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Leader: Sarah Mills

SYMPOSIUM

Scene and Sequence: On Cinematic Urbanisms

'Grafted Scenes' morning session and
'Sequential Captures' afternoon session,
eleven invited speakers and two keynotes:
François Penz and Nic Clear

Polemics

Infrastructure of Subtraction

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This research cluster shares the specific agenda to subvert the domination of orthographical and perspectival modes of representing and producing architecture. By experimenting with alternative visual and immersive methodologies ranging from filmmaking, storyboarding, documentations of walking and journeys, scenographic constructs, set installations, sequential captures and digital sketching, critical research and creative projects open up new means of conceiving, actualising and experiencing spaces. In particular, this research cluster offers critical and innovative responses to contested public spaces and possibilities of shared, negotiated 'commons' which have been increasingly neglected or surprised in the overriding tendency of redevelopment, gentrification, infrastructural expansions and privileging of corporate and private ownership of urban territories. These experimentations open up radical redefinitions of relations between body and space, time and space, subjective and objective representations, analog and digital processes, utopic and heterotopic transformations, posthuman and anthropocene conditions.

Cinematic Commons

Sarah Mills, staff research profile

Cinematic Commons research and project work focusing on the context of Mumbai and its infrastructure of water was exhibited in the Japanese Pavilion in the 16th Venice Biennale of Architecture, 2018. Curated by Momoyo Kaijima from Atelier Bow-Wow together with Laurent Stalder and Yu Iseki, the exhibition titled 'Architectural Ethnography' explored the relationship between architecture, people, and environment through a collection of architectural drawings and the metaphor of a travel guide. Emphasising the importance of drawing as a critical tool to explore and understand both architecture and our society, Architectural Ethnography presented a collection of works by forty-two exhibitors (comprising universities, design studios, architects, and artists) expressing in an exemplary way the relationship between architecture, access to environmental resources, and human behaviours.

Sarah's paper titled 'Cinematic Commons: Film, Architecture and an Infrastructure of Subtraction' was recently presented as part of the panel 'Framing Space through Architecture and Film' at the Association for Art History, Annual Conference, Courtauld Institute of Art and King's College London. She recently curated an exhibition and workshop at Kyushu University, Japan titled 'The Architecture of Subtraction'. The event presented to an international audience the research, teaching and creative practice of the Cinematic Commons studio exploring interrogative mediums and the architectural work aimed to demonstrate the possibility of constructing a so-called 'Commons'. Sarah's paper 'Filmic Commoning: Exposing inter- and intra-stitial urban conditions through the foreign gaze', will be presented at the next European Association for Architectural Education Annual Conference to be held in Zagreb, titled 'The Hidden School', which will examine the less obvious but inherent qualities that constitute the specific process of architectural education.

The project 'Building from Waste, The Ship Breaking Industry and a new Paradigm for the Urbanisation of Mumbai' by Joseph Myerscough of the Cinematic Commons Studio that surveyed the ship breaking community living next to the wharfs of Darukhana in Mumbai was exhibited. Using an elaborate survey methods, film and large set models as part of a design strategy, the actual carcass of the warship and the deficits in Darukhana's built environment were correlated, starting with everyday utensils and extending to the urban commons.

Sarah coordinates the research clusters within Leeds School of Architecture with Doreen Bernath and collaborates with architecture and interdisciplinary design group - Group Ginger.

