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Wonne Ickx / PRODUCTORA

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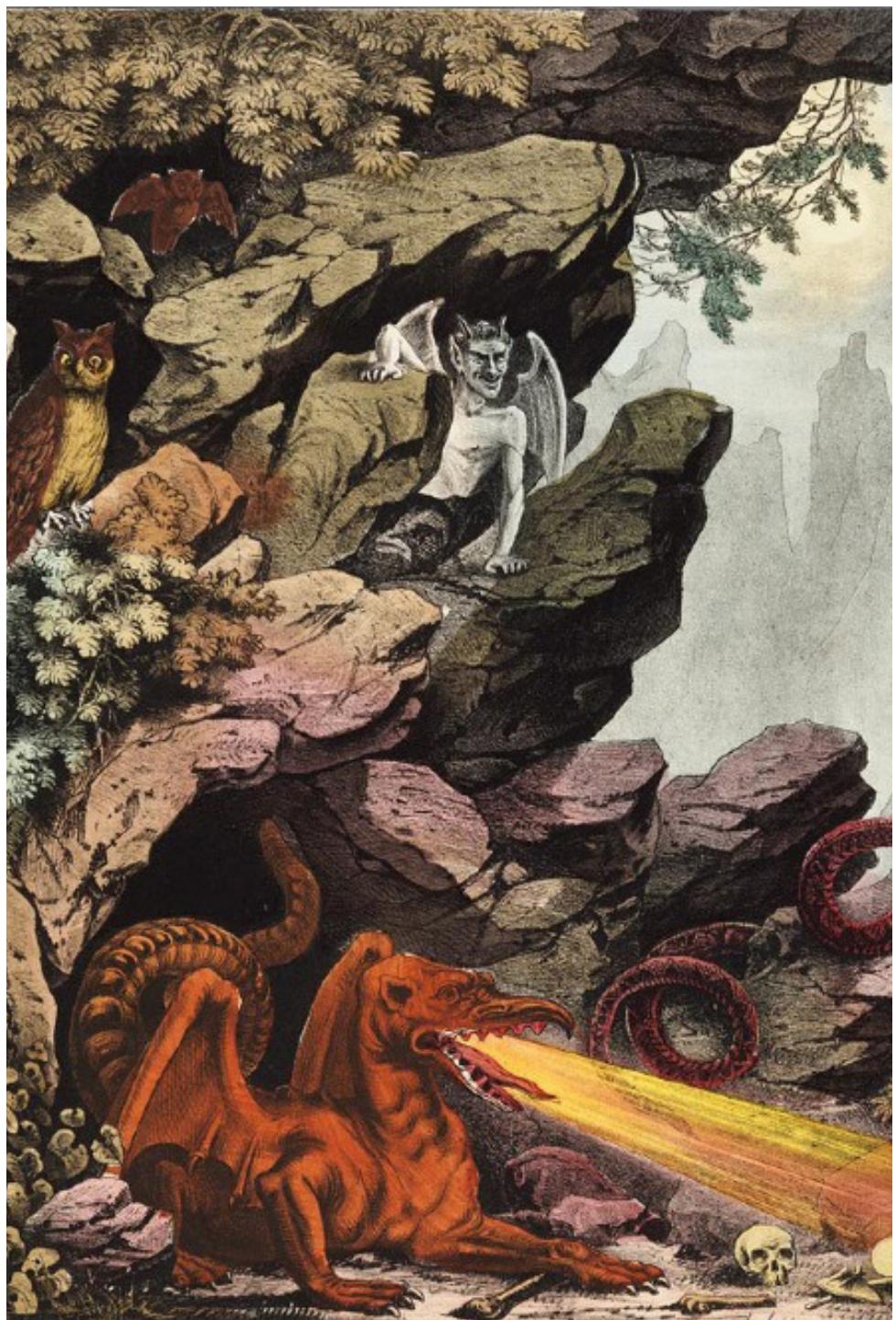
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2015

www.portoacademy.info



INTRODUCTION:

The studio reviews representation through the relations between 3-dimensional space and 2-dimensional surfaces. Since the final product of the Porto Academy is a booklet (2-d) and our aim was to make a physical model, we use the idea of the theatre set –and specifically the 19th Century Toy Theatre – as a solution to combine ‘illustrated plates’ with ‘3-dimensional spatial configuration’.

Representation: Students are asked to build a model with cutout 2-dimensional representations. They are asked the idea of the Toy Theatre a way to construct depth by adding information in different layers: context, facade, section, columns, stairs ... very similar to a classic set design based on stage curtains (backdrop, groundrow, borders, legs, teaser and drop curtains). Students are asked to review the history of theatre, the work of early modern set designers such Adophe Appia and Craig Gordon and are also encouraged to analyse how contemporary architectural representation is often based on a superposition of orthogonal surfaces.

Program: A few hundred meters, north of the School of architecture, nearby OMA's concert hall, we find the nineteenth century cemetery of Agramonte. The overall plan for the burial ground was developed in 1855 and the main chapel was built in 1870. It was later refurbished by Marques da Silva in 1906, one of the most relevant architects in Porto in the transition from the 19th to the 20th century. In this cemetery we find a beautiful pantheon of an unknown architect. A visit to this space forms the starting point of the studio. Students are asked to design a ‘Place for the Death’ giving the studio its name: ‘Scene V, act 1’ referring to the graveyard scene from Hamlet.

Animation: As an additional experiment, students are asked to develop a narrative in that theatrical setting and to make a small stop motion animation movie (not represented in this booklet). At the start of the studio another animation movie with cutout figures, was produced in order to get familiar with the technique.





Don Giovanni, Graveyard scene of act 2 (Prague, probably 1790's), the earliest known set design for the opera, designer unknown.

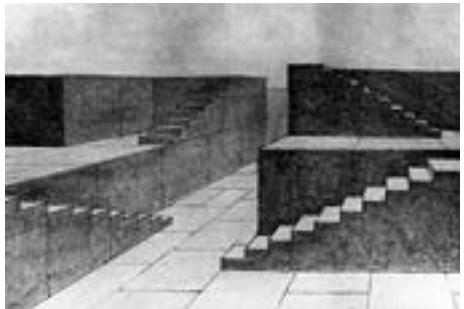


Aldo Rossi, San Cataldo Cemetery, Modena, Italy, 1971



Renato Nicolodi, Memento Mori II, Lambda print, 102 x 254 cm, 2012 / Image on the left: Pantheon at the Agramonte Cemetery in Porto (unknown designer).

In the churchyard, two gravediggers shovel out a grave for Ophelia. They argue whether Ophelia should be buried in the churchyard, since her death looks like a suicide. According to religious doctrine, suicides may not receive Christian burial. The first gravedigger, who speaks cleverly and mischievously, asks the second gravedigger a riddle: "What is he that builds stronger than either the mason, the shipwright, or the carpenter?" (V.i.46-47). The second gravedigger answers that it must be the gallows-maker, for his frame outlasts a thousand tenants. The first gravedigger corrects him, saying that it is the gravedigger, for his "houses" will last until Doomsday. (Partial description for Shakespeare, Hamlet, Act. V, Scene1.)



Adolphe Appia (1862-1928), Act II of Gluck's Orfeo, performed at Hellerau, 1913



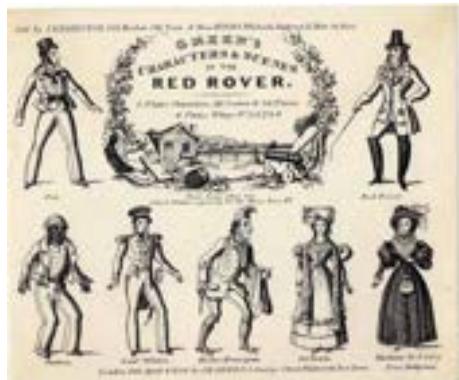
Drawing by Edward Gordon Craig (1872-1966) for Hamlet, around 1910.



