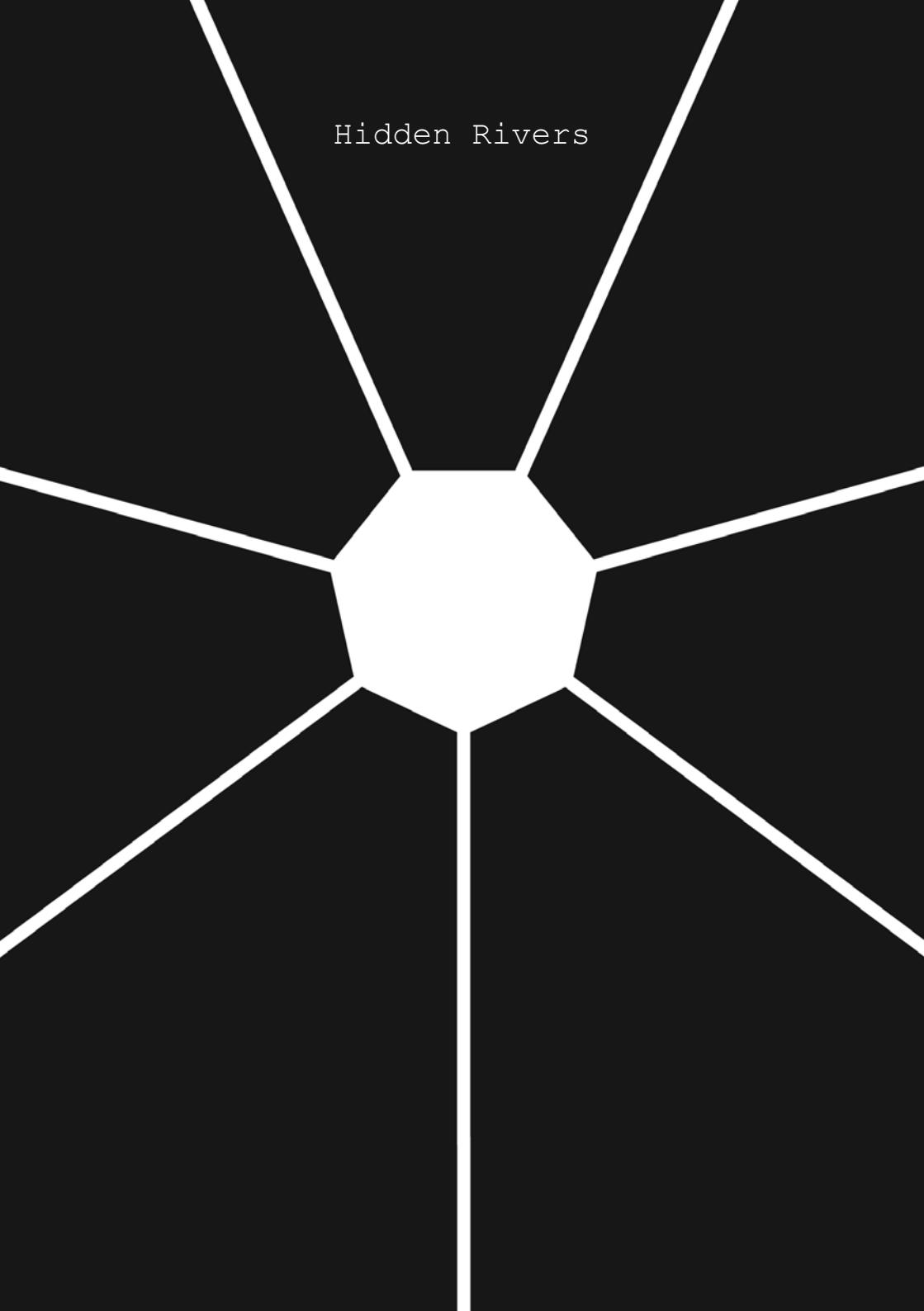


Hidden Rivers

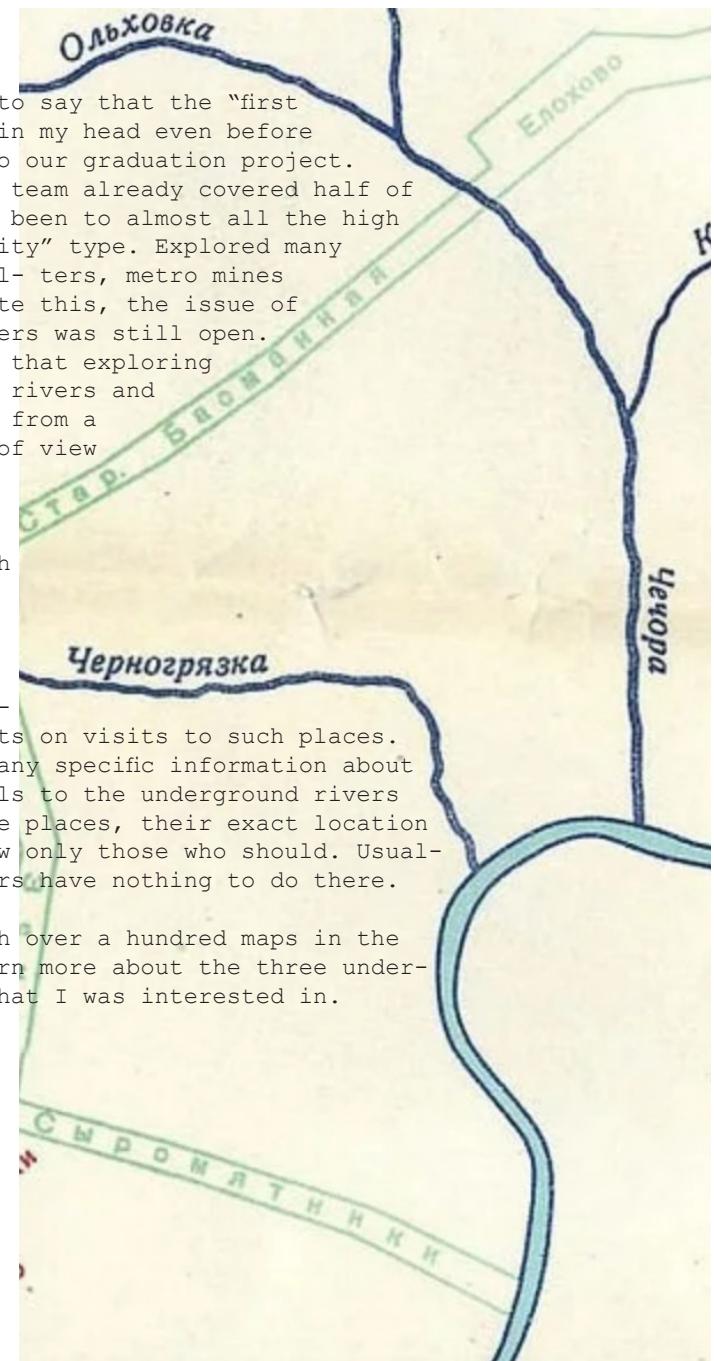




It is possible to say that the "first step" appeared in my head even before we started to do our graduation project. I with my urbex team already covered half of Moscow. We have been to almost all the high buildings of "city" type. Explored many Moscow bomb shelters, metro mines and more. Despite this, the issue of underground rivers was still open. It seemed to me that exploring the underground rivers and looking at them from a creative point of view would be a very good idea.

All started with a long collecting of information, in the Internet there are a lot of interesting reports on visits to such places. But nowhere is any specific information about where the portals to the underground rivers are. About these places, their exact location and portals know only those who should. Usually thrill-seekers have nothing to do there.

I looked through over a hundred maps in the archives to learn more about the three underground rivers that I was interested in.





4

I even had to analyze the video of some bloggers - diggers in the hope that they could accidentally shoot the environment in the vicinity of the desired portal. The search process itself did not last long, I already had enough information about the place.

The first step was a fact-finding, I did not know what level of water would be there, and in general whether we could move around the location.

We took with us as much useful equipment as possible. The rope came in handy.



5

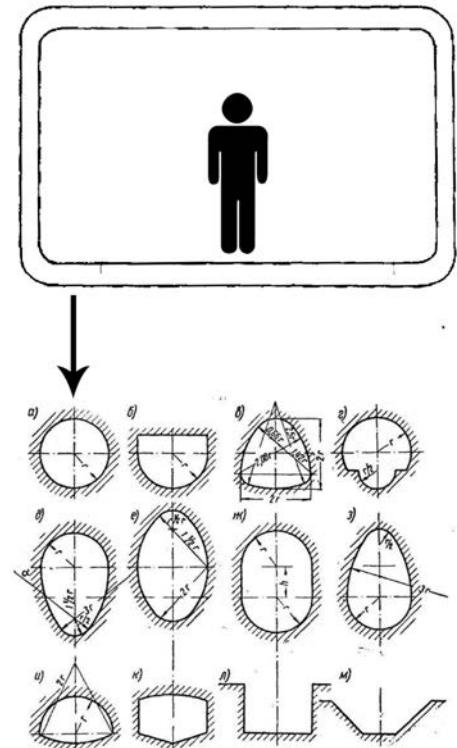


We moved along the main tunnel of a, in some places the depth was just above the knee, and by this moment we realized that we would crawl out in a new place, since it would be impossible to go back.

At this stage, the square shape of the concrete collector changed to a round one made of brick. This meant that we were entering an older zone.

After we went through a deep section of the tunnel, we moved along the brick collector. The main task was to go through and see as much as possible.

Moving through the brick tunnel turned out to be more difficult than we thought, because due to the constant flow of water, the bricks were washed out below, so the leg falls through if you walk exactly in the middle.





In order to get something,

you must first give something.

Чевéпа takes a lot of strength, especially if you go against the tide. At that time it was already the 6th hour of stay in this place. As mentioned earlier, step 1 was more likely to be reconnaissance than creative, we got what we came for. Now we knew that it was possible to spend a lot of time without much difficulty and wandering through the tunnels.

On the way we saw a dead end, it was inactive, respectively, it was dry. We decided to make a halt for half an hour to make coffee and restore strength. Since further surprise was waiting for us...



10

I used a camera to look around.



We moved further and at a certain point, the collector narrowed greatly, so we had to go bent.

At this point, we were already actively looking for a suitable hatch to crawl out to the surface. We often met hatches but they were all on the roadway.

As a result, we had to get out right in the middle of the road. It was already at night, so the cars practically did not drive at this time.

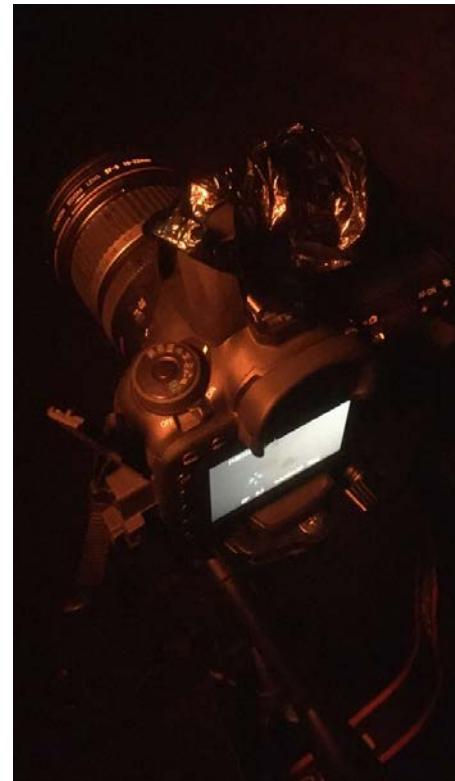
Going back was not an option, since we had already gone about 4 kilometers, and we had absolutely no strength left.



11



12



I suppose that this trick could work only in tunnels, since everything that is on the edge of the frame is much closer to the camera, which means it can be highlighted with a flash.

Due to the color lighting, all textures and shapes took on a new look.

Step 2 and 3 were dedicated, the first materials that were obtained in the process of exploring of underground rivers. Long exposure tunnel photos. These photos have a nice color palette, due one interesting story behind.

A couple of months before this project, I was able to accidentally discover and visit one bomb shelter in which I found a lot of old items, in one of the rooms I saw something like a printer. Inside it was a thin film reel. In this project, I used it to create colored lighting.