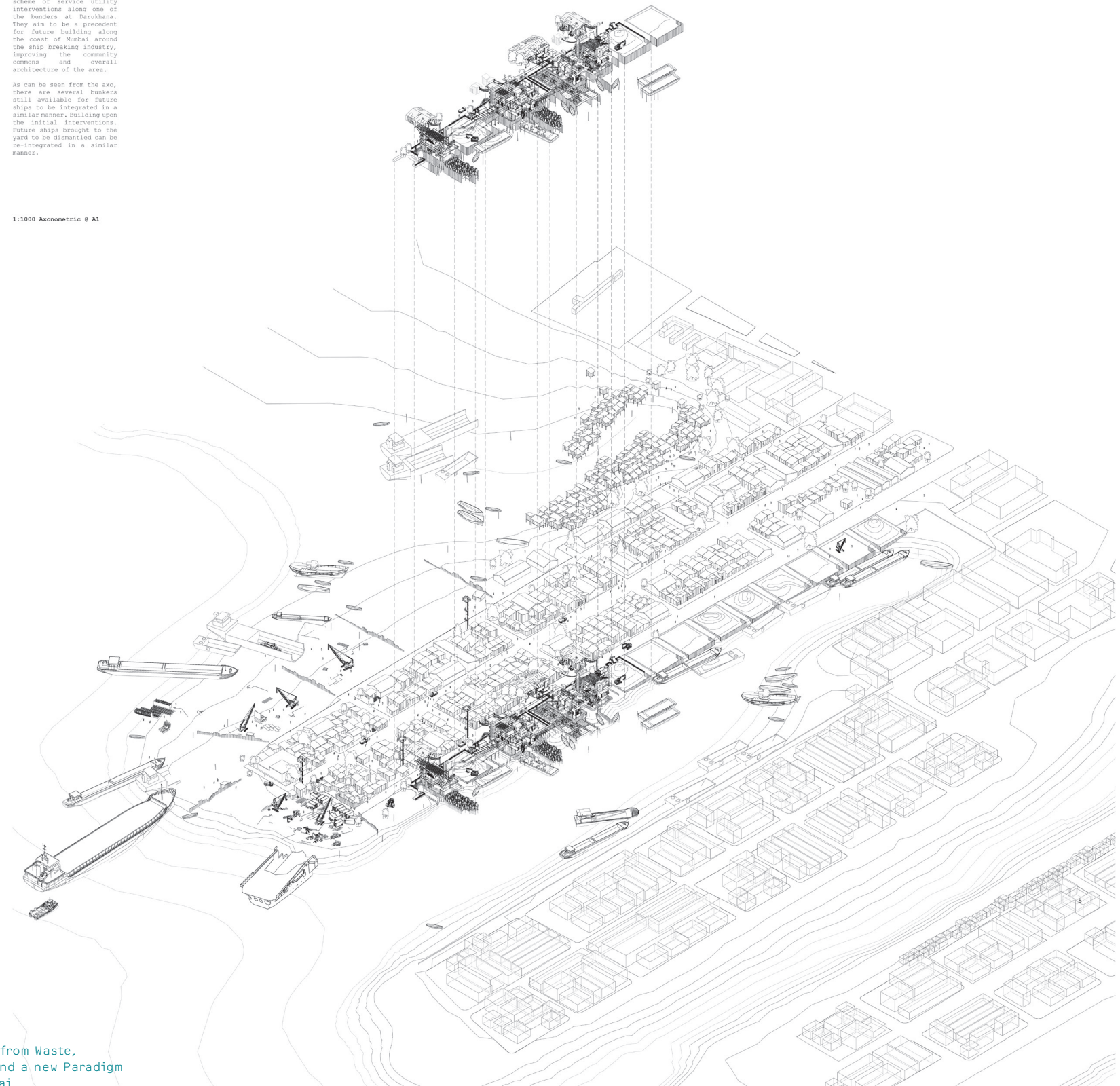
DARUKHANA

JOE MYERSCOUGH

a new Darukhana
The proposal below shows in axonometric the full scheme of service utility interventions along one of the bunders at Darukhana. They aim to be a precedent for future building along the coast of Mumbai around the ship breaking industry, improving the community commons and overall architecture of the area.

As can be seen from the axo, there are several bunkers still available for future ships to be integrated in a similar manner. Building upon the initial interventions. Future ships brought to the yard to be dismantled can be re-integrated in a similar manner.

1:1000 Axonometric 8 A1



Joseph Myerscough, Building from Waste, The Ship Breaking Industry and a new Paradigm for the Urbanisation of Mumbai

Urban Transcripts of the Cinemesque

Doreen Bernath, staff research profile

Doreen Bernath is an architect and a theorist across disciplines of design, technology, philosophy, visual art, media and cultures. Trained at Cambridge and the AA, she won a RIBA scholarship and was a finalist in 2011 for the RIBA President's Award for Outstanding Thesis (PhD). She is a co-editor of RIBA's The Journal of Architecture, the founding director of SpaceMedia Int and DEZACT, and a co-founder of the architecture research collective This Thing Called Theory since 2015, which have so far organised an international conference, published one book and one special issue journal, and thereafter, several public seminars on themes of 'Theory', 'Double Crossing' and 'History' to lead to a forthcoming book with further contributors. Doreen is coordinating the Open Lectures, Research Clusters and PhD in Architecture programme in Leeds School of Architecture.

Doreen has recently organised, with the support of colleagues Sarah Mills, Carla Molinari and Mohamad Hafeda, the symposium 'Scene and Sequence: On Cinematic Urbanisms' which included ten invited speakers and two keynotes: François Penz and Nic Clear. This forms the basis of a book proposal and a website platform preliminary titled 'Urban Transcripts of the Cinemesque' which is in development, with content that reflects contribution to the symposium, as well as several years of the ongoing project 'Cinematic Commons', led by Sarah Mills and Doreen Bernath, that engaged international collaborators from Mumbai, Mexico City, Tokyo, Leeds and London.

