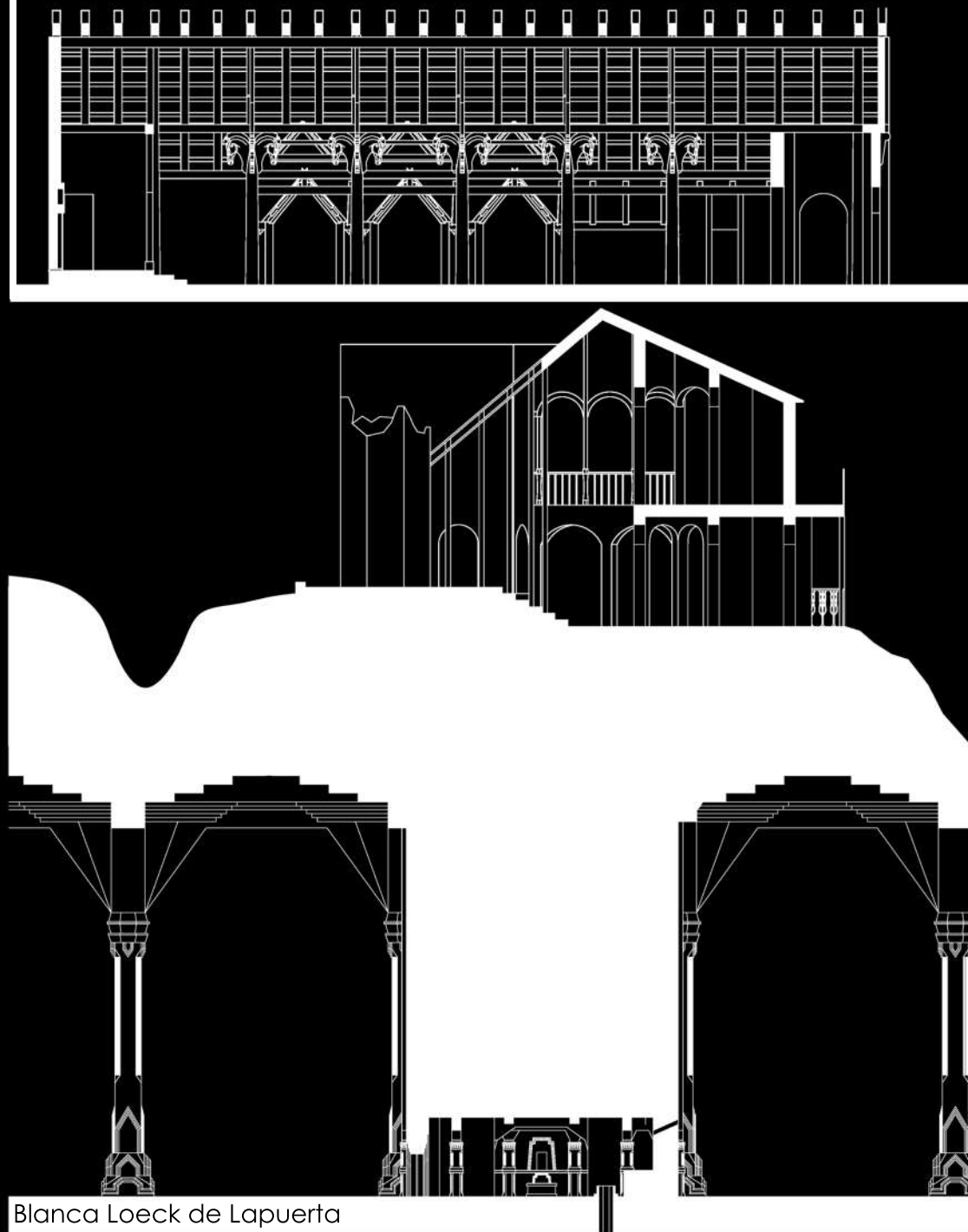


# FROM FANTASY TO REAL ARCHITECTURE

A JOURNEY THROUGH TOLKIEN'S FILMOGRAPHY



Blanca Loeck de Lapuerta







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**ABSTRACT 1**

Tolkien created the Middle Earth in his books, a whole world which years later, Peter Jackson brought to cinema screens. To take the next step and turn fantasy to reality, three buildings were graphically reconstructed. Each one of them belongs to a different race and therefore, presents independent architectural characteristics.

To establish "the State in Question", research of all the sources of information was done, including books, but also sketches and illustrations, investigations, academic works, etc. Thanks to it, the characteristics of each architectural movement, linked to each one of the races: men, elves and dwarves, were settled.

After reviewing this material, the reconstruction of these three buildings, was done through the study of the filmography: sketching by hand the spaces while analyzing how would they be in reality if constructed. With the knowledge acquired from the points of view of Jackson & Tolkien, the architectural plans, were finally drawn.

**RESUMEN 1**

Tolkien creó en sus libros la Tierra Media, un mundo entero que años más tarde, Peter Jackson llevó al cine. Para dar el siguiente paso y convertir la fantasía en realidad, tres edificios han sido gráficamente reconstruidos. Cada uno de ellos pertenece a una raza distinta y por tanto, presenta características arquitectónicas independientes.

Para establecer el "Estado de la Cuestión", se ha realizado una búsqueda de información completa, incluyendo libros, pero también sketches e ilustraciones, investigaciones, trabajos académicos, etc. Gracias a ello, las características de cada estilo arquitectónico, ligadas a cada una de las razas: hombres, elfos y enanos, fueron asentadas.

Tras revisar este material, la reconstrucción de los tres edificios, se hizo a través del estudio de la filmografía: dibujando a mano alzada los edificios, analizando cómo podrían ser en realidad si fuesen construidos. Con el conocimiento adquirido desde los puntos de vista de Jackson y Tolkien, finalmente se realizaron los planos arquitectónicos

## RESUMO 1

Tolkien creou nos seus libros a Terra Media, un mundo enteiro que anos mais tarde, Peter Jackson levou ao cinema. Para dar o seguinte paso e converter a fantasía en realidade, tres edificios foron gráficamente reconstruídos. Cada un deles pertence a unha raza distinta e por tanto, presenta características arquitectónicas independentes.

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## 2 PERSONAL MOTIVATION

Since I was little, I was fascinated by the spaces that made you feel something, such as a wild garden, a church in the inside, or a cozy space next to the fire place. The human mind is made to make these relationships between spaces and feelings automatically.

I believe that the example par excellence is the cinematographic architecture. With sceneries, light and music, they create sensations of their choosing such as, tension in a horror movie. After five years in architecture, I wanted to finally take a moment to understand how it worked, so when given a chance to study any theme, I thought that learning to transmit emotion through architecture had to be interesting. I started contemplating options, most of them fantasy ones, like: Dune, Harry Potter, Game

of thrones... But all of them they had different deficiencies for my study, that discouraged me from proceeding with them.

The Lord of the Rings, came to me as any of the threads that I followed: I had liked it in my "youth", but not in an exaggerated kind of way, enjoying the books and watching the films a couple of times. But when I started the research of information to check if it was going to feed my needs, I was highly surprised, as the expression from 2010 said: "I came looking for copper and I found gold".

The architecture involving the Lord of the Rings, was extraordinary massive, complete and complex and enough for me to recreate the spaces as architectural plans, which was my main motivation.



### 3 OBJECT OF STUDY AND METHODOLOGY

The object of study are three different buildings, belonging to three different races existing in the Middle Earth. The culture, society, history and existing images surrounding the man of Rohan, the elves and the dwarves, are the sources from which I could turn fantasy into real, measurable and constructable buildings.

The basis of the project starts with a recompilation of all the information sources available of the chosen building:

First the written material, which is divided in the published books by J.R.R Tolkien: The Lord of the Rings trilogy & the Hobbit and the post mortem publications of his son Christopher Tolkien which contain all the written texts of J.R.R Tolkien between 1917 to his death 50 years later: The Silmarillion

1977, Tolkien's Legendarium (12 volumes published between 1983-1996) and the Letters of J.R.R Tolkien 1981. From the written material, some descriptions of the building, and mainly it's history were obtained.

Second the Graphic illustrations, both from Tolkien, Alan Lee and John Howe, which were the graphic designers for the filmography. The intentions from which the buildings and sets were constructed are expressed in their drawings.

Third, and main source, is the filmography and its surroundings: The Lord of The Rings 1978 directed by Ralph Bashi, The Lord of the Rings trilogy directed by Peter Jackson: The Fellowship of the Ring (2001), The Two Towers 2002 and The Return of the King 2003; The hobbit's trilogy also directed by

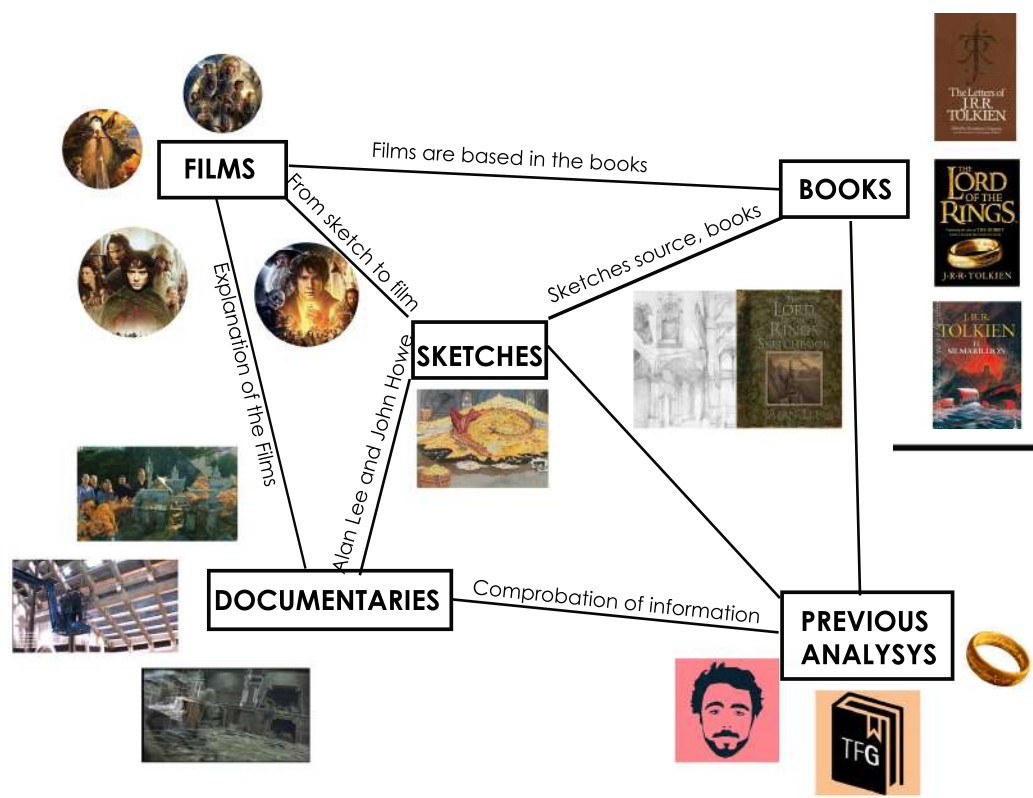


Fig 1 Sources scheme, Own Elaboration

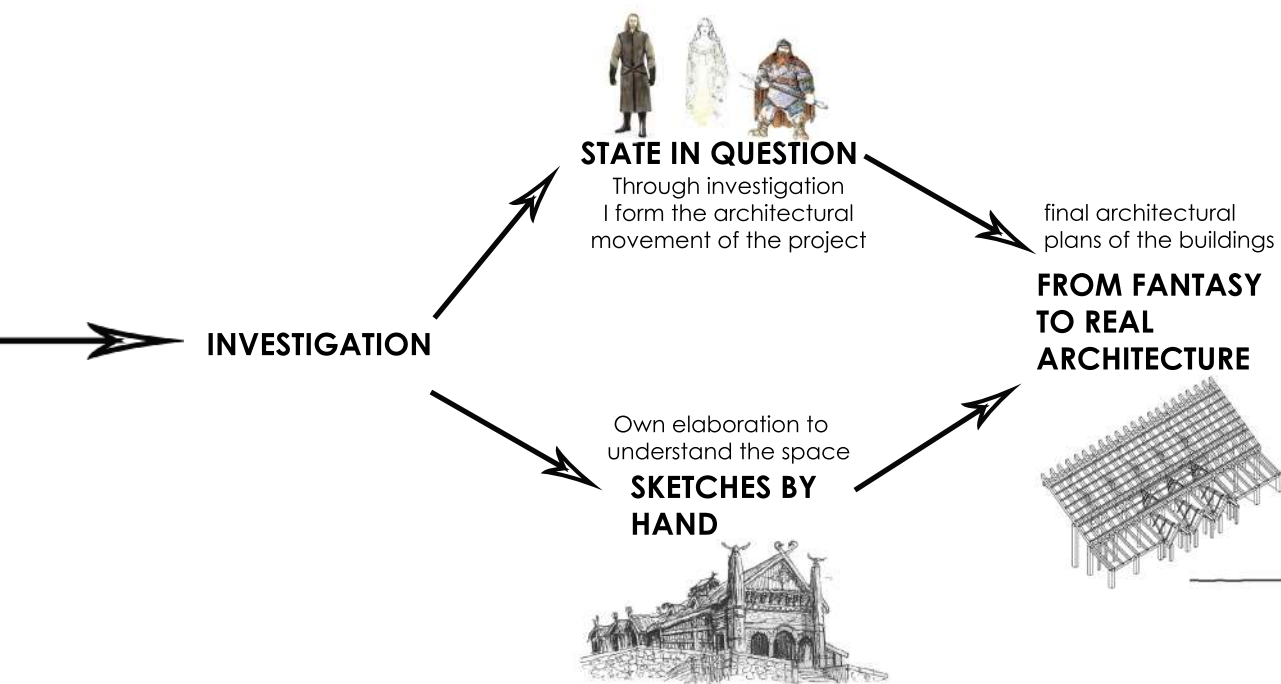
Peter Jackson: *An Unexpected journey* 2012, *The Desolation of Smaug* 2013 and *The Battle of the Five Armies* 2014; and as a reference, the series of *The Rings of Power* 2022.

From the secondary sources of the filmography were used: set pictures and models obtained from the documentaries produced from both the trilogies. The main ones being: *Cameras in Middle-earth* (The Fellowship of the Ring 2002) & *Designing the Middle earth* (Lord of the Rings behind the scenes), *Cameras in the Middle Earth* (the two Towers 2003) and a 6 videos hand-made Blog from Peter Jakson during the Hobbit's recording.

Finally, other academic works and analysis from fans, had complementary information, already interpreted from the sources I mentioned before.

For the introduction and different aspects, I gathered information already interpreted, and while checking the sources, I mostly organized it in order to offer a context. Mainly, I gave knowledge about the history of the race in question, the influences that Tolkien, and later on Peter Jackson, had to create each works and the methodology adapted to the needs each building asked for.

Obtaining the interpretation of the plans of what the real building should



**Fig 2** Methodology, Own Elaboration

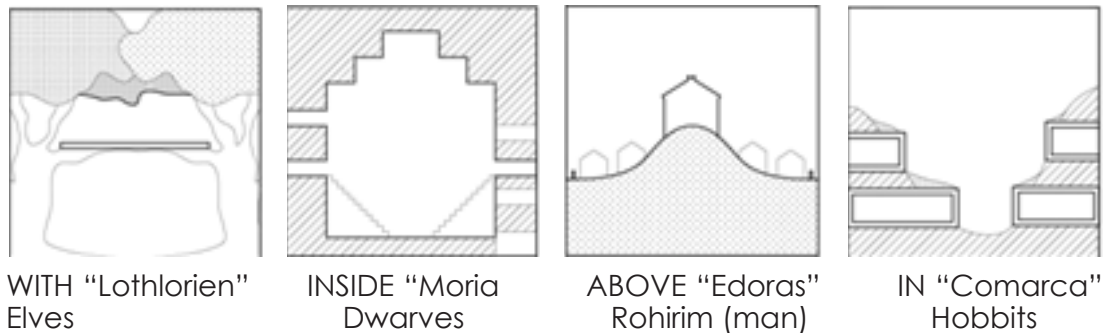
be, is the main goal to achieve in this TFG. For that, I mainly explode the information given by the filmography available. The process is slow, and consists of analyzing each photogram in which the city, and more thoroughly, the building, are visible.

The tools for accomplishing this are: the hand drawing, in order to understand and re-interpret the image, and the use of autocad, for understanding the orientation with a line of scape, and the proportions, with the standard objects, such as a chair or a step, and the height of the actor in scene. Thanks to these first drafts, sketches are made of the floor plans of the building.

From these trial plans and all the complementary sources explained before, there is point in which there is a “click” point, in which the building makes sense as a whole, the lines, the relation and the proportions have a language. With this language in mind, the real plans are constructed, and in this part is where my own adaptations and proposal’s appear, in order to create a real building, in order to fill the gaps of the “cinemas magic” and fantasy.

The final part consists in explaining the process for the reader, to synthesize all the information in as if I were analyzing and explaining a constructed building.

#### 4 STATE IN QUESTION



**Fig 1** Expository explanation of Clara Martínez Calvo, *Realidad y fantasía*, 2019, 26-27

The approximation of other thesis or analysis, from which I have gathered a lot of information, are differentiated from mine for its theoreticality, and the limitation to the generality. Meaning that there is a common conclusion in all the analysis that I gathered:

*"We wanted to make it look like you could look at architecture and tell if it was dwarven or eleven immediately just by looking"* Daniel Falconer designer sculpture, Documentary: Designing Middle-earth | Lord of the Rings Behind the Scenes (8:26-8:30)

Each race has a definitory type of architecture, that can be distinguished from the others, by its shapes, colors and position, and what's more, it can be related to an existing architectural movement close in time to J.R.R Tolkien. And even though there was a lack of architectural descriptions in the literature of the author, the work of the director of the Lord of the Rings, was able to create a language for each of the races with the help of the graphic

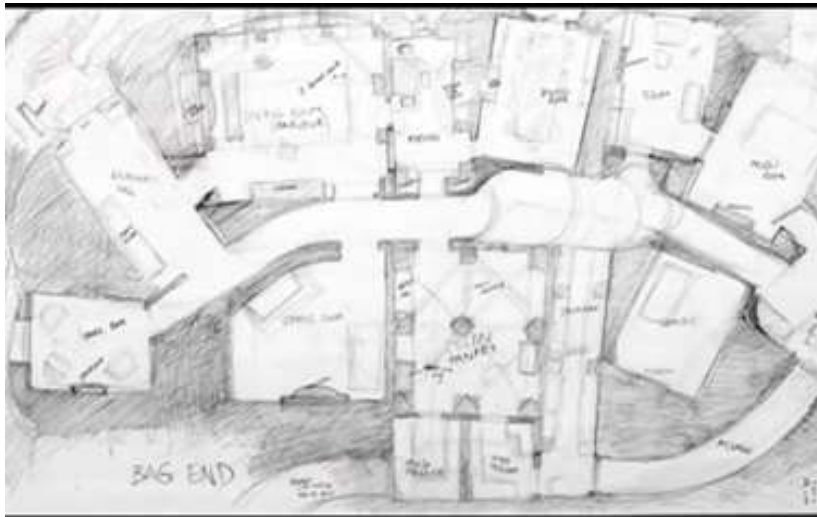
designers Alan Lee and John Howe.

*"It has not been often enough realized that when a reader recognizes Tolkien's characters and their surroundings in the films as being " exactly how I'd always imagined"*, Alan Lee, the Lord of the Rings Sketchbook, letter from Ian Makellen, London 2005, 9

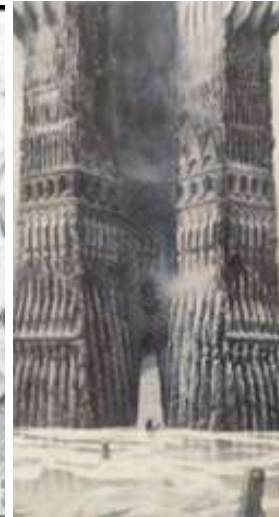
This language, was based in the feelings, while entering the spaces, and history described in the main trilogies: The Lord of the Rings & The Hobbit; but also, in the recompilation of texts done by his son, Christofer Tolkien, in the book of 1977 The Silmarillion. The history and Mythology in this 431 pages is such extensively and detailed expressed that, as Peter Jackson expressed:

*"It's amazing how genuinely authentic it feels, that you start to believe that it could possibly be history, that somehow Tolkien found some lost parchment (...) that he really took all of this from a true historical event"* Peter Jackson, Designing Middle-earth | Lord of the Rings Behind the Scenes (0:20-0:35).

## 4.1 STATE IN QUESTION



**Fig 2** Design of Bilbo's House by John Howe, Documentary: Designing Middle-earth | Lord of the Rings Behind the Scenes (16:46)



**Fig 3** Illustration of Isengard by Alan Lee, *The Lord of the Rings Sketchbook*, 107

I will make a resume of the existing analyzed information of three of them: the Elves, the Dwarves and the Men. And once there is an existing context from which I can sustain myself, I will add my contribution to the topic. Which will be as the title explains: "From Fantasy to Real Architecture", to transform 3 buildings from the Middle Earth into real architecture plans. From images, descriptions and models, I will create architectural plans, from which they could be built

There is a global understanding in which most of the thesis, and analysis like the one made by Paul M. Just coincide. The relationship that the construction of the races have with nature are definatory of their personalities, backgrounds, and cultural aspects (fig 1). This is because of the importance that Tolkien gave to nature, in all of his writings, from and

outside the Middle Earth.

There are mixes of this concepts for other cities, but the key is that: the relationship with nature defines the architecture and personality of each race.

The orcs, were excluded from the analysis, due to that the constructions are ruins from man, which they deformed and perverted (fig 2). I am going to exclude this race for the same reason, but I am also going to exclude the Hobbits. This is because, Hobbitown, an furthermore, Bilbo's House is nowadays existing in places like New Zealand, and there is also available plans made from John Howe, specifically asked by Peter Jackson (fig 3). Ultimately, my contribution to "Concerning Hobbits" would be completely null, and that is not the purpose of this academic work.



**Fig 4** Númenor.



**Fig 5** *The Lord of the Rings, The Return of the King*, 0:32:05

The creation of man is also explained in the *Silmarillion*, of J.R.R Tolkien in pages: (117) In this case, I am going to refer to two principal dinasties of the Man: Gondor and Rohan. Being the later one, chosen have a building being analysed in further detail. Whereas from Gondor I am going to refer to it's ancestor which is Númenor, very important for the analysis of Rivendell. The history of this cilivization can be seen: in *Akallabeth the Falll of Numenor (327-355)*, *Silmarillion*.

The main difference between Gondor and Rohan is the relationship with Númenor, eventhough they did share a common ancestor, their responses to their own mortality, are the main architectural difference that will exist between them. Why their mortality? The story is quite simmlar to the one of the Atlantida.

Númenor was a city that was gifted to the "good men" who helped in the war of Elves and Gods (Valar) against the "Evil". The first governor was an half elf, who when being forced to chose a race, chose mortality to be with his people, in contrast to his brother Elrond who prefered his elf side.

The citizens of Numenor, later on called Dunedains, were stronger, more advanced and with longer life spawns. They had a sea rich culture, and they mainly built in stone, having an imperishable vision of the built. But as time passed, they wished for more, they didn't understand why they had to die, and part of them decided to create a revellion, which ended up with a big water wave killing them all. The ones who chose to be faithfull to elves, created cities in the interior, such as Gondor.



**Fig 6** The Duomo of Pisa, 1063, Italy



**Fig 7** Santa Maria Novella Church, façade by Leon Battista Alberti, 1470, Italy



**Fig 8** The Lord of the Rings, The return of the King 33:06

The history of Rohan and Gondor is present in their architectural references. If Númenor was the Empire of Rome, Gondor would have been the Byzantine Empire, the remains of a larger dynasty.

It is now positioned in the land instead of the sea, the only reference to their maritime past, being the huge bow of ship that emerges from the city. In contrast to their new defensive purpose, which is represented by the high wall that surrounds the city, and the complex labyrinthic streets, in order to prevent the invasion of the enemy.

It is a decadent city, there is no king, and the main importance is to keep the patrimony, the stones of their ancestors and not the legacy that they are going to leave behind. Architecturally speaking, we can see a lot of the Roman, and Byzantine architecture: semicircular arch, dome, grandiose main façade, the roman column, the domes, composite columns... and even the disposition in plan.

*“Our aim with these sets was to recreate the kind of feeling you get when waking through an old Italian city for the first time, with intriguing alleyways, steps and archways leading in different directions.”- Alan Lee, The Lord of the Rings Sketchbook 137.*

Paul M. Just, in his video of Gondor considered that the most resemblance is with the Cathedral of Pisa, which started its construction in 1063, and has the influence of the Byzantine trend. And I agree, it might be a chaste version but, it is difficult to see these pictures and not see a resemblance between them.

But I would also add the influence of the Humanist Renaissance in Italy, since for example the façade of Santa Maria Novella Church was based in the Florentine Romanesque. There is a mix of the classical architecture, and the later influenced trends.



**Fig 9** Reconstruction of the plans of Minas-thirith Hall room by "Middleeartharchitectures"  
**Fig 10** LOTR, The Return of the King 0:34:22



**Fig 11,12 & 13** Church of San Miniato, 1018, Florence, Italy

"At times, the workshop resembled something that might have been seen in Renaissance Italy" Alan Lee, *The Lord of the Rings Sketchbook*, 139.

This grand façade is in contrast with the interior which is kind of cold, and empty, only filled by the statues of the dead kings. But we can see that it is formed by the central nave and the two lateral parallels of a typical Roman basilica. Sustained by the round arches and the barrel vaults, the thick walls that allow the light through the long and arched windows.

The typical disposition of the classical movement, and the biochromatic alternation of black and white, which has both a symbolic meaning (since the black stone was used in the exterior defensive wall), and the reference of other antic buildings such as: Basilica della Santissima Trinità di

Saccargia or San Pietro di Sorres. These plans and reconstruction belong to "Middleeartharchitectures" In these case I completely agree, and I would also add the comparison to the Florentine Romanesque church of San Miniato fig (11,12&13)

"It was lit by deep windows in the wide aisles at either side, beyond the rows of tall pillars that upheld the roof. Monoliths of black marble, they rose to great capitals carved in many strange figures of beasts and leaves; and far above in shadow the wide vaulting(...) No hangings nor storied webs, nor any things of woven stuff or of wood, were to be seen in that long solemn hall; but between the pillars there stood a silent company of tall images graven in cold stone. (...)But the throne was empty."- J.R.R Tolkien, *The Lord of the Rings*, 778





**Fig 14** LOTR, *The Return of the King* 0:12:14



**Fig 15** LOTR, *The Return of the King* 0:32:32



**Fig 16** *The Lord of the Rings, The Return of the King*, 0:23:27



**Fig 17** *The Lord of the Rings, The Return of the King* 0:34:03

Rohan, on the other hand, had as an ancestor the Eotheod, which since were never given the gifts to compete themselves to elves, accepted their mortality. Because of that, they have a perishable architecture, being more important their legacy rather than their patrimony.

The comparison between these two man-like constructions, is a comparison of contrast, is like if we compared the Godos architecture to the Romans. The materials, the plans and

sections are from two different architectural trends completely, the only resemblance might be the central and lateral parallel naves, as a typical disposition of the space.

*"It is wooden, but I wanted it to be decorated and strengthened by lots of gold and ironwork, and assumed that the importance of the horse in Rohan culture would be reflected in the details of the building."* Alan Lee, *The Lord of the Rings Sketchbook*, 93



**Fig 18** Minas Thirith plan, fan made



**Fig 19** Edoras plan, fan made

As we can see in the images, the first architectural discernment, is the material. The rohirrim build in wood and straw, in contrast to the stone-like materials that we saw on Numenor and Minasthirith.

The only part that we will be able to see in stone in Édoras, is going to be the base of the castle, in order to avoid humidity, and the graves of the deceased. The only architectural feature that is going to be imperishable is the one which doesn't involve the present moment.

On the other hand, in the composition of the cities, they are both related to a height hierarchy, were the

Hall of the King is in "top of the Hill". But the distribution and construction of the other buildings is quite different, since in Édoras is a settlement that surrounds the castle, and in Minasthirith, as we saw before, it's a planned city, with strategic and functional purposes.

Finally, the decorations, structure, materials, and city management of the rohirrim, has an architectural reference, such as the roman Empire was for Númenor, with is the Anglo-Saxon and Viking culture. This will be explained and seen in further detail, in the influences of Alan Lee, John Howe and J.R.R Tolkien, that are in the chapter dedicated to Rohan.

## 4.1.2 THE ELVES

*"For the Elves die not till the world dies, unless they are slain or waste in grief (and to both these seeming deaths they are subject); neither does age subdue their strength, unless one grow weary of ten thousand centuries" J.R.R Tolkien, The Silmarillion, 44.*



**Fig 20** Elf warriors by Alan Lee, *The Lord of the Rings Sketchbook*, 73



**Fig 21** Galadriel

The creation and history of the Eldar, the first elves, was narrated in the *Silmarillion* starting in page 53, which later on evolved and changed in different subraces which were always described as: the fairest creatures of Arda, beautiful, slender, light, graceful but strong and agile, and most importantly, they were immortal.

The main cities of the Elves that appear in the *Lord of the Rings*, are: Lothlorien & Rivendell. In the *Hobbit* trilogy, we can see the Hall of Thranduil, which the city it should belong to, it is not described neither in the books or in the filmography. It is one of the big unknowns, that sadly it can never be resolved.

There is a Global understanding in which Elves built WITH nature, as Paul

M. Just, explained in his compilation videos of the movies, and as is also said in most of the academic works regarding the subject, they have an exclusive symbiotic relationship, that none of the other races share. And even though, the 3 spaces that I mentioned, all comply with this canonical imperative, they differentiate themselves in the "how": Lothlorien builds in the tree, Rivendell above the ground, and The Hall of Thranduil, inside the ground.

This is quite interesting, because it feels like the "real" elvish architecture is only seen in the first one, whereas in Rivendell is mixed with human construction (as we will later explain in further detail). The last one, is quite similar in composition, not construction or material, no the dwarf's architecture.



**Fig 22** Illustration of Alan Lee



**Fig 23** Illustration of Alan Lee, Documentary: Designing Middle-earth | *Lord of the Rings Behind the Scenes*, 23:06



**Fig 24** *The Hobbit, the Desolation of Smaug,* 34:21

**Fig 25** *The Hobbit the desolation of Smaug,* 37:57

**Fig 26** Illustration of Tharanduil Alan Lee

*"How could you define a culture which could be eternal? That could be forever perfecting itself. You have to search from some form of simplicity, which can allow you to stop evolving and find that perfect line"* John Howe Documentary: Designing Middle-earth | Lord of the Rings Behind the Scenes 22:20-22:38

Well, the answer is the flow of natural lines, organic shapes that resemble

the branches of the trees or the vines through a wall. For that, the Art Nouveau, the Celtic, and the Gothic of Ruskin, were chosen.

*"It's the use of natural forms, it's the use of flowing graceful lines, there are kind of elements of Art Nouveau<sup>1</sup> and Celtic design"* Alan Lee Documentary: Designing Middle-earth | Lord of the Rings Behind the Scenes 22:38-22:49

1. **Art Nouveau:** is a late 19th and early 20th century aesthetic movement inspired by the natural world that produced a highly expressive style of architecture, interior design, furniture, décor, glasswork, jewelry, and visual arts."



**Fig 27** House Batlló, 1912, Antonio Gaudí, Barcelona, Spain



**Fig 28&29** Entrance to Metropolitan of Paris Hector Guimard 1912 Reformed in 1999.



**Fig 30** The Wandsworth Shield-boss, in the "plastic" style.



**Fig 31** King Doniert's Stone c.875 .



**Fig 32** Carved stone ball from Towie in Aberdeenshire, dated from 3200 to 2500 BC



**Fig 33** Allegedly celtic desing

And from the Celtic architecture, they referred to Celtic decoration present in many cultures, meaning: the interlaces, carving, Celtic not, spirals, knotwork, key patterns, lettering, zoomorphic, plant forms and human figures..., which actually, is also considered an influence in the patterns of the Art Nouveau.

Rivendell is a complex example because it suffers from a mix with the "Númenóreans" culture, which its architectural Romanesque trend was explained in Gondor. So, Rivendell is both constructed WITH nature an

ABOVE nature. But nevertheless, it is an elvish city, and the "stain" of men culture still allow is to distinguish the Art Nouveau above all.

Later on, with the chosen building I will make a very extensive analysis, but in order to create a context, I will show a picture that won't force the repetition of information when analyzing "The Chamber of Elrond".

Here we can see the statue above the bed, with Celtic zig-zag motives, the curved branches that form the chandelier. Finally in the distance of



**Fig 34** *The Lord of the Rings,*  
*The Fellowship of the Ring,* 1:14:00

the photographic composition, a light pergola over a bridge, a groin vault formed by thin metallic ribs.

On the other hand we would have Lothlorien, that is the elvish architecture in it is purest level. It doesn't just construct WITH nature it IS nature. Already in the designs of Alan Lee we can see the expansion and deformation of the trees as part of the architecture. We couldn't reproduce it with our human architecture, but in concept it would be a tortured bonsai.

Lothlorien resembles what was described as the Art Nouveau and the Celtic decorations, but as Paul. M Just expressed:

*"but if linked with nature, the Art Nouveau is not natural, they are twisted lines creating the illusion of the natural"*

He later continues theorizing that what it would define the best Lothlorien, would be the Gothic of Ruskin, and here I agree and disagree. John Ruskin was a theorist, which was most known because of his posture against the restoration or reconstruction of the old buildings. If a building was in bad shape, it should be taken care of till its last years, but when it was a ruin, it should be a ruin, not giving it another life by changing it's soul.

On the other hand, for him, the nature was important, and the Gothic was the architecture by excellence since, the artist, the architect and the craftsman, had the free dome to create the rich and natural decoration. So, I agree, that there are architectural features of the gothic in Lothlorien, such as: the pointed arch, pointed barrel vault or the ribbed vault.



**Fig 35** Illustration Lothlorien, Alan Lee, *The Lord of the Rings Sketchbook*, 71



**Fig 36** *The Lord of the Rings, the Fellowship of the Ring* 2:13:18

And my disagreement relays on a couple of contradictions. First of all, when I used the expression “deformed bonsais” I ment it as a provocative statement, since morally speaking, isn’t the tree suffering from a parasite? And aren’t elves supposed to love and protect nature? But if we consider it as the nests of elves, which live a symbiotic life with the tree, it is not really “nature the tree in itself”. I think that in this dilemma, the only solution is to consider the intervention of magic, as an architectural tool, the tree offering itself to be deformed. Then yes, we can affirm these constructions ARE the nature.

*“It is in the golden patina of the years that we must seek the true light, color and merit of architecture”.* JOHN RUSKIN

I would affirm, that nature and the gothic architecture are both present in Lothlorien. But would Ruskin think of the elvish city? there is no possibility of the pass of years, since as it’s habitants, is immortal.

On the other hand, the local materials are living trees... so it depends, maybe J.R.R Tolkien read the books of Ruskin, or it was the other way around (the *Hobbit* 1937- *Modern Painters* 1943). It is true that as far as my research goes, there is no mention of Ruskin through the first sources (meaning writings of Tolkien, documentary’s...). It is also true, that Ruskin and Tolkien where contemporary writers, and most, if not all, analysis coincide in the relationship with the British author.





**Fig 37** *The Lord of the Rings, the Fellowship of the Ring* 2:13:55



**Fig 38** Alan lee sketch of Rivendell, *Documentary, Behind the scenes the Fellowship of the Ring* 22:50



**Fig 39** Perpendicular Gothic *Wetsminster Hall, Gray's Inn Hall*, John Ward

I have to admit that the runner-up city, whose transformed trees, are adapted to be the base of the building, might be a better example of what elves represent.

"I don't think I've seen any pictures which come close to matching the evocative strength of Tolkien's writing about Lothlorien, including my own (...) a lost paradise that part of us still yearns for"- Alan lee page 70 *The Lord of The Rings Sketchbook*.

Although a part of me didn't want to humanize this ethereal paradise, in which the limits of architecture were blurred by the silver-like moonlight, and also formed by it; I couldn't also help to notice, the lack of built scenery and clear pictures, that could help me to have a technical base in which I could start building. So, for now, Lothlorien will remain as it is, a dream.



**Fig 40 &41** *The Hobbit: the desolation of Smaug* 34:29 &34:15



**Fig 42** *Musée de Clunay, France*



**Fig 43** *Gloucester Cathedral, 1499, Gloucester, England*

On the other hand, the hall of Thranduil is as Rivendell, a mix between 2 races, the elves and the dwarves.

At the beginning of the *Hobbit*, we are shown that this specific tribe of elves, were allies with the dwarves of Durin, which they later abandoned in a moment of need. That might be the reason for the resemblance to a dwarf city such as Erebor.

The Hall is built WITH nature and INSIDE nature. We can also distinguish functional solutions that we will see

while studying the dwarves, such as passages as bridges, and the city in different levels.

But the feeling that they want to transmit is not the same, even though they enter inside a mountain, it feels like the whole in a tree. The light is warm, and the columns are roots shaped as trees. The material is trying to resemble wood with such an effort that even the stone columns of the entrance are shaped as a tree. Even in the inside of earth, it doesn't lose the lines of the Art Nouveau and the Gothic. But



**Fig 42** *The Hobbit: the desolation of Smaug*  
41:41

why? There is much symbology here, the King prefers to remain protected and hidden, instead of helping his fellow habitants of Middle Earth against the Evil that is folding through the forest, an elf is avoiding the stars.

The whole hall is a reproduction of what a heavy foliage forest would look like, with artificial light falling as

it would go through the tree leaves. The representation is so good, that as I said before the stone is shaped to look like nature.

The contrast is only seen in the prisons for the dwarves, that are in the lowest level, where you see the stone and the darkness typical of the ground. In this moment you can understand that even a golden cage, is still a cage.

### 4.1.3 THE DWARVES



**Fig 43** Aulë about to destroy his creation, J.R.R. Tolkien, *the Silmarillion*, 60



**Fig 44** Sketch of a dwarf by Alan Lee, *The Hobbit Sketchbook*

Even though, the men and the elves referred as the first children of Ilúvatar, the dwarves were the first to exist in the Middle Earth. As the story tells in the chapter “of Aulë an Yavanna”<sup>3</sup> in the *Silmarillion*, they were made by Aulë<sup>2</sup> who was too eager to wait for the Children to Ilúvatar to exist, so he made them from the memory he had

of elves. The problem was that his memory wasn't accurate and they ended up being shorter, but very tough and with his crafting abilities. But since he wasn't almighty as Ilúvatar, they didn't have life of their own, they were empty puppets to control. When he was supposed to destroy them, Ilúvatar had compassion and gave them life.

**2 Aulë:** one of the fifteen Valar, similar to Hefesto in the Greek Mythology  
**3 Of Aulë and Yavanna:** It is told that in their beginning the Dwarves were made by Aulë in the darkness of Middle-earth; (...) And Aulë made the Dwarves even as they still are, because the forms of the Children who were to come were unclear to his mind (...) be strong and unyielding (...) he wrought in secret: and he made first the Seven Fathers of the Dwarves in a hall under the mountains (...) Then Aulë took up a great hammer to smite the Dwarves; and he wept. But Ilúvatar had compassion upon Aulë and his desire, because of his humility (...) ‘Thy offer I accepted even as it was made. Dost thou not see that these things have now a life of their own, and speak with their own voices? J.R.R. Tolkien, *the Silmarillion*, 56



**Fig 45** Sketch of Moria, documentary: *Behind the Scenes The Hobbit*, 9:48

His compassion had a limit<sup>4</sup>, which didn't go as far as changing his plans towards who was going to walk first the world he created. So, dwarves were forced to stay under the mountains, until the first children walked the earth. This gave them a sense of displacement from the rest of the world, as if they were a secondary race. Their reaction was the formation of a great and Proud Ego.

They turned into miners whom, while searching for precious metals, constructed in the emptiness left behind, monumental cities. A sign of their intention to leave a huge legacy in this world. From them, the most known are: Erebor and Moria, being the later the one chosen for further analysis.

**4.** "but in no other way will I amend thy handiwork, and as thou hast made it, so shall it be. But I will not suffer this: that these should come before the Firstborn of my design, nor that thy impatience should be rewarded. They shall sleep now in the darkness under stone, and shall not come forth until the Firstborn have awakened upon Earth (...). But when the time comes I will awaken them, and they shall be to thee as children; and often strife shall arise between thine and mine, the children of my adoption and the children of my choice." J.R.R Tolkien, *The Silmarillion*, 57



**Fig 46** Al Khazneh, Petra, Jordan, exterior



**Fig 47** Al Khazneh, Petra, Jordan, interior



**Fig 48** Abu Simbel, Nubia, Egypt, exterior



**Fig 49** Abu Simbel, Nubia, Egypt, interior



**Fig 50** Derinkuyu, Turkey



**Fig 51** Vardzia, Turkey

The cave has been a place of refuge since the dawn of time and is one of the first "houses" present in the history of man. It has been being artificially made since before the XIII B.C, and there are many examples of this concept, like Petra or the Hypostyle rooms, and Egyptian monuments, like the one of Abu Simbel.

The concept is quite similar to the one of the Dwarven cities, but in

them it is taken to the extend. I would follow the function of Vardzia or Derinkuyo, the dwarves take such a limit the monumentality, that id oenst come close to these small rooms.

It crosses the barrier of the realism that for example, the men don't cross. It is an engineering marvel, which nowadays it is not accomplishable. But it is a philosophical concept with which the humans have played for thousands of years.



**Fig 52** St Kinga's chapel, Wieliczka Salt Mines, Krakow, Poland.

A more contemporary example, would be the Mines of Salt in Russia. These chappels, were a reference from Dan Hennah, for Erebor (Documentary: Behind the scenes the Hobbit, 4:34). He explains that, in order to create new access to the salt, they had to leave a certain amount to hold the roof above up.

And Inside the Mountain, from these empty spaces, they created the beautiful chapels from (fig 49).

The process of construction of the dwarves is similar. They start the house from the roof, carving out the stone, and carving from the mass pillars and beams. There is no masonry in the dwarven cities, it is all formed from the same rock mass.

They create spaces from the lack of mass, they create a full out of an empty void.



**Fig 53&54** Illustration from documentary  
*Behind the Scenes, The Hobbit*, 11:39-9:31

Both of the cities, appeared in the filmography abandoned, but the main difference between them is the state of conservation. Moria is the oldest city of dwarves, and it was abandoned for 3500 years, whereas Erebor, which was founded after the loss of Moria, was only abandoned for 171 years. We see Erebor constructed in its prime, as was Minasthirith, abandoned but richly sculpted. The techniques seem much more advanced, and the cut in the stone and ornaments are cleaner. In Erebor they chose a green marble flecked with gold, reference from the mines of China, from Dan Hennah<sup>5</sup>, whereas in Moria:

*"Moria is basically kind of a gray stone very kind of bleak and dark and ruinous"* Alan Lee *"Whereas this dwar-*

*ven city was pretty much intact, so there was an opportunity to show a dwarven city in the light."* Dan Hennah, Documentary *Erebor-The Hobbit Behind the Scenes*.

The other difference between them is the use of the statues<sup>6</sup>, which are similar to the one's of the Russian Brutalissim<sup>7</sup>. In Moria we will have a more cast decoration, we won't see as much statues, but rather the structure in itself.

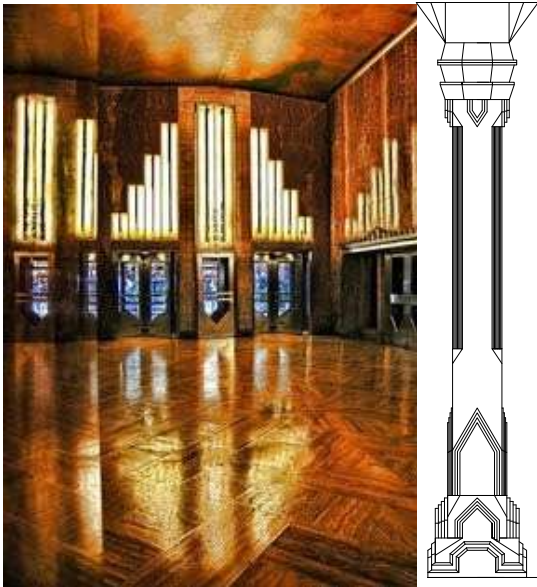
One of the things that defined Erebor as compared to Moria, is their infatuation with the monumental sculpture. John Howe  
Its almost like Russian Brutalist Architecture Dan Hennah

5. Documentary: Erebor, the hobbit behind the scenes 3:52

6. *"One of the things that defined Erebor as compared to Moria, is their infatuation with the monumental sculpture"*. John Howe, Documentary: Erebor, the hobbit behind the scenes

7. *"Its almost like Russian Brutalist Architecture"* Dan Hennah, Documentary: Erebor, the hobbit behind the scenes





**Fig 55** Interior of Chrysler Building, 1930, New York, USA

**Fig 56** Pillar of Moria Art Deco, Own Elaboration



**Fig 57** Exterior of Chrysler Building, 1930, New York, USA

Finally, what all the dwarven architectures have in common, is the use of straight lines, the geometrical features and the lack of curves. It is a statement, that Alan Lee made, when he transformed his previous sketches of rounded elements, into the geometrical aspects we know nowadays.

It is opposed to the Art Nouveau of the elves. If we had to give a similar architectural movement, would be the art Déco<sup>4</sup>, but the relationship was never confirmed by the graphic designers. The most known representation of the Art Déco<sup>8</sup> would be the Chrysler Building, of William Van Alen 1931.

*"The dwarvish architecture we decided that was going to be entirely geometric, there wouldn't be any curves*

*or rounded forms any round arches"*- Alan Lee, Behind the scenes the Fellowship of the ring. 35:12

*"And the key element to the dwarven architecture and the dwarven aesthetic in general is the lack of curves. Curves is what defines de elven architecture(...) and the dwarven architecture is the polar opposite to that, and is solid and stocky and everything is angles and straight lines."* John Howe, behind the scenes the Hobbit 5:04

The Art Déco: showcase simple, clean shapes, usually with a "streamlined" look; ornament that is geometric or stylized from representational forms such as florals, animals, and sunrays

**9 The Art Déco:** showcase simple, clean shapes, usually with a "streamlined" look; ornament that is geometric or stylized from representational forms such as florals, animals, and sunrays

## 4.2 OWN CONTRIBUTION

Even though I also investigated and added information in the analysis of these cultures and their architecture, my main contribution as the title expresses, is to turn Fantasy to real architecture.

This was done through different perspectives. I found out what influences Tolkien had, when creating these spaces, and what is more, the one's from the graphic designers: Alan Lee and John Howe. From which I could think as the designers of the buildings, and the atmosphere they wanted to transmit. With that I could create an architectural movement, a global understanding of the process of design.

Once I could come close to their style in projection, I could work as Grant Mayor, the architect in the Lord of the

Rings which created the plans for the scenery. I was in the position to solve, through my point of view, the loose ends, which were lost due to it's unnecessary for the scenes.

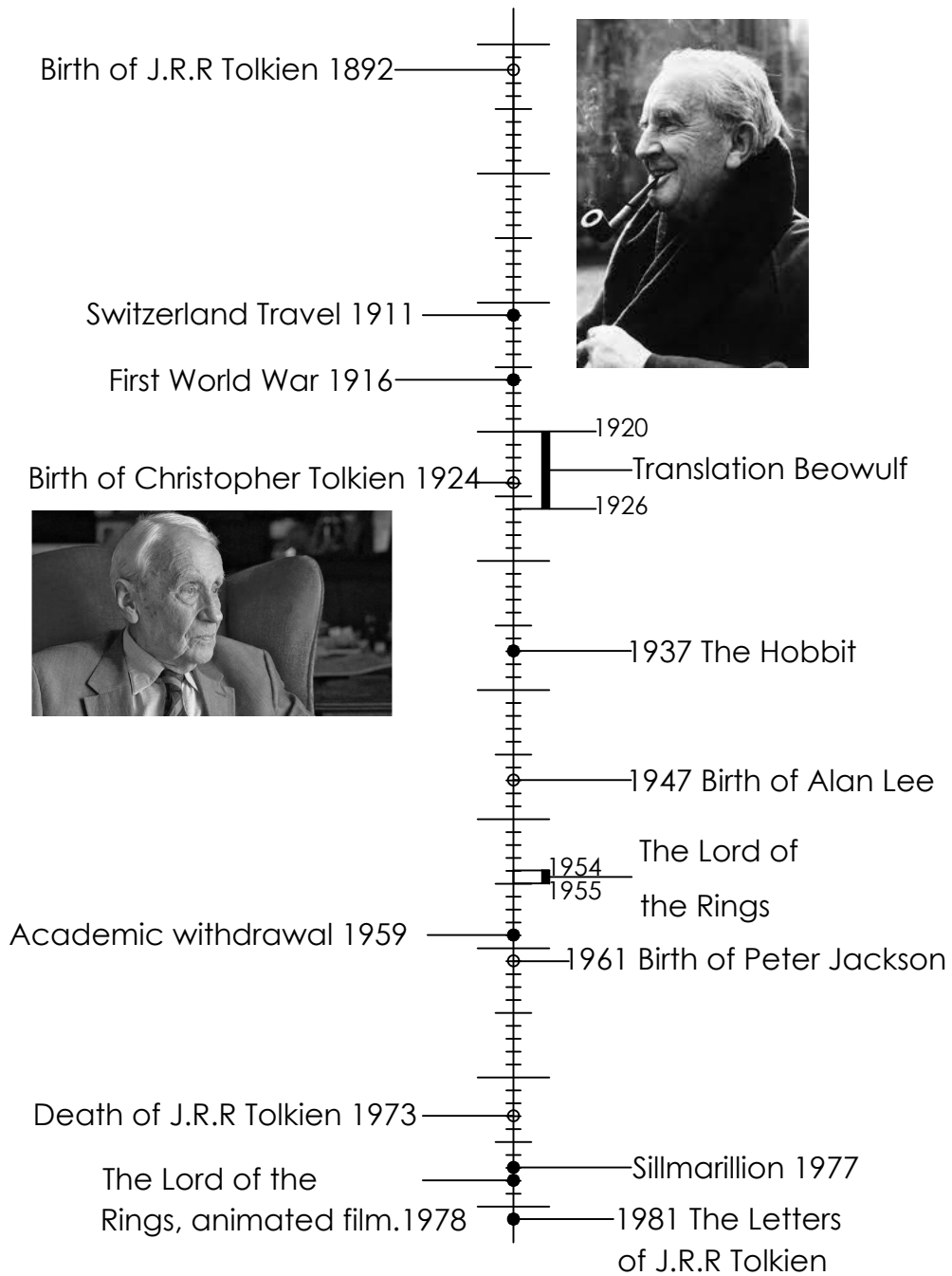
Solving and producing, I felt as if they were my projects in some way, and I was able to explode their potential, in order to create the fascination that I had when I understood them for the first time. This was done my redrawing by hand all the scenes, sets and sketches.

In short, my contribution to all the existing information of the subject, was to recreate these buildings as if they were finished by the mentioned artists, in order to construct them.