Pollock's TOY THEATRES

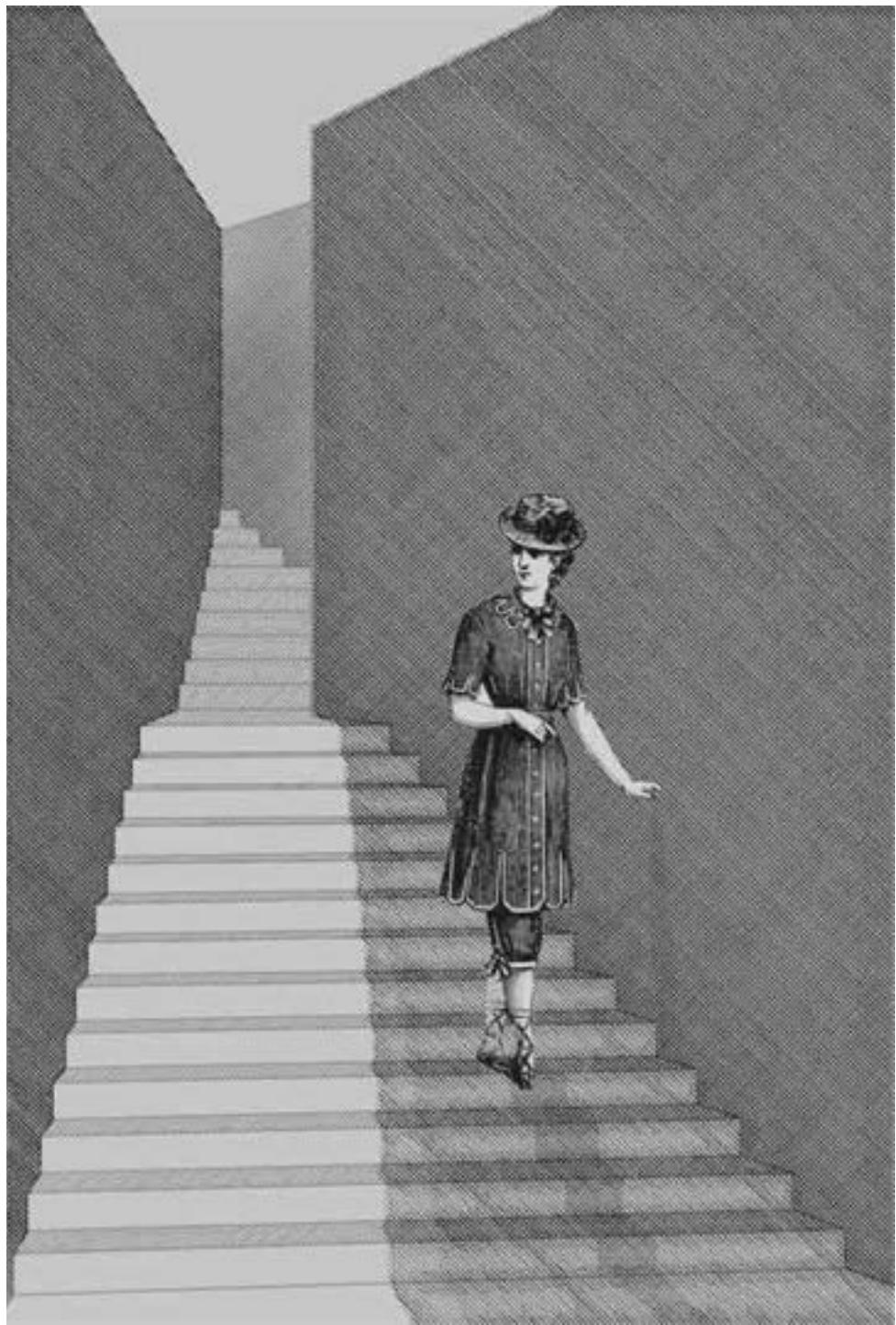


The "Ragney"



Benjamin Pollock kept on producing Toy Theatres in his dark and dusty shop in London, costing a 'penny plain and twopence coloured' long after the XIXth Century tradition was overshadowed by new novelties such as 'magic lanterns', 'gramophones' and the 'wireless'. Mr Pollock died in 1937 and the shop opposite the famous Britannia Theatre (later a cinema) in Hoxton Street was continued by his daughters but sadly bomb damaged in the second world war.

Page on the right: PRODUCTORA, Intervention at the Victoria & Albert Museum, London, 2010





Faullgitter. Biergeschoss.

Charlow exclusive. Faust.

CEIL 19748

“Some 55 million people are reckoned to pass away each year (about 0.8% of the planet’s total population – equivalent to 100% of England’s). Yet urban planners and developers focus overwhelmingly on accommodating and making money from the living. Cemeteries and columbaria (burial vaults) dating back hundreds of years retain an iconic place in our towns and cities – but, partly as a result of their limited profitability, most have not been allowed to grow. Which means metropolises the world over are running out of room to house their dead. (...)"

‘Death in the city: what happens when all our cemeteries are full?’ by Ana Naomi de Sousa, The Guardian, January, 21 2015

Above: Colour plate for Toy Theatre ‘Faust’ / Below: fragment of Sebastiano Serlio, Scena Tragica, from the Second Book of Architecture, 1545

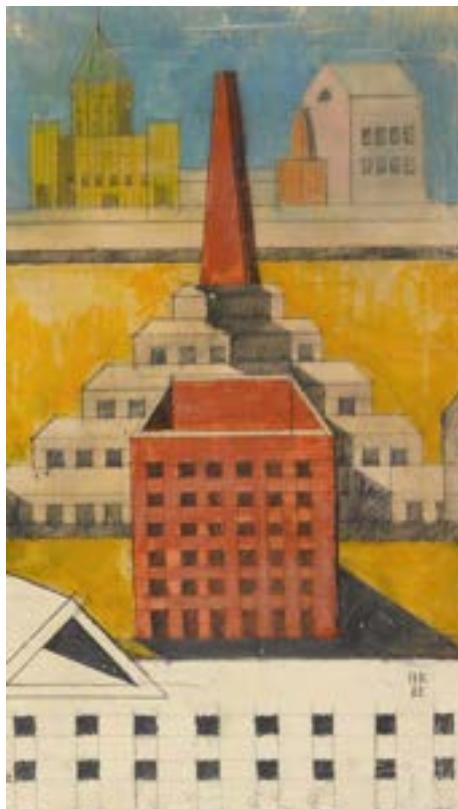




David Hockney, 'An Avenue of Palms' Stage design for The Magic Flute, Glyndebourne Festival Opera, 1978



Drawing of the Pantheon at the Agramonte Cemetery in Porto (1890) from the Arquivo Municipal do Porto.



Aldo Rossi, drawing for San Cataldo Cemetery, Modena, Italy, 1971.



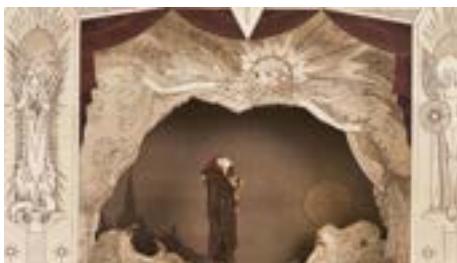
German stage setting of 1655, with the flats painted to resemble building facades. (from David Bordwell on the 'coulisse effect' in contemporary 3D-films).



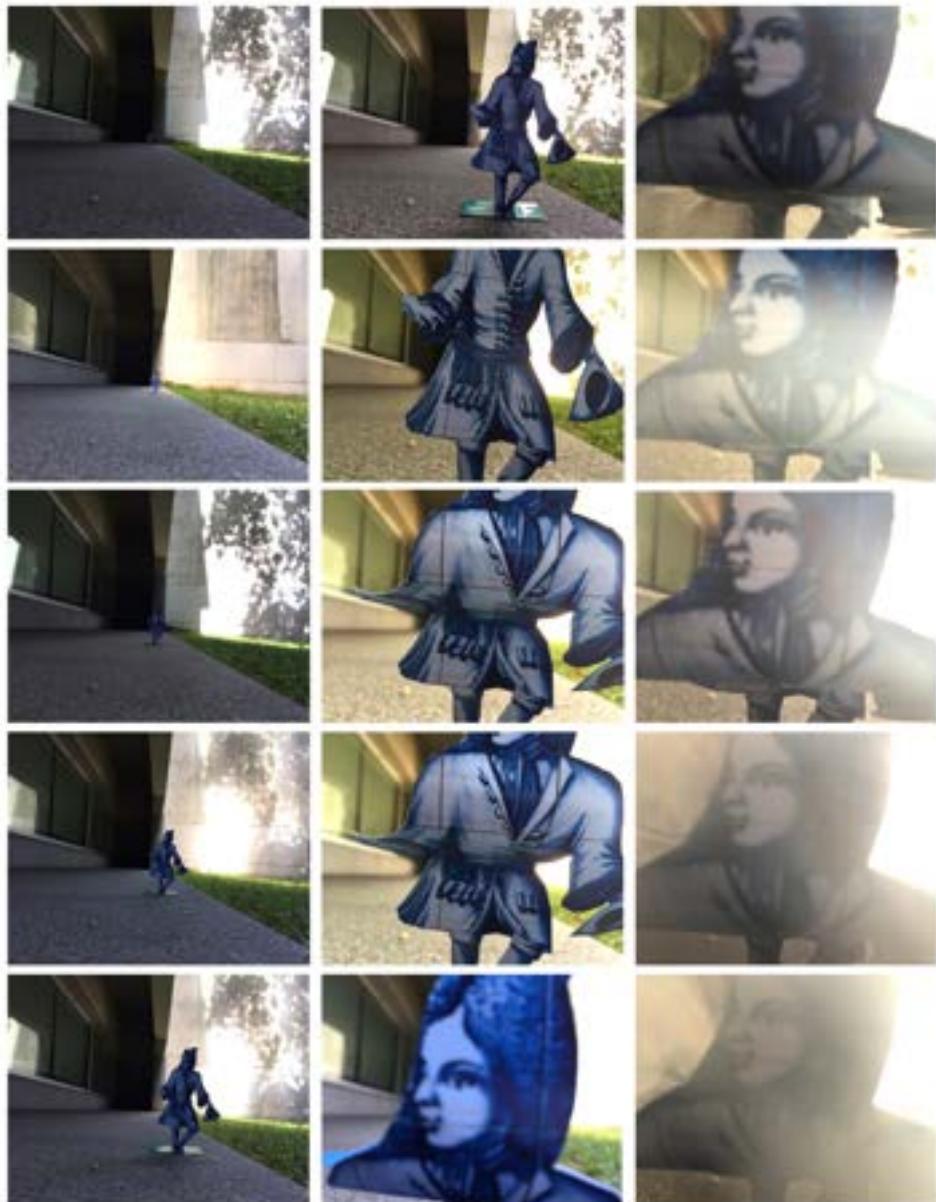
Competition entree: Islands Pessac Cite des Metiers, France, NP2F + OFFICE Kersten Geers David Van Severen, 2013. Superposition of orthogonal images.



