 2 4 10

S2

S2





Plan Level +10.5

- 1. Exhibition Space
- 2. Niches for Artworks
- 3. Connection
- 4. Performing Arts Space
- 5. Translation/Sound/ Light control
- 6. Foyer
- 7. Workshop Space
- 8. Pedway Addition
- 9. Existing Pedway



Existing Pedway

9

hollow
0.00

+6.0

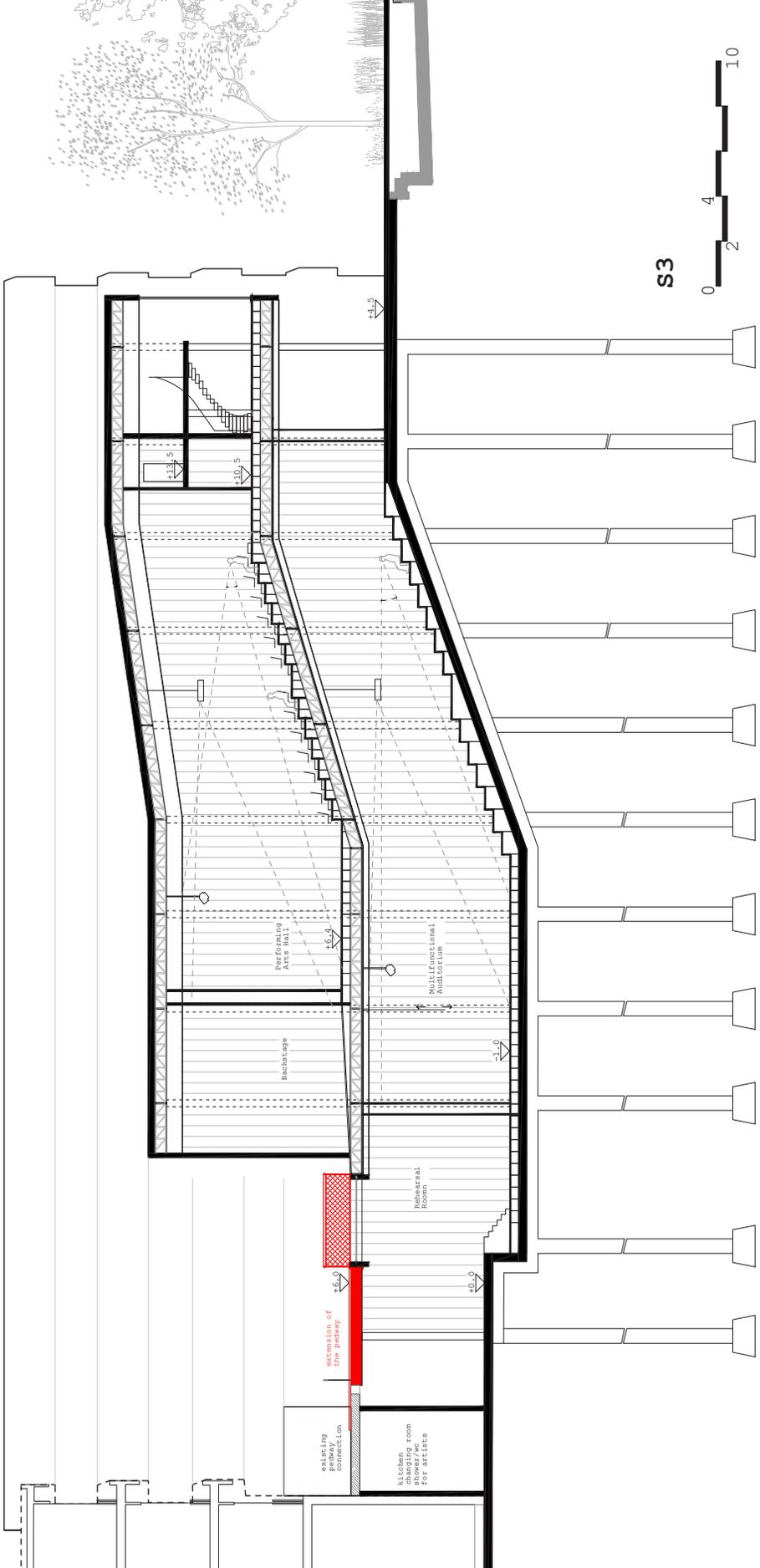
+10.5

+10.5

+10.75

83

14.5



S3



existing canopy connection

extension of existing canopy

kitchen changing room for artists

Rehearsal Room

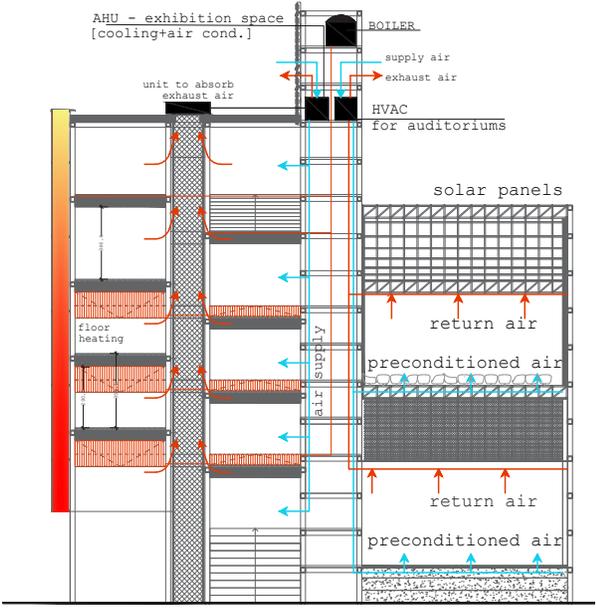
Backstage

Performing Arts Hall

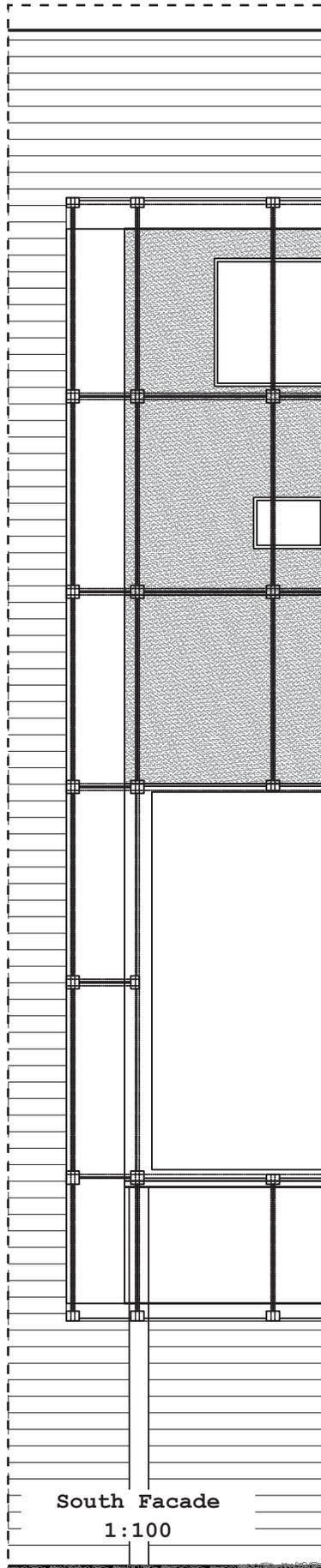
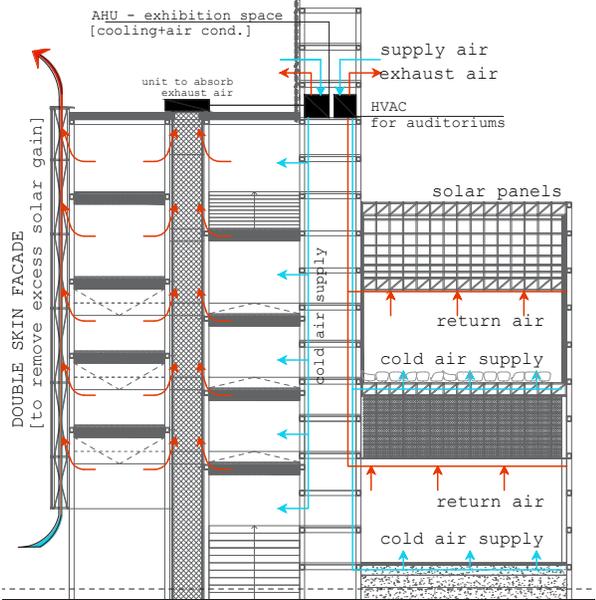
Multi-functional Auditorium

