

CINEMATIC LONDON

P5 PRESENTATION 30 08 22_ Zivar Aliyeva

Studio_ Architectural Design Crossovers | Heterogeneous City
- London | Graduation Studio 2021-2022
Mentors_ Joran Kuijper | Freek Speksnijder | Alper S Alkan

CONTENTS:

I. RESEARCH

1. Hypothethis
2. Research paper content
 3. Theory
4. Embodiment of theory
5. Embodiment of the theory in London
 6. Testing of theory
 7. Blackfriars

II. SITE+interventin

1.movement through promenade

Approach to Blackfriars through the pedway
[snapshots from station to thames]
+ Diagram of views + movements[alvaro siza]

2. loop of events [kak kaseta]

3. site views

- from opposite site
- from THE street
- from the peers

HYPOTHESIS

The research argues that the way architecture is conventionally produced or analysed through one-to-one translated two-dimensional images and drawings does not convey the true experience of space. It lacks movements, emotions, human factors, and perceptions. However, perceptions that go beyond seeing are more of an issue for the film industry. And the research demonstrates that certain architectural ensembles due to their spatial configuration can be more cinematic than others, like Le Corbusier's promenades or **Pedways** in London.

I

CINEMATIC LONDON

Definitions of Cinematic
Architecture and its embodiment
in London

II

LONDON TRANSCRIPTS

Stories of folks walking through
the city on elevated promenades

III

BLACKFRIARS TRANSCRIPTS

Stories of folks walking though the
hidden promenade of Blackfriars

I

CINEMATIC LONDON

Definitions of Cinematic
Architecture and its embodiment
in London

- THEORIES AND DEFINITIONS
- EMBODIMENT OF THE THEORY
- EMBODIMENT OF THE THEORY
IN LONDON

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- TESTING OF THE THEORY

III

BLACKFRIARS TRANSCRIPTS

Stories of folks walking though the
hidden promenade of Blackfriars

- APPLICATION OF THE THEORY

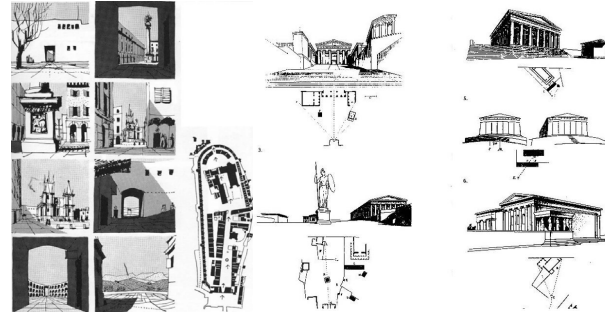
I

CINEMATIC LONDON

Definitions of Cinematic
Architecture and its embodiment
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- THEORIES AND DEFINITIONS
- EMBODIMENT OF THE THEORY
- EMBODIMENT OF THE THEORY
IN LONDON

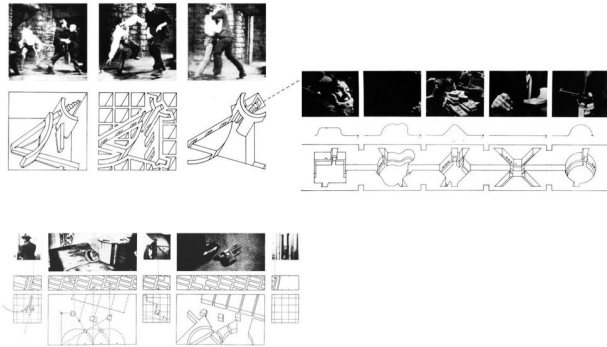
- THEORIES and DEFINITIONS



Thresholds

A walk through heterogeneous frames, feelings, memories and emotions.

Movements



Atmospheres



• EMBODIMENT OF THE THEORY



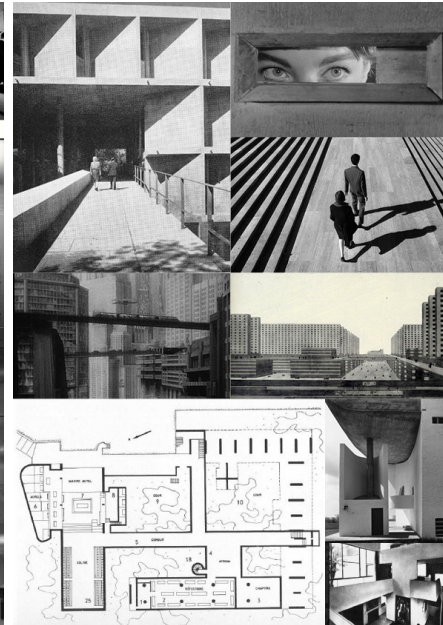
Le Fresnoy Art Center
Tourcoing, 1991-1997

Bernard Tschumi



Kunsthhaus Bregenz
Bregenz, 1997

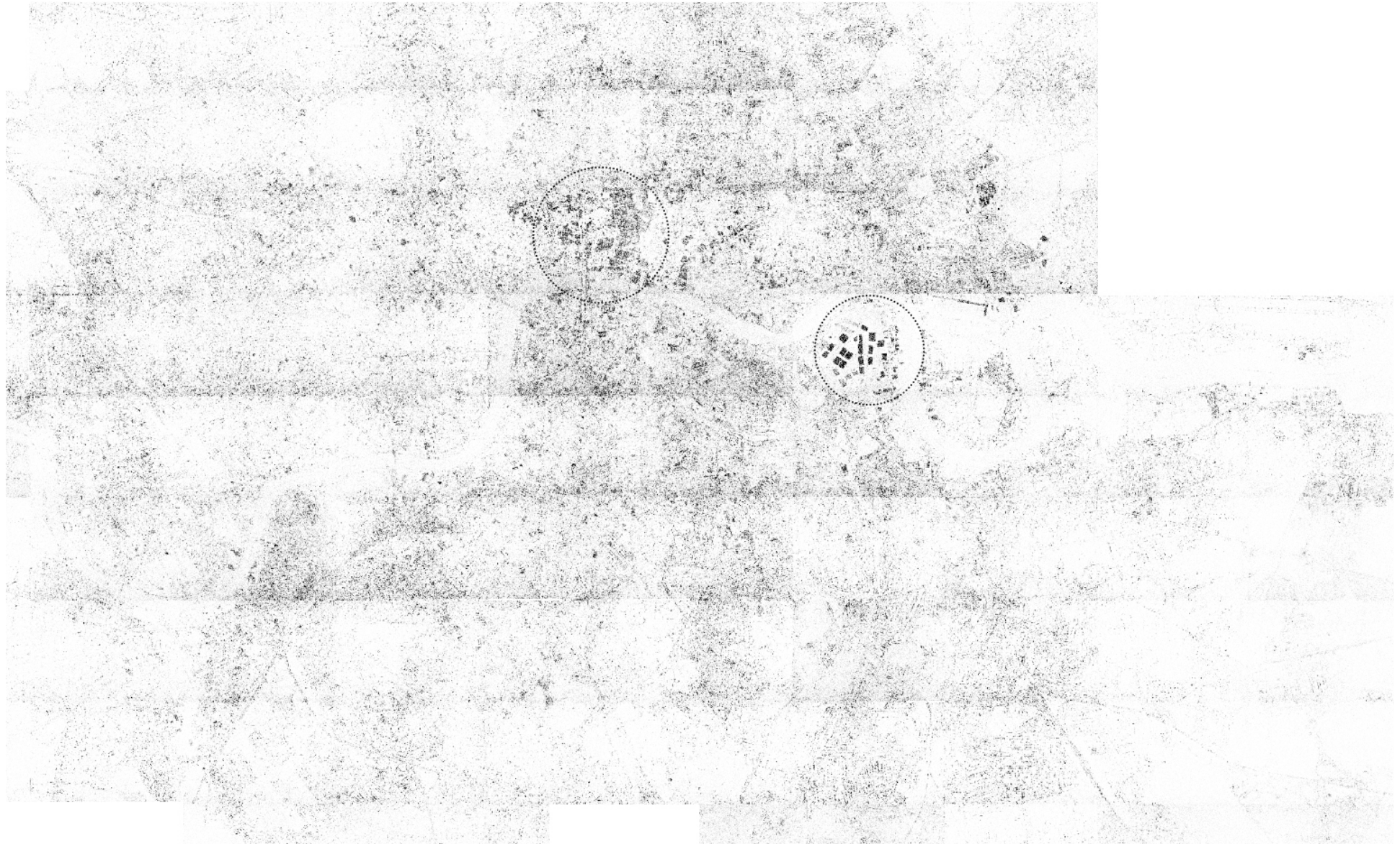
Peter Zumthor



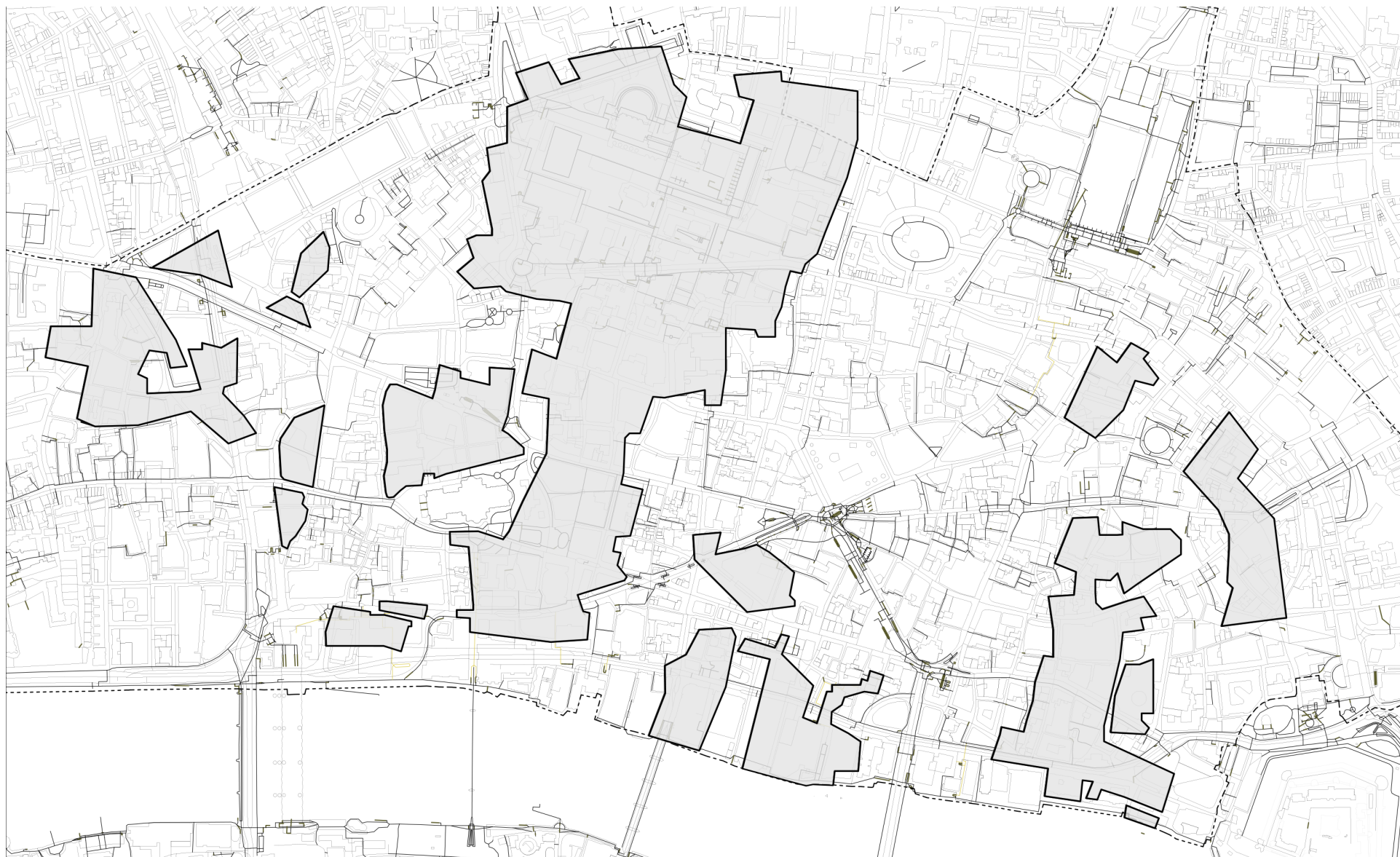
Promenade Architecture

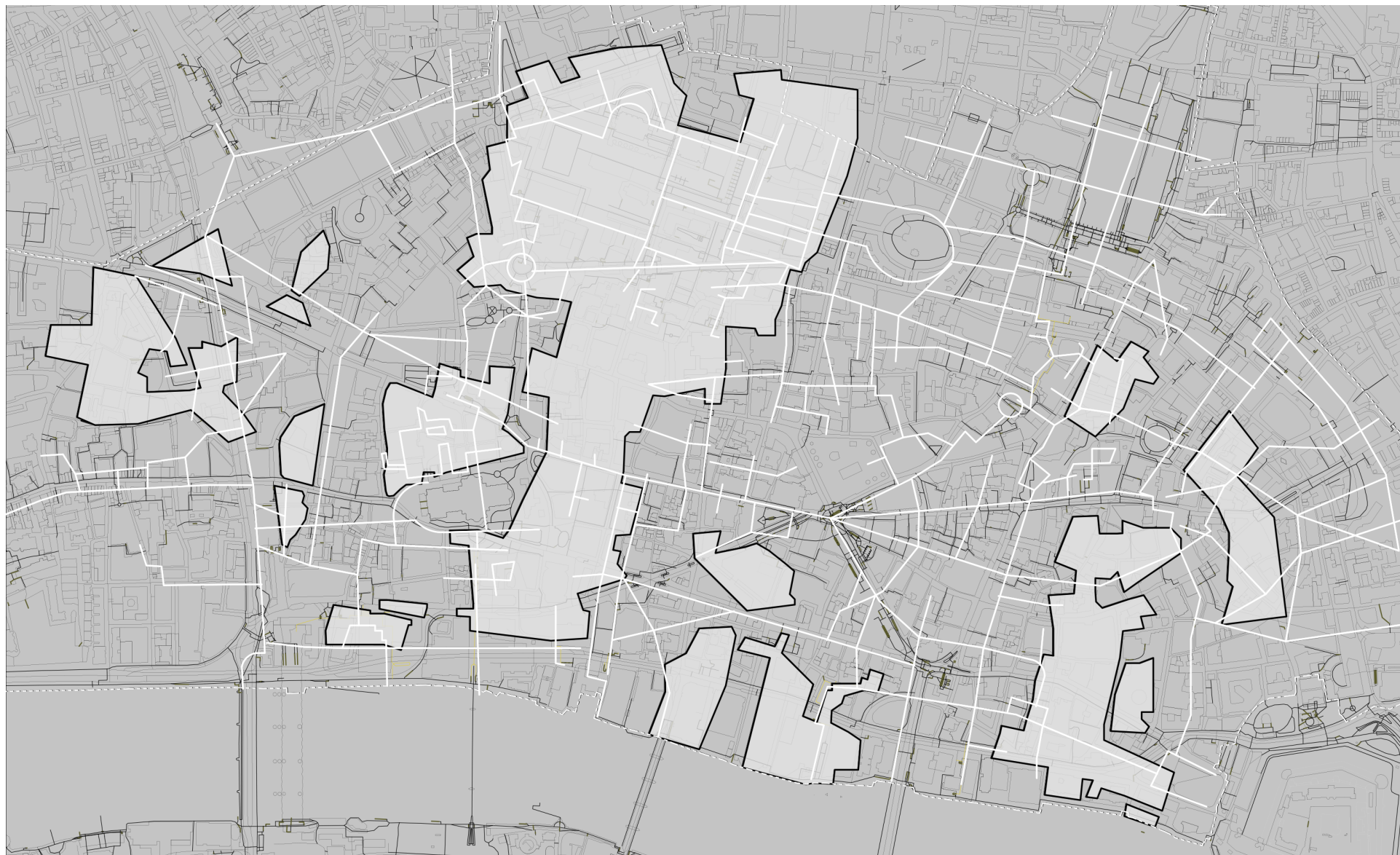
Le Corbusier

- EMBODIMENT OF THE THEORY IN LONDON - **CINEMATIC LONDON**













II

LONDON TRANSCRIPTS

Stories of folks walking through
the city on elevated promenades

- TESTING OF THE THEORY

LONDON TRANSCRIPTS

Stories of folks walking through
the city on elevated promenades

CONTENT:

- 0. Manual
- 1. Movements & Spaces
- 2. Movements & Events
- 3. Events & Spaces

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.

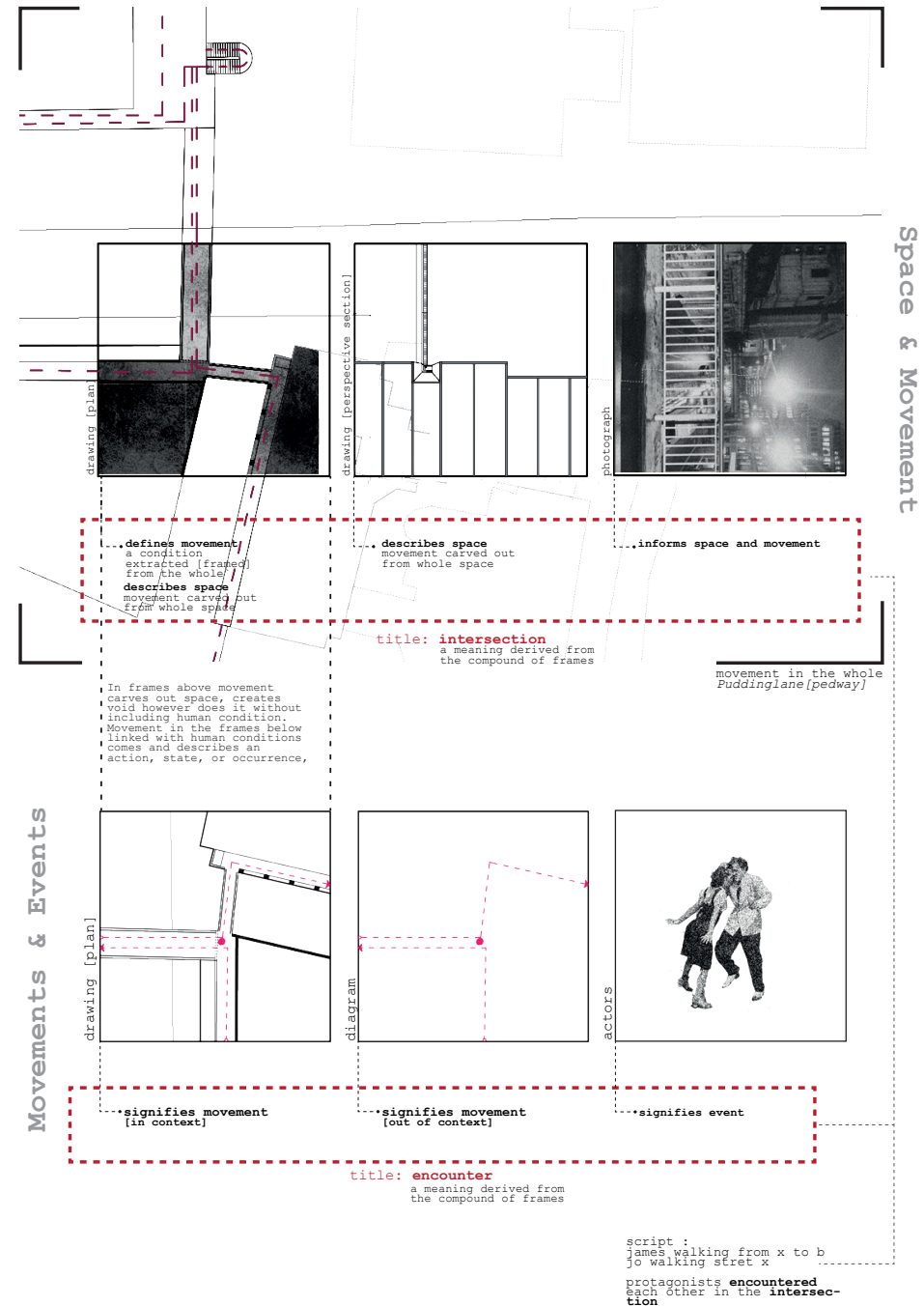
In the chapter **Movements & Spaces**, frames are embracing fragments in architectural plans, annotating movements in them, and explicating those spaces with framed sections and photographs. In **Movements & Events** those framed plans and movement-diagrams are out of their context.

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.



MOVEMENTS & SPACES

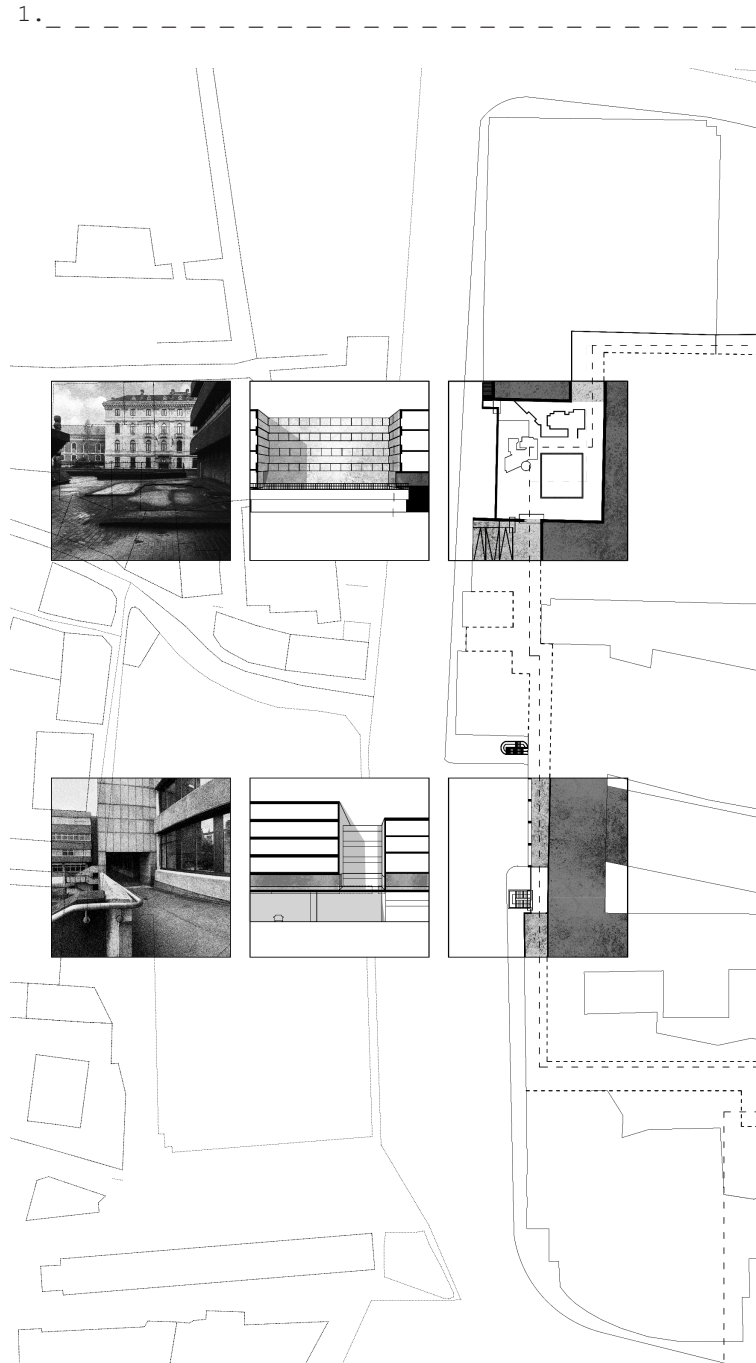
TITLE:
Traffics upstairs

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

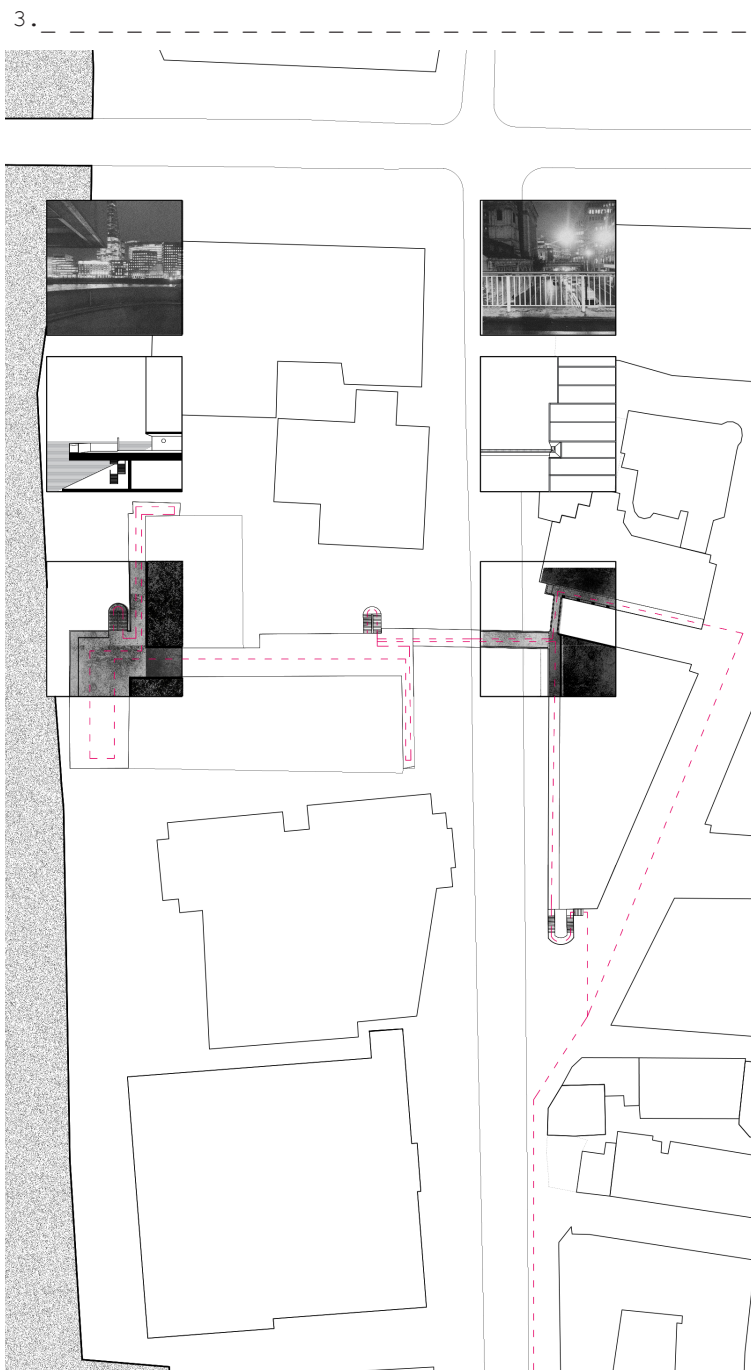
TITLE:

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

1. *Courtyards swinging in the air*



3. Intersections



2. Corners



MOVEMENTS & EVENTS

TITLE:
Poor Folks

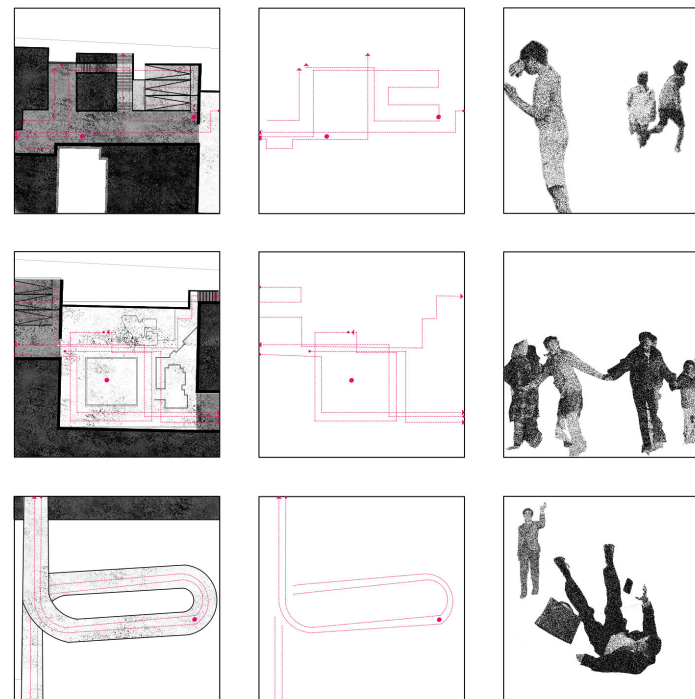
1. *Childhood, Boyhood, Youth*
2. *An affair*
3. *Festing, encounter, descend, serenade, catwalk*