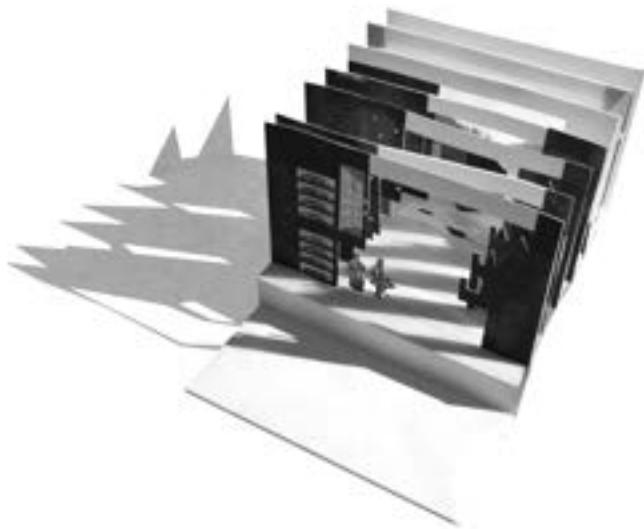
Theater-like composition of interior in Cien House, Pezo von Ellrichshausen, Concepción, Chile, 2011 (Photo: Cristobal Palma).







Exercise with stop-motion animation, July 21, 2015



S.T.T.L.

Sit tibi terra levis (May the earth rest lightly on you)
Euripides

“The City of the Dead is the forerunner, almost core, of every living city.”
Lewis Mumford