Climate + Facade

WINTER SITUATION

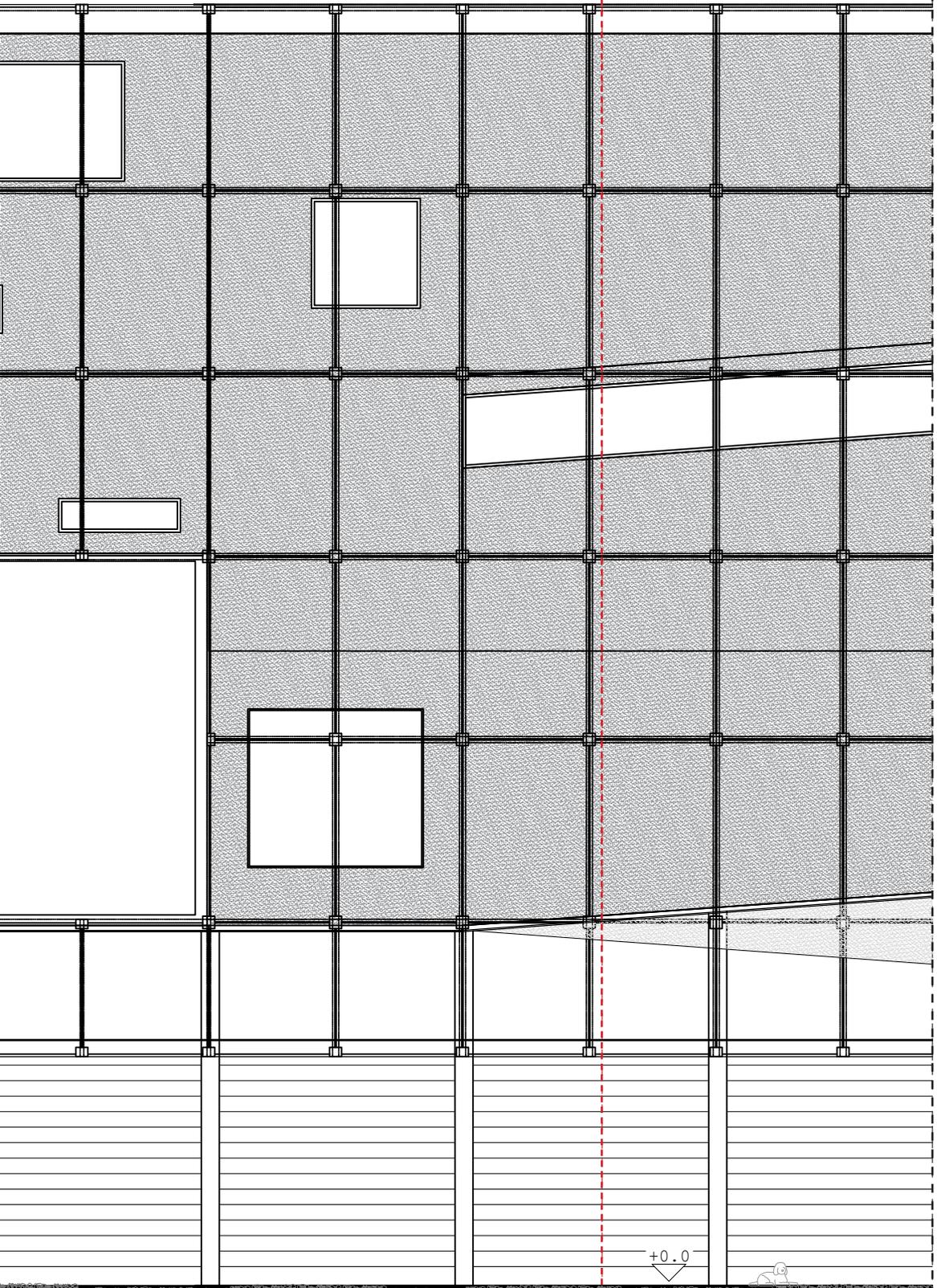


SUMMER SITUATION



South Facade
1:100

S4

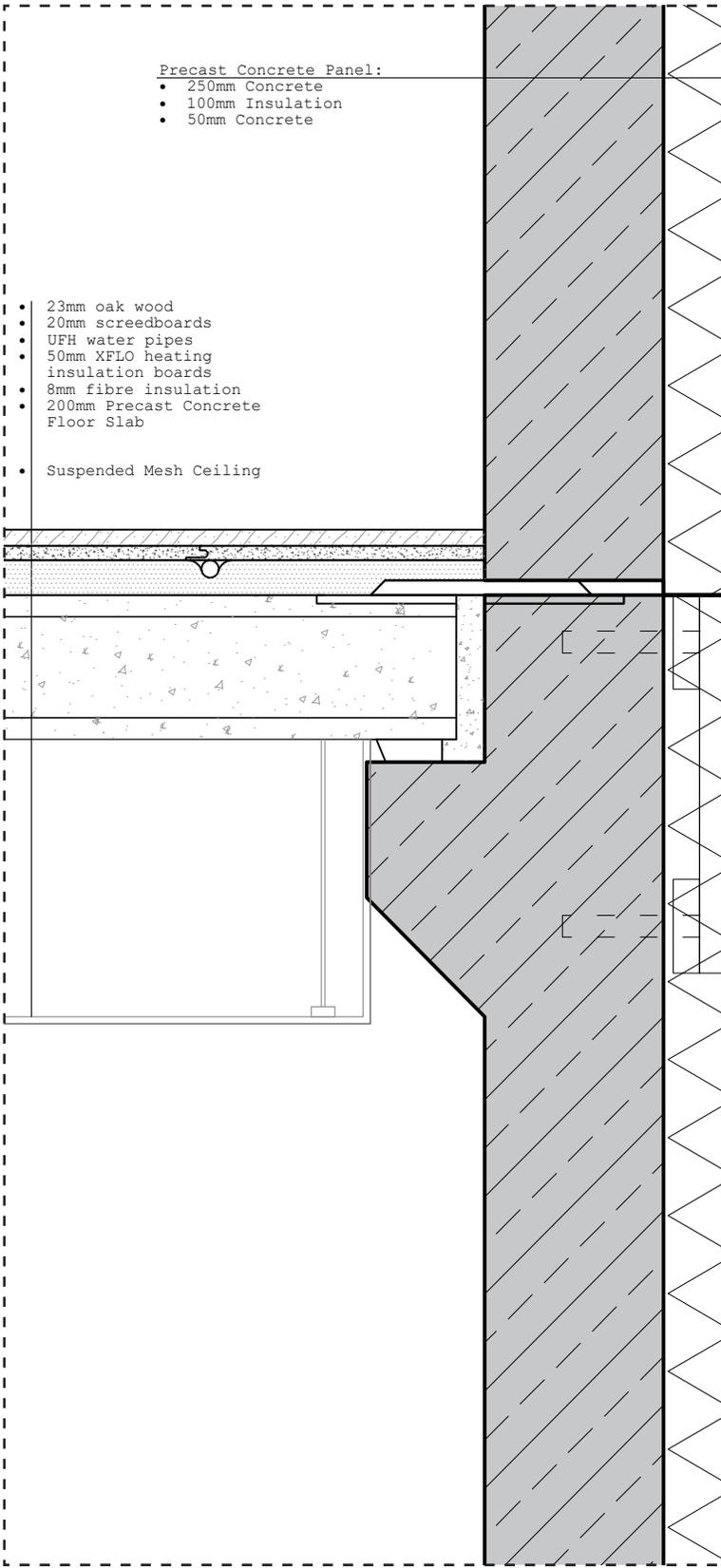


Intersection Detail

Precast Concrete Panel:

- 250mm Concrete
- 100mm Insulation
- 50mm Concrete

- 23mm oak wood
- 20mm screedboards
- UFH water pipes
- 50mm XFLO heating insulation boards
- 8mm fibre insulation
- 200mm Precast Concrete Floor Slab
- Suspended Mesh Ceiling



D4 1:10

Intersection of
Performing Arts
Hall
Assembly Hall and
Core

Stories of folks walking through
the hidden promenade of Blackfriars

Acoustic Void:

- perforated wooden acoustic board
- mineral wool 150mm
- plasterboard 25mm
- acoustic void 500mm

Suspended floor:

- oak floor 20mm
- sound mat 25mm
- plywood panel 25mm
- timber joists 300mm
- mineral wool 140mm
- resilient channel
- gypsum board 15 mm
- plywood 25 mm
- cooling/ventilation pipes
- 140mm mineral wool
- 530mm trusses
- 140mm mineral wool
- 2x25mm plywood