Doreen's paper titled 'A Form of Questionable Fidelity' as part of a proposed panel titled 'Beyond History Before Criticism: Architecture in [as] Conversation' has recently been accepted and will be presented at the 16th Annual International Conference of the Architectural Humanities Research Association at the University of Dundee in November 2019.

Doreen is codirecting a summer school of architecture based in Budapest (AAVS) titled 'The Uncommon Walk' since 2018, which involves experimental reinterpretations and interventions of public spaces through the act of walking, collaborating with significant local architecture centres (FUGA, KÉK, BVA), specialists Hello Wood and Ivanka concrete, universities (BME, MOMÉ), art galleries and festivals (Budapest Design Hét) in workshops, travelling exhibitions, installation and filmmaking, eventually leading to an international publication.

Architecture in Sequence

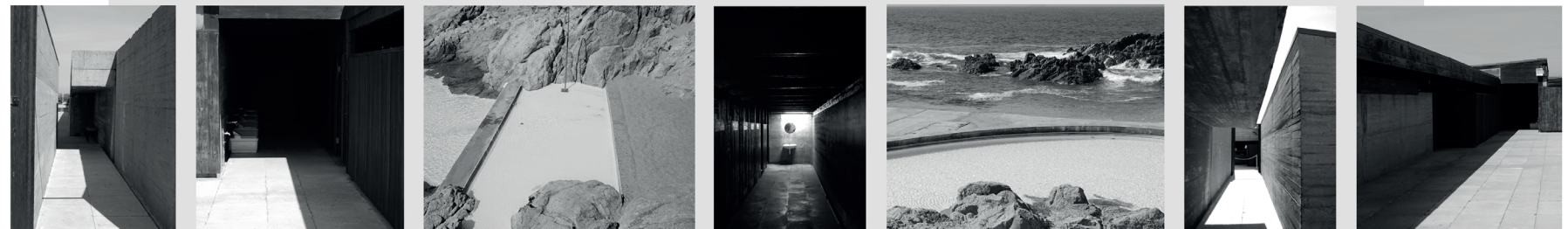
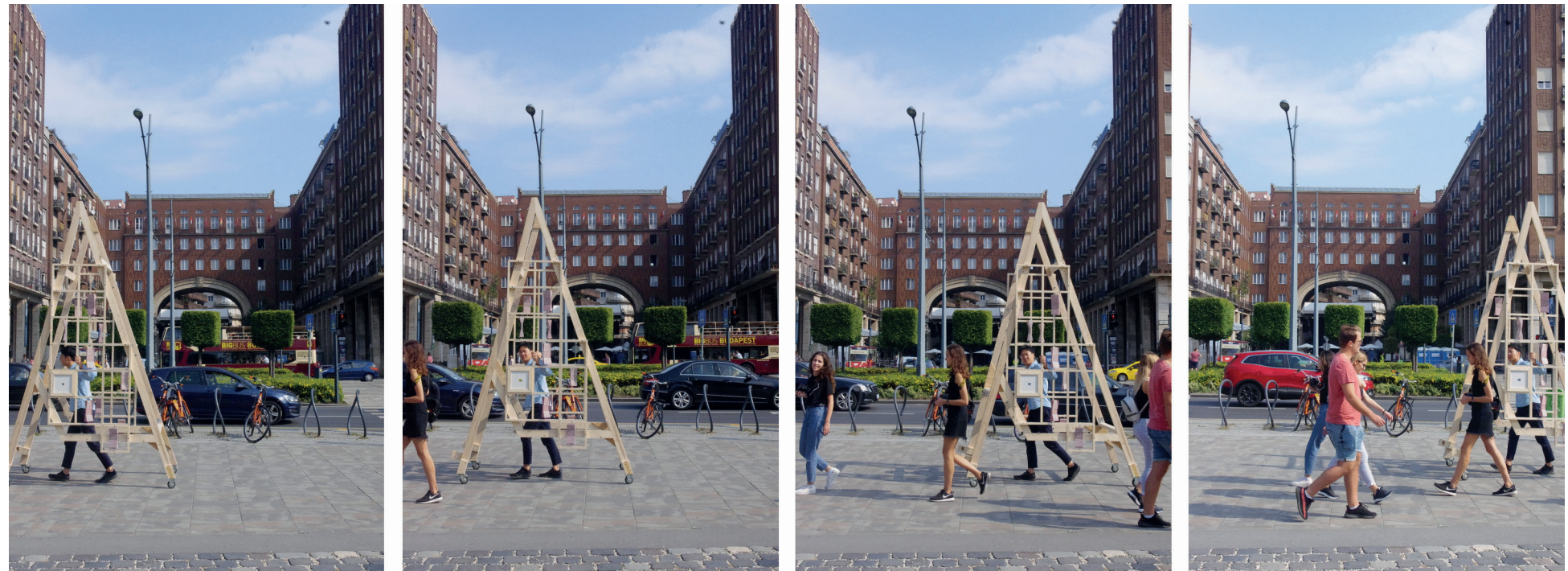
Carla Molinari, staff research profile

Carla has recently published a monograph book, based on her PhD Thesis, Architecture in Sequence. Designing the space of experience, edited by Quodlibet (2018). Her research interests engage in innovative interpretations of sequence and montage, and at the moment she is studying in particular the theoretical work of Italian architect Luigi Moretti, in relation to cinematic experience of architectural space.