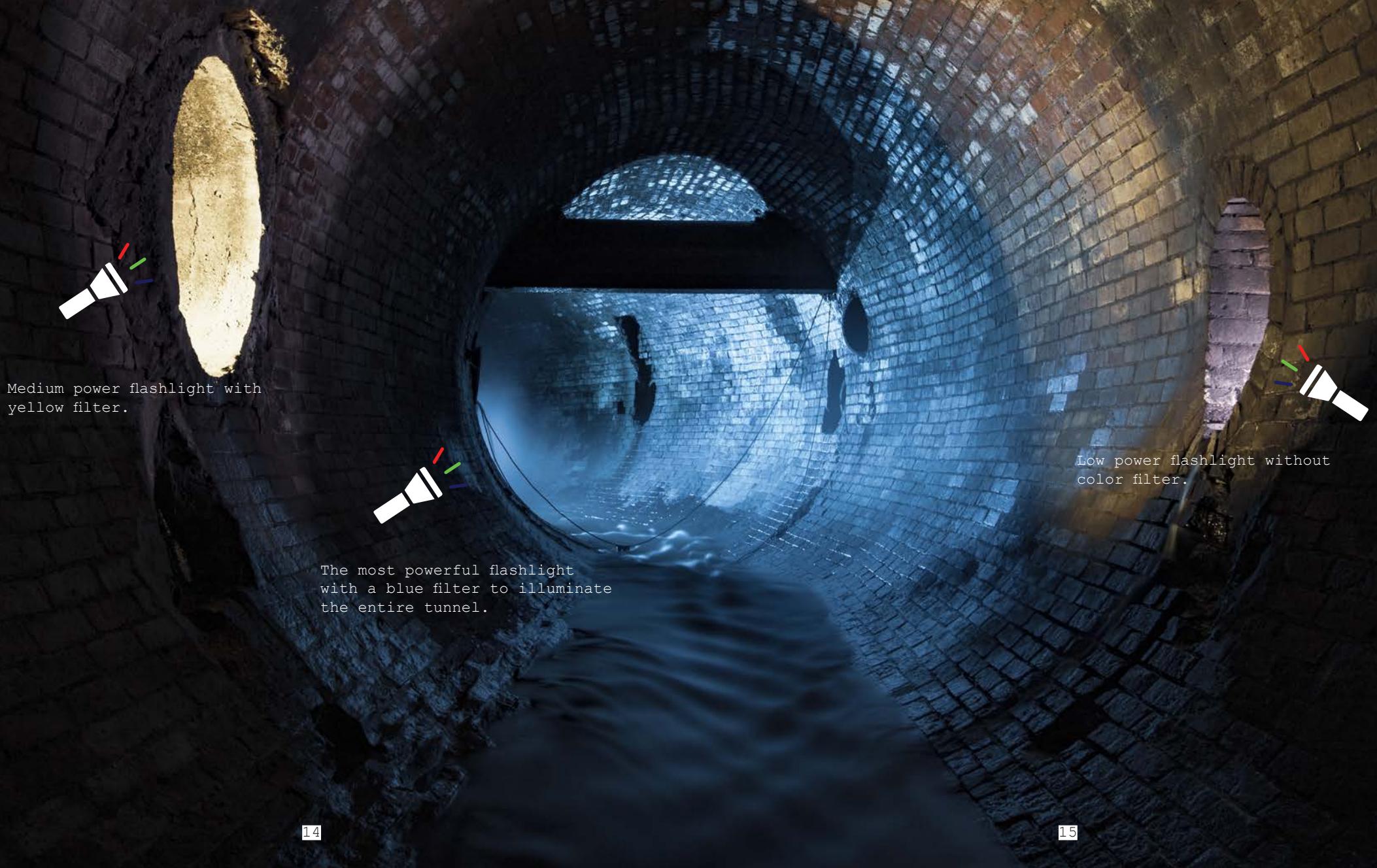
In addition to using several flashlights, I also wrapped the flash of a photocamera to highlight the dark edges in the compositions.

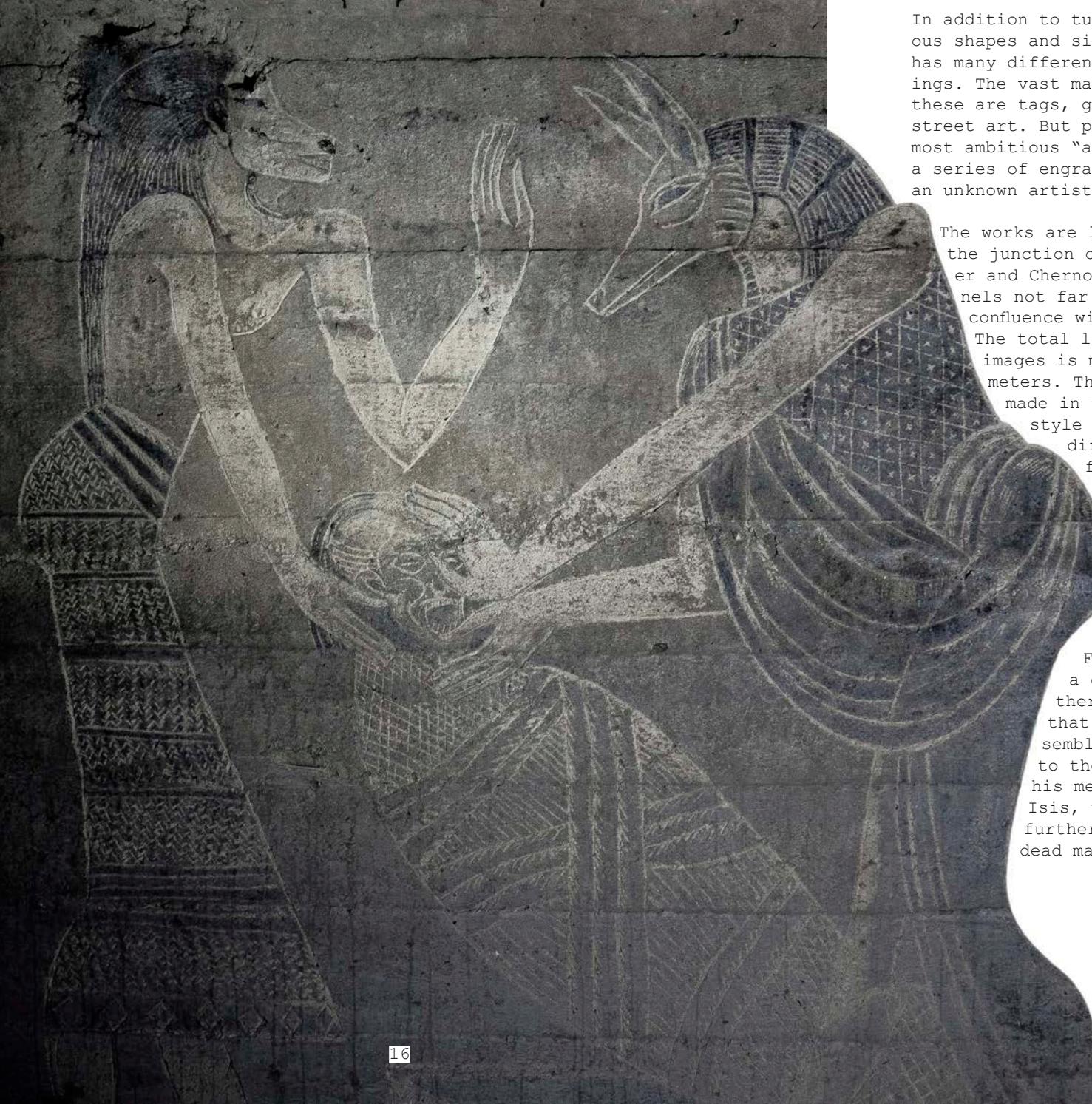


13

The lights were located deep in small connections so that light would fall on the main tunnel with a certain shape.

f/4,5
20,00 s
ISO 125
10-22@22 mm



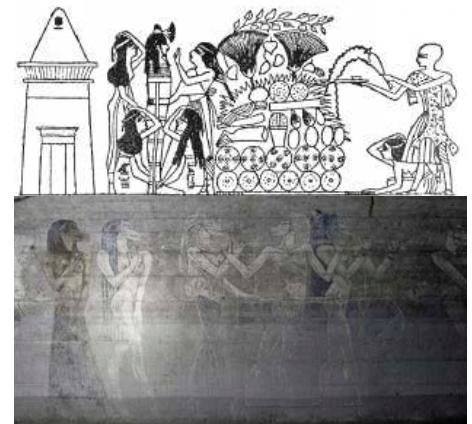


In addition to tunnels of various shapes and sizes, Chechera has many different wall paintings. The vast majority of these are tags, graffiti and street art. But perhaps the most ambitious "art project" is a series of engraving made by an unknown artist.

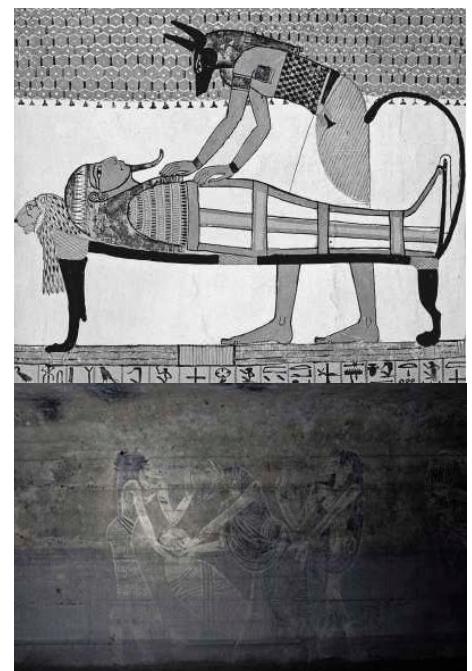
The works are located at the junction of the Checher and Chernogryazka tunnels not far from the confluence with Yauza.

The total length of all images is more than 15 meters. The images are made in the Egyptian style and depict different scenes from Egyptian mythology, but apparently they also have a fictional part of the story.

For example, at a certain point, there is a scene that strongly resembles a farewell to the dead man and his meeting with Isis, which already further directs the dead man to Anubis.



"Dead Man's Farewell" Scene.



"Anubis looks into the dead man's eyes".

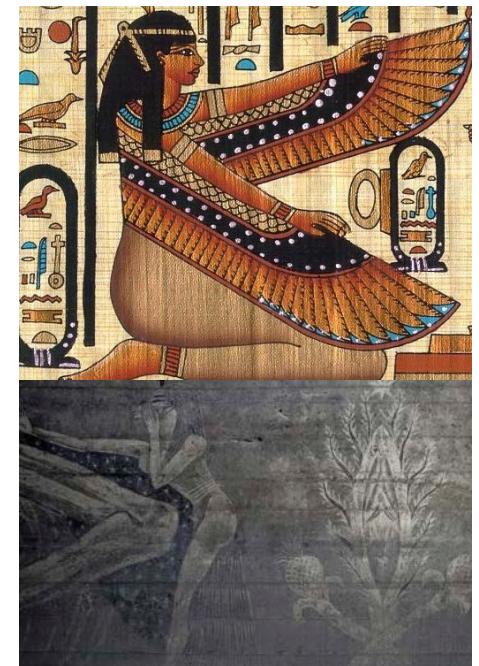


The most interesting thing is that at the beginning of this engraving there are some creatures that are completely unlike humans or animals. As if all subsequent characters come precisely from these creatures. They are the beginning of the story in this engraving.

Nothing is known about the author, but there is some information on the Internet that about 15 years ago, a mentally ill patient came down and with the help of an electric grinder cut out all these images. It is also possible to see that he tried to use paint in some places.

It seems to me that I should note that I find this work beyond unique and unusual. All its beauty is not only in the images and context, but also in the place of its location. The main point is the parallel between Chechera and the Egyptian river of death.

After all, Chechera itself is underground, in the underworld, we can say. The final scene of the engraving is a journey across the river of the dead with Anubis. Accordingly, the viewer exactly the same goes on the river further towards the unknown.



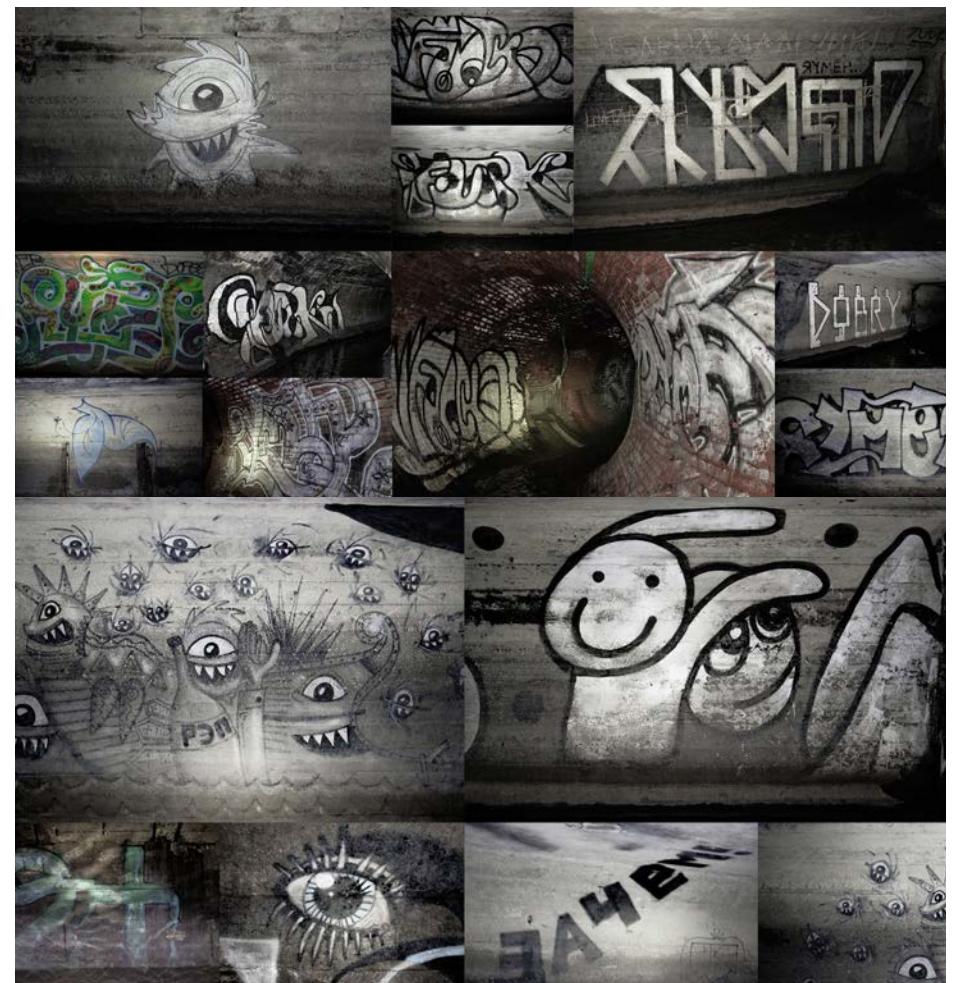
I would venture to guess, This is Isis.