William Siesjö
Jessica Garcia Fritz
Federico Garcia Lammers





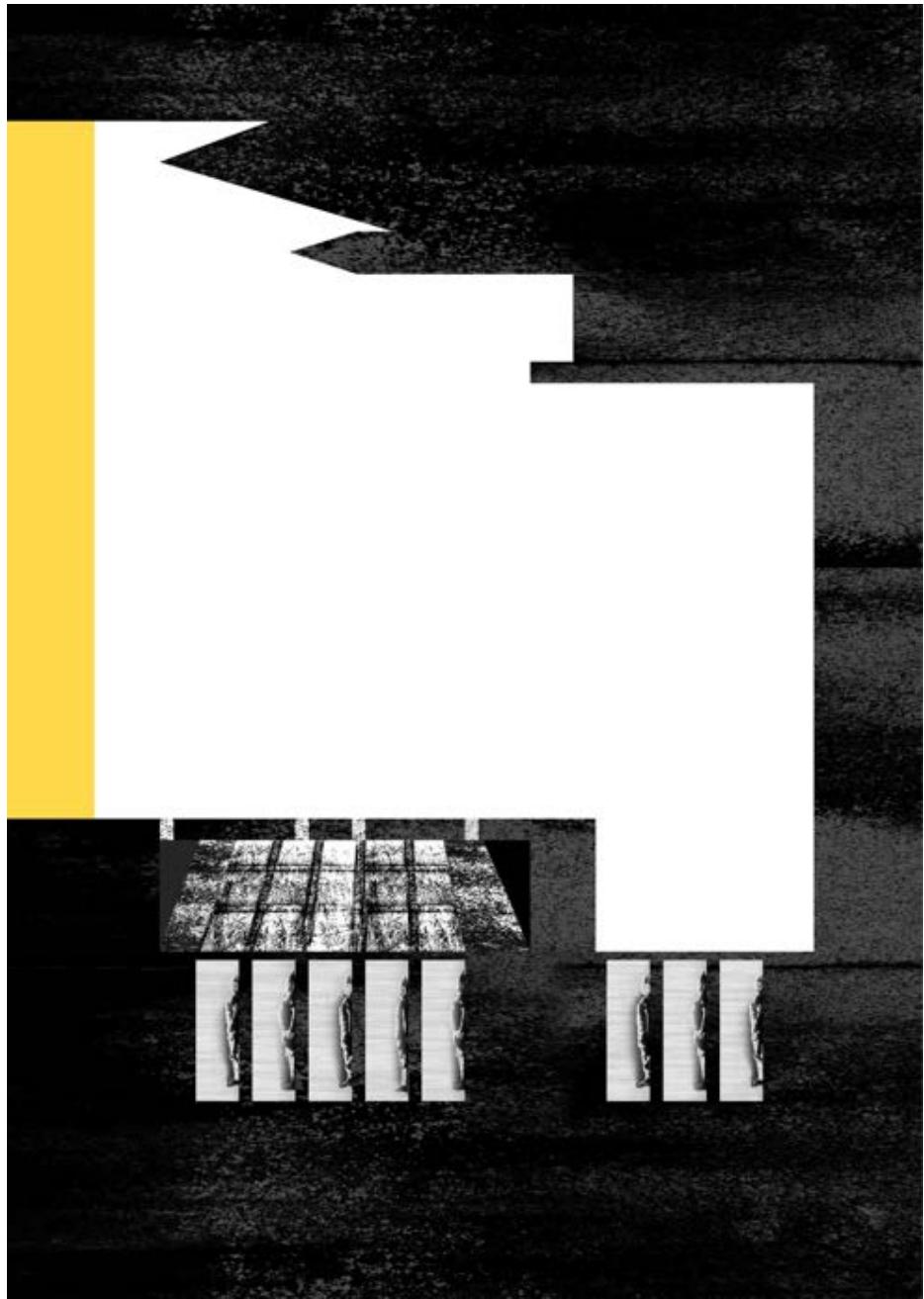


Plate 1



Plate 2

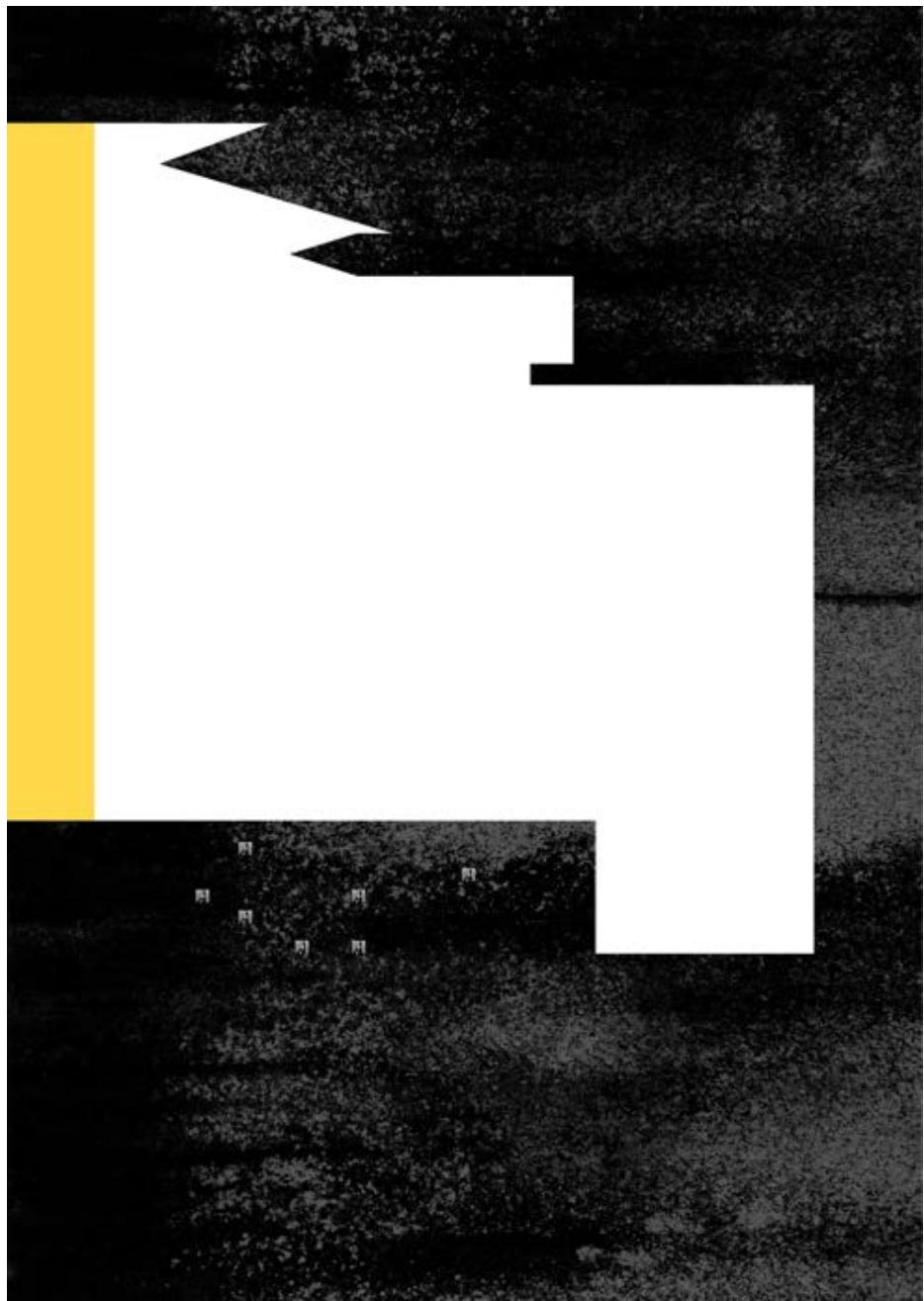


Plate 3

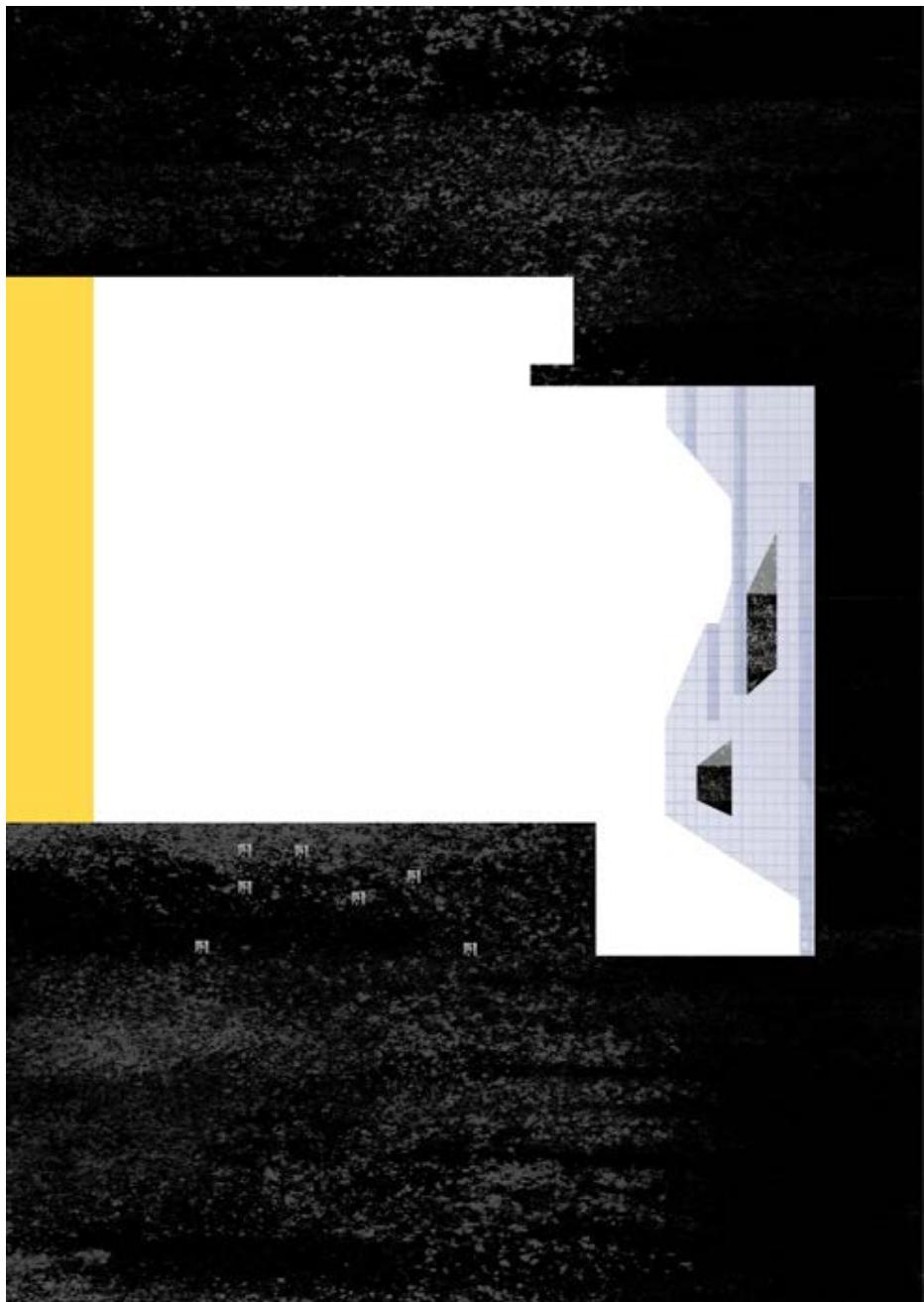