TITLE:

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

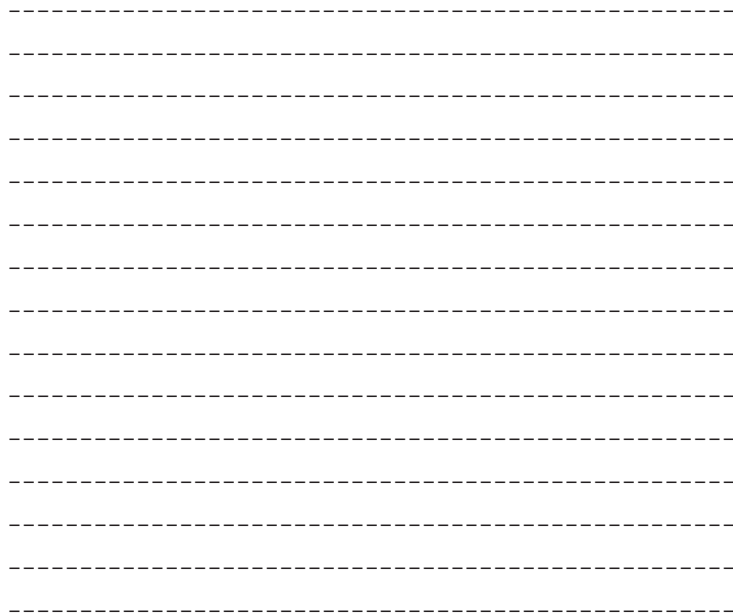
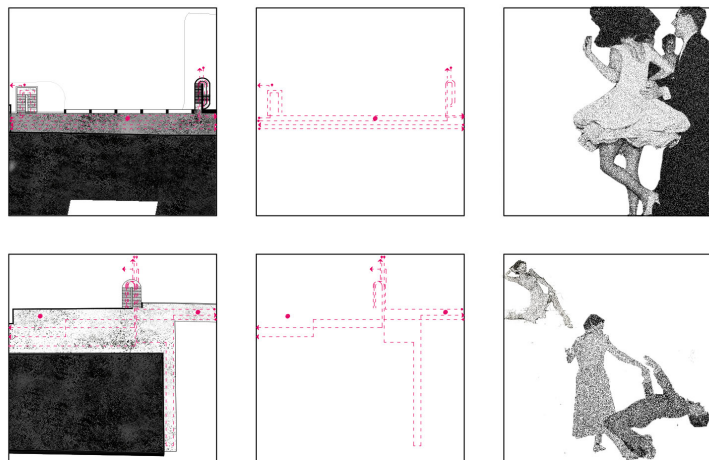
1. *Childhood, Boyhood, Youth*

1. -----



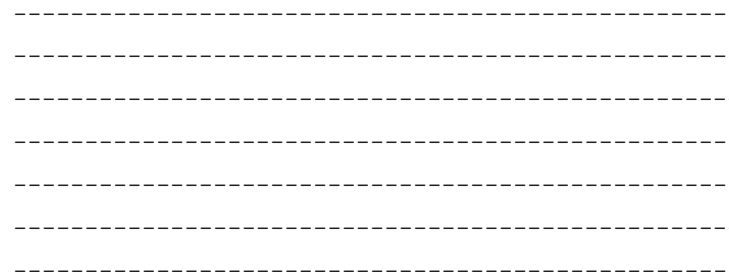
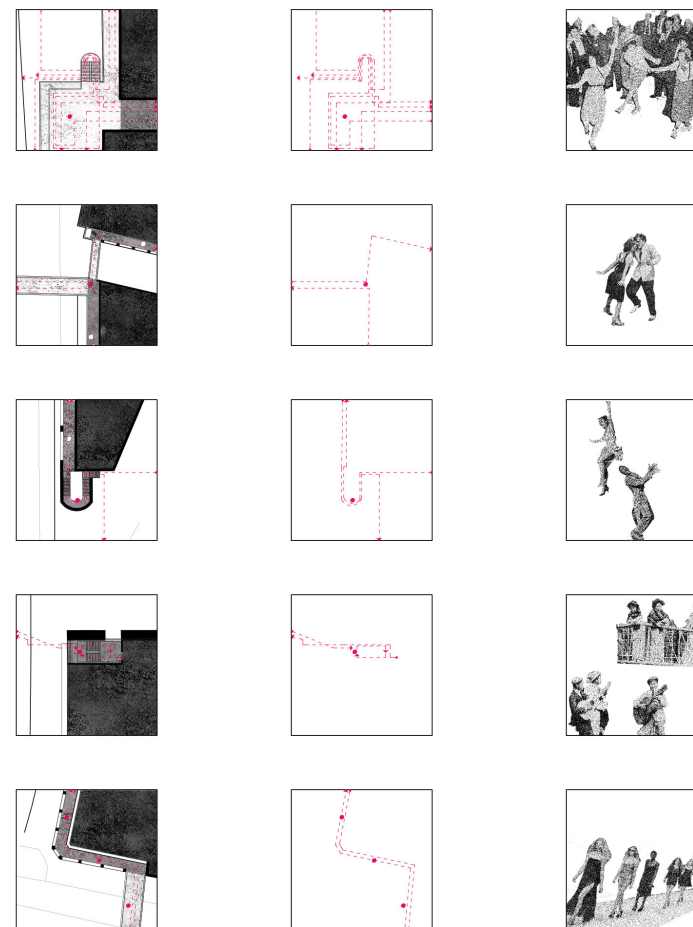
2. *An affair*

2.



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

3.

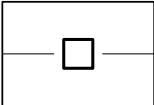
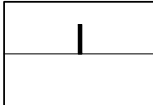

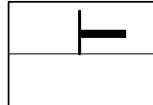
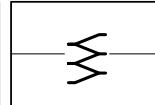


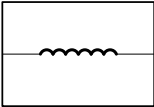
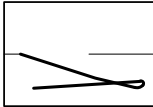
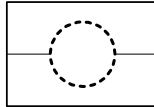
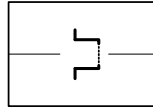
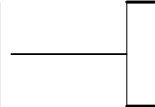
SPACES & EVENTS

Notation System

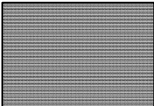
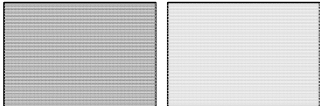
- 1. Notation System
- 2. List of Pedways
- 3. Reading of Pedways

THRESHOLDS

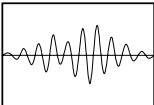
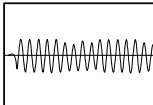
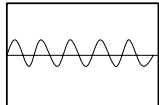
				
Passage	Corner	Street Crossing	Balcony	Turning Stairs

				
Steps	Ramp	Inner Park	Niche	Fork





ATMOSPHERES




	
Dark	Light

SOUNDS

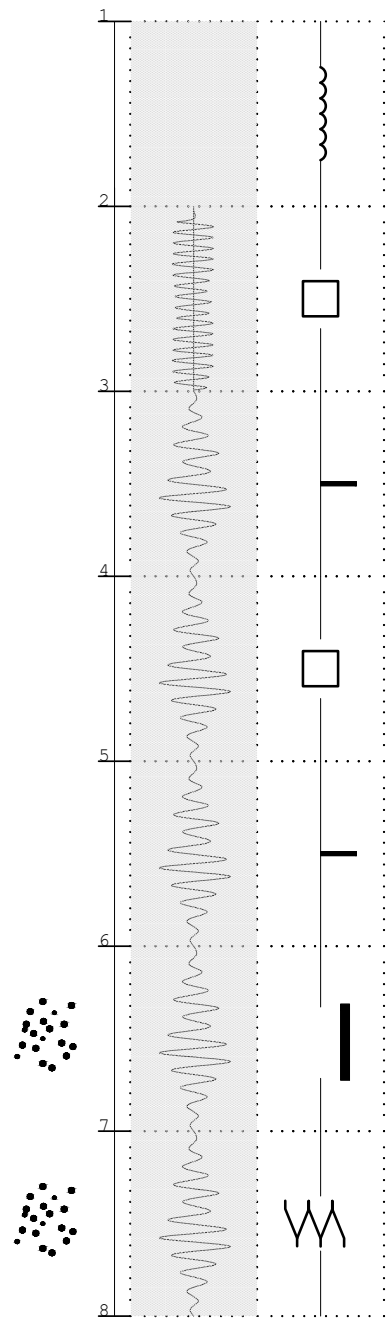
		
Traffic	Through wind	Thames waves

FEELINGS

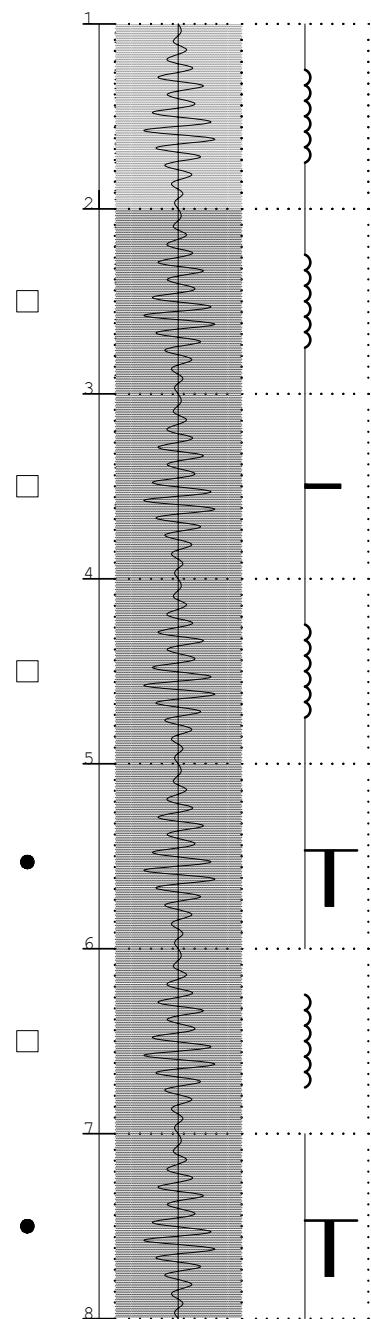
			
headaching	refreshing	vertiginous	tiring

		
claustrophobic	confusing	slowing

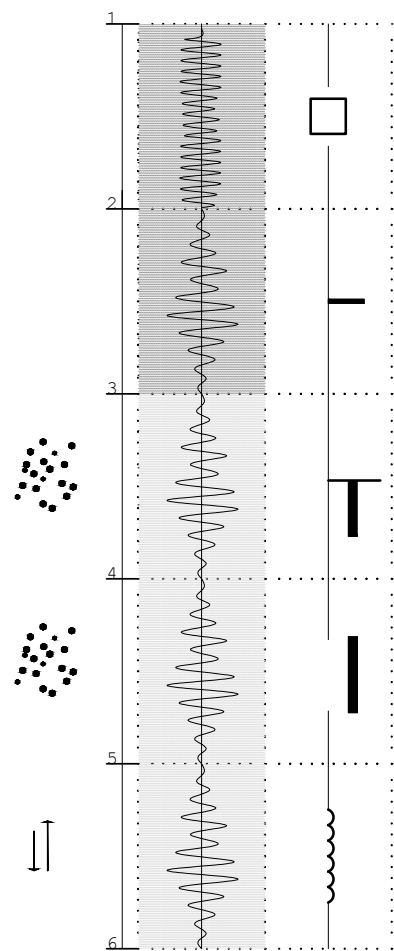
SUFFOKLANE



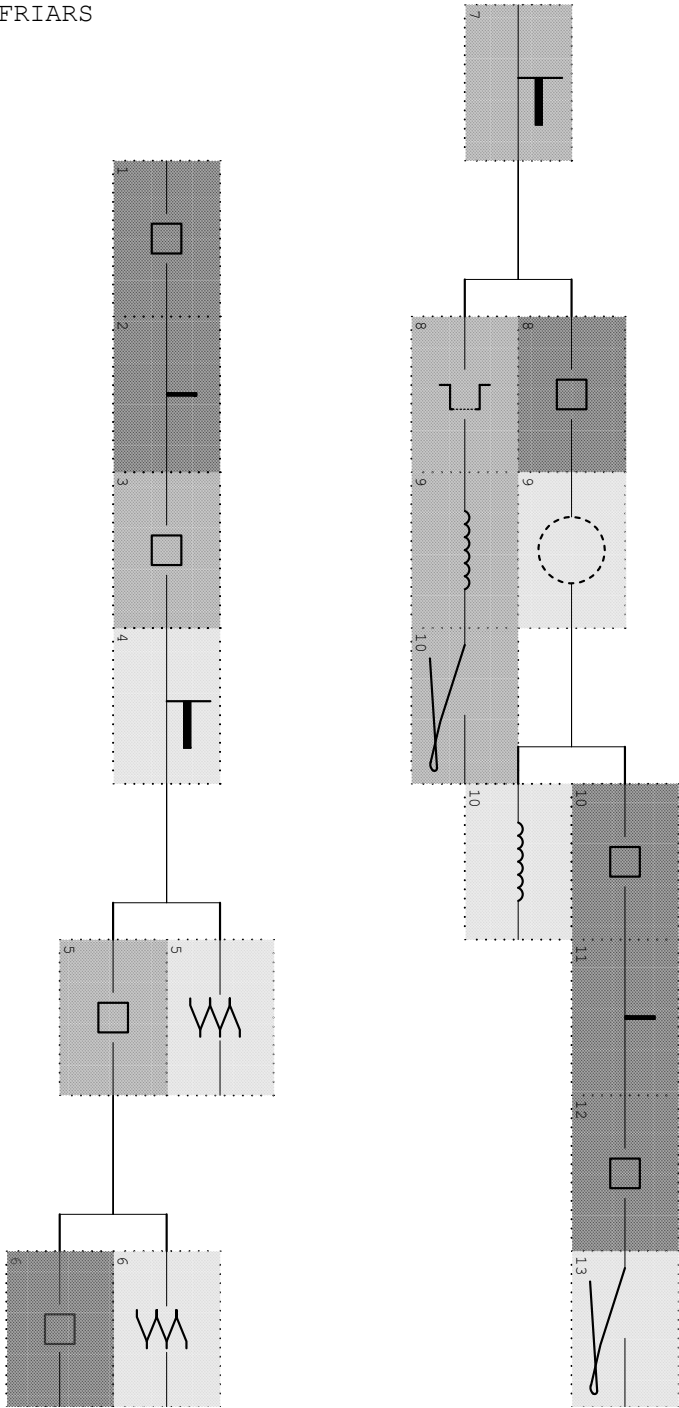
SWANLANE



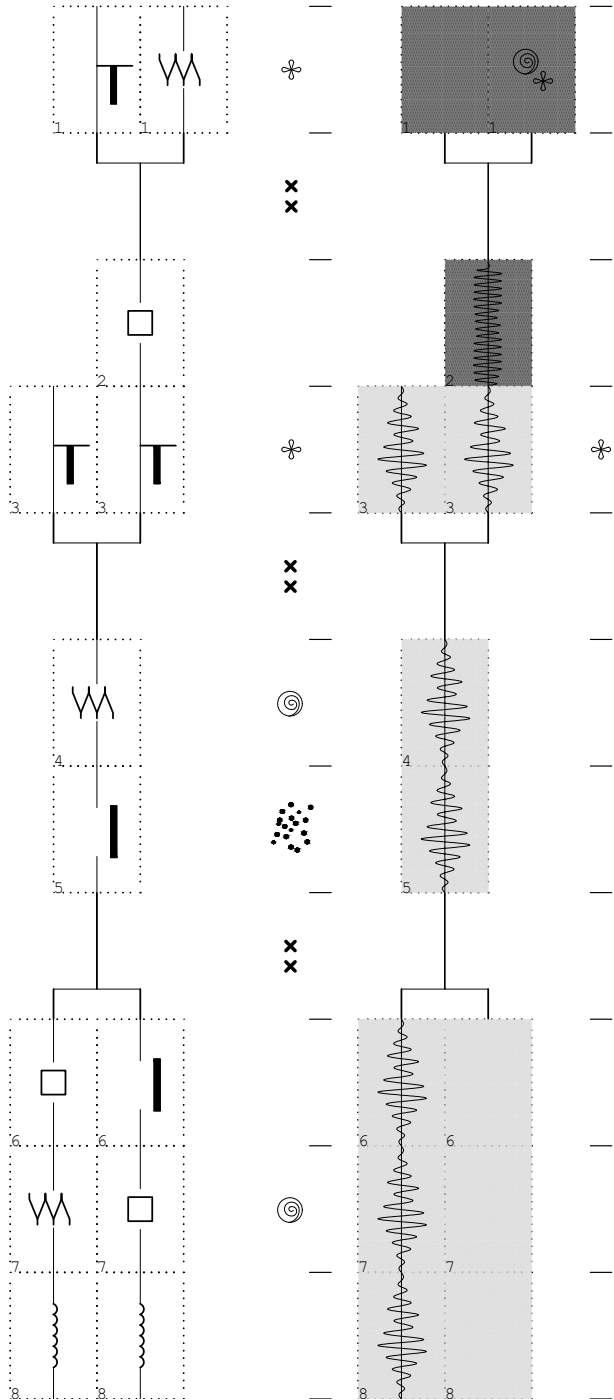
FYEFOOT



BLACKFRIARS



PUDDINGLANE



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.

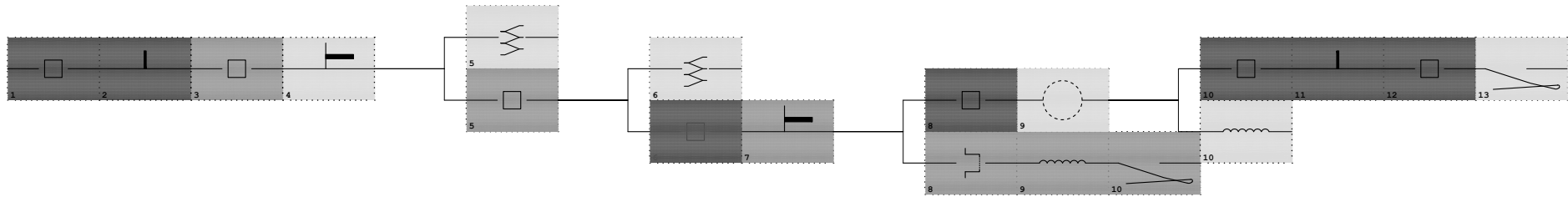
III

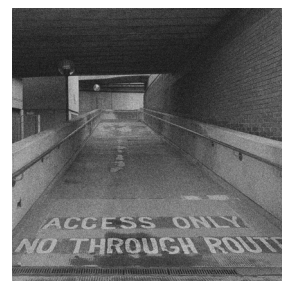
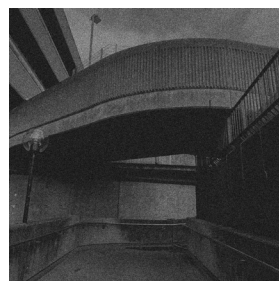
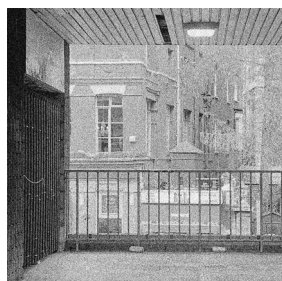
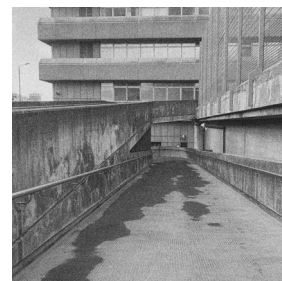
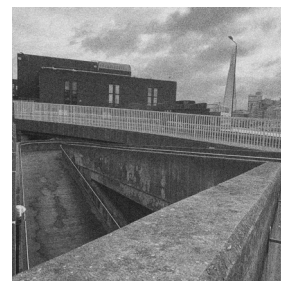
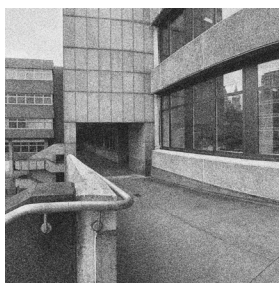
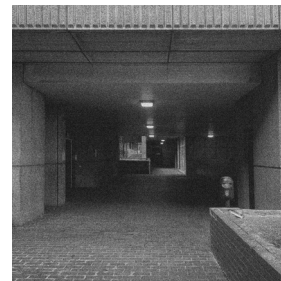
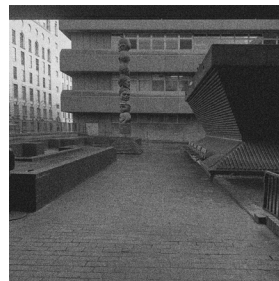
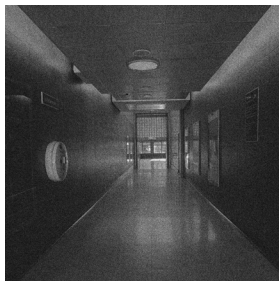
BLACKFRIARS TRANSCRIPTS

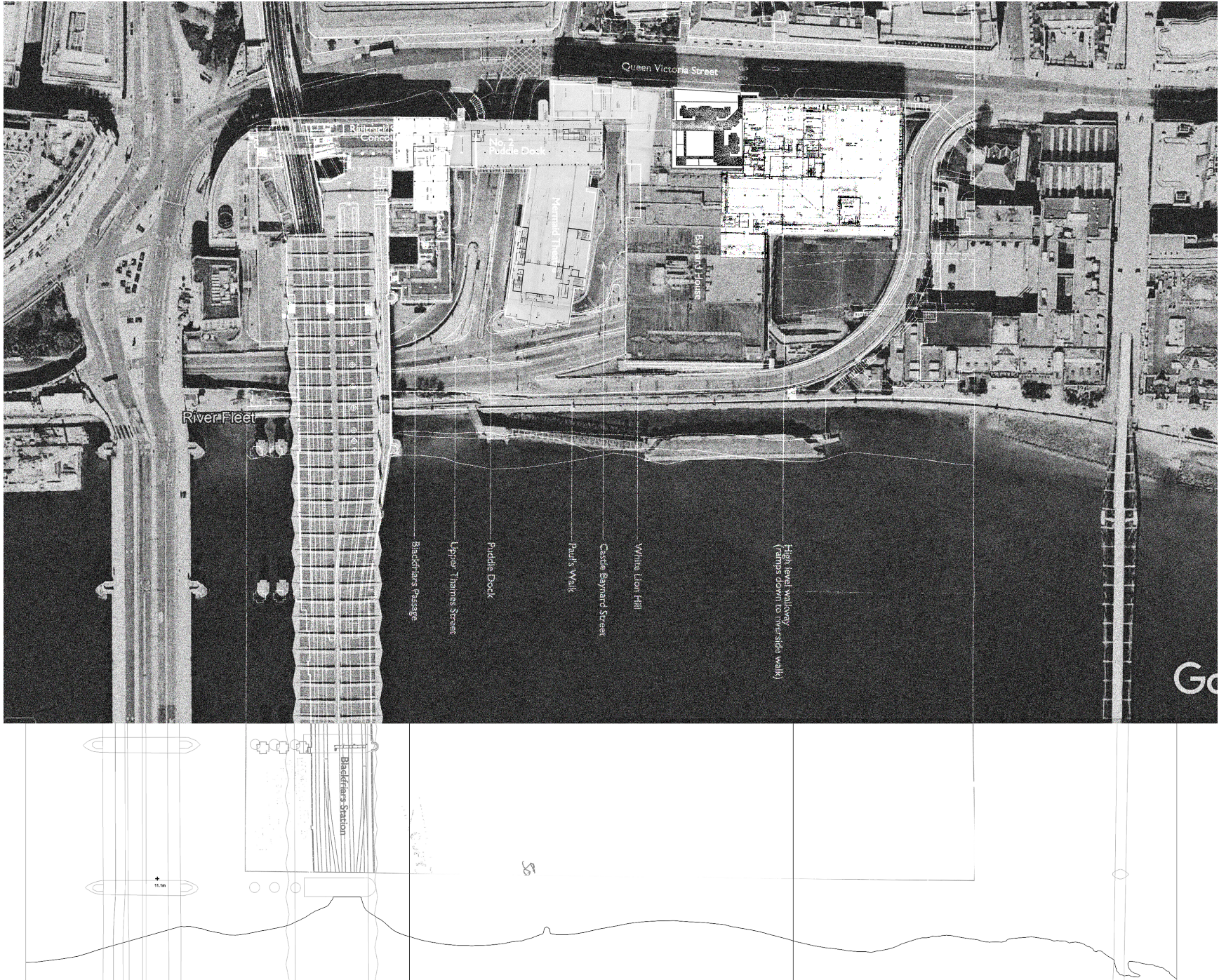
Stories of folks walking though the
hidden promenade of Blackfriars