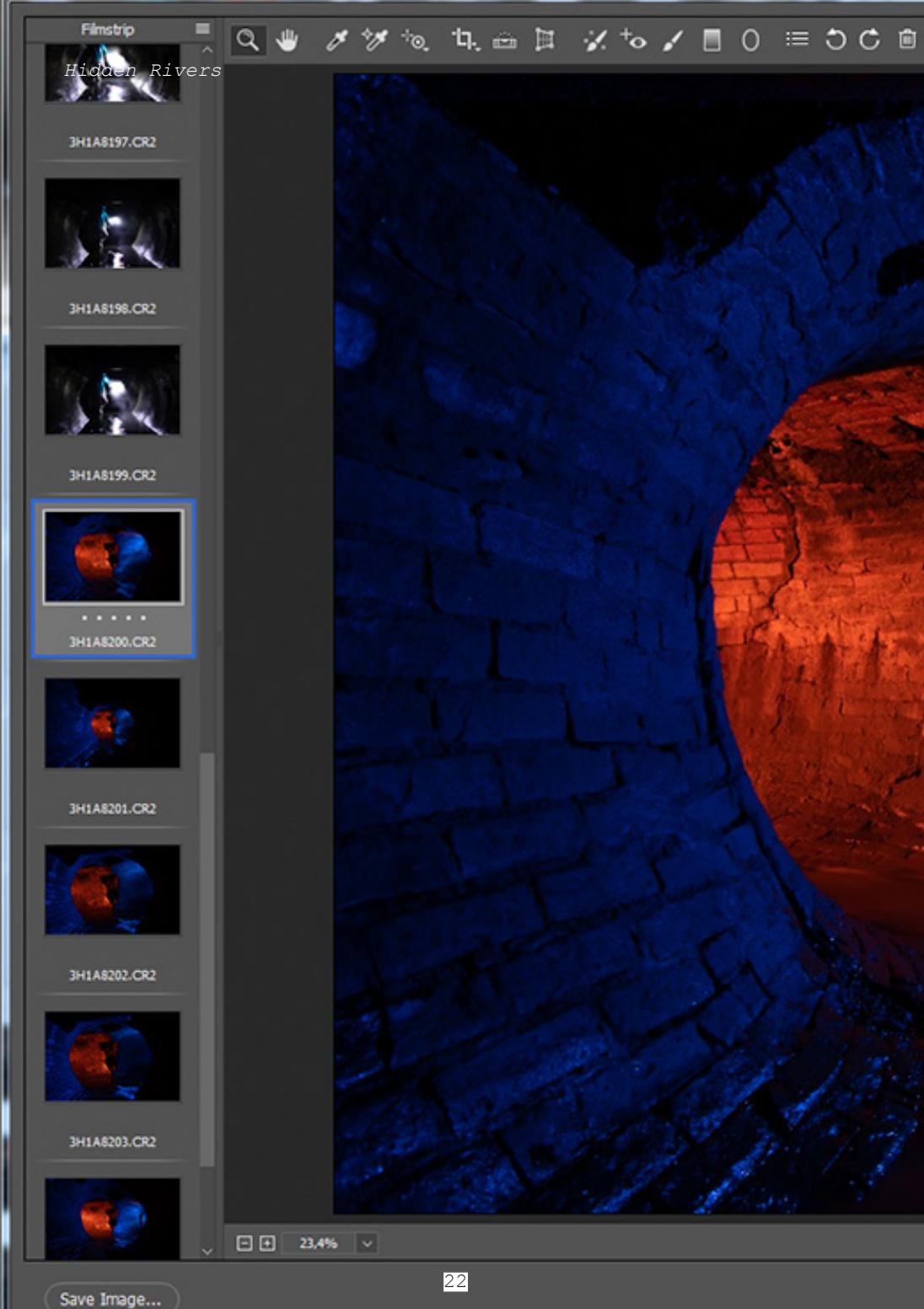
Anubis leads a boat on the river of the dead.



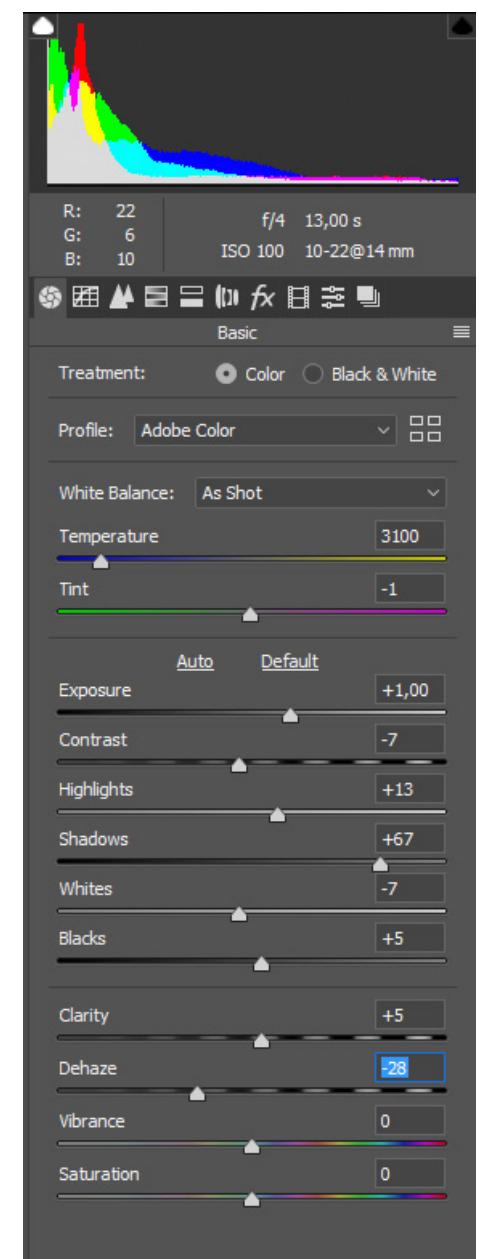
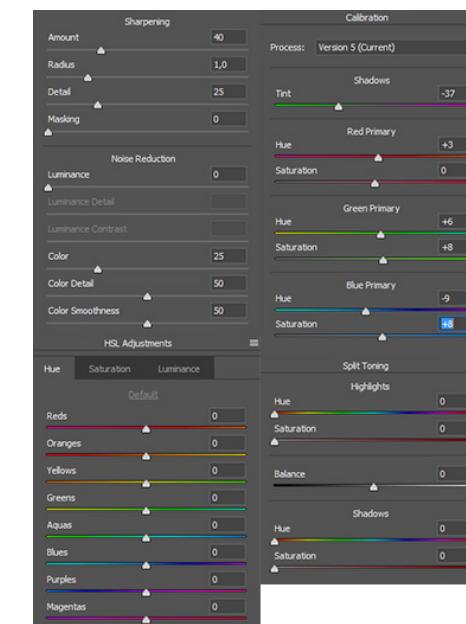
The main objective of step 4 was to document all other drawings throughout the river. At this stage, we have already explored half of the Chechera River and Olkhovets river. And the very beginning of the Chernogryazka River.

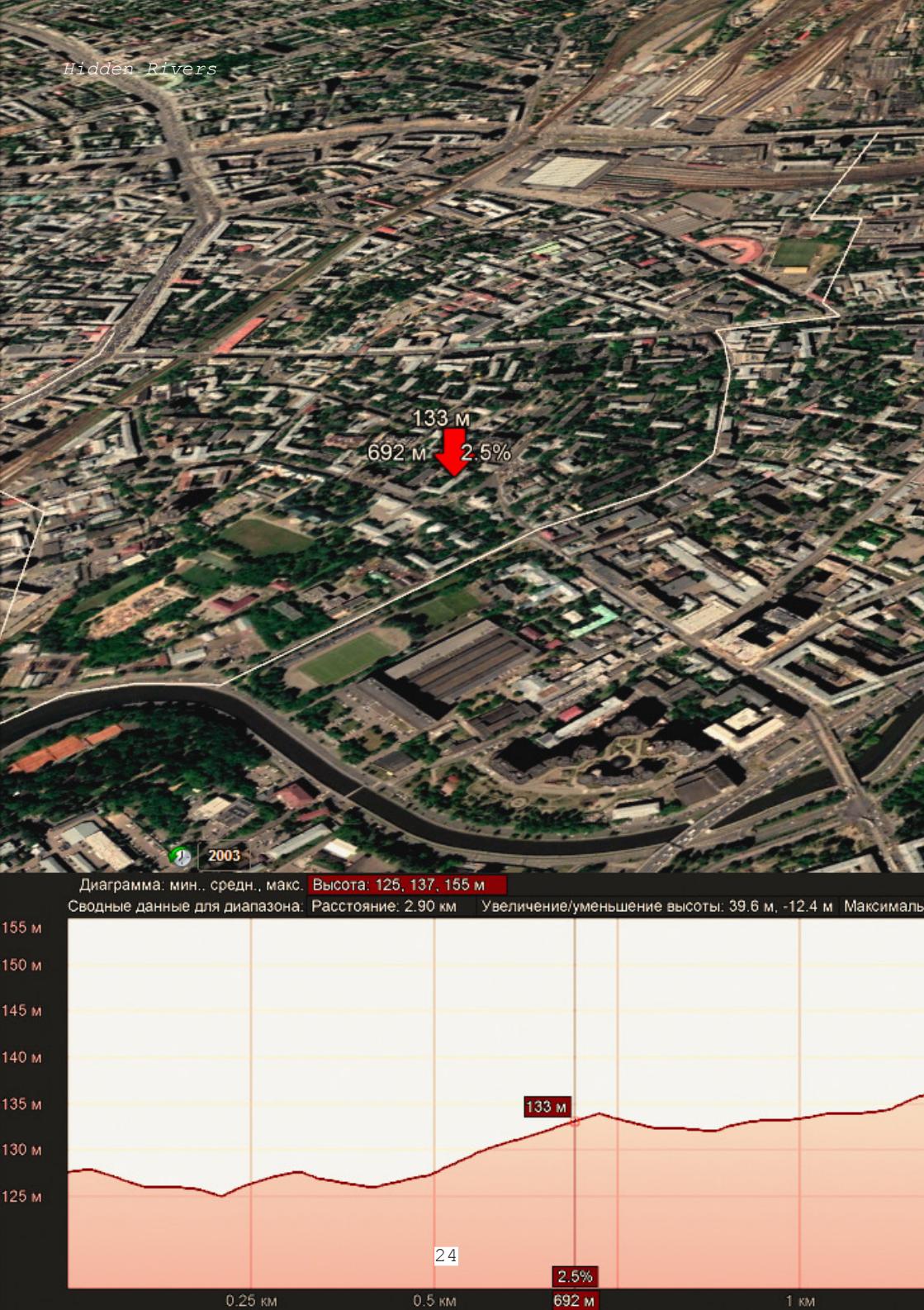


Sometimes it was very difficult to completely photograph the pictures perpendicular to the wall due to lack of space, so I had to photograph at an angle.



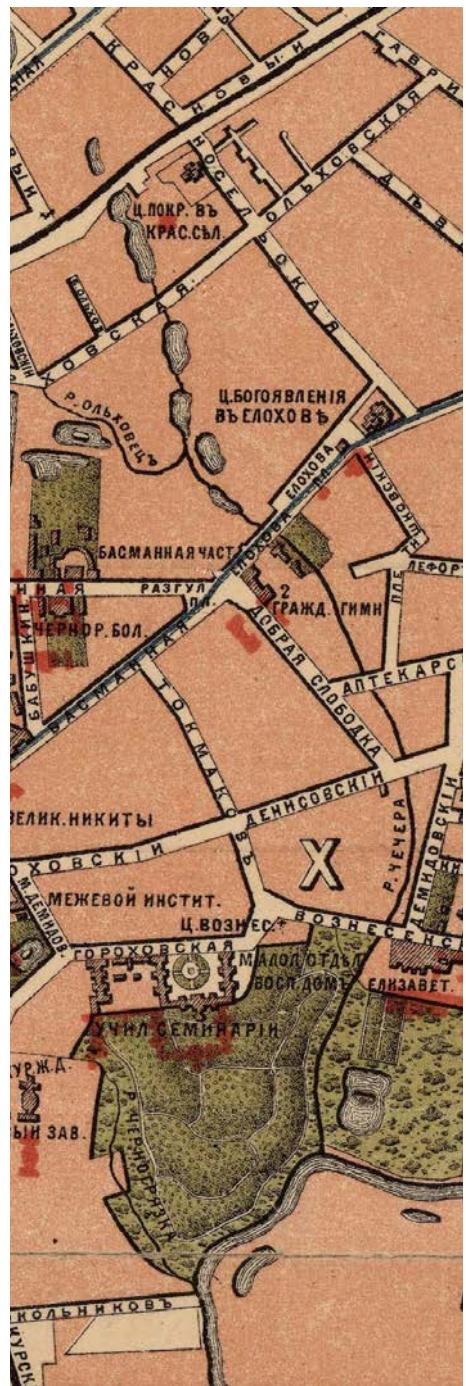
I processed all the photos immediately after returning home for the rest of the night. Each time I was impressed by what I saw and tried to best convey this atmosphere. Since each successful photograph in such places is a real happiness (this is the exact opposite of studio shooting work) due to very difficult conditions. I immediately decided that I would take pictures in raw mode and continue to use all its functions.