isolating tape

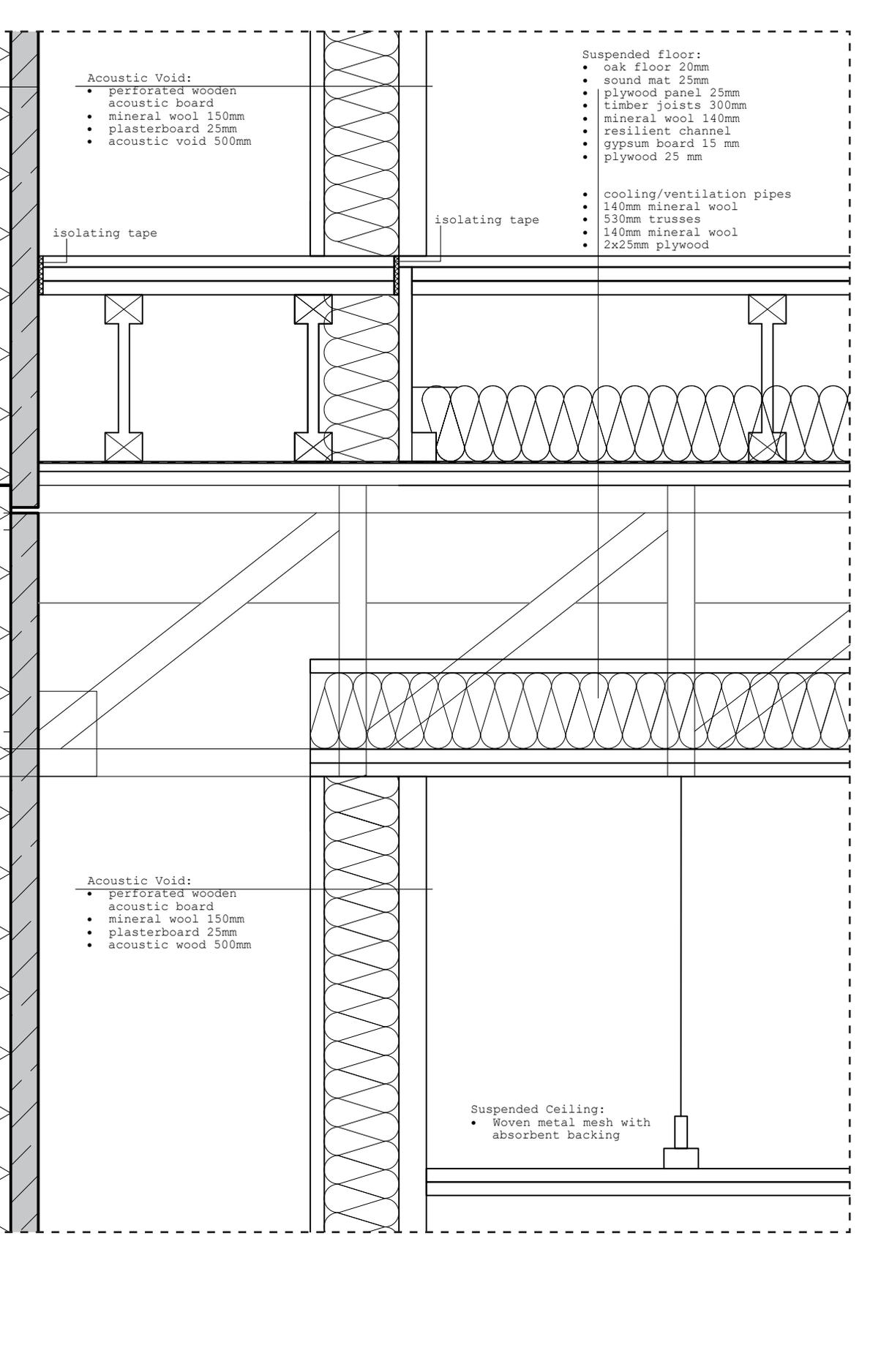
isolating tape

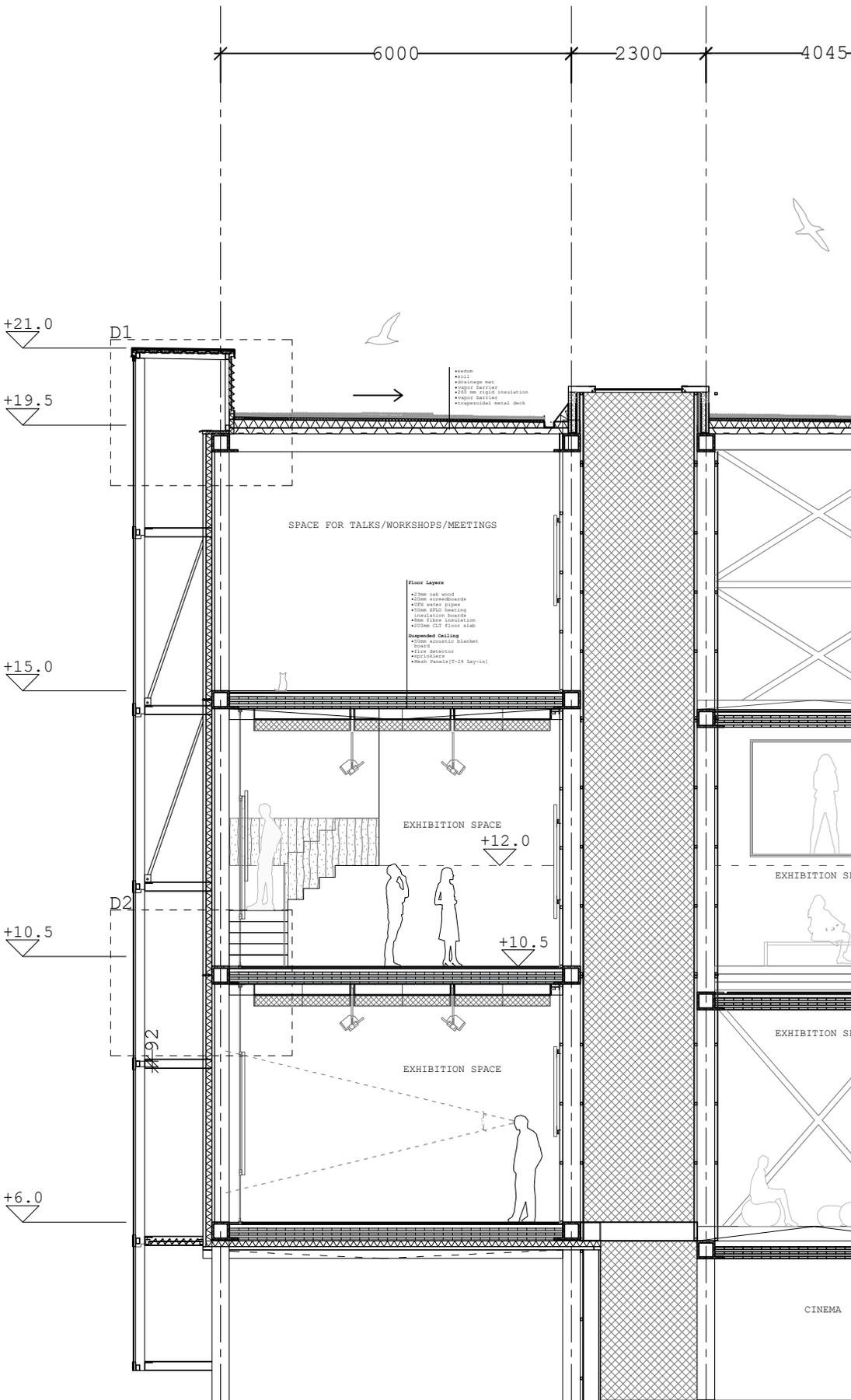
Acoustic Void:

- perforated wooden acoustic board
- mineral wool 150mm
- plasterboard 25mm
- acoustic wood 500mm

Suspended Ceiling:

- Woven metal mesh with absorbent backing





6000

2300

4045

+21.0

+19.5

+15.0

+10.5

+6.0

D1

D2

192

SPACE FOR TALKS/WORKSHOPS/MEETINGS

Floor Layers

- 210mm oak wood
- 210mm acousto-boards
- 100mm metal pipes
- 110mm XPS Insulation
- 100mm EPS Insulation
- 210mm GRC floor slab