- APPLICATION OF THE THEORY

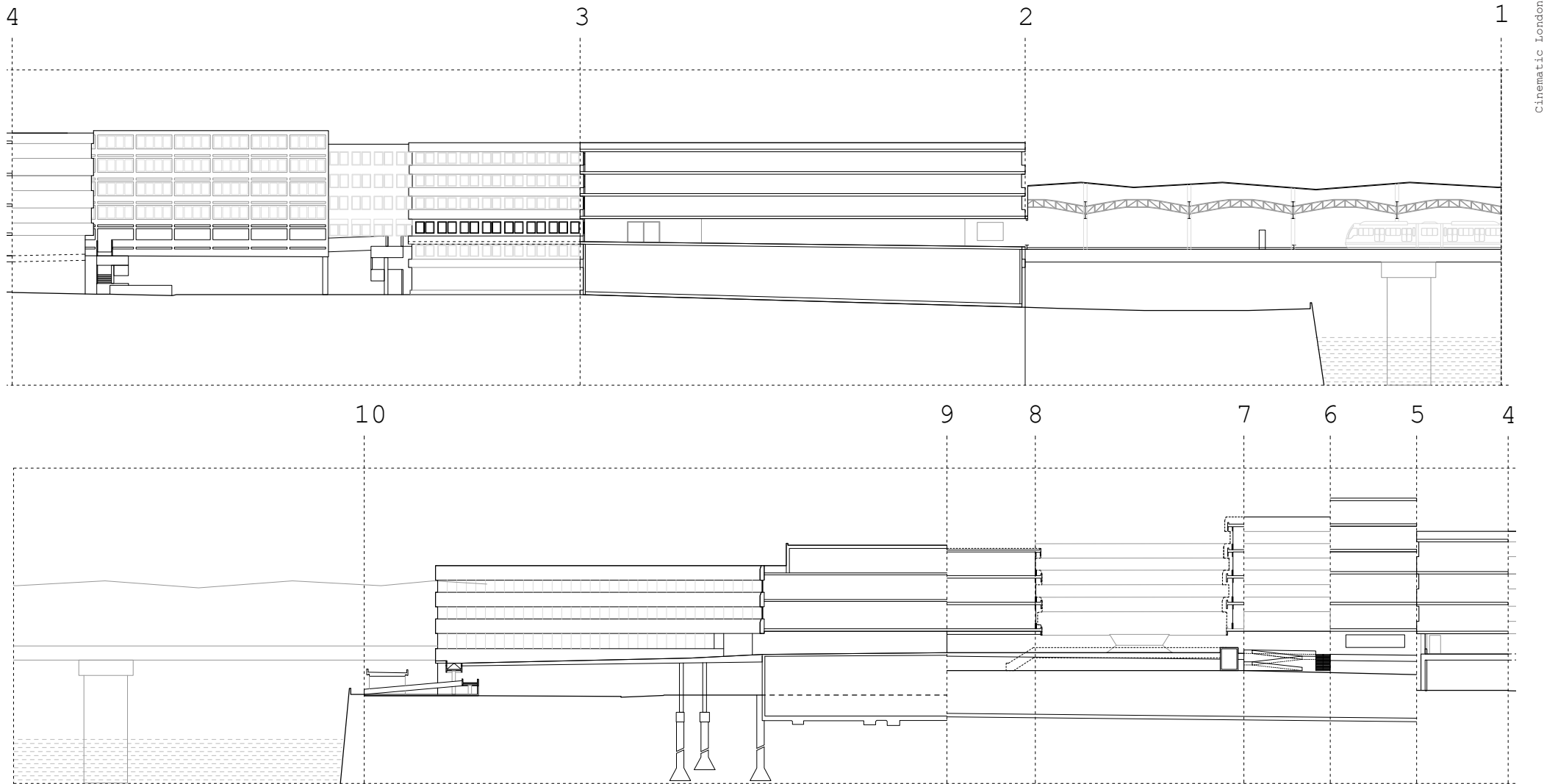




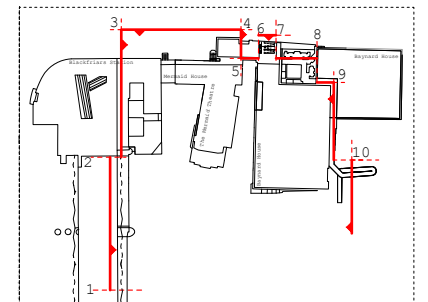




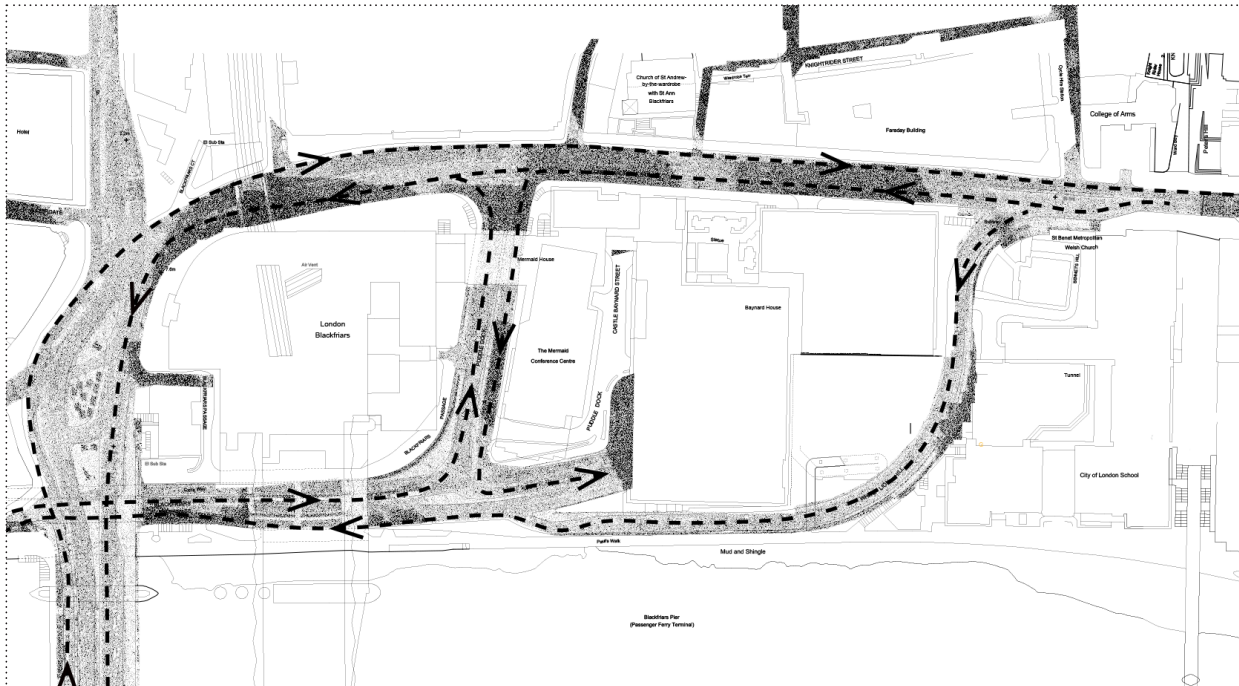
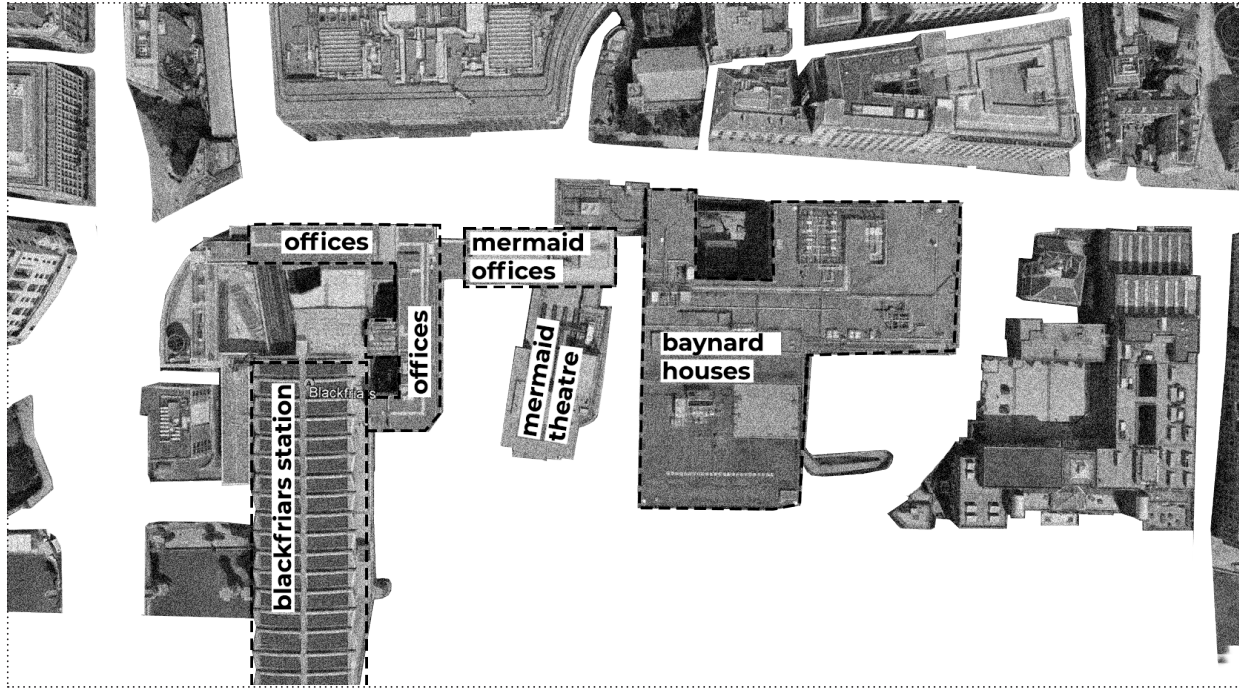


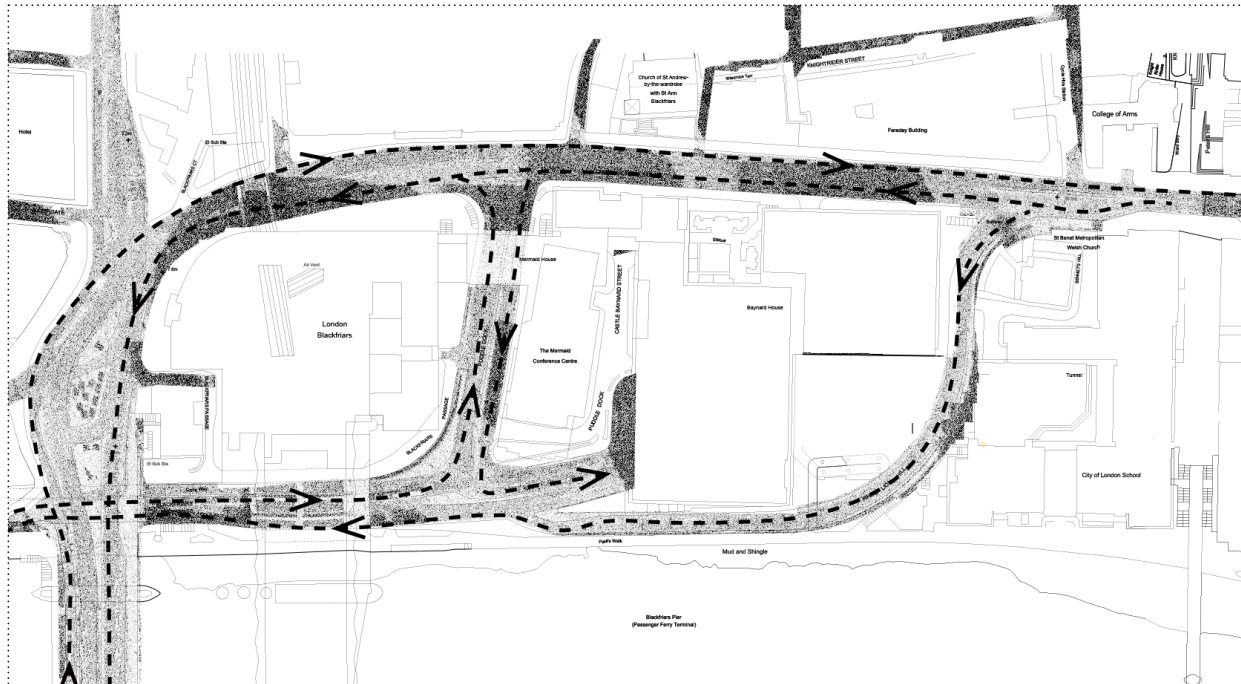
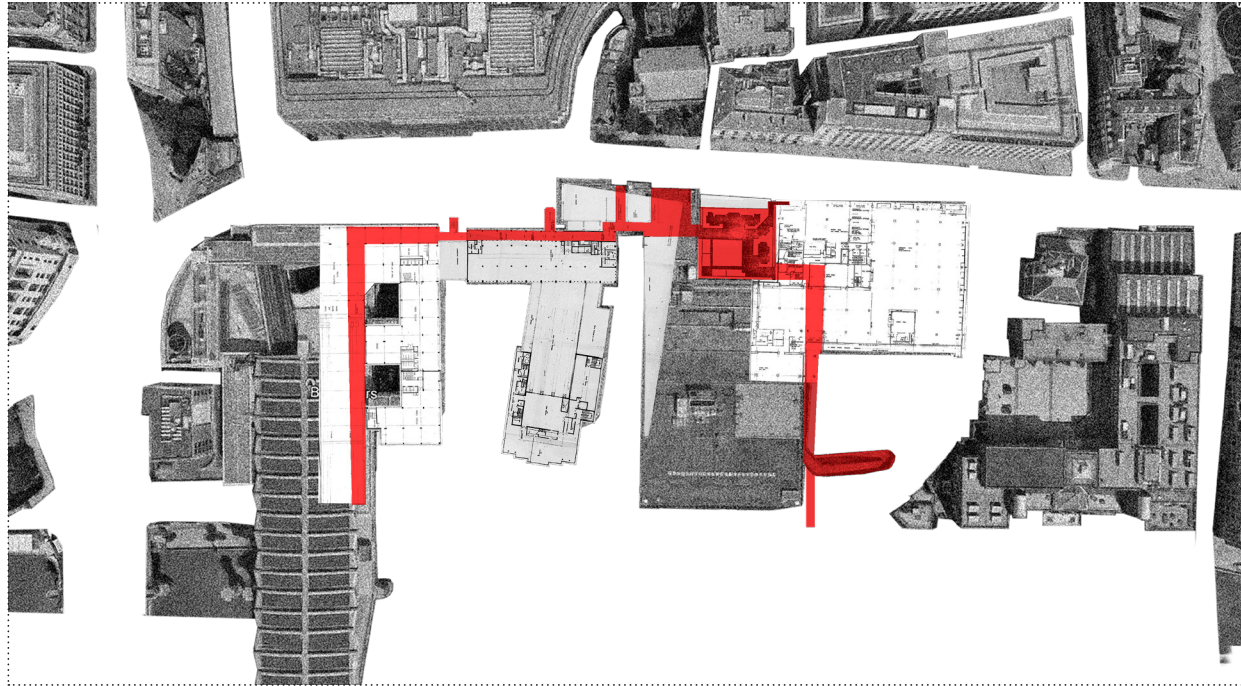


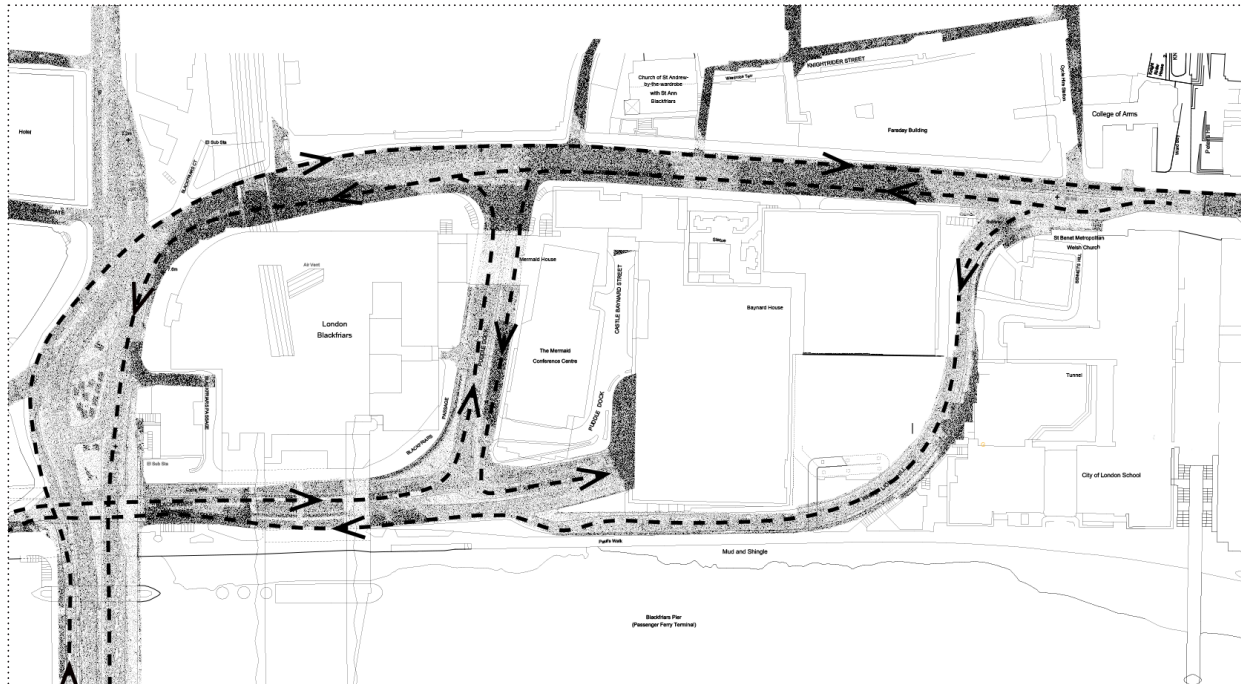
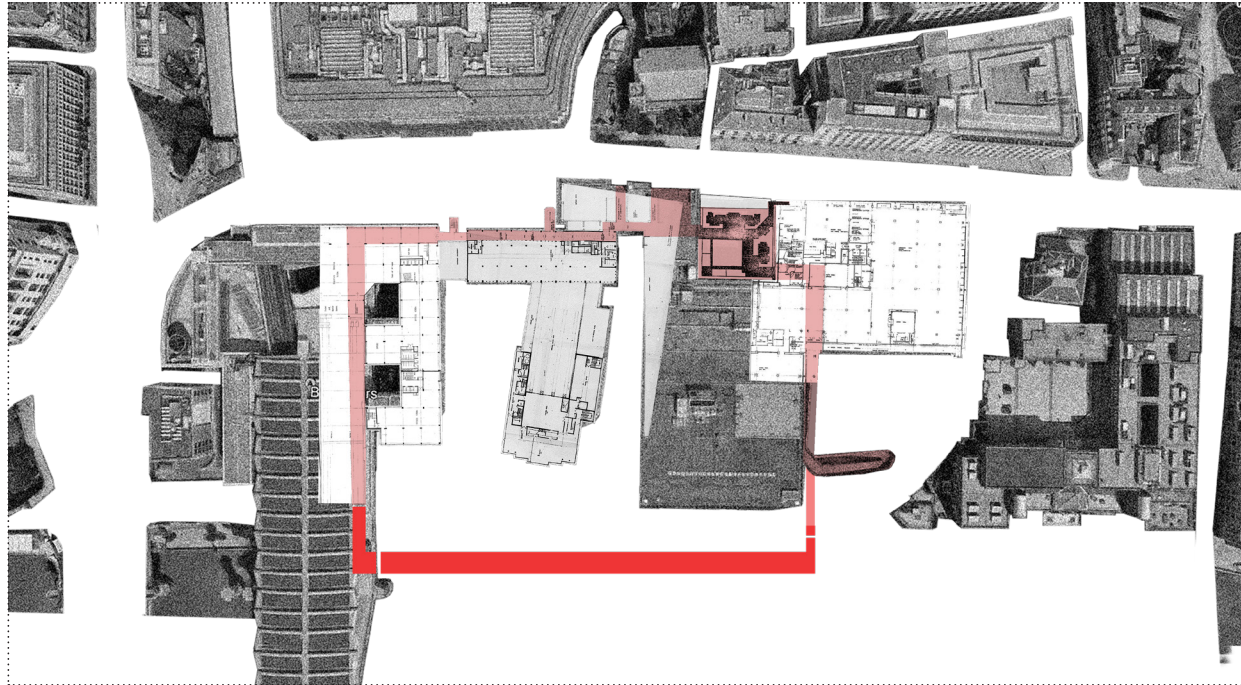
Cinematic London

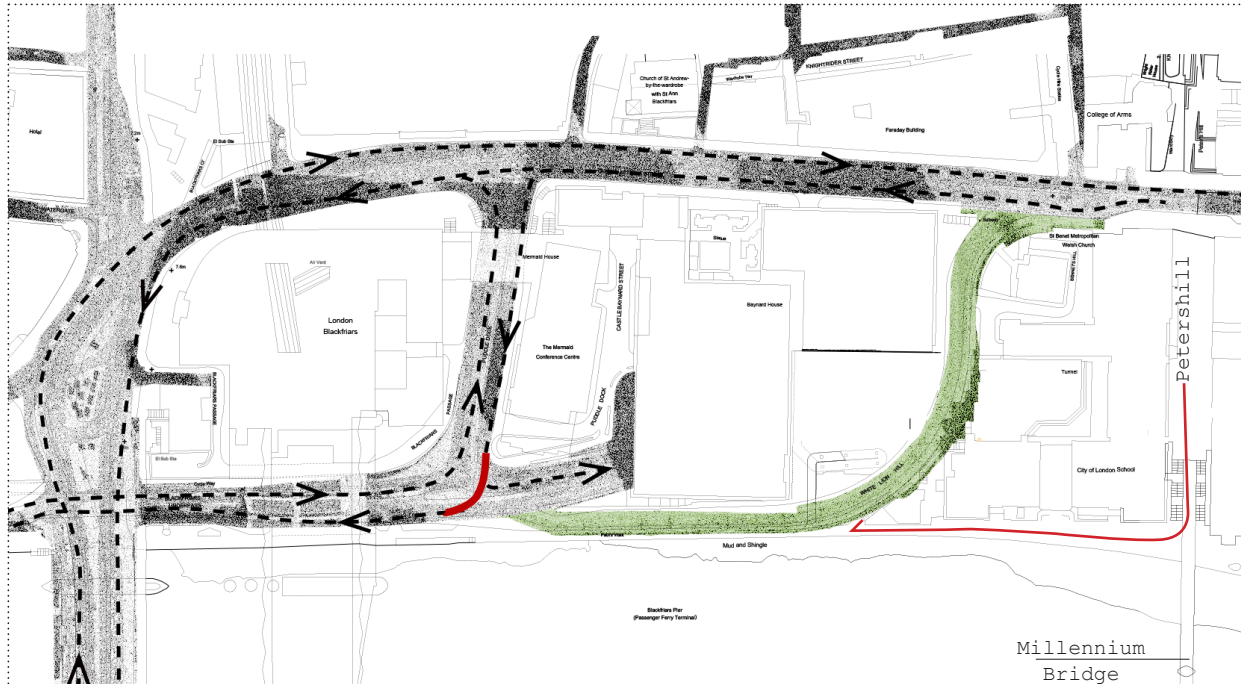
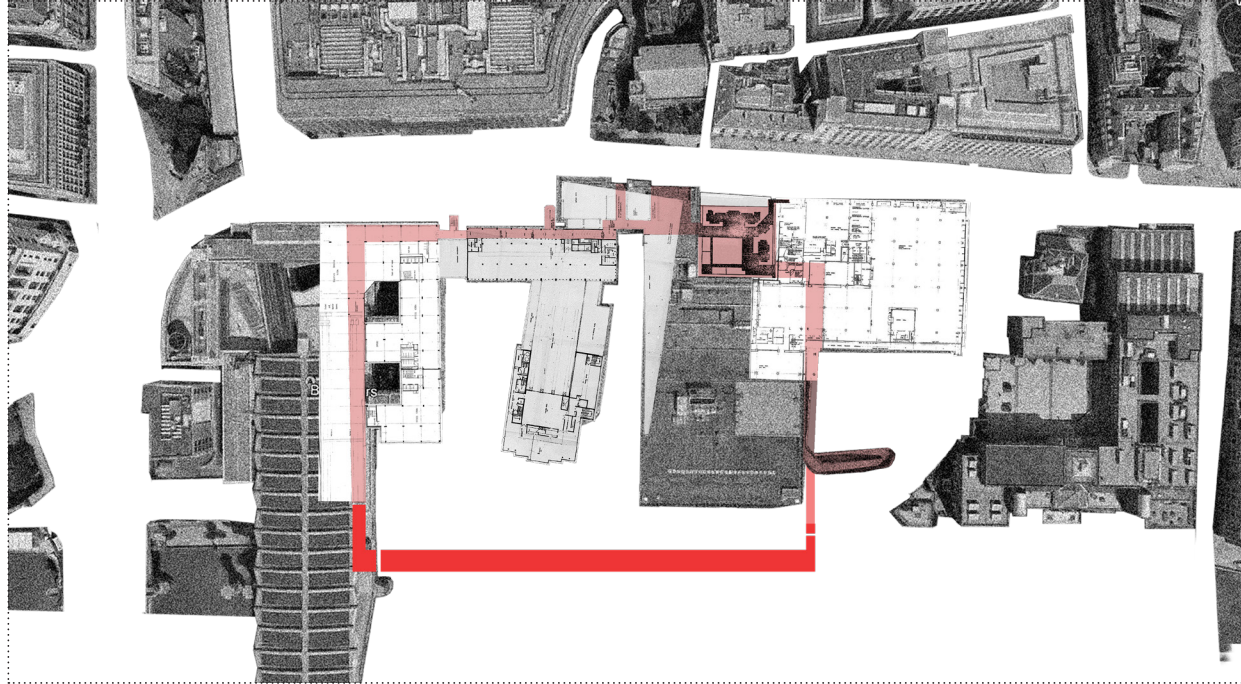