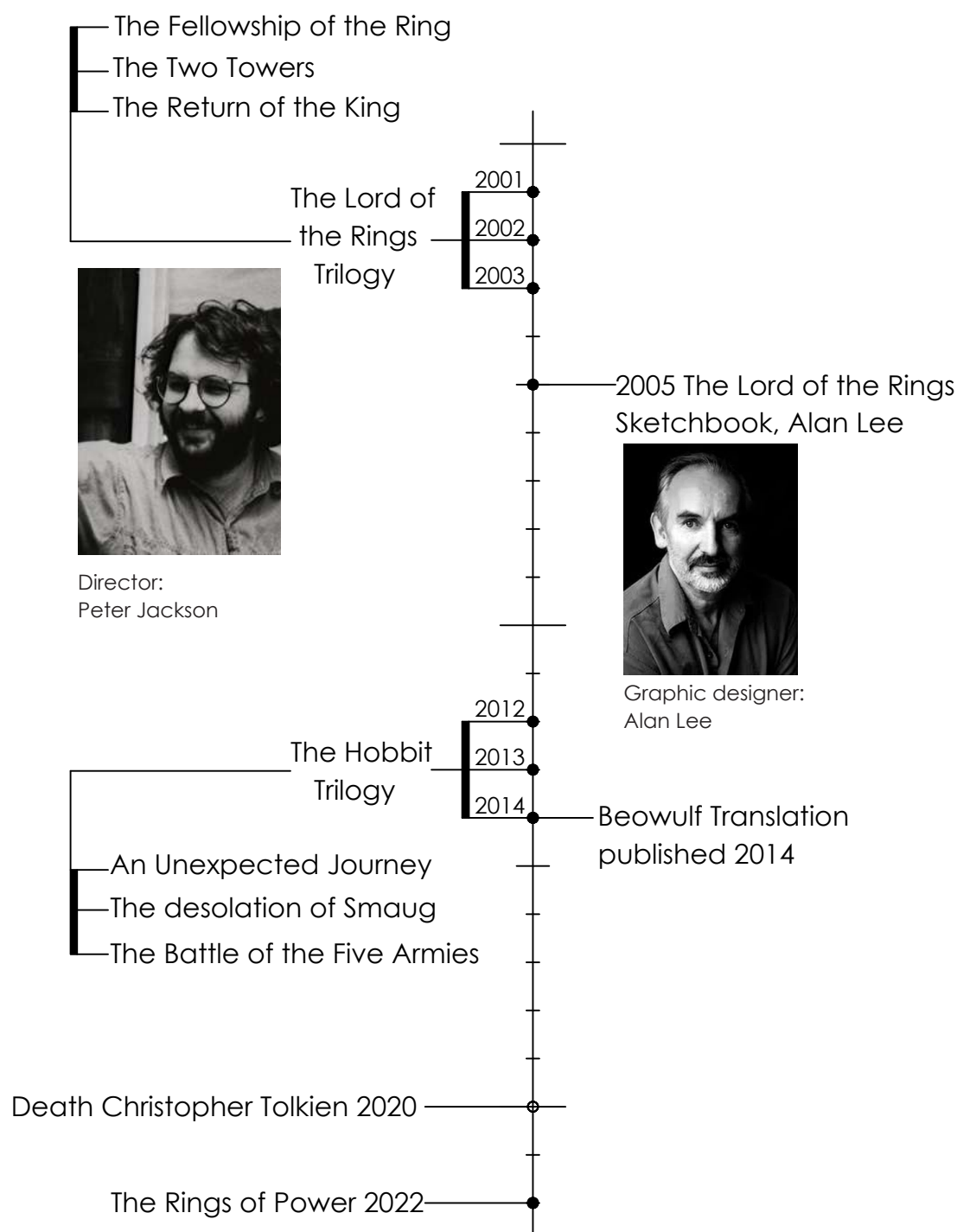
## CHRONOLOGY

## 5.1



# CHRONOLOGY

## 5.2



**ROHAN 6.1.1**

**Fig 1** Illustration of Édoras, Alan Lee



**Fig 2** Sketch of the rohirrim, *The Lord of the Rings Sketchbook* by Alan Lee , Page 94

“‘Edoras those courts are called,’ said Gandalf, ‘and Meduseld is that golden hall’” J.R.R Tolkien, *The Lord of the Rings*, 507

As I previously referred in the “State in question”, I am going to explain detail the man of Rohan. Whom, in contradiction to the Númenóreans and the elves, J.R.R Tolkien didn’t give as much background.

The only information available about their past is, that their ancestors were called Éothéod, whom were riders from the North, who helped Gondor in 1510 against Sauron, making them allies. From this action, they received the lands of Calenardhon, later called Rohan (fig 1).

They were quite similar to our Viking and Visigoth predecessors (fig 2). They don’t have special powers, long life span or a relationship with elves or gods. They are men who have the only particularity of having an equestrian life style.

Their main concern, is the legacy that they will leave behind once their life comes to an end, the songs of battle that will remember their names. For that, they are proud and fierce, they don’t really pay attention to the patrimony constructions or lands.



**Fig 3.** Edoras, *The Lord of the Rings, the Two Towers* 0:56:28



**Fig 4.** Meduseld, *The Lord of the Rings the two Towers*. 0:56:58

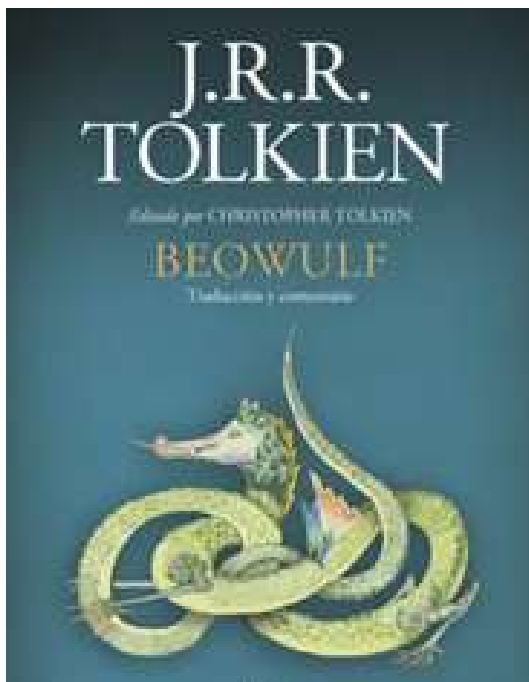
In the Lord of the Rings trilogy, books and filmography, the rohirrim live in a village called Édoras (Fig 3). The building that I chose to turn into real architecture, is the Great Hall of the King in the top of the Hill, called Meduseld

or Golden Hall (Fig 4). The denomination, comes from the Anglo-Saxon<sup>1</sup> "Maeduselde", which literally means "mead hall", meaning a place to feast.

<sup>1</sup> The Anglo-Saxons were Germanic people that invaded England between 410-1066 BC. They shaped much of the English language, culture, and identity.

## INFLUENCES OF TOLKIEN 6.1.2

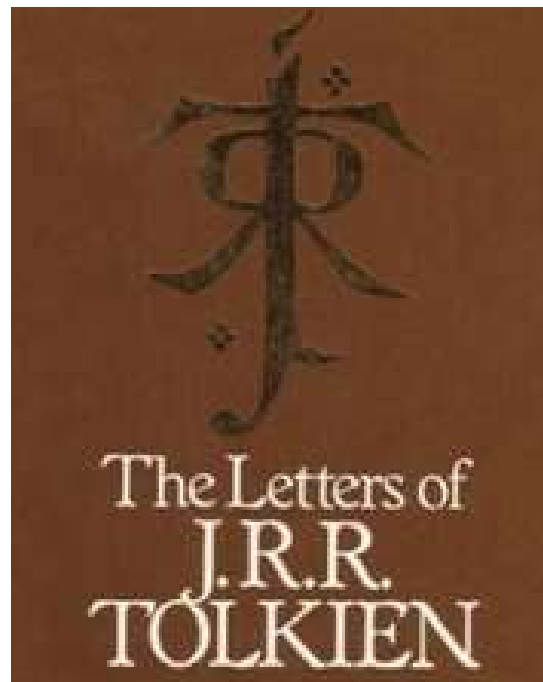
"When Tolkien described Meduseld, I'm sure then he was also thinking of Heorot, the 'thorn-gabled' feast-hall of Hrothgar, King of the Geats, in the Anglo-Saxon poem *Beowulf*" Alan Lee, *The Lord of the Rings sketchbook*, Page 93



**Fig 6** Book cover of *Beowulf: A Translation and Commentary*

Alan Lee could make this assumption due to the existent close relationship between J.R.R. Tolkien and the Anglo-Saxon poem, since he translated it from 1920 to 1926, which was later published in 2014 by his son (fig 6)<sup>2</sup>.

In the book: *The Letters of J.R.R. Tolkien* (fig 7), the relationship is confirmed, through his response to the Editor of the "Observer", when asked, in a non-accusatory tone, for possible



**Fig 7** Book cover of *The Letters of J.R.R. Tolkien*

plagiarism:

*"Beowulf is among my most valued sources; though it was not consciously present to the mind in the process of writing, in which the episode of the theft arose naturally (and almost inevitably) from the circumstances. It is difficult to think of any other way of conducting the story at this point. I fancy the author of Beowulf would say much the same."*<sup>3</sup>

2. Tolkien, J. R. R & Christopher Tolkien, *Beowulf: A Translation and Commentary*, (HarperCollins Houghton Mifflin Harcourt 2014)

2.1 *Beowulf* is an anonymous Anglo-Saxon epic poem that was written in Old English in alliterative verse. It has 3182 verses





**Fig 8** Illustration of Beowulf, Heorot by Alan Lee



**Fig 9** Sketch of Meduseld, *The Lord of the Rings Sketchbook* by Alan Lee , Page 94

We can see a diverse number of similarities with the poem and Édoras. First, the golden description of both Medu-

seld: golden light, golden decorations, golden hair... and Heorot, the Mead Hall in Beowulf:

*"And it seems to my eyes that it is thatched with gold. (..)Golden, too, are the posts of its doors. (...) Their golden hair was braided on their shoulders"*

J.R.R Tolkien, *The Lord of the Rings* 506-510 fig8

*"Glittering with gold tapestries shone along the walls"*, J.R.R Tolkien, *Beowulf*, 58, line 810, *"Grendel had dwelt in that golden halland wrought evil there"* (line 1141), referring to Heorot fig9

On the other hand, the simmilarity in the description fo the extend of the light:

*"The light of it shone over many a land"*

Tolkien, J. R. R , *Beowulf*, line 250, 30.

*"The light of it shines far over the land"*.

J.R.R Tolkien, *The lord of the Rings*, Page 507.

3 J.R.R Tolkien & Chirstofer Tolkien, *The letters of J.R.R Tolkien* 1981, (J.R.R Tolkien Letters. HARPER-COLLINS PUBLISHERS LTD, 1990), letter 25, 39

### 6.1.3 ARCHITECTURAL INFLUENCES OF ALAN LEE AND JOHN HOWE

*"It is wooden, but I wanted it to be decorated and strengthened by lots of gold and ironwork, and assumed that the importance of the horse in Rohan culture would be reflected in the details of the building."*

Alan Lee, *The Lord of the Rings sketchbook*, 93



**Fig: 10** *The Lord of the Rings, The Two Towers*  
0:57:05

Being known the influence of Tolkien, and the thoroughly description of the space, it was a walked path for Alan Lee and John Howe. When watching the scenery of Édoras, we have the feeling we are entering in an Middle Ages English village, with the wood cottages and straw roof tops.

But it is not entirely a copy, since it is also mix with both, the Vikings Halls and decoration and with an equestrian life style. Everything is filled with horses, mostly as ornaments and sometimes as structural support elements fig 10.

We can also distinguish the Celtic engravings, present in the architectural influences in the elvish cities. Golden zigzags in the doors and walls, and dragon motives in pillars, due to the presence of mythology in the Anglo-Saxons decorations. Explained by Alan Lee:

*"As with the Anglo- Saxons, Rohan legends contain references to dragons, great boras and other extraordinary beasts, and these were used extensively in the many decorative features of Meduseld and the surrounding buildings"* Alan Lee, *The Lord of the Rings sketchbook*, 97



**Fig: 11&12** Reconstructed *Long House* in *Trelleborg* 980 AD

**Fig: 13&14** *Kaupager Stave church* 12th, *Vestland County*, Norway

Horses and Celtic motives, are the base of the decorations and the representative result. But what the images should make us consider, is the familiarity with which we receive the spaces. Meaning, it doesn't seem like a new architecture in our eyes, because it is not.

So, when Alan Lee and John Howe, had to create the scenarios, they didn't only have a good description

of what Tolkien intended, but also had examples from the Anglo-Saxons and Vikings buildings to use as a base for their sketches.

There are three main buildings generally considered<sup>3</sup> as the references used for Meduseld, we will see the 3 of them, and then with the images in mind we will start the projection of Meduseld.



**Fig: 15, 16 & 17** Borgund Stave Church in Norway from 1180

When compared to fig (11&12), we can see that the most similar in exterior would be the reconstructed Long House in Trelleborg. Which has a simple gabled roof, with frontal pillars and a crossbeam headboard. The roof is wooden too, but Meduseld, as the rest of the village of Edoras, has a straw rooftop, giving the golden and lighter image.

On the other hand, the inside resembles the Kaupager fig (13&14) stave church, which has a similar spatial disposition of a central nave and two lateral parallel ones with an elevated altar. But we can also distinguish round arches, present in Meduseld, in the interior of Borgund Stave

church. Which is constructed over a stone slab (as we saw in Tolkien's description of Meduseld, and what's more in the filmography) which that is a constructive Viking solution to avoid humidity entering the building. The pillars are embedded to the slab instead to the floor.

- Structurally: Bougound,

- Interior design: Kaupager

- Exterior perception: the Long house in Trelleborg.

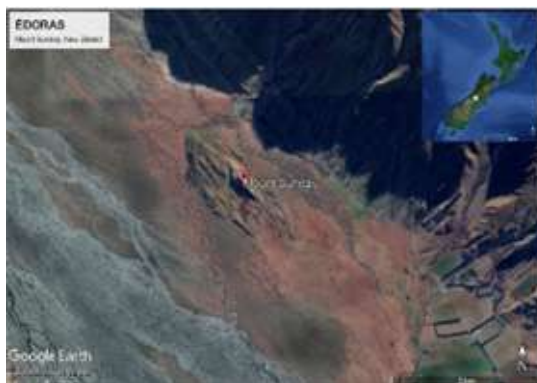
It is interesting to keep these influences in mind, when starting the architectural projection of Meduseld.

3 Generally considered by: Paul M. Just, in his video: "The architecture of Meduseld". Middle earth architectures wordpress in it's analysis of Meduseld. Christina González Ordoñez in her TFG of 2022, "Arquitectura y Ciudad, el señor de los Anillos"

## 6.1.4 SPECIFIC METHODOLOGY

*"We found the perfect location for Edoras in a valley in the South Island. I think it was as close to Tolkien's description as it was possible to get, and we built the hall, the stables and the main gate, with a few other buildings around them, on a craggy outcrop surrounded by magnificent mountains."*

Alan Lee, *The Lord of the Rings sketchbook*, 93



**Fig 18** Position of Mount Sunday from Google Earth, Own Elavoration



**Fig: 19** Set's picture of Edoras, Documentary *the Lord of the Rings, The Two Towers, behind the Scenes*. 33:36

As Alan Lee explains, Edoras, and Meduseld were built to the furthest extent in Mount Sunday, Ashburton District's high country, New Zeland, Fig 18. What made it different to the others, was that it eas not just a set, but a complete building and village Fig 19.

While advancing in the work, I found myself in the need of more sources to complete the plans of, for example, Rivendell which, as we will later see, had a "more complex" projection, in comparation to Édoras. This was the first building that I chose to analyze, and in part it was a trial in which I had to form the methodology, and what's more, to find out if what I wanted to accomplish with this project was

possible or rather unachievable. In Meduseld my main base was the filmography and some set pictures that I found in fans accounts.

I had to redraw, sketch and analyze all images and all the seconds of all the scenes in which it appeared. It turned out to be a mechanical heavy work, but a very interesting one, since it gave me an insight of the film that I never had, a critical one. From the try and failure, to the proportions, to the composition, I ended up accomplishing the goal. Luckily the "method" evolved and adapted to the necessities that the other chosen buildings had.

## 6.1.5 FROM FANTASY TO REAL ARCHITECTURE, MÉDUSELD

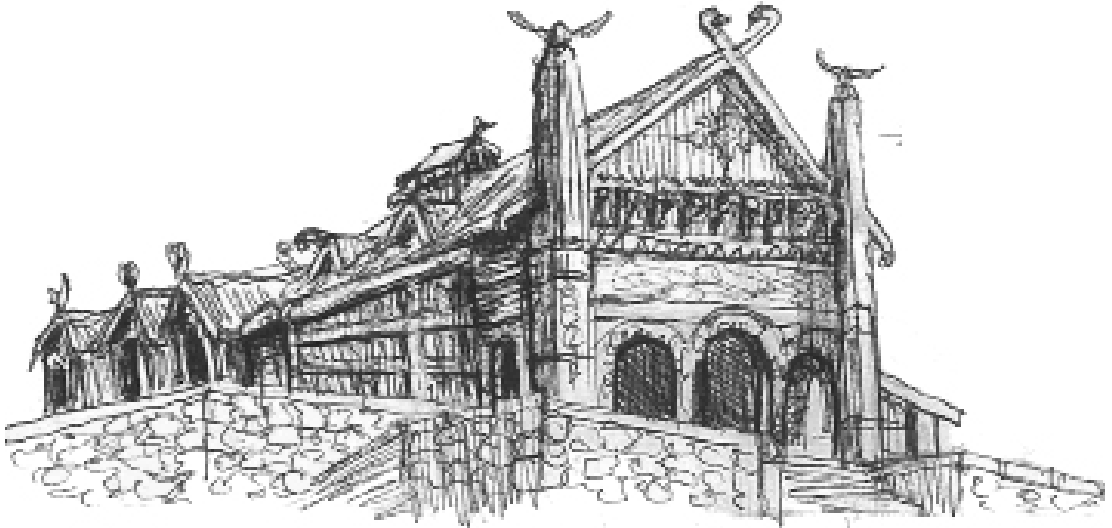


Fig. 20 Meduseld, Own Elaboration

Meduseld (fig20), is both a Viking Mead Hall and a throne room. Being the most relevant building of Édo-ras, is highlighted by being placed at the top of the Hill, contrary to the construction materials, which are the same as the rest of the village.

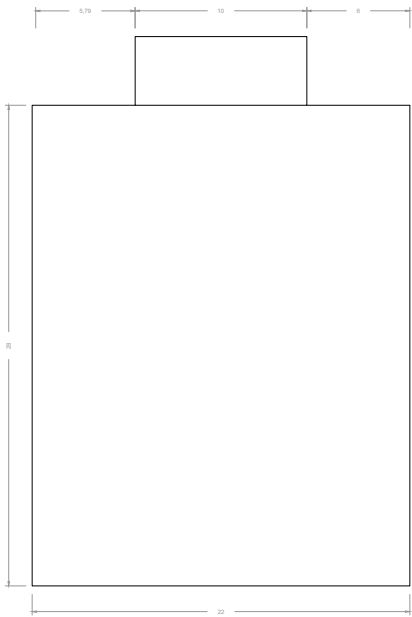
It is composed by axial symmetry, being the center placed in the main arch of the king's throne. Such disposition was very helpful, due to that the

information of the lateral views, right and left, was complementary in the global projection.

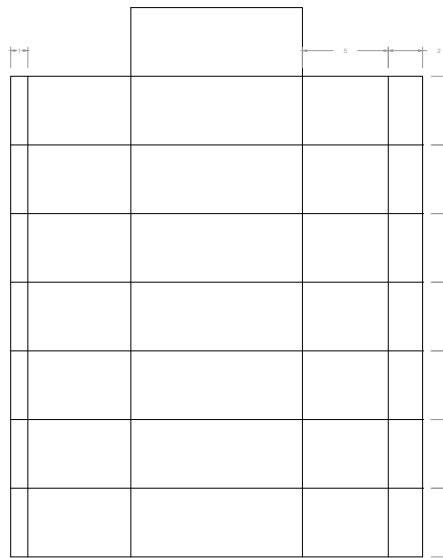
The rectangle is the base of the building shape, and the proportions and measurements were taken through the five interior columns. They were the most interactive elements with the actors, the whom, I mainly used as the reference of proportion, since their heights are publicly known.



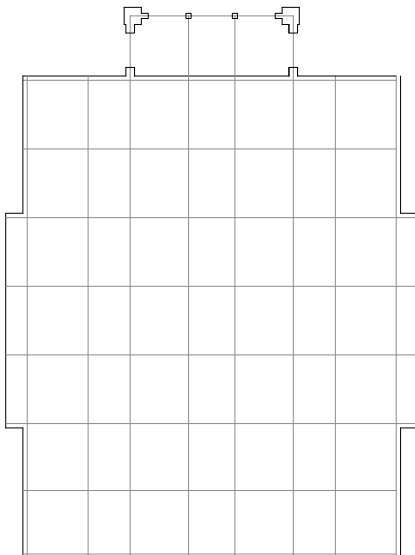
Fig. 20 Sketches proportions, Own Elaboration.



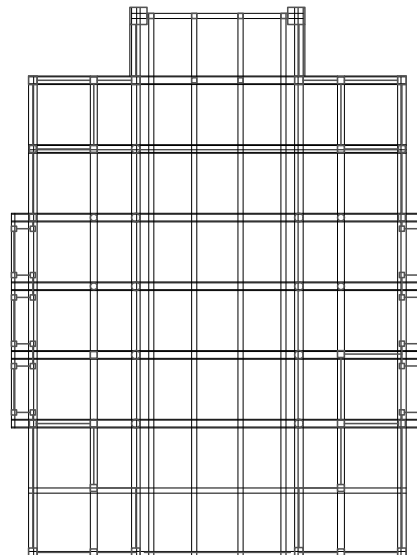
**Fig: 21** Perimetral envelope, Own Elaboration



**Fig: 22** Main structural axis, Own Elaboration



**Fig: 23** Perimeter&Main beam&axis 1/500  
Own Elaboration



**Fig: 24** Colocation of columns&beams, 1/500  
Own Elaboration

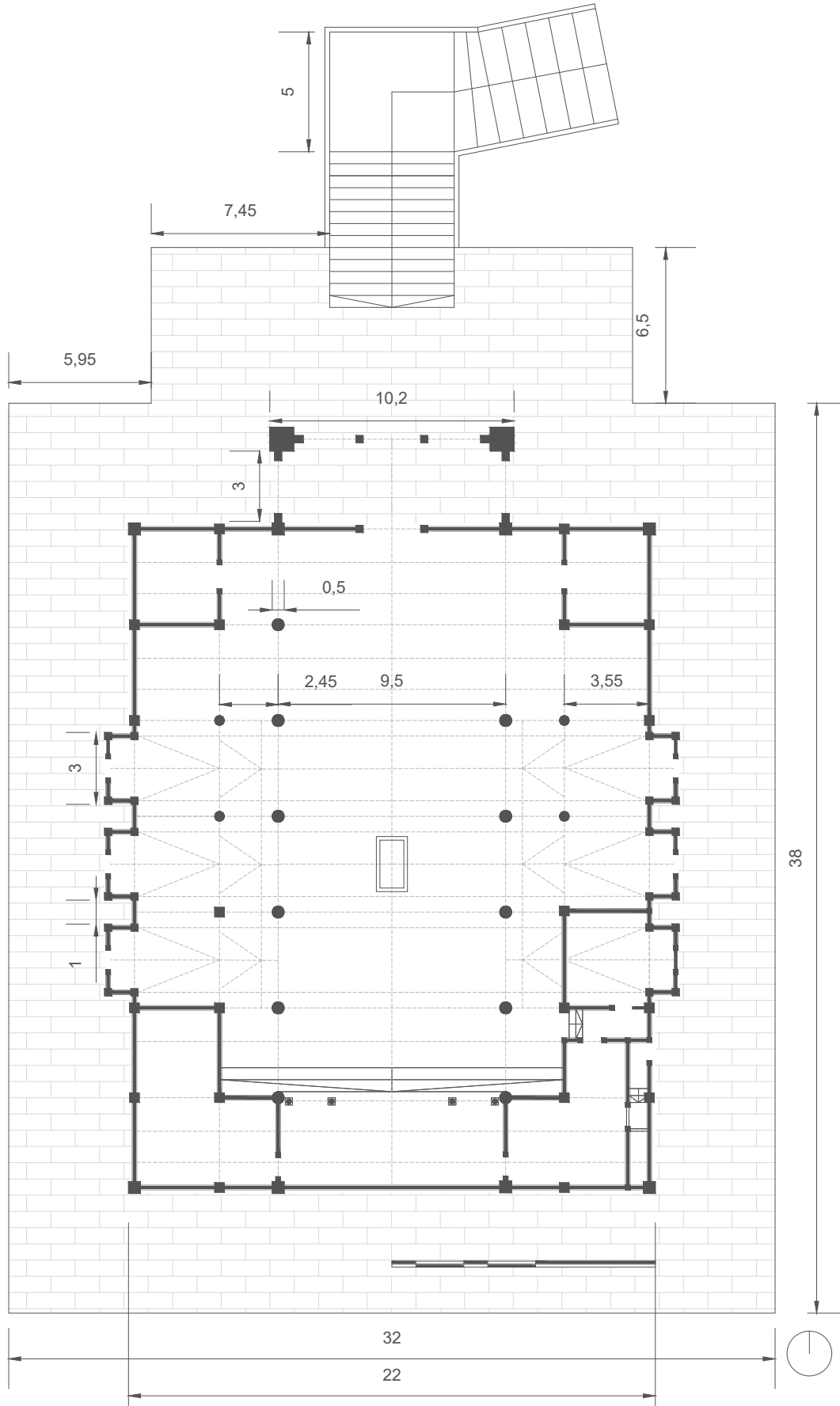


Fig: 25 Floor plan of Meduseld 1/250, Own Elavoration





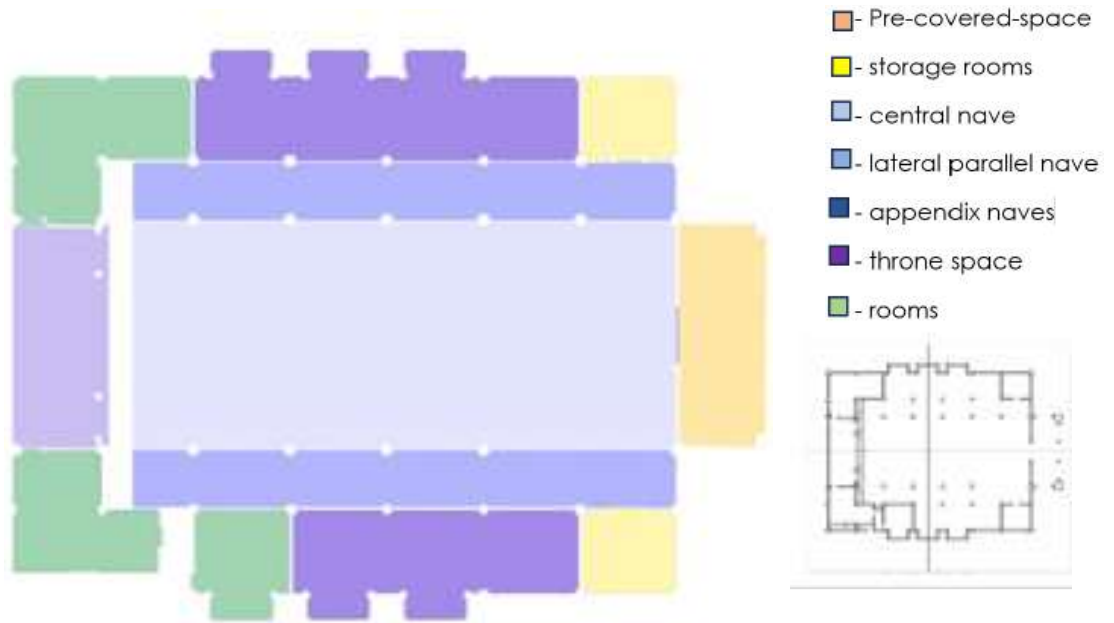
**Fig: 26** *The Lord of the Rings, The return of the King.* Legolas and Aragorn, horizon 0:19:21



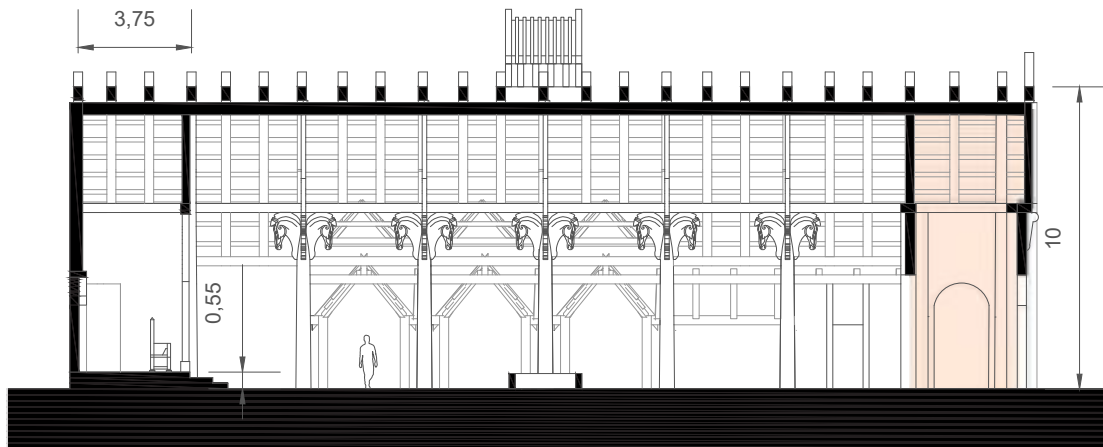
**Fig: 27** *The Lord of the Rings, The Two Towers,* stone stait case 1:03:11

Before explaining the interior of the rectangle, it is important to refer to the stone platform that sustains the building. From which, the pillars are embedded in order to avoid humidity, as we saw in the description of the "Stave Churh", fig 15. Other that be-

ing the floor slab, it is also a pre-space that works as a vigilance balcony and as the bridge between the stone staircase fig 27 and the entrance of the hall. It is a surrounding platform, with a width of 3 m that allows the 360° view.



**Fig: 28** Division of spaces scheme,  
Own elavoration.



**Fig: 29** Longitudinal Section, Own Elaboration

The main entrance to the building, is a pre-covered-space, in which the sol-

diers are placed, and works as the main façade of the building (fig 30,31,32,33)



**Fig: 30** Set Image, Documentary behind the scenes the 2 T  
**Fig: 31** *The Lord of the Rings The Two Towers*, 0:58:10  
**Fig: 32** Set Image, *The One Ring*



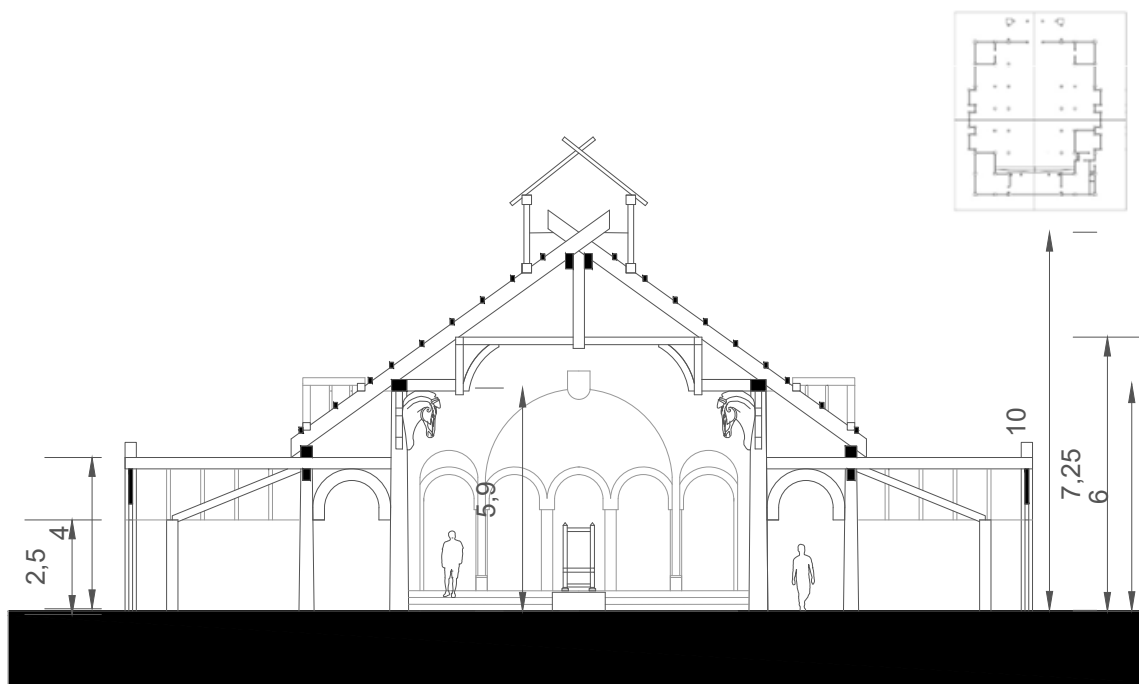
**Fig: 33** *The Lord of the Rings, The Two Towers*  
 0:56:58

The structure is sustained by two massive squared pillars of 1 m side long, which get thinner as the height increases. The finish is formed, with two owls with open wings.

Between them, we can see the triode of arches to mark the entrance to the building. The use of golden Celtic Motives, related to the Viking reference

and the line of horses above the entrance.

The beginning of the gobbled roof, is marked by the beams in cross, like the one we saw in of the Long House in Trelleborg. The arches in both sides of the pre-covered-space, form an open corridor, allowing light and view.



**Fig: 34** Transversal section, Own Elaboration

Once we enter the building the main space to see, is the central nave, which is an open space of 9x22.5m, with a fire place in the middle and with the purpose of hosting banquets. As we can see in fig 34, on both sides we have the lateral naves, with a space of 2m between columns. On their left and right side, we have the lateral appendices.

These 6 lateral appendices, are mostly seen in the exterior views, because from the interior, due to the dark light, it is very difficult to

understand their use and function. The logic, makes us believe that they should be separate rooms, of storage or maybe rest, but when compared with the rest of the inside and the exterior space they occupy, it reveals that only one of them, is an individual room, positioned at the left side closes to the throne room.

Then, what function do they present? They work as secondary entrances, an addition to the space and place more private in the Hall, as would the chapels in a Church.

"was a dais with three steps; and in the middle of the dais was a great gilded chair"

J.R.R TOLkien, *The Lord of the Rings*, 512



**Fig: 35**, *The Lord of the Rings, the Two Towers* 1:02:12



**Fig: 36**, *The Lord of the Rings, the Return of the King* 0:23:10



**Fig: 37**, Sketch of the Hall&Throne Room, *The Two Towers* 59:51, Own Elaboration



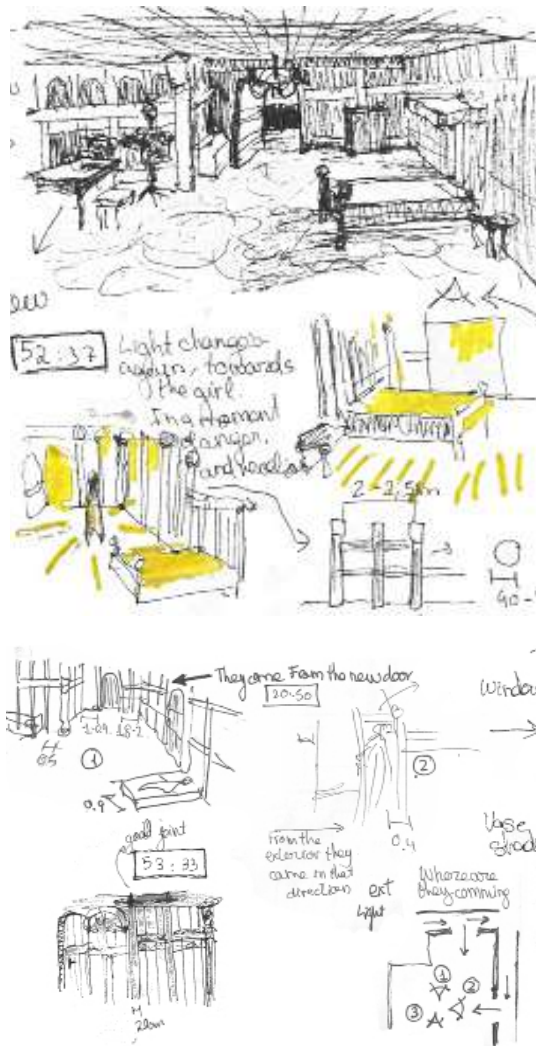
**Fig: 38**, Sketch of horse & throne Room, Own Elaboration, *The Two Towers*, 51:15

What is curious is that the staircases, disappear in *The Return of the King*. It could be a mistake, or maybe a metaphor of how the king is closer to his people in times of war. Nevertheless, I considered in my plans, that the stone staircase wasn't demolished. (fig 35&36)

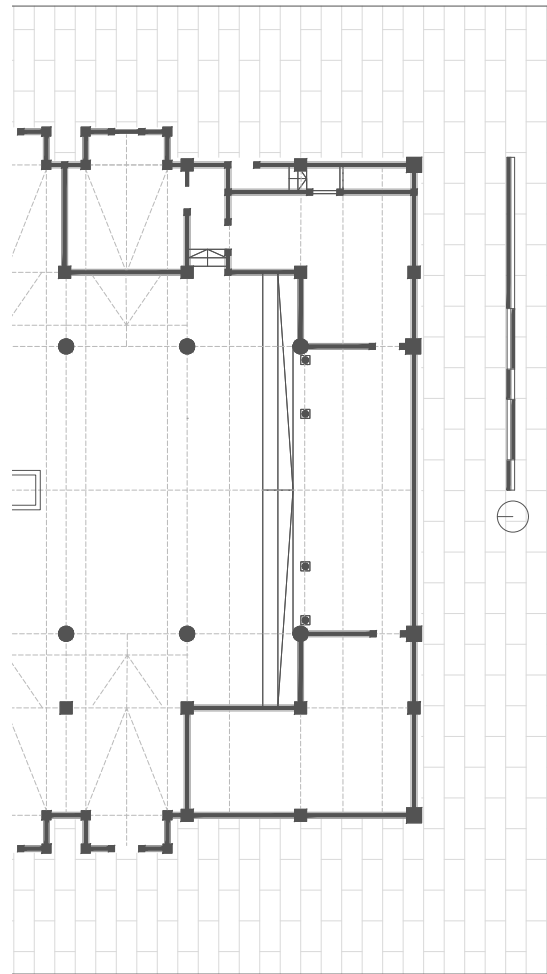
As the pre-covered-space, is like an addition to the rectangle, It wouldn't be categorized as an appendix, nevertheless the throne room Fig 37&38 is divided by height and through its three arches. The columns are much thinner just 20cm of diameter, but they

are not of decoration, they are sustaining the upper wall that creates the division. Through the space between them, we can see the golden banners of Rohan (description in books: 511-512).

The interesting thing about the throne room, is that is also a passage to the Royal bedrooms, which is by far, the most complicated thread to follow. At least compared to the storage rooms, at both sides of the entrance which ended up being just squares with one opening.



**Fig: 39,** Sketch of the Dead Prince Room, Own Elaboration



**Fig: 40,** Own Elaboration, plan section of the room 1/250

The problem with the Royal bedrooms fig 39, is that it would seem that they were not part of the global set of Meduseld, but rather an independent and incomplete one. But, due to the changes of scenes, it was clear that it was ment to be part of the castle. There should be at least three rooms

fig 40: one for The King, the princess, and the dead prince. The room that appears in the films, it is only the one of the later, which changes it's function between the second and the third movie. In the Two towers, (fig 41) is the Death bed of the later prince, and in the Return of the King



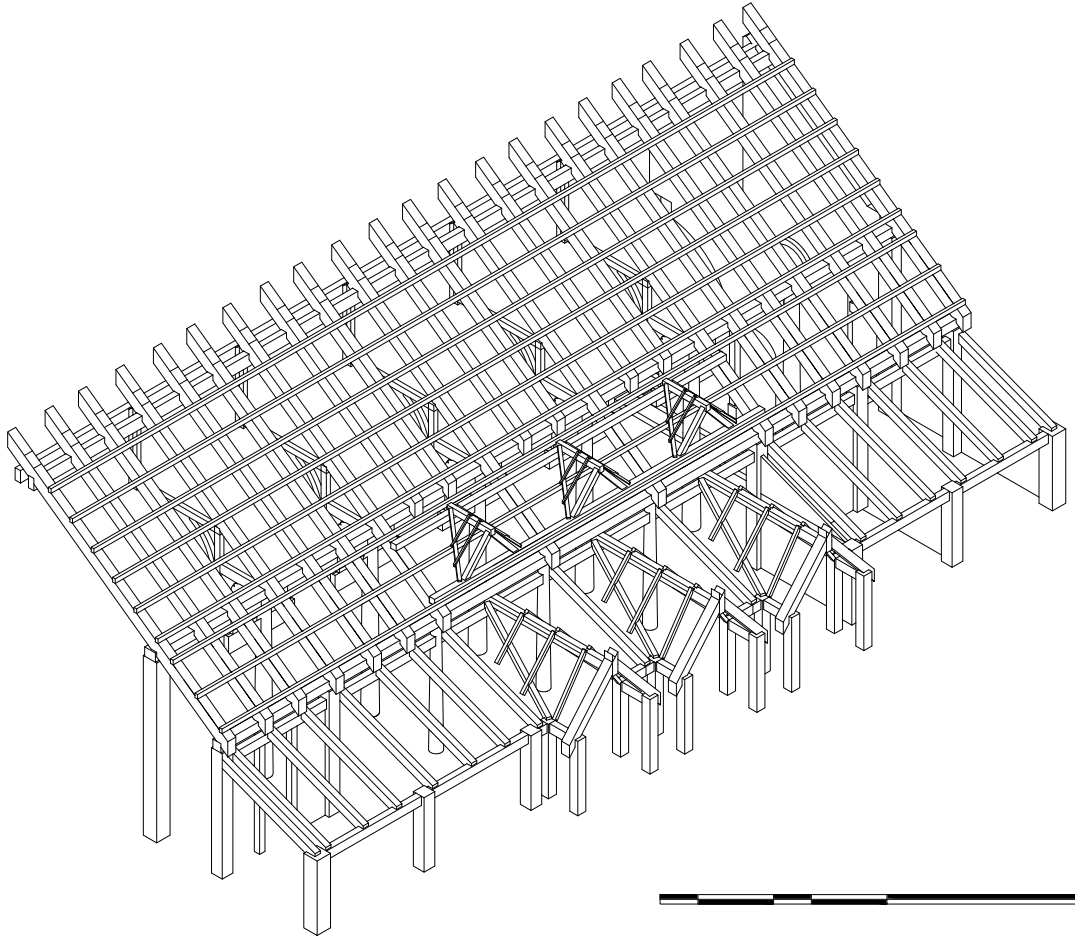
**Fig: 41**, *The Lord of the Rings, The Two Towers*  
0:54:03



**Fig: 42**, *The Lord of the Rings, The Return of the King* 0:19:52

(fig: 42), it has been given the new use of guest's chamber. Rather exciting to see that the ephemeral architecture of the rohirrim, is taken to the detail in such way. The absence of the first furniture is filled by the beds of the Fellowship, and where the death bed was placed, a hidden door appears. This information creates

two possibilities, that are both acceptable and complementary: the first one, that it was ment to be placed in the room-appendix and the second one, that it was the "L" room that is in both sides of the throne room. In order to follow the needs of the Hall Room, I created the three, with the same logic.



**Fig: 43.** 3d of the Structure,  
1/200 Own Elaboration



**Fig: 44,** Documentary *behind the scenes* 25:21



**Fig: 45,** Documentary *behind the scenes* 25:22

The structure on the other hand, is more easily understood through this 3d. In the movies there was not enough information to create a truthful interpretation of the structure, But in the Documentary "Behind the Scenes, The Two Towers" I was able to gather enough input, to create a model (fig 44&45). It is ment to appear as a complete wood-like structure, like

the one's from the Anglo-Saxon, but in the set pictures, there can be seen some modern adaptations. The strangest, is the supporting structure of the roof, that might take resemblance in part to the one of the Long House, that leans on the horses' heads of the columns (fig 46). But mainly is a simple wood-loading system, with adaptations for the openings and appendixes.



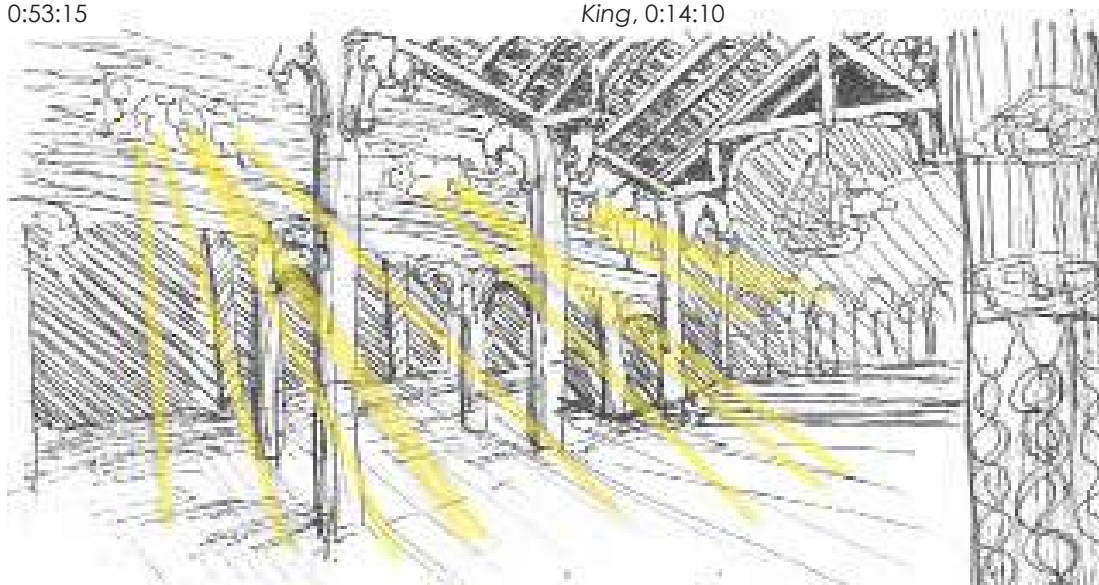
## 6.1.6 THE LIGHT IN MÉDUSELD



**Fig: 46**, *The Lord of the Rings, the Two Towers*  
0:53:15



**Fig: 47**, *The Lord of the Rings, The Return of the King*, 0:14:10



**Fig: 48** Sketch of The light in the Hall, Own Elaboration

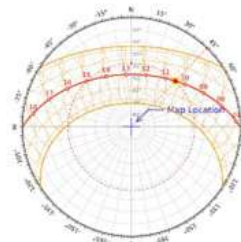
As I explained in Tolkien's influences, the golden light takes much importance in the global description of Édoras. In the filmography, they decided to play a little bit with it, to give two different sensations: good & bad

These two images fig (46&47) present the same space, the first one with the king in decrepitude, being bewitched by Sauron and the second one in a moment of celebration, in a banquet. In the first one, the silver light is falling directly to the king, as if it was a rain (through an opening that it doesn't exist), and in the second one, the

golden light is feeling all the space, more like and atmosphere (coming through the lateral openings).

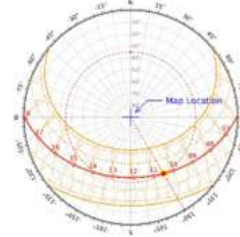
The light changes without taking into account the real openings most of the time, but there are scenes in which they play an important role. We have four main openings: the 6 coffers from above (that as we can see in **fig(50)** which almost have a church-like presence), the appendixes doors (that sometimes are open and sometimes are closed), the skylight and the bonfire.

*"Through the louver in the roof, above the thin wisps of issuing smoke, the sky showed pale and blue"*J.R.R Tolkien *The Lord of the Rings*, (511-512)



**Fig: 50**, Documentary of *the Lord of the Rings*, behind the scenes, 32:04

**Fig: 51**, Google Earth view of Mount Sunday, with the perspective of Medusell



**Fig 52** Sun path of New zeland

**Fig: 53** Sun Path of London

With this description, Tolkien might have been referring to the spaces between the straw, a sign of decadence. But in the filmography, they created a skylight which is also working as a chimney flue, for the bonfire in the middle of the Hall. The function is the same as in the openings of the Celtic pallozas, but with the protection for the rain with its own small gabled roof, that can be seen in fig (50)

Then again, the direction of the light changes due to the need of the scene. But if we consider the description of Tolkien, vs the real position of the set, we have different orientations:

*"there bright sunbeams fell in glimmering shafts from the eastern windows(...) beyond the hearth and facing north towards the doors, was a dais with three steps"* J.R.R Tolkien *The Lord of the Rings*,512

the North-South axis is through the longitudinal section, from throne to entrance. Whereas the position of the set, from the views in the films, is almost the opposite, since the entrance is facing south-east, that could maybe be chosen for the views. On the other hand, if we compare the solar path between New Zealand and London, this difference makes rather sense. ( $171^{\circ}-43^{\circ}$  vs  $0^{\circ}-51^{\circ}$ ). Fig (52-53)



**RIVENDEL 6.2.1**

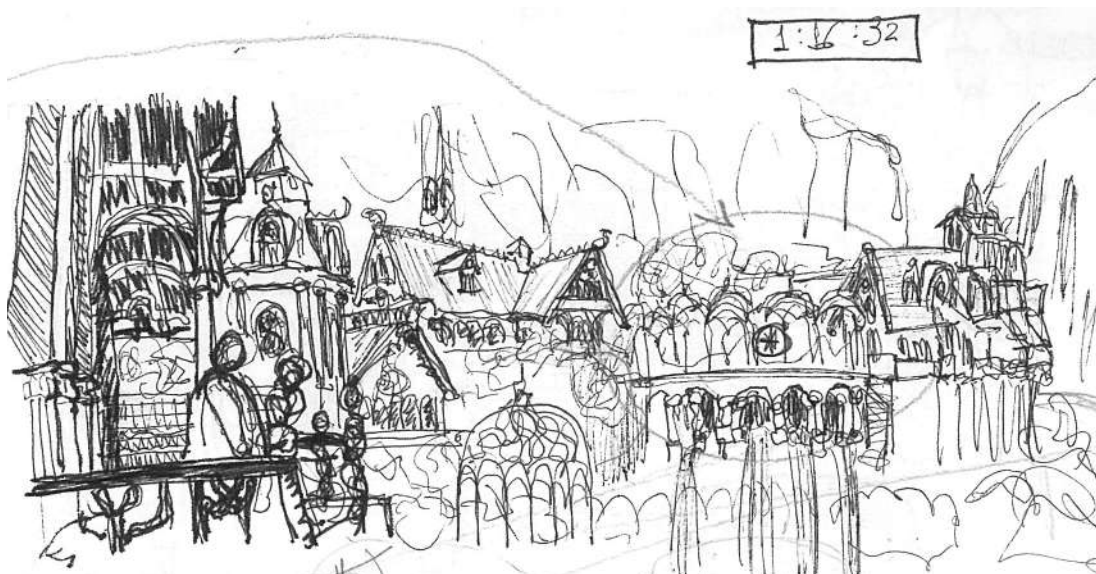
**Fig: 1,** Illustration of Rivendel by Alan Lee

*“Frodo was now safe in the Last Homely House east of the Sea. That house was, as Bilbo has long ago reported, ‘a perfect house, whether you like food or sleep, or story-telling or signing, or just sitting and thinking best, or a pleasant mixture of them all’. Merely to be there was a cure of weariness, fear and sadness”*— The Lord of the Rings, J.R.R Tolkien page 266

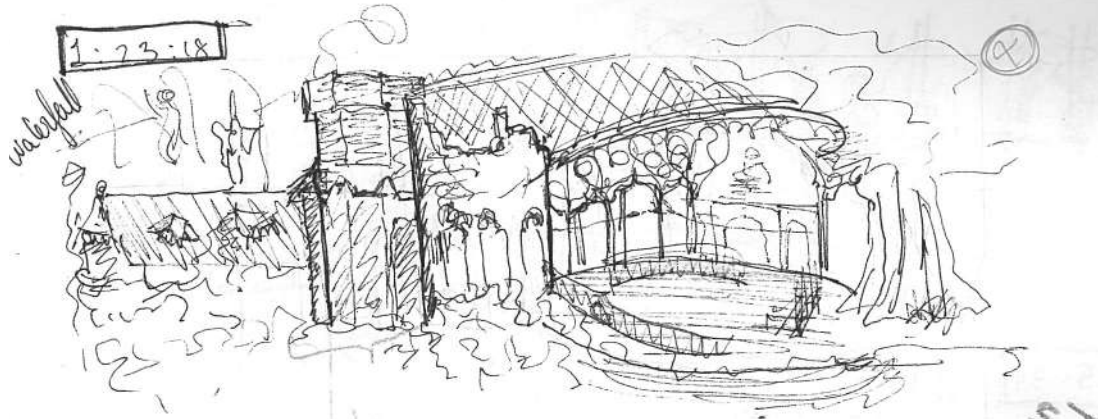
Imladris or ‘Rivendell’ (literally, ‘Deep Dale of the Cleft’), is an elven city, guarded by Lord Elrond, which appears in both trilogies, books and movies, where it carries the same function: to serve as a place of refuge and rest before continuing the course of the adventure. This refuge, it’s a city of knowledge, history and the representation of the perfect simbotic construction with nature. One of the most distinctive aspects of Rivendell, is the long History of the city, described in The Silmarillion<sup>1</sup> From this long and complete story, I would like to briefly highlight some of the aspects needed to unders-

tand the architecture of the elves.

The city was built as a stronghold by Elrond in 1697 after Sauron,, destroyed the Elvish land of Eregion. It was a moment of war, not peace, the goals of this advanced race, changed from culture and progress to a defensive strategy. Which explains the position of the city, hidden in a valley, and the urbanistic organization of itself, only being accessible by certain bridges, and protected by the river. As Elrond himself, the city was built as a mix between humans and elves. Númenor helped with the construction of Rivendell, and in compensation it served as a place of refuge for the younglings.