Suspended Ceiling

- 100mm acoustic blanket
- 100mm
- fire detector
- sprinklers
- Mesh Panels(7-24 lay-in)

- radon
- ball
- drainage mat
- slope barrier
- 210mm EPS insulation
- slope barrier
- spherical metal deck

EXHIBITION SPACE

+12.0

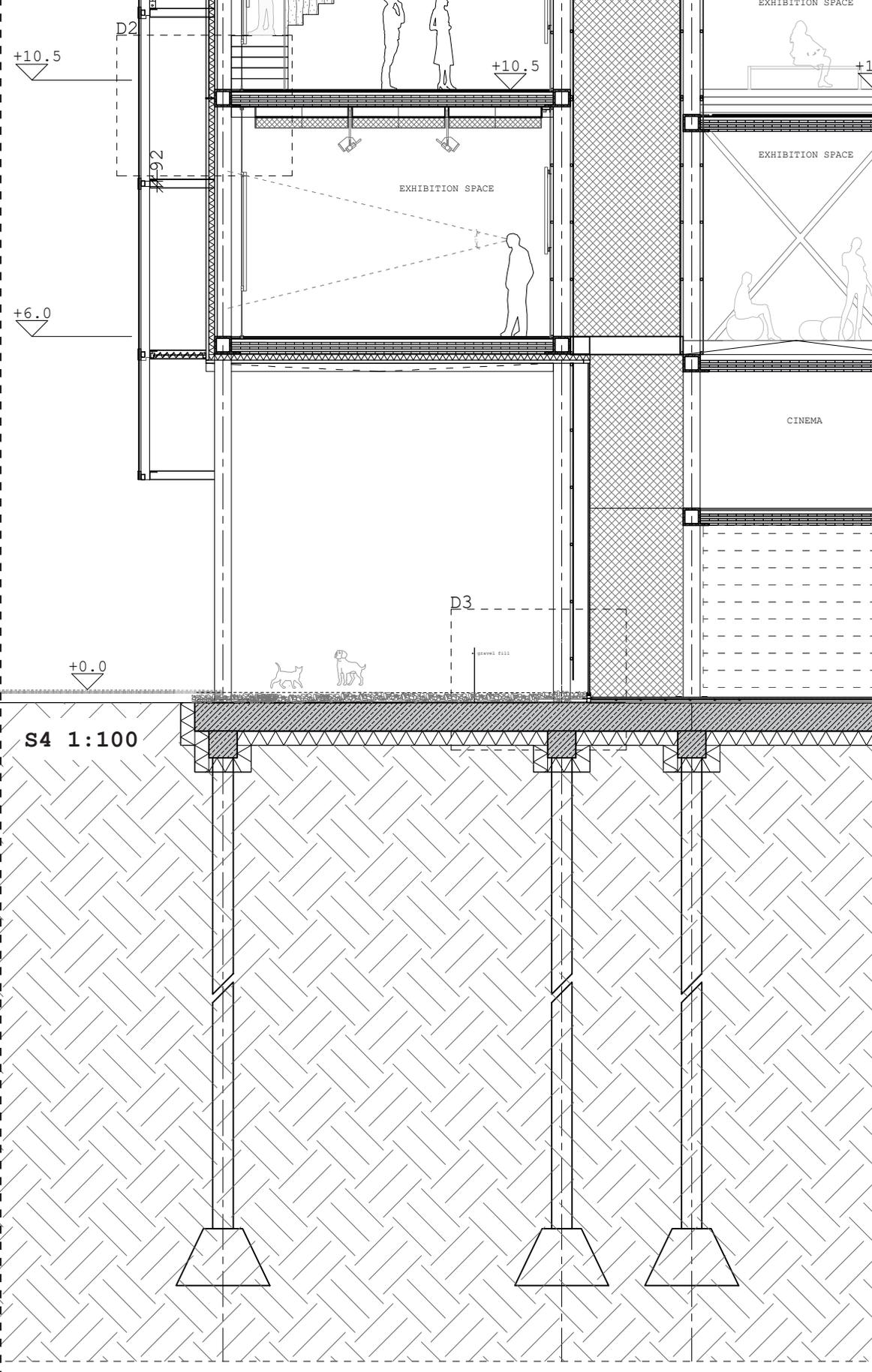
+10.5

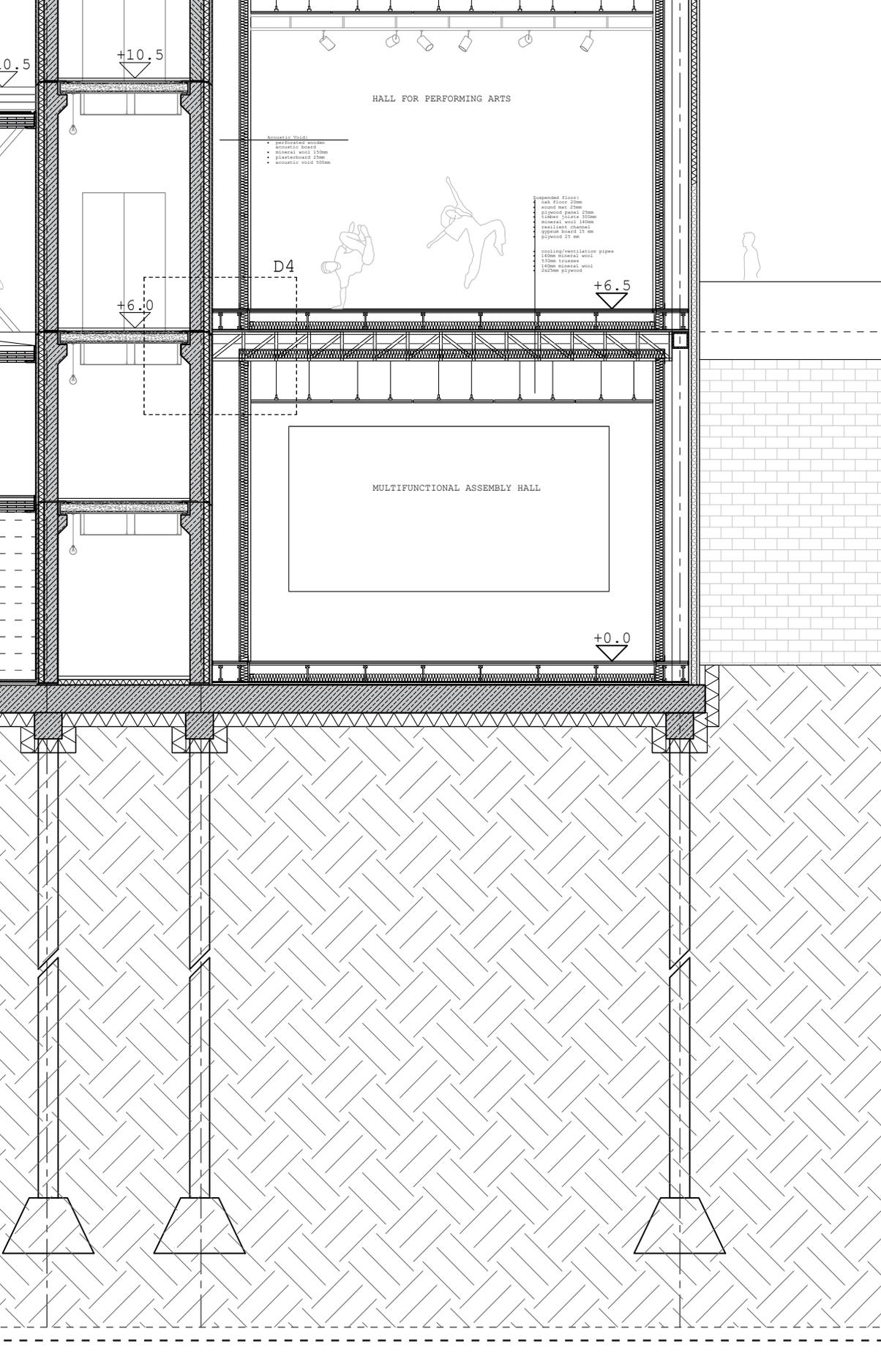
EXHIBITION SPACE

EXHIBITION SPACE

EXHIBITION SPACE

CINEMA





+0.5

+10.5

HALL FOR PERFORMING ARTS

- Acoustic Void:
- perforated wood 20mm
 - acoustic wool 100mm
 - plasterboard 20mm
 - acoustic wool 100mm

D4

+6.0

+6.5

MULTIFUNCTIONAL ASSEMBLY HALL

+0.0

- Suspended floor:
- Oak floor 20mm
 - wood saw 20mm
 - plywood panel 20mm
 - rubber, shock 100mm
 - acoustic wool 100mm