Carla was invited to the University of Liverpool, to present her research on relation between Cinema and Architecture (16 May, 2019) and she recently presented two conference papers. One entitled Sequences in the Landscape. The Sacri Monti as Early Picturesque Devices at the SPACE International Conference in Architectural Theory and History (London, 3-5 May 2019) and a second, The Urban dimension as film character. Rome in The Great Beauty by Paolo Sorrentino, at the Journal of Italian Cinema and Media Studies Conference (Rome, 14-16 June 2019).

Doreen Bernath,
The Uncommon Walk,
Budapest

Carla Molinari,
Álvaro Siza Swimming Pools,
Leça de Palmeira



The Architecture of Drawing: Tools of Interpretation

Claire Hannibal, staff research profile

Claire's research and teaching focuses on the role of drawing, visualisation and communication in relation to the creative design process. Most recently her research has explored the relationships between analogue and digital systems at the early stages of design, where the affordances of contemporary tools require traditional processes to be adapted to new technologies. A key enquiry considers the validity of interfaces and their input and output mechanisms in developing techniques that progress architectural design techniques. A recent conference presentation - The Architecture of Drawing: Tools of Interpretation – specifically examined the role of bespoke drawing tools in the interpretation and realisation of architectural ideas, in order to challenge the bypassing of intuitive design processes inherent within digital tools.

The Gospel According to Rowe: Modern Architecture in Postmodern Education

Braden Engel, PhD project

Colin Rowe (1920-1999) is recognised as one of the most influential architecture teachers of the twentieth century, but which methods made him so influential, and what can his strategies tell us about the pedagogy of uncovering meaning in the built environment? Braden's dissertation argues that Rowe was a successful teacher because he understood the value of engaging students with modernism's gift of free invention. Rowe paralleled the promises of modern architecture to faith in Christian salvation, leading his students into the temptations of modernism through historical analyses in order to test their convictions in architecture through design. Rowe's use of the Bible is thus a key that unlocks both the value of his teaching and our interpretation of his historiography. Braden's dissertation identifies a different postmodern device deployed by Rowe for each chapter, beginning with irony and paradox, and ending with ambiguity and refutations. The aims of these devices were to produce curious and critical students. These are qualities of relative scarcity today, and Braden hopes his doctoral work enables a more balanced appreciation of Colin Rowe while also serving to rethink attitudes to design education at large.

George Themistokleous, *Diplorasis*, multimedia immersive
Installation as part of the PhD thesis