**Fig: 2**, Rivendell from balcony, Own Elaboration



**Fig: 3**, exterior chamber of Elrond, Own elaboration

From this city, I chose the “Chamber of Elron” as my case study, due to this building been the only one partially constructed from interior and exterior. Further more, is the only one that appears in both cinematic trilogs. This appereance, could be both adressed as a so-

lution and a problem, because the accumulation of information ended up adding “complexity and contradiction”. The result was an extense study of a simple space, which after assembling the different parts, was re-interpreted as a whole building.

**1.Silmarillion** 1977, book of the recompilation of texts of Tolkien by his son Christopher, about mythology and history of Middle Earth, being Rivendell in pages 343,349,351-352,361.

**2.Sauron:** the representation of Evil in all books

## 6.2.2 INFLUENCES OF TOLKIEN



**Fig: 4,** Illustration of Rivendell by J.R.R Tolkien



**Fig: 5,** city of Lauterbrunnen

*I am.... delighted that you have made the acquaintance of Switzerland, and of the very part that I once knew best and which had the deepest effect on me. The hobbit's (Bilbo's) journey from Rivendell to the other side of the Misty Mountains, (...), is based on my adventures in 1911 (...) to Lauterbrunnen and...*  
The Letters of J.R.R Tolkien, to his brother Michael Tolkien 1967, page 424.

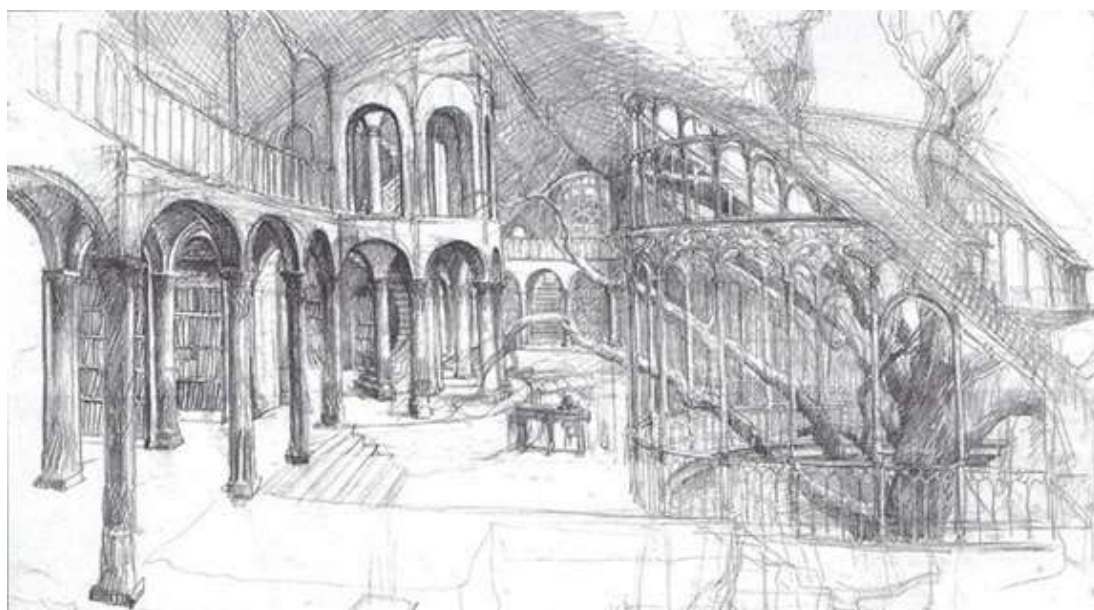
The name Rivendell is formed by two English elements: "riven" (split, cloven) and "dell" (valley) explained in J. R. R. Tolkien's *Silmarillion*. In addition, what's more interesting, the river which crosses through the city is called Bruinen<sup>4</sup> which in common tongue, means "noisy". Which it could be seen as an indicator of a settlement that is not calmed, describing the situation of the city that, as we saw before, found itself in a bellic position.

Fernando Frías from the Tolkien's Society in Spain, explained in the video from Paul M, Just, the 18 of August of 2020, that the inspiration came from

Lauterbrunnen, a valley in Switzerland which Tolkien visited in the Summer of 1911, when he was just 19 years. The trip in itself didn't have any public relevance, but we came to know of it, by the letters of Tolkien in 1950 and 1967 to his brother, and some writings of Colin Brookes-Smith (allegedly one of Tolkien's trip companions). Fernando Frías expresses that, even though it is not confirmed by Tolkien himself, we only have to compare these two pictures to see the resemblance. The left one being, a drawing of Tolkien, and the second one a picture of the valley.

**3, Bruinen**, a word from the language of J.R.R Tolkien, explained in the appendix of the *Silmarillion*, just wanted to make a comparison with Lauter**brunnen** the village from which is allegedly based

### 6.2.3 ARCHITECTURAL INFLUENCES OF ALAN LEE AND JOHN HOWE



**Fig: 6,** Illustration of *Elrond's Chamber* by Alan Lee

In the State of question pages (), I already explained that the elves mainly influence, was the movement of the Art Nouveau, being the one closest in resembling the nature. But in Rivendell, we will see that there is a mix with the Númenóreans culture in different parts of the building. In Fig, we can see how the intention of making the distinction between the 2 movements, Classical and Art Nouveau is present. The graphic designers, had to express the history of thousands of years, in just a couple of images. And in the end, instead of creating

a new Nouveau-Classical movement, they chose to glue the two, as if were an intervention of Daniel Libeskind<sup>4</sup>. It might appear as if the nature had grown from a ruin of stone, or from the Classical ruins, the Art Nouveau was reborn. It might give that impression to the viewer the first time, even though in the Lord of the Rings, the two movements were contemporary. Nevertheless, once read the Silmarillion, that idea turns into: the two cultures are working together in this project, but they are not blending, because they are too different in its core.

**4. Daniel Libeskind** (born May 12, 1946) is a Polish-American architect, known for his extravagant reconstruction designs, such as the one from the Royal Ontario Museum



**Fig: 9**, 1978 *Lord of the Rings* movie, 0:42:00.



**Fig: 10**, 1978 *Lord of the Rings* movie, 0:44:44.



**Fig: 11**, 1978 *Lord of the Rings* movie, 0:49:56.

Before the trilogy of the *Lord of the Rings* in 2001, there was a less appreciated adaptation of Tolkien's books, dated from the 1978, **fig(9)**.

There are some buildings in the adaptation of 1978 which are similar to the one's of Peter Jackson, but Rivendell is not one of them. The reason is the lack

of architectural description of the city by Tolkien. The common ground they share, is the mix with the stone and human figures from Númenor **fig(11)**, and the presence of nature in **fig(10)**. I take this opportunity to highlight the merit that the graphic designers had with the success of their influences, and the magnificent final result.



## 6.2.4 SPECIFIC METHODOLOGY



**Fig: 12,** Model of Rivendell, used in films



**Fig: 13,** Model of Rivendell, with Alan Lee and John Howe



**Fig: 14,** Set from above, Documentary: Designing Middle-earth 23:34



**Fig: 15,** Set of the Chamber of Elrond, Documentary; Cameras in Middle-earth 2:35

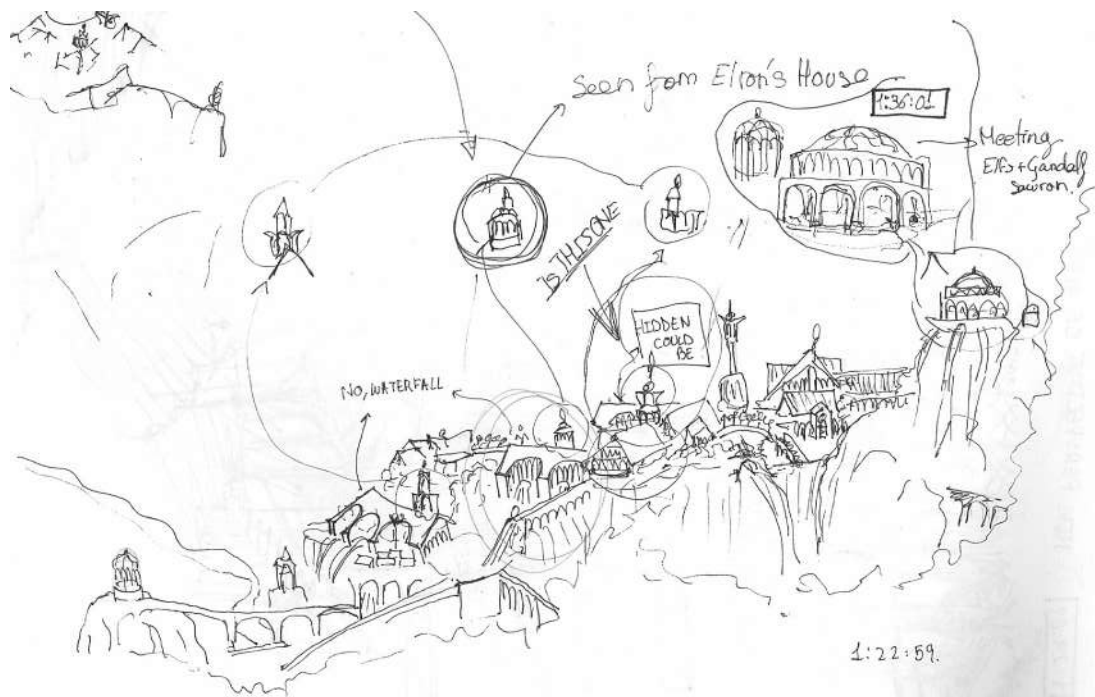
The pillars of the methodology that I used, are quite similar to the ones of the previous one. In which I had the drawings of Alan Lee, and the movies scenes as a reference.

But Rivendell, and the chosen building “the Council of Elrond”, were just partially build. The first in the North of Wellintong Park **fig 14**, and the second in a close set **fig 15** so I couldn't completely rely on the scenes in the movies to construct a plan. The blind spots, covered problems, and the lack of a façade, were really problematic. I needed new sources of information: the documentaries and the Hobbit trilogy. It gave some new, or well illuminated, views of the scenery used, which helped me

address the not solved spaces.

The use of the Hobbit as a source of information, was both a problem an a solution, due to some changes in the scenary. For example the position of the Chamber of Elrond (**Fig 17,18 vs 20,21**), which after 60 Middle Earth years, “seems to have changed into a different landscape”. Nevertheless, the new intel was usefull, and I could more or less locate the Hidden House from referenes in the background. Whatsmore, I could solve some architectural gaps, but always considering the first trilogy as the correct one.

I worked as a seamstress, sewing all the gasps of information that I gathered, creating a whole building.



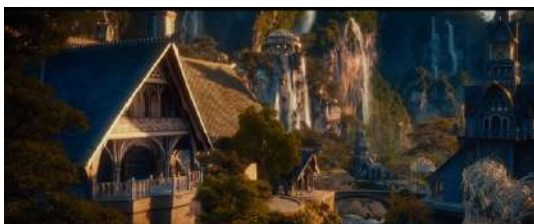
**Fig: 16**, scheme of Rivendell Own Elaboration



**Fig: 17**, *Lord of the Rings*, exterior of Elrond's Chamber. 1:26:33



**Fig: 18**, *Lord of the Rings*, Background from Elrond's Chamber 1:27:01



**Fig: 18**, *The Hobbit* exterior of Elrond's Chamber, 1:22:18



**Fig: 19**, *The Hobbit* Background from Elrond's Chamber 1:28:05

## 6.2.5 FROM FANTASY TO REAL ARCHITECTURE, ELROND'S CHAMBER



Fig: 20, The Fellowship of the Ring, 1:18:00



Fig: 21, The Fellowship of the Ring, 1:26:33

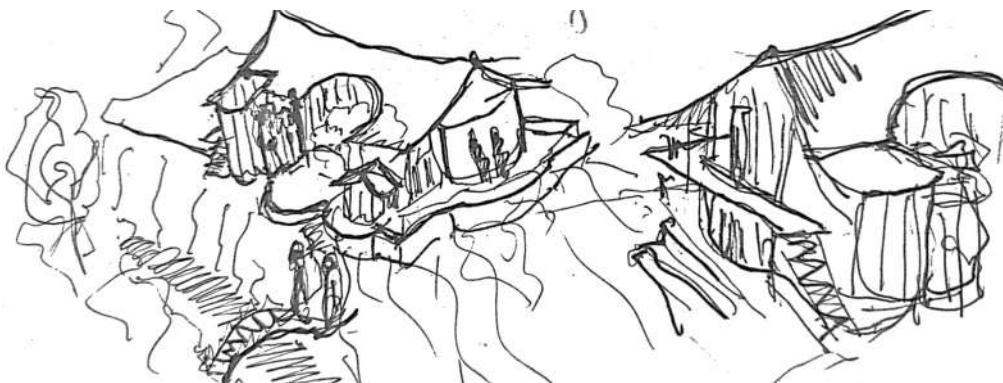


Fig: 22, Sketch exterior of Elrond's Chamber, Own Elaboration

Usually, a building would be analyzed from a general view, to the little details, but it was not until the very end that I was able to make an sketch of how it was supposed to be. But in order to make a comprehensible analysis, I will explain it as if it was always like this.

Elves construct in a simple but complicated way. The base would be a rectangle with a double pitched roof. But in order to make it organic, they incline the lines, and curve them. Then they bite areas, and fill others with, what I like to call, appendixes.

It's a two-floor building, the first floor with an unevenness of 1 meter, and the second floor being a double height.

There is never a complete 3d view of the building from the exterior. This is because, in my opinion, the building that had to be done to resemble the interior set, it is not very appealing.

But this is logical: the viewer has two perspectives of Rivendell, the exterior and interior sets, which don't need to be the same, since the feelings that were tried to transmit are accomplished.

From the interior views, we have this Art nouveau-gothic, that was mentioned before, and from the exterior the nouveaux-celthic mentioned in the documentary. From the interior: the solemnity of a temple, and from the exterior: an advanced culture, shiny and blended in the environment.



**Fig: 23** 3d Division of the spaces, A4 1/150 Own Elaboration

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>- Exterior corridors (balconies) at:               <ul style="list-style-type: none"> <li>- Ground floor, +0.0</li> <li>- First floor, +3.4</li> </ul> </li> <li>- Interior corridors:               <ul style="list-style-type: none"> <li>- Covered ground floor, +0.0</li> <li>- Uncovered ground floor, +0.0</li> <li>- First floor +3.4</li> </ul> </li> <li>- stay spaces:               <ul style="list-style-type: none"> <li>- Council room +1.2</li> <li>- Private room +1</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>- Staircases               <ul style="list-style-type: none"> <li>- To council room</li> <li>- To private room</li> <li>- to first floor corridor</li> <li>- Added exterior</li> </ul> </li> <li>- Appendixes               <ul style="list-style-type: none"> <li>- ruined tower</li> <li>- room-tower</li> </ul> </li> </ul> |
|--|---|

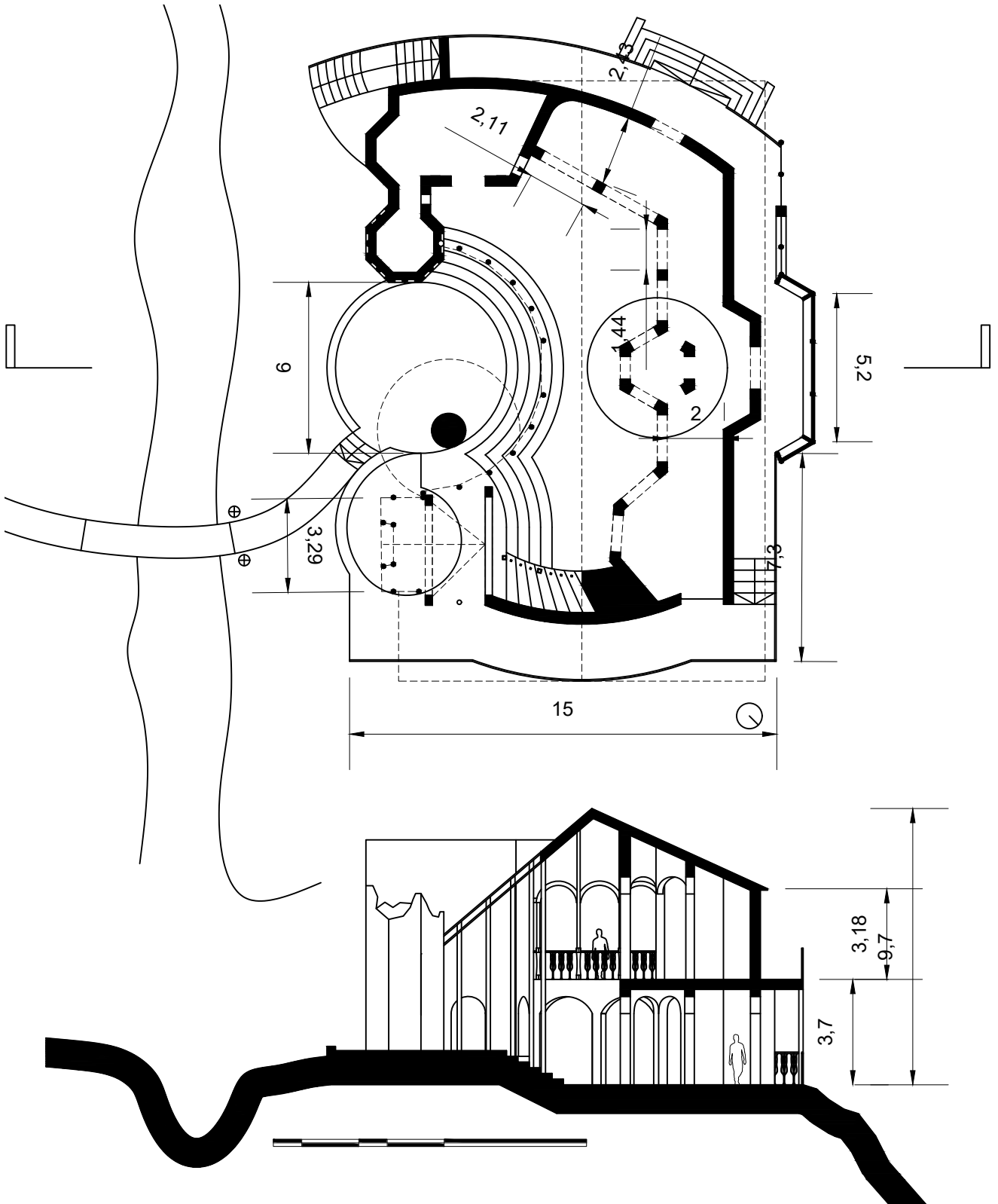


Fig: 24 3d Groun floor & Trasversal section A4 1/200 Own Elavoration

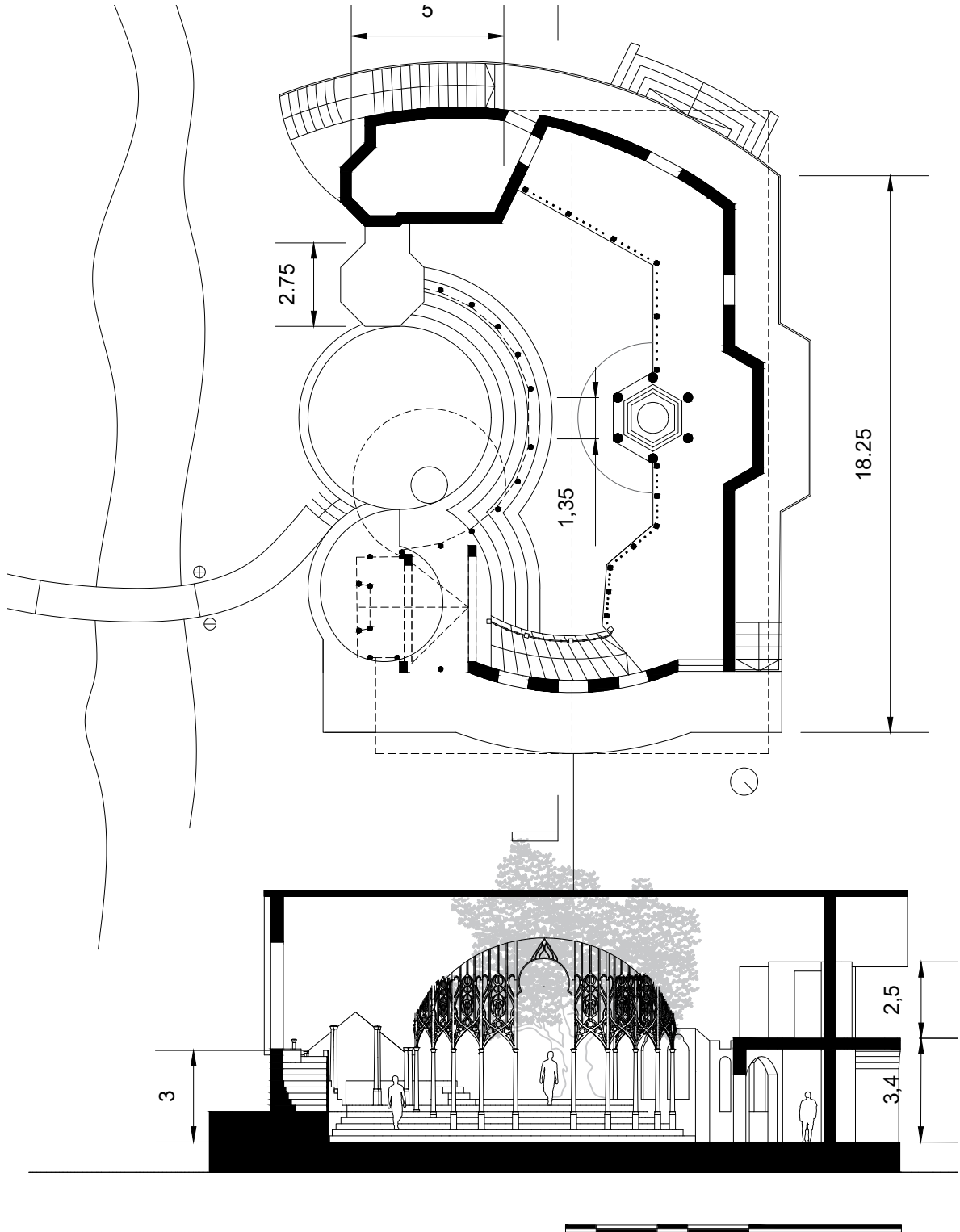
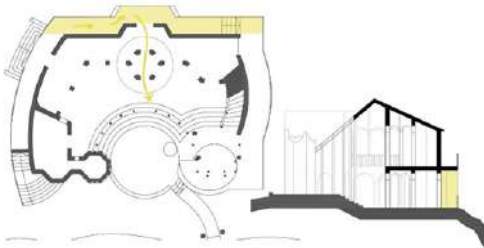
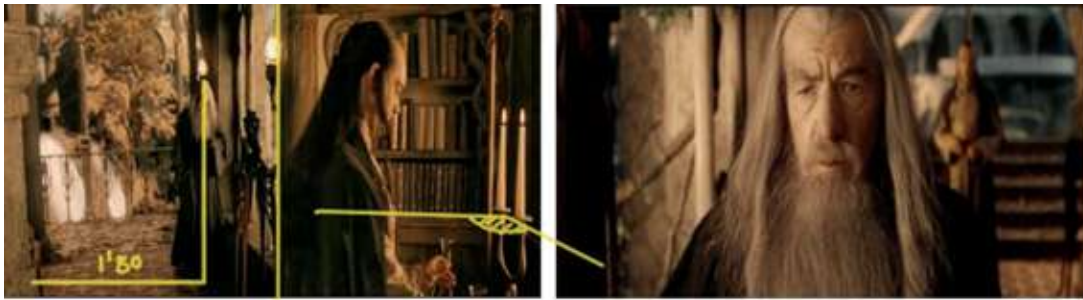


Fig: 25 First Floor & Longitudinal section A4 1/200 Own Elavoration



**Fig: 26** The Lord of the Rings, The Fellowship of the Ring 1:17:48, Own Elaboration

**Fig: 27** The Lord of the Rings, The Fellowship of the Ring 1:17:54

**Fig: 28** schematic position, scene 1 balcony  
Own Elaboration

Now that the spaces are defined, let's enter in a detailed analysis of each one and the relationships between themselves, in order to understand the building as a whole.

The first scene, it's from the exterior corridor, Gandalf, the gray wizard, and Elrond, the elf-lord of Rivendell, are walking through a balcony. From the views we know is positioned in a cliff, and that in proportion to the 1.80 m actor Ian McKellen, the corridor should be 1.5m narrow with pillars of diameter 0.35/0.3m.

The elf is positioned beside a hexagonal bookshelf, which seems to be an adaptation to the same geometrical figure in the entrance of the building.

This supposition is confirmed by the ornaments of the railway, which are the same from the ones used in the interior.

Furthermore, the staircase seen in fig 25, has the exact number of steps needed to connect with the "Private room" in the exterior. We gather that there is an exterior envelope, which surrounds the buildings and gives accessibility from different points.

It would be odd that such an open architecture, would have only one access to the interior. From these entrances, Gandalf and Elrond choose the east entrance, which could be seen as the principal, for the center axial position that it carries.



**Fig 29, 30 & 31** Sketches, interior of Elrond's Chamber, Own Elaboration

Gandalf and Elrond enter the room, providing with it, the first view from the interior (fig29). Here, I am going to take the liberty to make a jump in the narrative to the third movie of the tri-

logy (the Return of the King), in which we can see a different perspective from the same area, completing the global view of the space (fig 30&31).





**Fig 32** Documentary Rivendell, the Hobbit Behind the Scenes



**Fig 33** Paviment from Basilica de Saint Marco 1094

From all the scenes that I had to analyze from the movies, this three are the ones who gave me the most information. Starting from the disposition of the space: In the first perspective, we are on the "Uncovered space", which is an organic void formed from the shapes of the filled areas. On the left, we can see the "Covered corridor", and the "Upper floor", in front of us, the "Main staircase", and the other secondary ones. Lastly, in our right side, we can see the Council of Elrond.

The only purpose of this space is to be the connector of everything that there is to be seen. And maybe the secondary use could be a space to fill with some sculptures or tables.

The second perspective, is the opposite one, we are viewing the space from the "Main staircase". We see again everything mentioned before, plus: the north interior wall, the interior of the tower, and new information of the Covered and Upper corridors. Whereas in the last one, we receive a little bit of information from the cove-

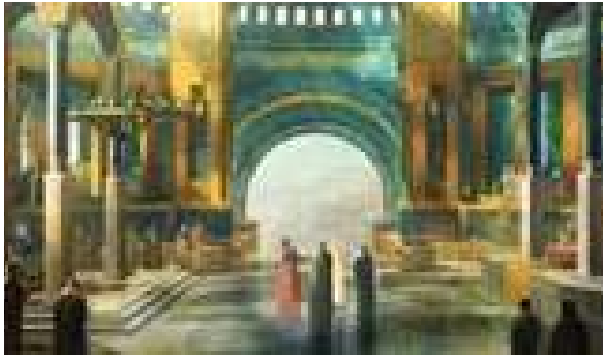
red corridor.

These images help us understand the interior disposition of the spaces. It has the same function as the uncovered corridor. For the purpose to complete the information, before passing to one of the mentioned spaces, I like to highlight the ornaments, that can be seen from the upper corridor: concentric organic shapes, similar to the ones found in the byzantine Basilica of Saint Marco in Venezia (929-1094). That could also bring to mind the Mosaics from the Roman Empire.

In the Documentary: "Behind the scenes, the Lord of the Rings", The Graphic designer, Alan Lee and Director of photography, Andrew Leslie answer to the question:

*"Rivendell is actually a society that slightly decay"* Andrew Lesnie 13:21

*"It feels old and definitely past it's prime, which is quite suitable for the state kind of air of melancholy that there is around the whole area of the elves"* Alan Lee 13:27



**Fig 34** Promotion image, of Númenor the Rings of Power Series



**Fig 35** Pantheon, Rome 125 AC

I'd like to take a moment to retrieve a topic, mentioned in the History of Rivendell chapter: the relation between Rivendell and the Numerian culture.

While I didn't choose any of the new series buildings, Númenor could have been an interesting topic. Nevertheless, since there is a relationship between The Roman city and Rivendell, I can say that, without a doubt, there is a mix and an evolution in history in the elvish city.

We have the Númenor base, which would be: the floors and the stone columns, mixed with the Celtic engravings and the floor disposition and we have the elvish growth. Trees, bushes and moss that grow from the old sto-

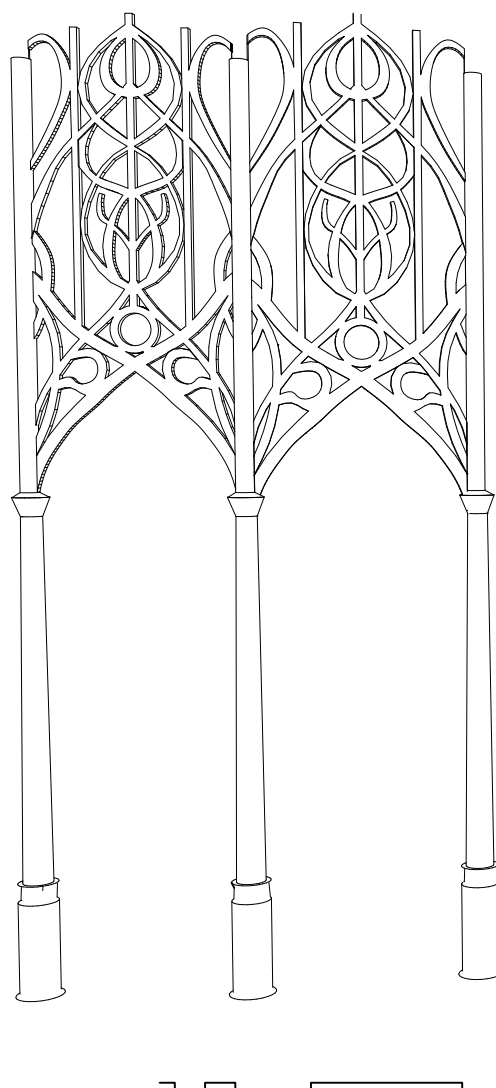
ne. The mix, that from history should be a contemporary one, seems as if the elves constructed from a previous ruin. The light wood columns, the floating roof tops, and the light walls with tall openings, grow above the stone floor and columns. It might not be obvious for the viewer, but after comparing Lothlorien and Númenor, there is an obvious mix.

A theory that I developed while trying to make a sense of this odd mix, was that Elves who used to live in forests, and lighter spaces, arrived to a cliff in which their Númóreans companions new more about how to construct the foundations. In the end, the collaboration was just until the main structure was safe and working, ment for many years to come.



**Fig 36** Hotel van Eetvelde 1895 Victor Horta

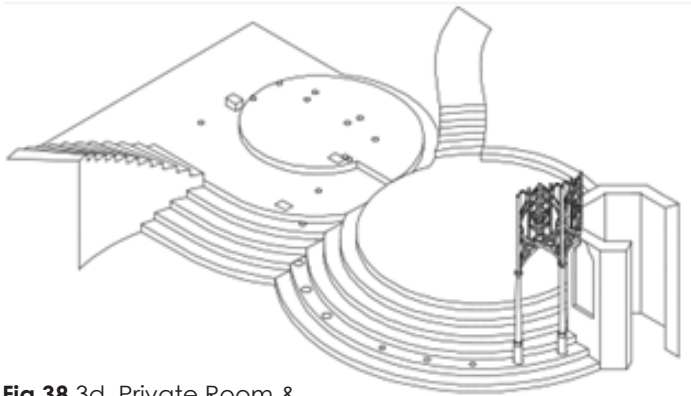
**Fig 37** Columns Council, 1/50, A4 Own Elaboration



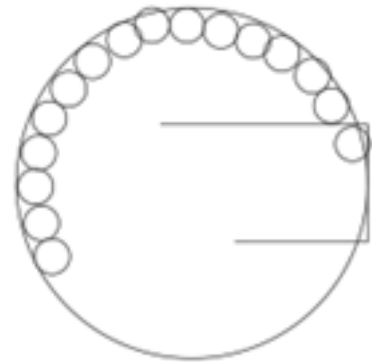
The Council of Elrond it's a place to gather, discuss or celebrate, is the heart and main function of the building. As a said before, is one of those bitten areas, a void that the elves create to make a space.

It's a circle of 6 m, that is surrounded by the concentric stair case, that has 6 steps of 20x40 cm, taking into account a Hobbit's feet length.

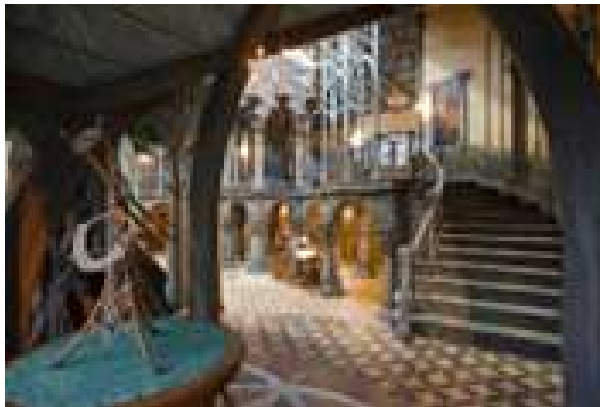
In the second step, we can see the eight light columns of 15cm, which have a distance between them of 1 m, and 1.5 in the central one, that is the one used to enter the space. These columns support the contour of the roof, leaving the council completely open to the sky. They are the organic shapes typical of the art Noveau, but taken into the next level.



**Fig 38** 3d, Private Room & Council, Own Elaboration



**Fig 39** Measurements Council, Own Elaboration



**Fig 40&41**, Images From set, From Paul M, Just

The only element that is creating a covered area, is an accident tree, which seems to be a holm oak. This tree makes the optical illusion that is part of the structure, it forces the nature into the building, to remember the viewer of the nature of the elves, that even if it seems a human construction, it is not. I refer to many measurements that of course, have the error of using a different metric system, I am certain that when designate a measurement of a meter, the set designers didn't construct in 39.3701 inches, but in 40. Nevertheless, it seemed an unnecessary complication for a decimal student.

In order to obtain those 3 meters of radius, I counted the number of attendants, and with the 0.5m of thickness of an armed chair, the only remaining thing left was to fill the gaps and adjust. The last attendant had to be in part of the 1.5 entrance, and the first in a quarter of the semicircle. Next to the council, we have the private room, and the "Appendix Ruined Tower".

"The private room", was the most difficult part of the building to resolve. There are no filmed scenes of this part, and the connection to the Council was covered by the tree. Meaning, it's a place that adds complexity, but



**Fig 41&42**, Documentary, The Fellowship of the Rings, Behind the Scenes 24:33-42



**Fig 43** The Hobbit, 1:12:32, An unexpected Journey

**Fig 44** Sketch of private Room, Own Elaboration

doesn't have scene time in the movies. Luckily, there were some pictures from set, and scenes in both the documentaries. Working with curves in perspective, was never the less, a great challenge.

The private room, should be added in my scheme with the "Appendix", since structurally speaking is self-sufficient by to big arches, which in comparison to the light columns of the council, seem a bit excessive. Also unproductive, since they decided to add arches in an appendix with the shape of a square and with a gabled roof. In addition, the frontal façade of the square is formed by 3 arches positioned in plan on a curve, which

forces to add a double pillar in the main arch in order to have a straight load line.

The structure, as I said before, was not the real problem of the building, the problem was the connection between the secondary staircases of the council, the private room and the relationship between them.

Thanks to the Model of the set, (fig43&42) gathered in the documentary of the hobbit, I came with a solution for the puzzle, (fig 44): Two concentric circles, being one of them cut as a snail. In order to create a passage between them.

In the end, it's a self sufficient room, which in the movies has the function of enriching the background.



**Fig 45** Council of Elrond



**Fig 46 Documentary** The Hobbit, Behind the scenes



**Fig 47** The Hobbit an Unexpected Journey 1:21:03



**Fig 48** LOTR The Fellowship of the Ring 1:19:59

As I said before, both have the main function to be a passage between the spaces, but they both have secondary uses.

*"The dressing of Elrond's House reflects Elrond having this world-renowned library in his house. It also forms in part a Museum of all the significant events (...) but also and most of all in Narsil, the broken sword, as present and as a centerpiece of this museum (...) along the walls there are a series of frescos (...) done by Alan Lee."* Grant Mayor, production designer Documentary: Designing Middle-earth | Lord of the Rings Behind the Scenes 24:49-25:24.

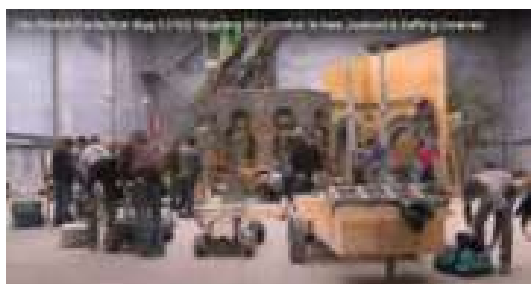
The covered corridor is a library, in the darkness, there is an storage of books in the walls, and in the rear part, we can see a desk with a writing pen and some scrolls. Maybe the office of Elrond, where he writes the story of the Middle Earth as it passes through his

eyes.

The upper part, is a memorial that surrounds the Sword Narsil, the one used to destroy Sauron, the representation of evil in the Middle earth, by Isildur, marking the end of the Second Age.

For that purpose, they created a hexagonal shape: a stone tower with a sculpture in the middle, which is holding the Sword. In front of it, mural which is telling the story.

The mural is like a water wave made from the tower, a halo from the sculpture to a view of the past. While at the same time, the mural is making a second halo structure, the one in the terrace. If you can remember, when I talked about the first scene, fig24 page11, where I explained that we could know that it was part of the building because of that hexagonal bookshelf. That's the wave that I was previously mentioning.



**Fig 49 & 50** The Hobbit Behind the Sces Documentary 1:00 & 1:24

Once finished the corridor, we find the two “appendixes” and this is the part in which I had to take the most poetic license, since there was no information. It was neither resolved in the models, in the set, in the drawings or in the movie scene. Supported by the description of Tolkien, I chose to create a hidden space within the two decorative towers.

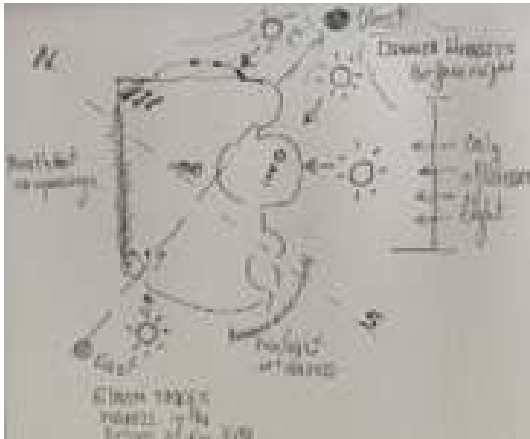
In the scenes, we could see two different doors that went into the tower, one in the first floor and the other in the ground floor, this added up with the “complete tower” being merged with the building, meant an accessible space existed there. I designed the plans, taking into account that logic, creating an empty multipurpose room, that could be, a hidden room, a storage, or even a vigilance tower. I added a secret passage to connect the two towers in the interior ground floor but not in the first floor. Since the ruined tower doesn't have enough height, I decided to cover it, to make it more private, like a tomb.

The Room tower as I said before, is

merged with the building, making possible the existence of the first-floor room, since if not, in that position, the roof would be too low to allow any users presence. These two floors, are not connected from an interior staircase, since there was not enough space to add one. But in the city scenes from both trilogies, we can see that the exterior staircase is a typical solution of the elvish architecture.

This addition might not be necessary since the user can access the second level through the interior. But I thought that it was a nuisance having to cross the room twice to access it. The result was a small and kind of camouflaged staircase, because if not, it could hoard the presence of the interior staircase, which is one of the main elements of the Council of Elrond.

As I said in the beginning, the position of the Council in the city of Rivendell is not clear, so I cannot make a truthful site plan, nevertheless, there is a square shown in the Lord of the Rings, that could be similar to the one of the Council.



**Fig 51**, Position Plan, Own Elaboration



**Fig 52**, Le Lord of the Rings, The Fellowship of the Ring 1:32:56

The light in Rivendell, is playing a very interesting game with a lot of meaning and purpose. It might be interesting to study first the “why”, and then the “how”.

There are two main lights to address in the Council of Elron, one being the Autumn, golden-like light and the other, a silver-like one coming from the stars. This dream-like light, is not just to add mist to the global idea of the city of the elves, but to represent the history that took place surrounding this race, which was narrated in the Sigmalirion chapter “In the beginning of the days”. The first elves, the Eldar, lived in a place called Amar, which was the home of the gods. In this place there where no Sun or Moon, but two trees that filled the space with light and protection:

“The one had leaves of dark green that beneath were as shining silver, and from each of his countless flowers a dew of silver light was ever falling, and the earth beneath was dappled with the shadows of his fluttering leaves. The other bore leaves of a young

green like the new-opened beech; their edges were of glittering gold. Flowers swung upon her branches in clusters of yellow flame, formed each to a glowing horn that spilled a golden rain upon the ground; and from the blossom of that tree there came forth warmth and a great light.” (page 48, third paragraph)

The light in Rivendell, feels like a dream, because is the representation of the light of the Gods given to the elves. We cannot feel it in other place in the movies rather than Lothlorien and Rivendell, because this type of light is only for the sons of the Eldar. In night, the silver light goes through the windows as the drops of rain, and on the day time, the golden light fills the space with warmth and comfort.

Taking a closer look to the day time, without having much knowledge about the Middle Earth, there is a season that comes to mind, the Autumn. Without being there, the designers of the space where able to transmit a feeling, the feeling of being in the





**Fig 53**, The Lord of the Rings, The Return of the King 0:29:42



**Fig 54**, From Private Room, structure, Own Elaboration

afternoon, in Autumn, having a walk through the forest, warm but not too hot, with a light breeze that comes through the leaves of the surrounding trees. It's comfort, it's warmth, but it also is the last season before winter. It is a society that is past "it's summer".

*"Rivendell has and autumnal feeling, and that was partially because Rivendell is actually a society that slightly decays"* Andrew Lesnie, documentary of the Lord of the Rings, the Fellowship of the Ring. 13:21

The light enters mainly through the Council area, passing through the Holm tree, accomplishing the purpose of highlighting the heart of the building, the Council of knowledge and nature. The other source of light, would be the "Private Room" which is also open, next to 4 large and thin windows, which give no light. Taking into account the direction of the light, it would seem that the buildings diagonal axis, would be the sun path. This was accomplished by a study of the shadows in both trilogy's

But in contrast, there are four other

sources of light in addition to the Council: The first one, being the "Private room" which with through the open walls, we can see the sun set. The second one, 3 thin and long windows above the staircase, which give pass to the third one, two large windows in the corner of both floors.

Rivendell has a structure that it has to be helped by nature. This is one of the best images available of the set, because we can see all the structures, and it is clear to the human eye, that there is no dialog between them:

We have the thick stone pillars, in contrast with the light decorative and organic columns. The thick, flared arch, used for a gable roof, working with 2mm beams. And finally, we can see in the distance, part of the roof, which has wood curved beams. The result had to be odd for the human eye, we are not supposed to comprehend the elvish architecture, it is something that doesn't exist in the human word. It was difficult for to comprehend this building as a whole, in the end I had to "divide to conquer" in order to unite it.

### 6.3.1 MORIA

"The Mines of Moria were vast and intricate beyond the imagination of Gimli, Glo'in's son, dwarf of the mountain-race though he was" J.R.R Tolkien, *The Lord of the Rings*, 335



**Fig1:** *The Rings of the Power* Episode 2, 0:17:38

Khazad-dûm was located under the Misty Mountains. It was later called Moria, which is formed by the prefix "mor" that in the language created by Tolkien, means "dark", used usually in a pejorative way: MORgorth, MORDor, MORiquendi, etc.

This is because, it had been inhabited by the orcs for 3500 years, when it appeared in the book, *The Fellowship of the Ring*, for the first time. It is the oldest dwarven city, which had its peak, in the time presented in the series "The Rings of Power" (fig 1). In there, based in the *Silmarillion*<sup>1</sup>, we can see that they had good rela-

tionships of friendship with the elves, which were present until it's fall and the construction of Rivendell, which happened around the same time.

The fall of Moria, nevertheless was narrated in the first book of the trilogy. While mining they found the mithril<sup>2</sup>, and as Gandalf explains: "they delved too greedily and too deep, and disturbed that from which they fled, Durin's Bane" J.R.R Tolkien, *The Lord of the Rings*, 341. For digging to deep, they woke a monster of fire called the Balrog, which made them leave their home. A city which was at that time was the size of Manhattan.

**1.Moria in the Silmarillion :** "Greatest of all the mansions of the Dwarves was Khazad-dûm, that was afterwards in the days of its darkness called Moria (...) for a friendship arose between Dwarves and Elves, such as has never elsewhere been (...) From that time war never ceased between Sauron and the Elves; and the doors of Moria were shut. In that time (...) Rivendell, was founded by Elrond Half-elven (...) Of the Dwarves few fought upon either side; but the kindred of Durin of Moria fought against Sauron" J.R.R Tolkien, *the Silmarillion*, 117, 358, 361, 366

### 6.3.2 ARCHITECTURAL INFLUENCES OF ALAN LEE AND JOHN HOWE



**Fig2&3:** Images of Junfrau from Fernando Frías, Published in the video of Paul.M Just of Moria

As was Rivendell, Tolkien took inspiration in the creation of The Misty Mountains under which, Moria is located, of his travel to Switzerland in 1911. In the video of Paul. M Just, about Moria, he said that, at the time Tolkien was in the Country, they had opened a tunnel, for tourists to go to the top of the Mountain of Junfrau. This habitable space, had stations, shops and even restaurants fig(2&3), I found the letter that he writes to his brother Michael in 1967, in which he confirms the influence of the place:

*"I am.... delighted that you have made the acquaintance of Switzerland, and of the very part that I once knew best and which had the deepest effect on me (...) to the other side of the Misty Mountains (...) We must then have gone (...), with Eiger and Mönch on our right, (...). I left the view of Jungfrau with deep regret: eternal snow, etched as it seemed against eternal sunshine..."*. J.R.R Tolkien, *The Letters of J.R.R Tolkien*, Letter 306 to his brother Michael, 424

**2. Mithril** described as: "It could be beaten like copper, and polished like glass; and the Dwarves could make of it a metal, light and yet harder than tempered steel. Its beauty was like to that of common silver, but the beauty of mithril did not tarnish or grow dim" J.R.R Tolkien, *The Lord of the Rings*, 341

### 6.3.3 ARCHITECTURAL INFLUENCES OF ALAN LEE AND JOHN HOWE

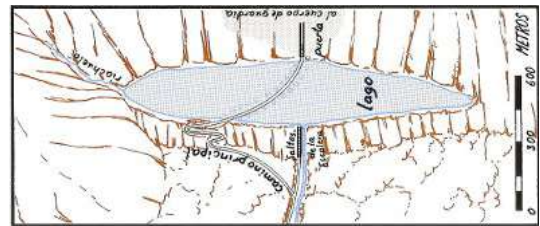
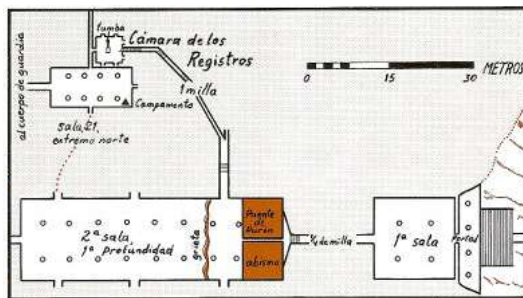
"The architecture should have a geometric and crystalline quality-taking cues from the runes and gemstones" Alan Lee, *The Lord of the Rings Sketchbook*, 62



**Fig 4:** Illustration of Moria, by Alan Lee, documentary: *Behind the Scenes, the Hobbit* 2:22



**Fig 5:** Illustration of Moria, by Alan Lee, documentary: *Behind the Scenes, the Hobbit* 28:16



**Fig 6&7:** Moria, Karen Wynn Fonstad, *The Atlas of Middle-earth*, (Houghton Mifflin 1981), 695

As I referred in the state of question, both Alan Lee and John Howe, described the dwarven architecture, as similar to the art Déco.

In (fig4 & fig5), we can see the transformation of the same space, before and after this influence, both being illustrations of Alan Lee. This archi-

tectural movement was post the birth of both of them. But they also had the graphic representation of the Atlas of the Middle Earth. Which is a detailed cartographic work of the essayist and geographer, by Karen Wynn, in 1981, which is considered truthfully accurate, by the Lord of the Rings community.



**Fig 8:** *The Lord of the Rings* 1978. 1:08:19



**Fig 9:** *The Lord of the Rings* 1978. 1:10:42

The other influence they had was the adaptation of 1978 (fig 8&9) which, in my opinion, is the building which has the most similarities. The biggest difference, would be the incorporation of the Art Déco, and as Peter Jackson referred to John Howe, the monumentality:

*"I think we started once again quite modestly(...) Once Again Thinking about Tolkien, (...) and Peter kept coming back and saying, 'Well no, something bigger, something grander, something extraordinary'"* John Howe, *The Hobbit Behind the scenes*, 0:12:54

### 6.3.4 SPECIFIC METHODOLOGY

"The Mines of Moria was probably the most studio based out of everything we had done to date, we used miles and miles and miles of rock work (...) there's this destruction layer in which battles have happened, battles have been lost (...) so the CGI and model work plays a large part in the immensity of the Mines of Moria." Grant Major, production designer, *Designing the Middle Earth, behind the scenes*, 27:21



**Fig 10** Model of Eduardo Chillida, Proyecto in Tindaya Mountain 1993

**Fig 11** Koolhaas, Patent Strategy of the Void II, 1989, Patent number 6,345, 780



Moria was by far, the less complicated to form. I might be true, that being the last one to be done, I was much direct in the process. I already knew the sources and I had a trained facility to accomplish the plans through the sketches.

The main complication was to find information about the city of Moria. It seemed that it wasn't as interesting for the fans and academic works to study. But since I already had the primary sources, I could work directly with them.

The process was simple, due to the symmetry of the space, and to the many movements of the camera it. It

was also thrilling to solve and adapt the parts in darkness and to think about it from the architectural process behind it.

When starting Moria, The ideas of Koolhaas of the creation of a full from a Void, and the Project of Chillida in Mount Tindaya came to mind. I believe these two figure, resume the whole concept surrounding The Idea of Moria. It doesn't mean there is a relationship between them, but rather that the concept of "the dwarven architecture", is a philosophical one, which is present in the architectural human brain, long before J.R.R Tolkien wrote about it.

### 6.3.5 FROM FANTASY TO REAL ARCHITECTURE, MAZARBUL

"Then Balin has set up his seat in the Chamber of Mazarbul.' 'The Chamber of Records,' said Gimli. 'I guess that is where we now stand.'" J.R.R. Tolkien, *The Lord of the Rings*, 345

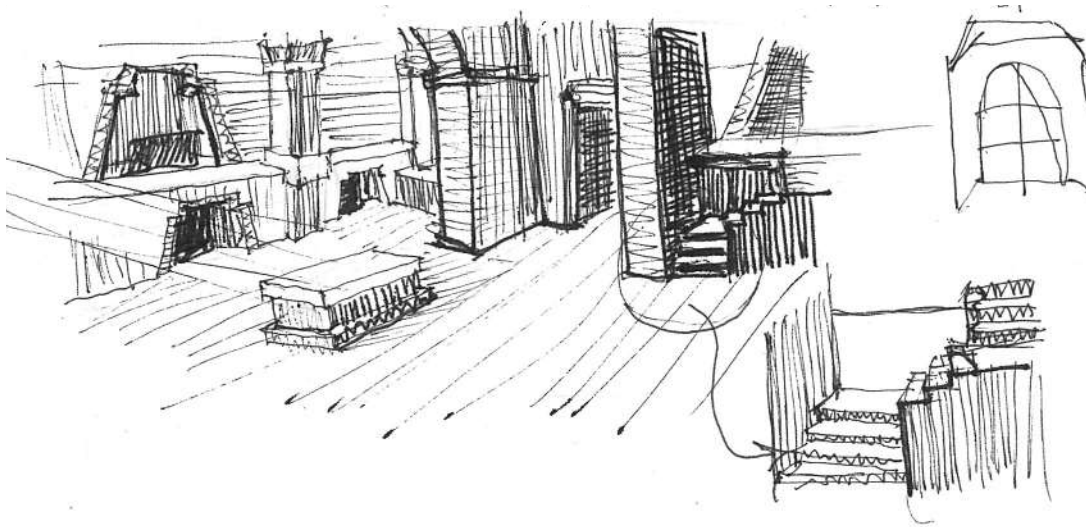


Fig12: Sketch of Mazrbul, Own Elavoration



Fig13: *The Lord of the Rings, The Fellowship of the Ring* 1:10:53

It is the chamber of Mazarbul, also known as the Chamber of Records, a place of storage with niches, that were filled with richness and books.

But ended up been the tomb of Balin, and the last place in which the dwarves resisted the attack of the orcs.