 - resilient channel
 - gypsum board 12.5 mm
 - plywood 23 mm

- cooling/ventilation pipes
- 110mm diameter steel
 - 170mm trusses
 - 120mm diameter steel
 - 2x20mm plywood

Floor Detail

Outside

Cavity

Facade system

- translucent glass
- I profile facade structure
- led light strip
- polycarbonate cap

Prefabricated Insulated Stone Panel System

- 30mm stone outer cladding
- vapor barrier
- 140mm rigid insulation
- 30mm stone inner cladding

- Z clips
- L profile steel angle

D2 1:10



Inside

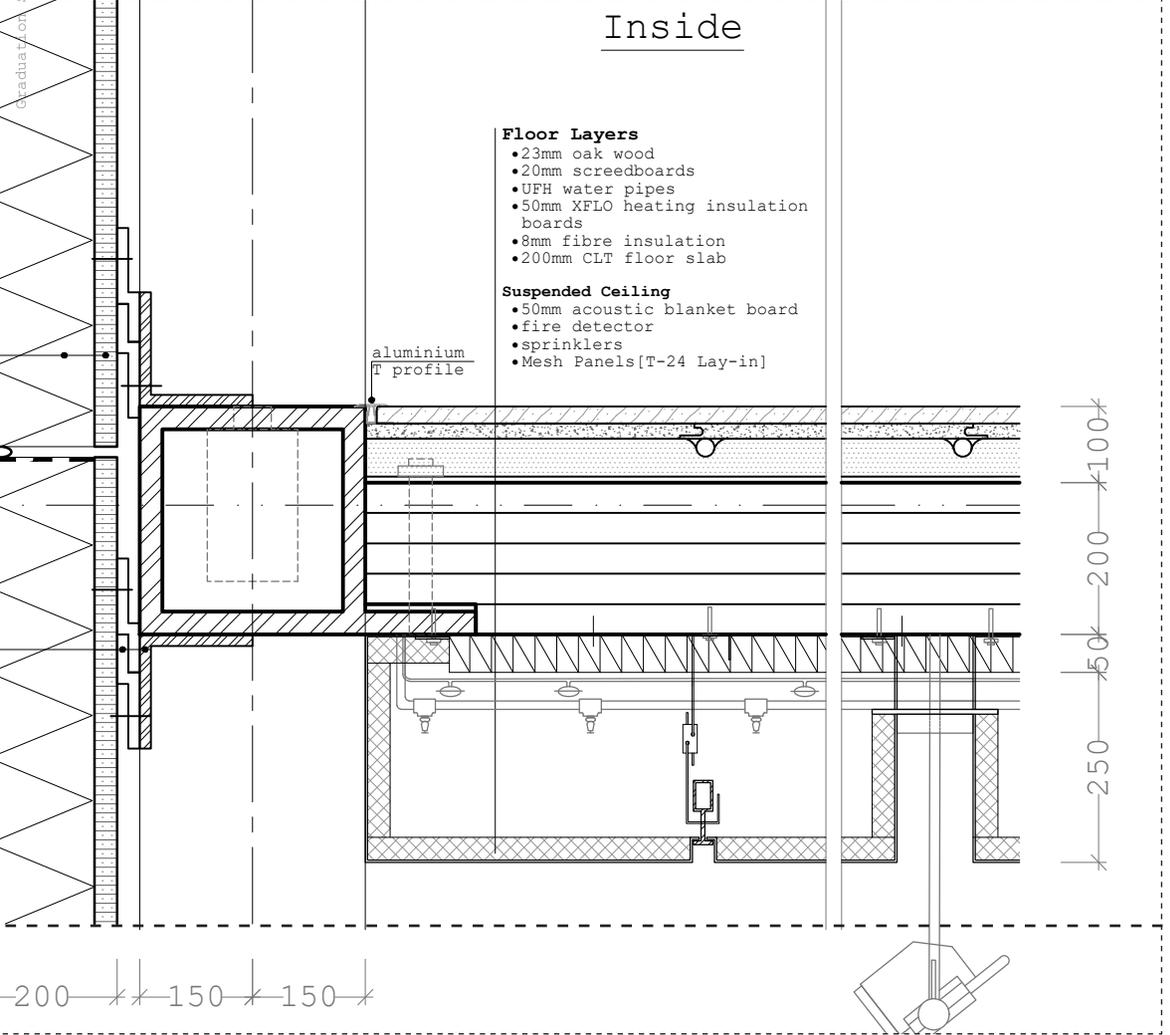
Floor Layers

- 23mm oak wood
- 20mm screedboards
- UFH water pipes
- 50mm XFLO heating insulation boards
- 8mm fibre insulation
- 200mm CLT floor slab