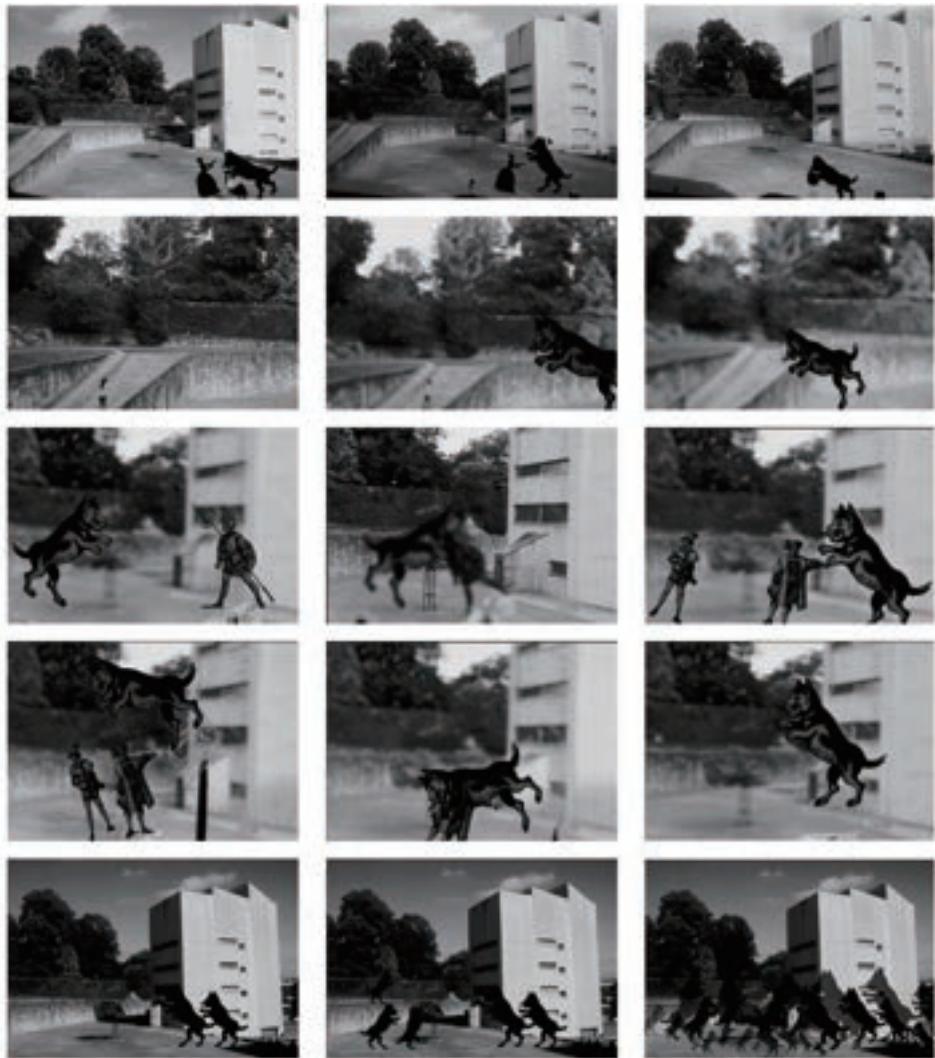
Plate 4



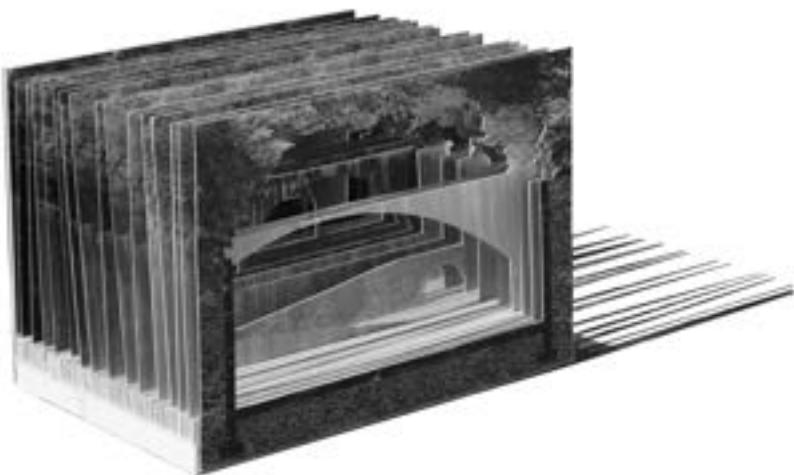
Plate 5



Plate 6



Exercise with stop-motion animation, July 21, 2015



A Alegoria da Caverna