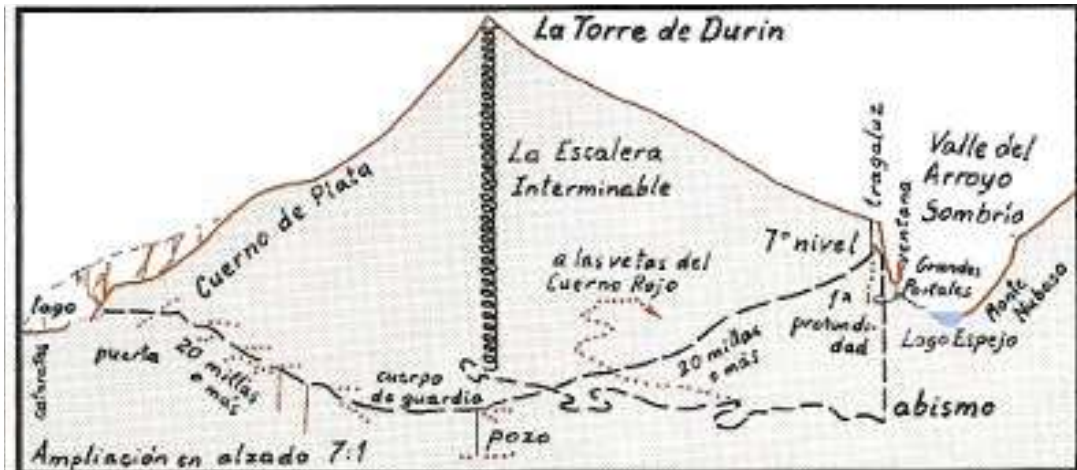


Fig 14: , Longitudinal section of Moria: Karen Wynn Fonstad, *The Atlas of Middle-earth*, (Houghton Mifflin 1981), 695



Fig 15 *The Lord of the Rings, The Fellowship of the Ring*, 2:10:25

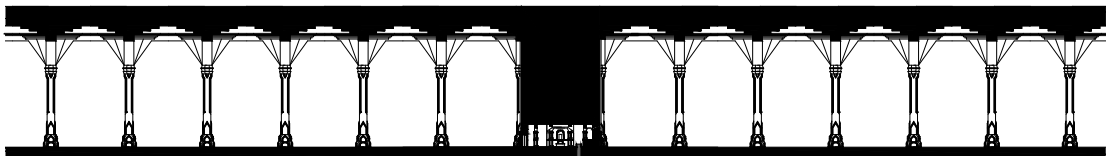


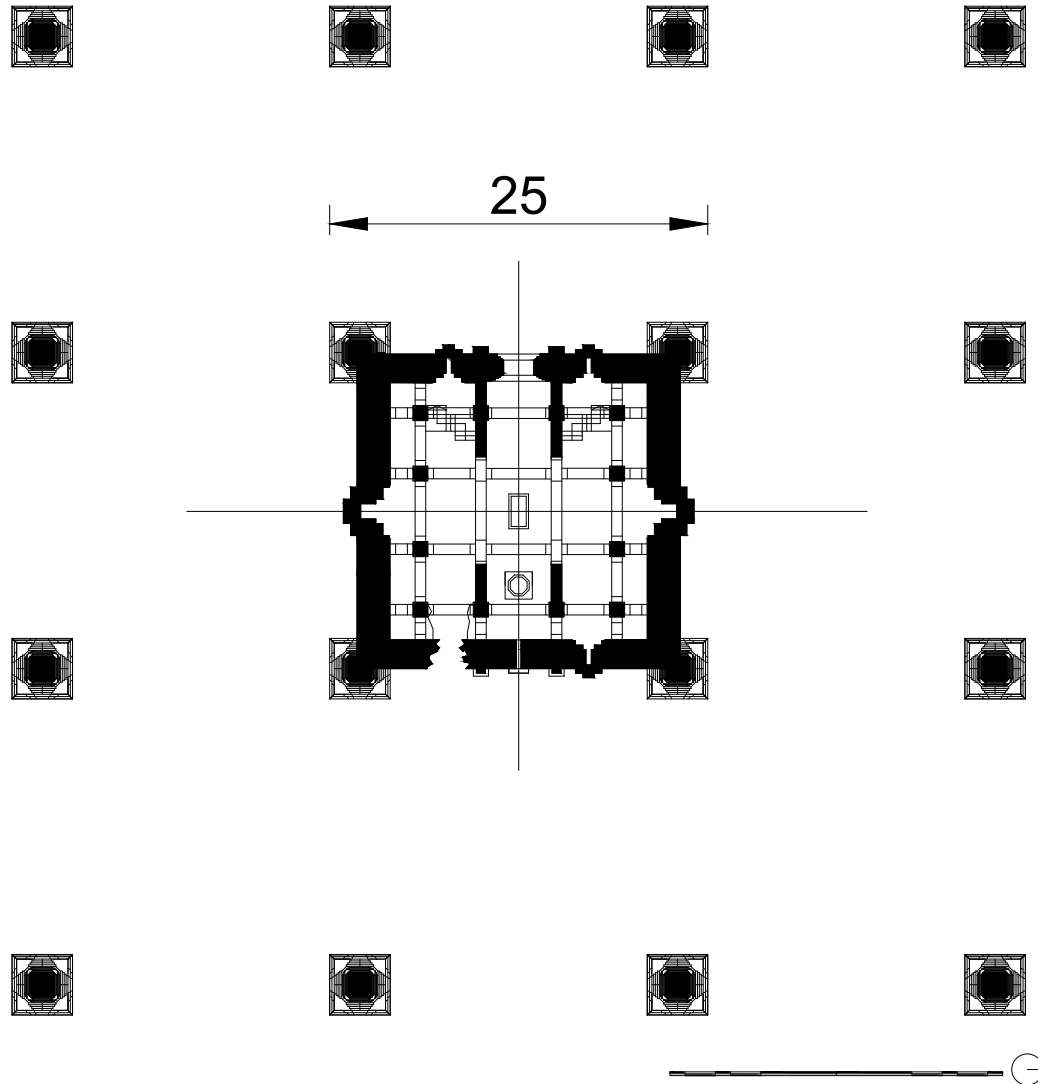
Fig 16: Section, position of Mazrbul, Own Elavoration

The chamber of Mazrbul is positioned in the center of Moria. More technically speaking:

“Chamber of Mazarbul; and the hall must be the twenty-first of the North-end. Therefore we should leave by

the eastern arch of the hall, and bear right and south, and go downwards. The Twenty-first Hall should be on the Seventh Level, that is six above the level of the Gates” J.R.R Tolkien, *The Lord of the Rings*, 347



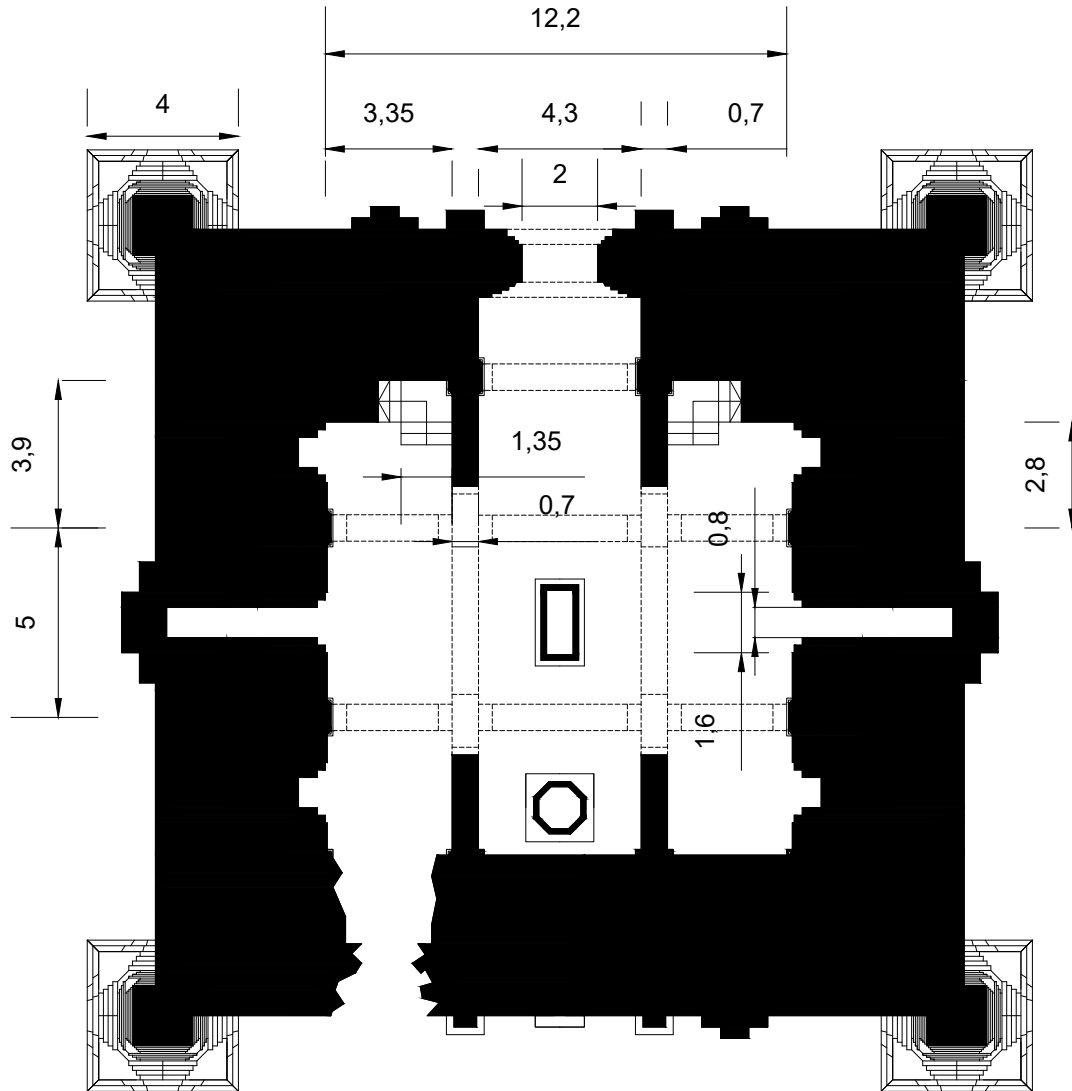


**Fig 17:** Site Plan Moria, 1/500, A4, Own Elaboration

It is a Symmetric building of 25m of side, which coincides with the longitudinally between both edges of the pillars. These enormous structural elements are 4x4m of side.

In total, the chamber would be an square of envelope 25x25, and with 17x17m of interior surface.

It is positioned between the spawn of the pillars, in order to avoid abnormalities in the geometrical infinite hall.



**Fig 18:** Ground Floor plan Moria, 1/200, A4,  
Own Elaboration

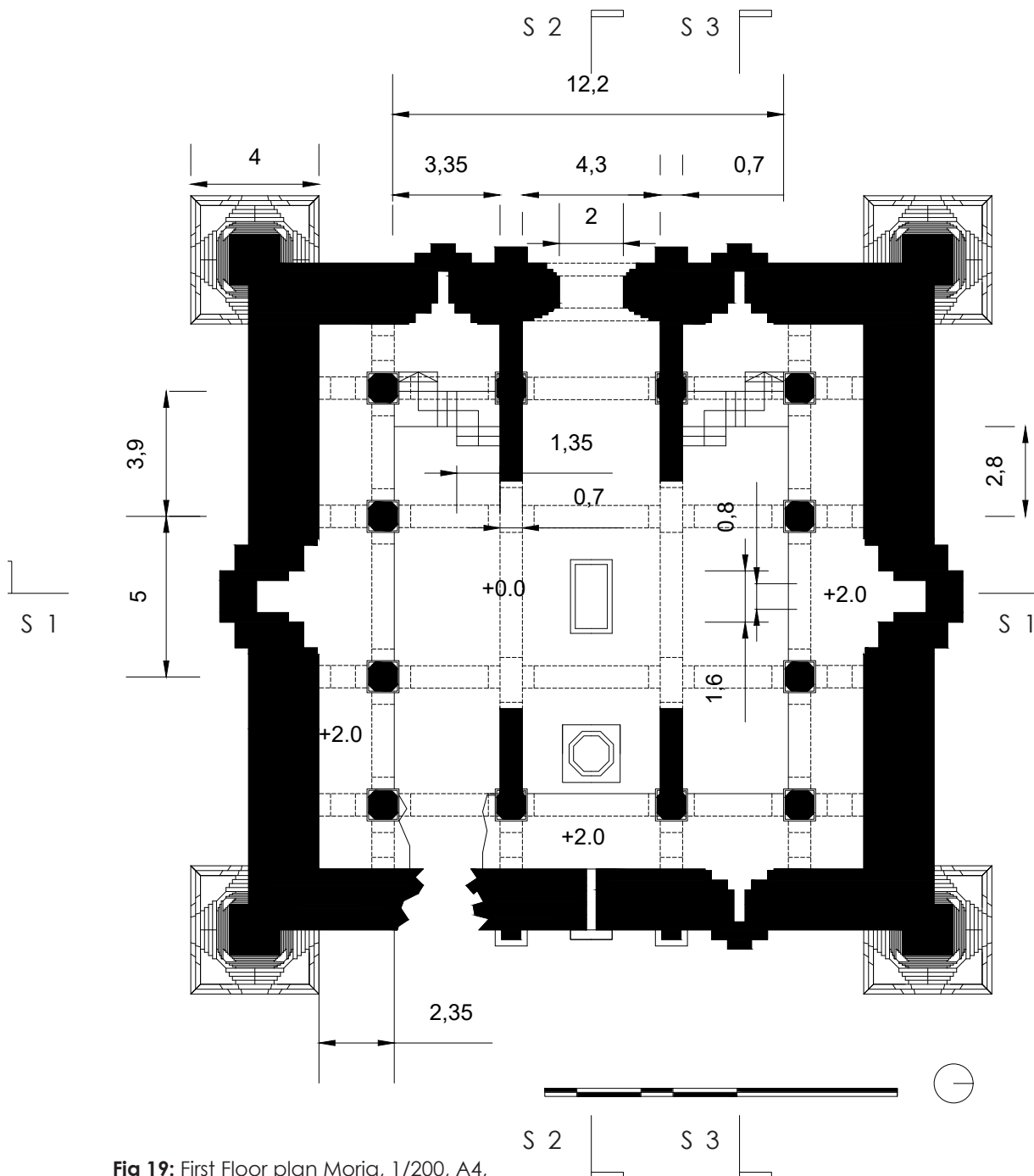
*Lord of the Rings*, 337

On the ground floor, we can see the tomb of Balin as the center of the room, and a well, which was used for the guard's use:

Wholes for the niches are present. At first, I thought they were chimneys for the air ventilation, but then there was an explanation in the book:

*"That hole was plainly a well for the guards' use, covered with a stone lid. But the lid is broken, and we must all take care in the dark."* J.R.R Tolkien, *The*

*"There were many recesses cut in the rock of the walls, and in them were large iron-bound chests of wood."* J.R.R Tolkien, *The Lord of the Rings*, 345



**Fig 19:** First Floor plan Moria, 1/200, A4,  
Own Elaboration

n the end, even though it was not specified in the book, y chose to use the central niche as ventilation conduits, since they are the only ones which coincide with the two upper ones.

The structure is as follows in the sec-

tions, with geometrical arches supported in the principal beams, which are continuations from the central walls. As it is an architecture of carved mass, the pillars, walls, arches and beams, are unified in a whole structure.

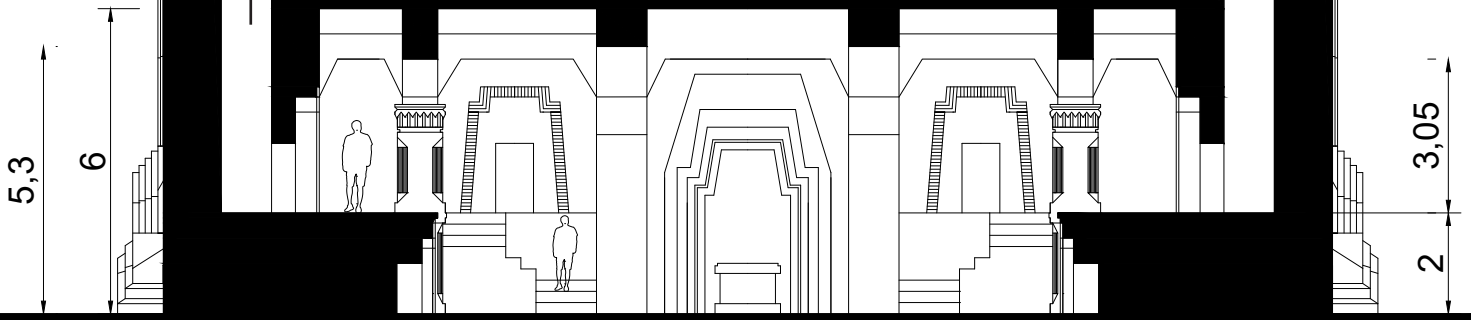


Fig 20: s1 1/200, A4, Own Elaboration

3,2

4

2,35

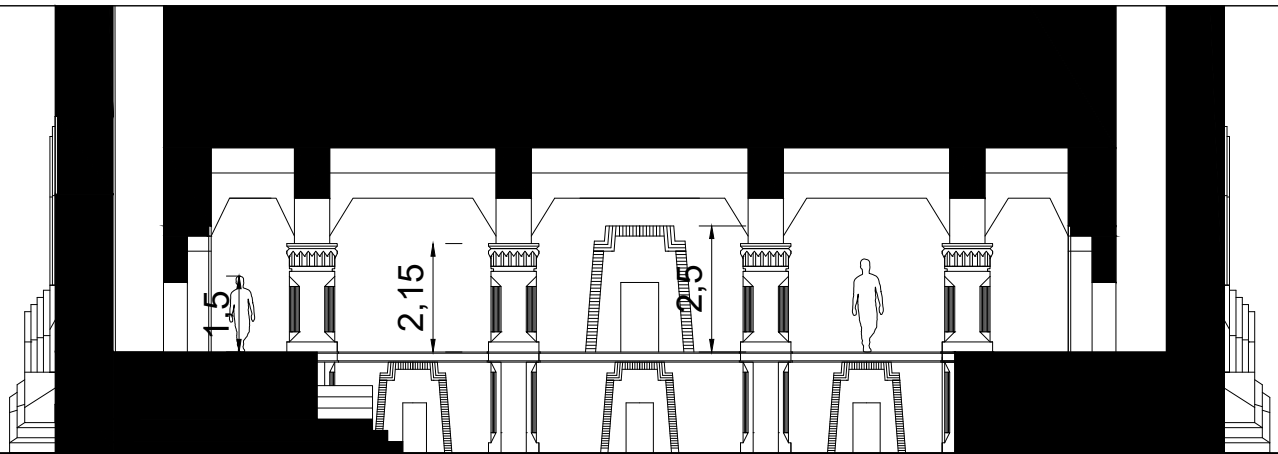


Fig 21: s2 1/200, A4, Own Elaboration

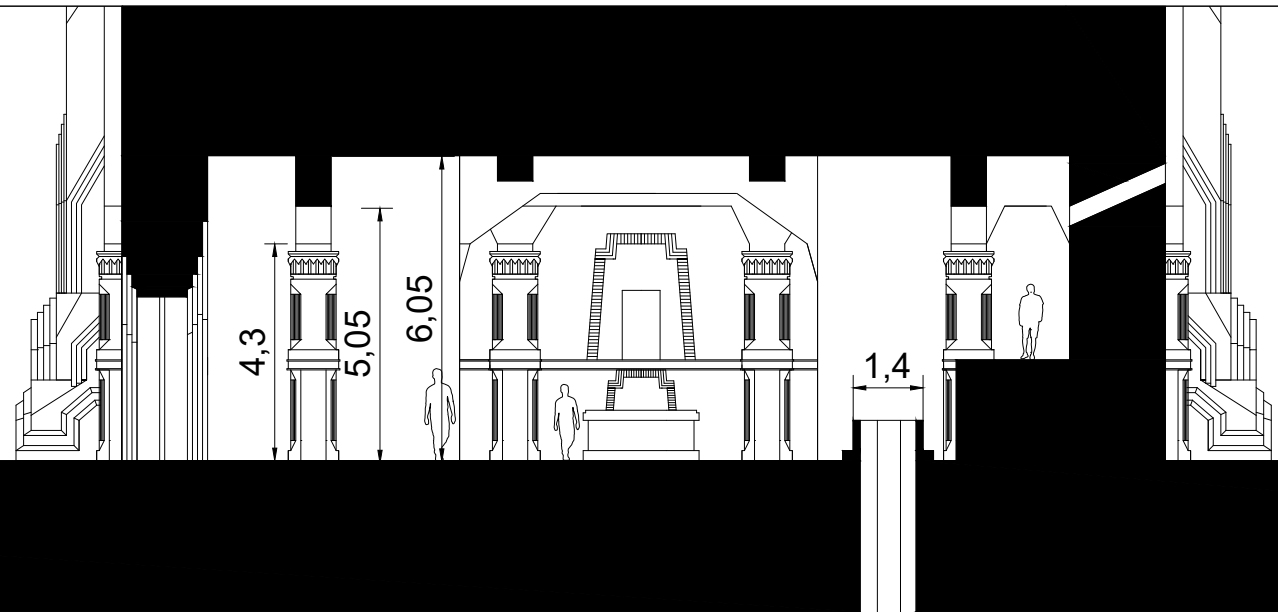
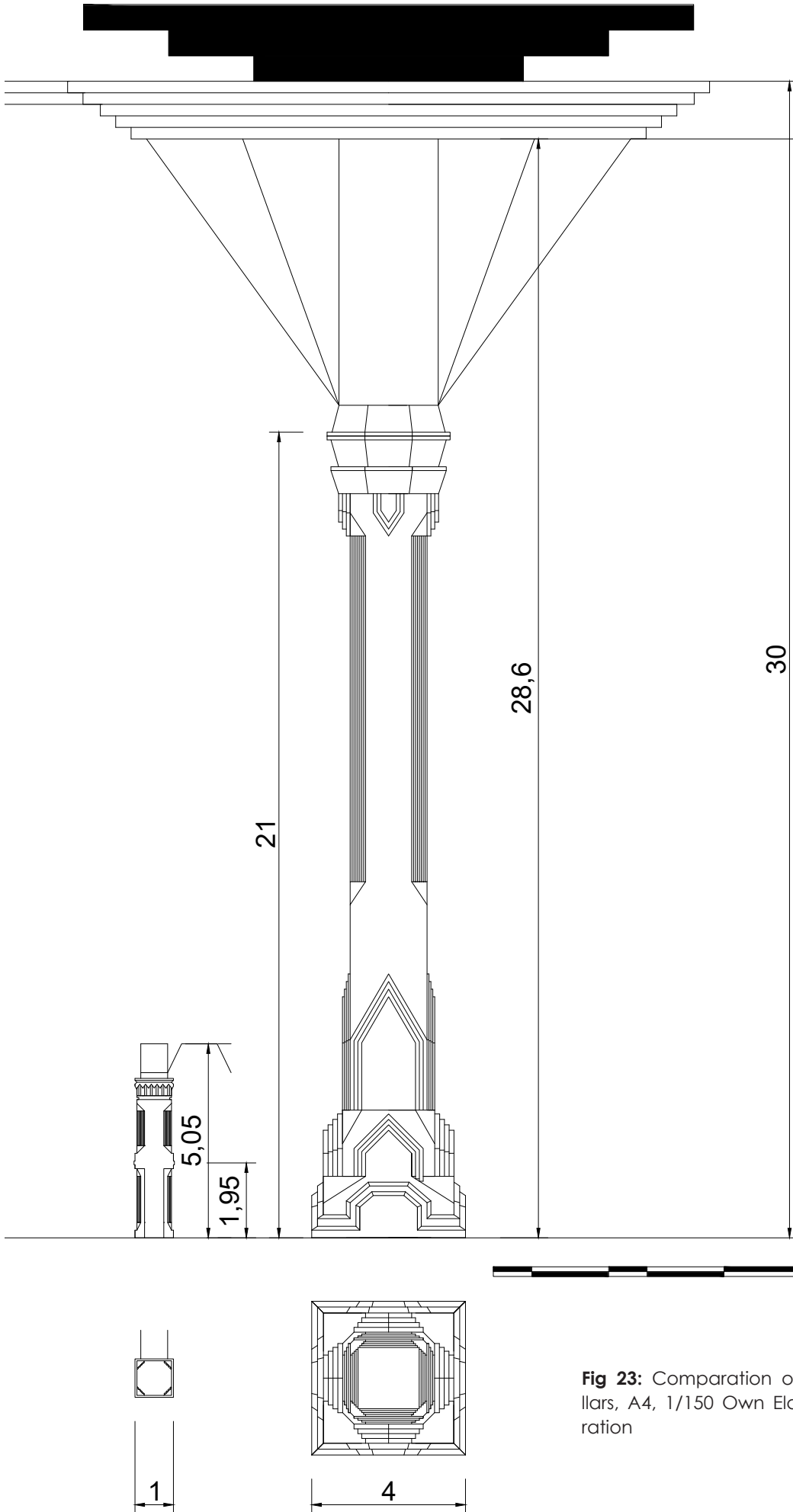


Fig 22: s3 1/200, A4, Own Elaboration





**Fig 23:** Comparison of Pillars, A4, 1/150 Own Elaboration

## The Light

*"Moria their ancient home, is a lost civilization. I found the whole episode in the book quite terrifying (...) fairground ghost-house.(...) in pitch darkness, and imagining vast, echoing spook-filled halls and plunging depths, all in a space about the size of a shed"*. Alan Lee, *The Lord of the Rings Sketchbook*, 59



**Fig 24:** LORT, *the Fellowship of the Ring* 2:20:11



**Fig 25:** LORT, *the Fellowship of the Ring* 2:11:05



**Fig 26:** Ramses II, temple of Abu Simbel

The light plays a very important roll in Moria, or rather the Lack of Light. The first part of the journey is almost in complete darkness. The reader and the viewer, have the feeling of being in a dangerous dark cave, as if swimming in dark waters. More creepy, if we take into account that they are feeling a pair of strange eyes following them in the darkness, that later would be identify as Gollum.

It is not until they enter the Chamber of Mazarbul, that they have a source of light, coming from the first light of the dawn, coming from the East. A beam of light falls directly to the tomb of Bali, as it does over Ramnses II in the

Temple of Abu Simbel. Because in the books, that window is connected to the exterior, but due to the monumentality of Moria in the filmography, they had to add the light in a more sophisticated way. A light which would be only visible a couple of minutes of the day, at dawn, when the beam coincides in both openings.

*"The chamber was lit by a wide shaft high in the further eastern wall; it slanted upwards and, far above, a small square patch of blue sky could be seen"* J.R.R Tolkien, *The Lord of the Rings*, 343

After this, the next source of light would be the fire of the Balrog.

## C O N C L U S I O N S

It is rather intriguing for me, that the result that I obtained, was what I had hoped for. And at the same time, not in my wildest dreams, I would have thought of the extensibility of what this Fantasy trilogy could achieve. I couldn't really imagine the quantity of books and the information of all kinds, that surrounded Middle Earth. At first, I was worried that I wouldn't have enough input to work with, and in the end, the problem that I encountered was to choose what important information behind. In order to, get centered in the projection of the plans from the chosen buildings, which are the main purpose of my work.

J.R.R Tolkien created a language, and then an entire world, with its own mythology, history and for course, architecture. Then 64 years later, Peter Jackson showed us this world, with the help of many, such as Alan Lee and John Howe. Almost born with the first film, growing up, I read the books and watched the films a few times. I enjoyed the experience of course, but I didn't have a critical point of view, or more like I didn't pay enough attention to the architecture, as I did when entering a building. I did feel nevertheless, the emotion that each space was ment to transmit to the spectator and reader.

This emotion is based on the architecture of the three races that I

analyzed in extent, and the two that were left behind. And the architecture, is synthesized in plans, which are the base of my project. Each of them, made me come up with a different approach, a different architectural reference and a different conclusion. Minas Thirith and Rohan, could have gone unnoticed in a historical drama, because they look like existing buildings that we know. They are not exact copies, because they have a mix of influences which are visually similar: Romanic & Renaissance or Vikings & Anglo-Saxons. And this is not just noticeable in the filmography, but also in the description of Tolkien, which is extent and rich, due to being based in something known. There is no feeling of uncertainty. The structure in Rohan was the most interesting aspect and by far the one I developed the most from the three cases of study. I made a real wood structure which gave shape to the space, it was intuitive and technical. The result, could have been a reconstruction of a Viking Hall, only being out of place, the equestrian decorations.

The elves, are the most ethereal creatures from the analysis, they are light luminous and pure nature. Being their architecture is much the same, it is the one by far, most odd to the eye. It is curious that Tolkien made almost none description of the elvish buildings, in comparison to the man or dwarves. My conclusion in this as-

pect, is that he didn't have a reference, and was not in need of one. The elvish architecture is not supposed to exist in real life, we shouldn't be able to imagine it, because it is not from our world. The work of the graphic designers is exceptional, because they only had the description of the elves, and the relationship with nature, to create a whole new architectural movement. It is true that Rivendell is a chimera, but one that is telling a story, one with lots of intention and almost a Rosetta stone which describes the past.

In Rivendell, the light and incorporation of nature are the main elements, it is nevertheless a complex and interesting building, due to all the effort put in the small details. The structure, is a mix that couldn't have worked in real life, since if functional, the building would have changed completely (with the needed measurements of the structure, or the incorporation of contemporary techniques). The plans seem odd, and it was the one in which I had to project the most, but I believe is the most interesting in terms of the spaces created and the relationships between them.

Moria on the other hand when compared to the other two cases of study, is neither and both. The dwarf's architecture, is based in known concepts, such as house-caves, mines and pyramids, but is taken to the extend,

even to a philosophical concept, the maximum use of the space and the anthill. It is known but also new, like entering an Aztec temple. The darkness, the massiveness, and the huge spaces and structures, with the small sources of light, give the feeling of mausoleum.

From Moria I would highlight the concept of this infinite working city, with just one mass as a constructive element. The space is created from the void in the mass, it's the opposite concept of building a house, starting from the roof and creating the space by taking out the material. In concept, this creation of spaces could be similar to the patent of the Void from Koolhaas, and in result, to the project from Chillida of Tindaya. It is structurally realistic? Yes and no, we wouldn't be able to excavate the rock with such precision without damaging it but, if we could, we would easily recreate the architectural plans that I proposed, straight, simple and functional, as dwarves.

The conclusion would be, that fantasy can be humanized and turned into something tangible, even though that in the process it might lose its magic. Then the question would rise, would J.R.R Tolkien appreciate the adaptation of his fantasy world, or would he rather laugh at my audacity?



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- Fig: 23** 3d Division of the spaces, A4 1/150 Own Elaboration
- Fig: 24** 3d Ground floor & Transversal section A4 1/200 Own Elaboration
- Fig: 25** First Floor & Longitudinal section A4 1/200 Own Elaboration
- Fig: 26** The Lord of the Rings, The Fellowship of the Ring 1:17:48, Own Elaboration

**Fig: 27** The Lord of the Rings, The Fellowship of the Ring 1:17:54

**Fig: 28** schematic position, scene 1 balcony  
Own Elaboration

**Fig 29, 30 & 31** Sketches, interior of Elrond's Chamber, Own Elaboration

**Fig 32** Documentary Rivendell, the Hobbit Behind the Scenes

**Fig 33** Paviment from Basilica de Saint Marco 1094  
"Basilica San Marco," n.d. <http://www.basilicasanmarco.it/?lang=en>.

**Fig 34** Promotion image, of Númenor the Rings of Power Series  
"Revealed: Easter Eggs in The Lord of the Rings: The Rings of Power." US About Amazon, n.d. <https://www.aboutamazon.com/news/entertainment/8-secrets-of-numenor-an-unseen-kingdom-in-the-lord-of-the-rings-the-rings-of-power>.

**Fig 35** Pantheon, Rome 125 AC  
Copyright 2023, Rome Museum. "Panteon de Agripa de Roma - Informacion de Interos," n.d. <https://www.rome-museum.com/es/panteon-roma.php>.

**Fig 36** Hotel van Eetvelde 1895 Victor Horta  
"Fashion and Decor: A Cultural History," n.d. <https://mediakron.bc.edu/fashiondecor/art-nouveau-living-entertaining/art-nouveau-hotel-van-eetvelde>.

**Fig 37** Columns Council, 1/50, A4 Own Elaboration

**Fig 38** 3d, Private Room & Council, Own Elaboration

**Fig 39** Measurements Council, Own Elaboration

**Fig 40&41**, Images From set, From Paul M, Just <https://twitter.com/paumjust/status/1300391583641210882>. 31-08-2020

**Fig 41&42**, Documentary, The Fellowship of the Rings, Behind the Scenes 24:33-42

**Fig 43** The Hobbit, 1:12:32, An unexpected Journey

**Fig 44** Sketch of private Room, Own Elaboration

**Fig 45** Council of Elrond  
Машковская, Екатерина. "Rivendell Photo: Rivendell." Pinterest, February 17, 2017. Accessed September 8, 2023. <https://www.pinterest.es/pin/677580706406945487/>.

**Fig 46** Documentary The Hobbit, Behind the scenes

**Fig 47** The Hobbit an Unexpected Journey 1:21:03

**Fig 48** LOTR The Fellowship of the Ring 1:19:59

**Fig 49 & 50** The Hobbit Behind the Scenes Documentary 1:00 & 1:24

**Fig 51**, Position Plan, Own Elaboration

**Fig 52**, Le Lord of the Rings, The Fellowship of the Ring 1:32:56

**Fig 53**, The Lord of the Rings, The Return of the King 0:29:42

**Fig 54**, From Private Room, structure, Own Elaboration

## 8.3 Images Sources 6.3

**Fig1:** The Rings of the Power Episode 2, 0:17:38

**Fig2&3:** Images of Junfrau from Fernando Frías, Published in the video of Paul.M Just of Moria

**Fig 4:** Illustration of Moria, by Alan Lee, documentary: Behind the Scenes, the Hobbit 2:22

**Fig 5:** Illustration of Moria, by Alan Lee, documentary: Behind the Scenes, the Hobbit 28:16

**Fig 6&7:** Moria, Karen Wynn Fonstad, The Atlas of Middle-earth, (Houghton Mifflin 1981), 695

**Fig 8:** The lord of the Rings 1978. 1:08:19

**Fig 9:** The lord of the Rings 1978. 1:10:42

**Fig 10:** Model of Eduardo Chillida, Proyecto in Tindaya Mountain 1993 Modelarchitecture. "Modelarchitecture." Tumblr, July 21, 2013. Accessed August 8, 2023. <https://modelarchitecture.tumblr.com/post/56060201122/monta%C3%B1a-de-tindaya-eduardo-chillida-1996>.

**Fig 11:** Koolhas, Patent Strategy of the Void II, 1989, Patent number 6,345, 780

**Fig12:** Sketch of Mazrbul, Own Elaboration

**Fig13:** The Lord of the Rings, The Fellowship of the Ring 1:10:53

**Fig 14:** Longitudinal section of Moria: Karen Wynn Fonstad, The Atlas of Middle-earth, (Houghton Mifflin 1981), 695

**Fig 15:** The lord of the Rings, The Fellowship of the Ring, 2:10:25

**Fig 16:** Section, position of Mazrbul, Own Elaboration

**Fig 17:** Site Plan Moria, 1/500, A4, Own Elaboration

**Fig 18:** Ground Floor plan Moria, 1/200, A4, Own Elaboration

**Fig 19:** First Floor plan Moria, 1/200, A4, Own Elaboration

**Fig 20:** s1 1/200, A4, Own Elaboration

**Fig 21:** s2 1/200, A4, Own Elaboration

**Fig 22:** s3 1/200, A4, Own Elaboration

**Fig 23:** Comparison of Pillars, A4, 1/150 Own Elaboration

**Fig 24:** LORT, the Fellowship of the Ring 2:20:11

**Fig 25:** LORT, the Fellowship of the Ring 2:11:05

**Fig 26:** Ramses II, temple of Abu Simbel Universal, Redacción El. "El sol ilumina al faraón Ramsés II en su cumpleaños." El Universal, February 22, 2017. <https://www.eluniversal.com.mx/articulo/cultura/patrimonio/2017/02/22/el-sol-ilumina-al-faraon-ramses-ii-en-su-cumpleanos/>.

### 9 Grafical Anex. FILMS 6.1



The Lord of the Rings, The Two Towers 0:53:05



The Lord of the Rings, The Two Towers 0:55:38



The Lord of the Rings, The Two Towers 0:53:15



The Lord of the Rings, The Two Towers 0:55:41



The Lord of the Rings, The Two Towers 0:54:03



The Lord of the Rings, The Two Towers 0:56:15



The Lord of the Rings, The Two Towers 0:54:12



The Lord of the Rings, The Two Towers 0:56:28



The Lord of the Rings, The Two Towers 0:55:36



The Lord of the Rings, The Two Towers 0:56:40



The Lord of the Rings, The Two Towers 0:56:58



The Lord of the Rings, The Two Towers 1:03:11



The Lord of the Rings, The Two Towers 0:57:05



The Lord of the Rings, The Two Towers 1:03:21



The Lord of the Rings, The Two Towers 0:58:35



The Lord of the Rings, The Two Towers 1:03:25



The Lord of the Rings, The Two Towers 0:59:44



The LOTR The Return of the King 0:12:13



The Lord of the Rings, The Two Towers 1:02:12



The LOTR The Return of the King 0:12:29



The LOTR The Return of the King 0:12:42



The LOTR The Return of the King 0:23:26



The LOTR The Return of the King 0:14:10



The LOTR The Return of the King 1:24:56



The LOTR The Return of the King 0:19:21



The LOTR The Return of the King 1:49:14



The LOTR The Return of the King 0:19:52



The LOTR The Return of the King 1:49:35



The LOTR The Return of the King 0:23:10



The LOTR The Return of the King 1:49:36

## 9 Grafical Anex. FILMS 6.2



The LOTR The fellowship of the Ring 1:16:20



The LOTR The fellowship of the Ring 1:22:20



The LOTR The fellowship of the Ring 1:16:33



The LOTR The fellowship of the Ring 1:24:05



The LOTR The fellowship of the Ring 1:19:27



The LOTR The fellowship of the Ring 1:25:25



The LOTR The fellowship of the Ring 1:20:21



The LOTR The fellowship of the Ring 1:26:30



The LOTR The fellowship of the Ring 1:21:14



The LOTR The fellowship of the Ring 1:27:02



The LOTR The fellowship of the Ring 1:27:44



The LOTR The fellowship of the Ring 1:32:58



The Hobbit, an Unexpected Journey 1:24:02



The Hobbit, an Unexpected Journey 1:27:32



The Hobbit, an Unexpected Journey 1:27:36



## 9 Grafical Anex. FILMS 6.3



The LOTR The fellowship of the Ring 1:57:48



The LOTR The fellowship of the Ring 2:06:26



The LOTR The fellowship of the Ring 2:00:06



The LOTR The fellowship of the Ring 2:06:37



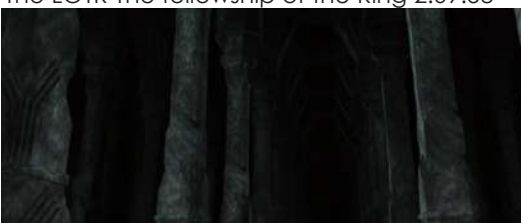
The LOTR The fellowship of the Ring 2:02:02



The LOTR The fellowship of the Ring 2:09:58



The LOTR The fellowship of the Ring 2:04:40



The LOTR The fellowship of the Ring 2:10:15



The LOTR The fellowship of the Ring 2:05:09



The LOTR The fellowship of the Ring 2:10:25



The LOTR The fellowship of the Ring 2:10:41



The LOTR The fellowship of the Ring 2:17:33



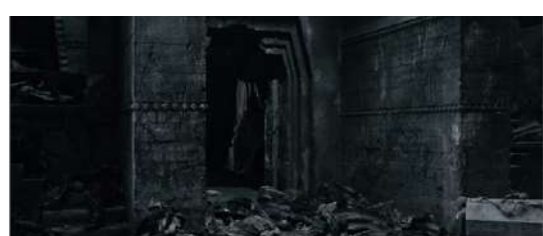
The LOTR The fellowship of the Ring 2:10:53



The LOTR The fellowship of the Ring 2:17:41



The LOTR The fellowship of the Ring 2:11:05



The LOTR The fellowship of the Ring 2:20:05



The LOTR The fellowship of the Ring 2:11:08



The LOTR The fellowship of the Ring 2:20:11



The LOTR The fellowship of the Ring 2:12:04



The LOTR The fellowship of the Ring 2:20:39

### 9 Grafical Anex. SKETCHES BY HAND OWN ELABORATION 6.1

**56:12** Interior disposition and nº of columns?

**56:21**

$A \cdot 2 + 5 \Rightarrow 6$

2 lines of columns.

rooms?

3 columns

4 columns

Stone platform

light entrance

Eowyn  
Who Eowyn goes out of the room running should be out of the castle.

$2 \frac{1}{2}$  floors?

**54:52**

Main wood beams  
40x40 cm

Main columns  
1x1? m  
3-2,5 m.

Sarches

3x3 rooms

**54:25** → 35 stylights

Size of blocks columns -  
**53:39**

good joint  
**53:33**

**54:36**

35-40 cm  
→ celtic drawings

H  
20cm

# EDORAS AND THE GOLDEN HALL OF MEDUSELD

LAS 2 TORRES

51:15

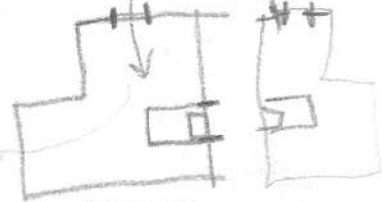
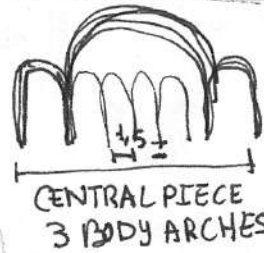


1st Scene .

- Dead colours
- Dark

] -> 3 stairs

HORSE COLUMNS



52:04

## PRINCE ROOM (DEAD)

LAS 2 TORRES

2nd Scene



skylight not visible -  
seems like there  
could be a higher  
window.

Light direction.

Not possible.  
[cinematography light]

52:37

Light changes  
again, towards  
the girl.  
In a moment  
of anger,  
and reaction

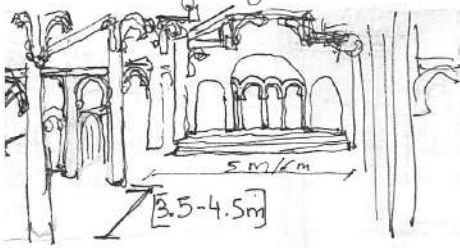


52:44

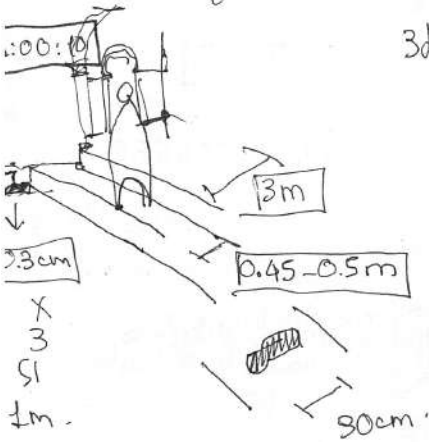
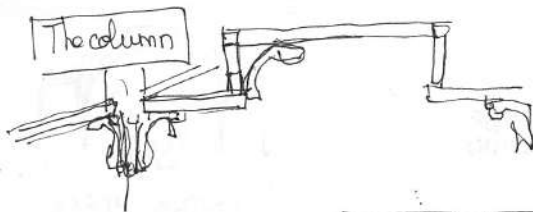
Light & shadow  
don't coincide  
from the different  
perspectives

59:51

Change of light,  
everything is clear now,



the gold in the banners, and the horses, the white of Gandalf an Eowyn, And the light from the sley.  
Now we can see the light coming from the sleylights, that shows part of the structure.



3 horses.

1:05:35

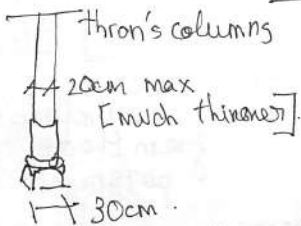
searching for the horses.  
A →

dis aballertog no estan on el castillo

Arches.

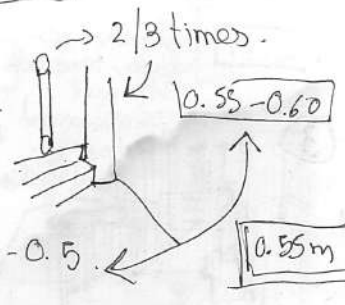
Prince Theodrad. R.I.P

1:04:33



1:04:35

Int columns.

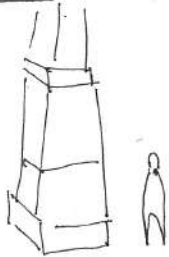


# EDORAS & THE GOLDEL MALL OF MEDUSED

## THE RETURN OF THE KING.

After winning the battle in the Abyss of Helon. Rewritten the group, they had a sad-happy celebration. Guntless is lost, but the hall is full with the remaining. Full after 500 m time.

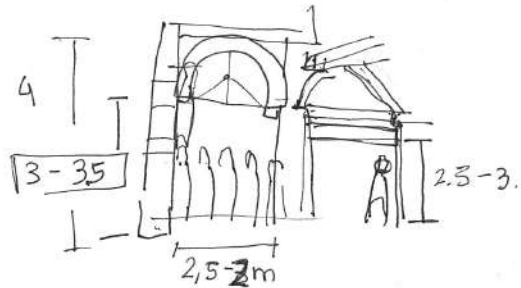
12:11



12:25 - 1.5m. Main column

12:20

+  
12:26



19:18

My theory of the rooms is confirmed.

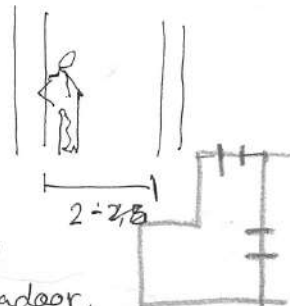
After the party, they place the "heroes" in just 1 space.

The same as the Dead Prince's one.

The room is now empty of furniture, but the walls & the door stays the same.

[BOT] The space where the bed laid has now, what it looks like a door.

12:33



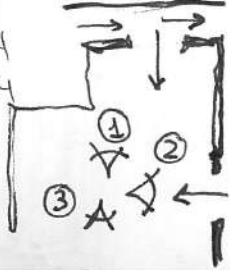
They came from the new door. There's a hall.