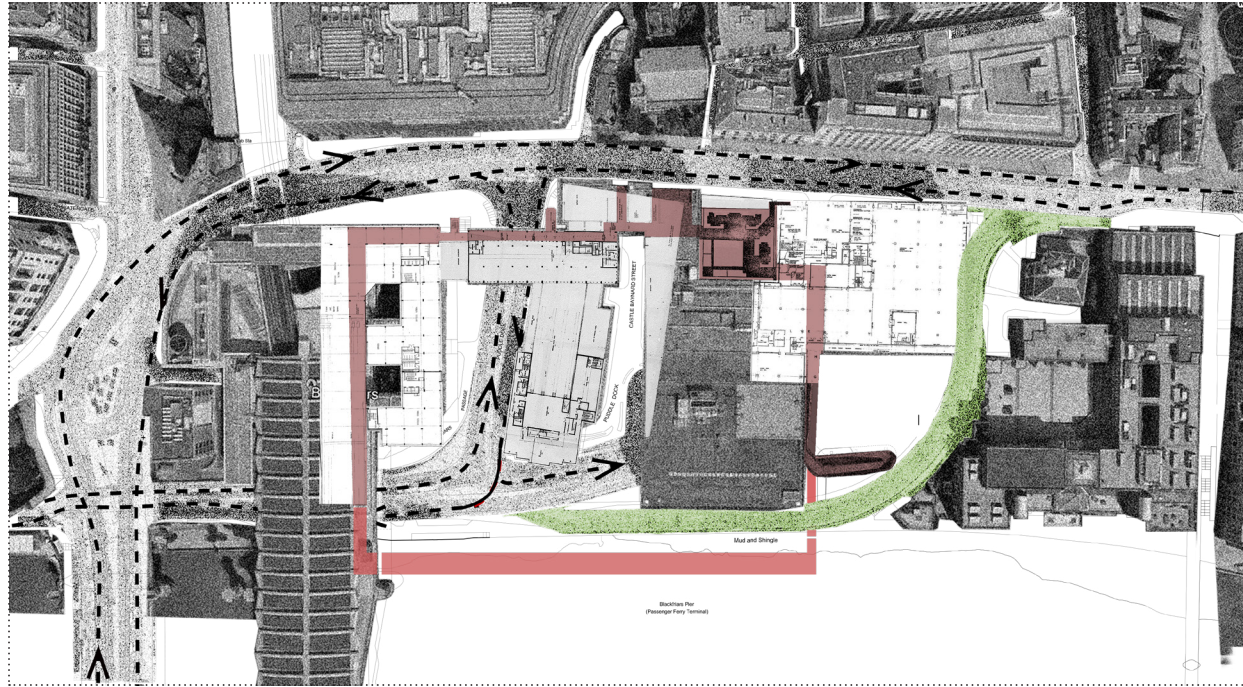
Zivar Aliyeva

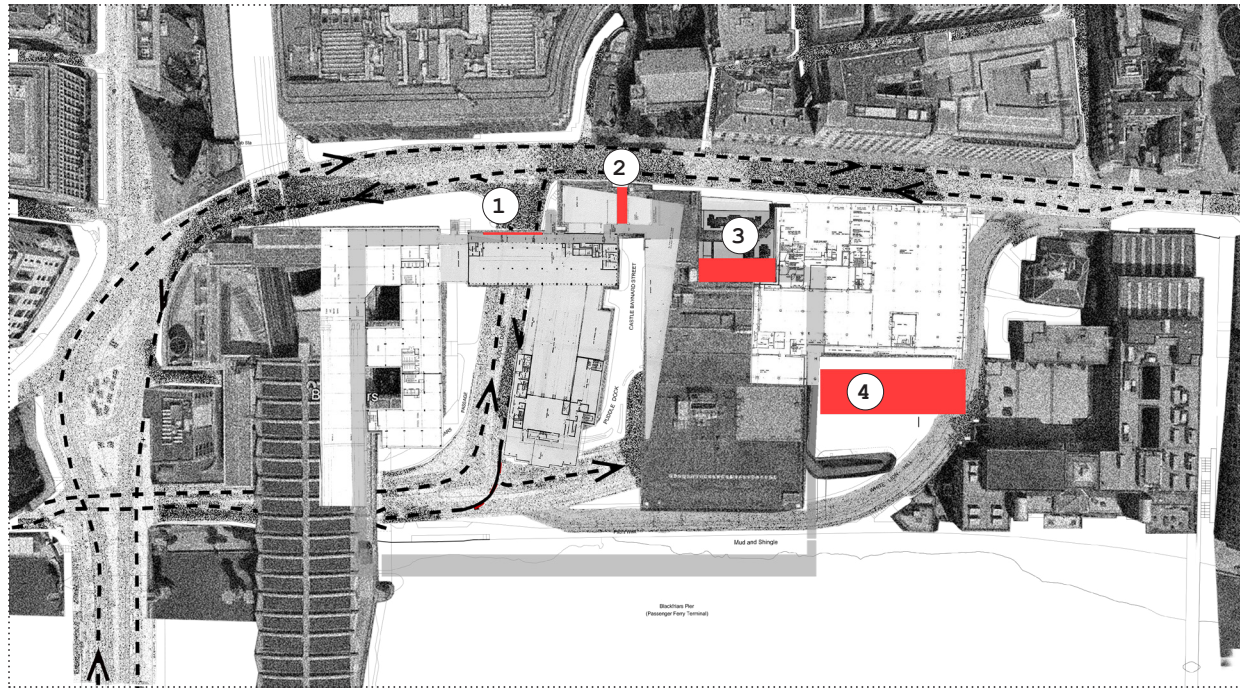




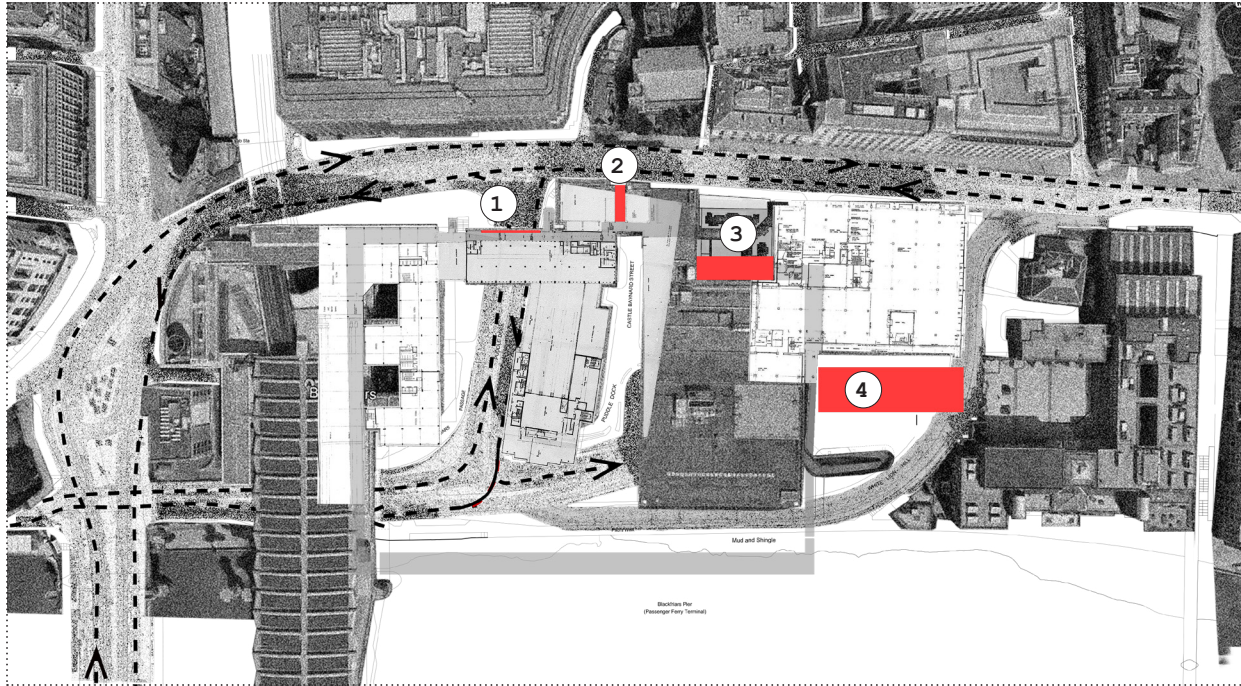




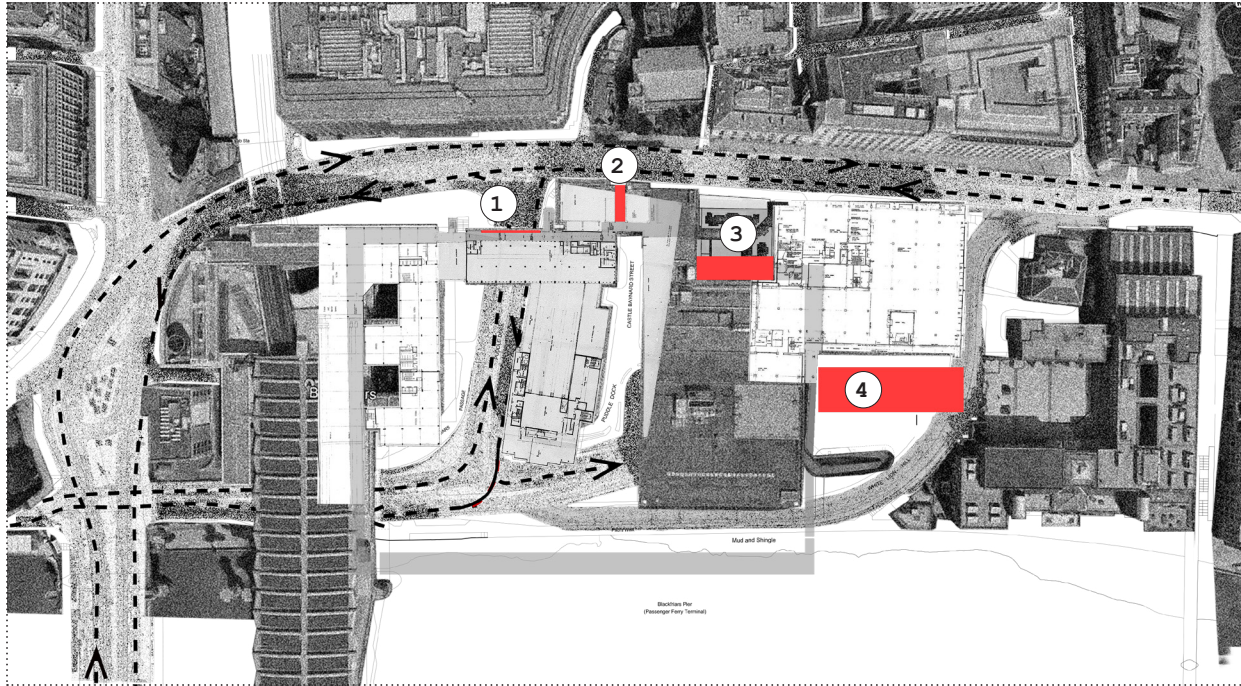




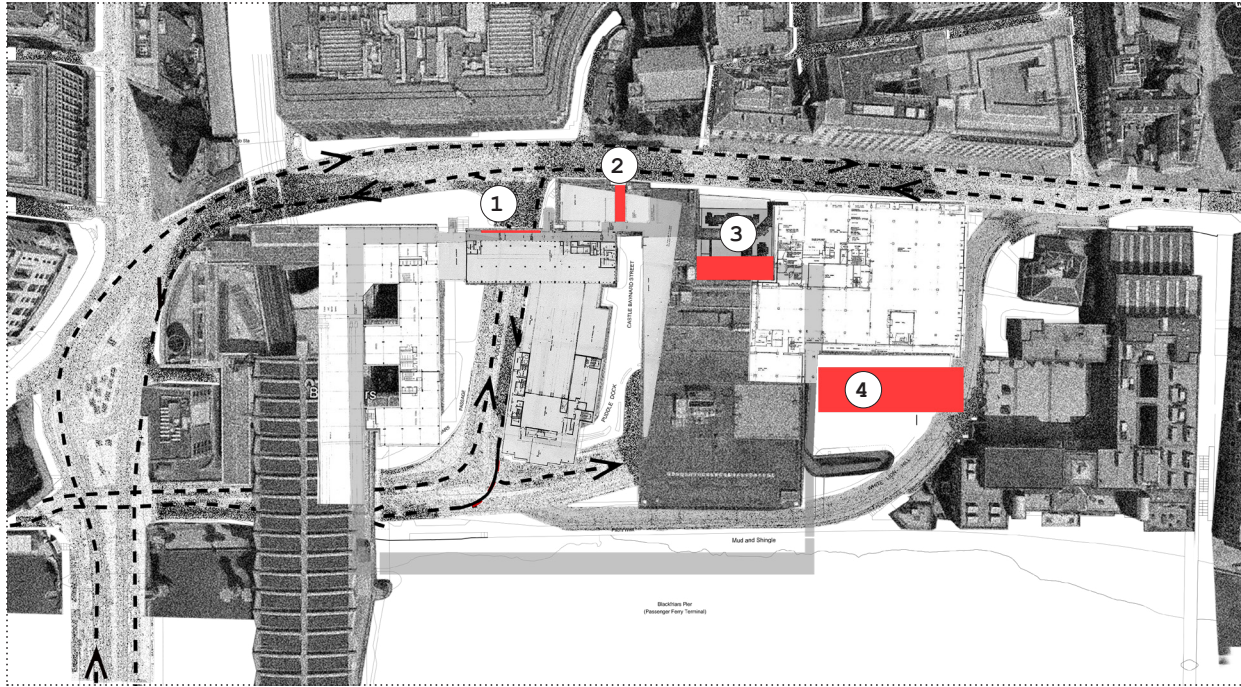
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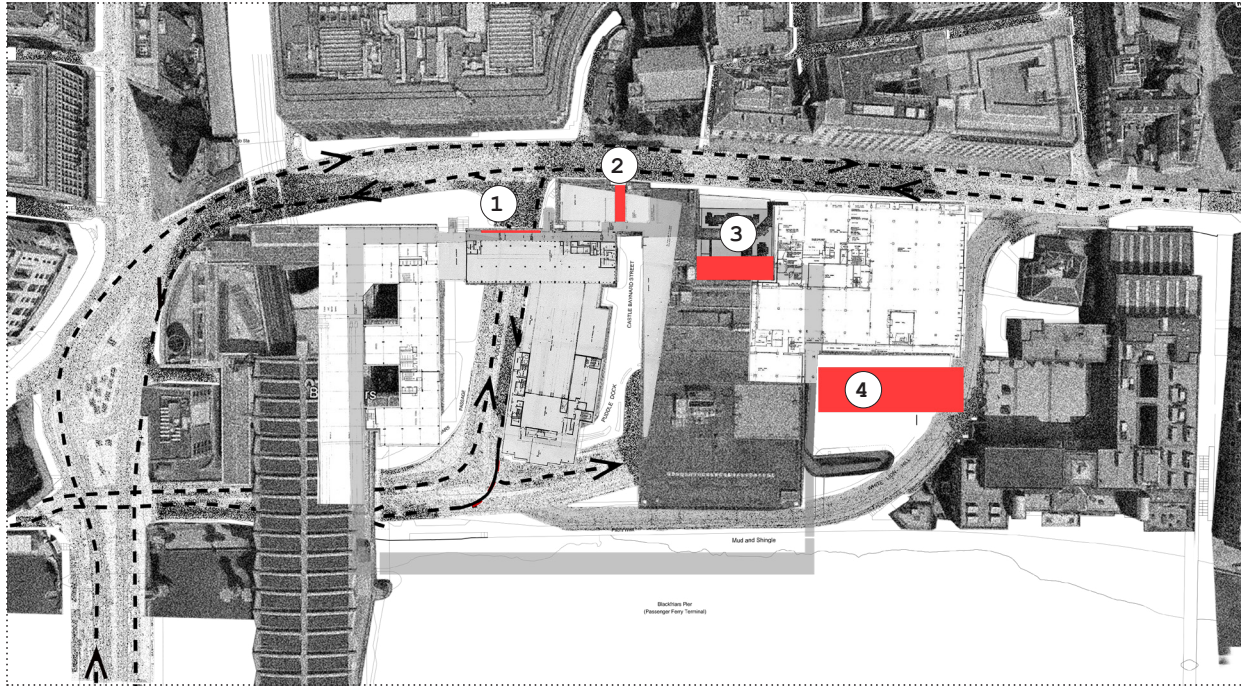
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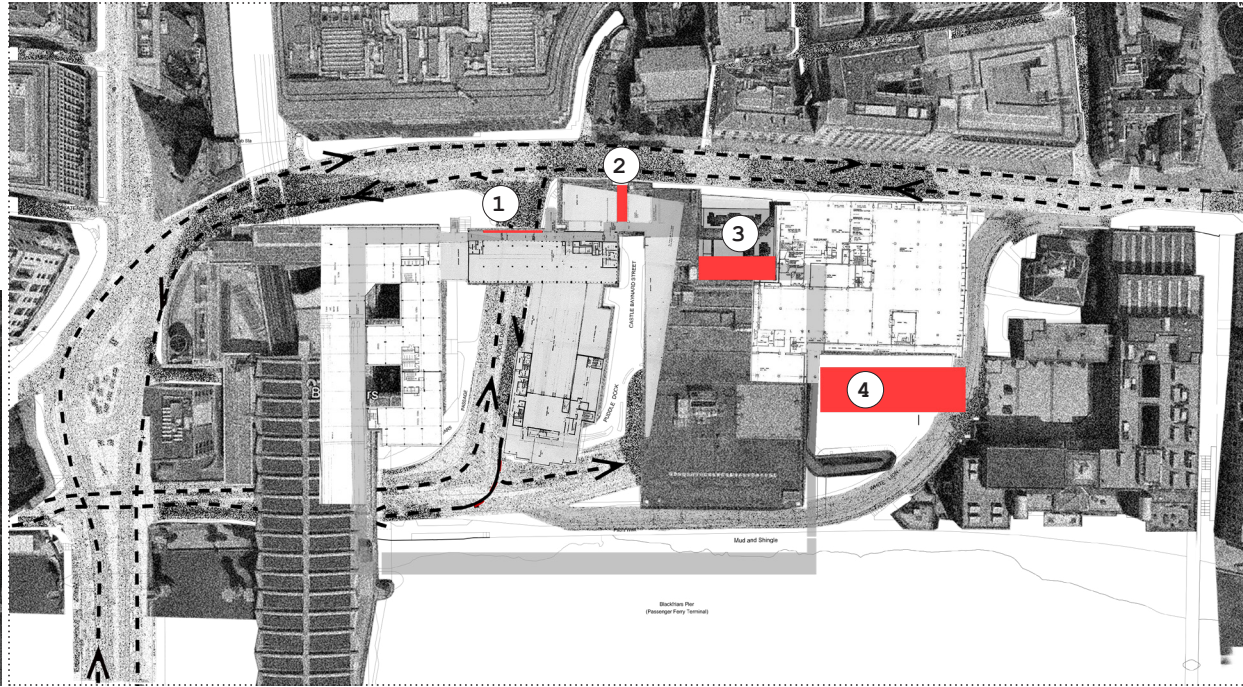
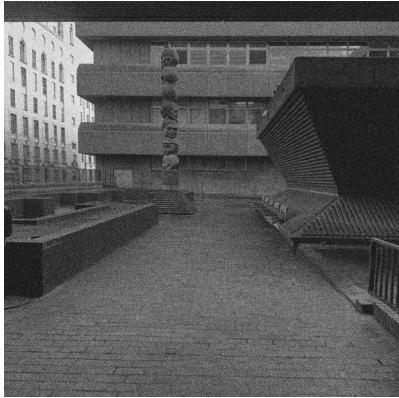
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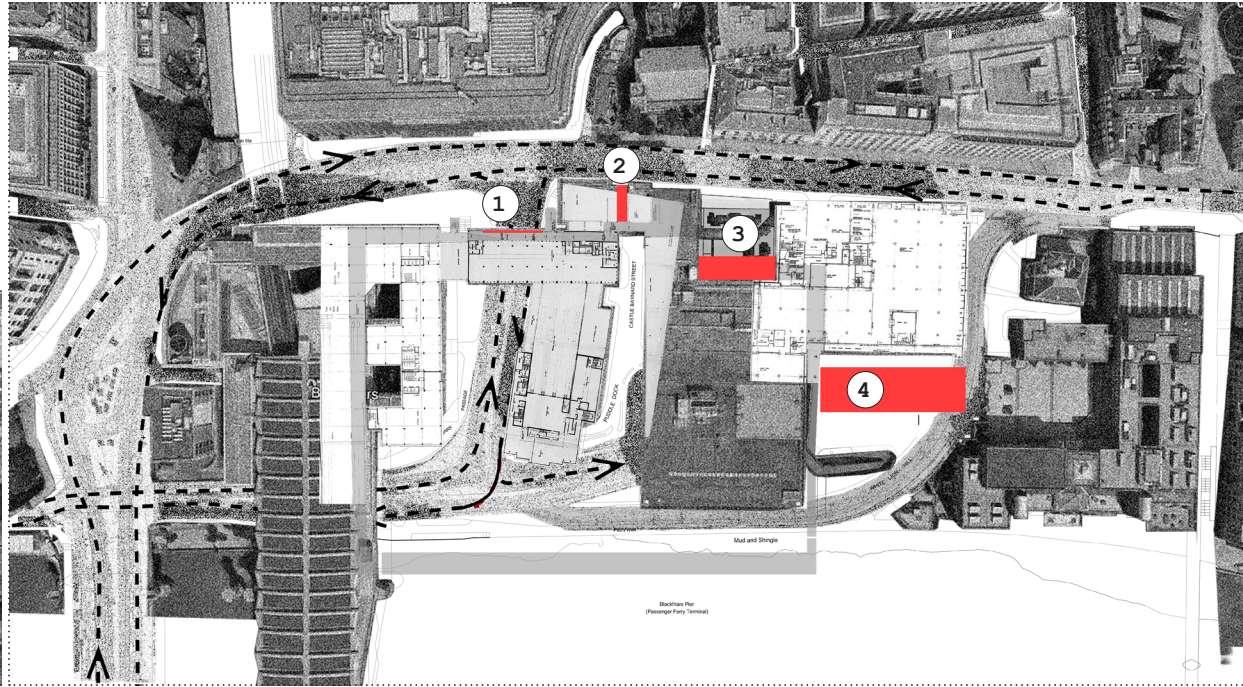
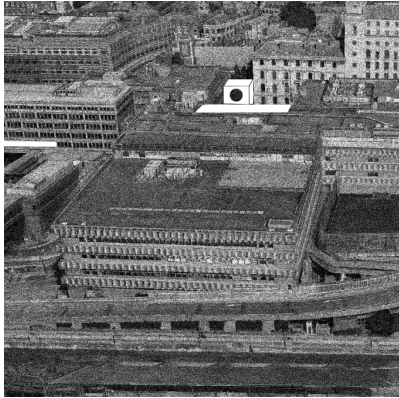
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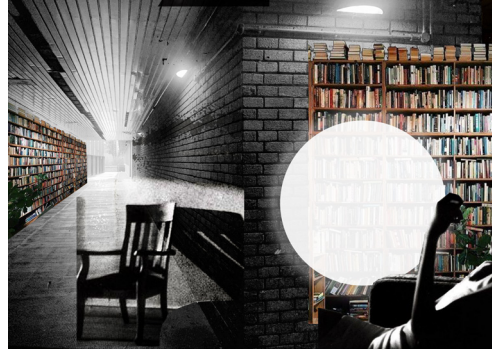


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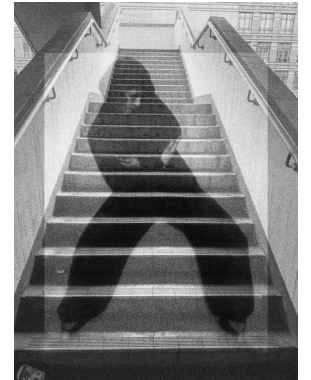
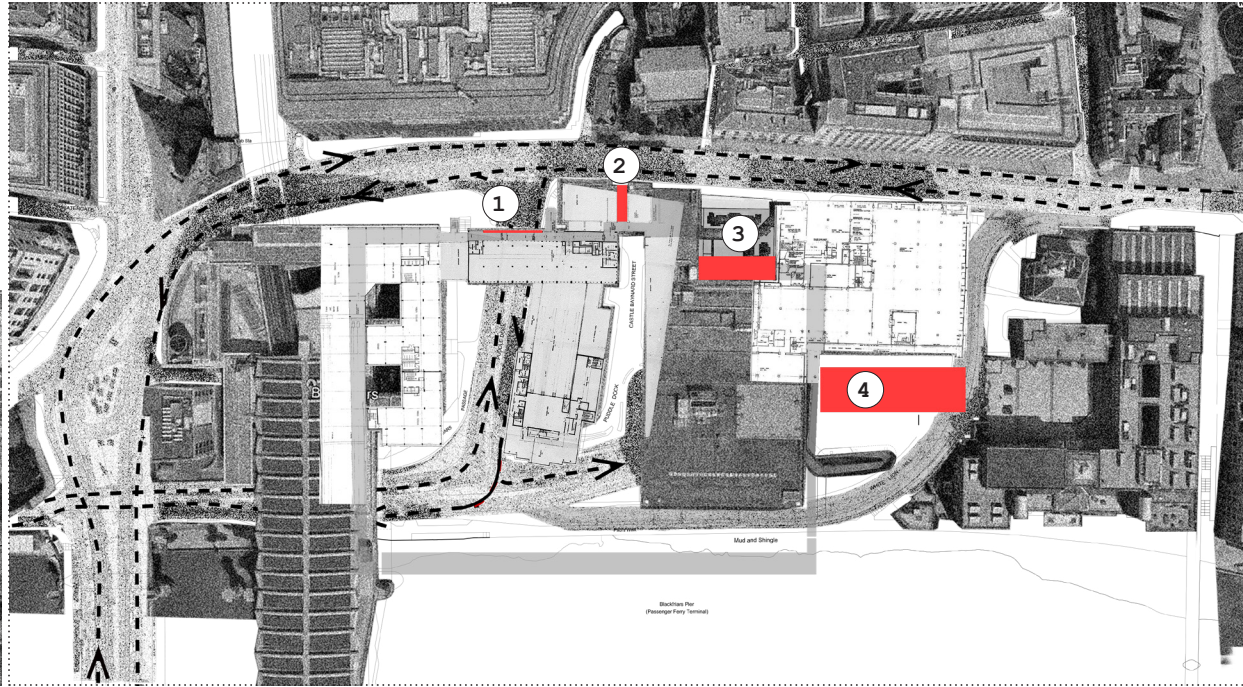
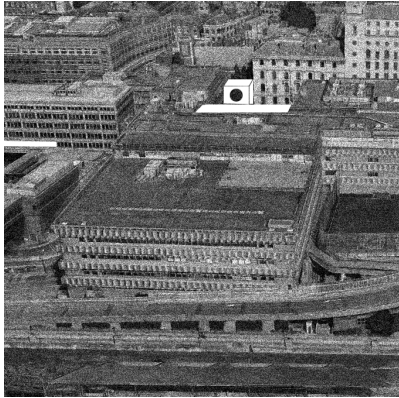


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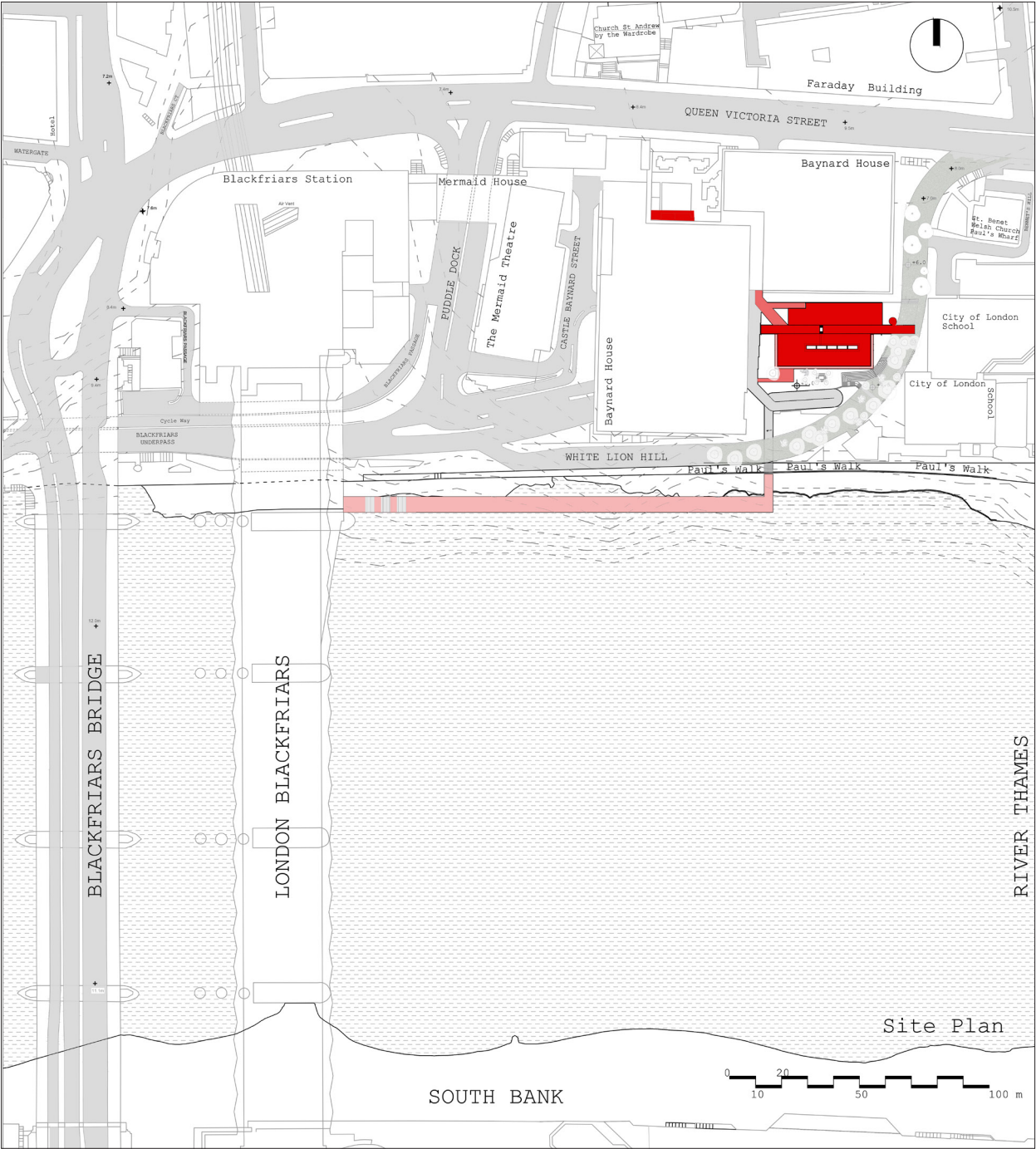