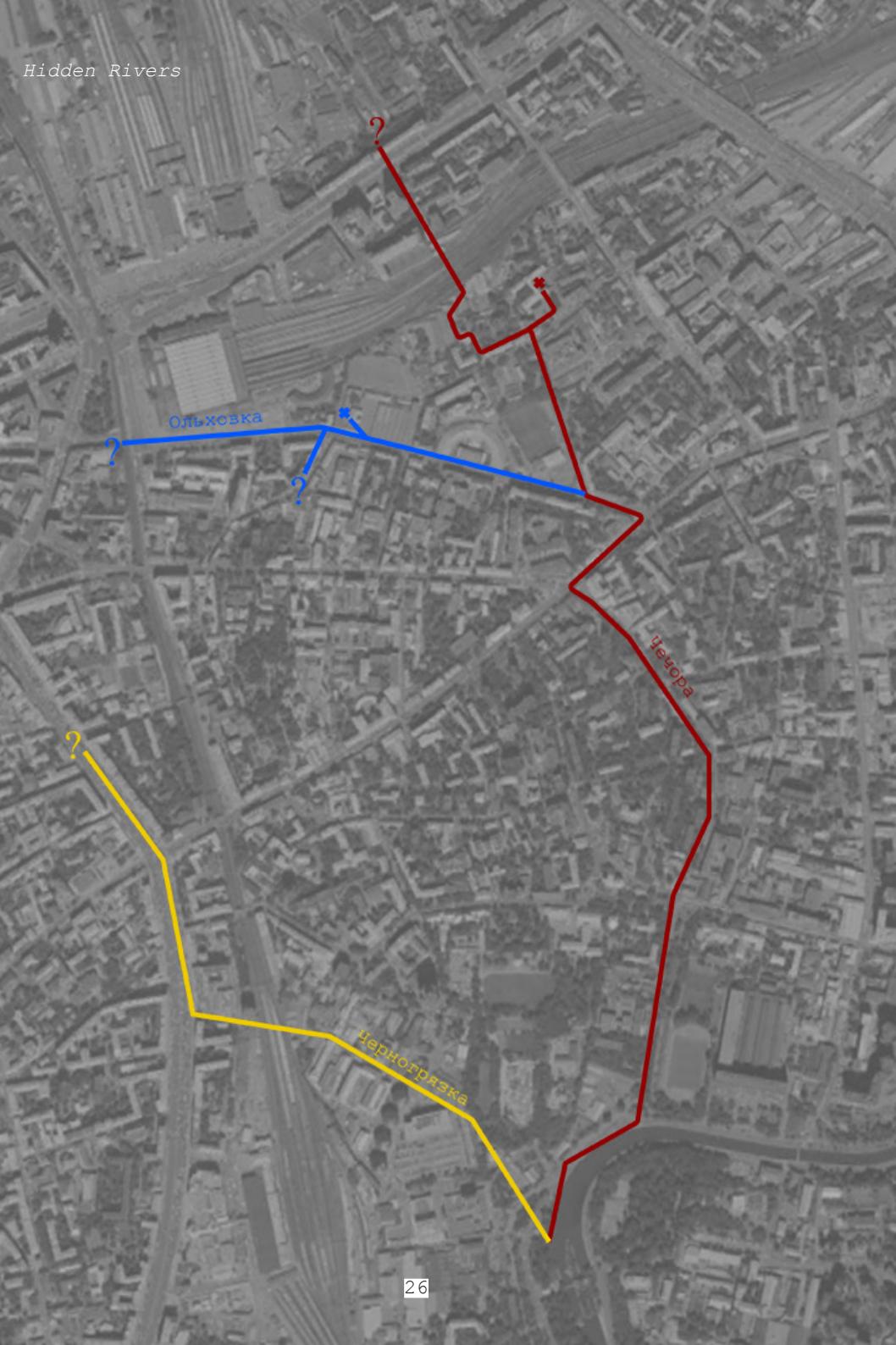




I began to draw up the first map of tunnels based on Google Earth metrics. Underground there is no connection, so even those gps applications that could work offline did not work there. The ultimate goal was to create a 3d map, but first I had to calculate everything correctly based on the photos of the turns inside the tunnels Google map and maps from the archives. This was a very complicated process, since every small detail had to be taken into account.

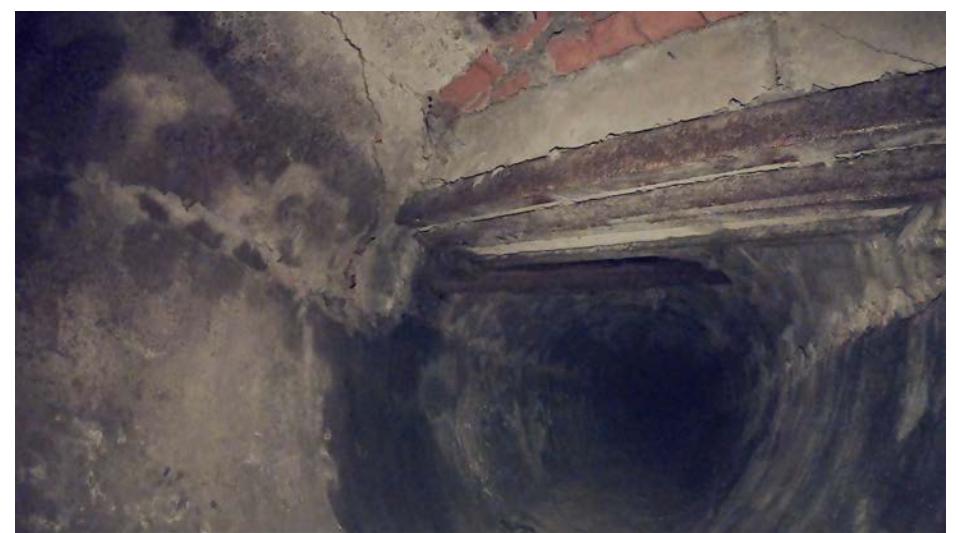
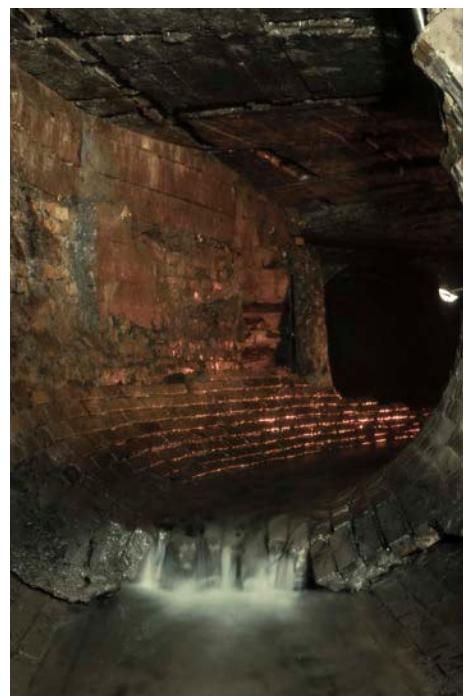
I found point A on the map (the place where we climbed in) and then point B (the place where we climbed out). Further, guided by the video fragments that were recorded during our trip, I built a map. The descriptions on different digger forums also helped me. There was enough information about where the river used to flow and how it changed after it was locked in the sewer.





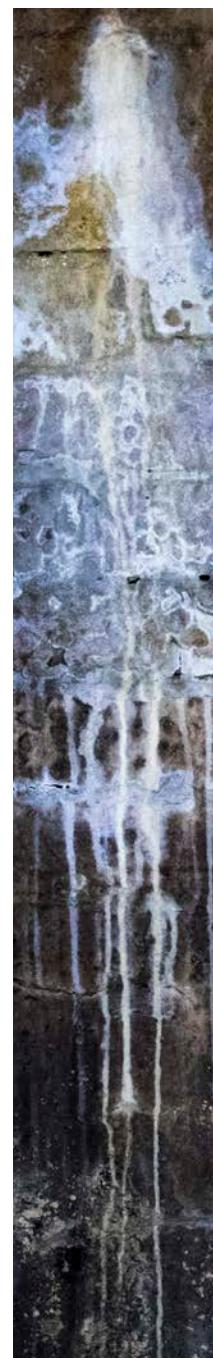
This is what the 2D map looked like in almost complete form. It displays the actual number of turns and aspect ratio. The width of the tunnel was not taken into account here. Based on this map, we can say that there are still a lot of unexplored in this network of tunnels. Most of the ways will remain unexplored until the end.

In addition to the usual tunnels, based on information from various forums, there is also an abandoned (not working) part of the collector. Its length is approximately 3 kilometers. For all 8 trips, we did not find any entrance there. Most likely the passage has been bombed for a long time or built up, but we had suspicions about one dead end.





28



The tunnels of the underground rivers have a very damp climate. This feature makes such places a real find for those who like to notice different details. A huge variety of textures are found everywhere. Porous limestone, multi-colored smudges on old bricks, spotty stologthites and many other unusual objects.

The textures in such damp dungeons are a whole separate world. They are so diverse and numerous that I decided to include them in a separate class of photographs.



29



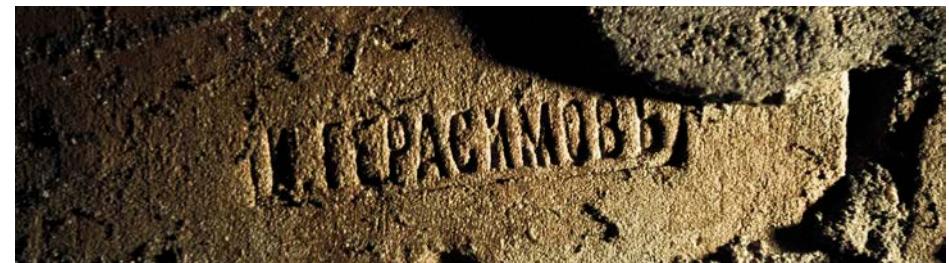


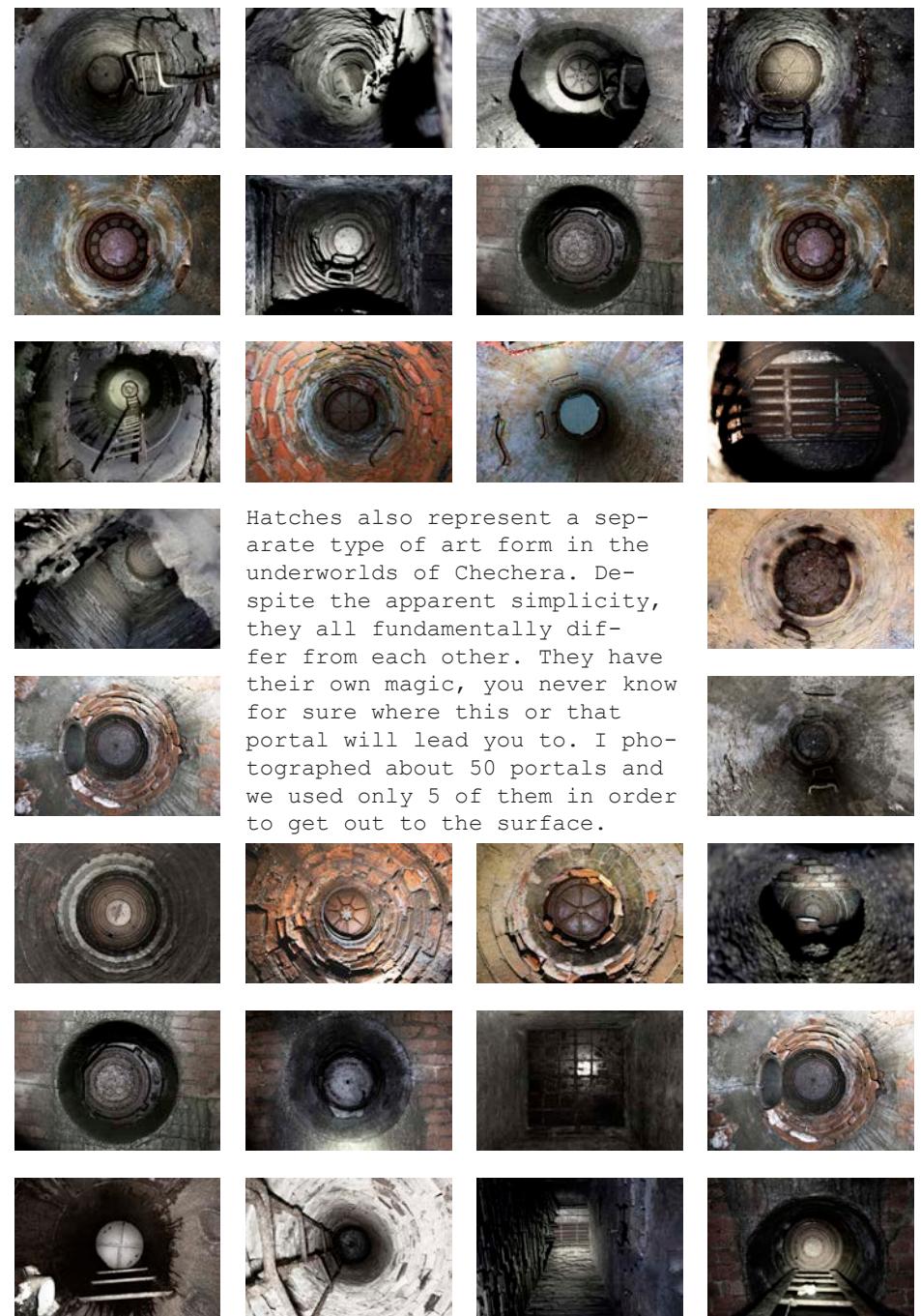
Unusual bricks with names in the old part of the tunnel caught my attention.