20:50

From the exterior they came in that direction

ext light

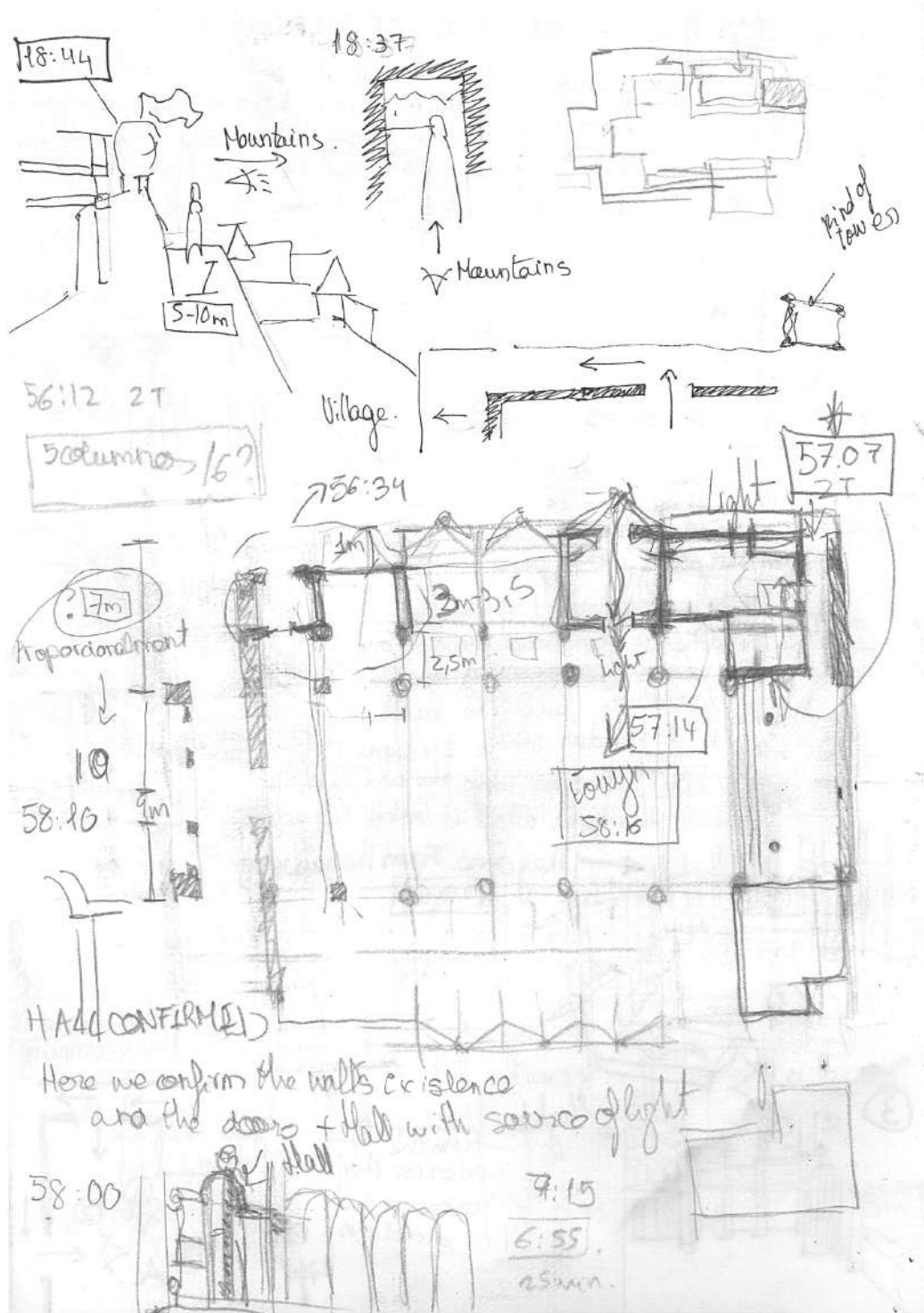
2) Where are they coming



3)

21:08



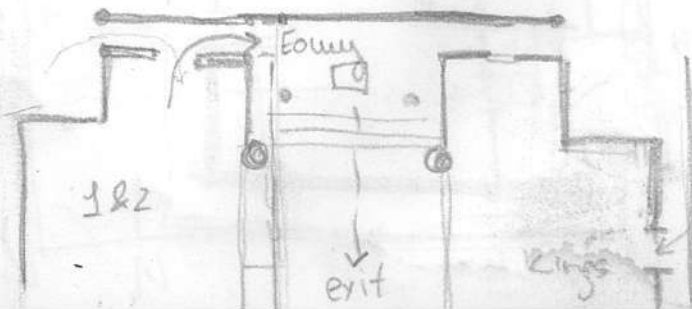
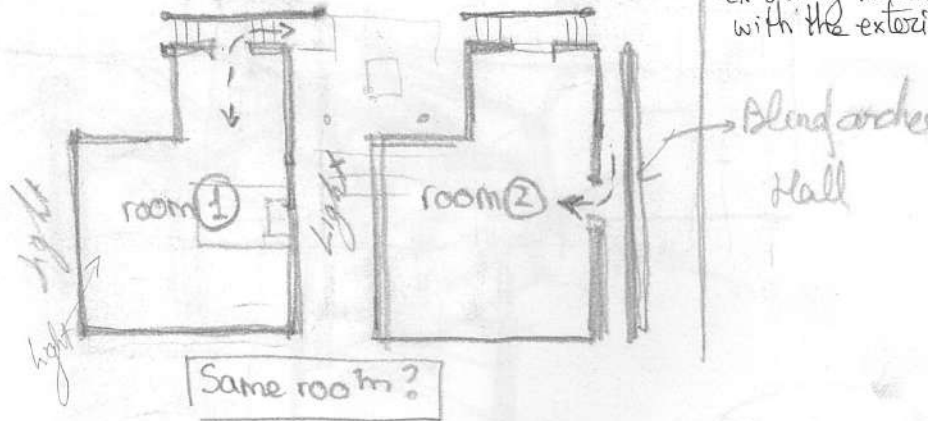


22:30

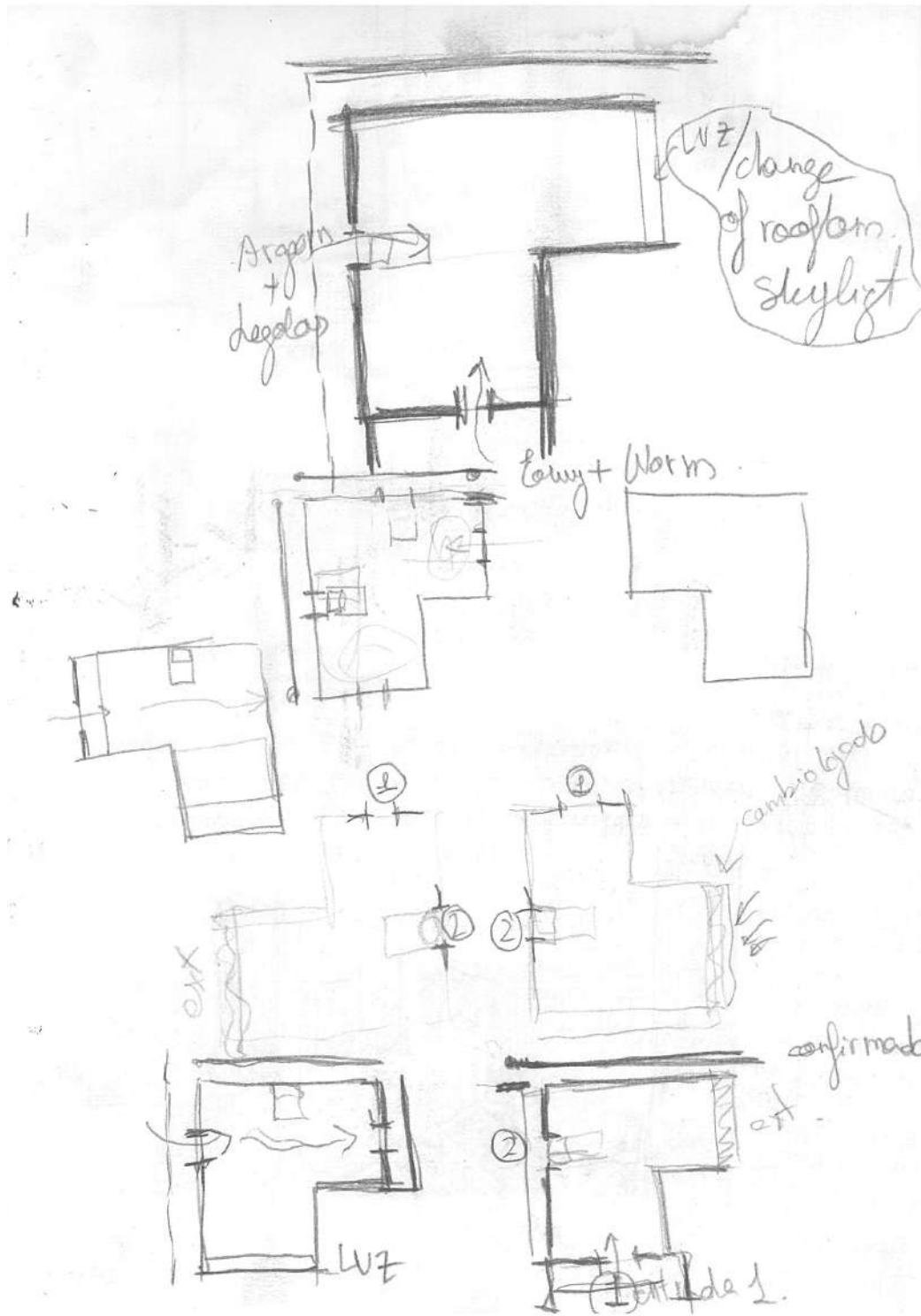


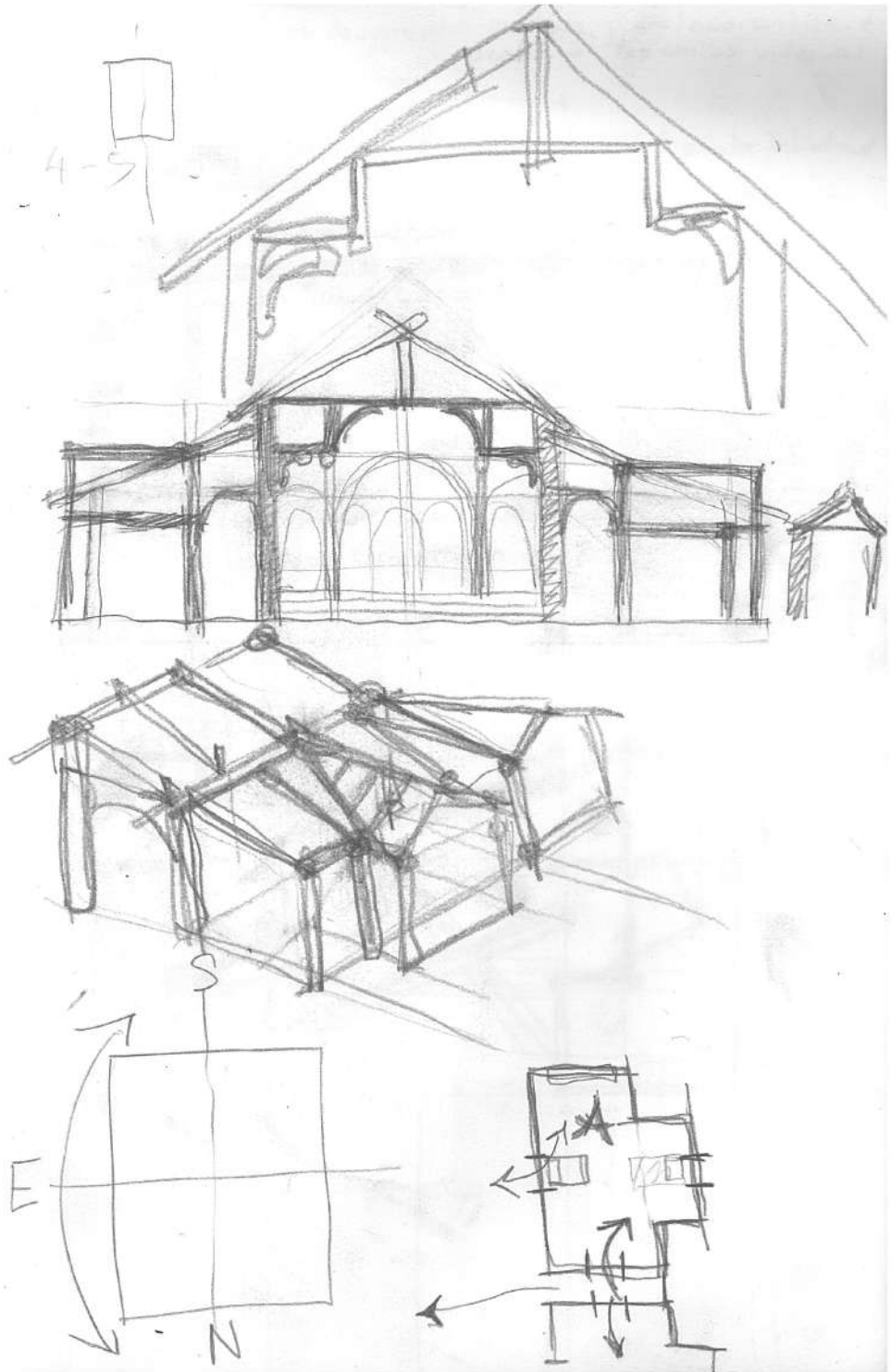
In the 3<sup>rd</sup> floor there are some changes in the scenario that I chose to consider a mistake, like the disappearance of the stone staircase which seems highly unlikely between battle

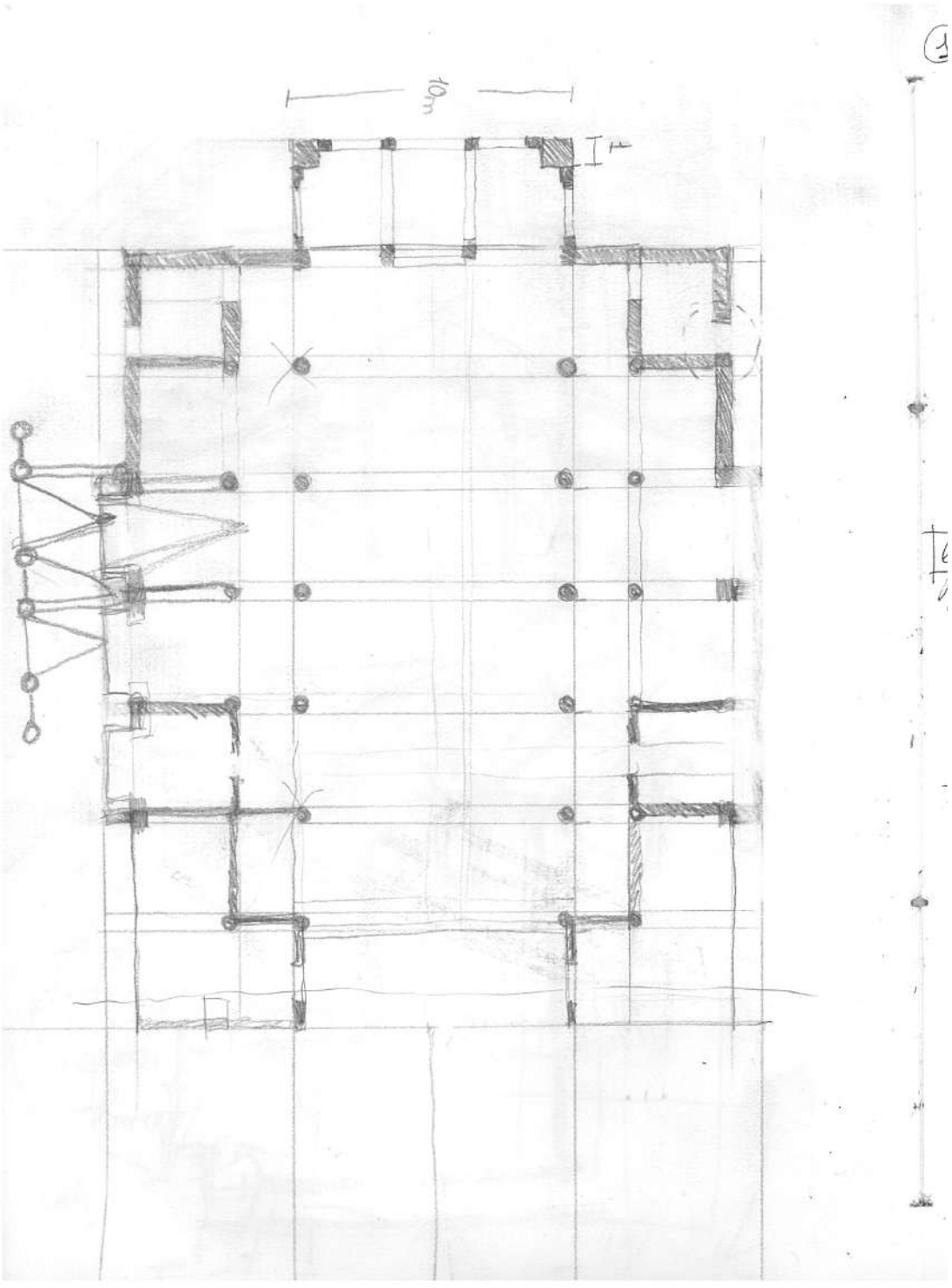
Although, more than a mistake, it could be a metaphor about the king's recovery and return of the battle field. Such as the now existing fire in the center of the room. Considering the existence of the 1m height difference, I should level up the hypoth existing rooms with the exterior

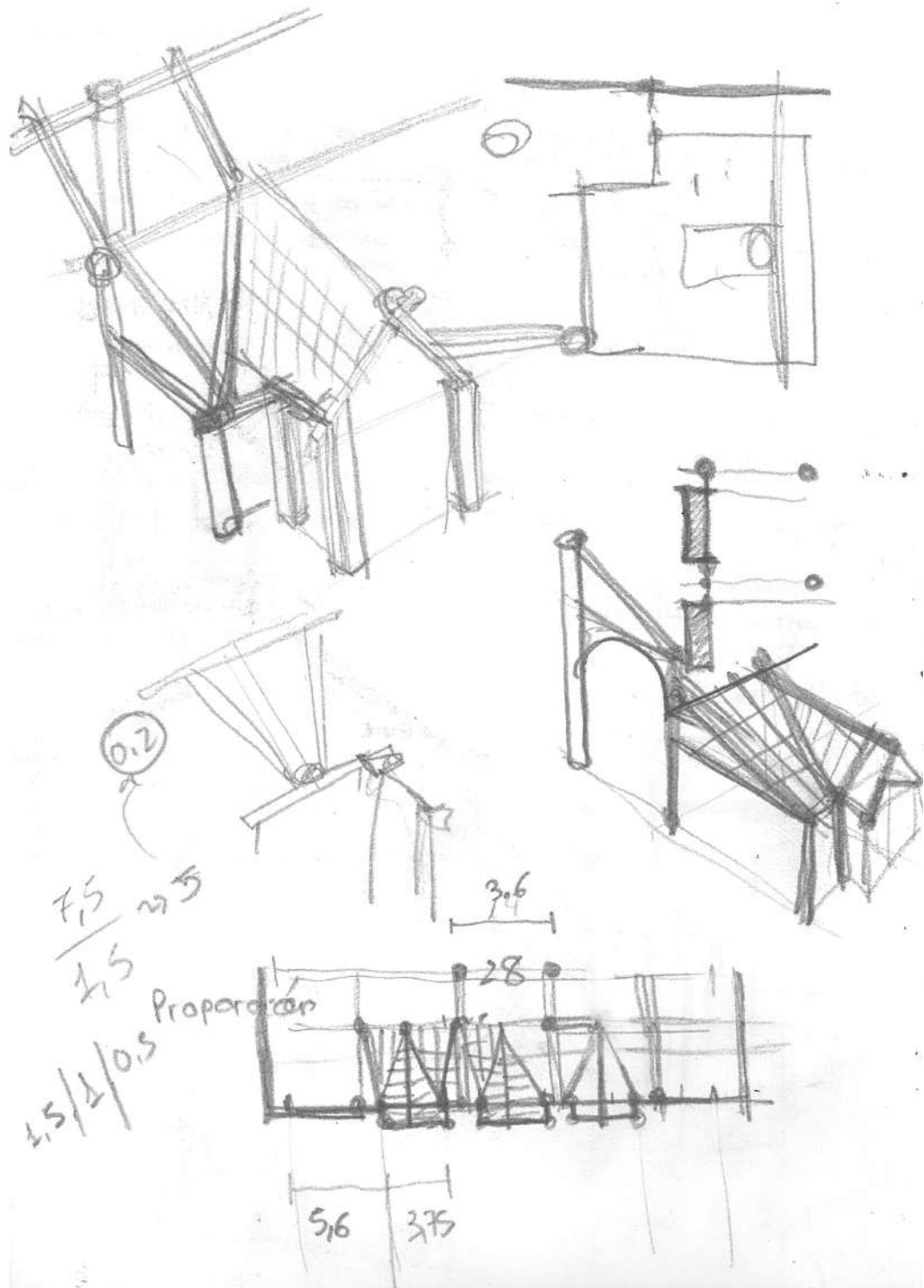


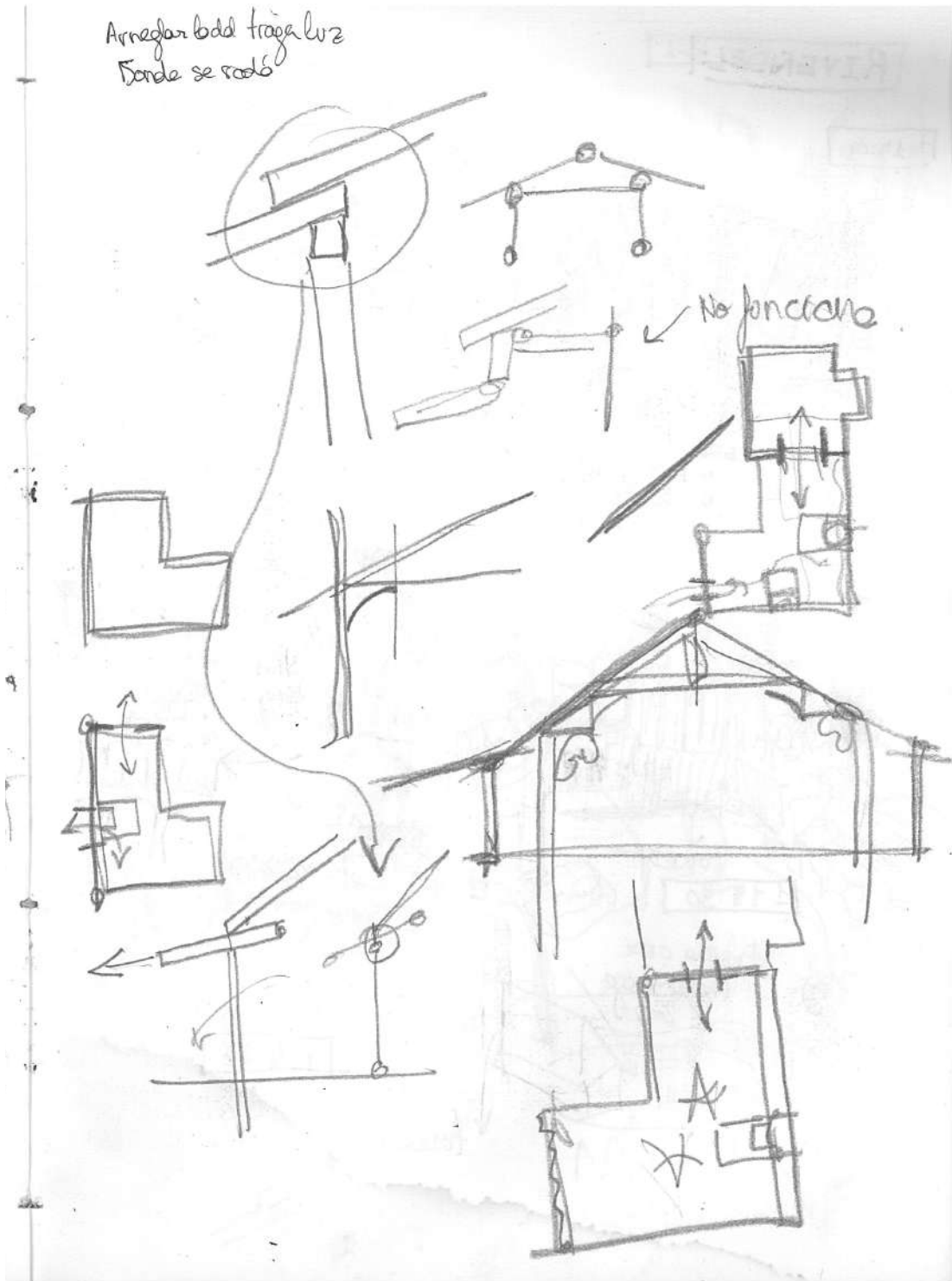




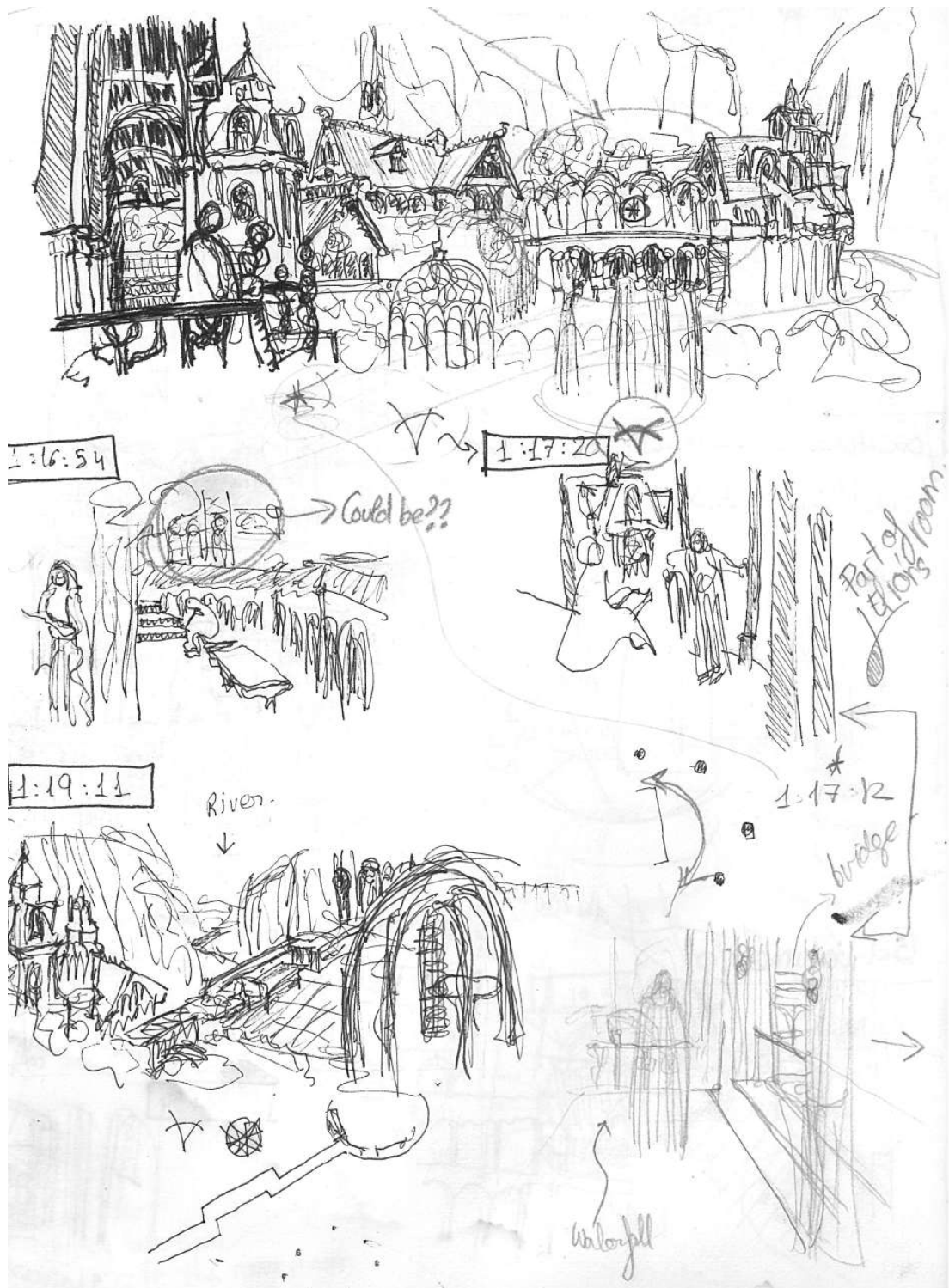




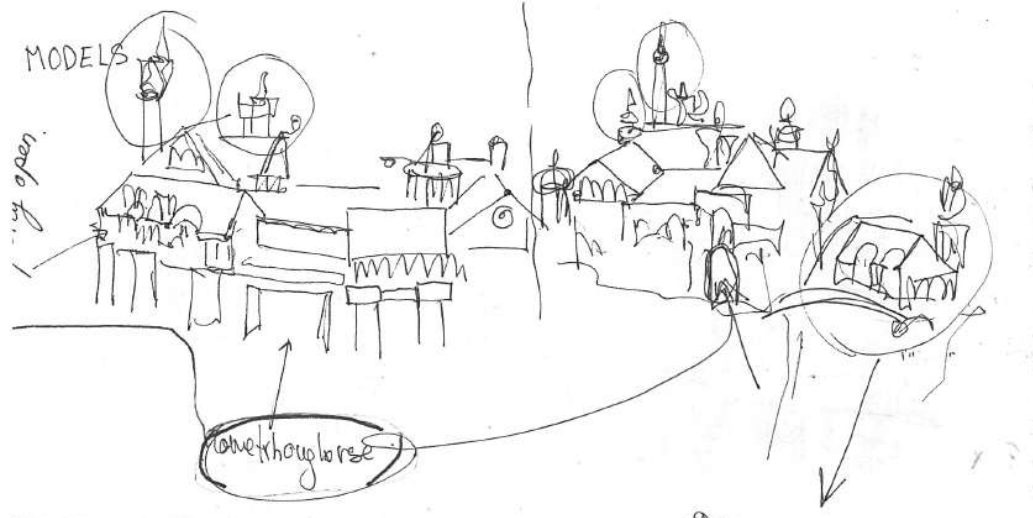




9 Grafical Anex. SKETCHES BY HAND OWN ELABORATION 6.2







Escalade access  
Site Plan → 1:1500

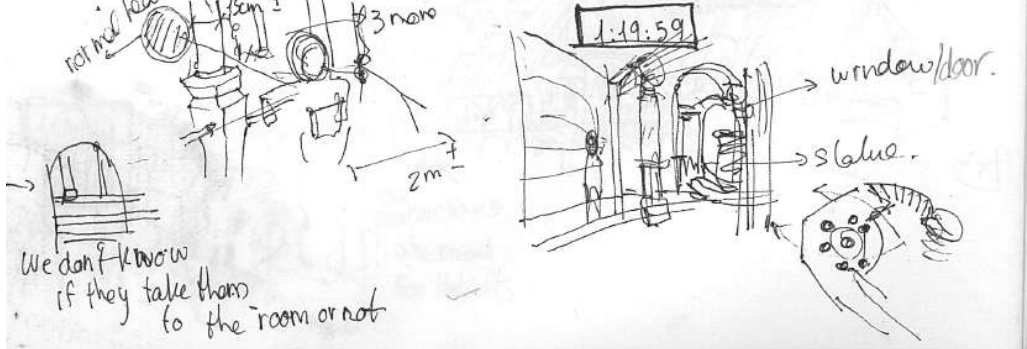
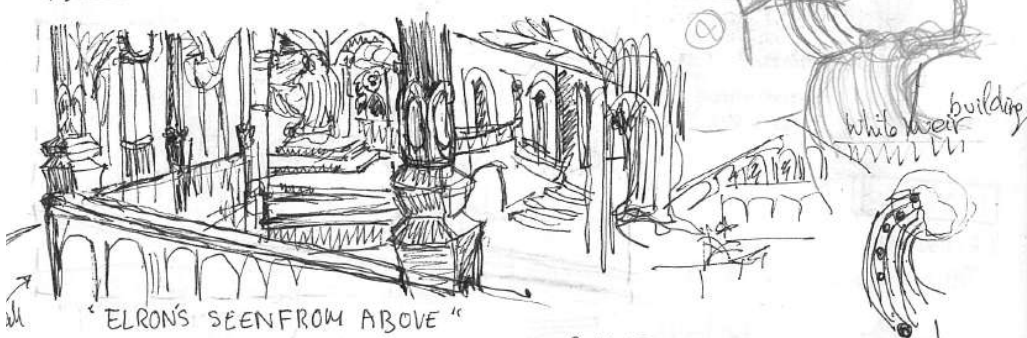


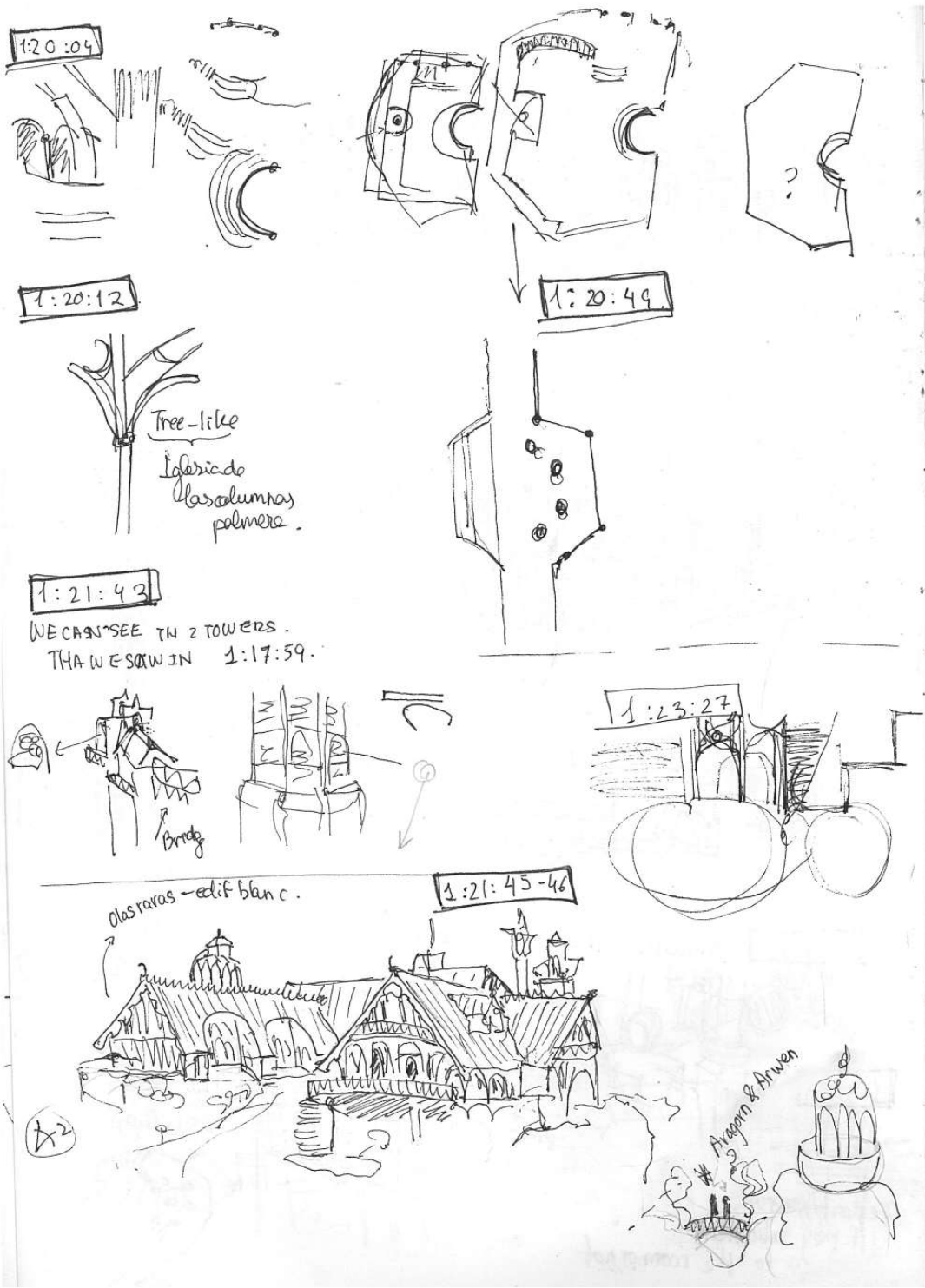
Bd Volumetric

the 2 towers seem to be part of the building.



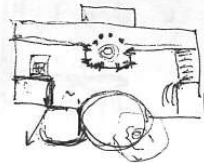
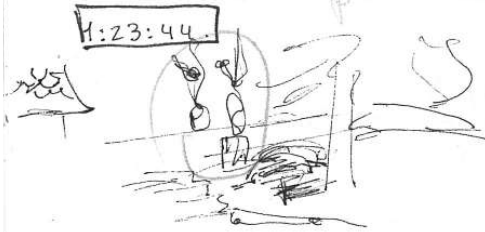






EXTERIOR ELRON'S

Encino 3



Aragorn was raised in Rivendell -> protected by his mother

Arwen

1:29

BILBO'S HOUSE IN RIVENDELL / Frodo?

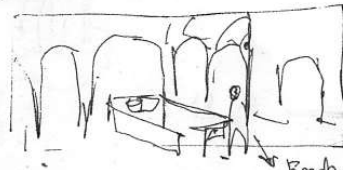


1:31:48

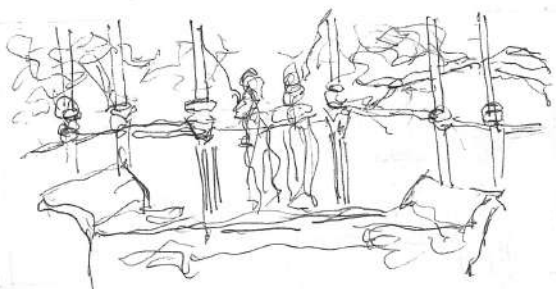


1:30:11

Is BILBO'S HOUSE Because the proportions are made for Hobbits

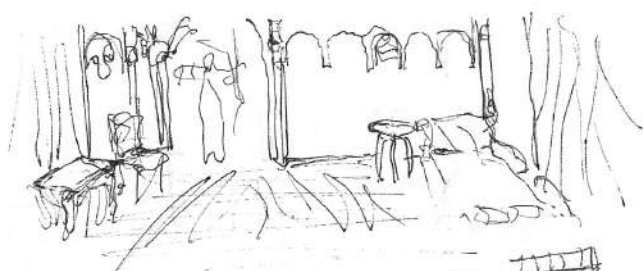


1:19:57 THE TWO TOWERS



! 1:36:52  
Minastir.

1:35:34 Arwen's Room.



1:39:00



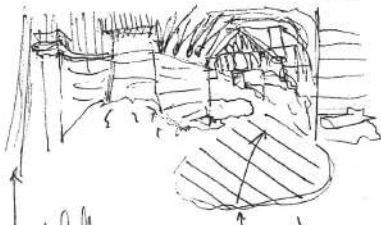
THE RETURN OF THE KING

00:27:45 REAR ELEVATION RIVENDELL



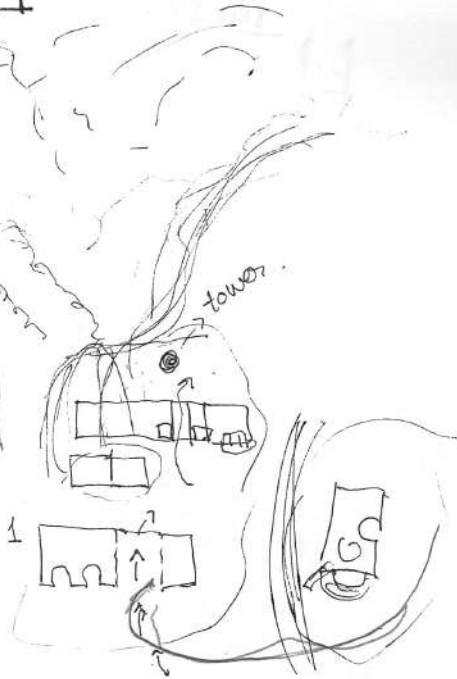
00:27:49

ENTRANCE TO RIVENDELL



waterfall

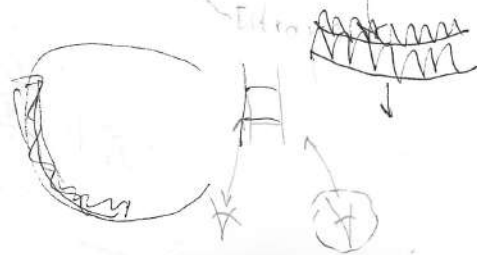
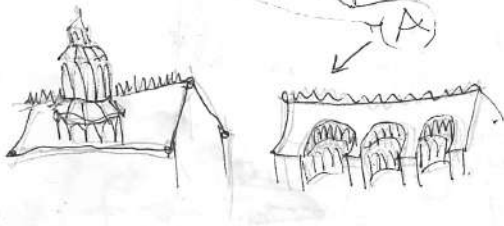
Over waterfall