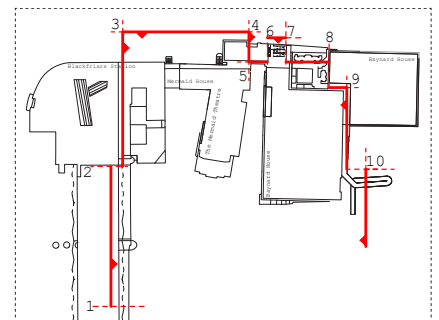
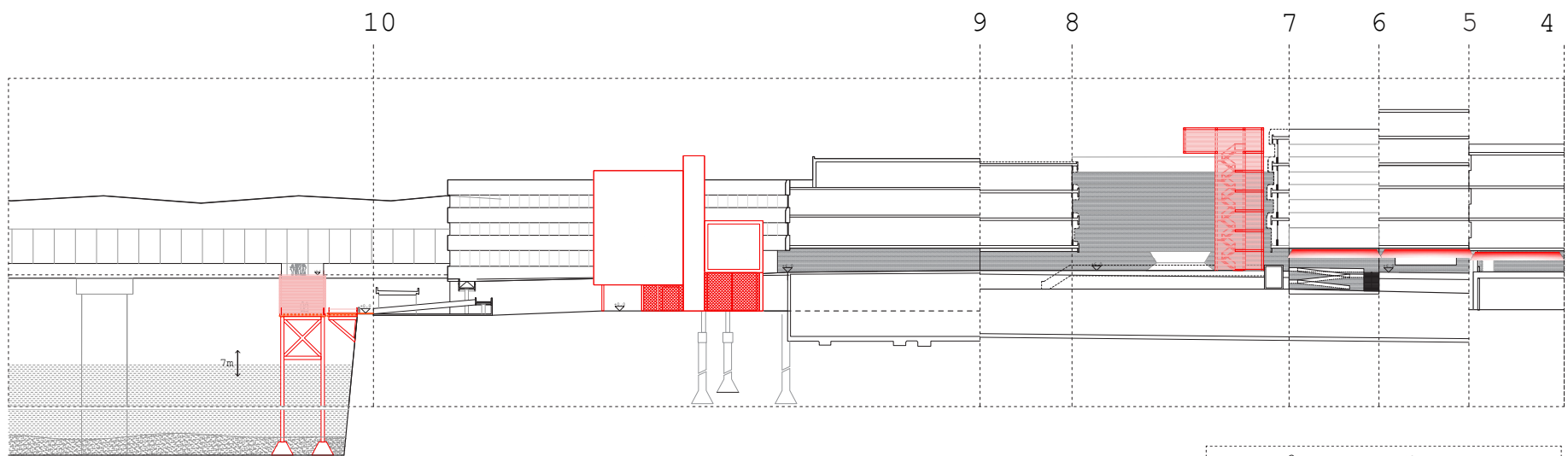
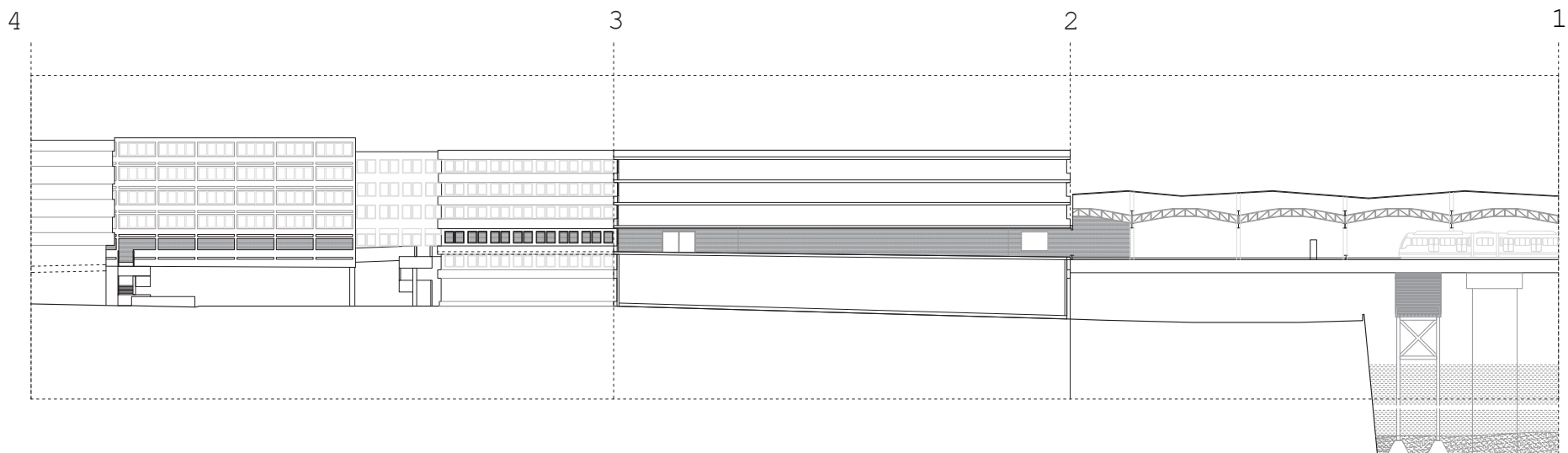
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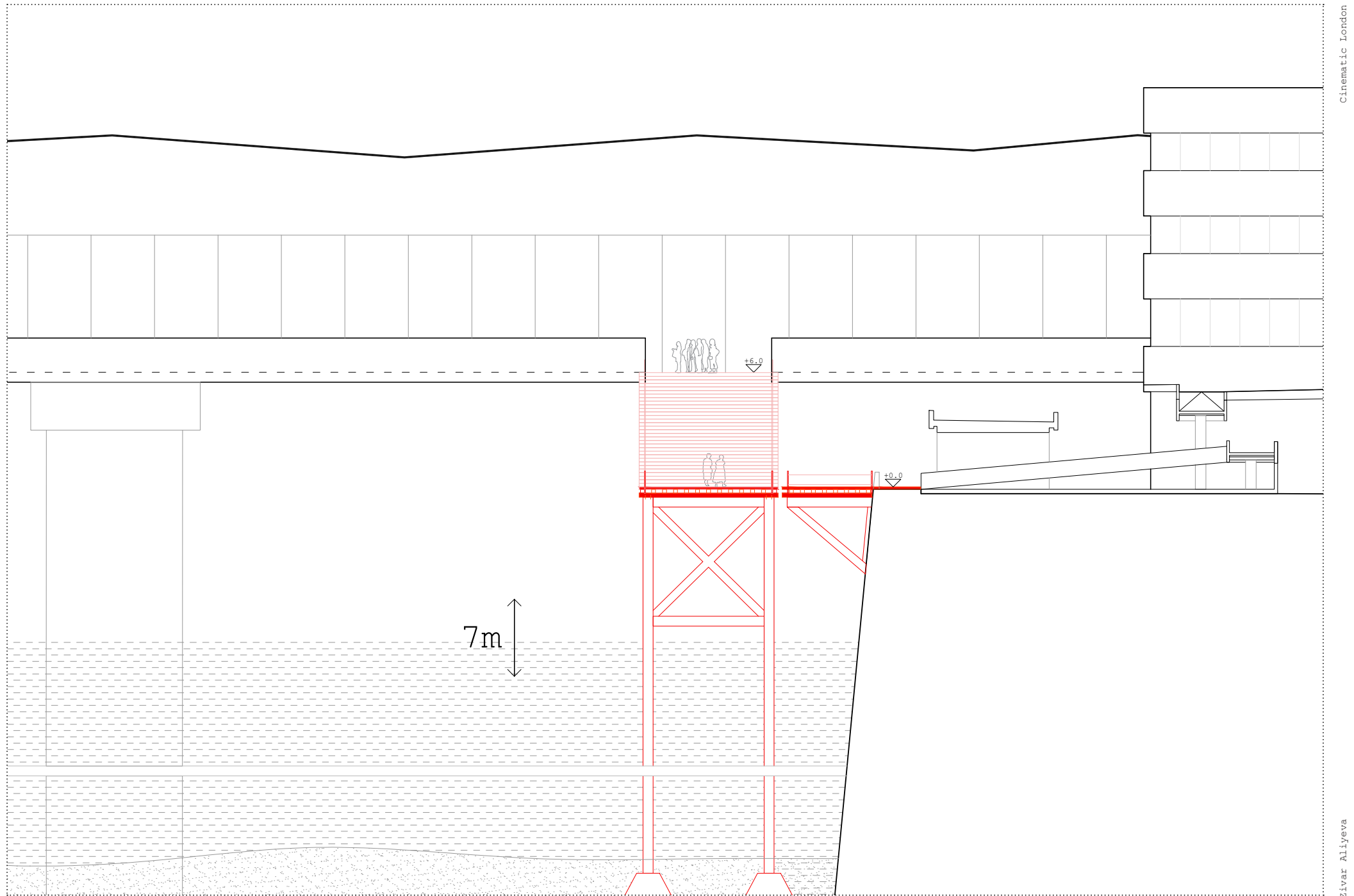


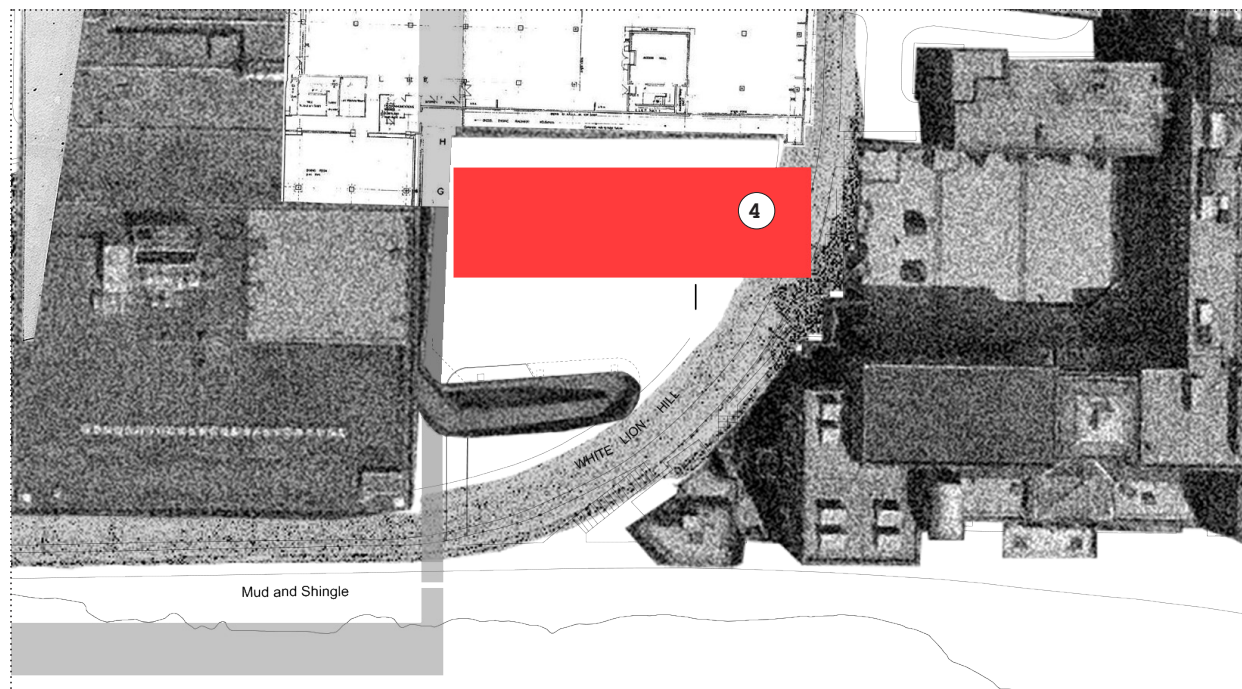
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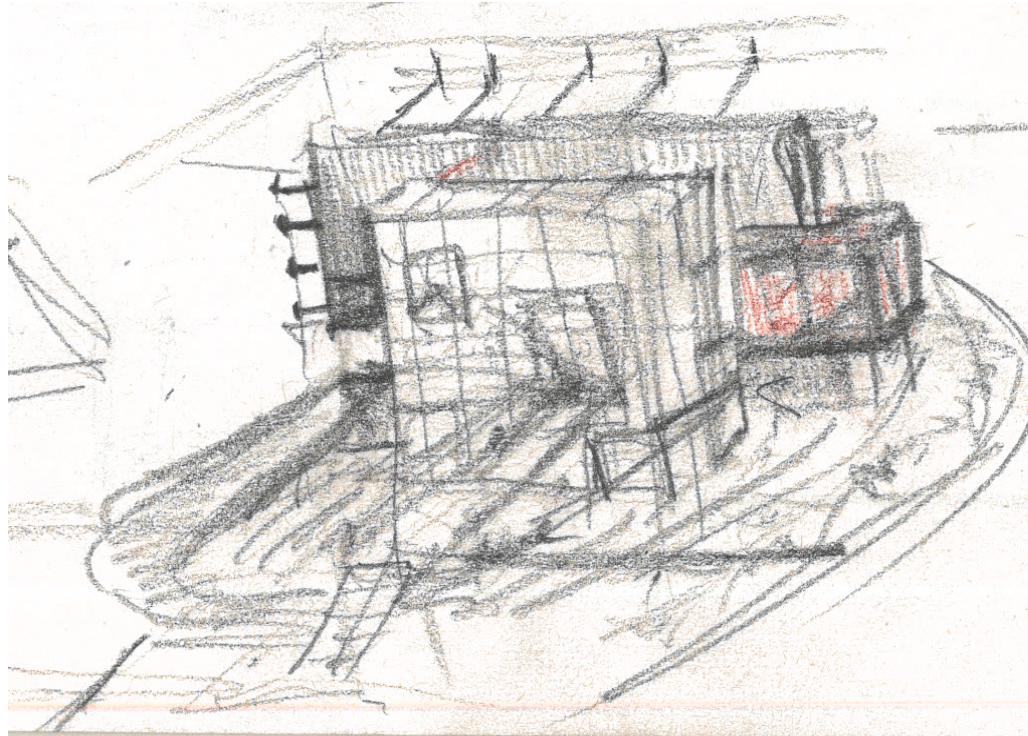


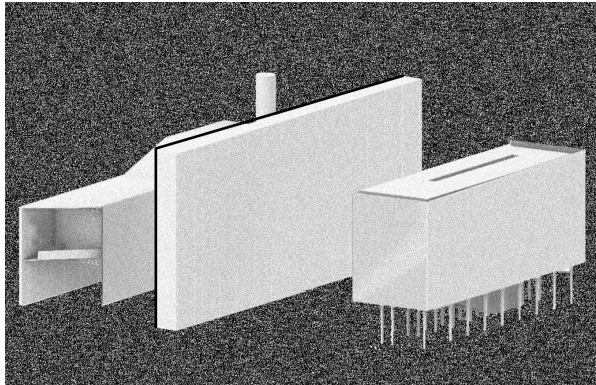




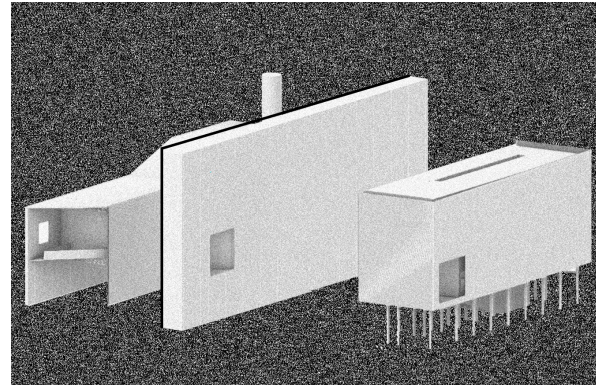




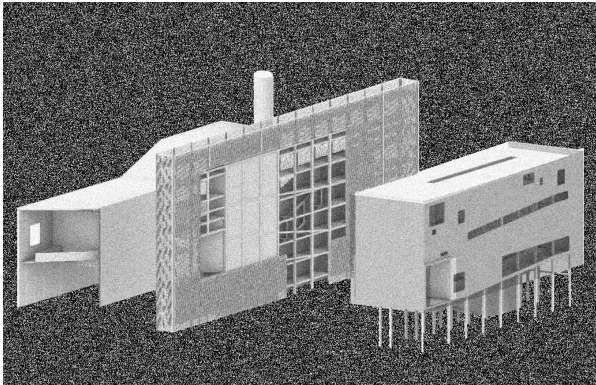




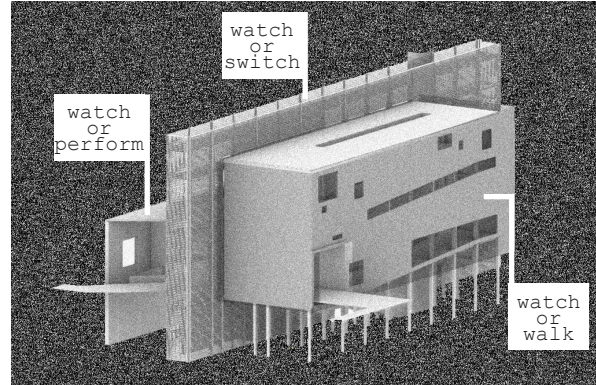
1. 3 vertical surfaces collage into city skyline



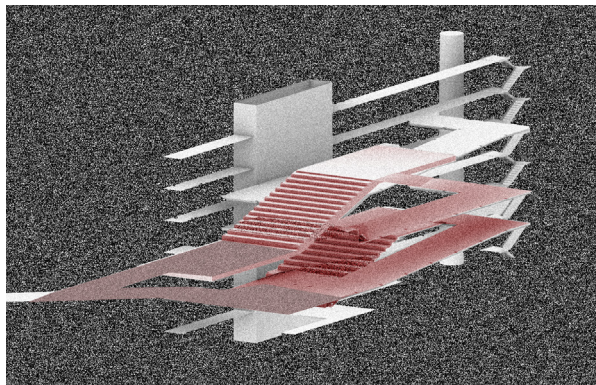
2. cardinal punch going through building layers



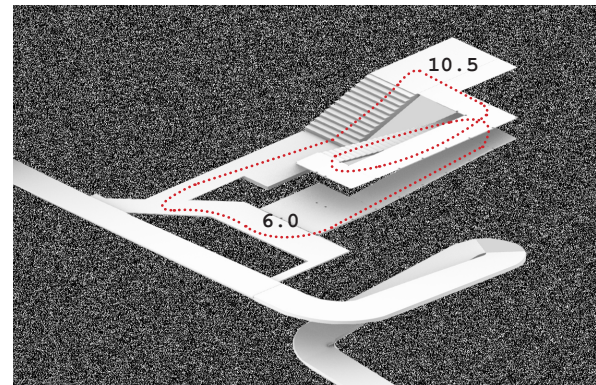
3. porosities and frames



4. events

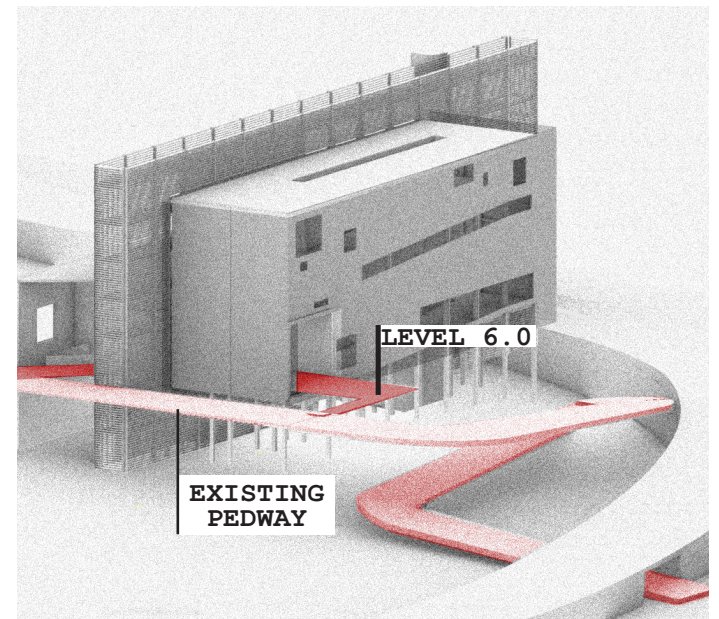
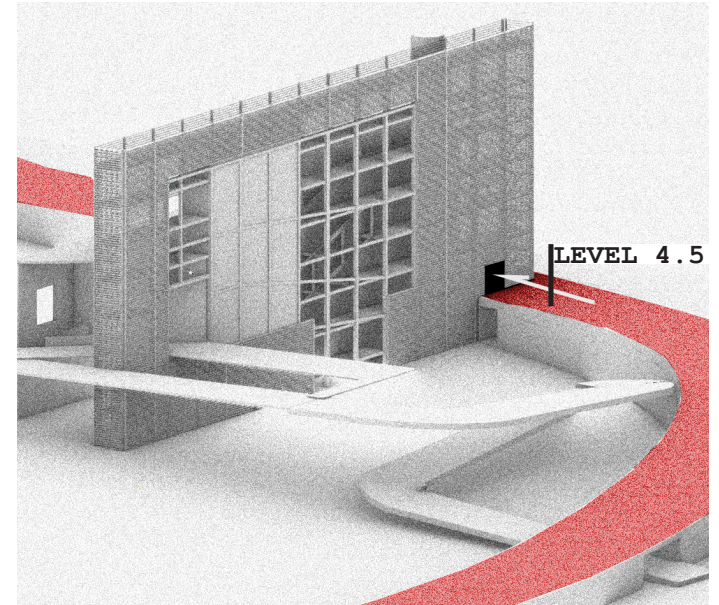


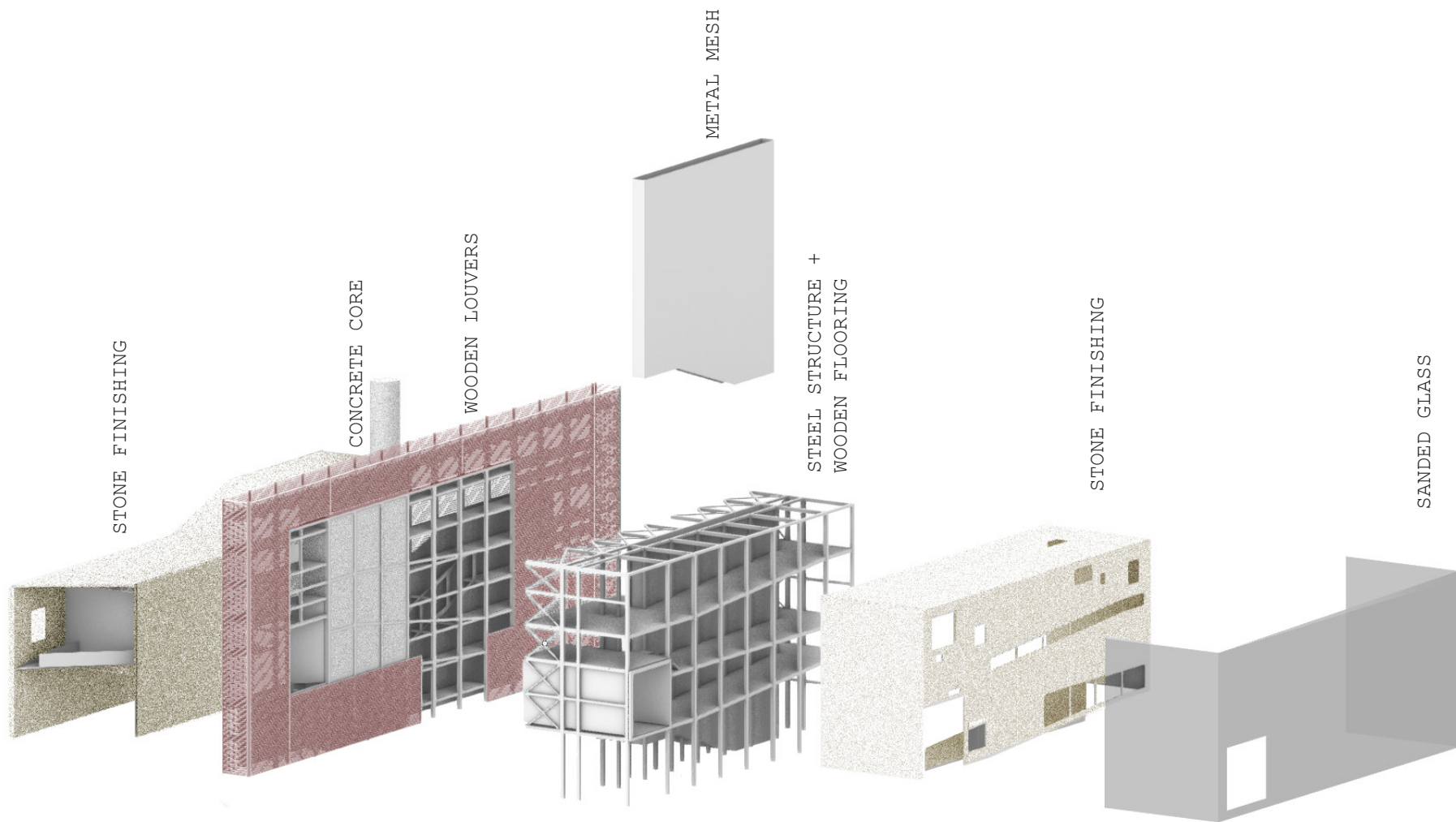
5. movements



5. loop within the building

Anchoring to the site

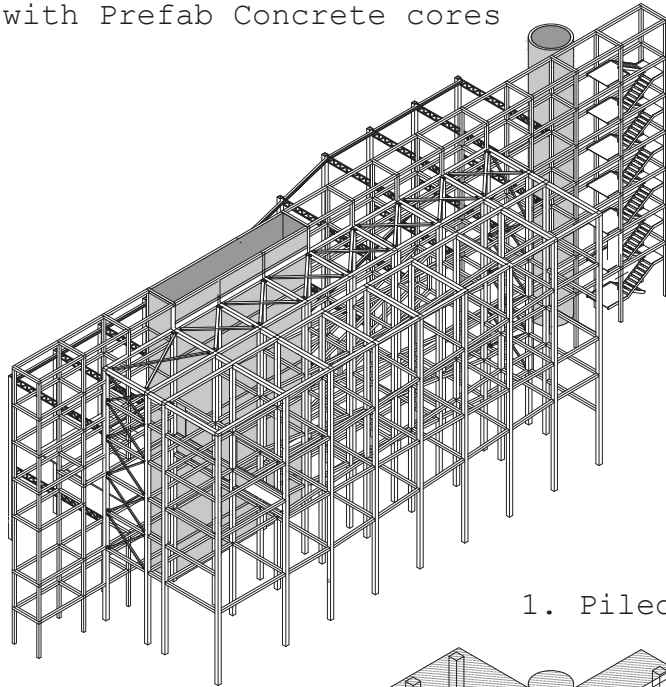




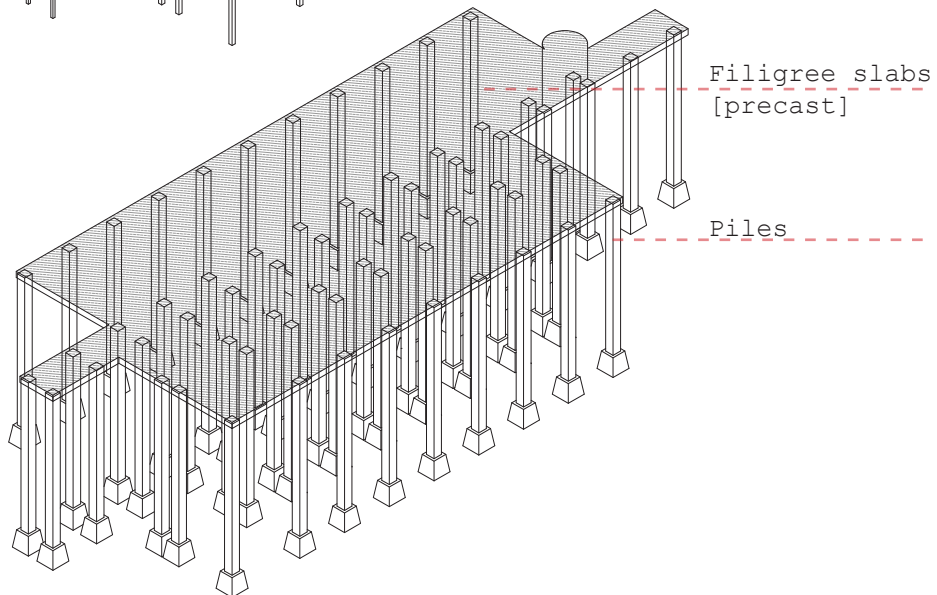




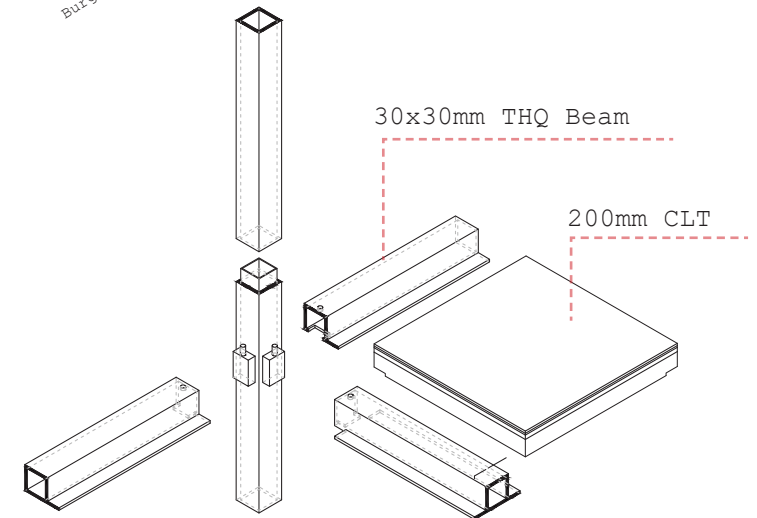
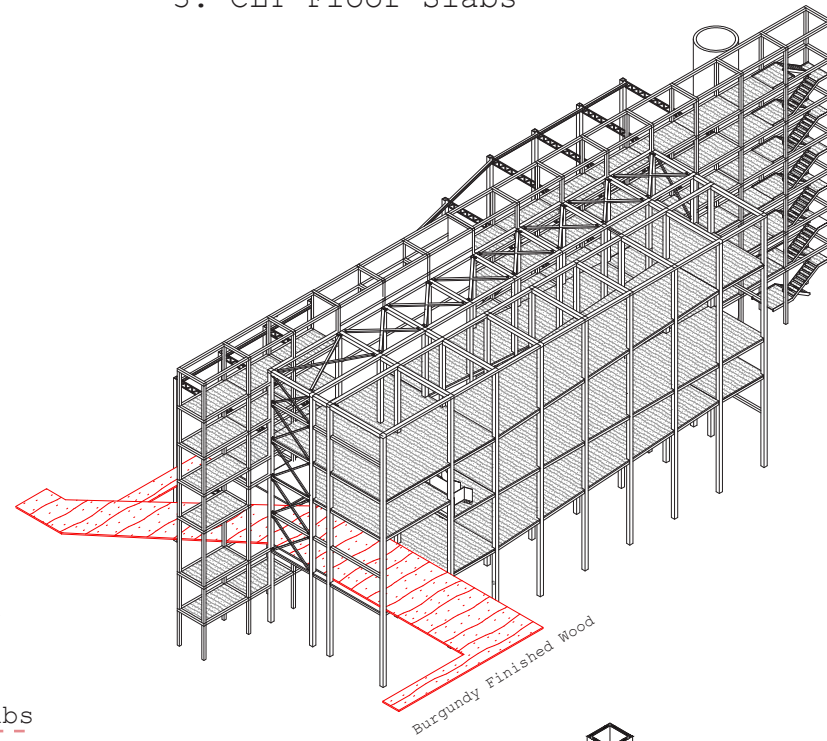
2. Steel Frame Structure with Prefab Concrete cores