Fomichev
Gerasimov
Yudinoi

These are the names of the directors of the factories that were supplied bricks for building the sewer.

It is an interesting fact that the letter 'Ъ' at the end of some words was used in Russian before the revolutionary time.





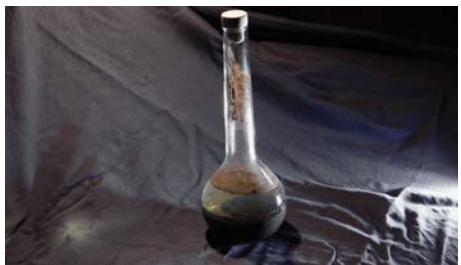
Hatches also represent a separate type of art form in the underworlds of Chechera. Despite the apparent simplicity, they all fundamentally differ from each other. They have their own magic, you never know for sure where this or that portal will lead you to. I photographed about 50 portals and we used only 5 of them in order to get out to the surface.

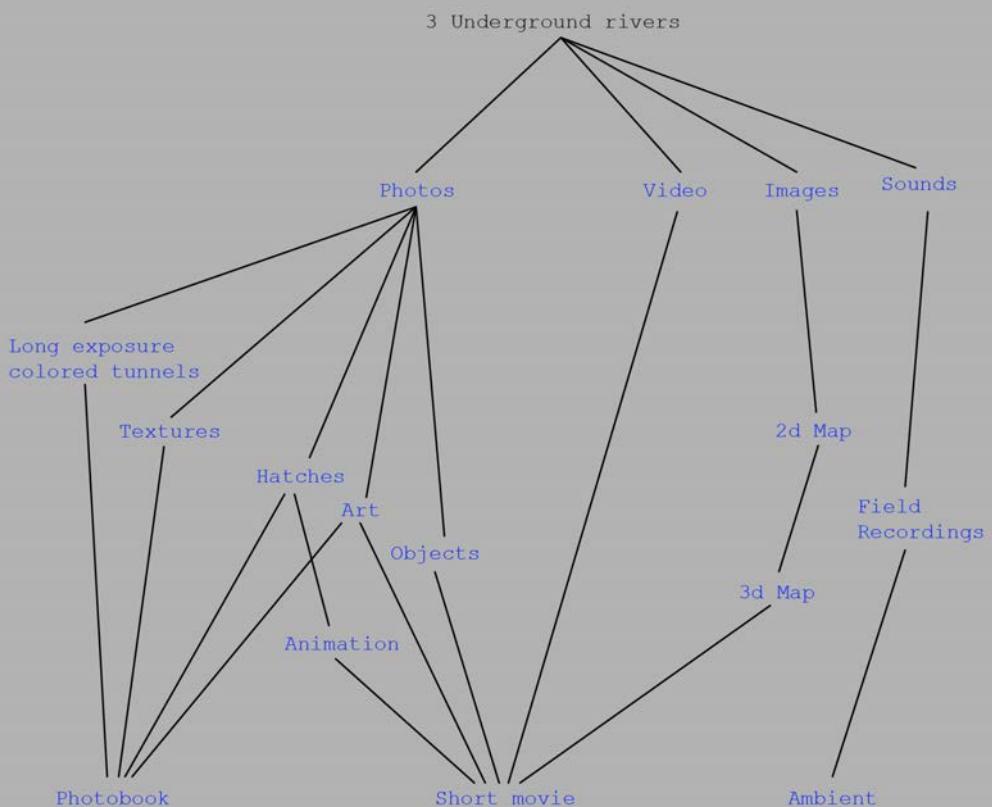


I was extremely optimistic when I thought that I could find a lot interesting things in Chechera. The bulk of the objects are metal fragments of pipes, broken hatches and various structures. Nevertheless, I managed to find a huge rusty screw that I could take with me, a few door hinges. And a limestone.

The moist environment of the underground rivers is an ideal place for the kingdom of mushrooms. I met mushrooms about 20 centimeters in size. All of them do not have any discolored pigment (all white). Surely the reason for this is the complete absence of light. I managed to collect one sample and place it in an alcohol solution. Sometimes it was possible to notice how white threads similar to mycelium crawled down the walls of the hatch from the surface. The roots of plants also managed to penetrate into the brick tunnels over time.

This oblong bottle contains a sample of water from the very source of the Checher River. Over time, water and the black substance in it, similar to silt, gets an unpleasant odor. Most likely due to the presence of organic substances.





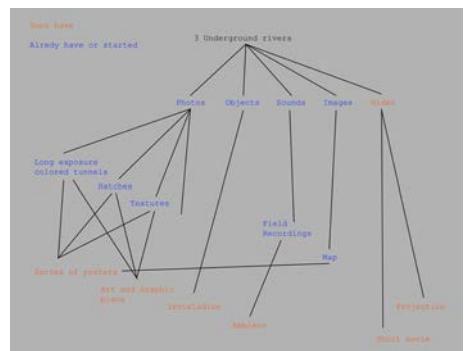
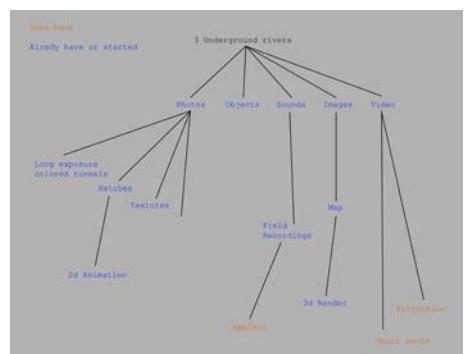
By this time I had already collected a lot of different material and my project began to be divided into clusters and subclusters of various objects. The image on the left shows the final version of my structure. In the course of the project, I had different ideas about combining various materials and in what form they can be raised. The situation with the corona virus did not greatly change my project, but still had a certain impact. The fourth final work was to be physical objects for the exhibition. As a result, only a few objects will be present in the short movie.

Initially, one of the ideas was to use as many formats of information as possible. For example: Photos of tunnels, photos of graffiti, photos of textures - should have been separately demonstrated because the main goal of the project is to maximize immersion in the atmosphere of certain underground locations. I thought that a large number of formats for presenting information would help me to reach this effect.

But later I decided to resort to combining different types into one format for greater project integrity.

Some information units did not have to split into many of their varieties. For some, it was enough just to go through several stages of transformation before before it can be presents as the final object.

Among other things, it was at this stage that I began to write sound atmospheres in different parts of the tunnels, since I already roughly understood in which locations there are interesting sound textures, despite the uniformity (at first glance) of these places as a whole, the field recordings turned out to be very diverse and unusual.





I could not accept the fact that we had never reached the end of any of the tunnels. Having assembled the group again, I went into a network of tunnels, but this time we climbed into a completely different place, right between the railway tracks of the Kazansky station.

We climbed into a new place so as not to pass the extra few kilometers under the ground. This portal allowed us to penetrate into the smaller tunnel of the Chechera, the size of this tunnel hinted at the fact that soon we will reach the end of the one of the river, but we found an underground pool, it was very deep there and we could not continue our way further.

We decided to turn back and continue our journey through the tunnel of the Olkhovets river.



We continued to move along the tunnel of the Olkhovets river, we had to make a choice. We could go along the left tunnel, but we had no information about where it could lead us. When I searched the Internet for information about this path, I did not find anything. None of the reports on special forums spoke of its length or direction. The very construction of this tunnel indicates that it is fairly new, as it consists of concrete rings. One of the very important points in such trips is not to pass the point of no return, you need to constantly monitor your condition and supply of strength.

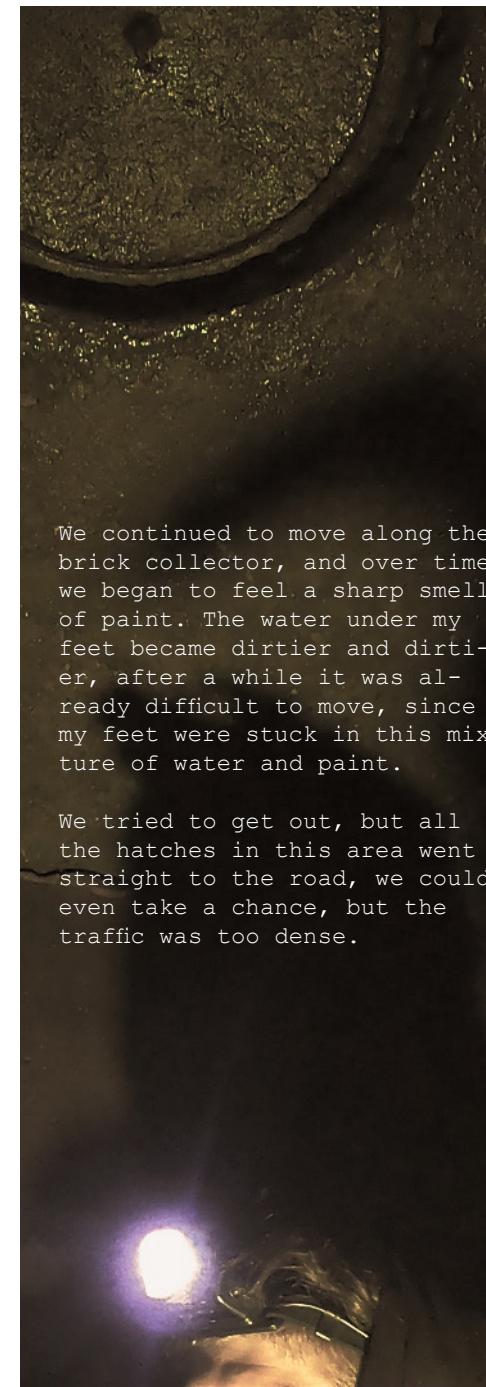


One of the most intriguing facts is that no one has ever gone through all the tunnels to the end. Also, according to some information, this network of tunnels has an abandoned part, that means that it is no longer used to direct water masses. And perhaps this or that unknown path leads to a completely new network of tunnels.

We did not want to take risks, and continued on our way through the brick tunnel. As you know, this system of tunnels was built from the source of the river to its mouth, so we can say that we moved back in time to more and more ancient parts of the reservoir. One of the main goals of step V was to reach the so-called ovoid collector. This would directly mean that we entered the oldest part of these tunnels. As a rule, travelers reach these places already being completely exhausted. It was this time that we wanted to exalt ourselves and see the ovoid tunnels with our own eyes. That is why we had to get into the portal, which is located approximately in the middle of the whole path.

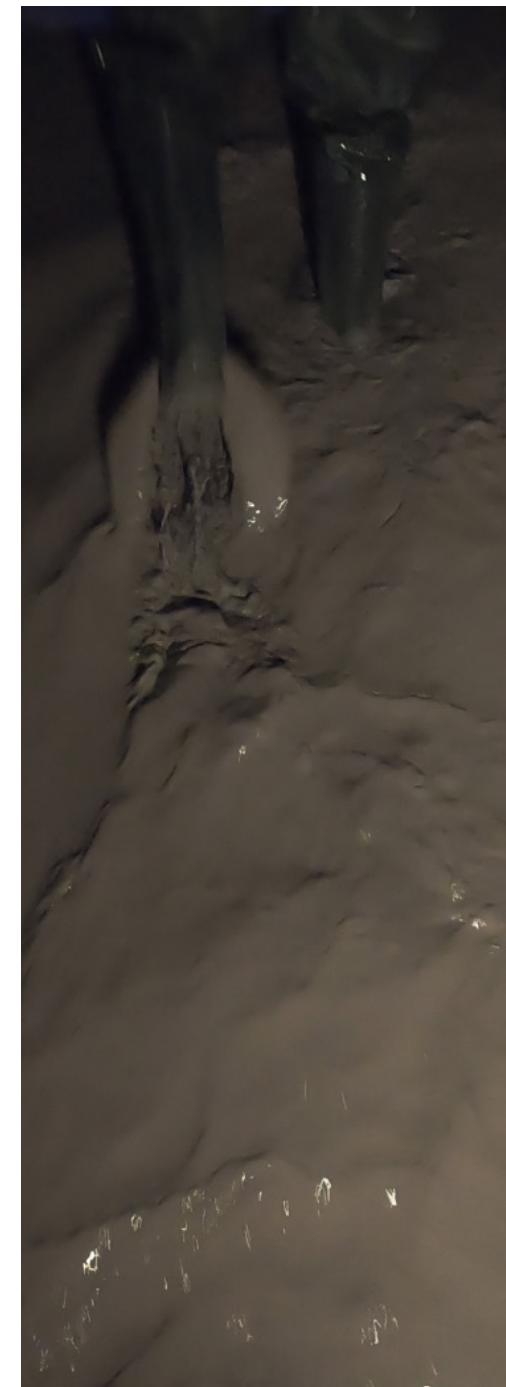


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We continued to move along the brick collector, and over time we began to feel a sharp smell of paint. The water under my feet became dirtier and dirtier, after a while it was already difficult to move, since my feet were stuck in this mixture of water and paint.