Ana Luís Mourão

Joana Mafalda Bicas

Yuhui Lin







Plate 1

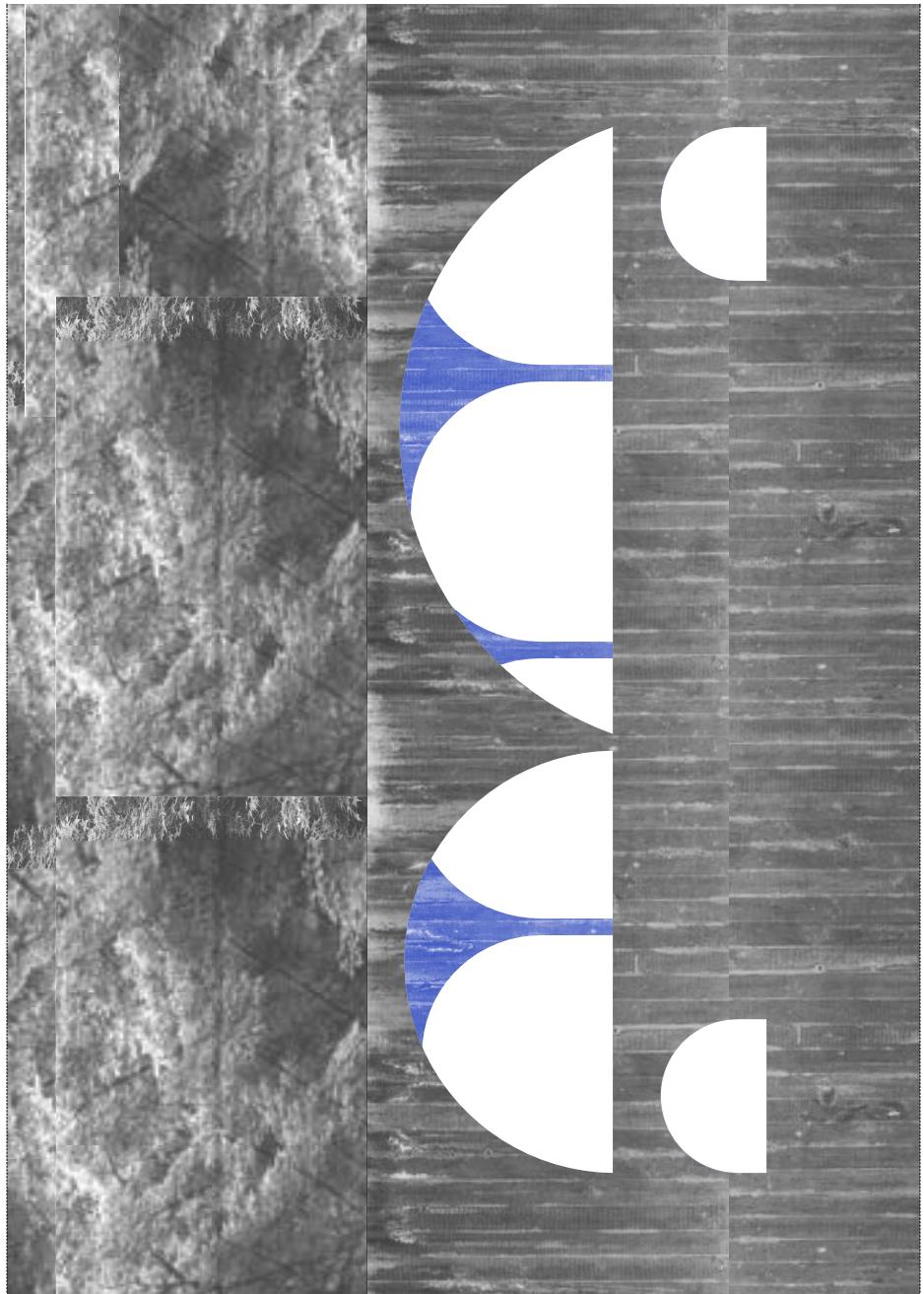


Plate 2



Plate 3

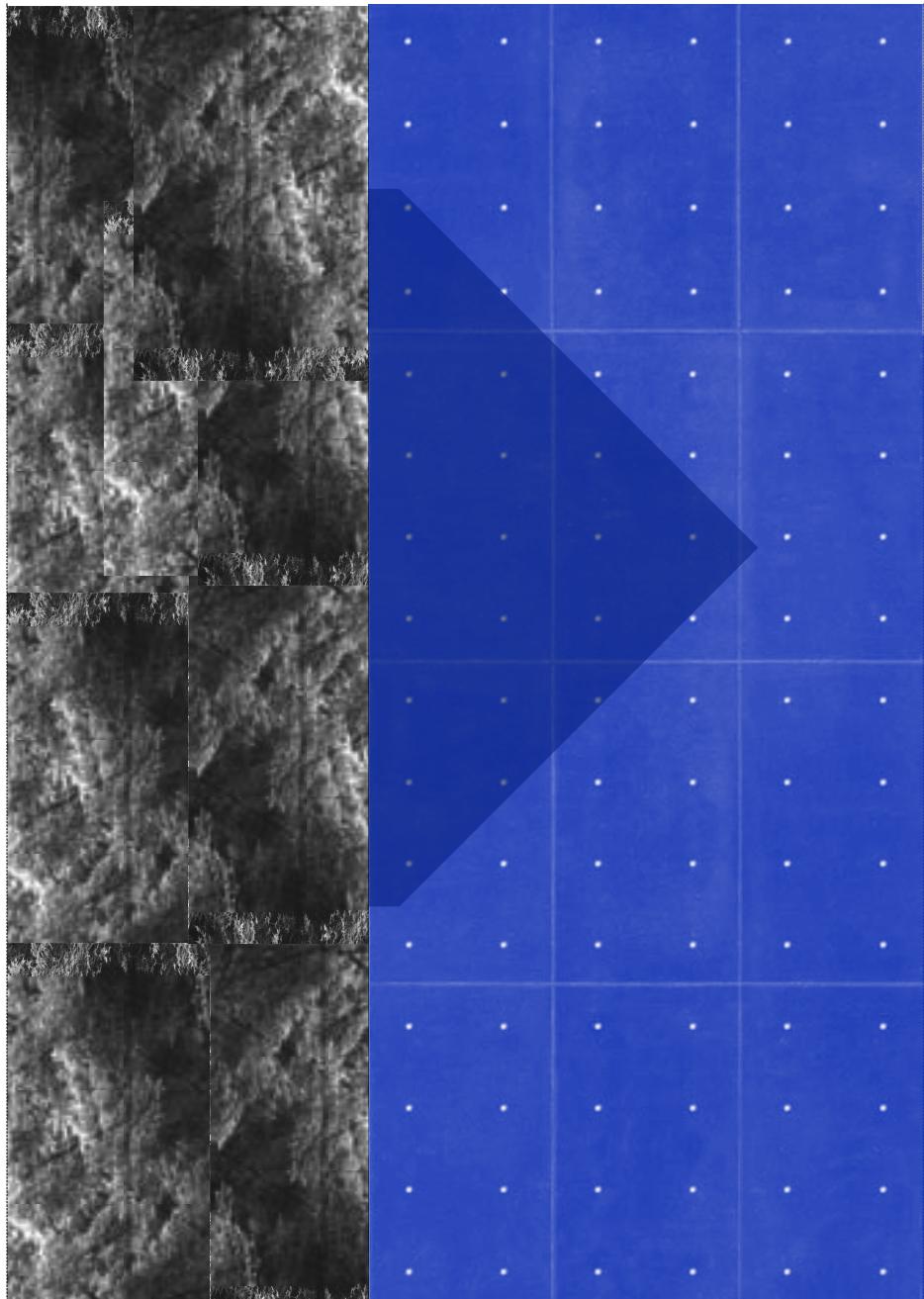
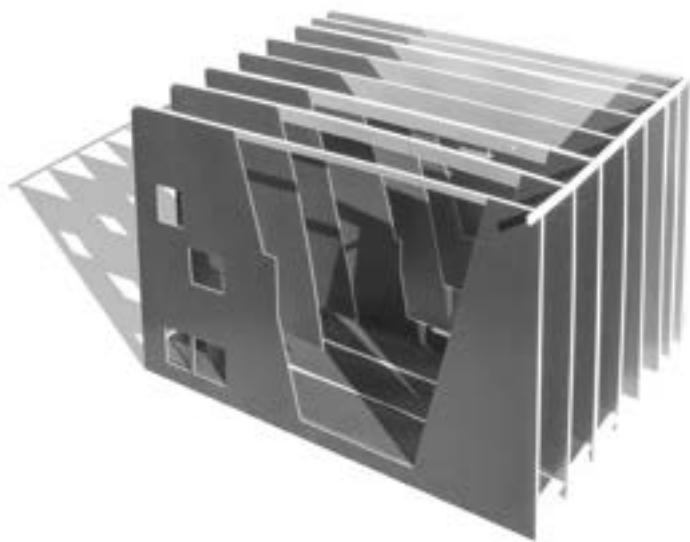