Suspended Ceiling

- 50mm acoustic blanket board
- fire detector
- sprinklers
- Mesh Panels[T-24 Lay-in]

aluminium
T profile



Outside

Cavity

•electrical box

Facade system

- translucent glass
- I profile facade structure
- led light strip
- polycarbonate cap

- Z clips
- L profile steel angle

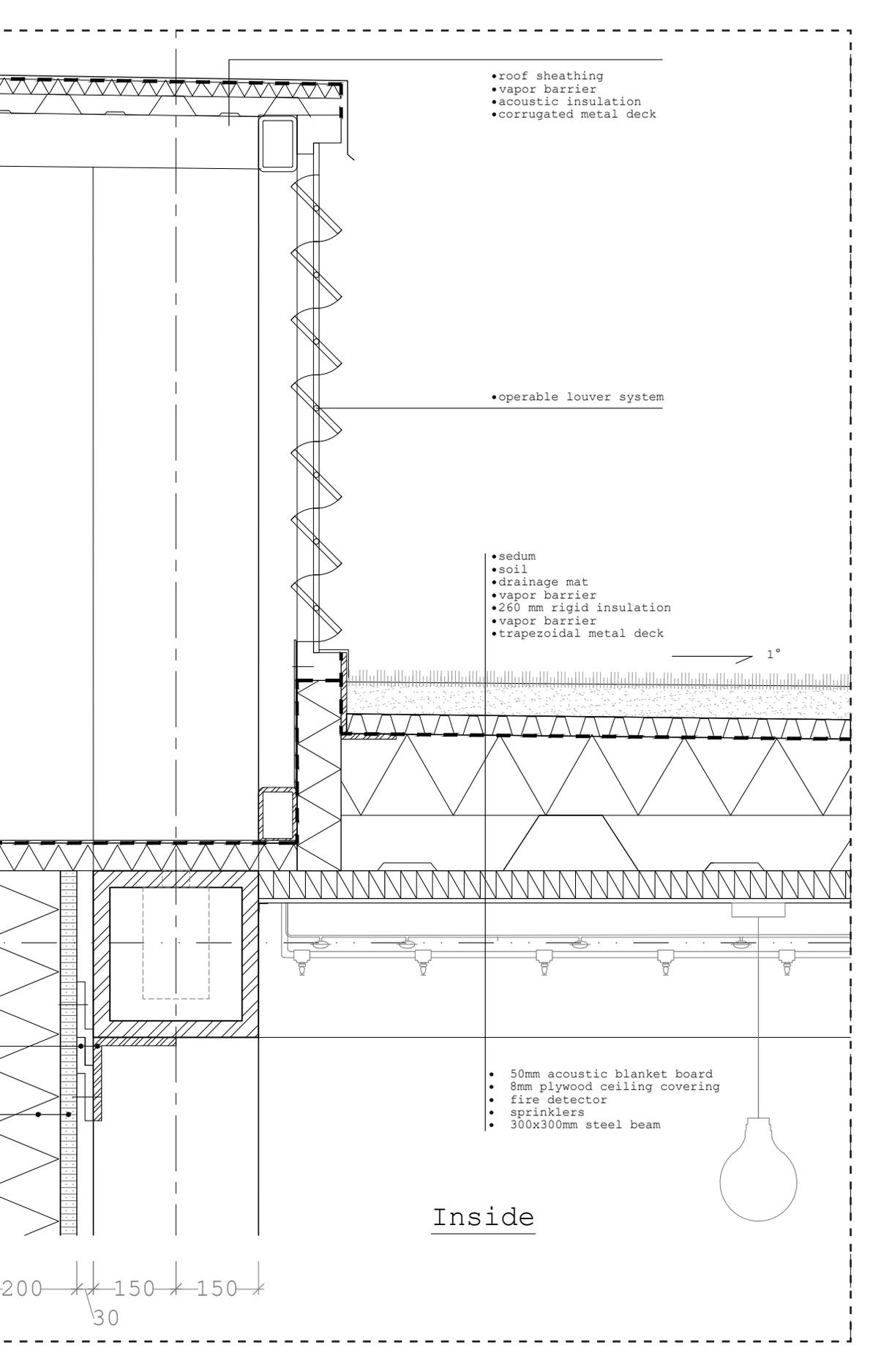
Prefabricated Insulated Stone Panel System

- 30mm stone outer cladding
- vapor barrier
- 140mm rigid insulation
- 30mm stone inner cladding

D1 1:10

Roof Detail





- roof sheathing
- vapor barrier
- acoustic insulation
- corrugated metal deck

• operable louver system

- sedum
- soil
- drainage mat
- vapor barrier
- 260 mm rigid insulation
- vapor barrier
- trapezoidal metal deck

1°

- 50mm acoustic blanket board
- 8mm plywood ceiling covering
- fire detector
- sprinklers
- 300x300mm steel beam