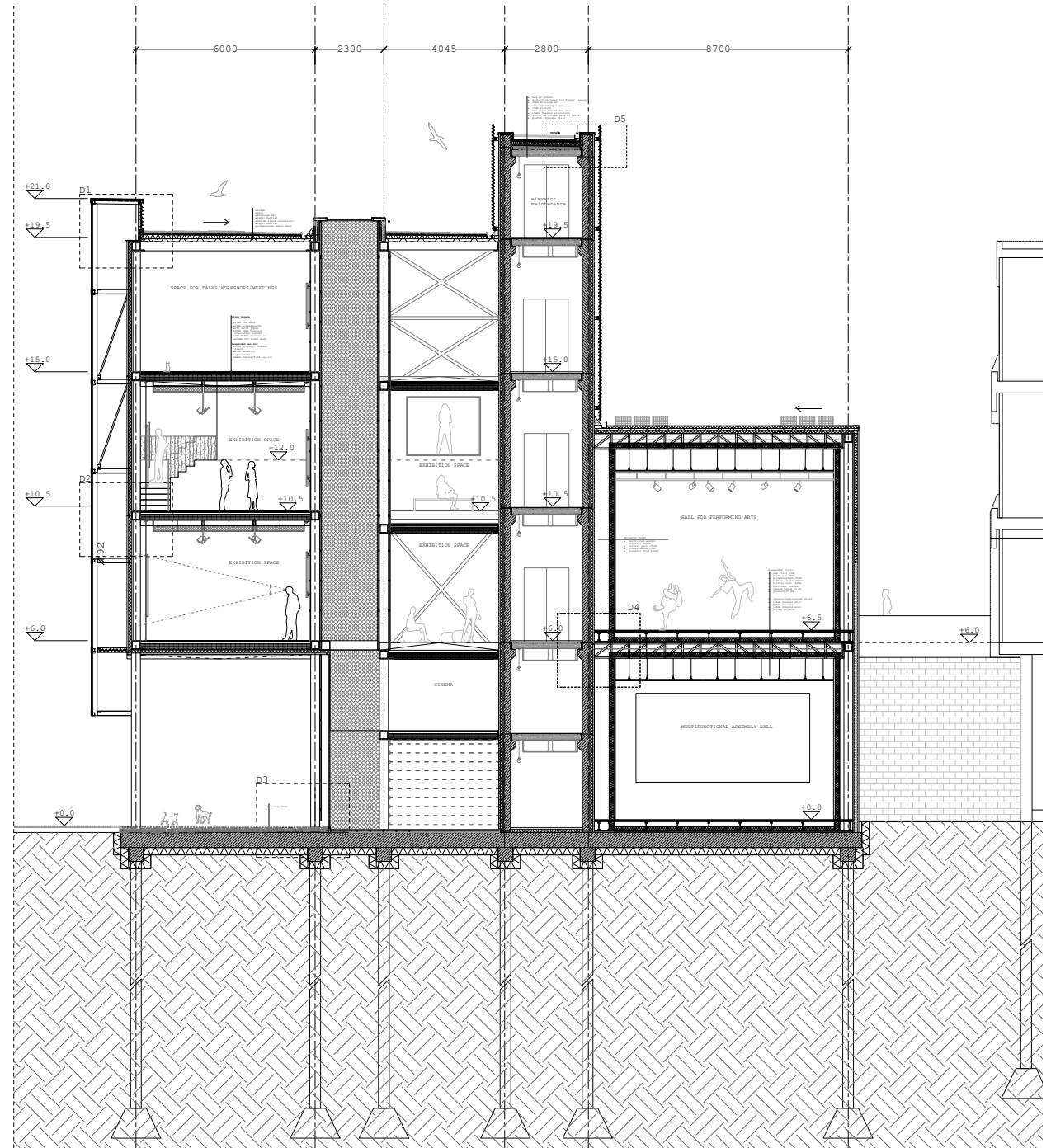
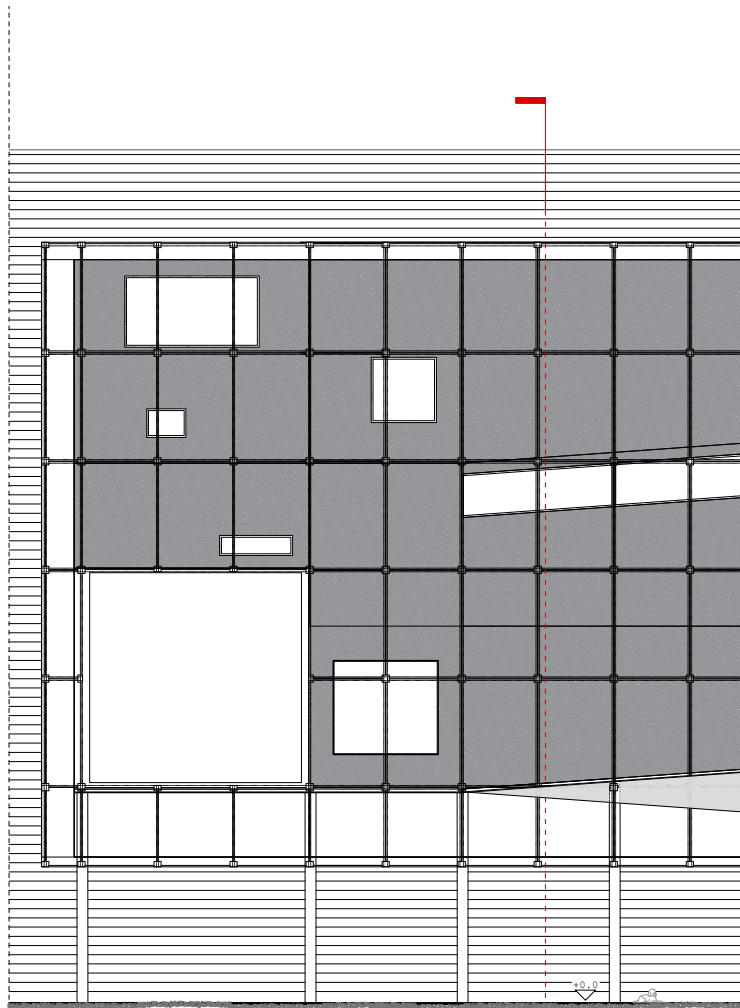