Mediated Visualities: Architectural Representation and the Digitised Body

George Themistokleous, PhD project

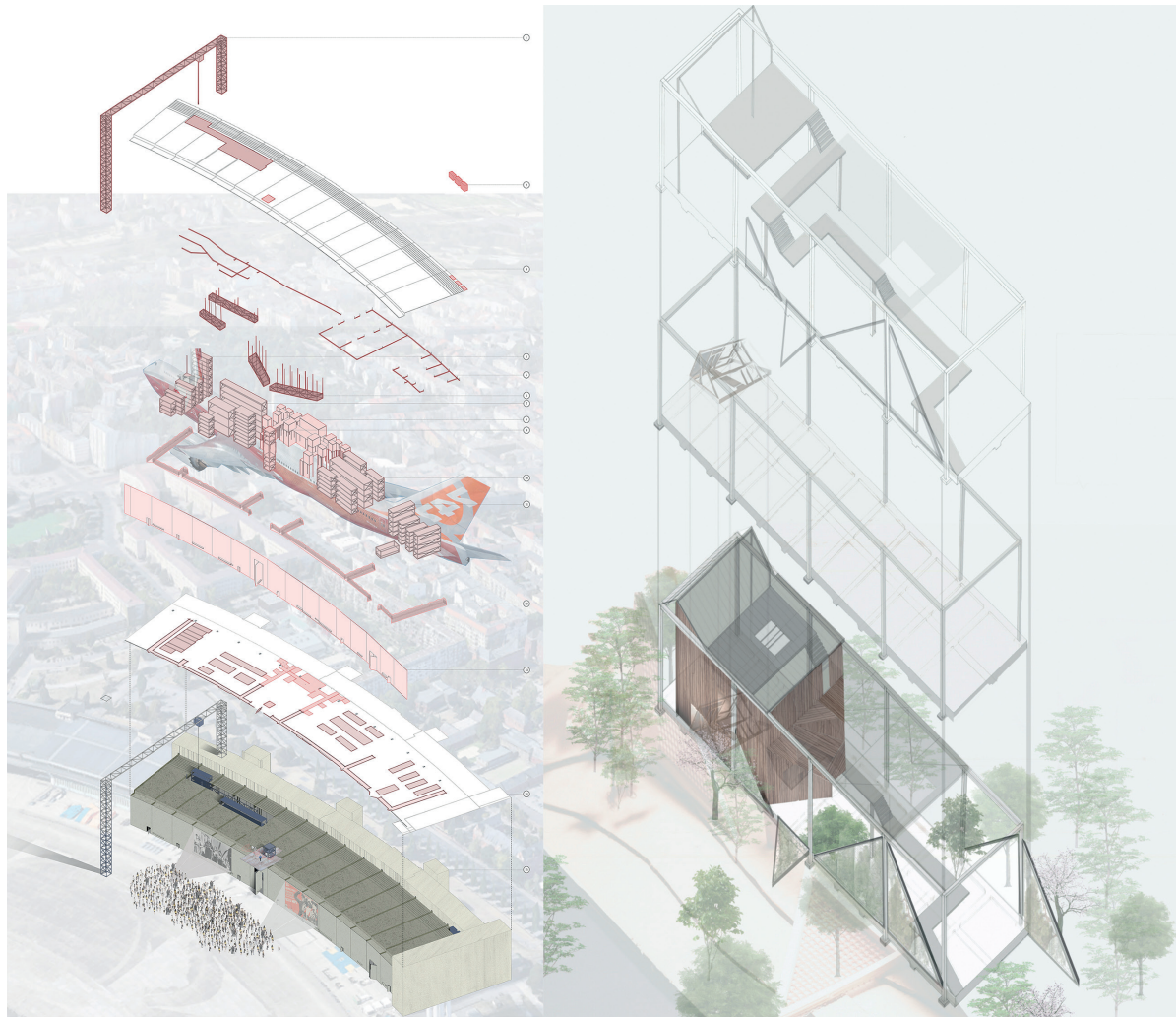
Linear perspective presupposes a division between body and space. Other representational devices, such as the stereoscope and the zoetrope, articulate a different body /space relationship. In this research the 'prosthetic' body becomes an intermediate term that is used to redefine the relationship between body and space, haptic and optic, representation and actual vision. The thesis critically re-thinks and re-conceives perspectival space and current forms of representation, i.e. digital media, and constructs custom-made supplementary representational devices. This approach combines an insight into current representational methods and their application in the process of design. In the process both the body and the tools for its conceptualization and represent must be redefined. In this sense if the body is already a place that correlates, via a technological interface, to other bodies, how is this extensity accounted for in visual representations?



Uran Jerlija,
Uncertain States: An Architectural
Manual to Revolution in Berlin

Bethany O'Brien,
Theatre Garden of Spies and
Wanderers

William Gains,
The Analogue Bank



Urban Negotiations, second and third year undergraduate design studio

Leader: Claire Hannibal

This studio has examined possibilities within the historic fabrics of Berwick-upon Tweed and York, both once epicentres of trade and technological innovation, but now functioning as stagnant traces of histories past and futures forgotten. The studio has speculated hidden trajectories in order to expose new urban solutions which reveal and challenge the many multi-layered histories of both cities, hidden and revealed, which exist in myriad states of flux. New dialogues between old and new have been posited via the examination of histories, materials, traces and narratives.