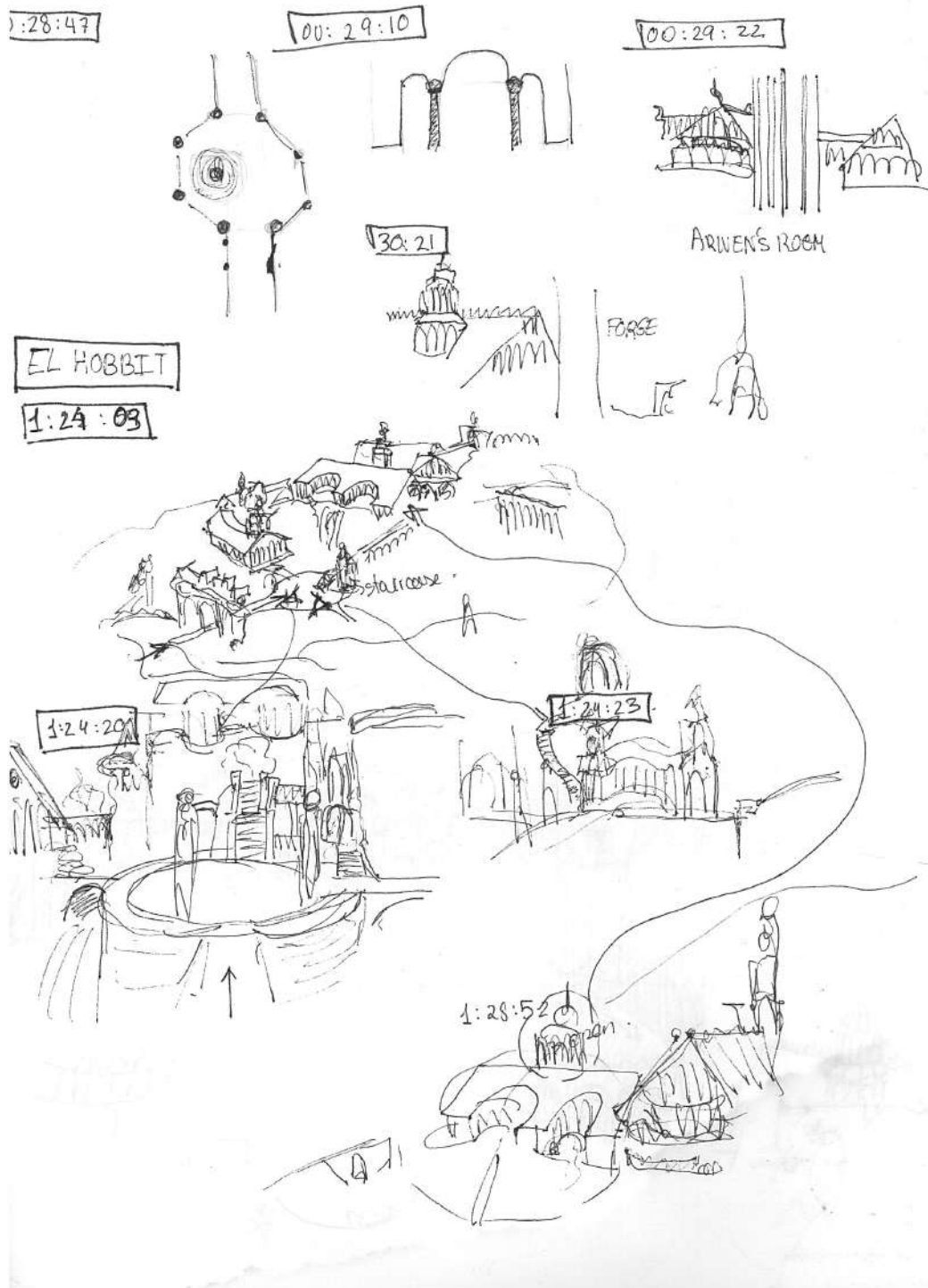


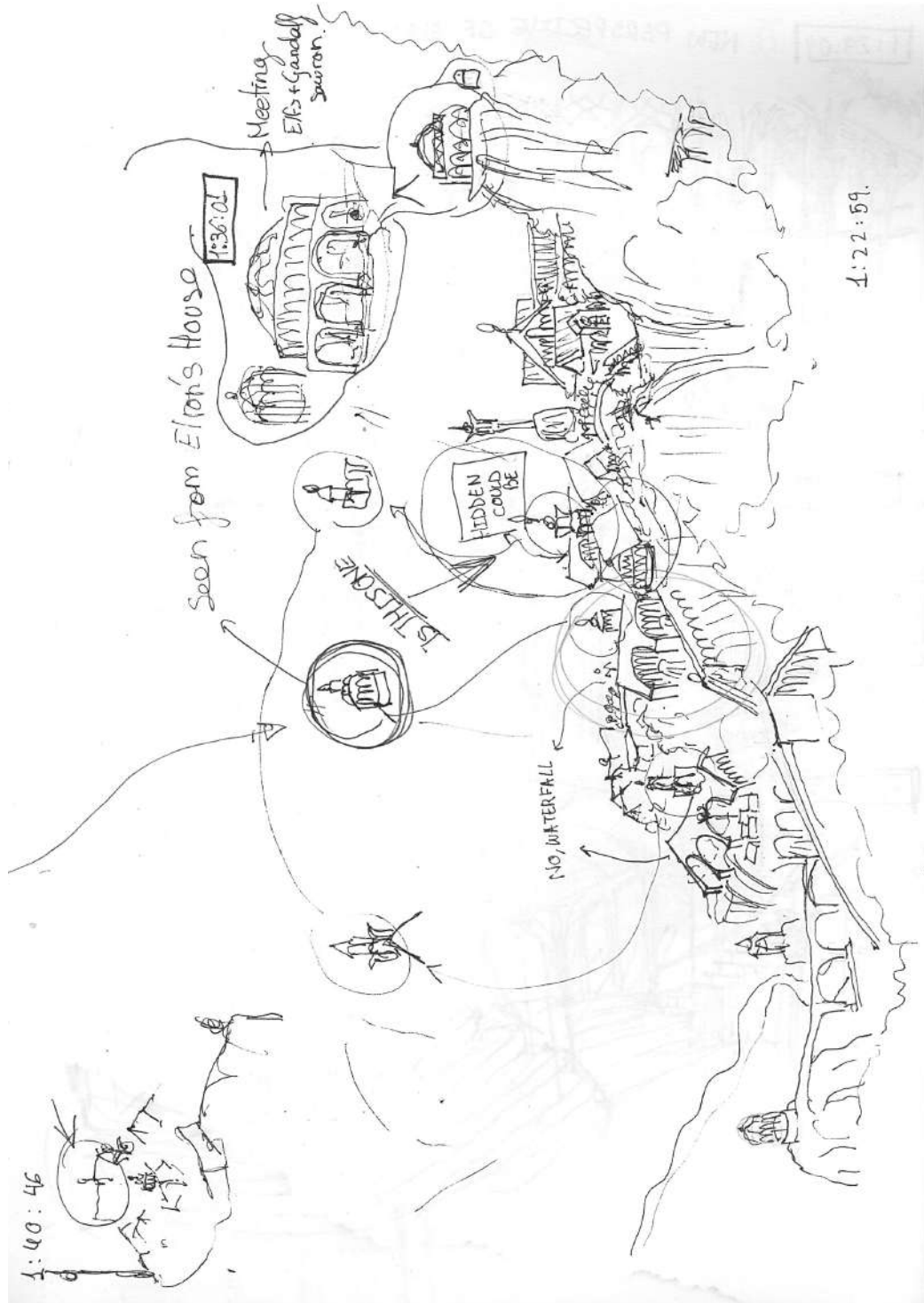
00:27:52

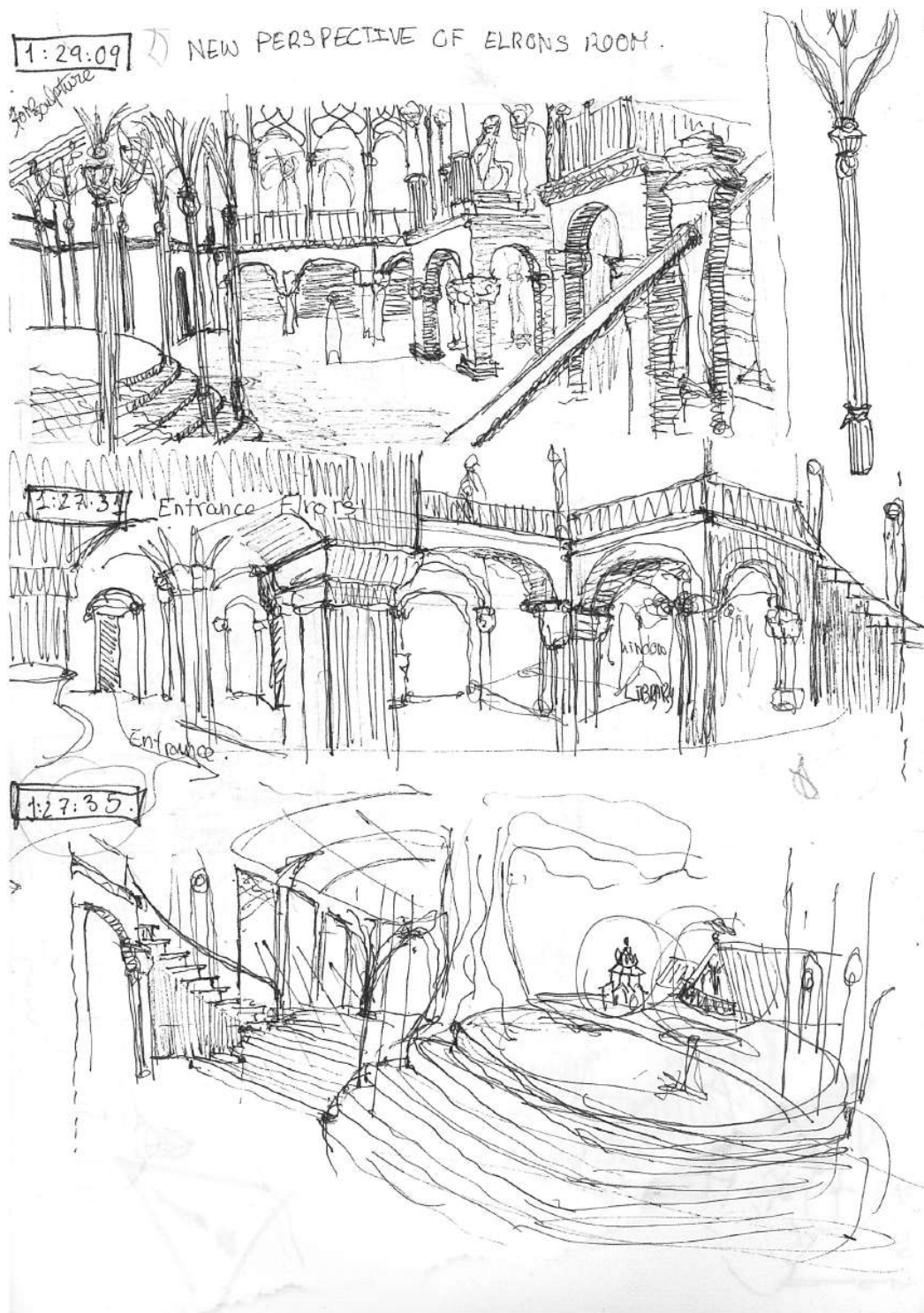


00:28:16

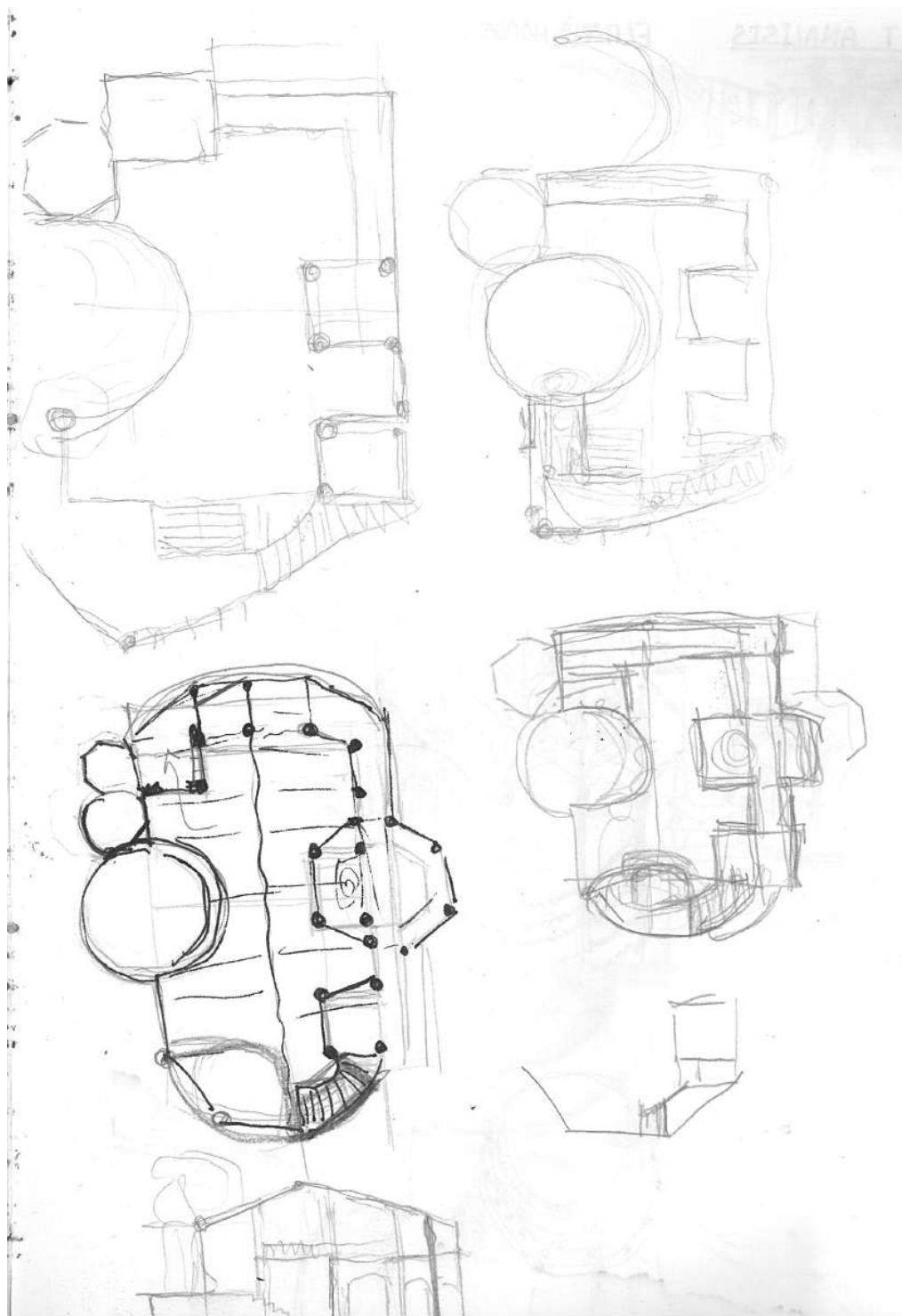




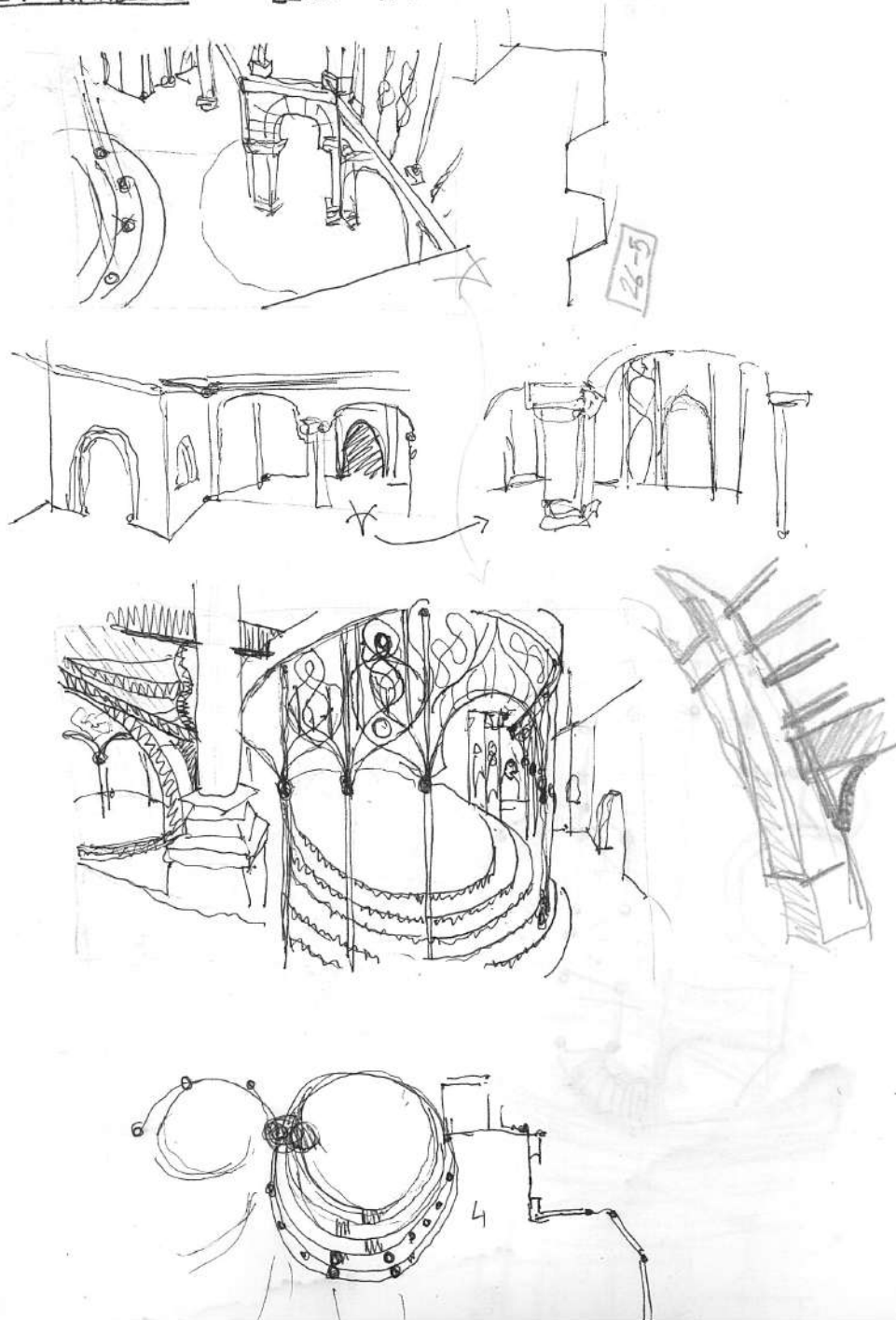


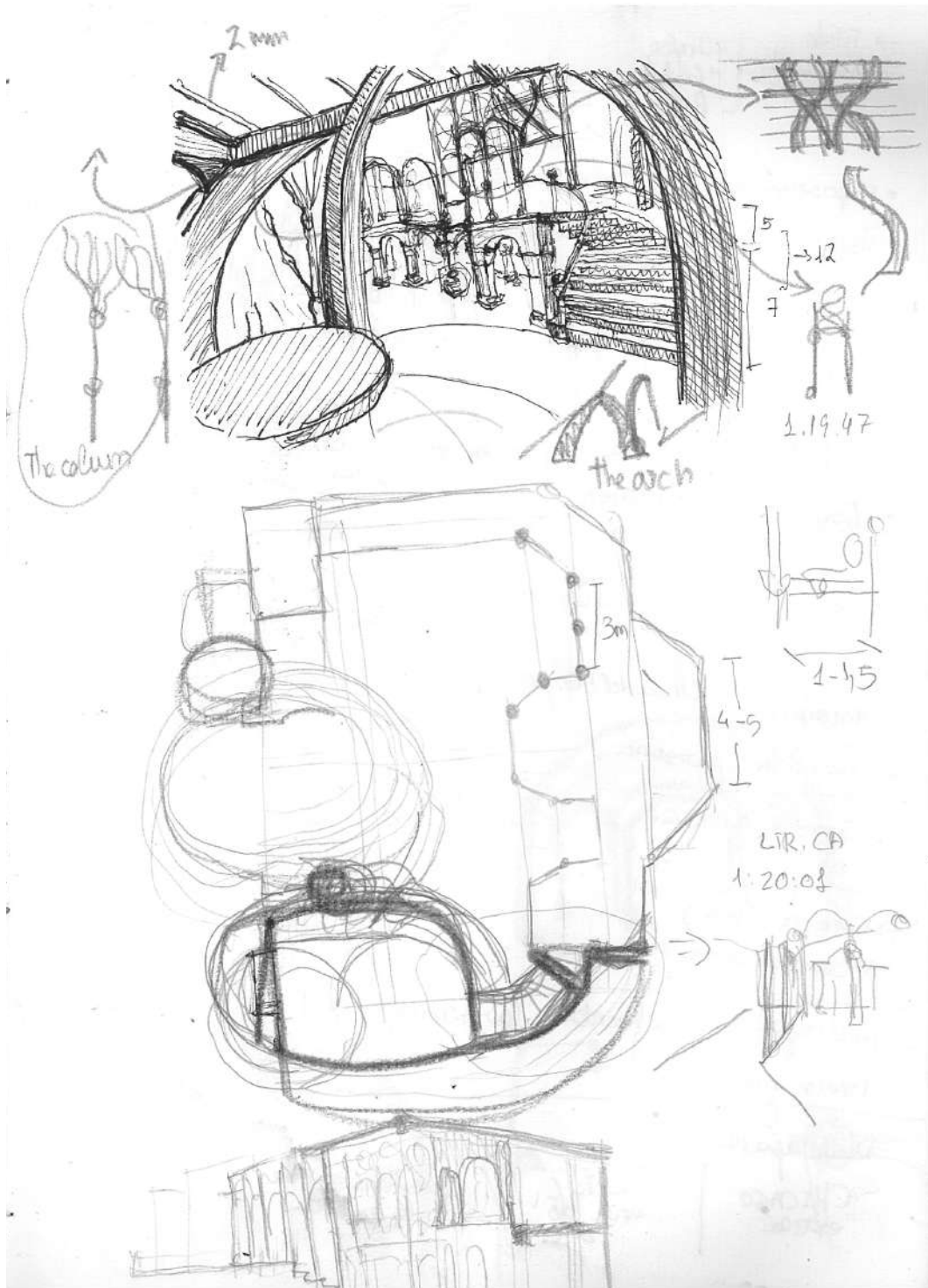


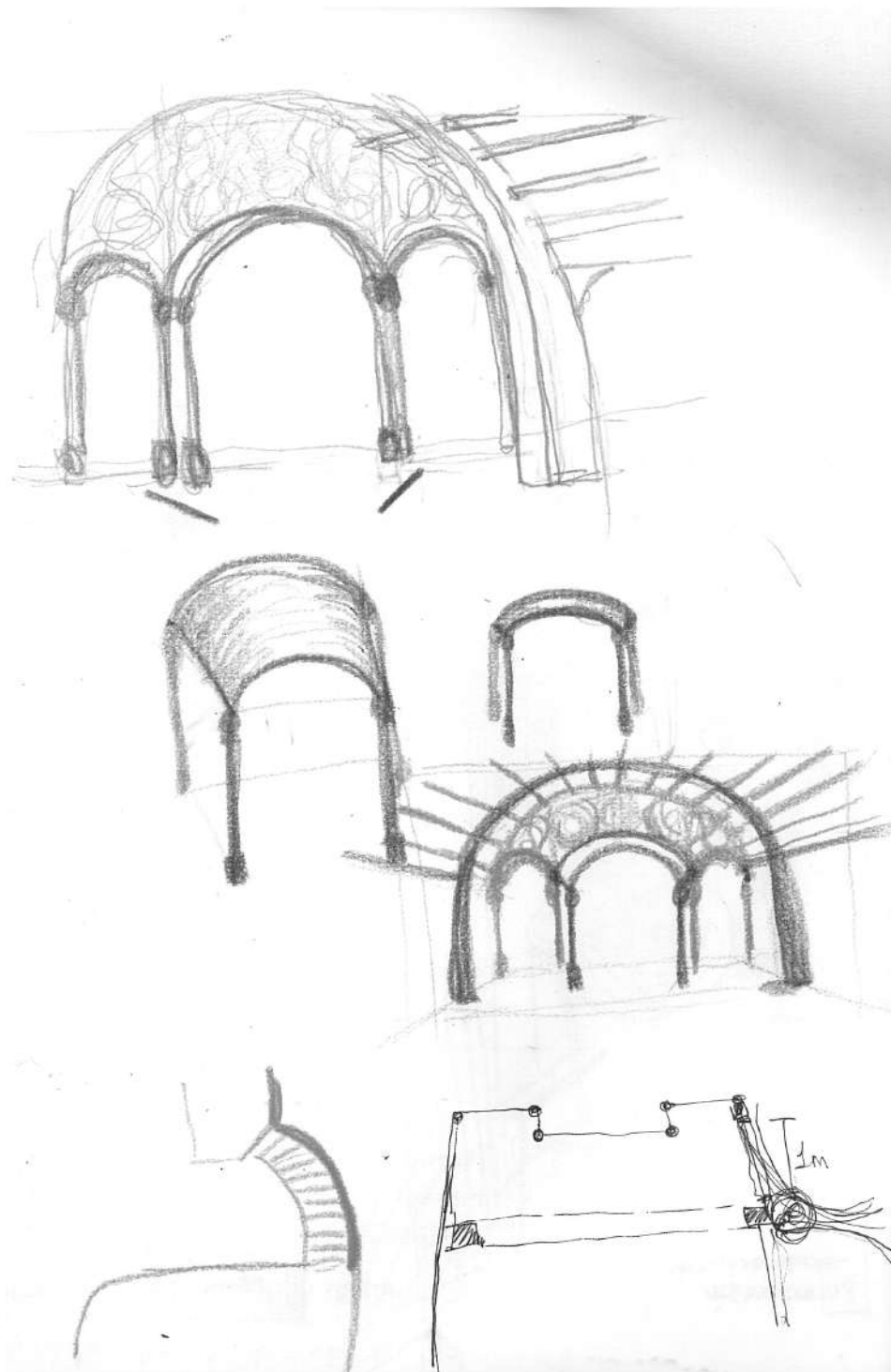


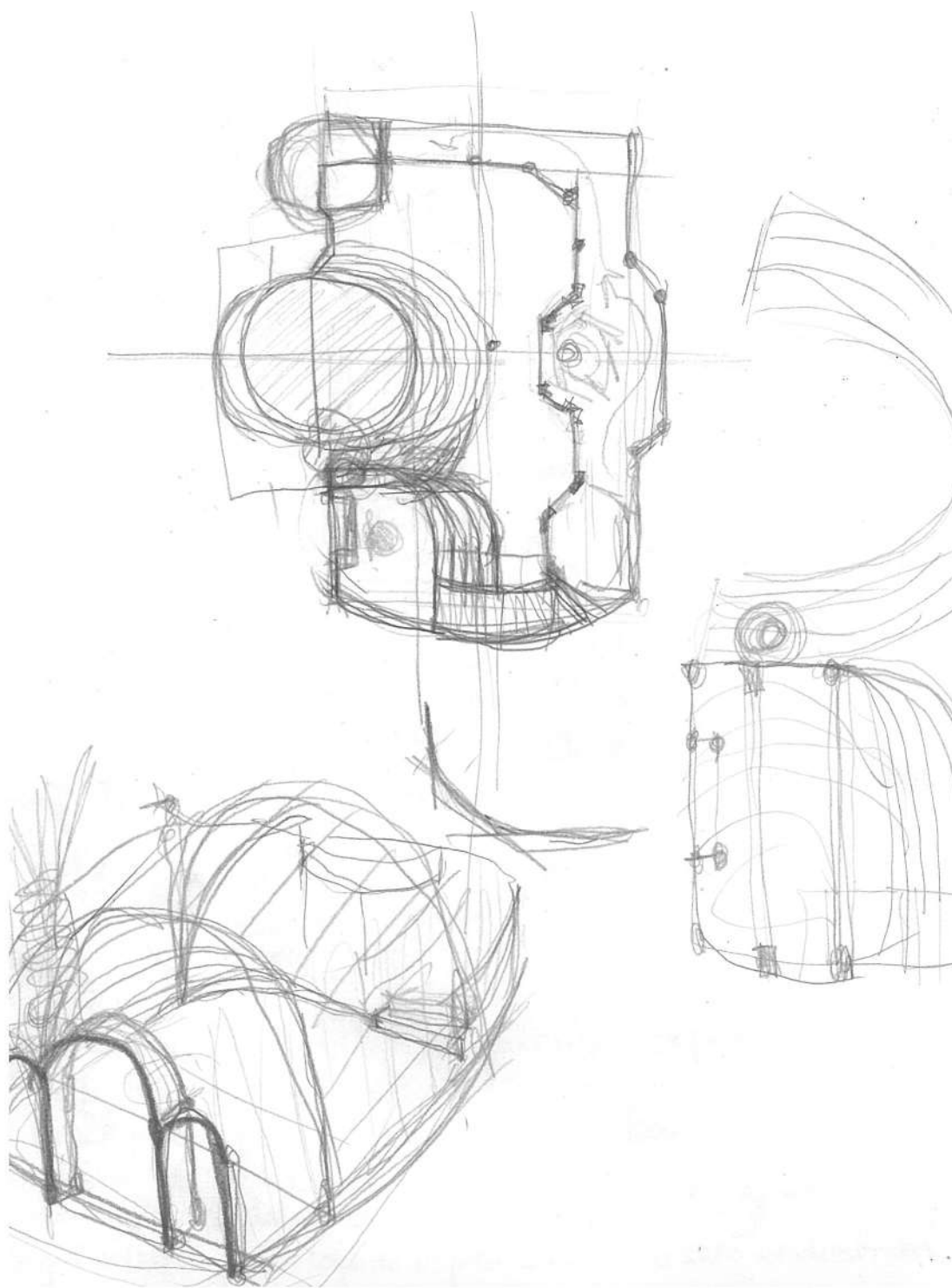


SET ANALYSIS ELRON'S HOUSE



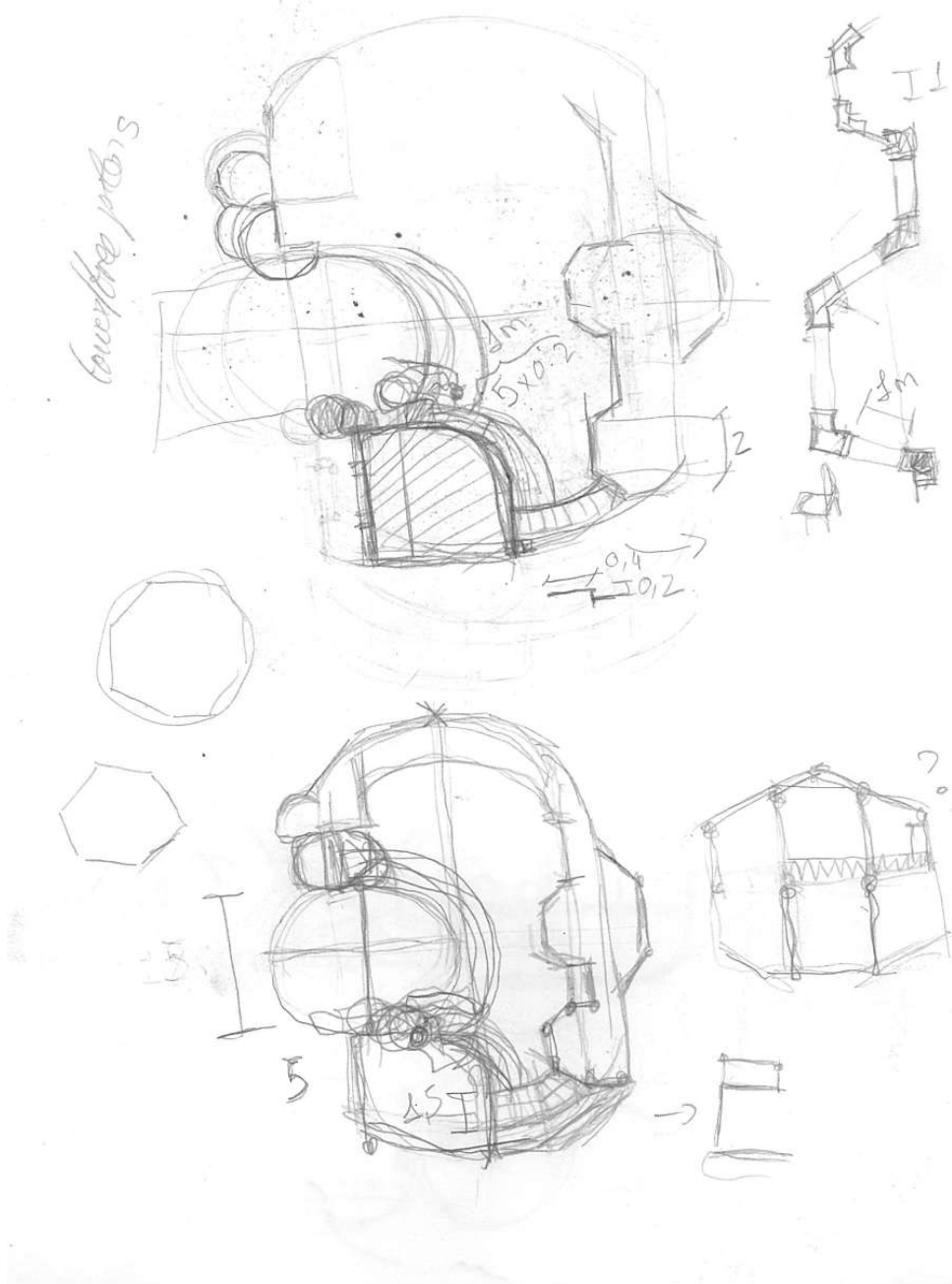


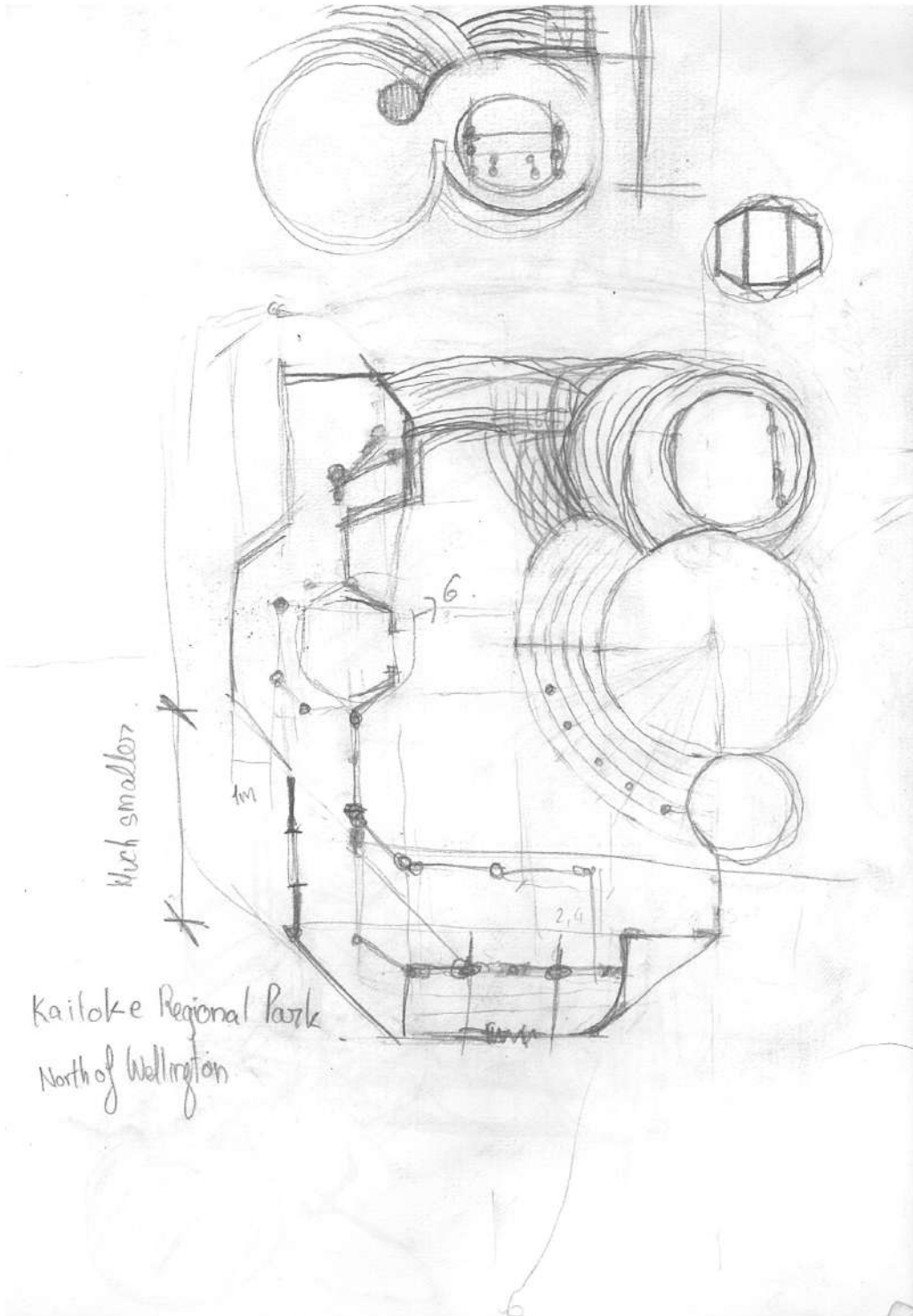


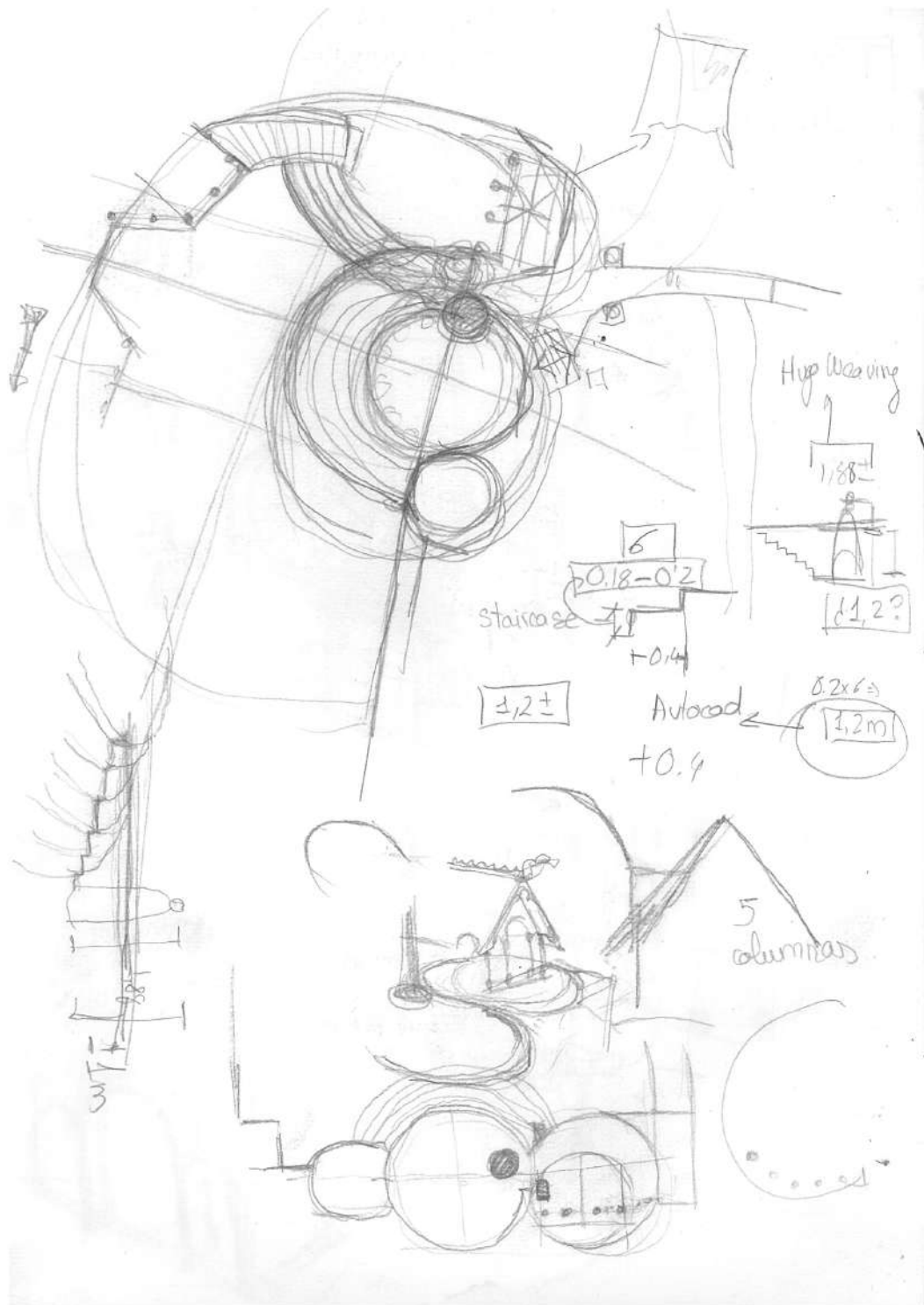


TFG 2.0

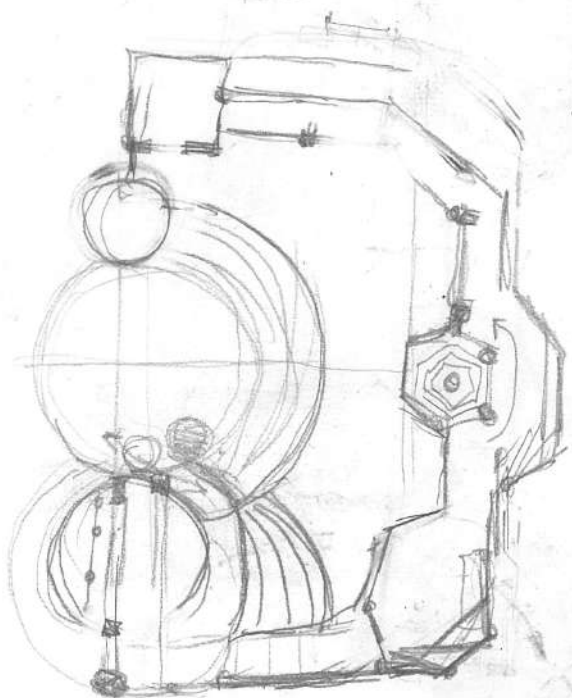
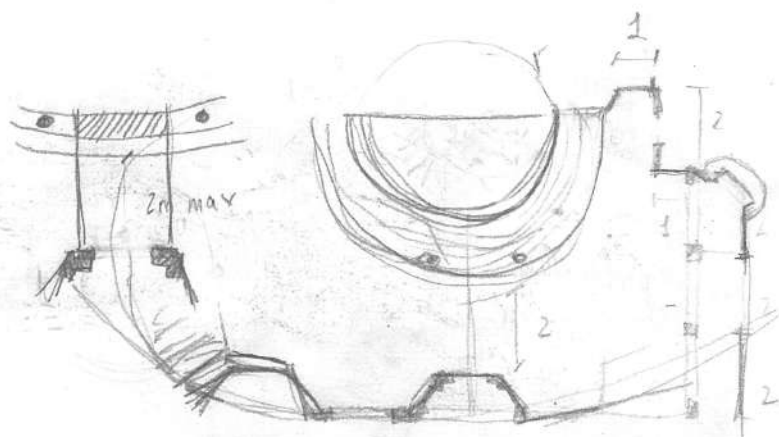
RIVENDELL

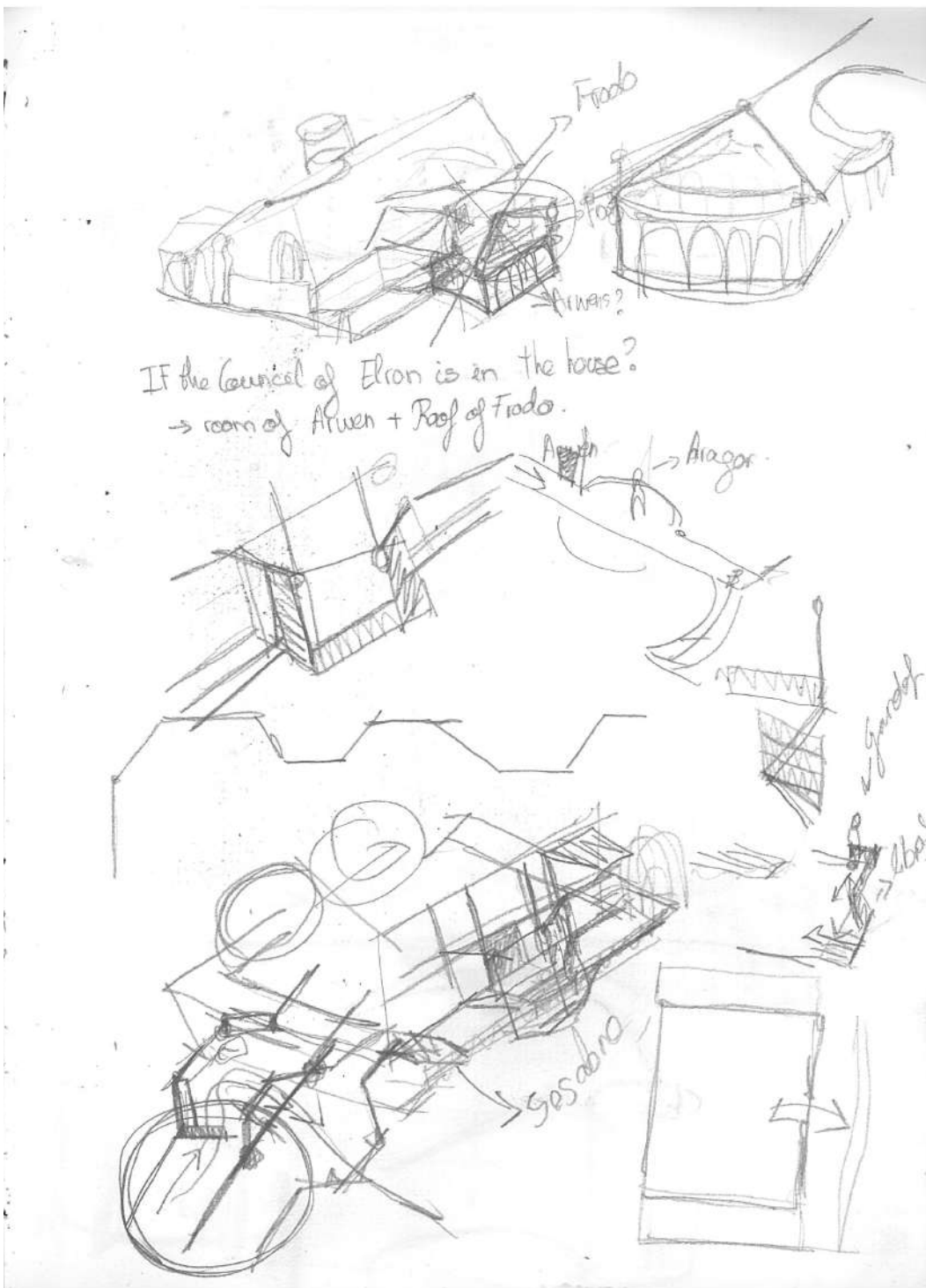


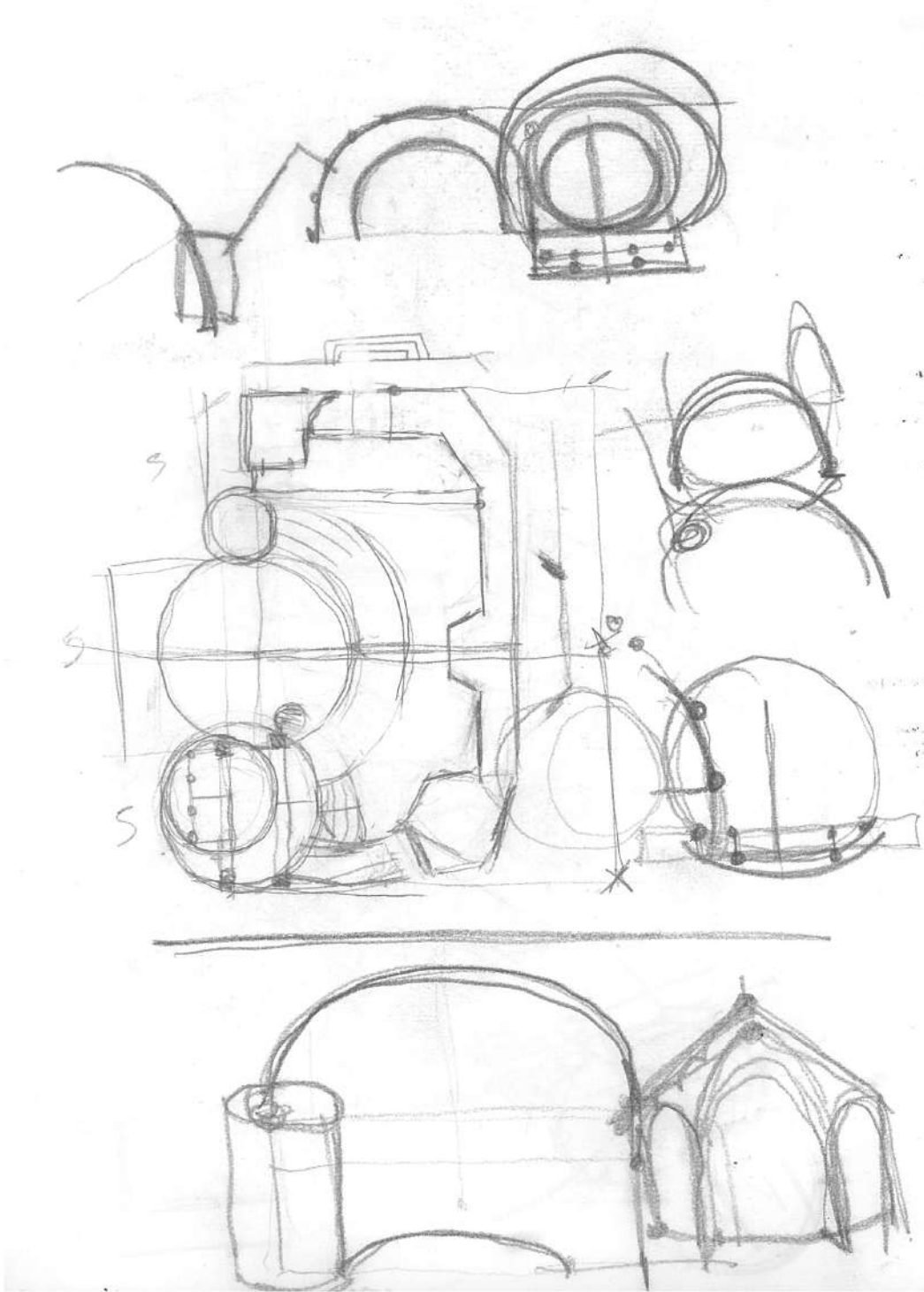


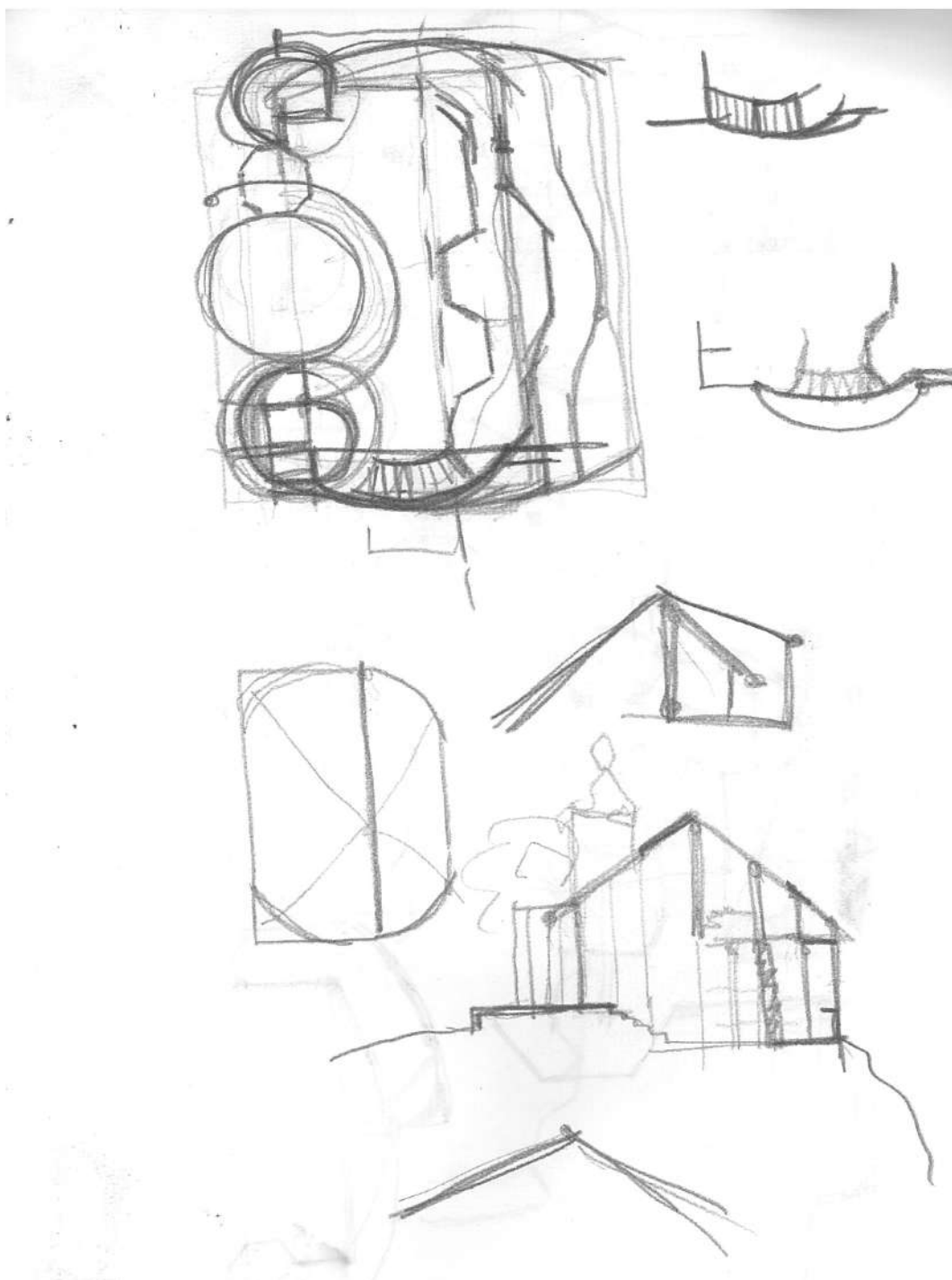


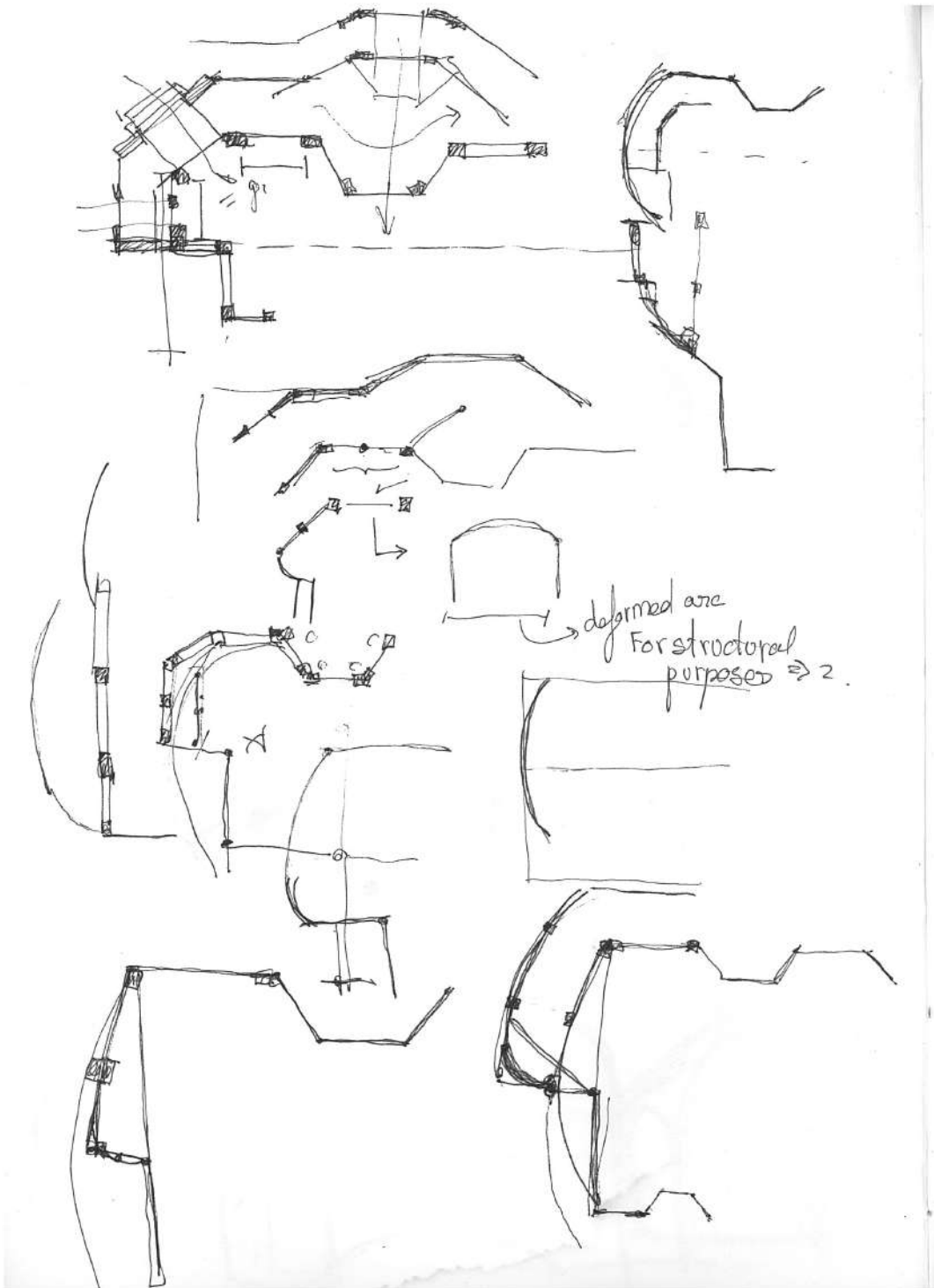


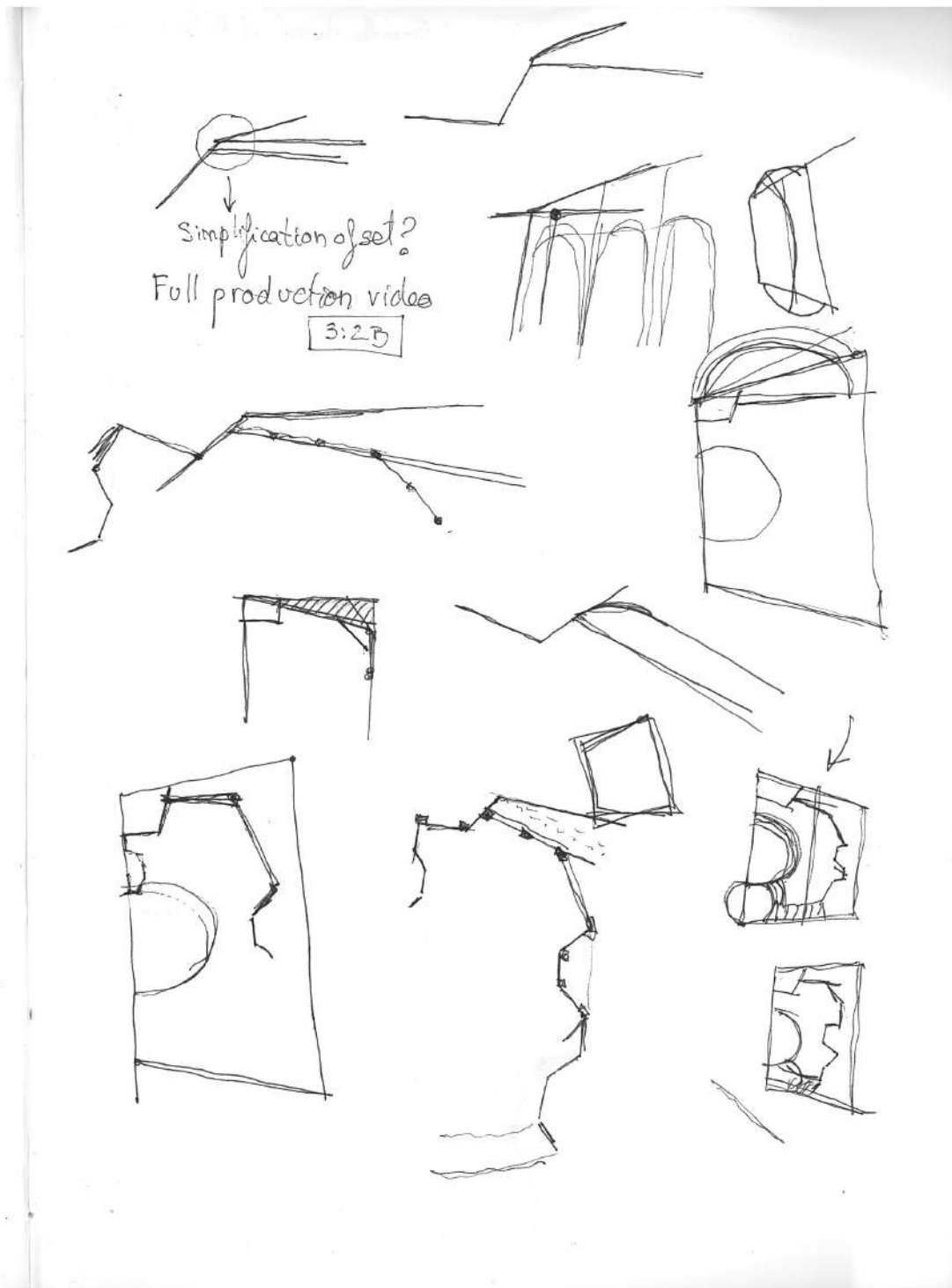


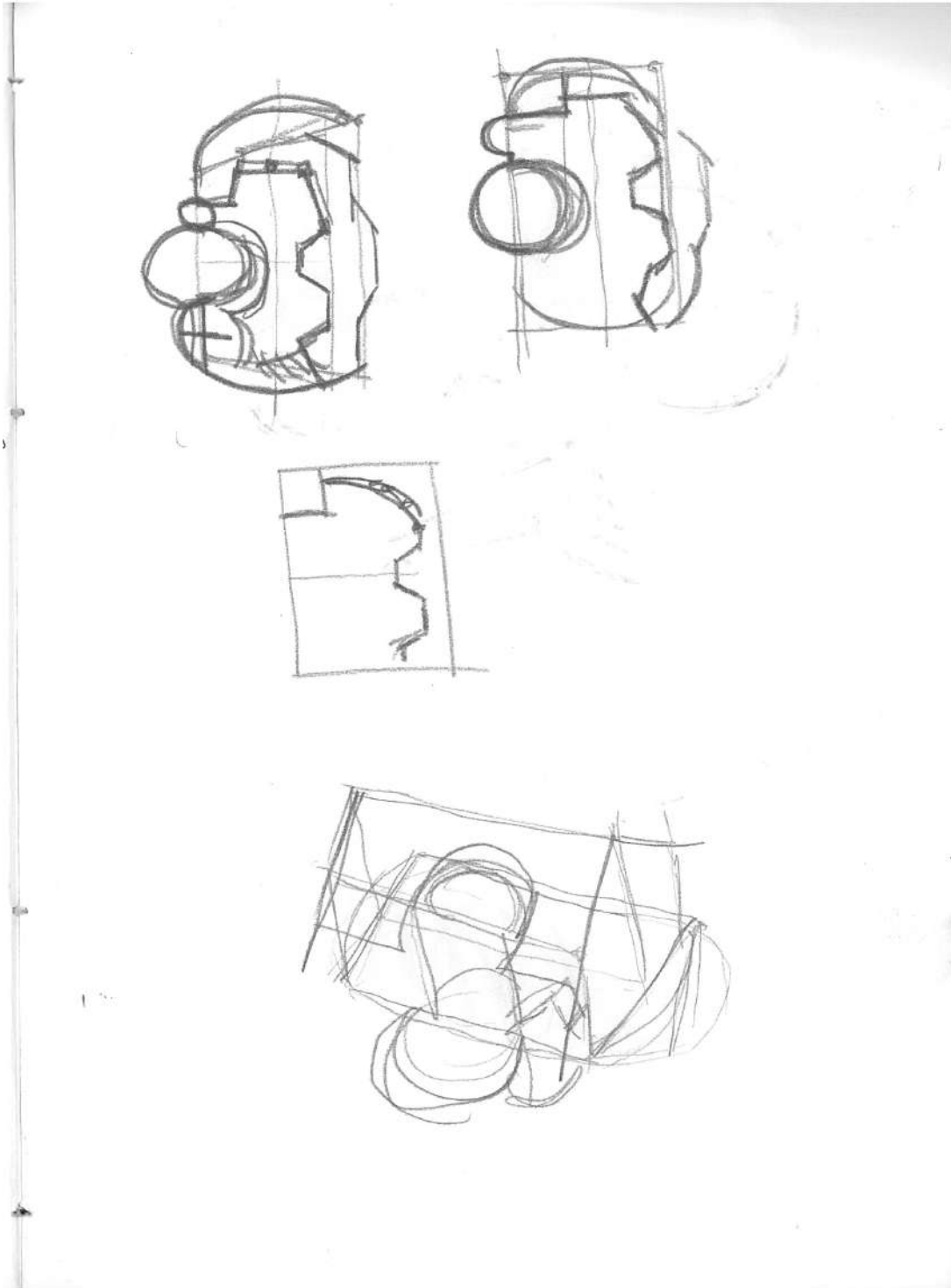


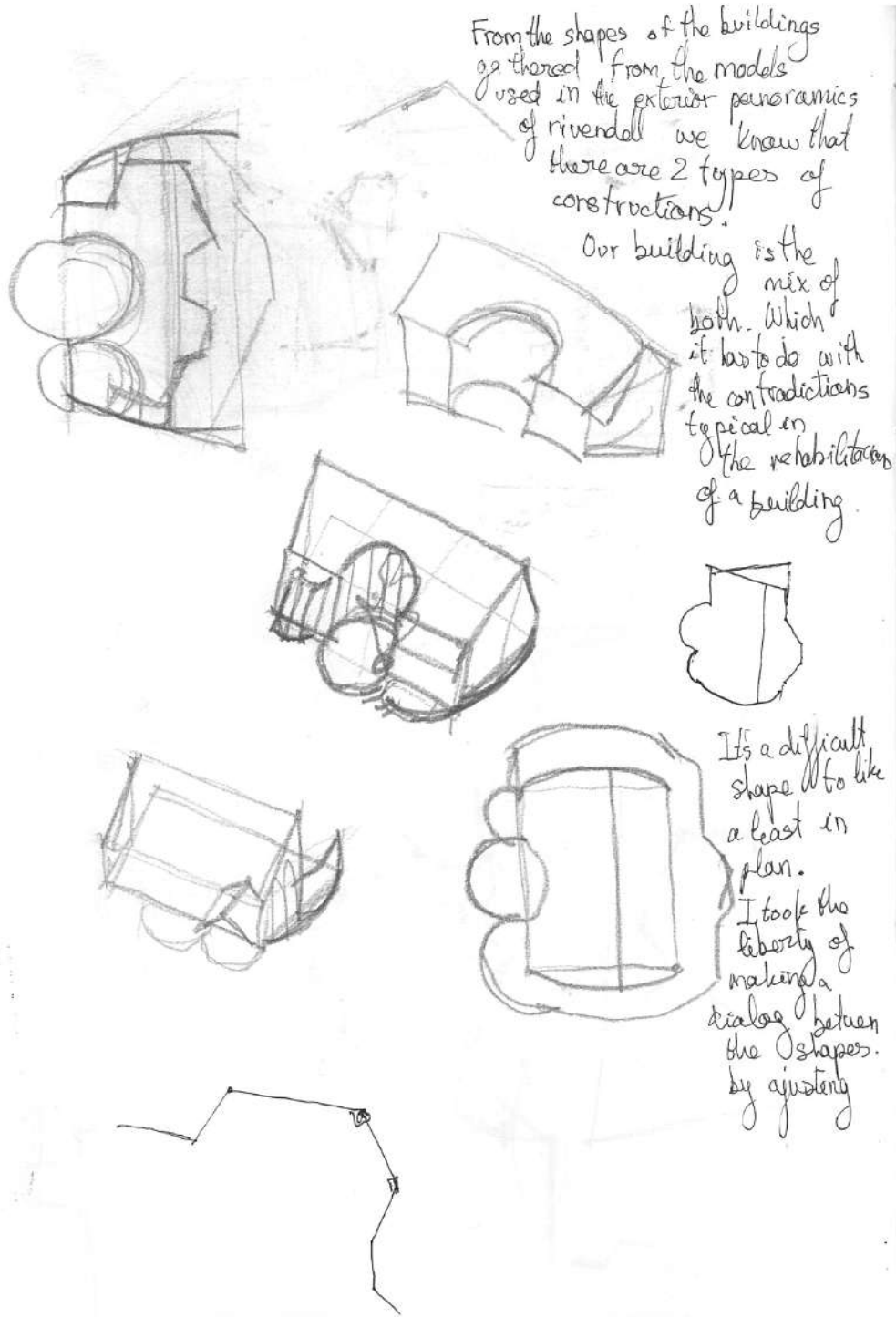




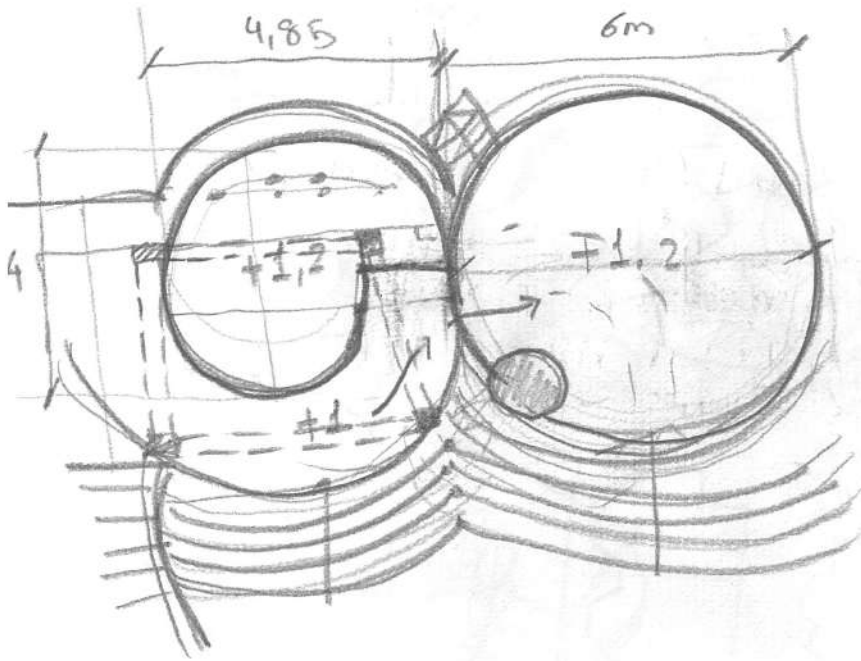


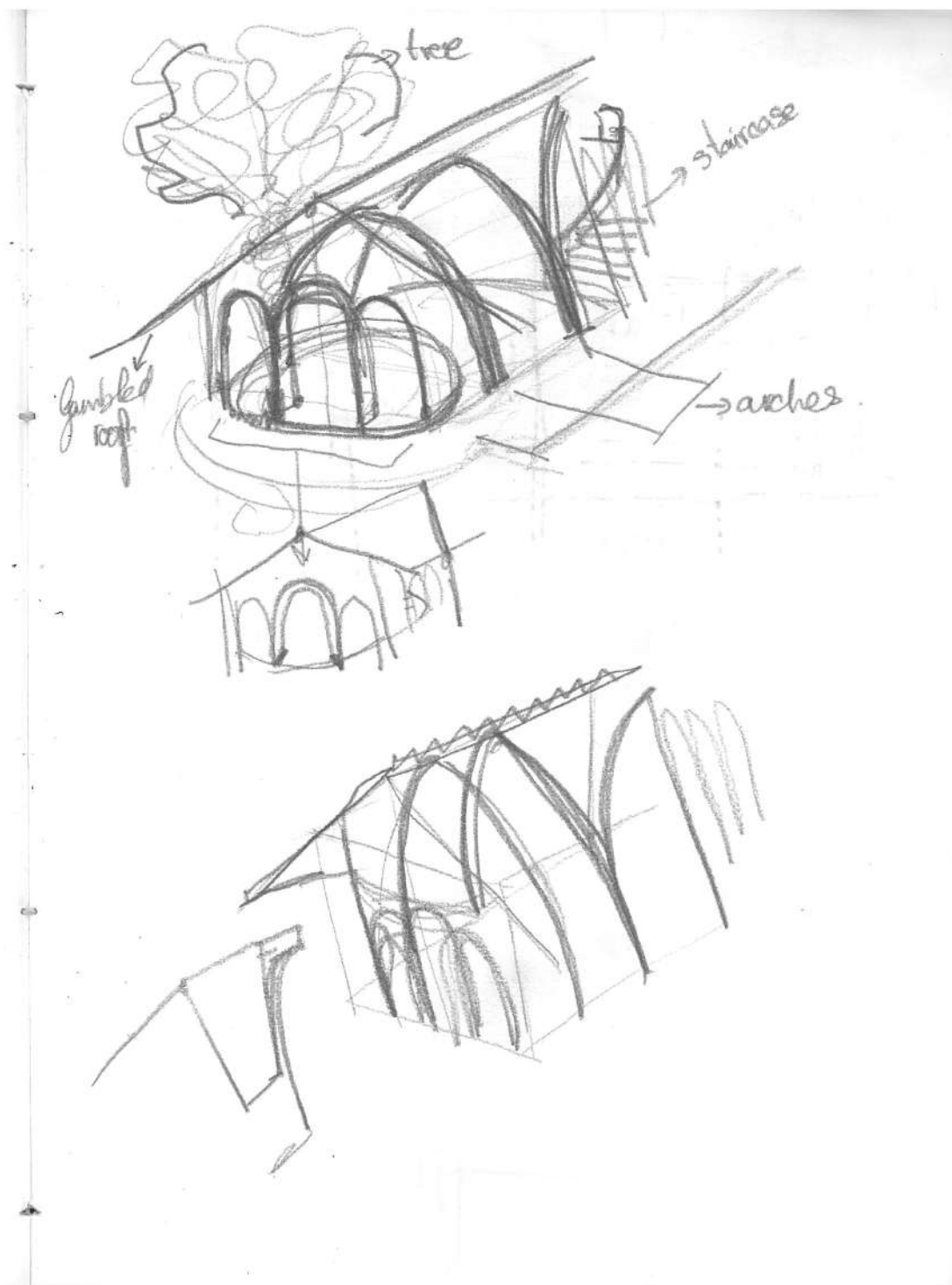




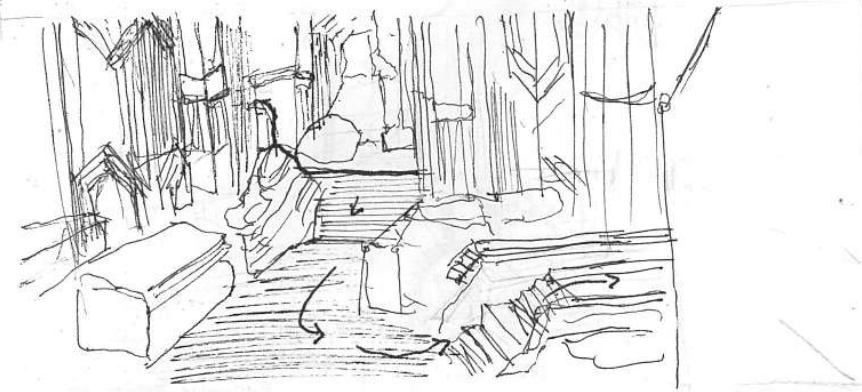




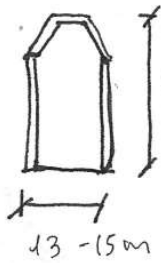
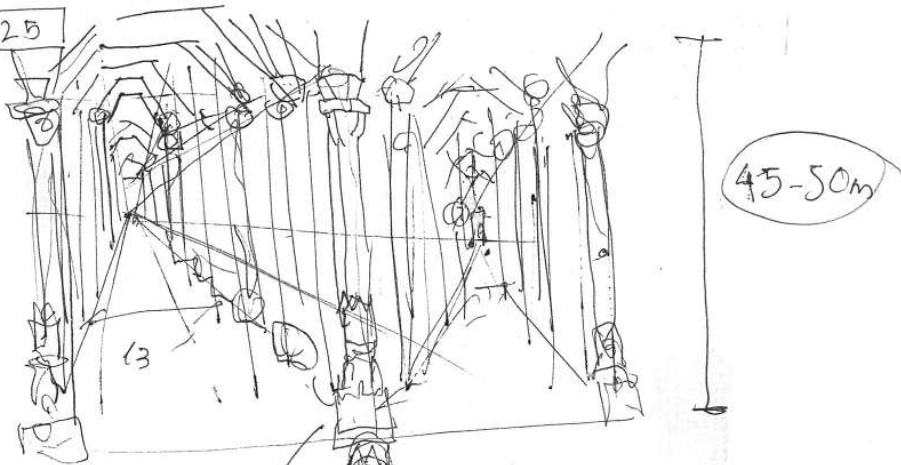