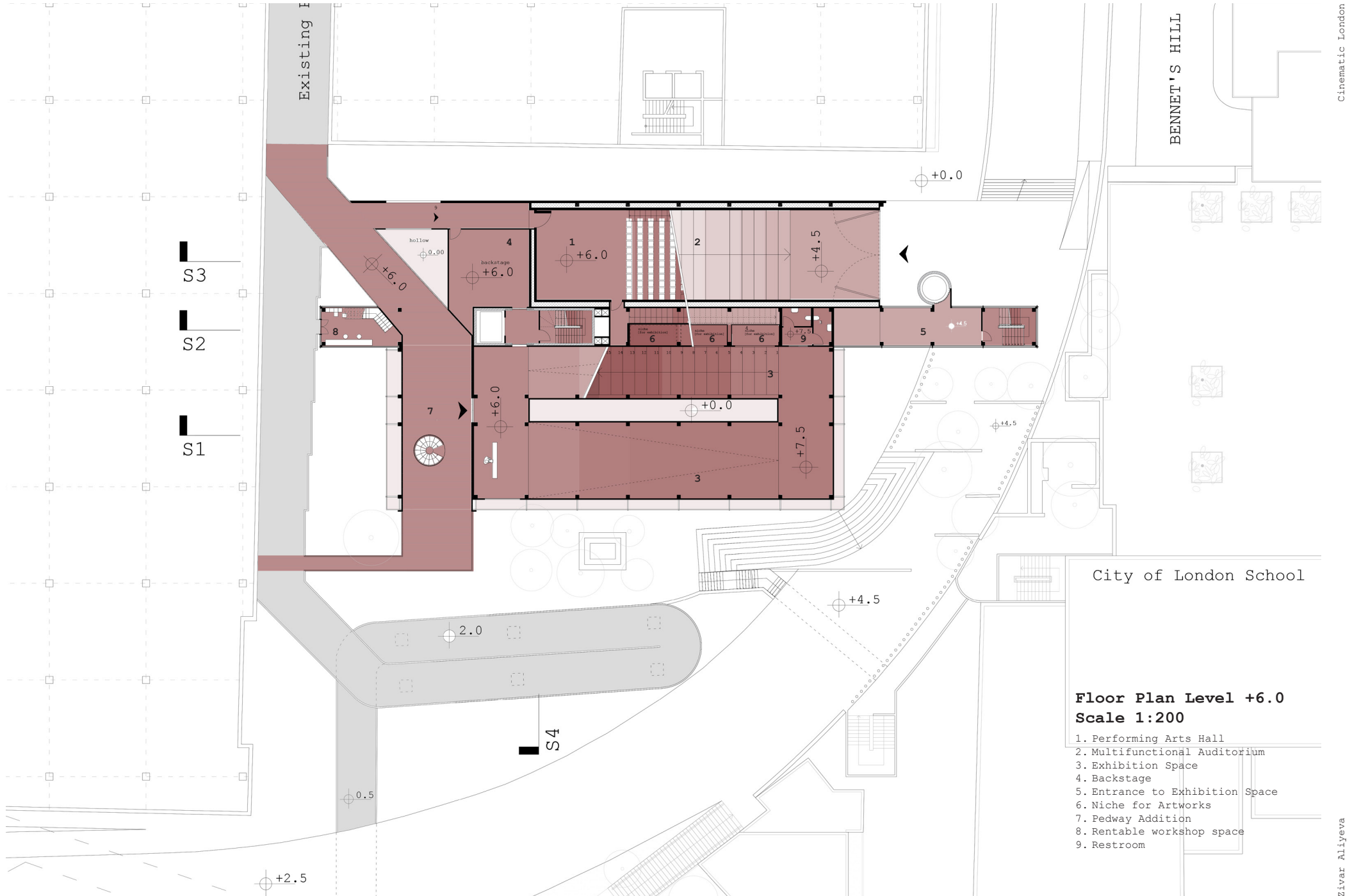
1. Piled Foundation



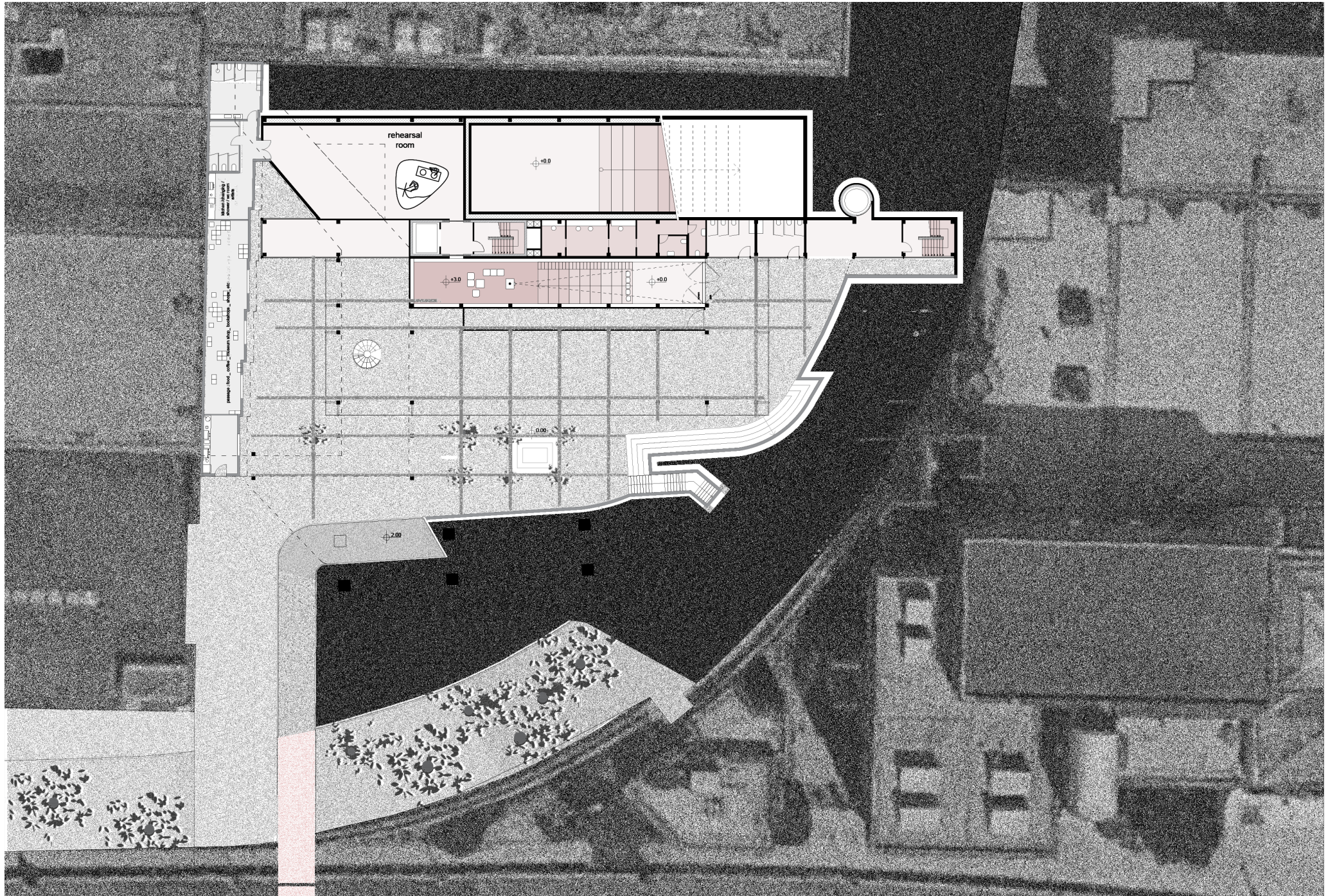
3. CLT Floor Slabs



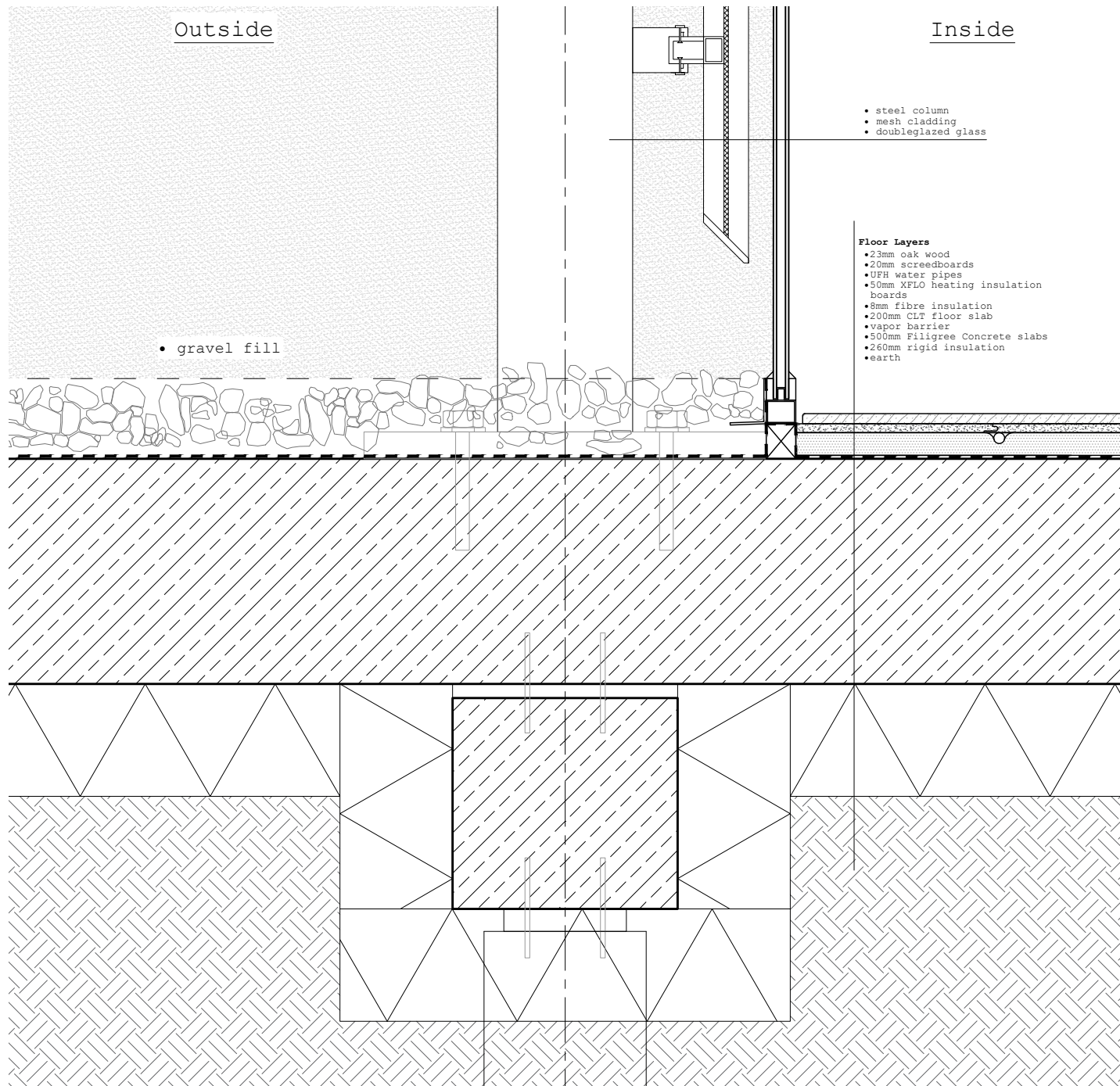




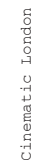


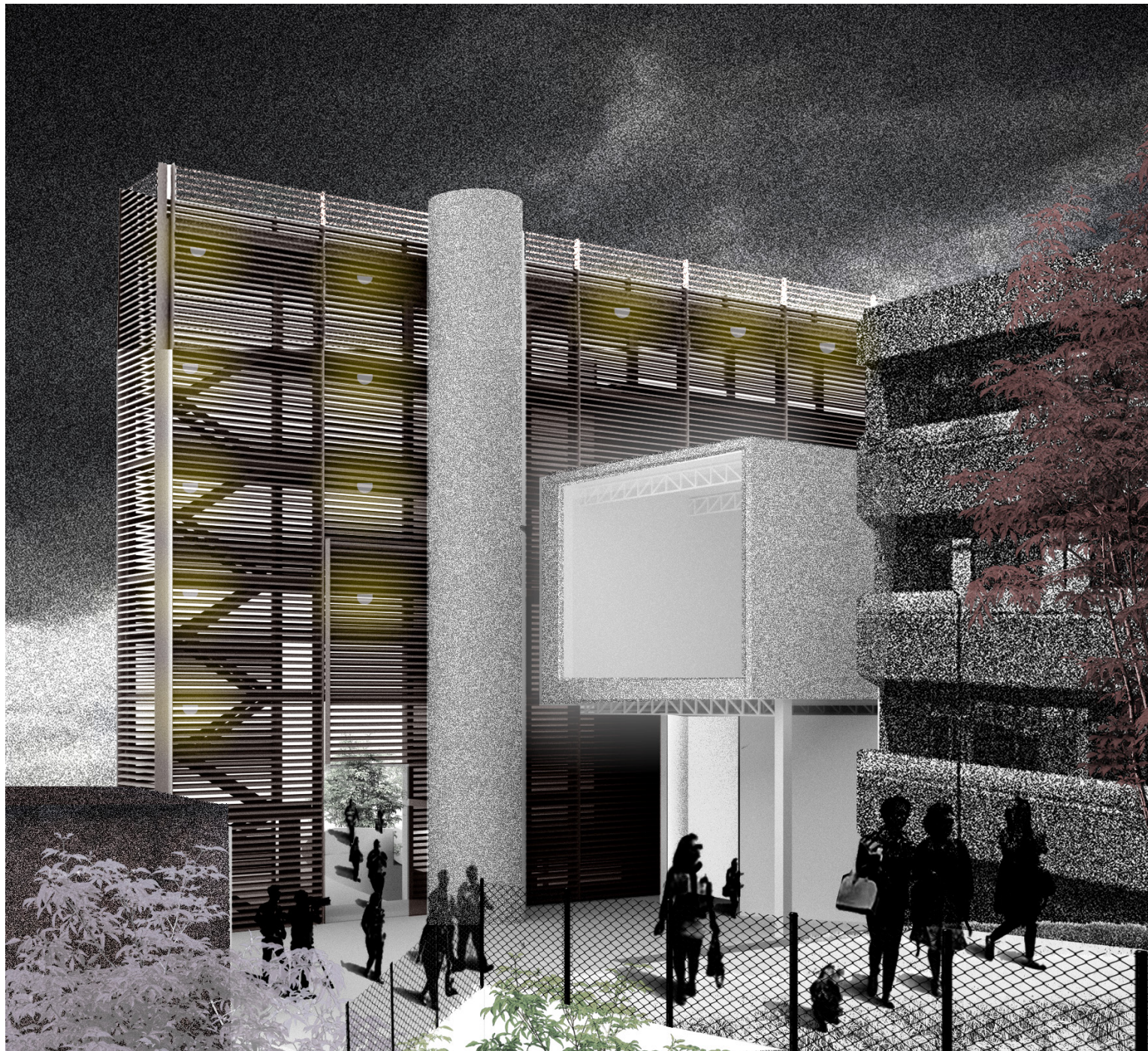


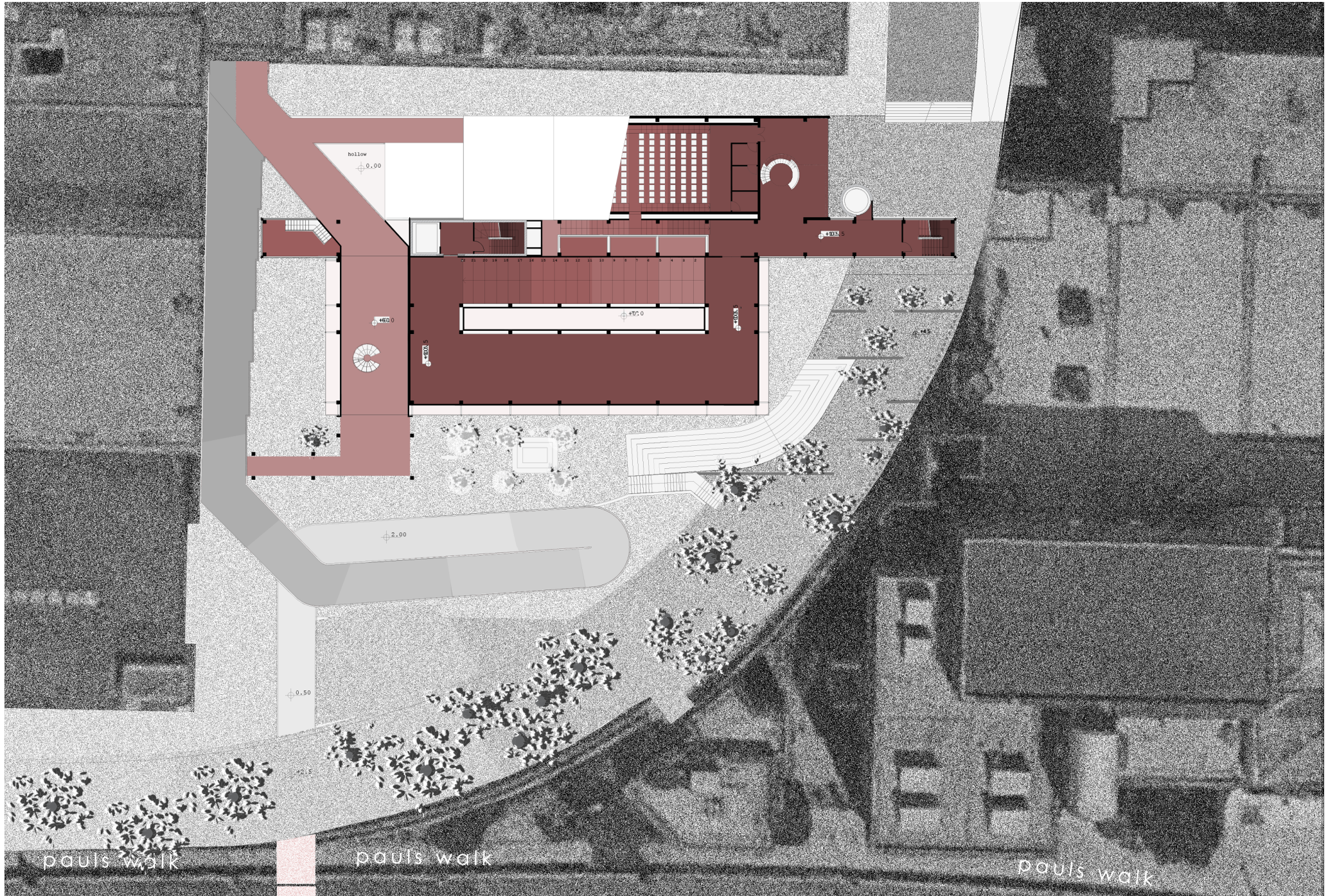


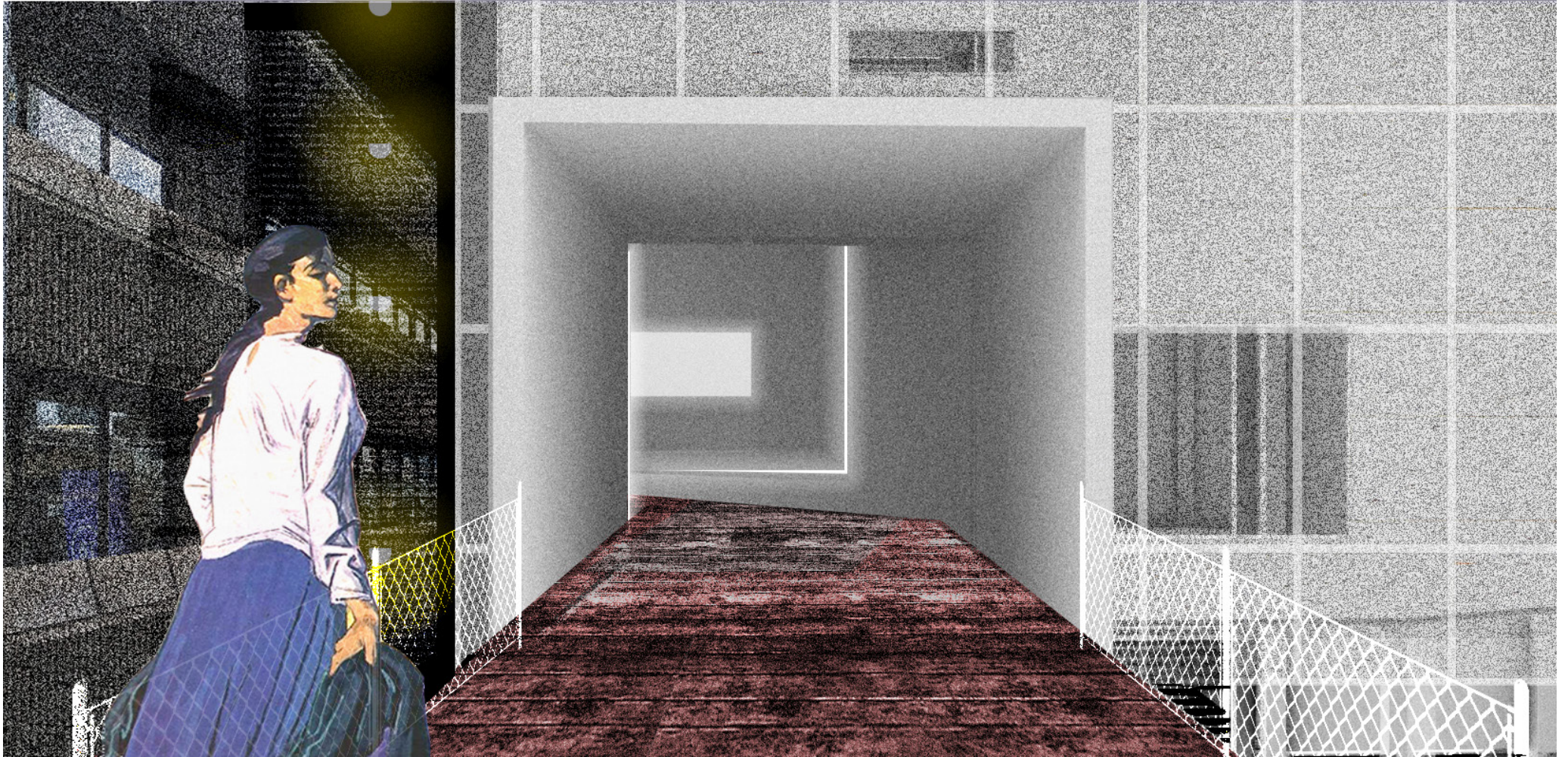


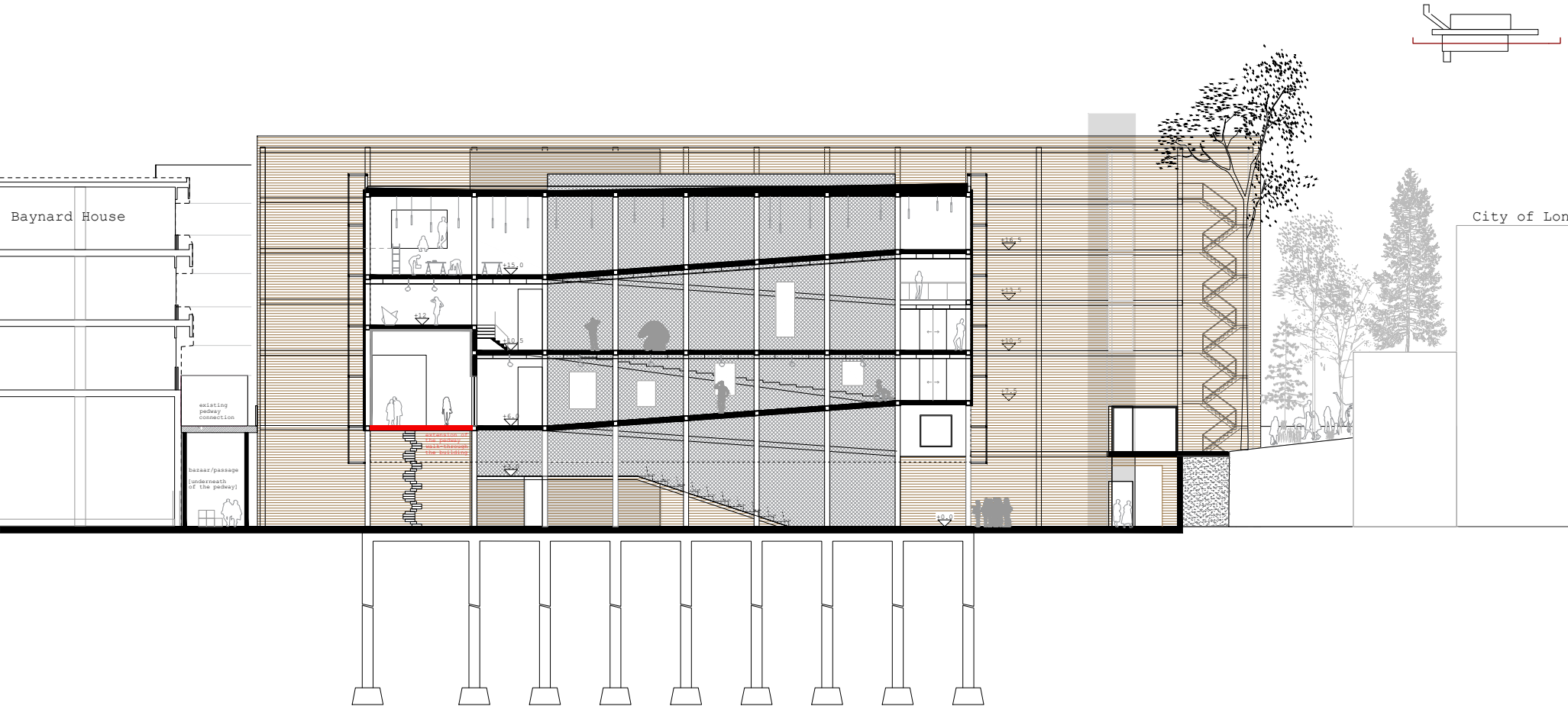
D3 1:5
Detail Base

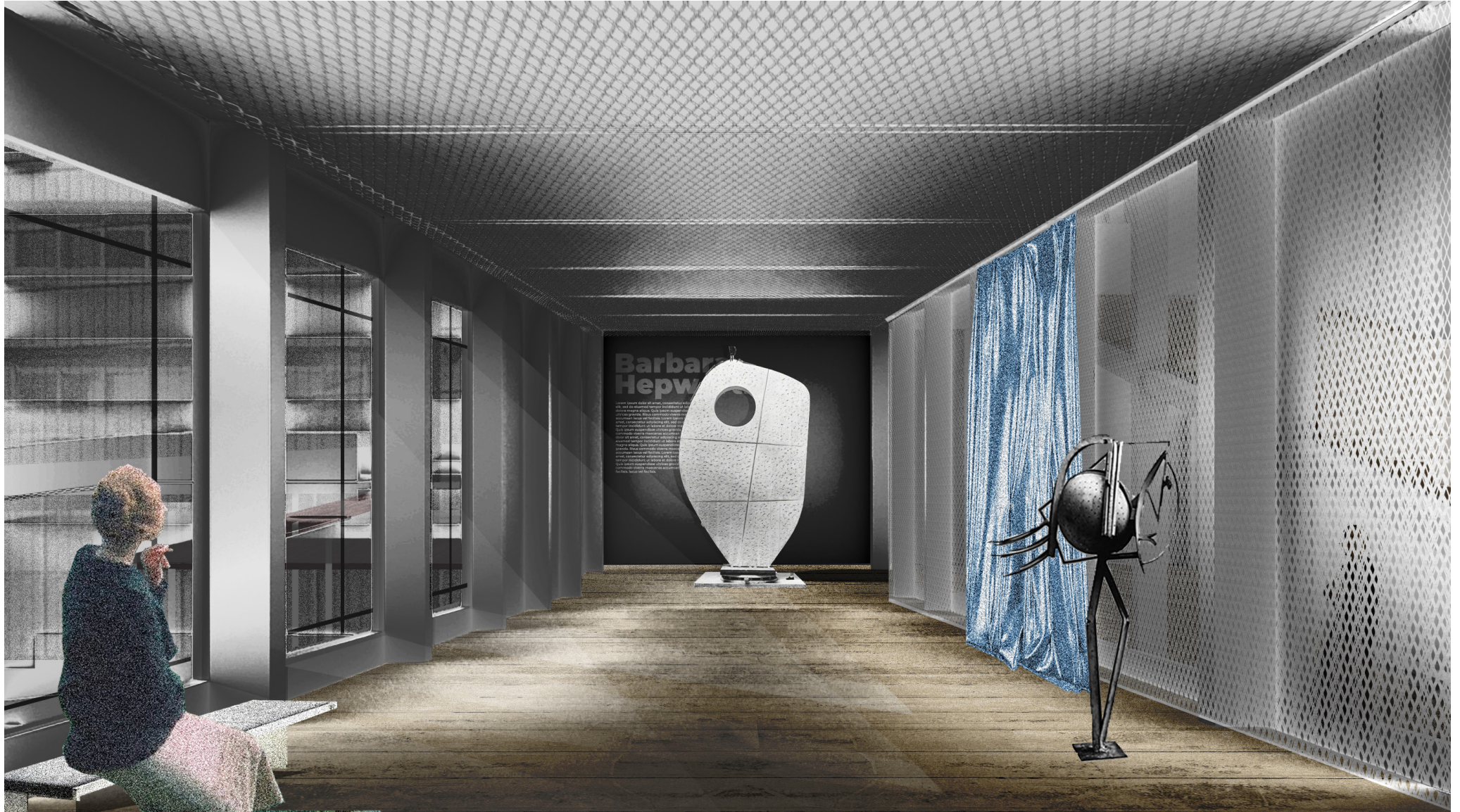


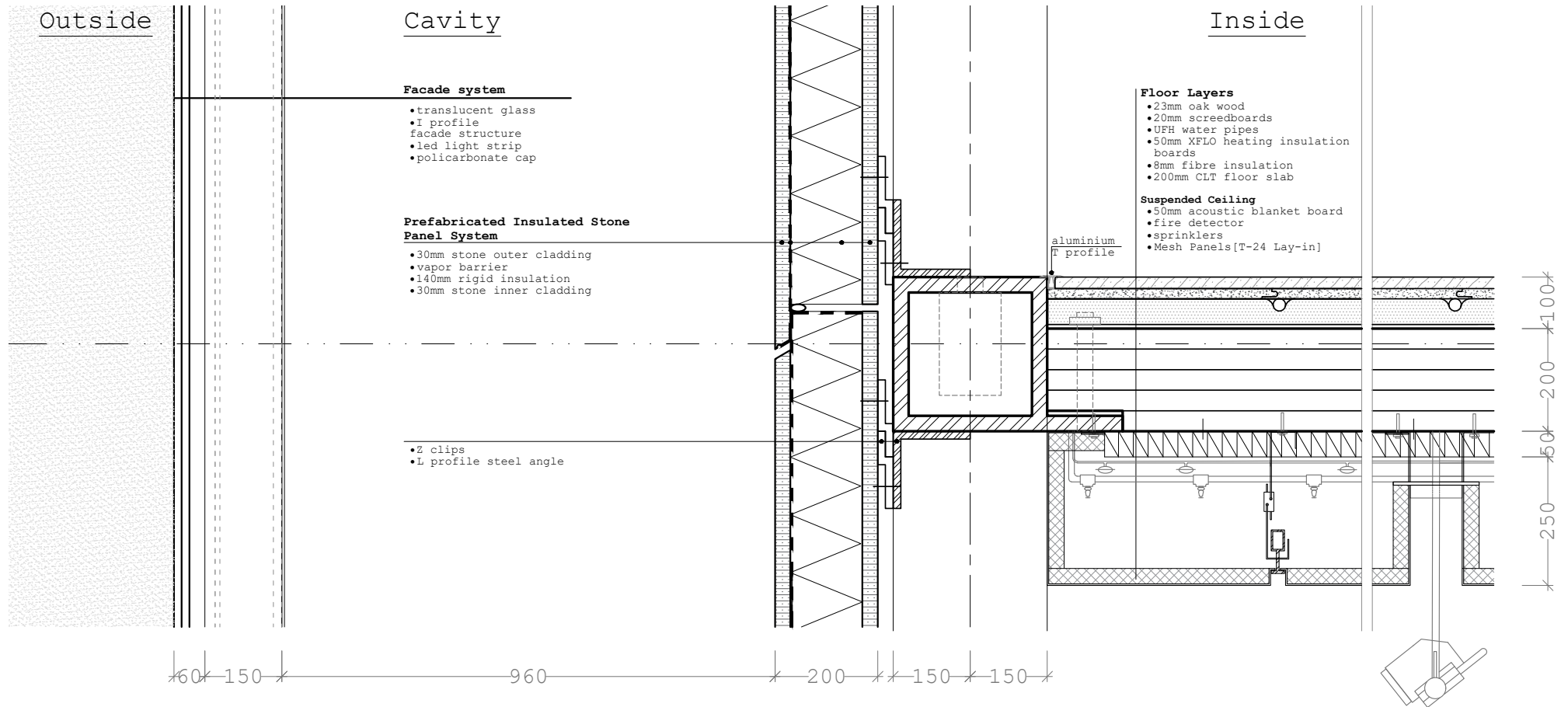




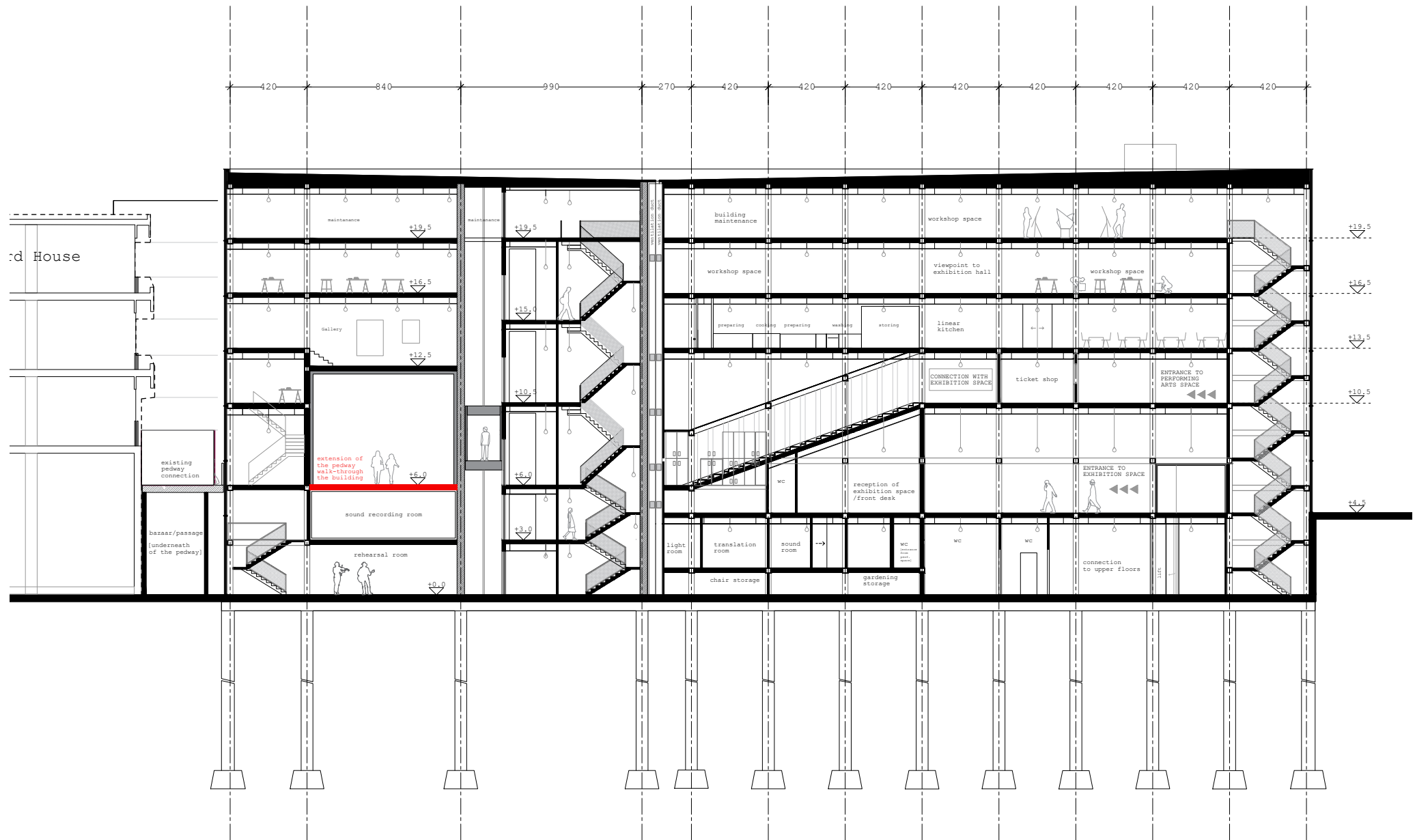


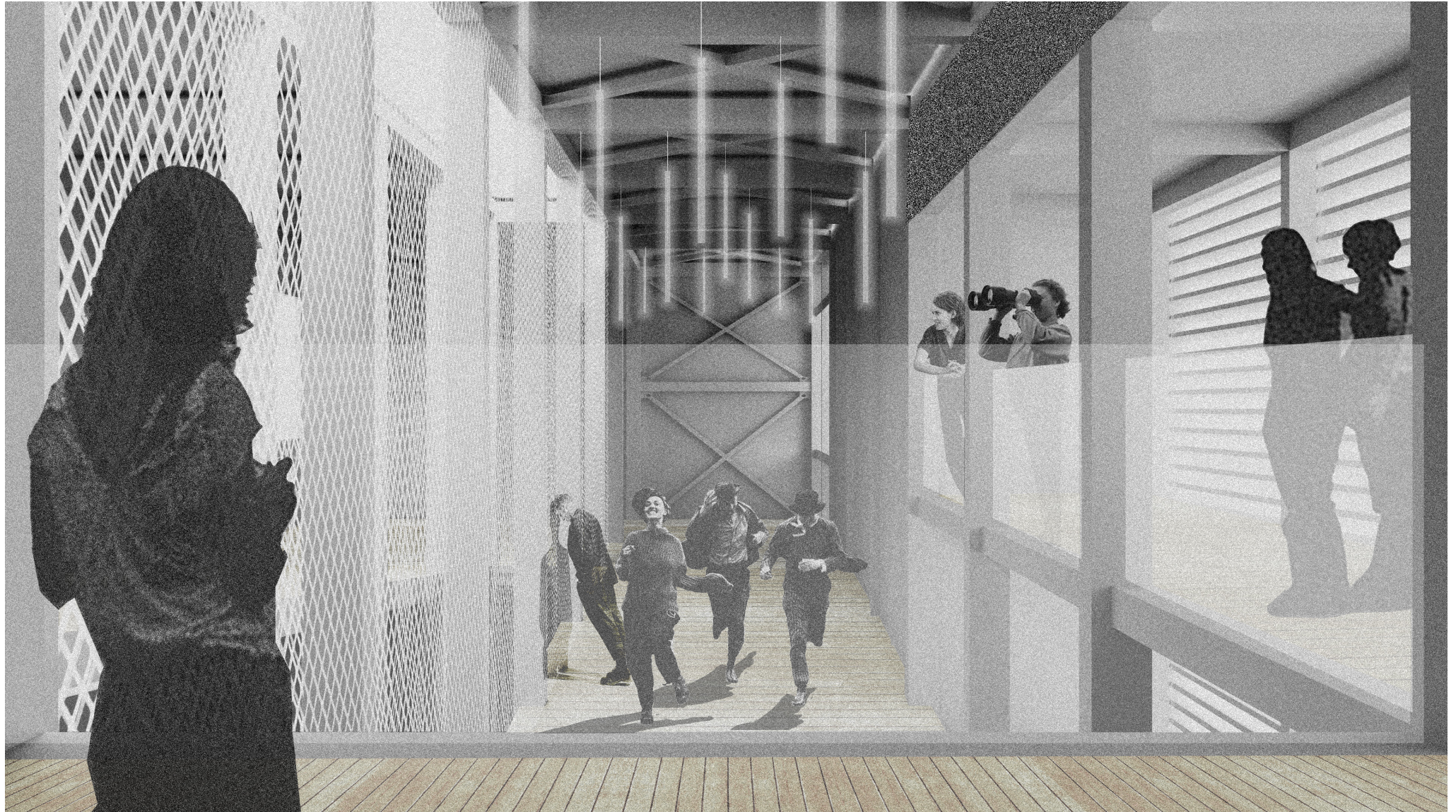


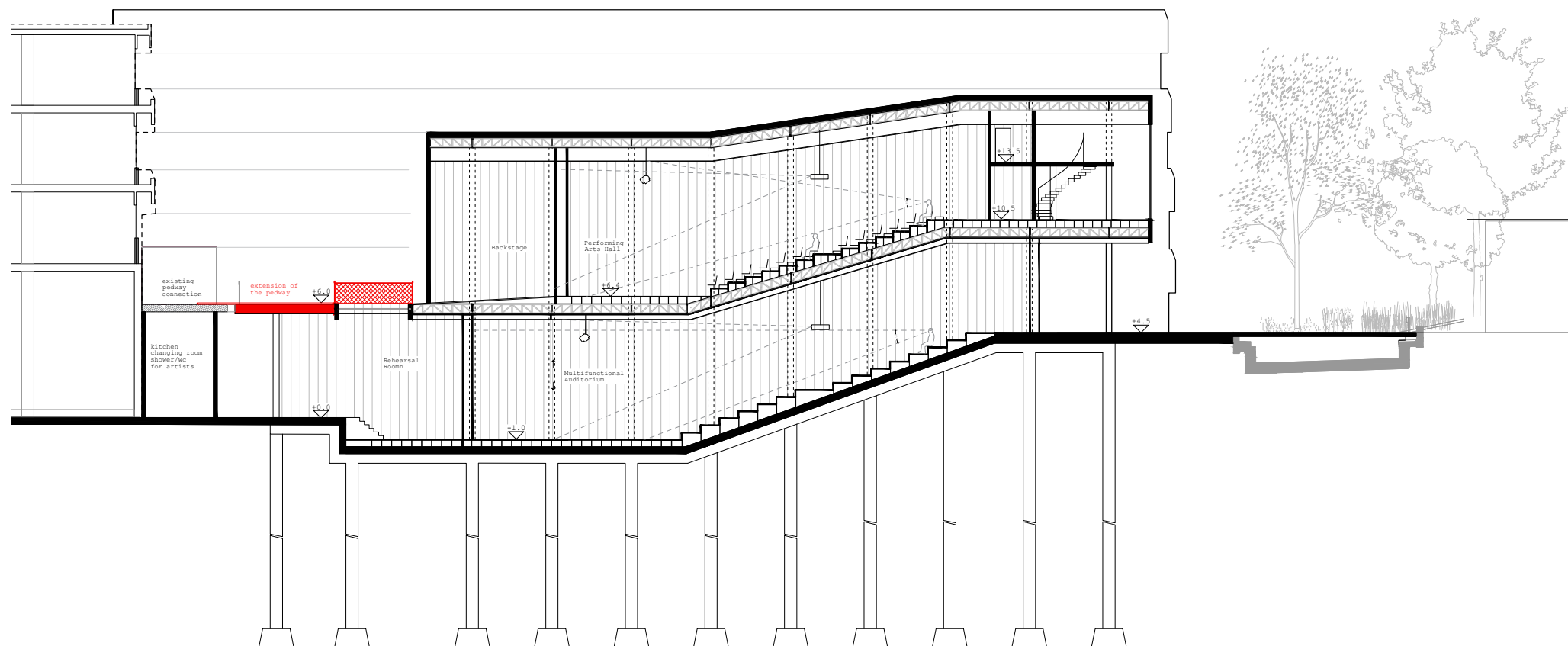