We tried to get out, but all the hatches in this area went straight to the road, we could even take a chance, but the traffic was too dense.



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Along the way we found a small dry deadlock tunnel in which we could relax a bit. But the smell of paint was too strong, we could not sit there for a long time. I have a suspicion that it is in this place where the entrance to the abandoned tunnels is located. The length of these tunnels is approximately equal to the length of Chechera. To get there you need to scoop up a hill of sand. I can say that this is the entrance to an even more unexplored world.





Over time, when we found the source of this smell, my fears were confirmed. Later I checked the map, it turned out that at that moment we were right next to the train station. Also, when we tried to climb past this stream, I managed to see which side this stream was on. It flowed exactly from the station. It turns out that the Russian Railways company illegally dumped excess paint into river waters. Paint color was gray.

On this day we managed to get to the ovoid tunnels. But we could breathe more paint, some of us began to have a headache. We managed to find a working portal and get out.

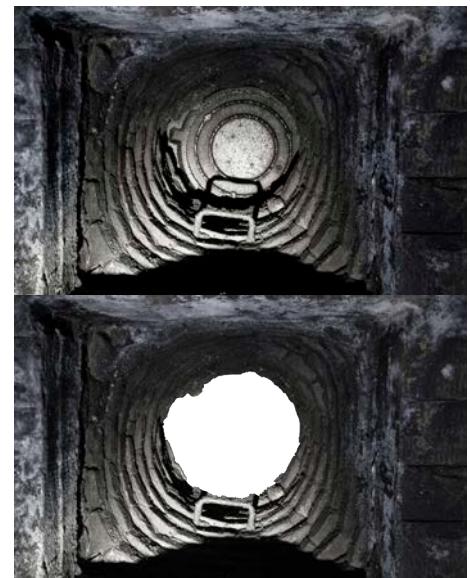
RZD Red		White	
Pantone	1795C	Pantone	-
CMYK	0-94-100-0	CMYK	-
RGB	73-10-76	RGB	355-255-255
RAL	3020	RAL	9010
Black		80%	60%
Pantone	Process black	60%	40%
CMYK	0-0-0-100	40%	20%
RGB	0-0-0	7012	7046
RAL	9017	7040	7047





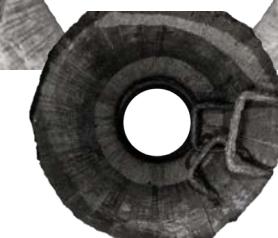
When I took pictures of almost every hatch on my way, I absolutely did not understand what I would do with this entire collection. But suddenly, I suddenly realized that in addition to being part of a certain photo collection, these hatches can be animated.

Indeed, this turned out to be a very good idea. These photos have a vanishing point of perspective in the center. This gives a very wide range for animation. A high resolution of photos allows you to very accurately split the photo into layers.





This series of animations reflects the very core of my project, moving layers in a compartment with a lens effect give a feeling similar to vortex tunnel. Dizziness and slight disorientation. Exactly the same feelings a person feels when he gets into the closed environment of underground tunnels, he ceases to understand the distance, is lost in space due to severe deprivation. In short, a person feels pressure.



The creation process was quite simple. First, I cut out all the layers in Photoshop and called them in a certain way so as not to get confused. Then everything was loaded into AfterEffect and animated. I also added different effects:

Lens effect - to create a perspective effect

Noise - to simulate a video

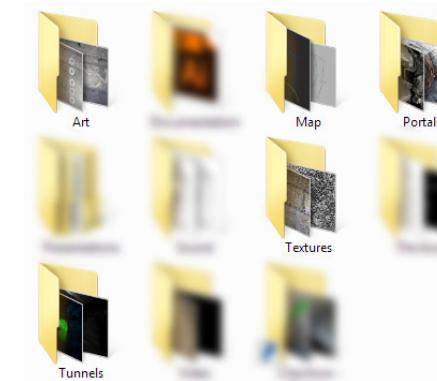
Dust - in some animations I added a translucent layer of flying dust.



A plan that goes perfectly either does not exist, or you simply did not notice deviations in it. My step VI was one of the most unproductive trips, I could not assemble a team and at the last moment I decided to bring my good friend architect there.

This trip was more about sightseeing than creating or discovering. Of course, I updated my archive with new photo materials, but there were not many of them at all.

But not everything is so bad, I concentrated more on creating material after the trip. By this moment I already had some animated hatches, and a lot of processed photos sorted by topic.

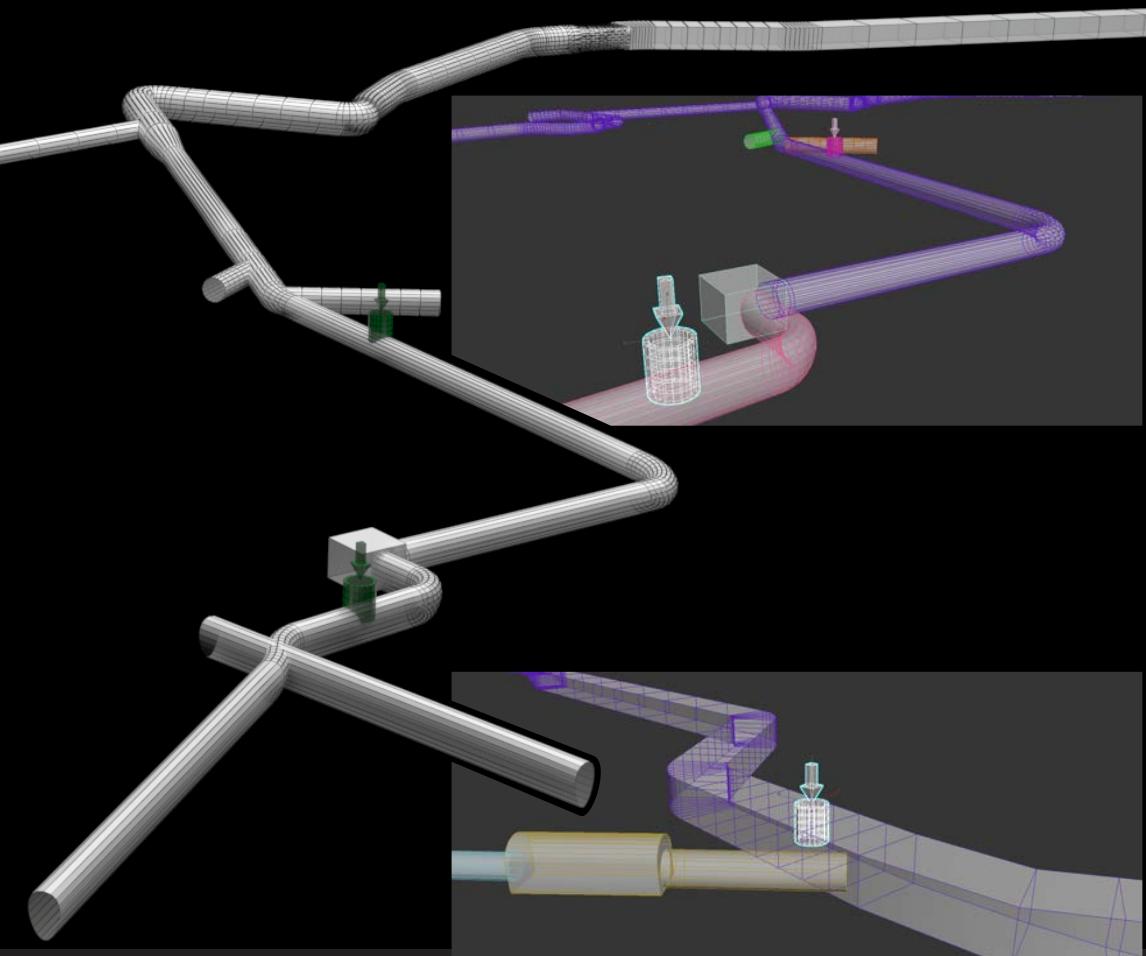
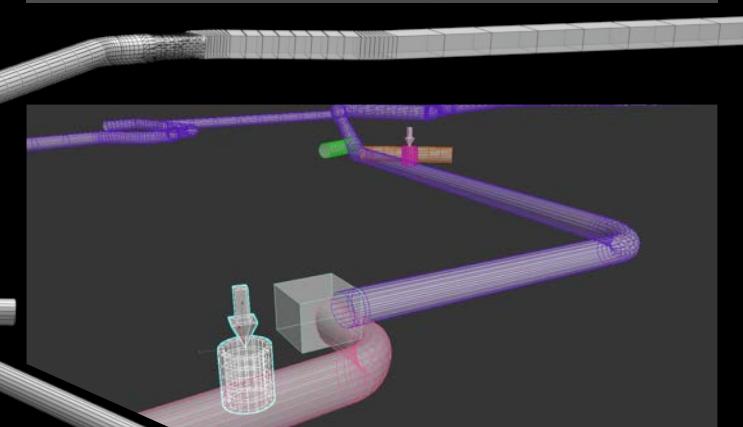
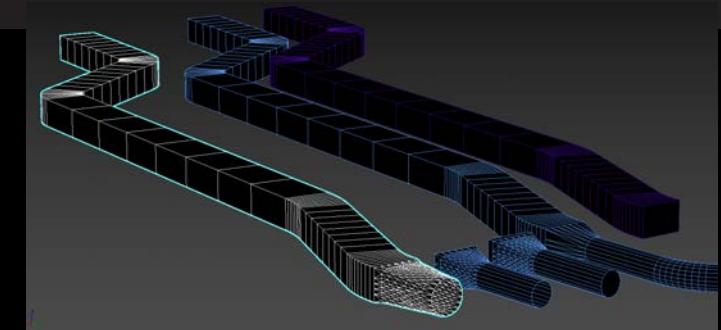


Meanwhile, the 2D map was gradually reborn in a completely new form. The main problem with the exact construction of the map was the complete absence of any connection underground. Even those GPS applications that could work offline were useless in Checher since there was no connection at all. Nevertheless, relying on different sketches of the map, friend of the diggers, information from the reports and my video fragments, I was able to accurately plot distances and directions. On this map, the width of the tunnel is distorted, so it may seem that the tunnel is not so long at all. This is done in order to understand and see the shape of

the tunnel, for a more convenient orientation in locations. Also on it you can see green areas that come to the surface. These are 5 work hatches that are suitable for use, 5 of 60 in total. I consider this map to be a very interesting decision for orientation in this area, it inform about important turns, distances and hatches.

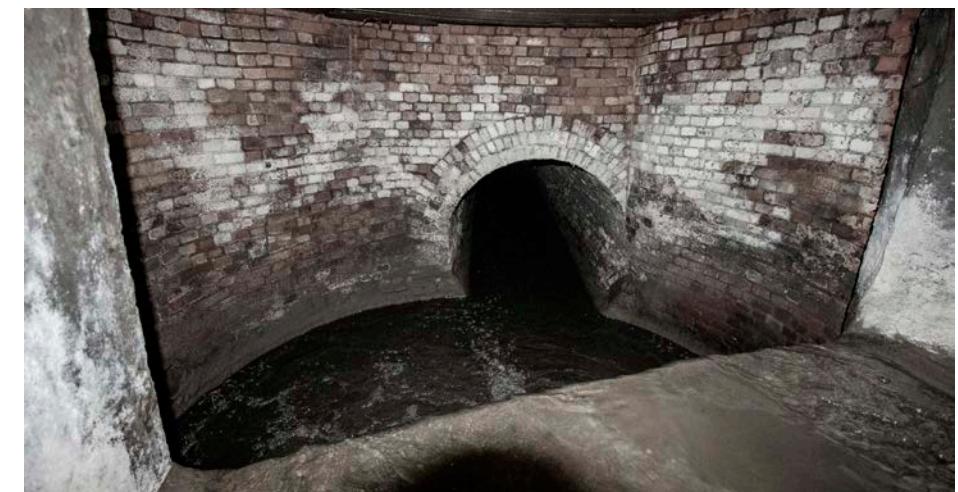
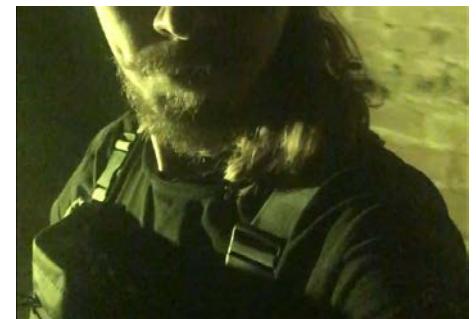
This image depicts 2 rivers Chechera and Olkhovets. I still had to go to the third river, the most difficult to pass.