Plate 4



Exercise with stop-motion animation, July 21, 2015



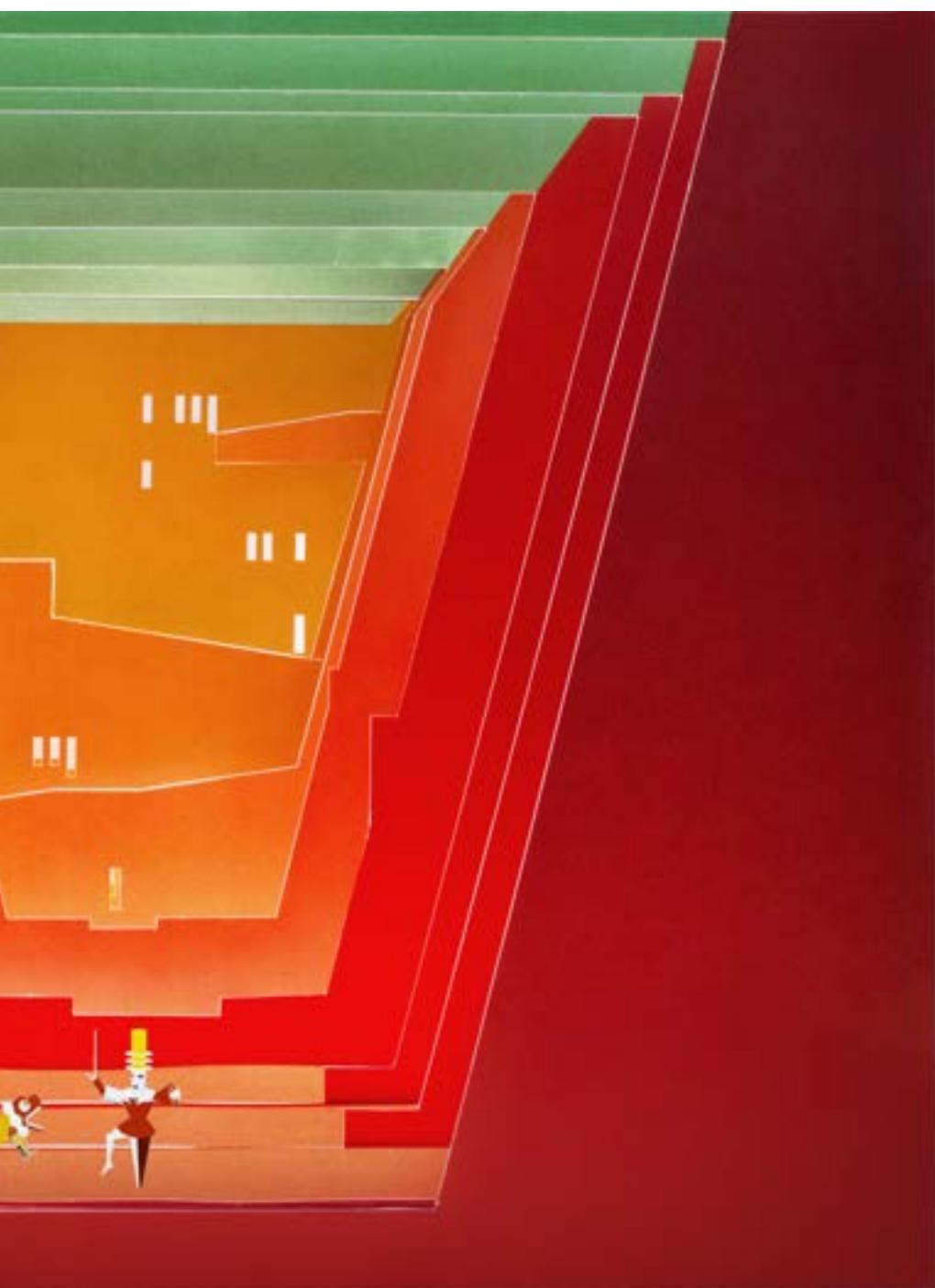
Bury-All

Adam Boggs

Tobias Beale

Valerio Ciaccia





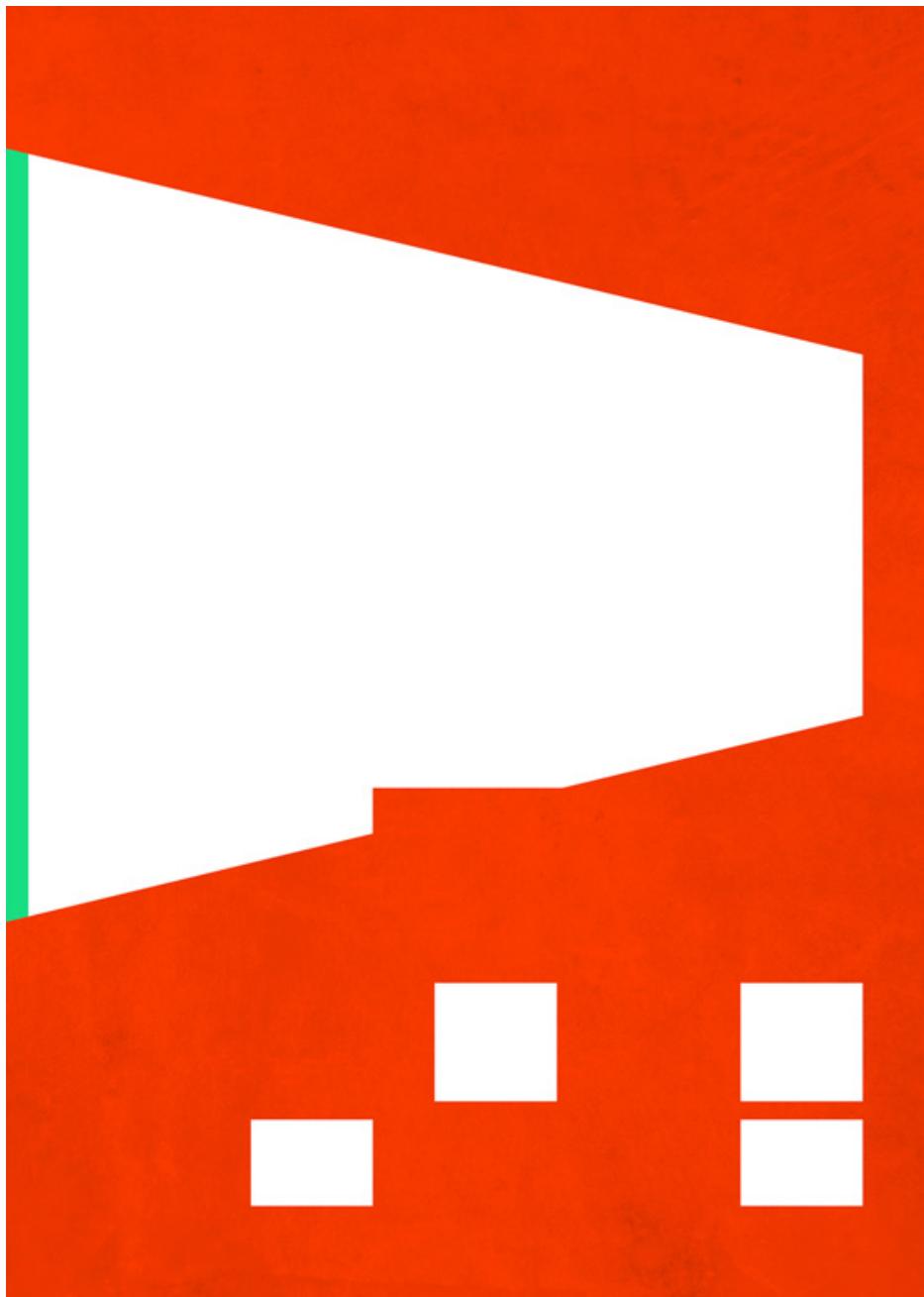


Plate 1

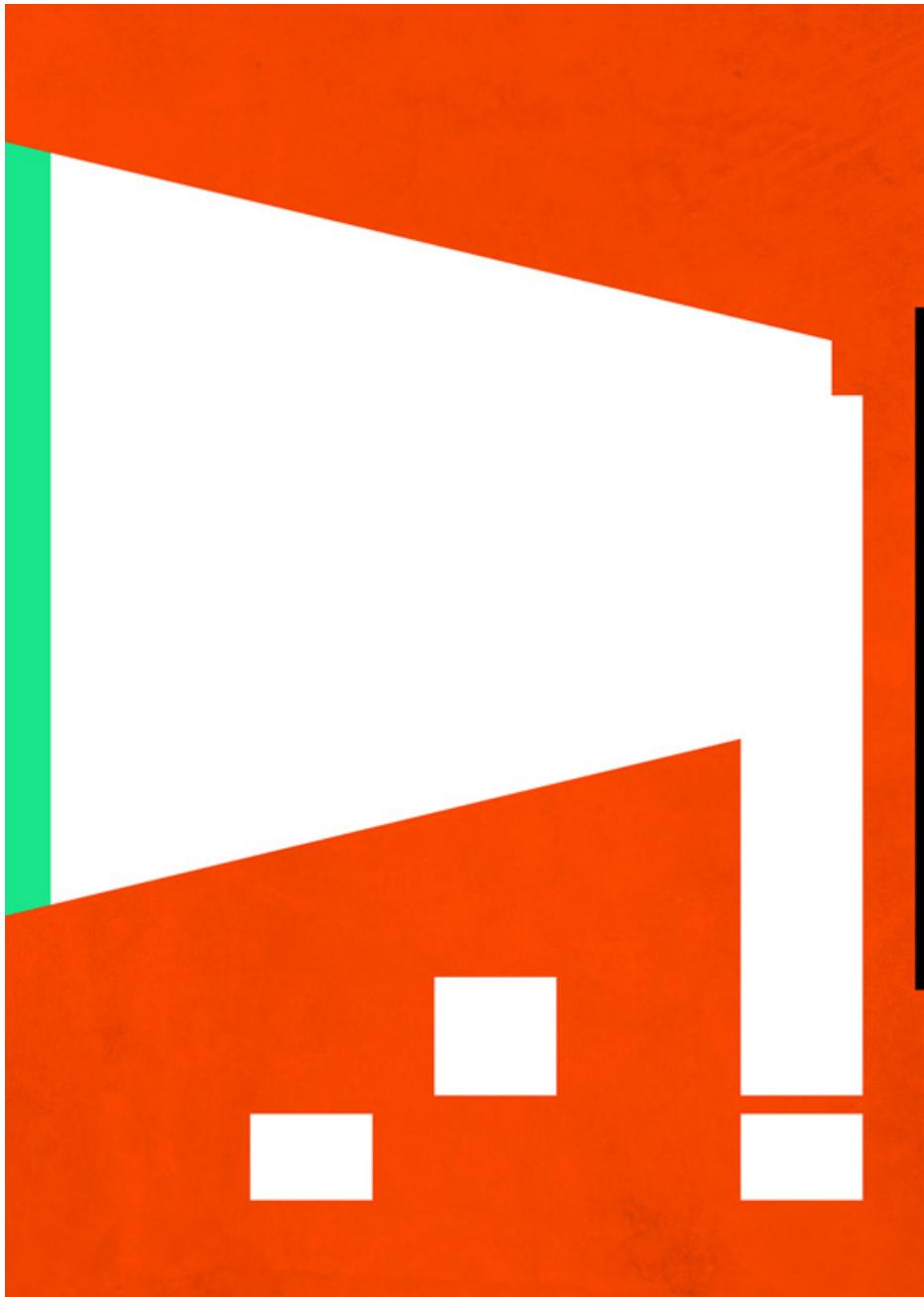