The City in the City, second and third year undergraduate design studio

Leader: Doreen Bernath

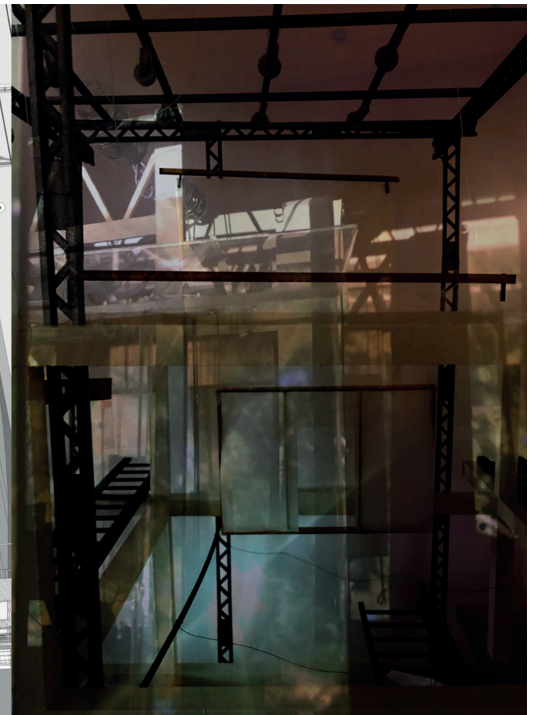
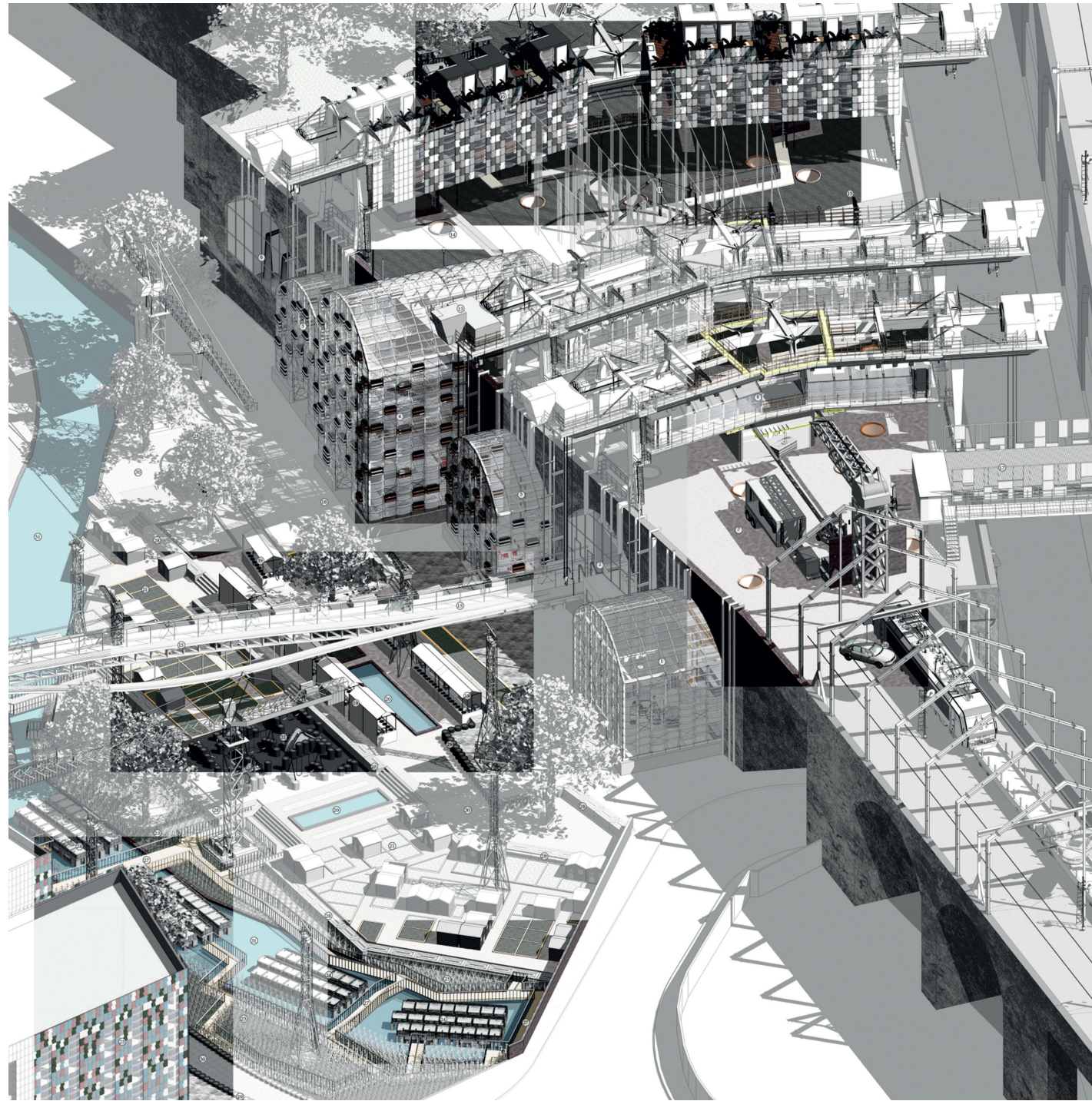
In a recent referendum, citizens of Berlin momentarily vetoed any future development of its disused airport Tempelhof. With this as a prologue, the unit this year proposes to investigate the value of such decommissioned and undesignated spaces in cities, and their urban and architectural potentials that celebrate public plurality, participation and commoning.