In principle, I understood that the model of this card is in any way suitable for me in the final film as a graphical component, so creating a 3D version was inevitable.





Step VII was perhaps the most unusual of all. My team again could not come and I had no choice but to go alone. This was the only time in my life when I violated one of the basic rules of such trips. Never walk alone. But by this time I had acquired a waterproof suit that allowed me to immerse myself in the water on the chest.



I understood that it was time to overcome that waterfall. As a result, I managed to get to the very end of the Checher River. I photographed everything and documented. Also, during my solitary hike, it was time for me to think carefully about which direction my project should follow.





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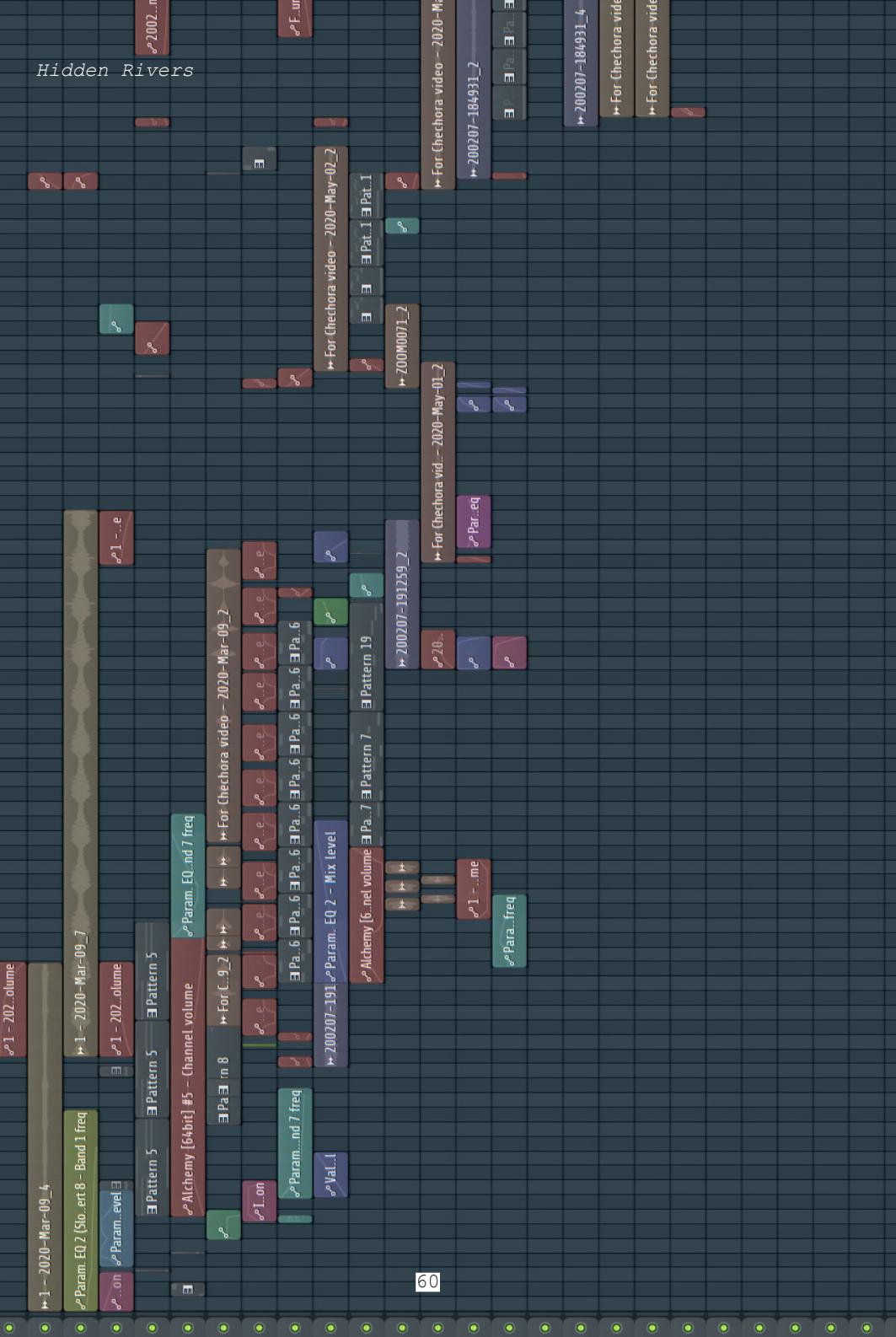
Despite the danger of hiking alone, no one distracted me and I could work on collecting the material as much as I needed, so I managed to record more than half of all the sound material I have. I stayed in locations interesting from the point of view of acoustics and meditated for a long time listening to the recorded sound.



In general, I must note that such an unusual location as an underground river can seem very monotonous in terms of interesting sounds. But this is completely wrong, in addition to many different variations of water sounds, one of the most interesting points is the diverse reflection of sound from surfaces, it was also very interesting for me to combine street sound and underground sound by moving the microphone closer to the rain grate and back.



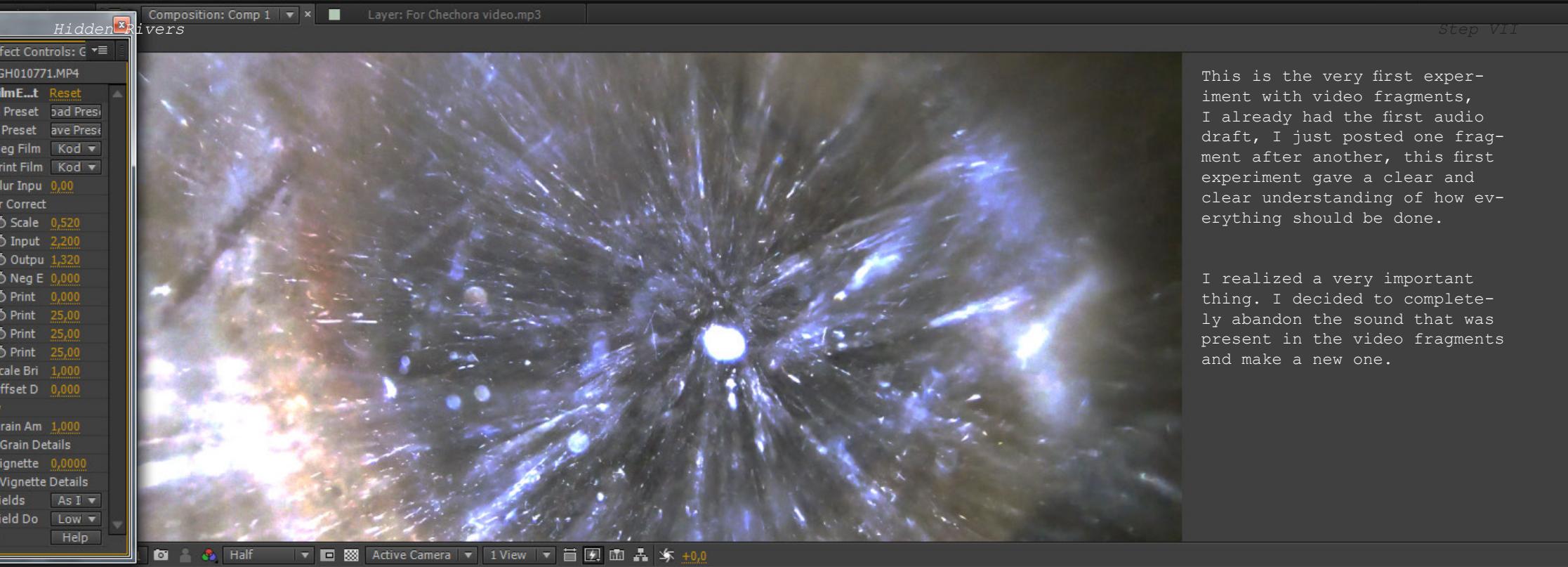
59



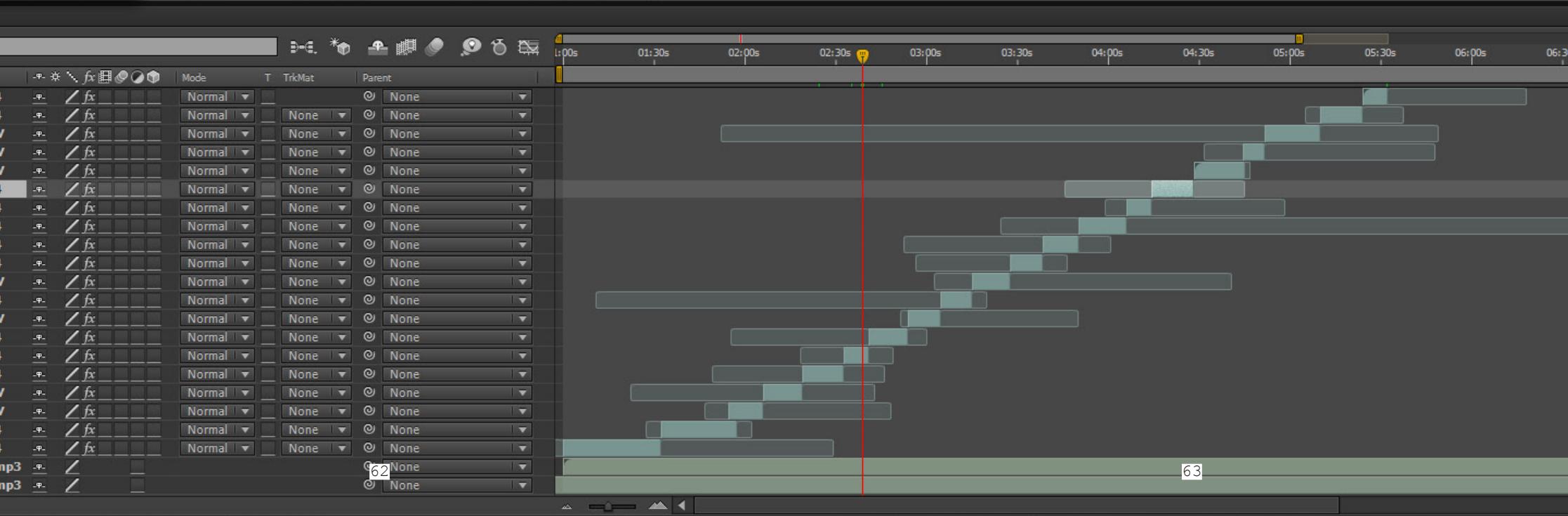
My work on sound began completely with simple things, I started experimenting with sound textures. I created a buzz. My main underlying idea was to level the role of sound and picture. Usually, as a rule, in all films (especially in Russian), the role of sound occupies almost the last position, it is made at the very end of filming and often there is not even time left for it. In general, I wanted to make a completely different film.

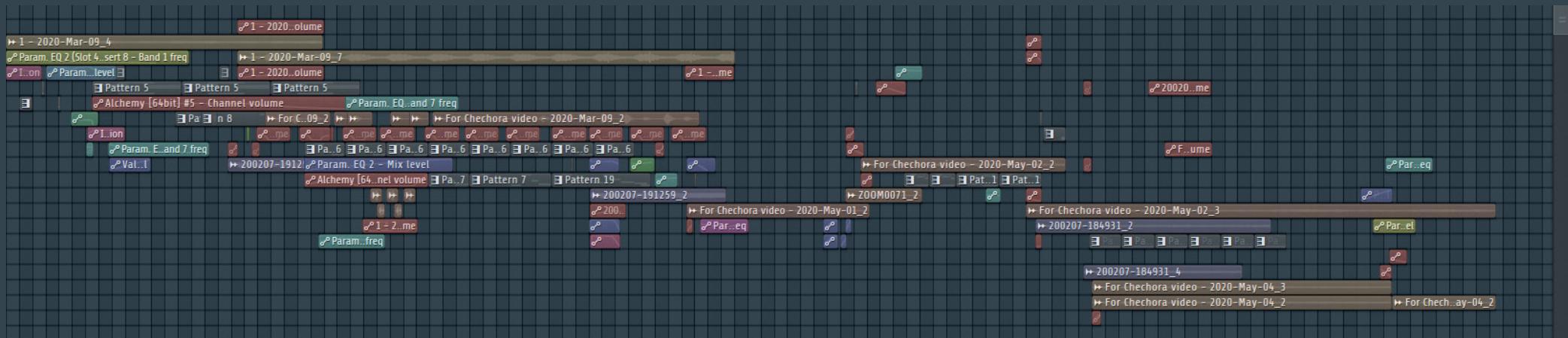
I wouldn't have enough of three screens to fit all the plugins that I used to create and process the sound for this video. My project was so big that over time some files were simply lost and I had to recreate them again.





I realized a very important thing. I decided to completely abandon the sound that was present in the video fragments and make a new one.