2:09:58



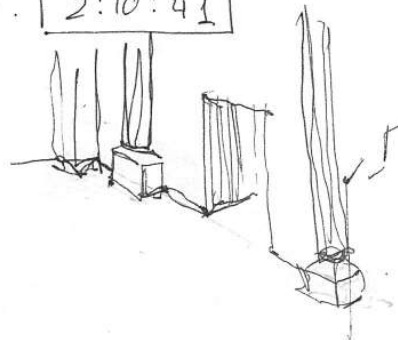
2:10:25

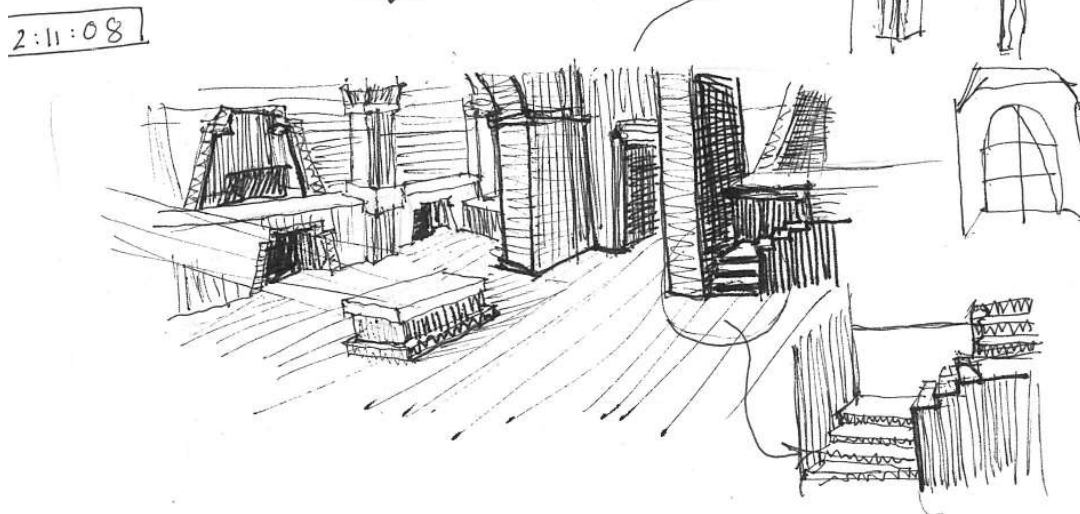
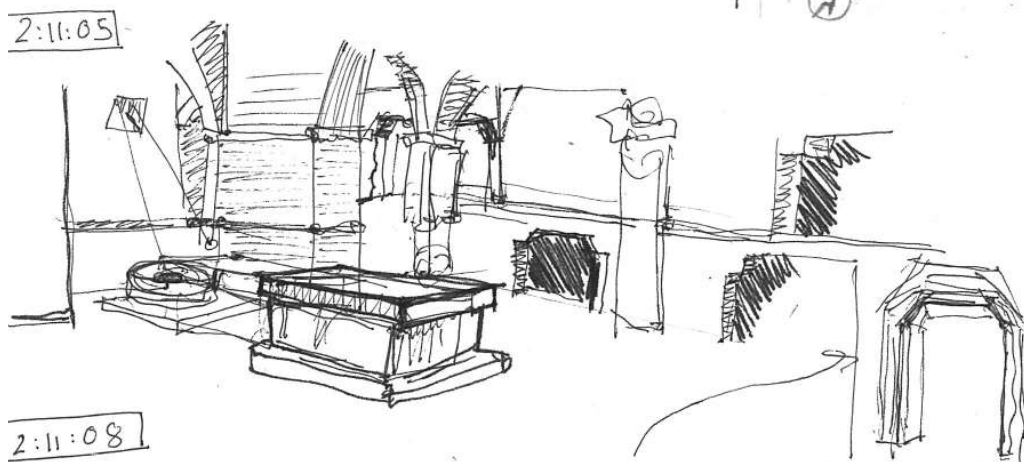
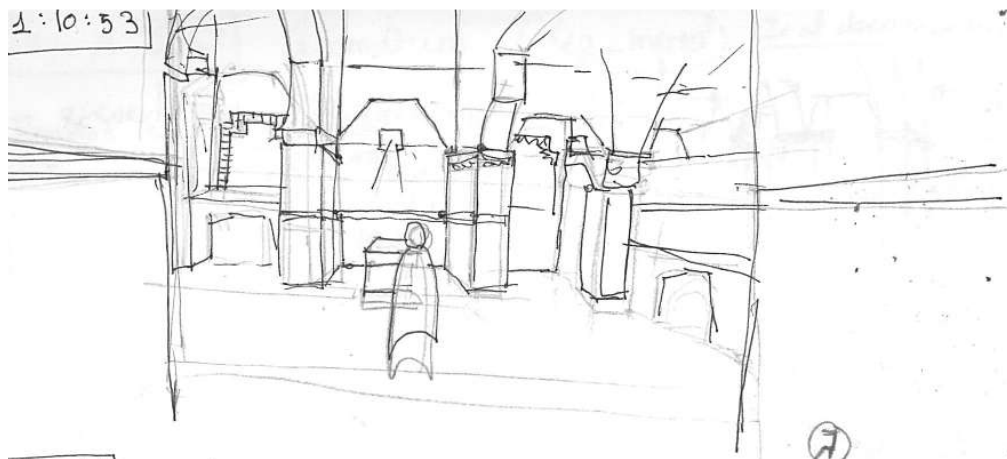


45-50m

3m

2:10:41





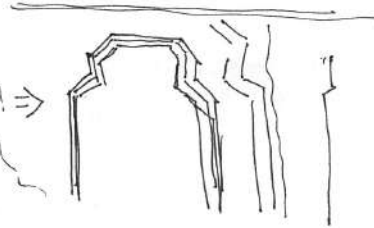
MORIA

Tomb city, ruin..

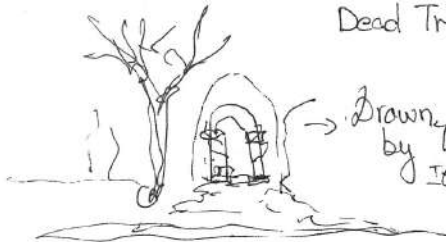


1:57:58

Bridge? Accuredwet?



2:00:06



Dead Trees => seem like stone, maybe a representation of orcs already been there.

Drawn by Tolkien.

It's the same as in the 1978 movie.

ORCS = DEATH NATURE.

2:02:36



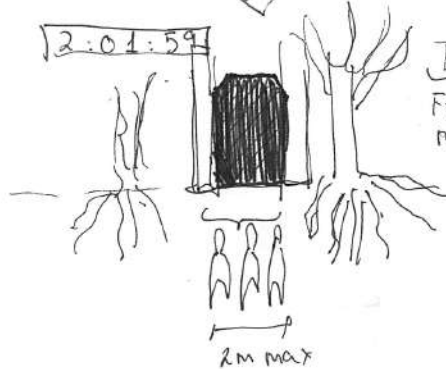
2:04:40



Lake.



2:04:59



Talk Friend and enter Friendship with elves represented in the rings of power.

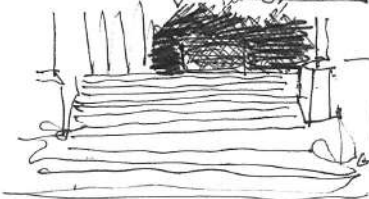
2 dead trees

↳ Dead friendship

Bridge?

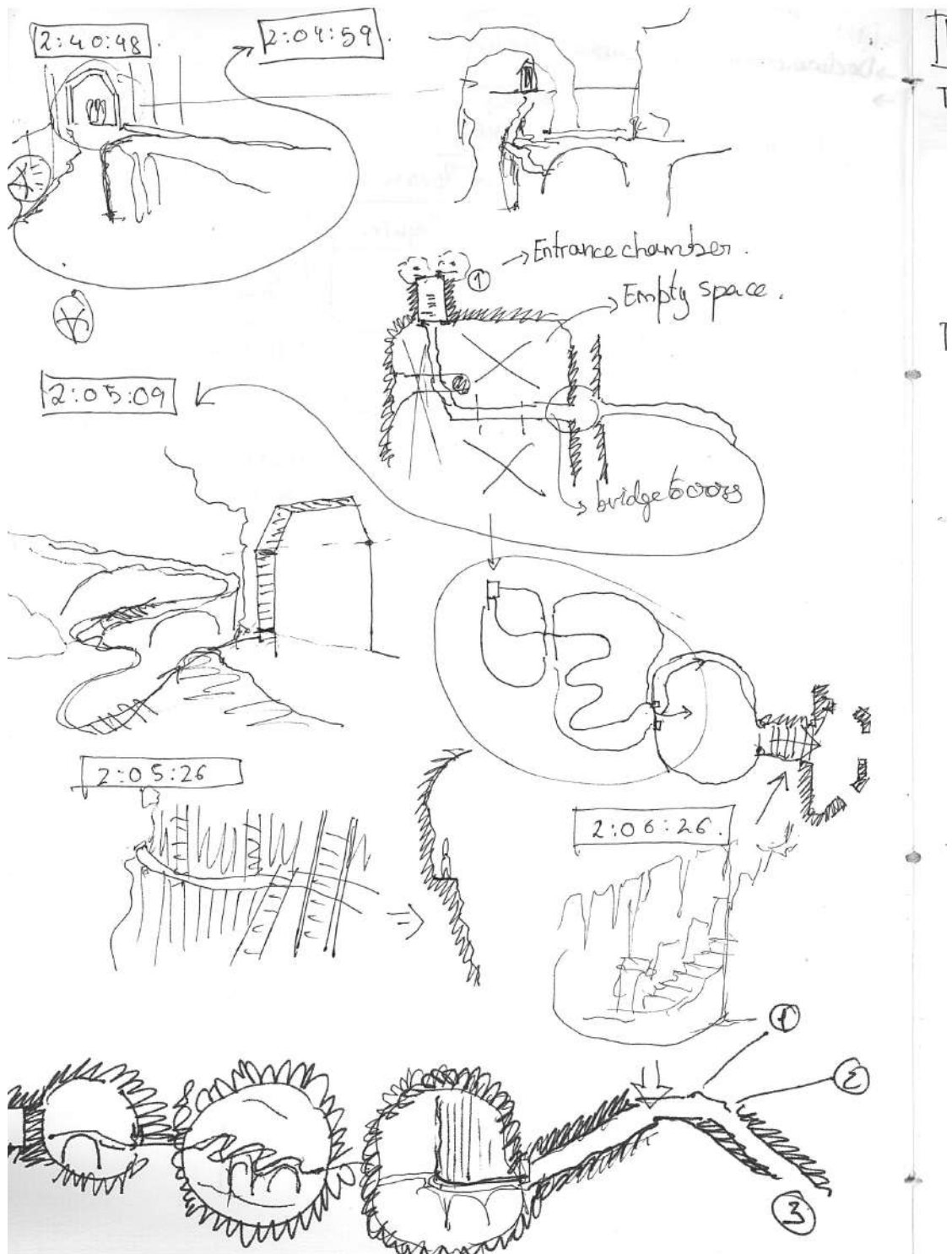
THEY ENTERED THROUGH THE LOWEST PART OF THE MOUNTAIN

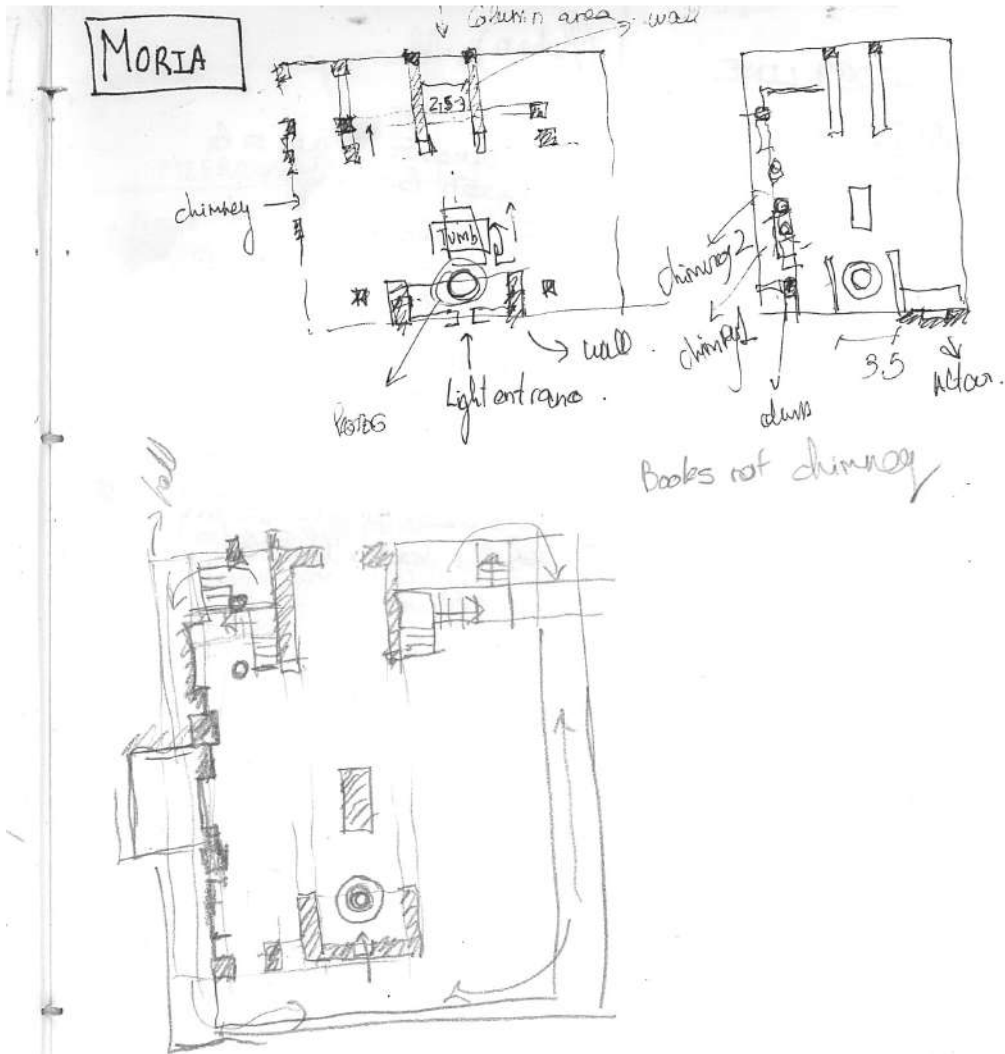
2:02:22



2 seats of staircases

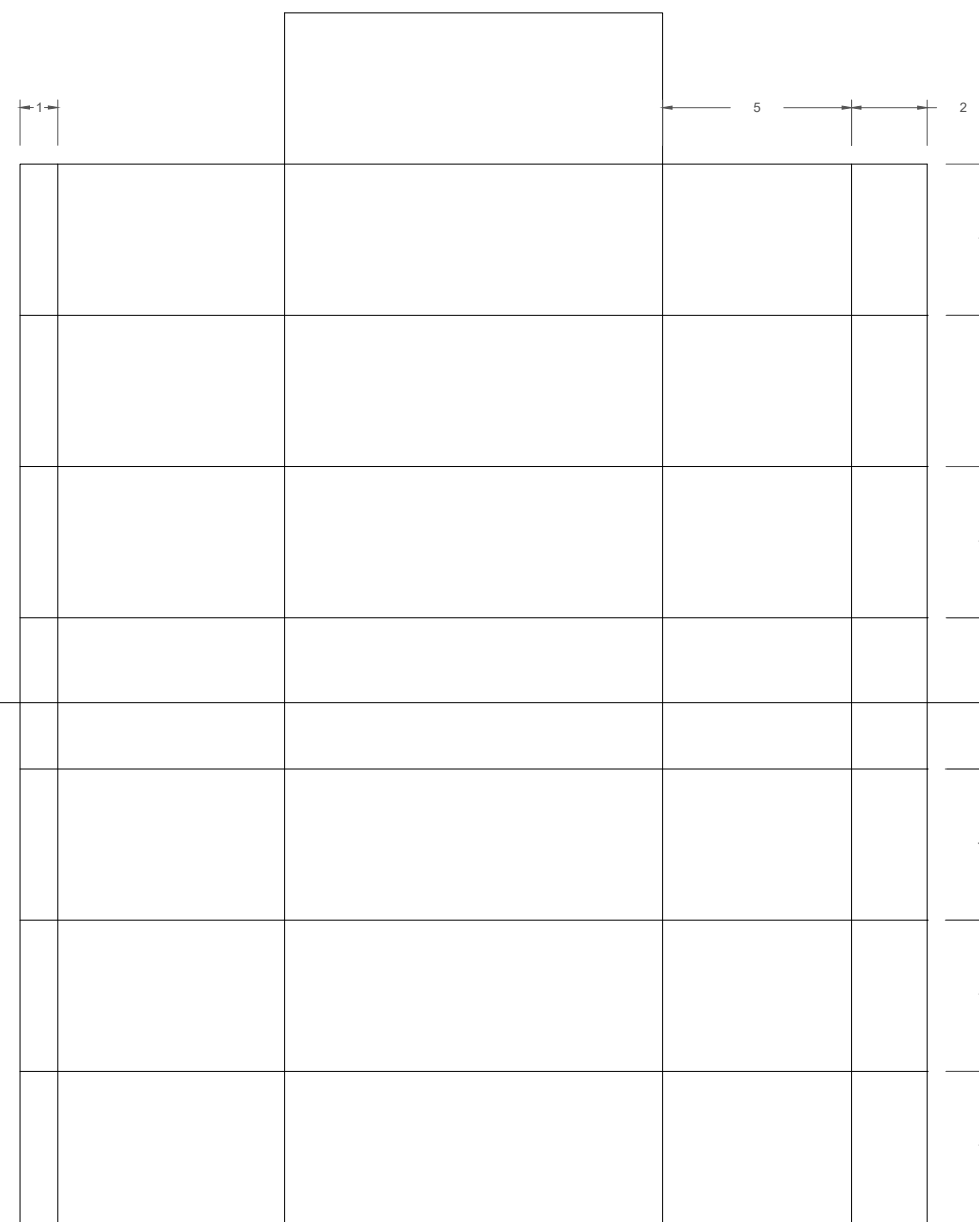




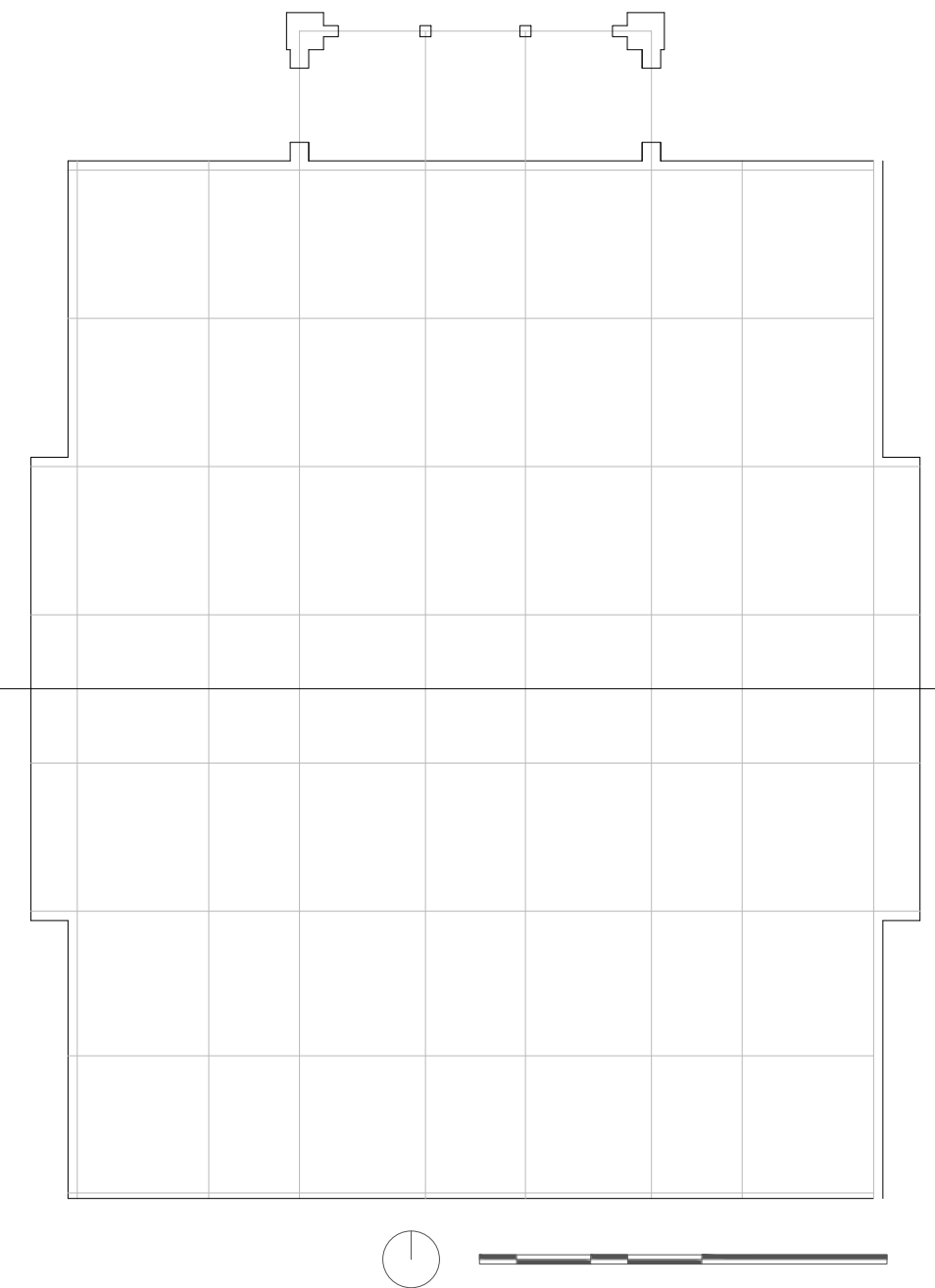




PERIMETRAL ENVELOPE

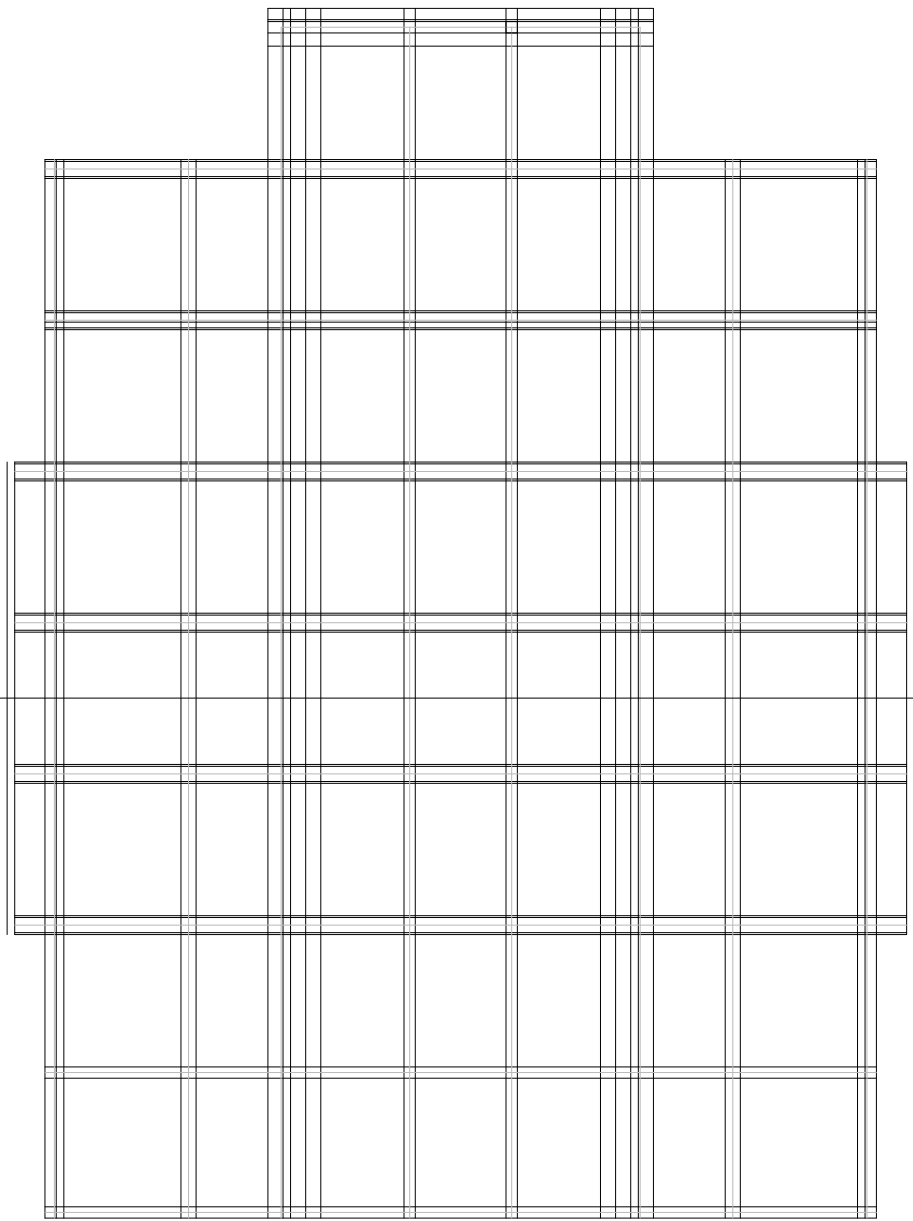


MAIN STRUCTURAL AXIS

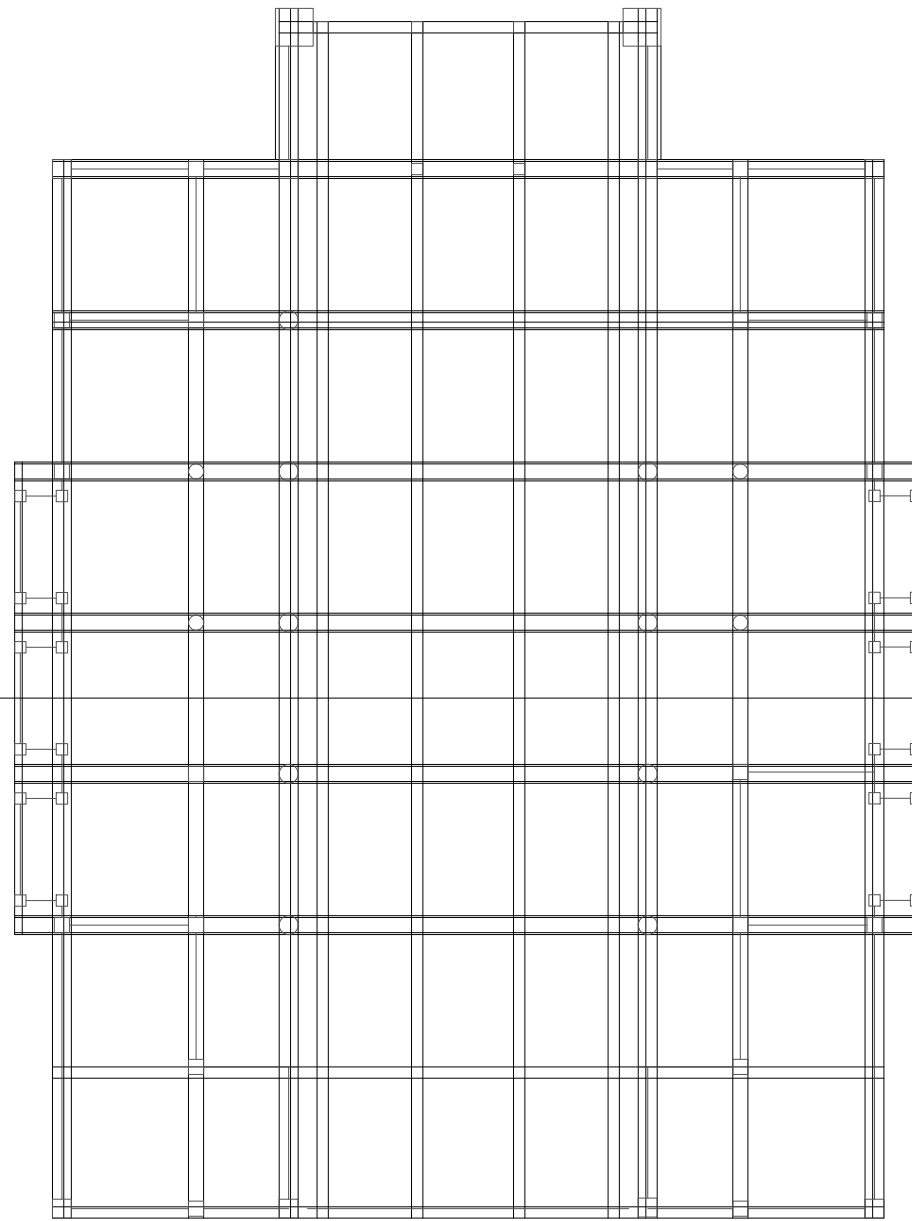


PERÍMETER & MAIN BEAMS AXIS

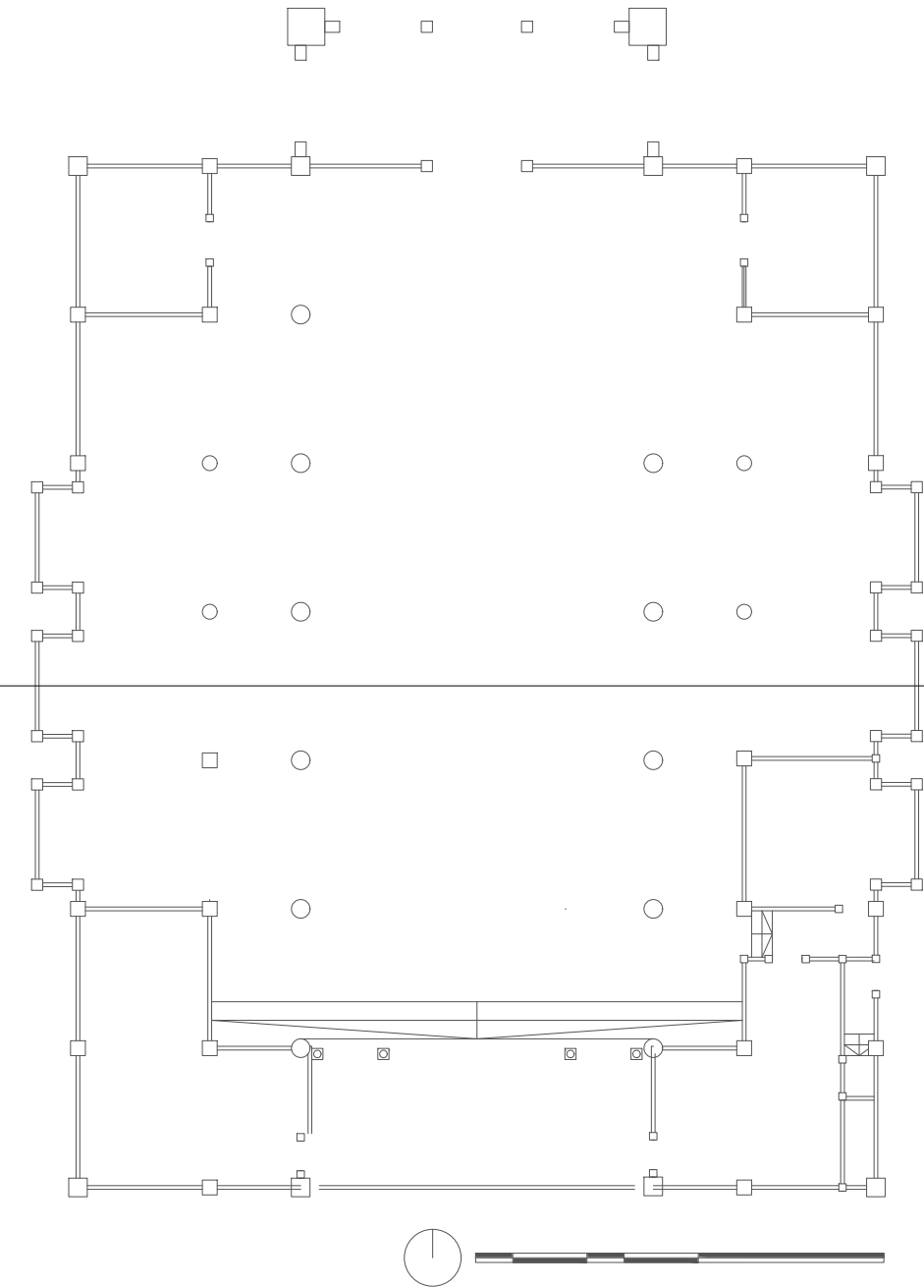




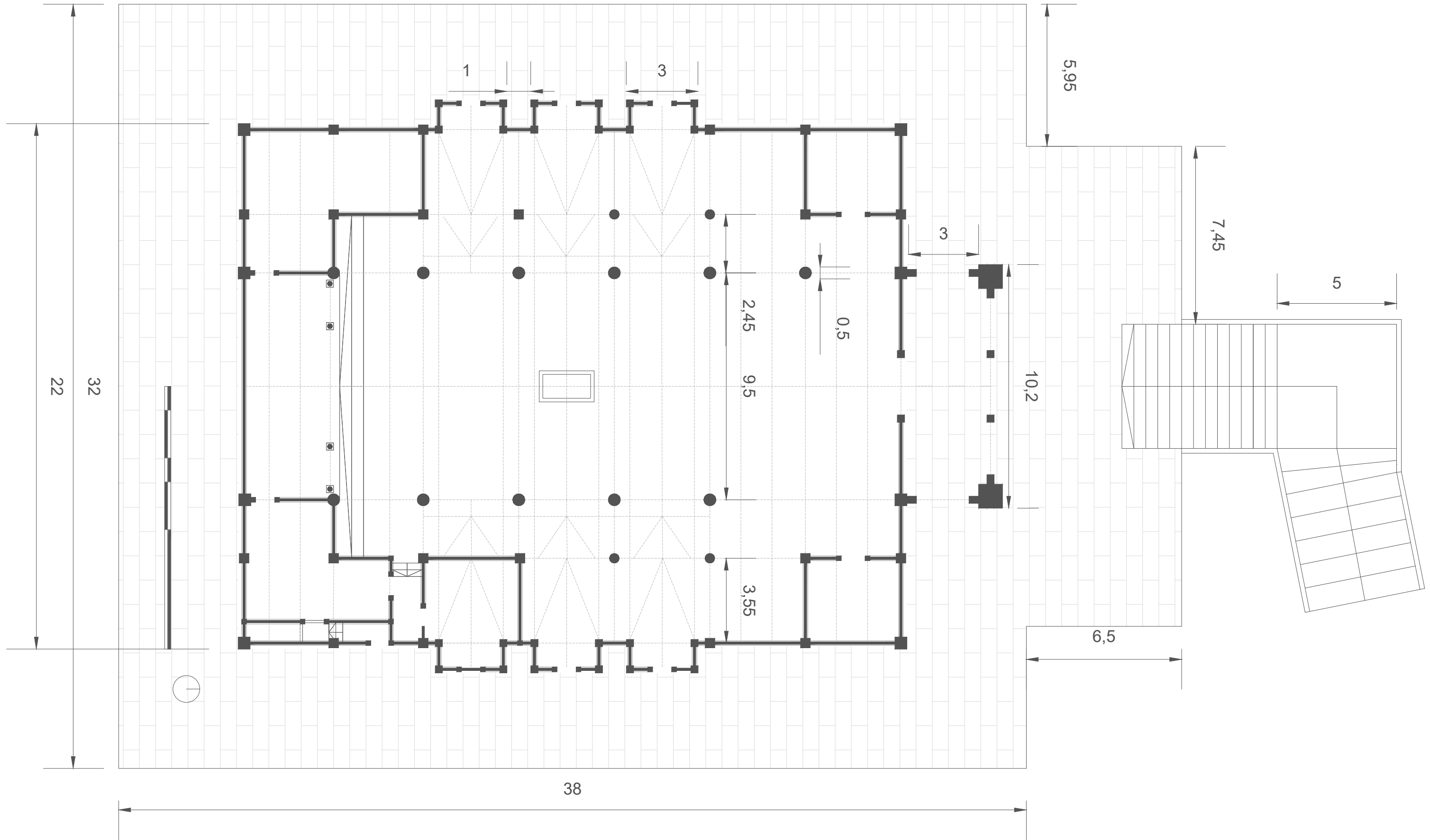
BEAMS & COLUMNS REFERENCES



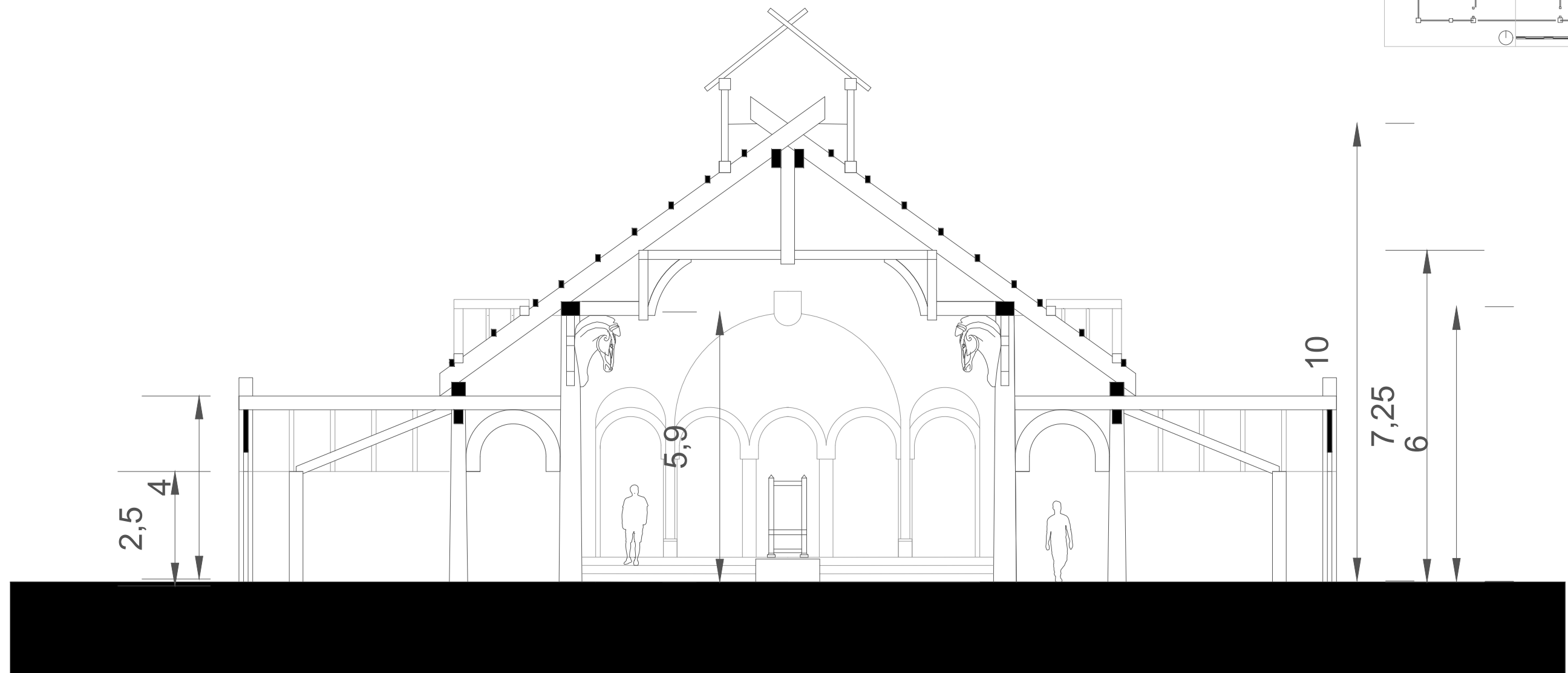
COLOCATION OF COLUMNS



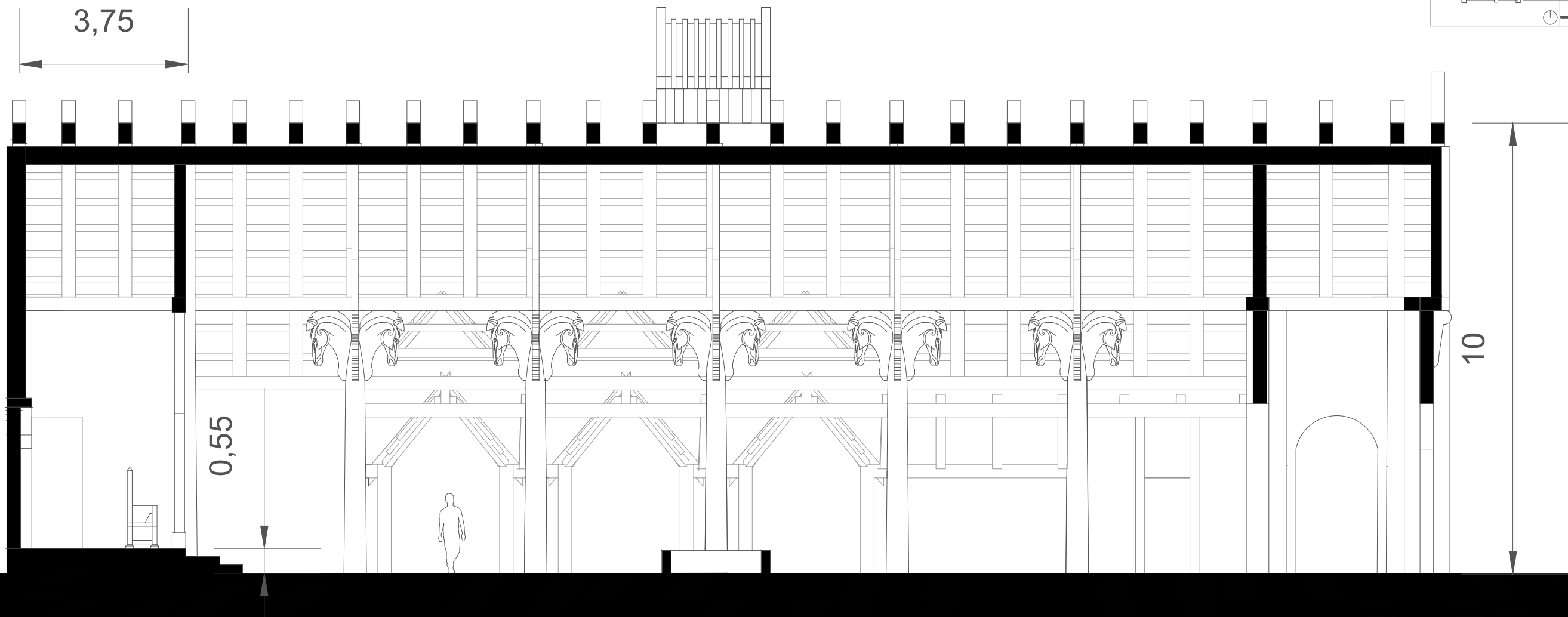
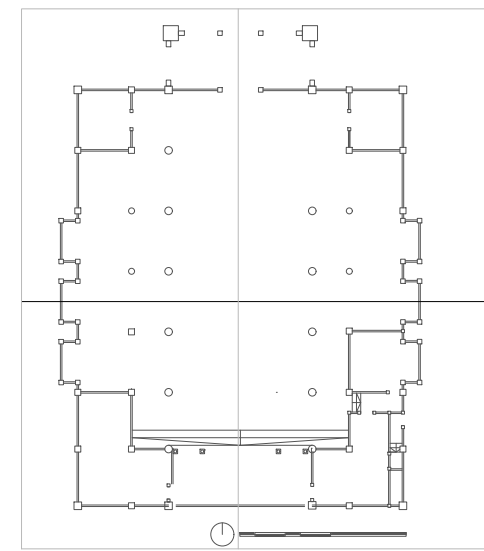
SECTIONED ELEMENTS