The question of public space is interrogated through contrasting conditions of purposeful/purposeless, concentrated/diluted, dismantled/reassembled and singular/multiples. Being in a state of limbo, these sites of neglect can attract proactive and imaginative uses, unregulated and negotiated to serve differentiated interests. Some, such as in the case of Berlin Tempelhof is concentrated as one large space in one area, while others, such as in the case of Highline in New York or Capital Ring in London, take on a linear and more distributed form. By taking the polemics of the concept of 'Heterotopia' proposed by Michel Foucault in 1967 and the 1978 manifesto titled 'Cities within the City' by Ungers, Koolhaas, Eisenman, Kollhoff and Ovaska as a point of departure, the unit this year calls forth critical design proposals that reinterpret the manifesto and create new forms of urban interventions. Students are guided to work through a distinct process of two-weekly design episodes - 'walk', 'character', 'scene', 'intervention', 'plot', 'journey', 'construct' and 'commons' - and instruments of focus, ranging from films, storyboards, scene/set models, axonometric spatial studies, composite drawings, material assemblies and approaching 1:1 installations.

Howard Kent,
A Mayfield Depot

Aimee Rogers,
Marseille Filmscape

Kalia Charalambous,
Urban RE-skaping



Cinematic Commons, MArch design studio

Leader: Sarah Mills

A new 'infrastructure for the decommissioned' was proposed for Marseille, renewing the urban landscape by removing, recycling or renewing redundant industrial spaces. We embraced negative space and deconstruction, using a process of subtraction, rather than solely additive architecture or construction to form alternative 'scapes' and scenes. The project explored the material and metaphorical dimensions of public space in the city, combining in-depth analysis and associations with defined infrastructure to reinforce existing social functions and create propositions for a 'new commons'. Using the medium of FILM, via sets, storyboards and essays, we questioned what can 'commons' do? The design processes and projects challenged the formal representation of reality, and its contribution to understandings of spectatorship and the studio's work exposed the need to reinvent not only building convention, but corresponding architectural representation too.

Studio activities and collaborations include: seeing the world premier of *Everything that happened and would happen*, created and directed by Heiner Goebbels at Manchester International Festival; Studio trip to Marseille and reviews with École nationale supérieure d'architecture de Marseille (Erasmus link); Workshops with MArch Re-activist Studio, Sheffield University.

morning session 11am-1pm

GRAFTED SCENES

moderated by Doreen Bernath

talks and speakers:

SENTIMENTAL CITIES

Ayah Hatahet

BEYOND BOUNDARIES

Lingge Yang

THE CONSTRUCTED GAZE

Tatjana Crossley

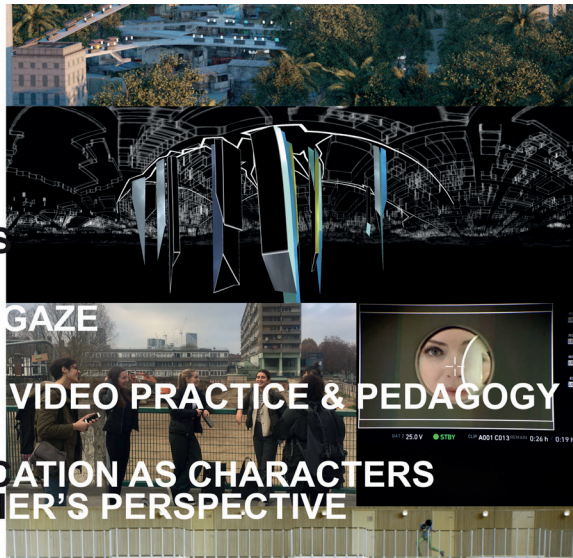
DEFINING A SITUATED VIDEO PRACTICE & PEDAGOGY

Henrietta Williams

ARCHITECTURE & LOCATION AS CHARACTERS

THE CINEMATOGRAPHER'S PERSPECTIVE

Mark Carey



13 Feb 2019

symposium programme

Broadcasting Place, Back Block, Studio Level 5

10:30 welcome and coffee

10:45 introduction

Sarah Mills and Doreen Bernath

11 - 1 morning session

GRAFTED SCENES

moderated by Doreen Bernath

lunch break + screening

2 - 4 afternoon session

SEQUENTIAL CAPTURES

moderated by Carla Molinari

coffee and tea + screening

5 - 7 evening session

KEYNOTE LECTURES

evening 5pm-7pm

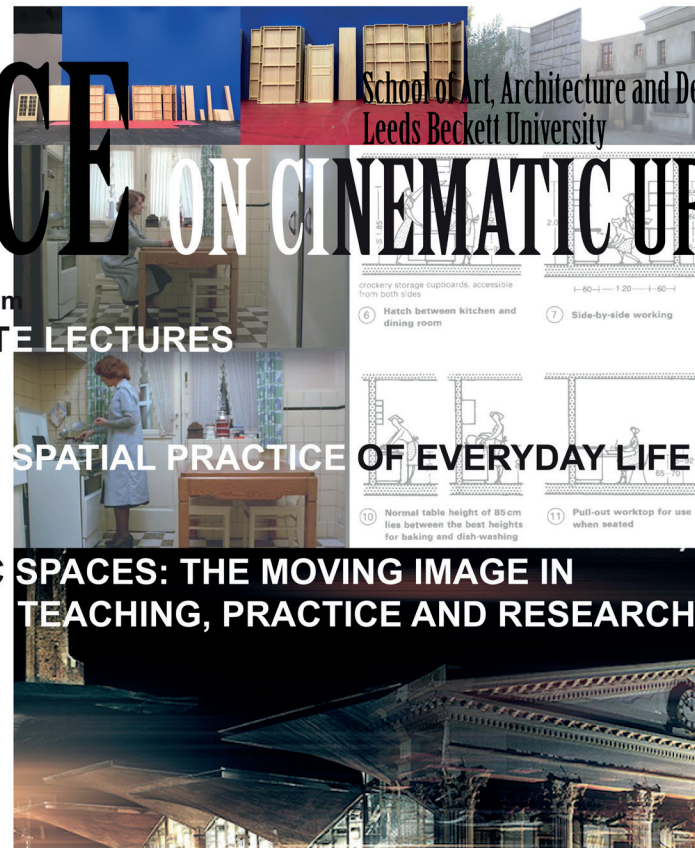
KEYNOTE LECTURES

CINEMA AS SPATIAL PRACTICE OF EVERYDAY LIFE

François Penz

SYNTHETIC SPACES: THE MOVING IMAGE IN

Nic Clear



SYMPOSIUM SCENE & SEQUENCE ON CINEMATIC URBANISMS

afternoon session 2pm-4pm

SEQUENTIAL CAPTURES

moderated by Carla Molinari

talks and speakers:

ALL ROADS LEAD TO ROME: AN URBAN JOURNEY THROUGH SEQUENCES

Carla Molinari

FILMING AS NEGOTIATING CONFLICT

Mohamad Hafeda

CRAFTED IMAGES: MATERIALS, MEANS & MEANINGS IN THE CONSTRUCTION OF MOVIE SETS

Aude-Line Dulière

TROPICALITY: TRACES OF A STRUGGLE FOR HOME

Brendon Carlin
Maria Paez Gonza
and Andrew Houston



Symposium: Scene and Sequence - on Cinematic Urbanisms

As a force of subversion, the intrusion of filmic observations and interventions on cities began to provoke and make visible what were deliberately omitted in earlier modes of urbanism. For over a century, possibilities of time-based or durational relations, narrative-driven investigations, immersive and subjective points of view of cities have opened up new, and complicated past, urban knowledge. From the revolutionary root of 'cinema', i.e. the kineto-scope as the movement image, to avantgarde experiments in scene- and sequence-based architecture, cinematic urbanisms speculate the redundancy of the projective system, an argument to be debated in the symposium. We invited speakers to unravel the interrogative and inventive detour the filmic has led in new design processes for cities. Drawing on a diverse range of opinions, 'cinematic urbanism' can be regarded as a way to restore cities as sites of productive dreaming where 'distractions' are turned into 'an immense and unexpected field of action,' as Walter Benjamin prophesied.

After introduction from staff Sarah Mills and Doreen Bernath talked about their 'Cinematic Commons' project, the morning session 'Grafted Scenes' engaged invited speakers: Mark Carey of Northern Film School talked about 'Architecture and Location and Characters', Henrietta Williams from UCL Bartlett presented 'Defining a Situated Video Practice and Pedagogy', Tatjana Crossley from AA PhD programme discussed 'The Constructed Gaze', Lingge yang from AA Diploma School presented 'Beyond Boundaries' and Ayah Hatahet our MArch alumni spoke of 'Sentimental Cities'. The after session 'Sequential Captures' involved further speakers: Carla Molinari presented 'All Roads Lead to Rome: an urban journey through sequences', followed by Mohamad Hafeda who shared his work of 'Filming as Negotiating Conflict', Aude-Line Dulière from AA and Harvard presented her research 'Crafted Images: Materials, Means and Meanings in the Construction of Movie Sets', and Brendon Carlin, Maria Paez Gonzalez and Andrew Houston, founders and directors of AAVS Tropicality, elaborated on their project 'Tropicality: Traces of a Struggle for Home'.

The evening concluded with two keynote lectures: François Penz (Professor and Head of Architecture, University of Cambridge) who gave a talk titled 'Cinema as Spatial Practice of Everyday Life', followed by Nic Clear (Professor and Head of Architecture, University of Huddersfield) with his 'Synthetic Spaces: The Moving Image in Teaching, Practice and Research'.



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