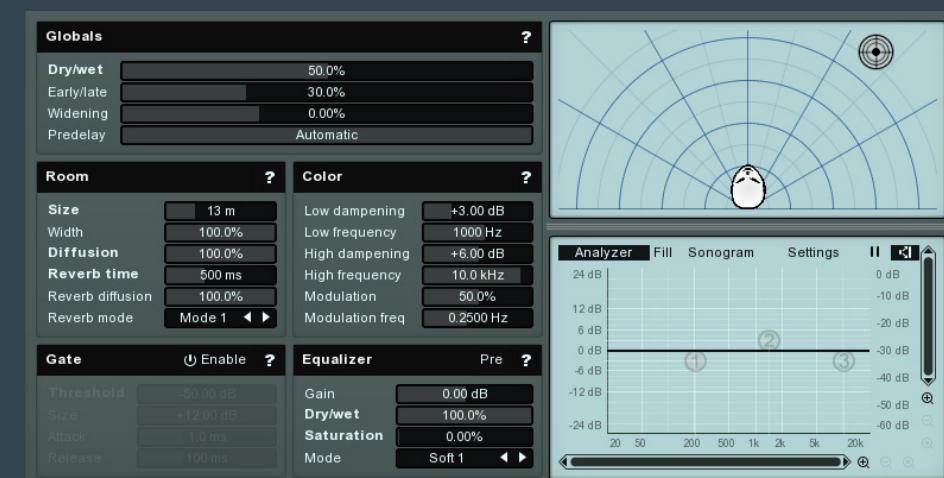


Perhaps the main idea (of the film) is the displacement of the roles of sound and video inside the film. Thanks to my knowledge of the sound sphere, I managed to harmonize the sound and video, as I said, I completely abandoned the original sound (from the video). My main task was to create a sound atmosphere that will support the image. For example, if the main character is walking along a very narrow tunnel, then I will try to recreate the acoustics of this room. That is why at the beginning of the film I decided to make a sound introduction in the form of a hum. It can be said that I prepared the viewer for close cooperation of the picture and sound atmosphere.

But this is only the beginning, after the noise therapy in the first 2 minutes, then the music had to intersperse, its purpose is to create a certain mood, I can say that it supports the picture, it is a catalyst for it. Among other things, in some

places I made the sound voluminous (corresponding to what is happening on the screen), which would further strengthen the sound track with the image.

In general, everything in this project reflects and supports each other. Drone Ambient style was also not chosen by chance. When a person enters a similar underworld area and begins his endless wandering through the tunnels, he is completely lost in time. Drone Ambient is very close to this idea, it is the same endless listening to changeless sound, getting the big out of the small.





We had to explore the last river. It was a trip to the Chernogryazka. This was perhaps one of the most difficult ways. Its length is approximately 3.5 kilometers.

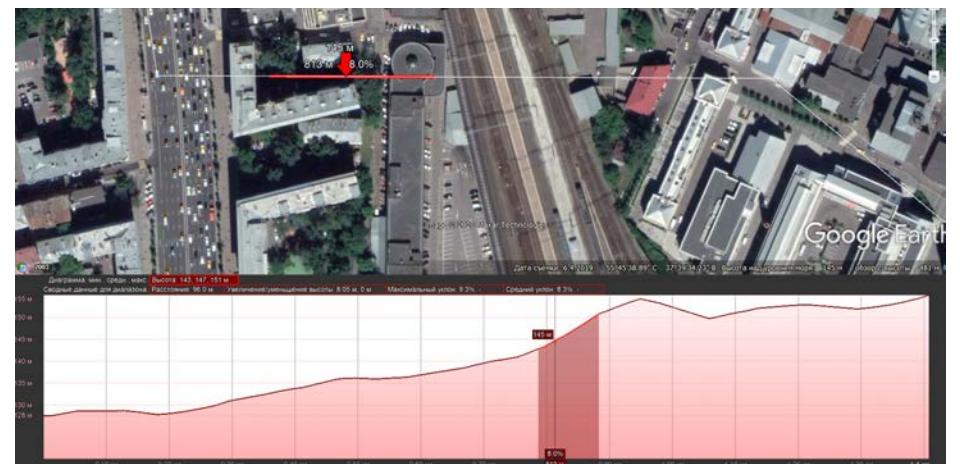
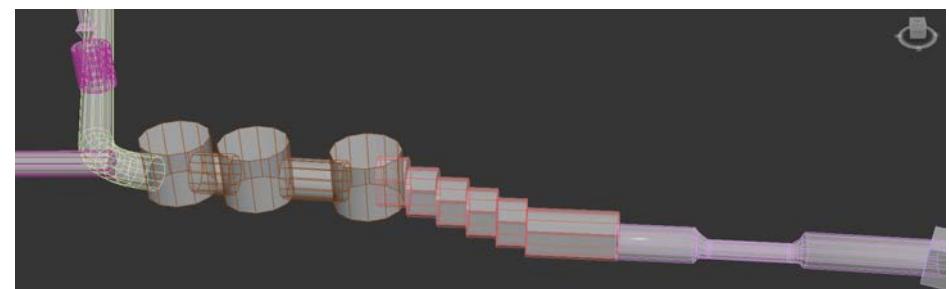
Walking along this river was very difficult due to the large amount of water and low ceiling. At some point, the tunnel became so small that we had to crawl either on our knees or in a squat, and during this we were almost blown away by a fast stream of water. But it was worth it, we went to a very interesting location.





After overcoming several very difficult sections, we came to a very interesting location. Concrete tunnel in a certain place sharply changed its height.

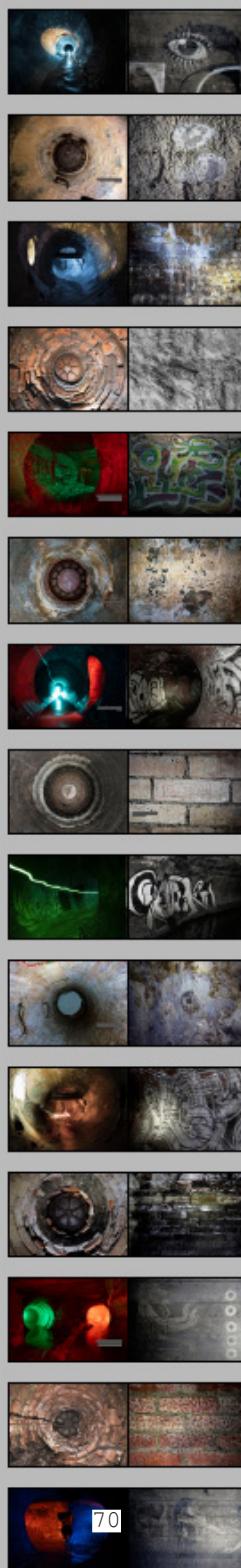
And again, Google Earth comes to the rescue, based on the graphs, you can see that in this place there is a sharp difference in height. The



upper and underground worlds are closely interconnected, despite their coordination differences. Changes in one of them will inevitably lead to a change in the other. This property also appears metaphysically in my project. It consists of three parts. Film, photo album and sound album. All these three parts are also inextricably linked, one affects the other. Moreover, this similarity is so great that if there

are three worlds in the urban world: the World of Heights, the Ground World and the Underworld. The world of heights is completely different from the underworld, but the terrestrial world unites them in itself.

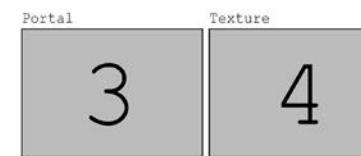
Exactly the same design transcendentally arose within my project. A music album is completely different from a photo book, but the film combines them.



Immediately as soon as I started creating a photo book, an idea appeared in my head about a certain structure of grouping images.



The tunnels and Arts are close to each other on the topic and can be united in one turn.



The portals and textures are close to each other on the topic and can be united in one turn.

The steps are repeated (1,2,3,4,1,2,3,4...)

I decided that the photos of the tunnels in the shutter speed will work well with the art elements in the spread, while the photos of the hatches will be paired with textures. And this whole structure alternates.

While sorting the images, I began to understand that you need to make brief captions for certain pictures, it seems to me that it will be a lot more interesting and the main problem was to decide where to place the text and in what form.



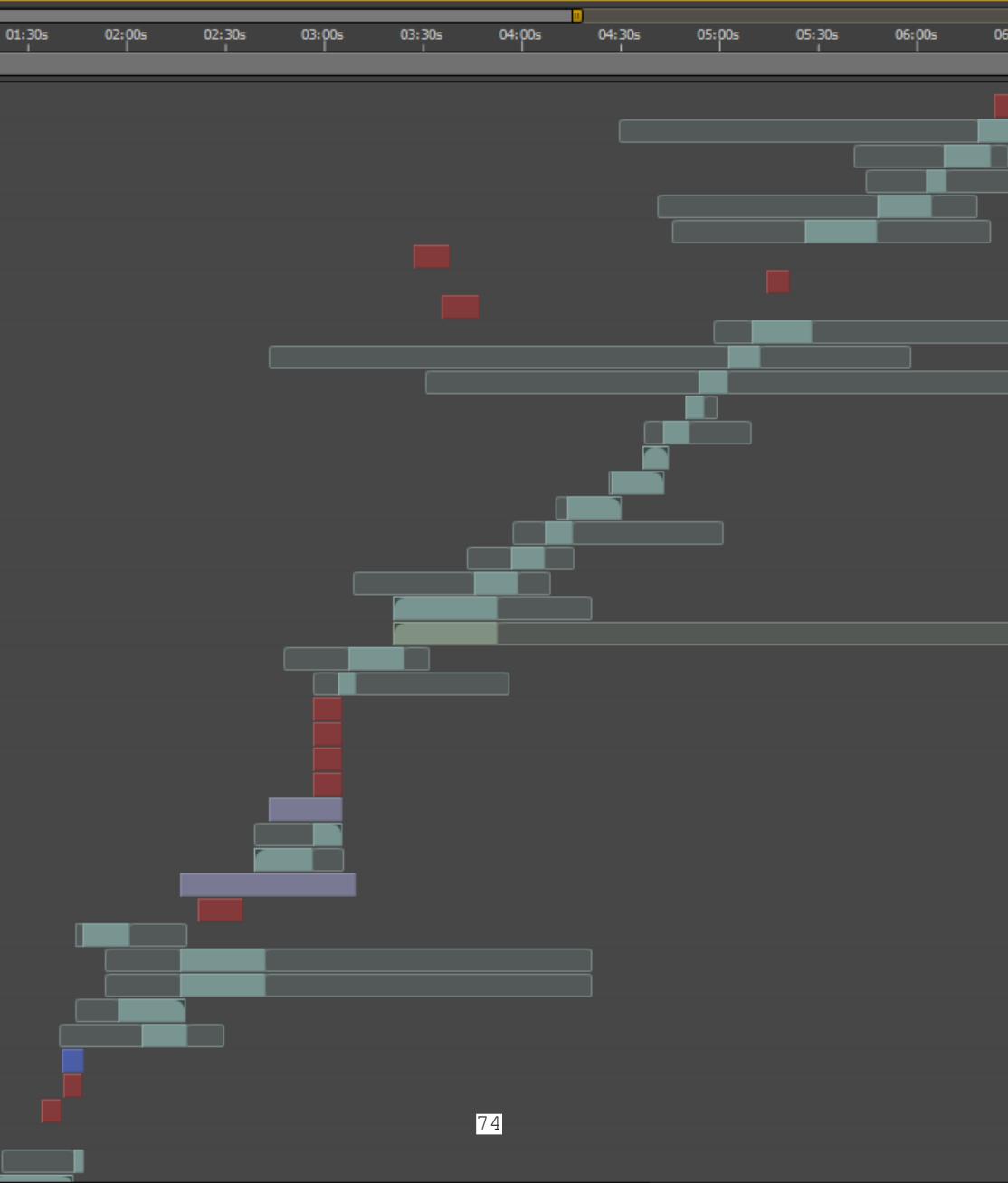
At first I tried to place the text on top, highlighting it with a black block, but this design destroyed the proportions of the photo. Therefore, I decided to use the extreme angles in the photo, since they carry a minimal amount of information.

print settings.

B4, Glossy paper, paperback, staple.



What concerns only the sound part of my project (music album), it is a field recording made directly during my trip to the underground rivers. The design here is very simple, there is a field recording around which over time a drone appears which will support the atmosphere and the sound recording itself. In addition, it itself complements the half-record, making it more interesting and atmospheric. This album, like other parts of my project, has a role. If the role of the film or the photo of the book is to load the viewer with mostly visual information, then the task of the album is to direct the flow to the human ear. In general, from the very beginning of my project to the very end, one of the tools of its impact is the maximum filling of a person with information in completely different organs of perception.



Over time, my final film acquired a certain design. It is divided into several parts, the transition from one part to another delimits the animation of the portals, symbolizing the fact that the beginning of such journey always begins with a vertical tunnel with a hatch along which you need to go down. Again, every part of my project reflects any other part. In principle, I am very pleased with the result, with the exception of some aspects. Unfortunately, because of Corona-Virus, I could not collect more beautiful video clips for the film. Already closer to the very end of the film, I decided that most likely the topic of underground rivers is not over yet and most likely I will continue to research in this environment. The creative approach to the topic of underground rivers haunts me, it seems to me that this project is worth continuing and taking it to a new level, already outside the British school of design. To my great regret, I did not begin to describe all the small details and the process of my installation, since it took another 70 pages from this book, but in general I can say that I practically did not encounter problems in the process. It was like a monotonous trance state during which I slowly but surely followed my goal. This project will still see a new light with time, Dérive is not over yet.