FLOOR PLAN 3D, E: 1/150 A3



LONGITUDINAL SECTION, E: 1/100 A3

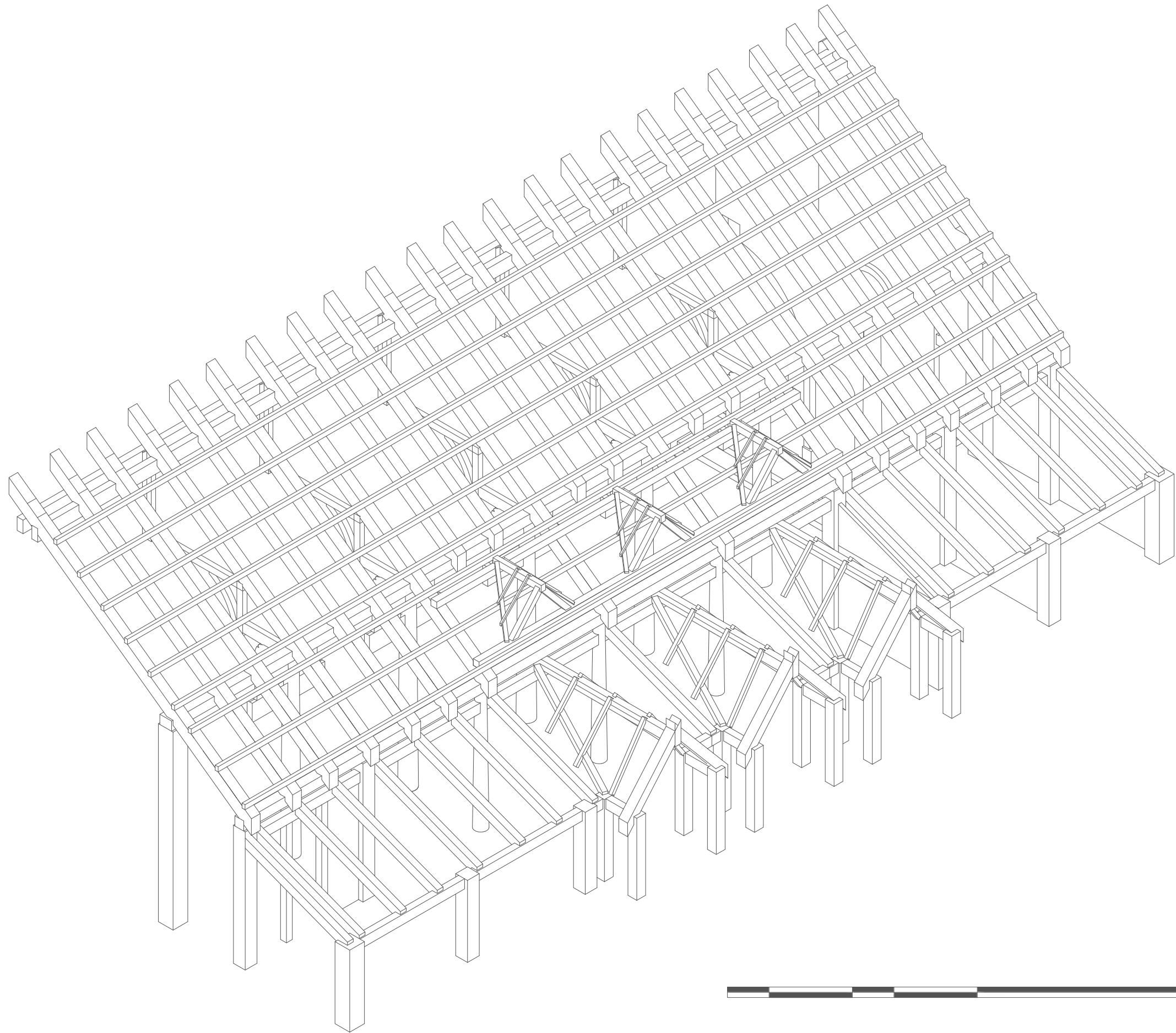


3,75

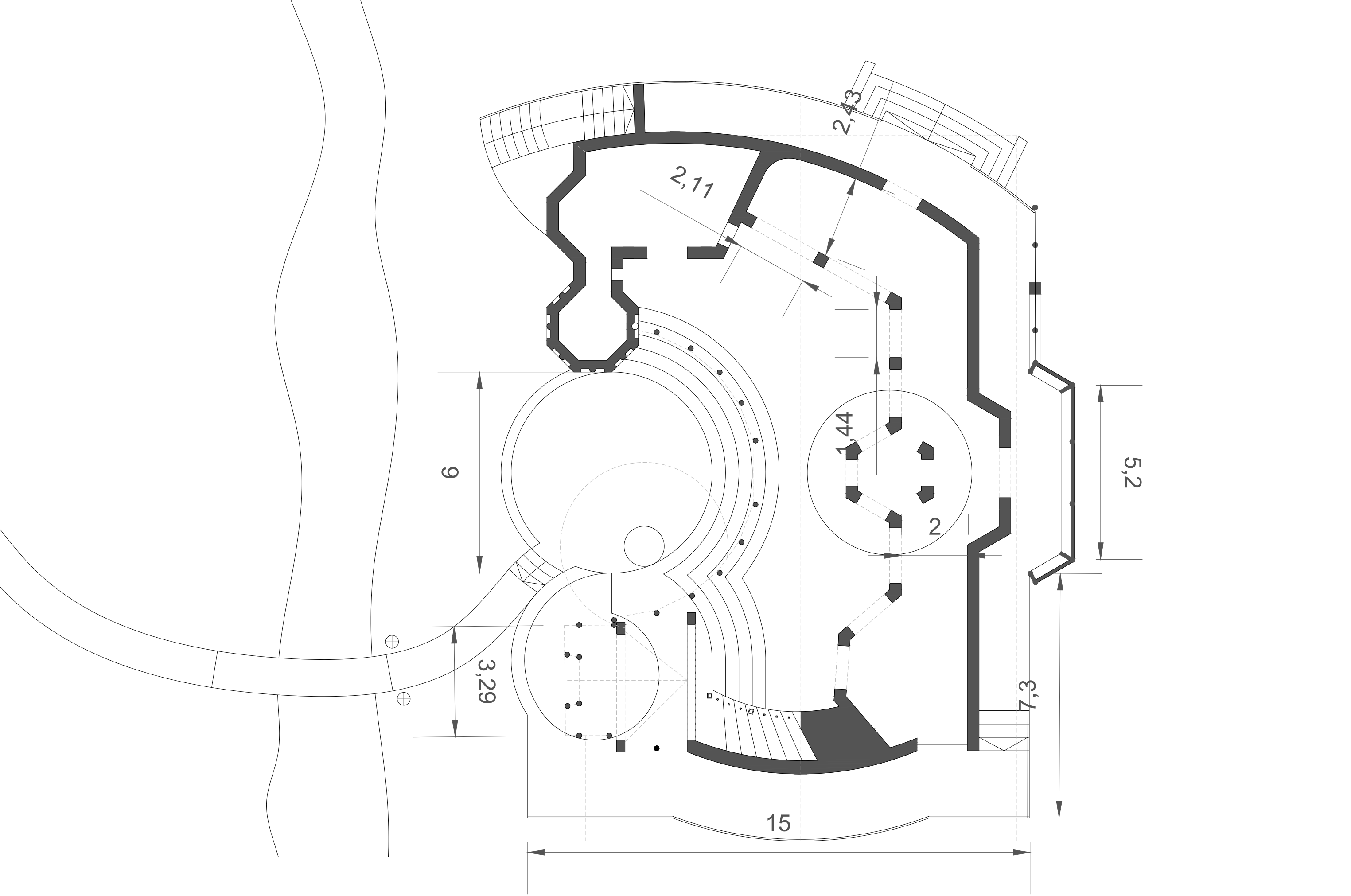
0,55

10

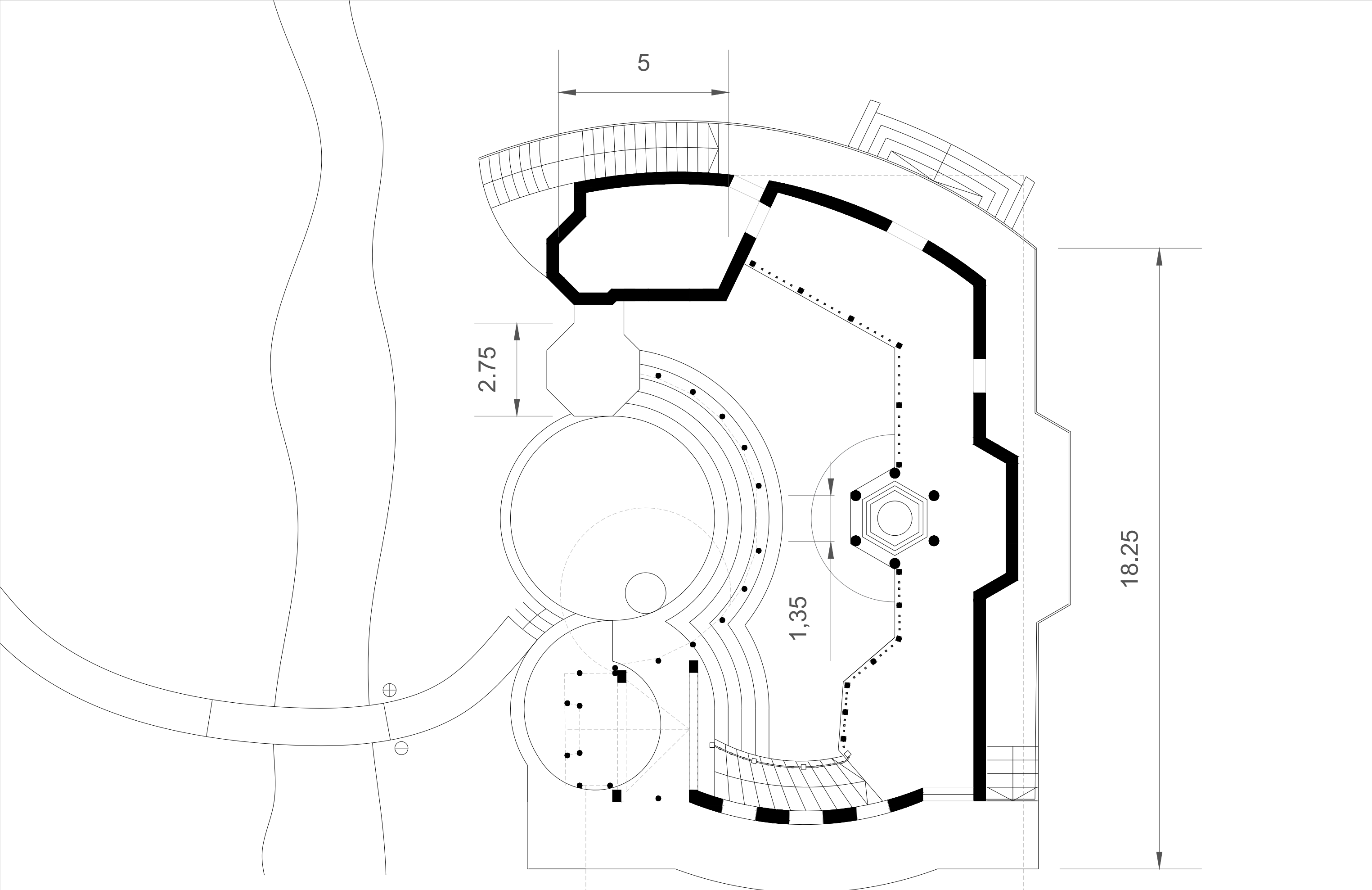
TRANSVERSAL SECTION, E: 1/100 A3



STRUCTURAL 3D, E: 1/100 A3

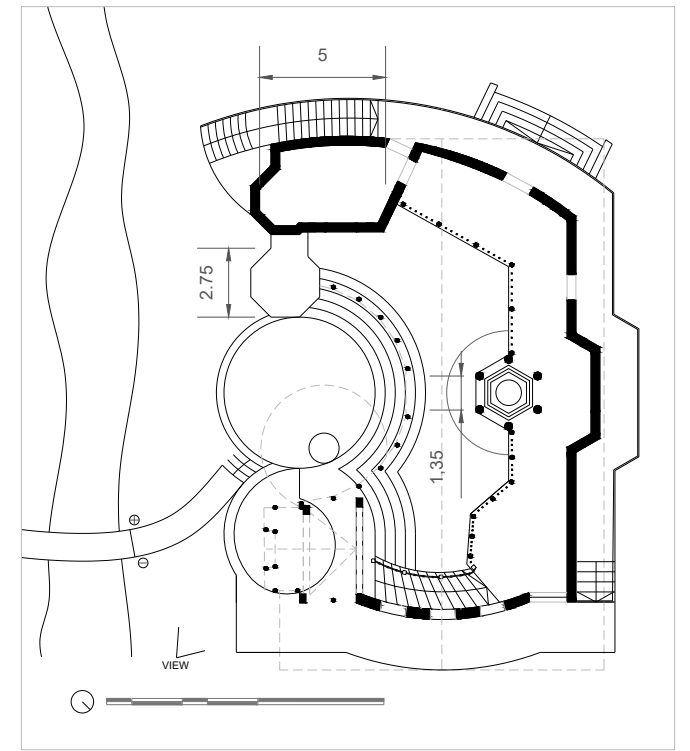
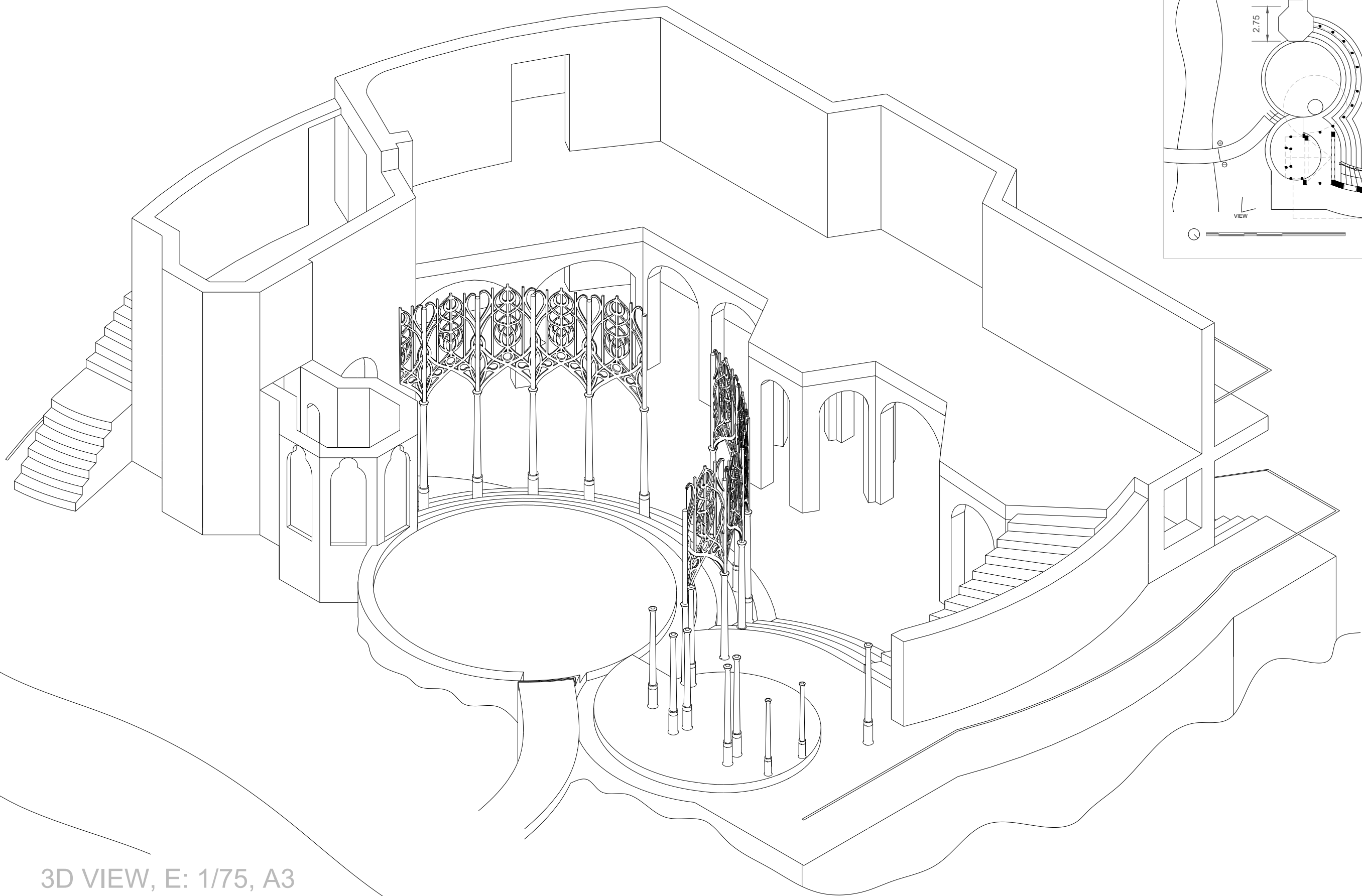


GROUND FLOOR, E: 1/100, A3



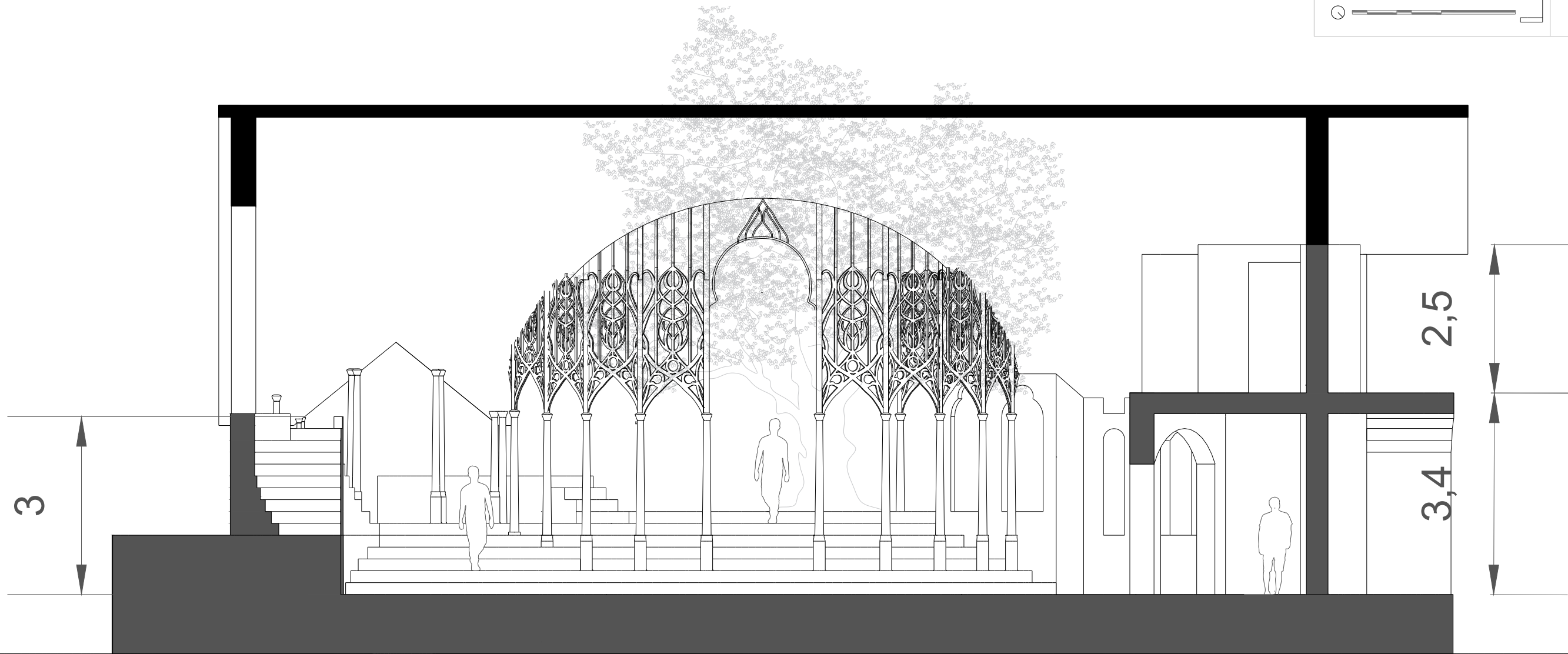
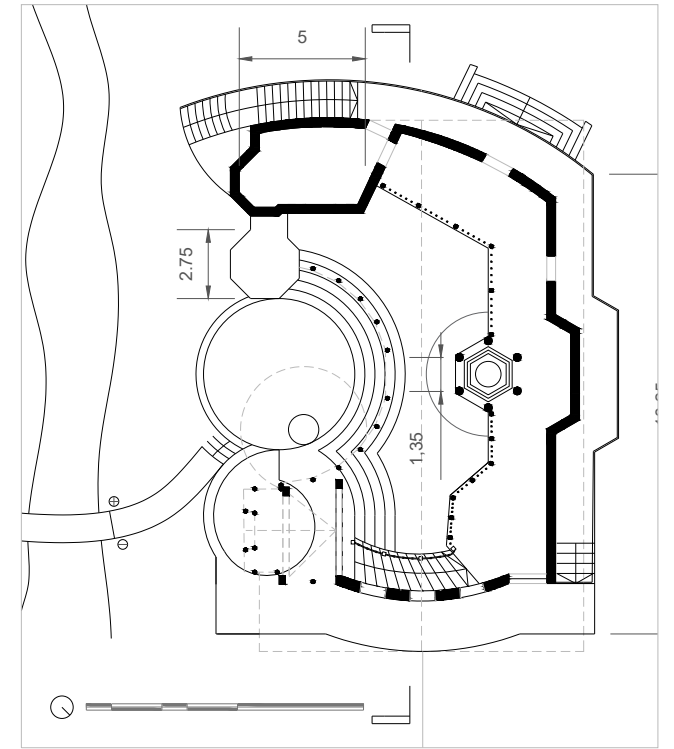
UPPER FLOOR, E: 1/100, A3





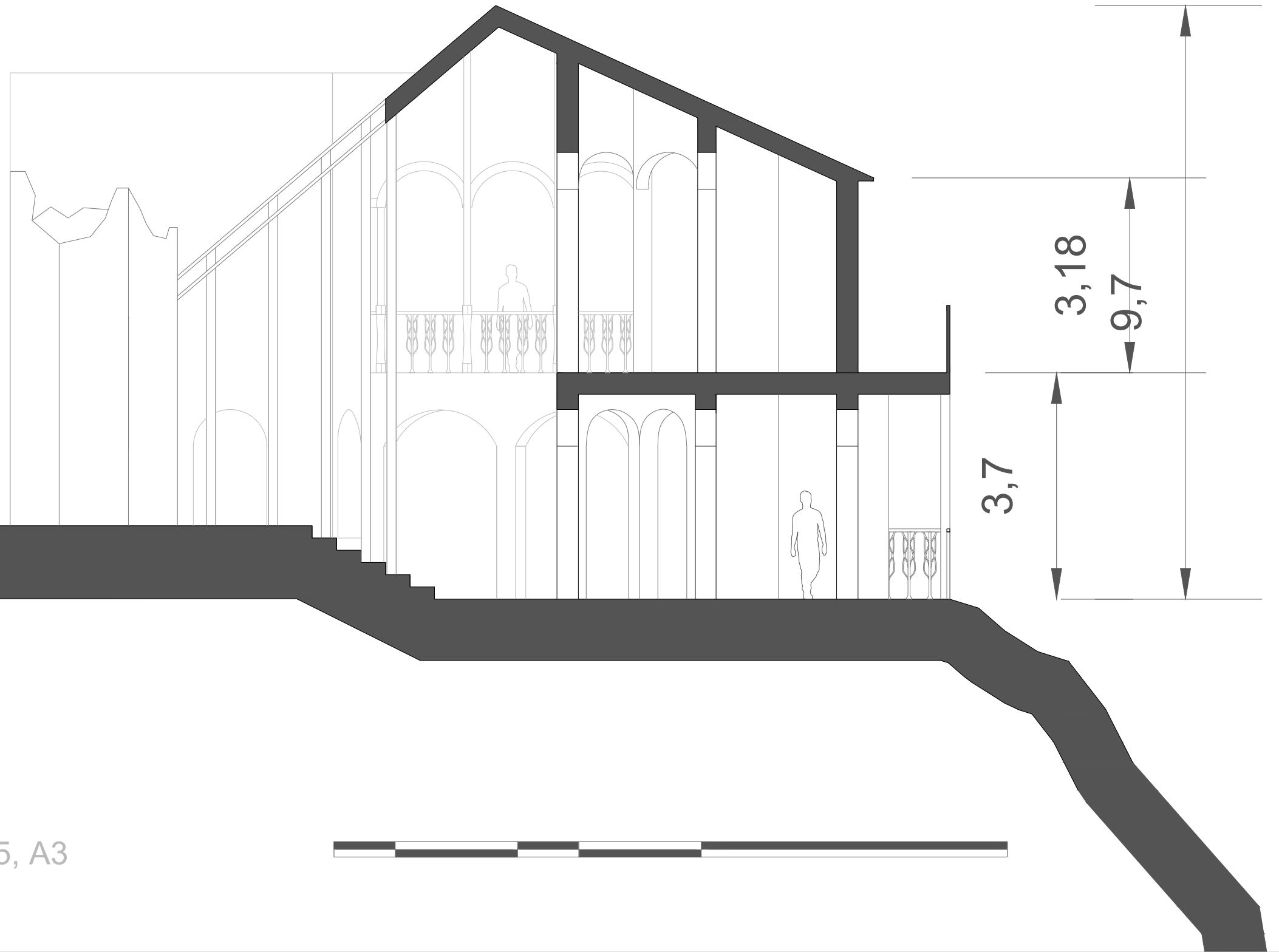
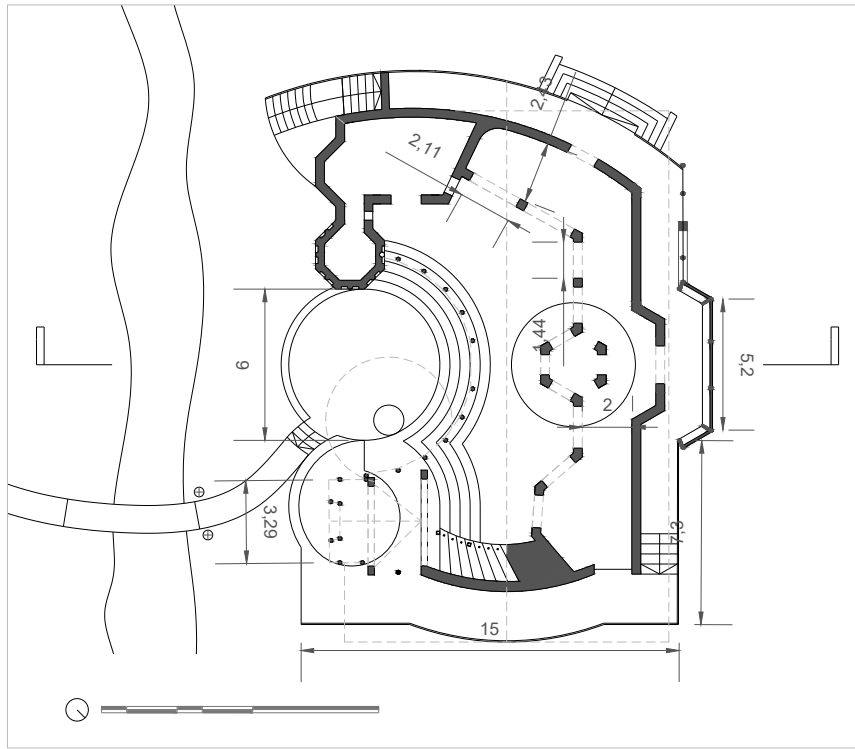
3D VIEW, E: 1/75, A3



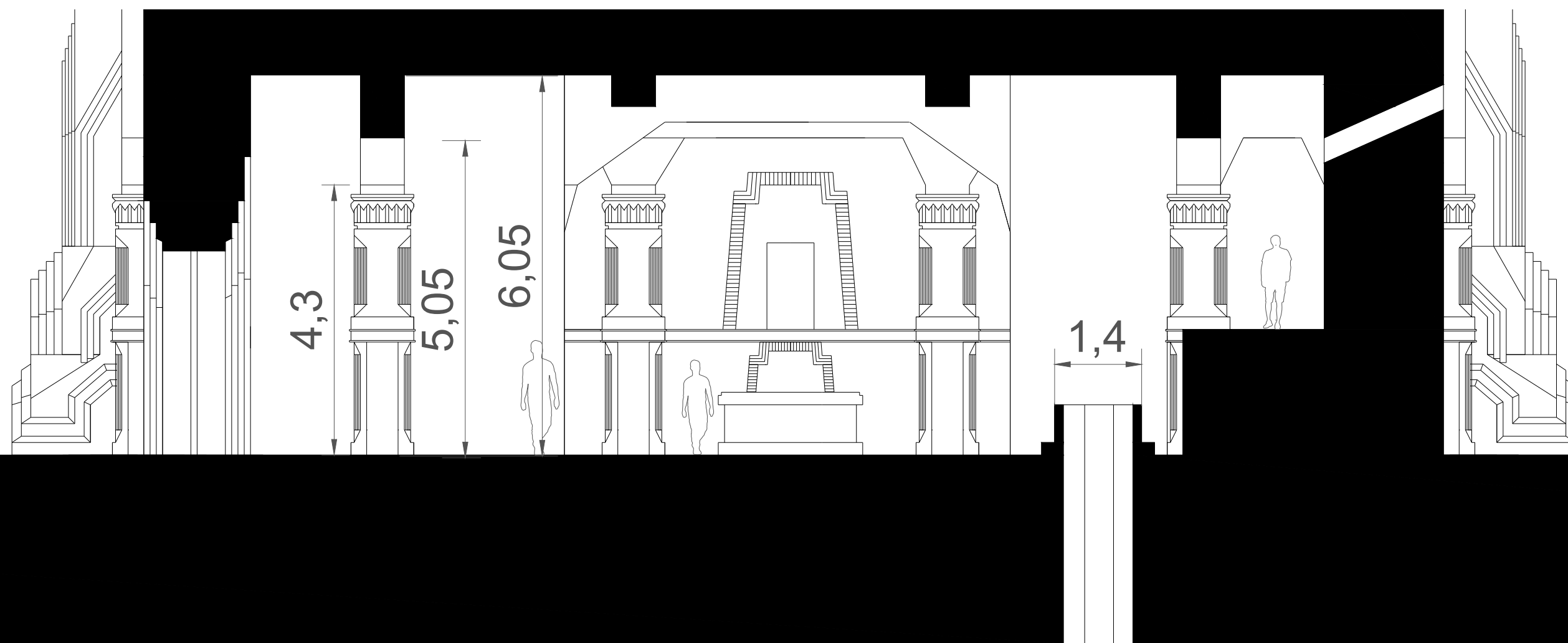
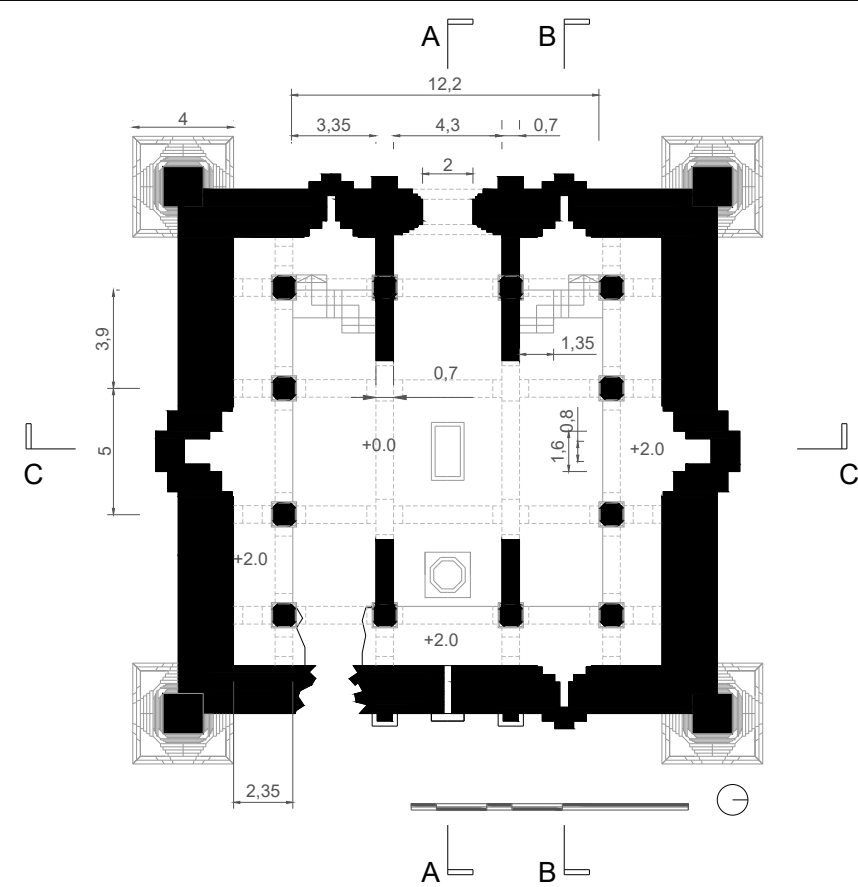


LONGITUDINAL SECTION, E: 1/75, A3



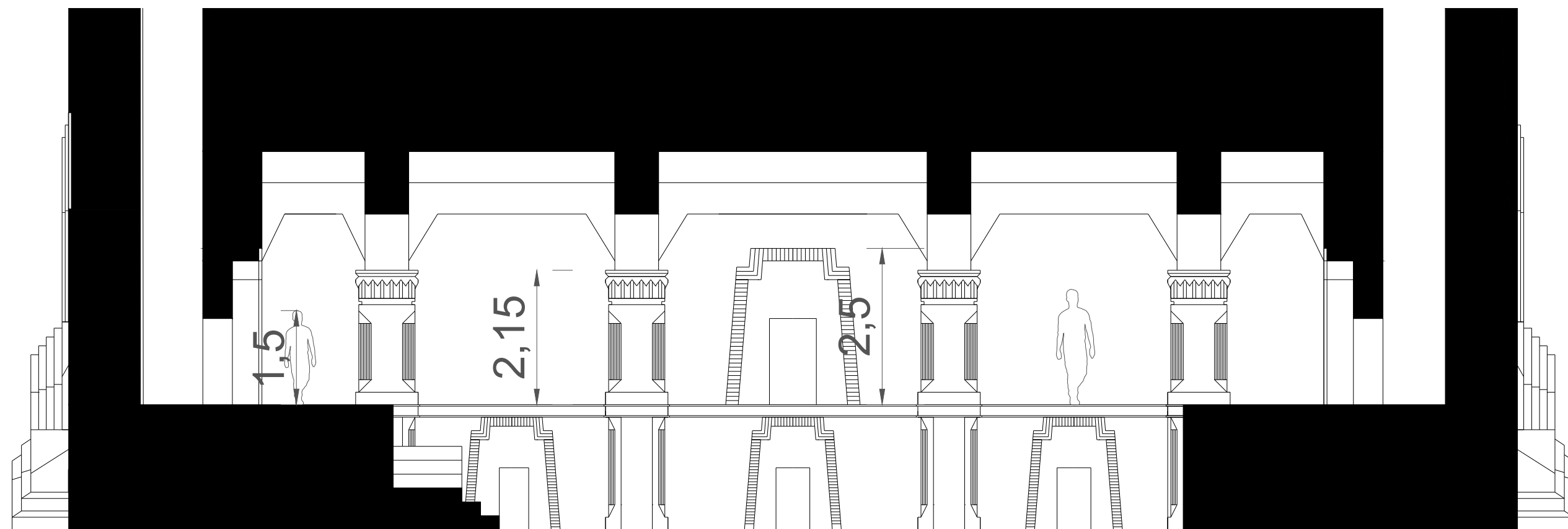
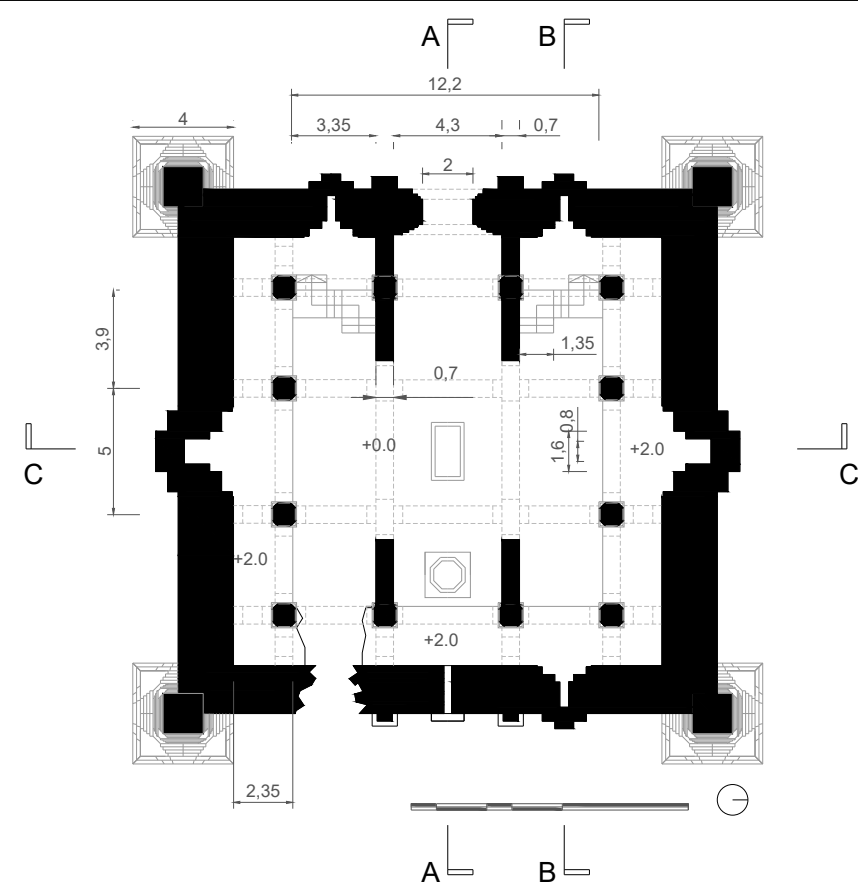


TRANVERSAL SECTION, E: 1/75, A3



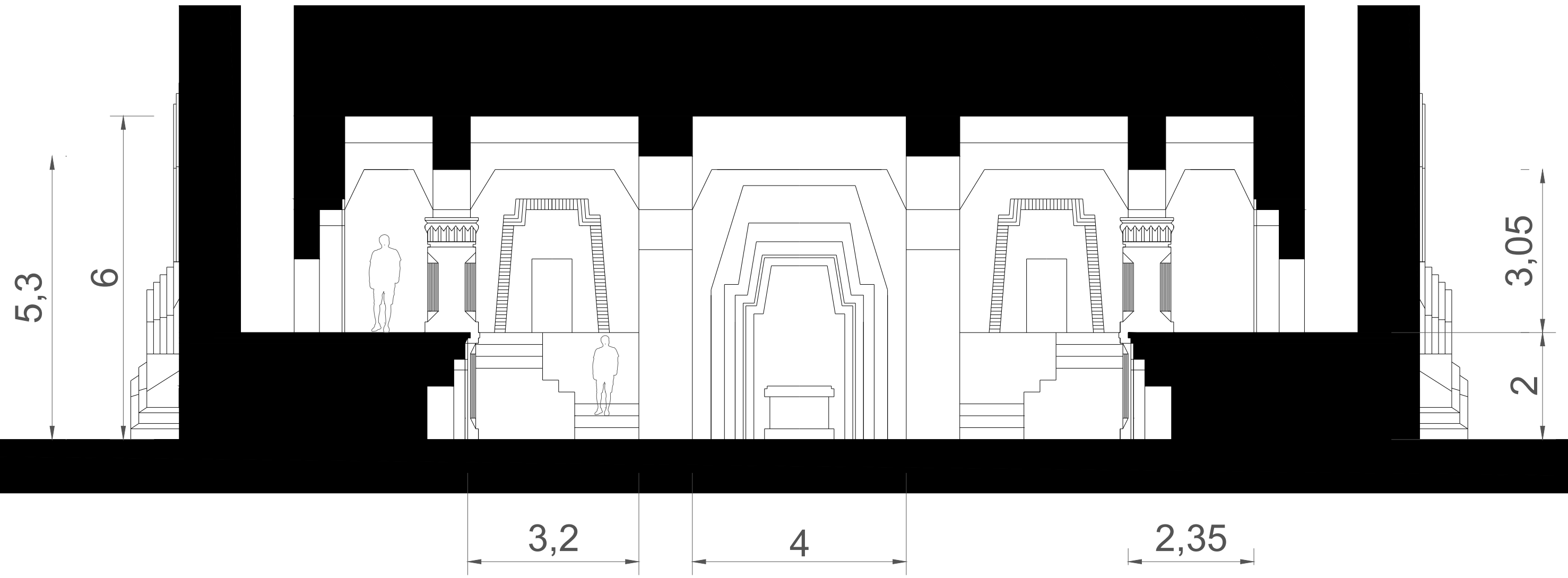
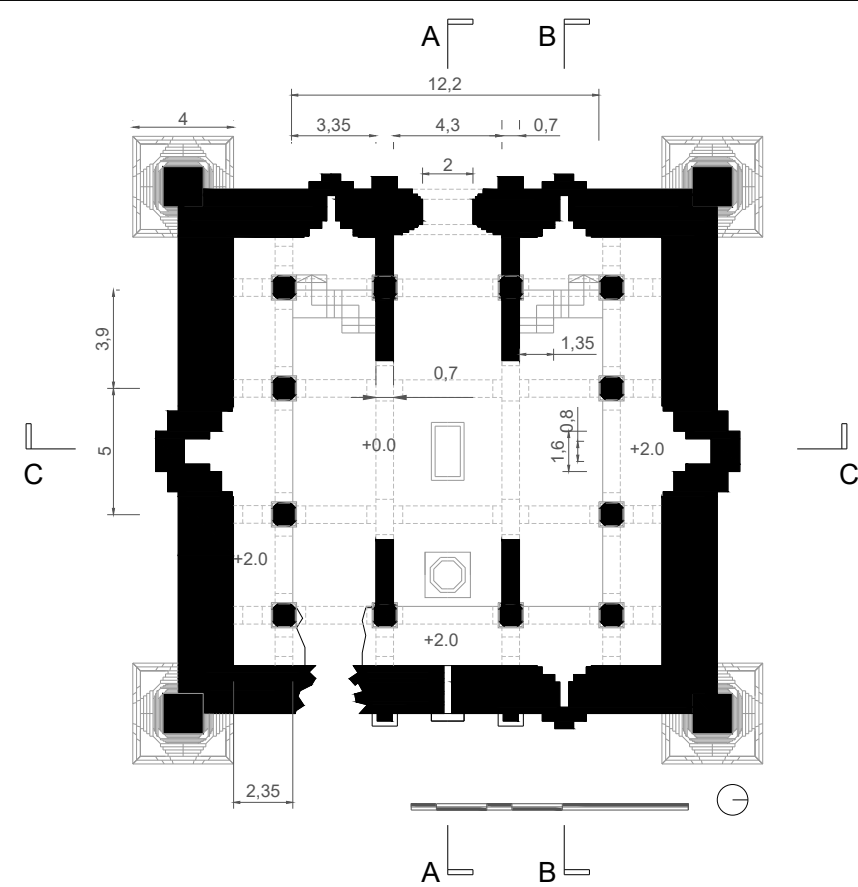
SECTION A, E: 1/75, A3





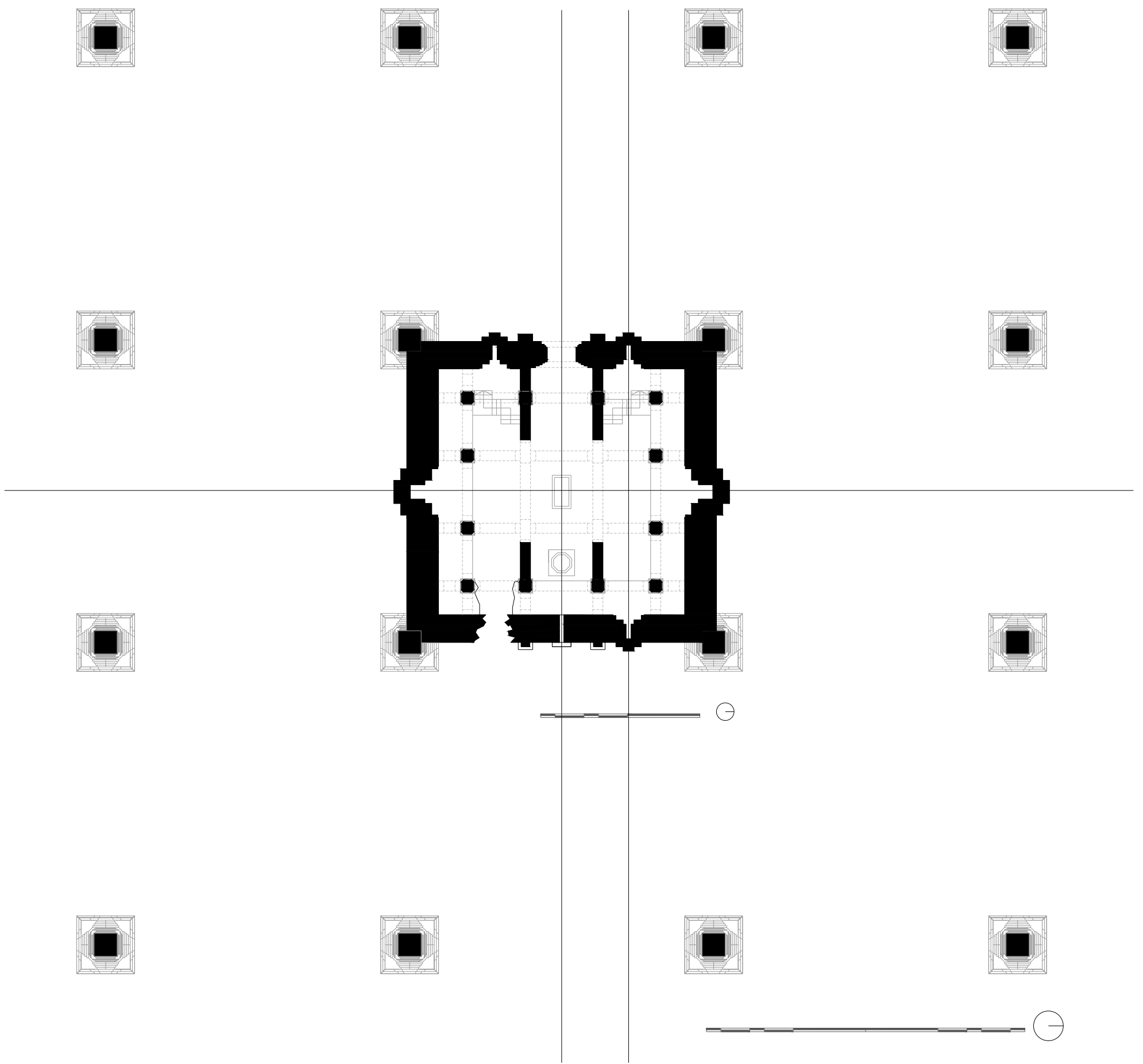
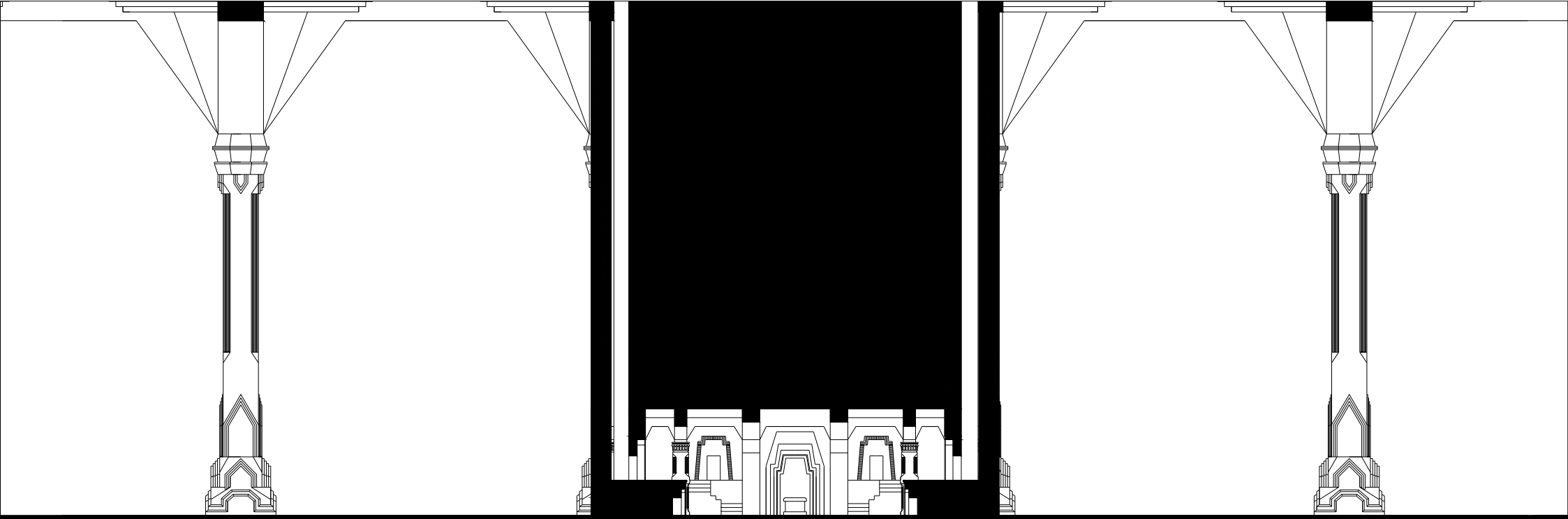
SECTION B, E: 1/75, A3



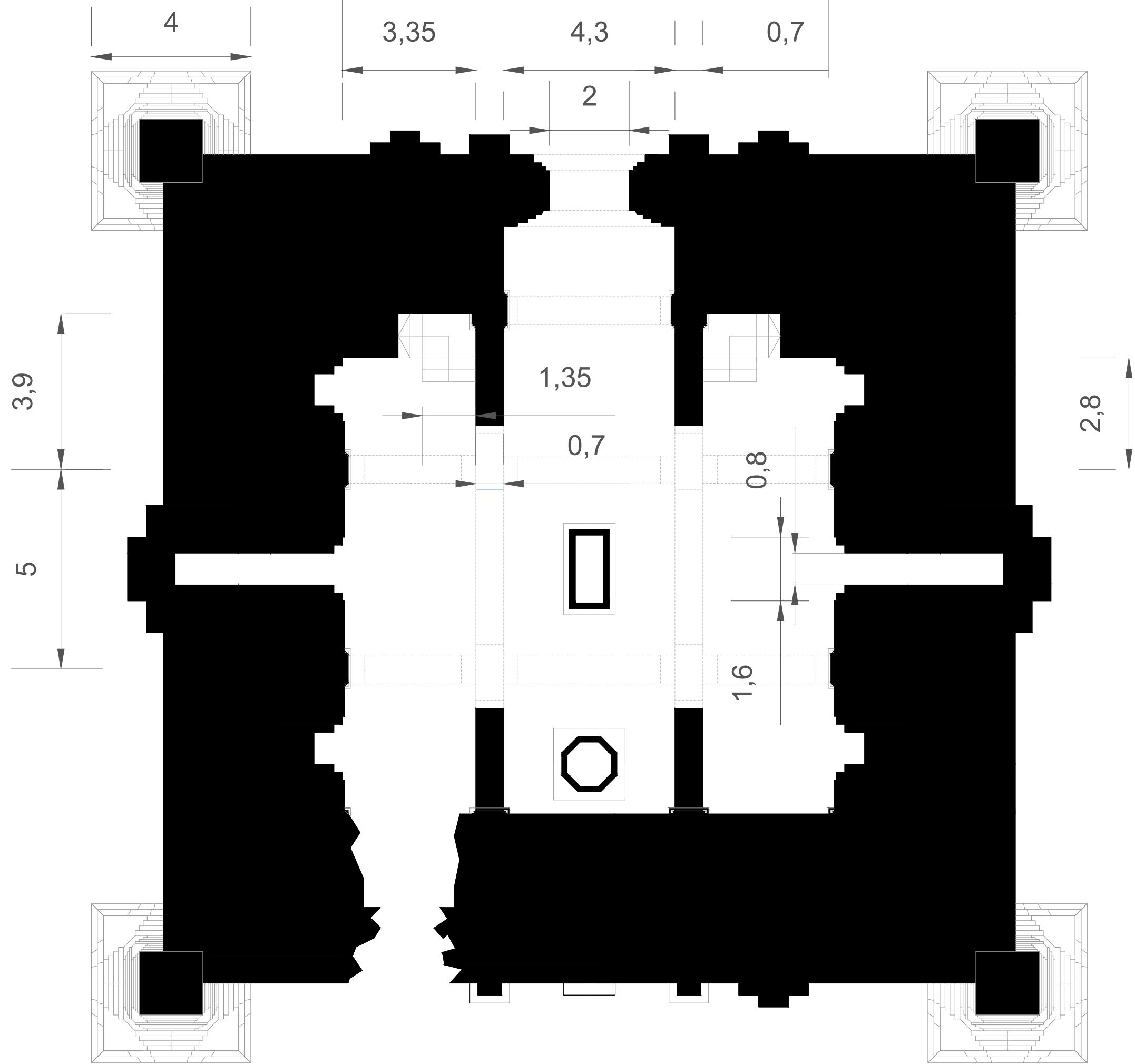


SECTION C, E: 1/75, A3





FLOOR PLAN + SECTION C, E: 1/300, A3



GROUND FLOOR , E: 1/100, A3