Inside

200 150 150 30

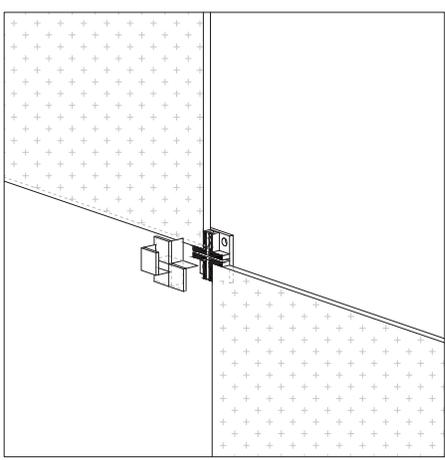
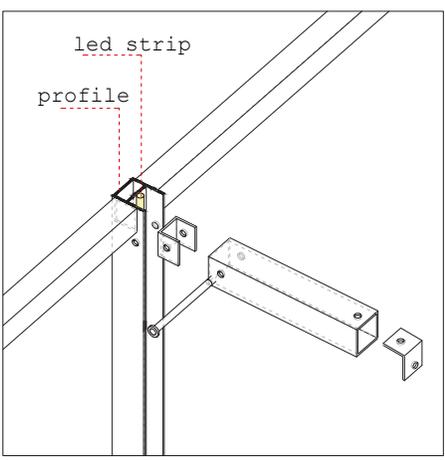
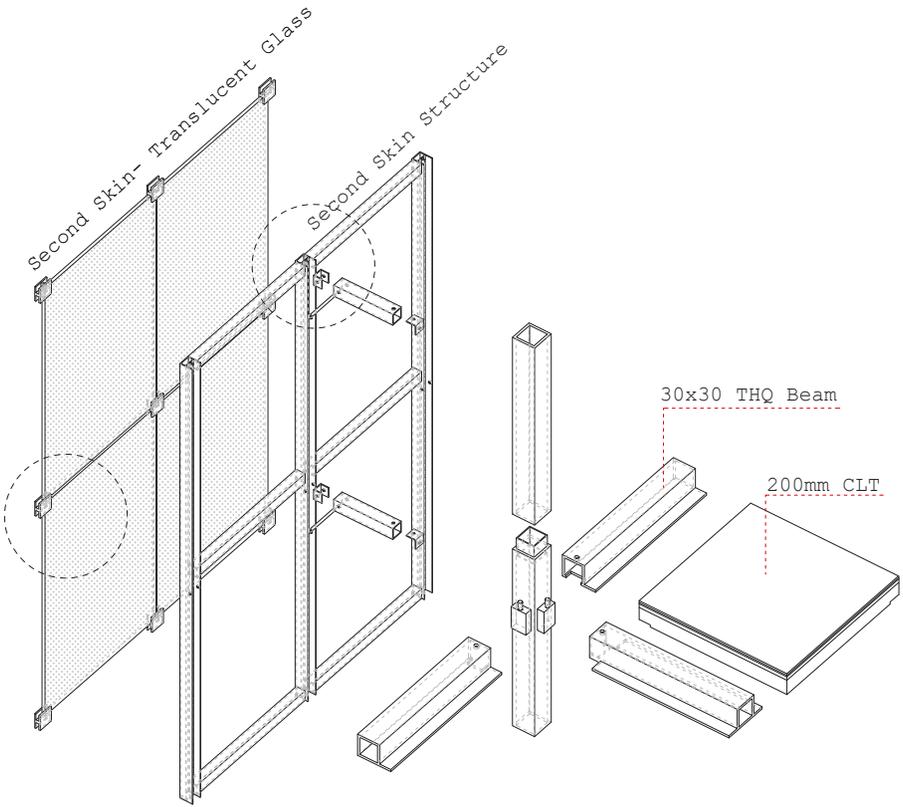


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REFLECTION

- ASPECT 1

The relationship between research and design.

The research tries to expand definitions of architecture by finding intersections with filmmaking techniques. It tries to frame this relation under the headline of "cinematic architecture" which embraces notions from the film that can be used in understanding architecture. Some of those notions, such as "fragmentation" "movement" "montage" find their embodiment in London as a pedway system. The design approach is again connected with the theory and becomes a "superimposition" on top of these spaces. Besides the notions of the film which might be missing or needs to be emphasized are reinterpreted in the form and main strategies of the design, such as creating a loop of movement, fragmental interventions, self-defining events, use of frames in design, use of cinematic atmospheres through materials, configuring acting and viewing stages.

- ASPECT 2

the relationship between your graduation (project) topic, the studio topic (if applicable), your master's track (A,U,BT,LA,MBE), and your master's programme (MSc AUBS). The studio topic - Heterogenous London gives an opportunity to investigate the city with diverse and subjective perspectives, through interdisciplinary, multidisciplinary, and research-based approaches. In order to expand the limits of architecture as a discipline and propose a new way of reading and defining the city in this research I have used the intersection of architecture with film, which are two art forms that are in a complex dialogue with one another, both of which are entangled in time, space, and motion, and subjectively perceived. In heterogeneous conditions of Metropolitan London, this intersection is found in experiencing pedways since they create a narrative as in the film's script of "folks walking through the city in elevated promenade". The study becomes a chain consisting of its own theoretical framework "cinematic experience of architecture", urban scale morphological analysis - pedway as part of the system, building scale analysis - pedway as an object which perpetually leads to program and design decisions

- ASPECT 3

Elaboration on the research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work. Firstly, was made a HISTORICAL ANALYSIS of post-war urban redevelopment strategies in London, among which was also the system of elevated walkways segregating pedestrians from the ground. The system which was failed and turned into fragmented leftovers in the city.

To investigate the pattern of application and reasons for failure and success of the planning, a series of MAPS with the layers of the planned pedways system, a layer of destruction areas, and layers of applied leftover pedways were SUPERIMPOSED on top of each other. In London, the idea of connecting the city through elevated walkways was neglected and it lacks sufficient literature. However, they could be worth examining because they create a new condition which is neither a building nor a landscape, neither a system nor an object.

Secondly, these infrastructures were ANALYSED BASED ON THE THEORETICAL GROUND, questioning how a space is experienced rather than what it is. Therefore, were looked into the series of manifestos of the theoreticians, such as Bernard Tschumi, Juhani Pallasmaa, Giuliana Bruno, Sergei Eisenstein, Andrei Tarkovsky, and Peter Zumthor who question the perceptual and experiential aspects of architecture by using film techniques. The method used for the investigation of pedways is derived from Bernard Tschumi's experimental work for the "Manhattan Transcripts" where he proposed a set of drawings describing a fictional space, in a fictional condition. A similar method is used in the investigation of pedways whereas here condition is partially materialized in the city. In relation to the professional framework, the research becomes a test of this manifesto on the material ground, namely on the pedways.

- ASPECT 4

Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results. The project resulted in superimposed intrusions on one of the leftover pedways in the Blackfriars area. In relation to the social framework, the project aims to revitalize the leftover/ in-between space, which is located in the site with social and historical value for London. In relation to the professional framework, the proposal explores ways of working in a dense urban fabric and also the materialization of the theoretical experiments as a new way of working in the discipline. The design is an intervention in urban, interior and building scale. Therefore, a variety of solutions were proposed to climatize existing pedways, to connect aesthetic qualities aimed with the functional needs, and to provide a public promenade extending toward the river Thames.