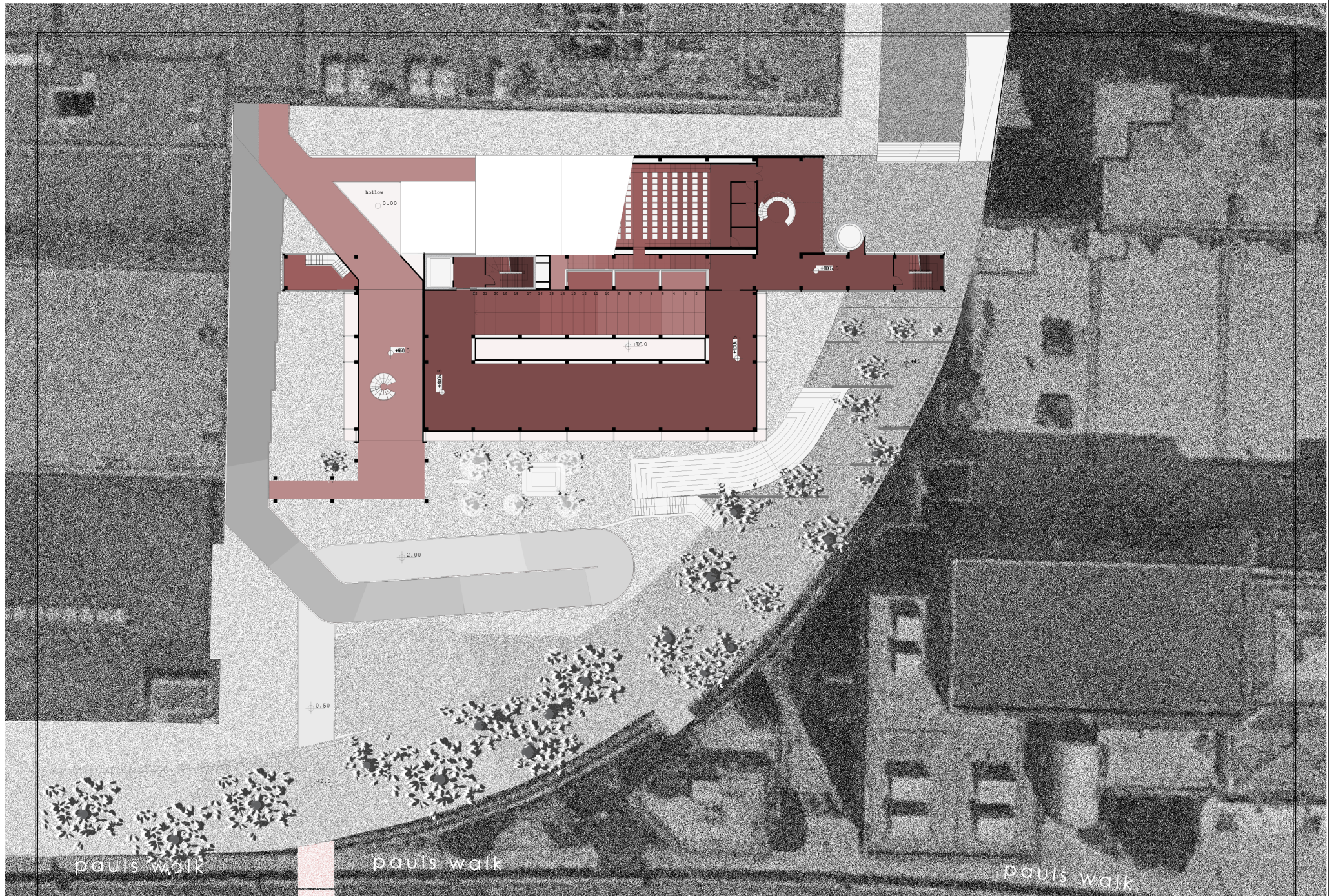


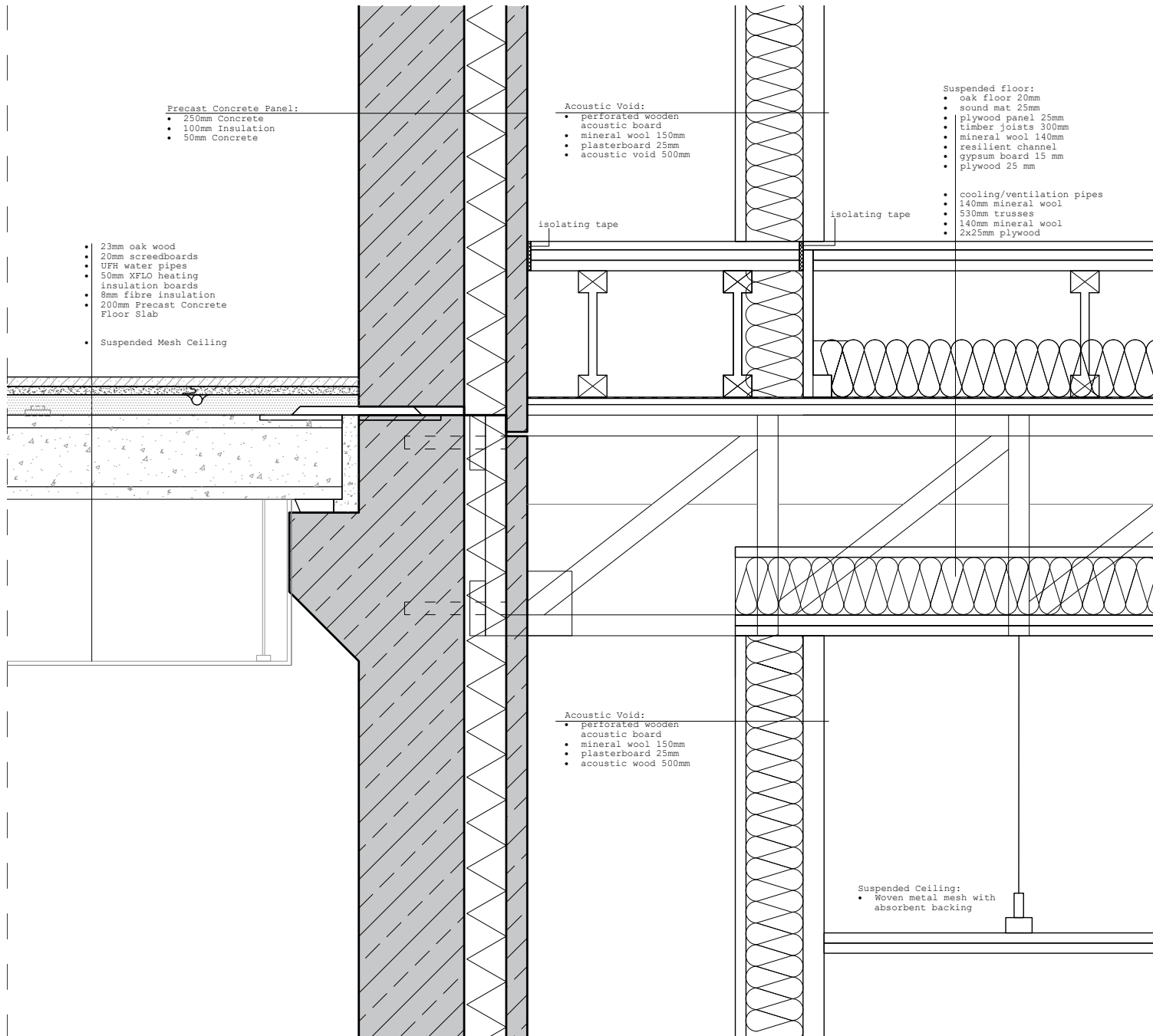
D3 1:5
Floor Detail





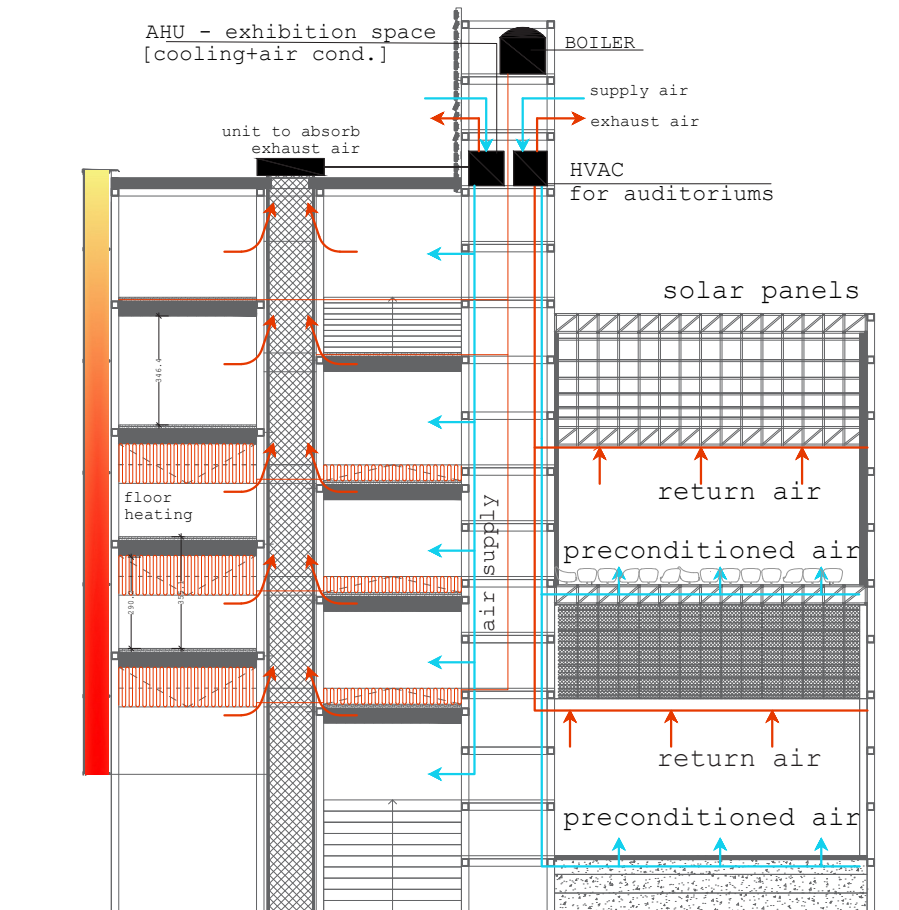




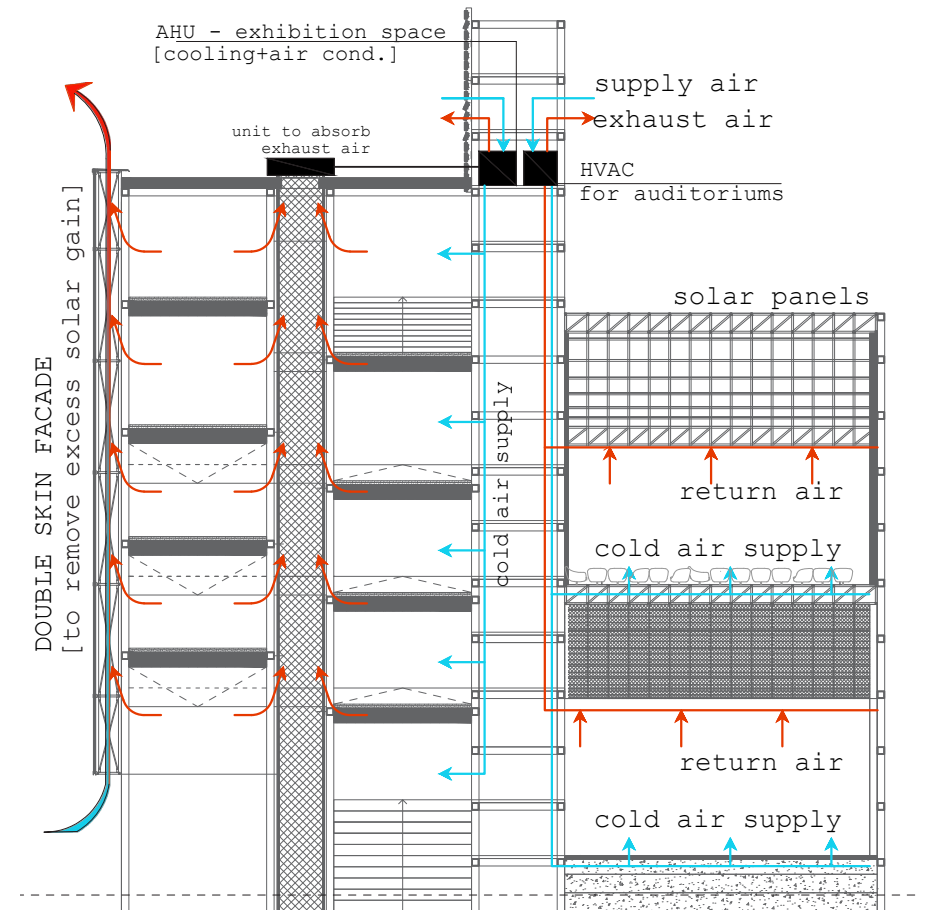


D4 1:5
 Intersection of Performing
 Arts Hall, Assembly Hall
 and Core

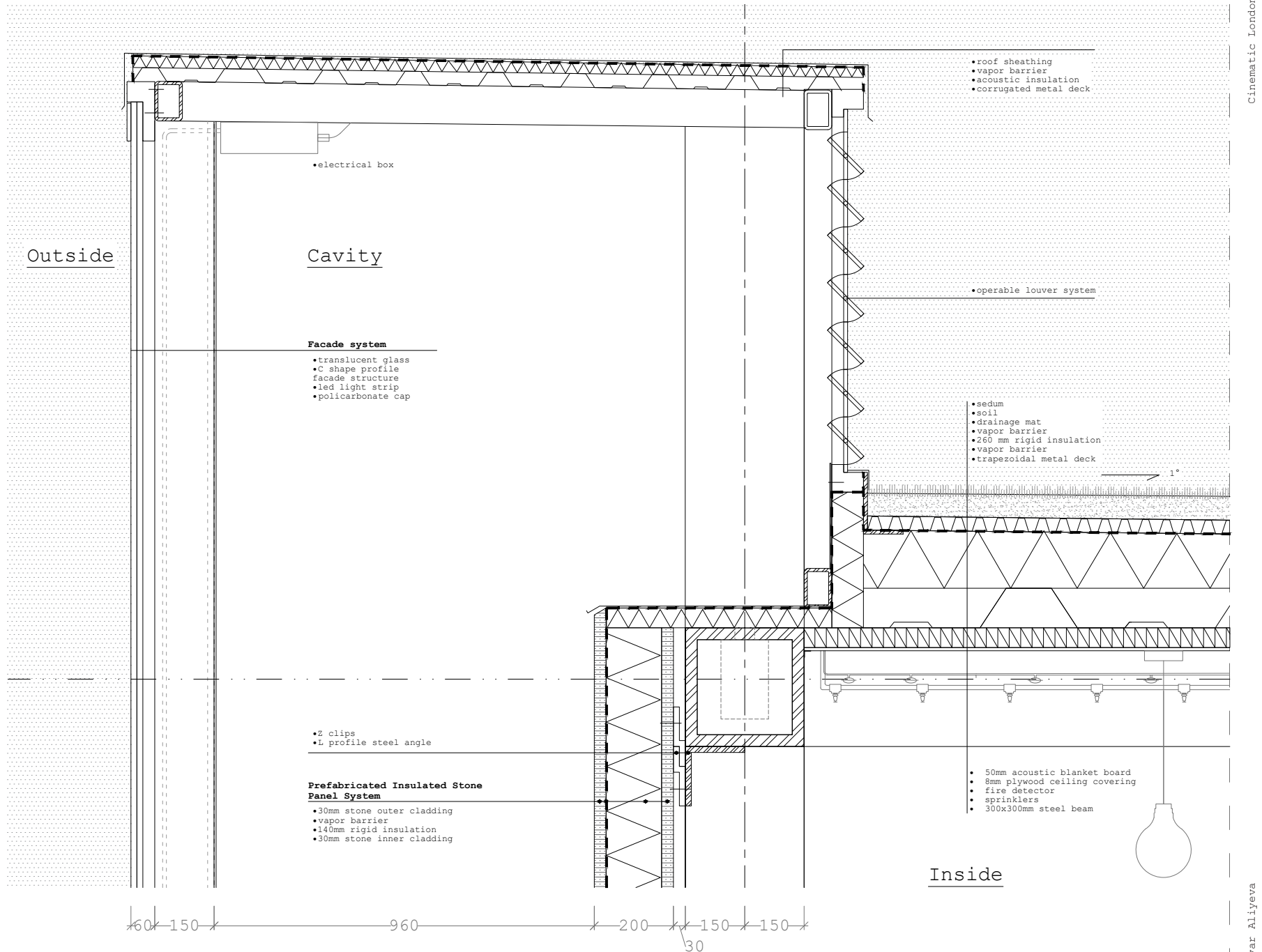
WINTER SITUATION

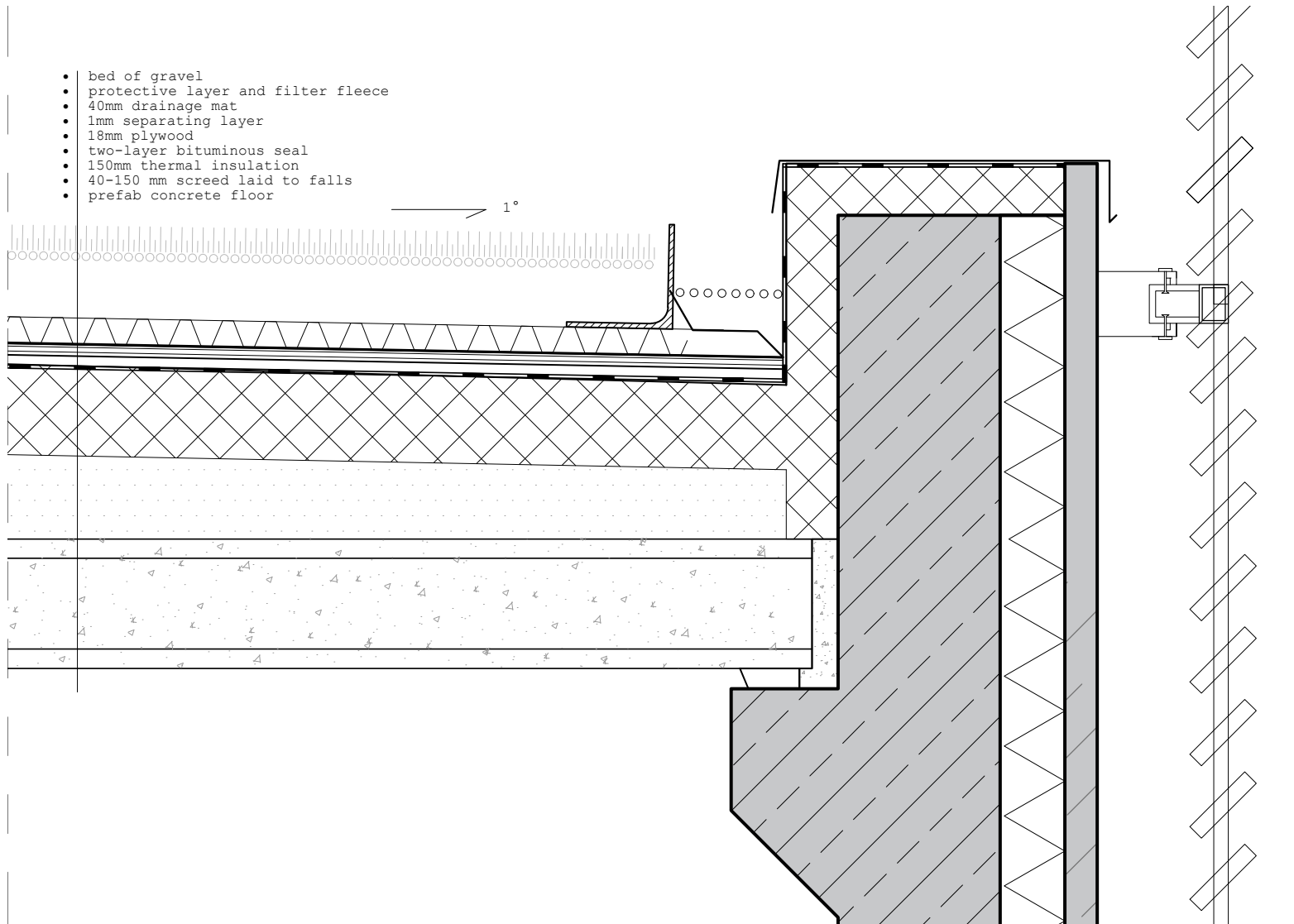


SUMMER SITUATION

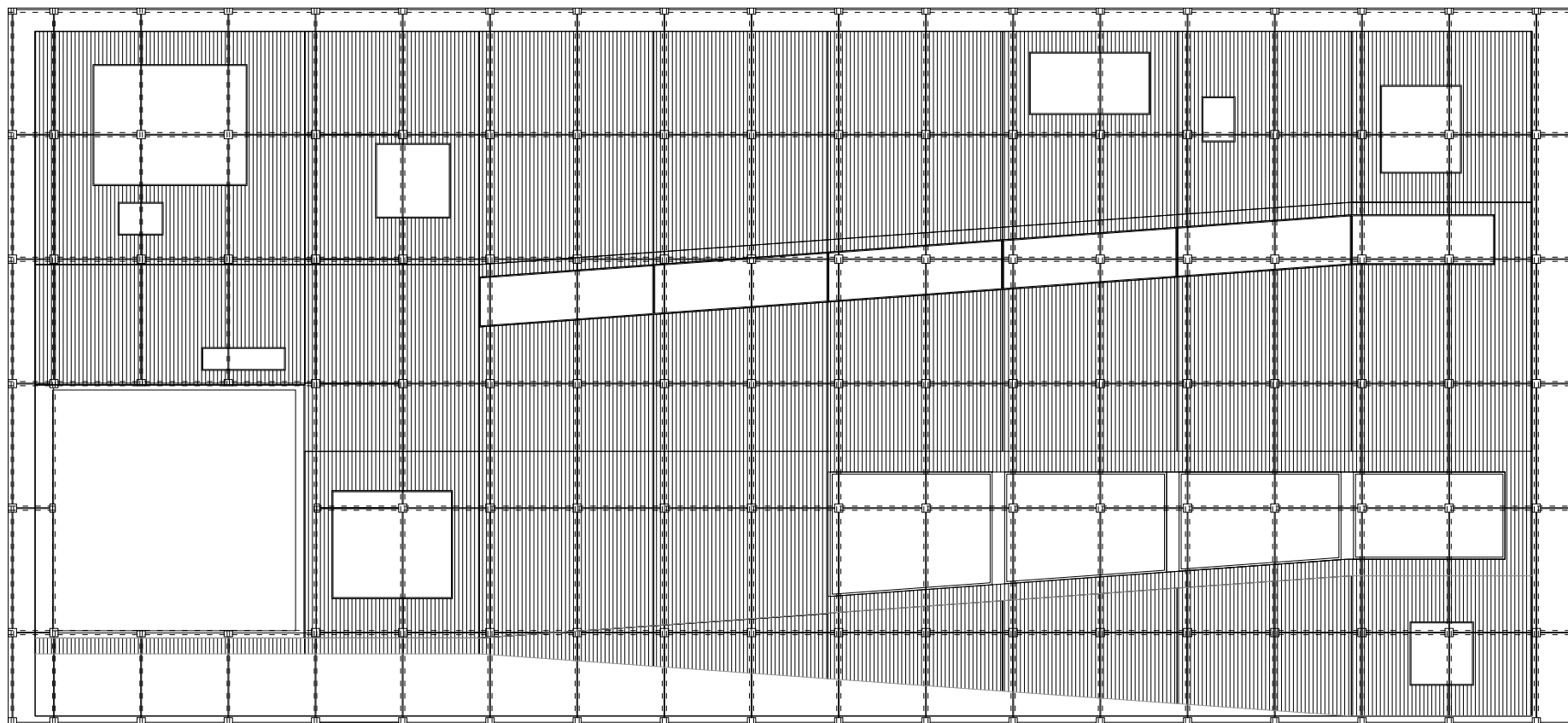


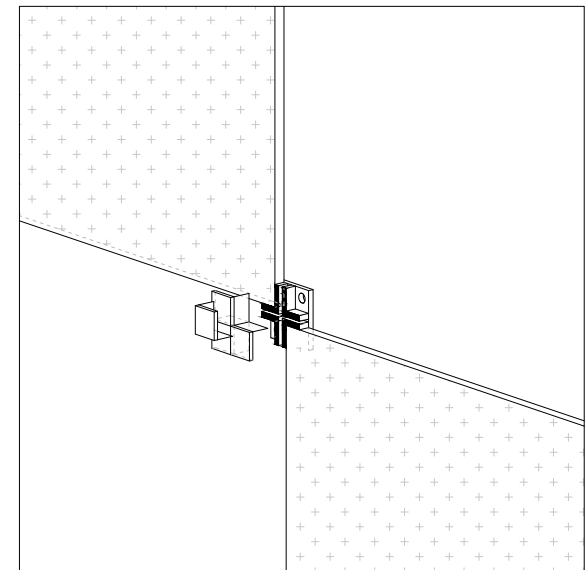
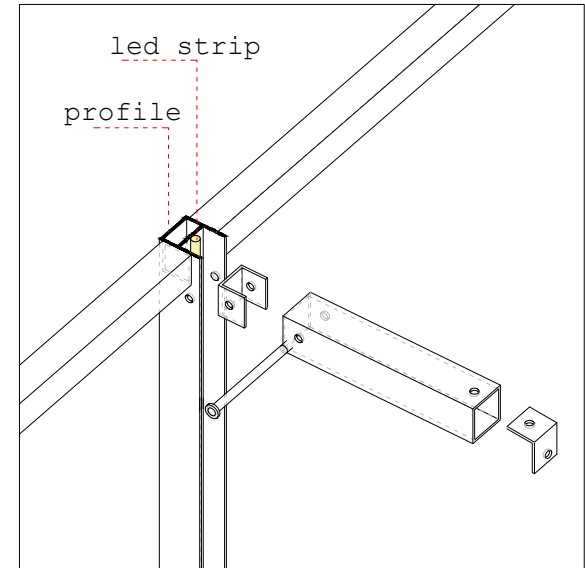
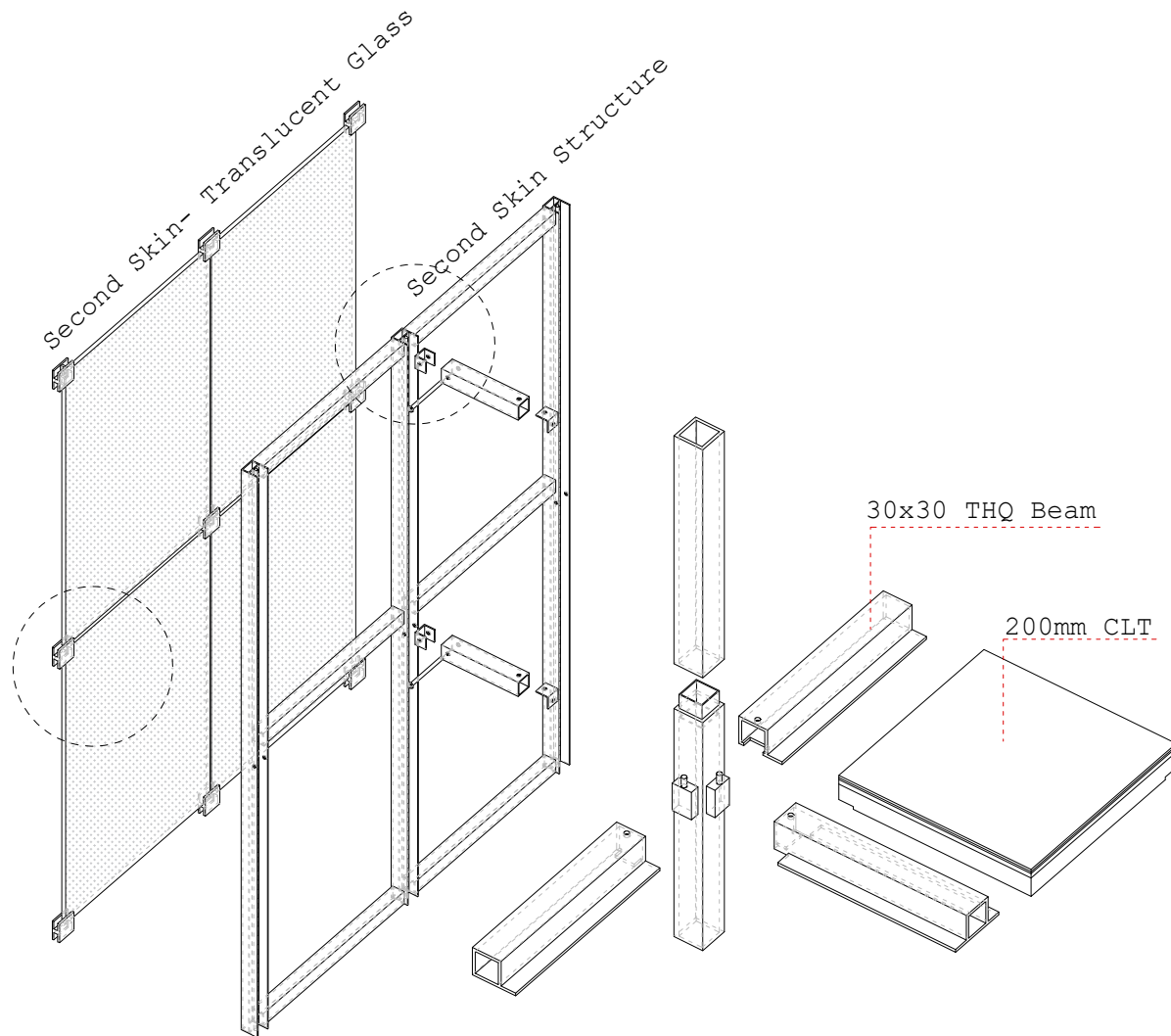
D1 1:5
Exhibition Space
Roof Detail





D5 1:5
Roof Detail







THE END