Plate 2

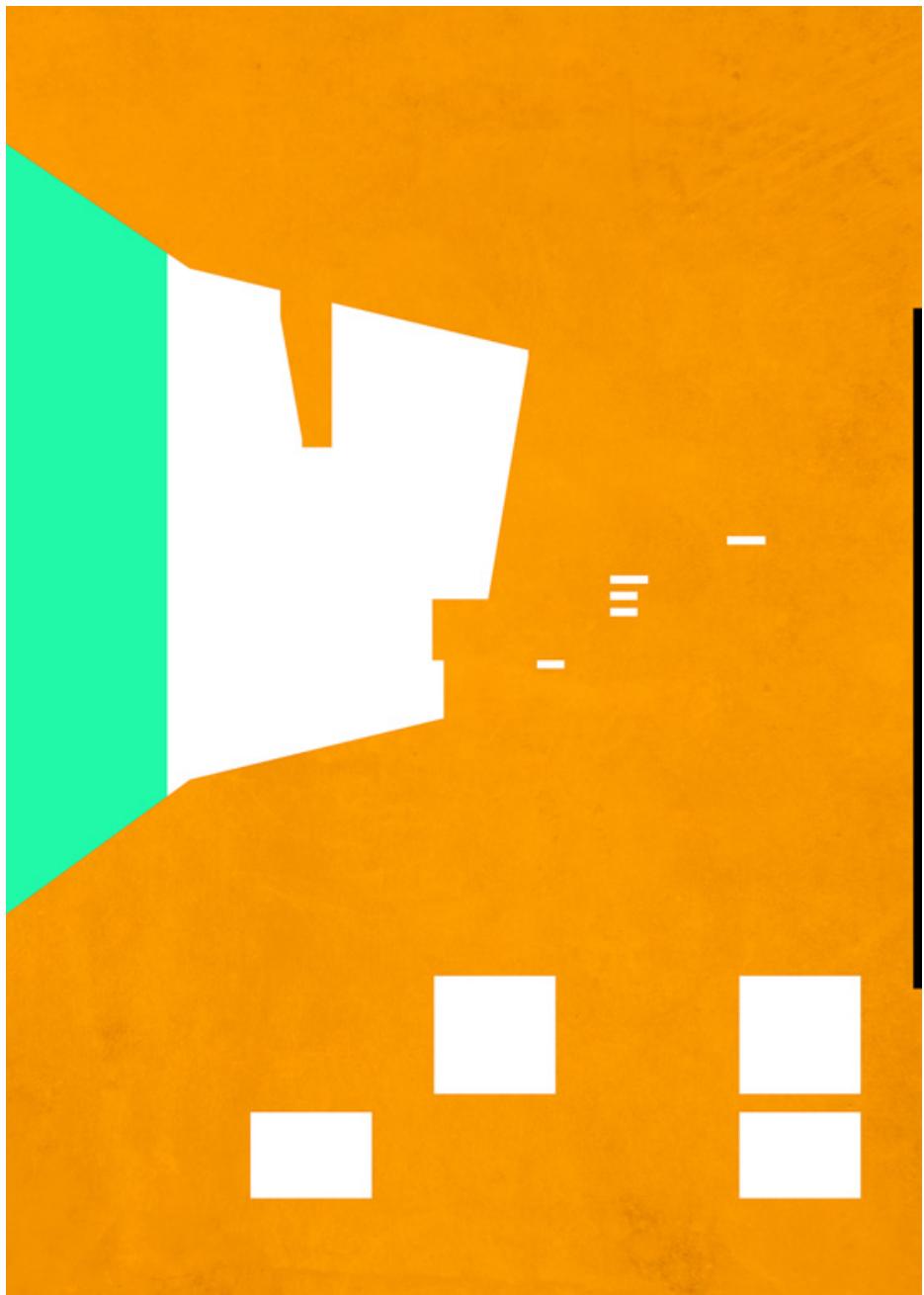


Plate 6

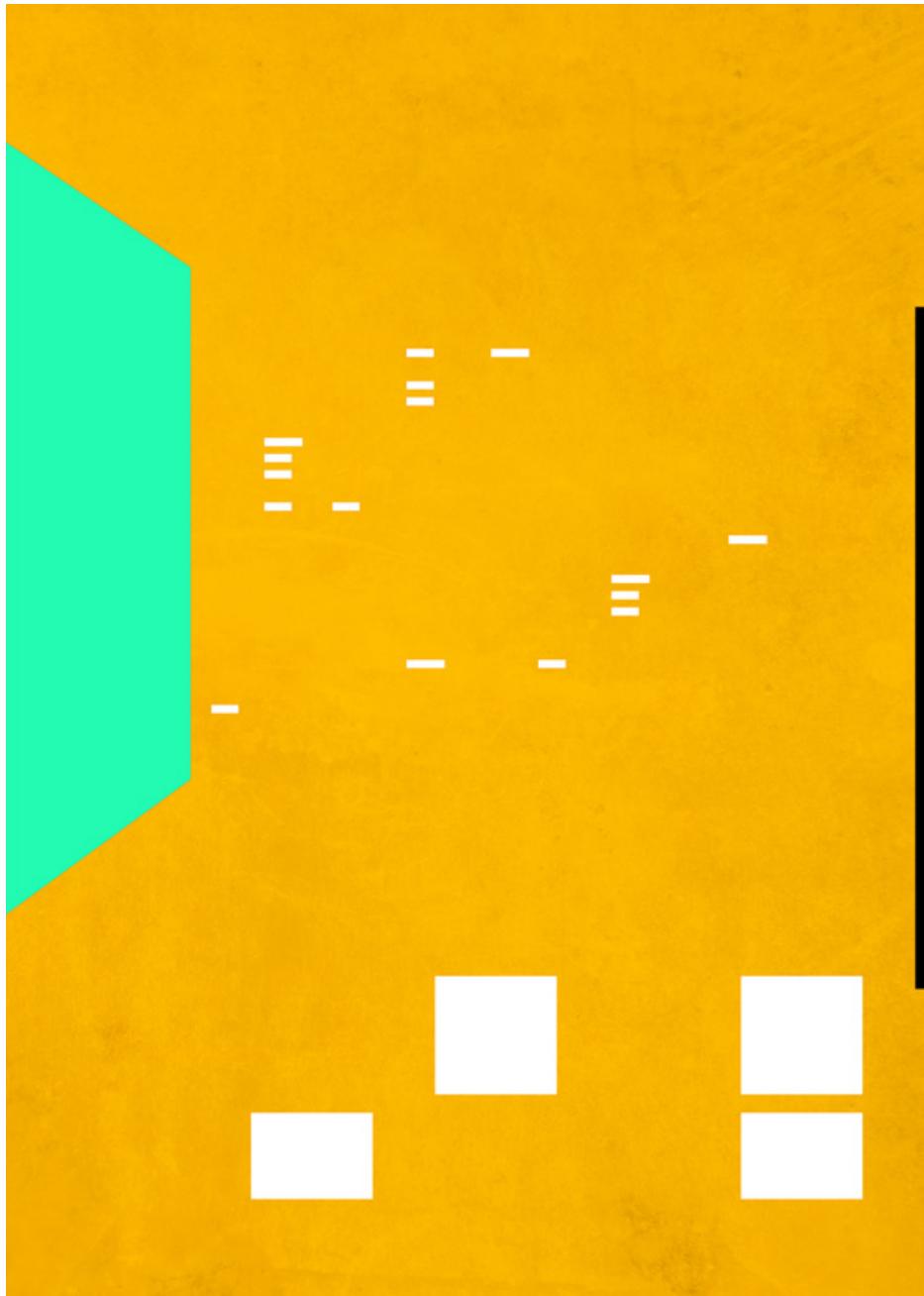
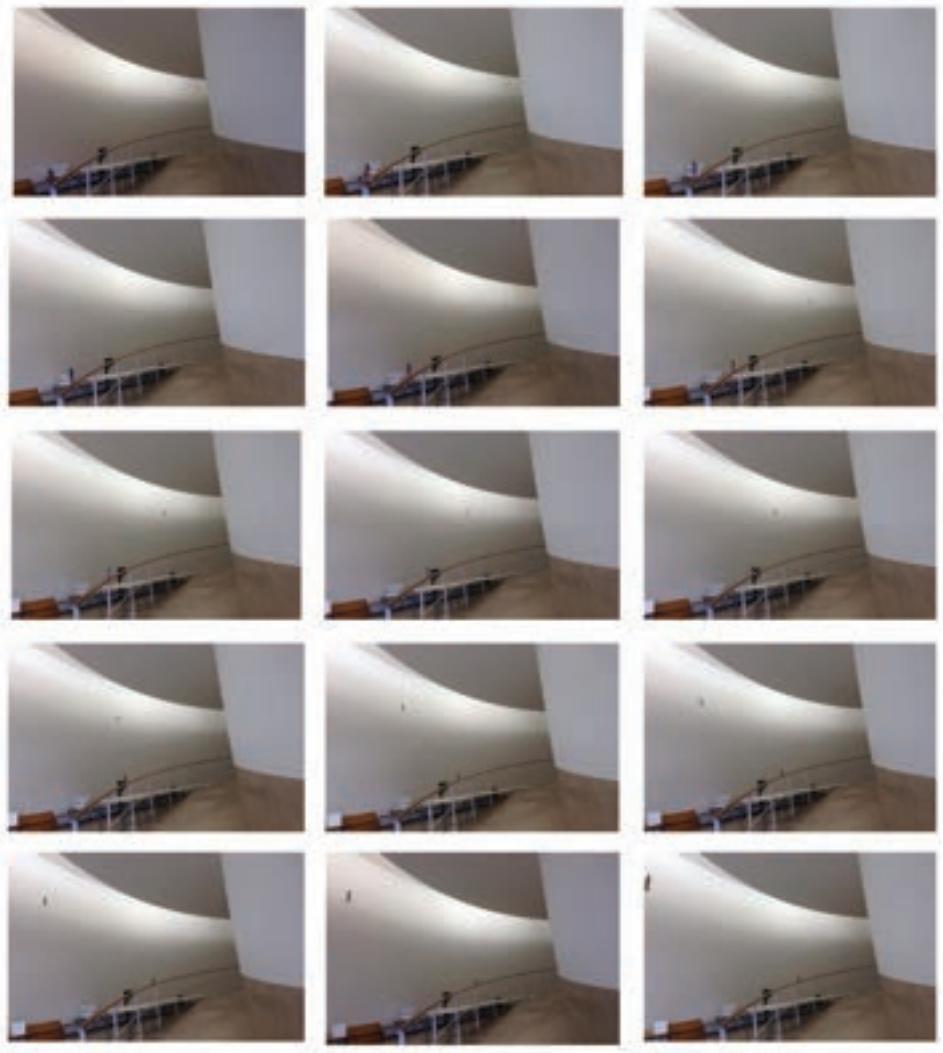


Plate 7



Exercise with stop-motion animation, July 21, 2015



Meditation/Memory

Katie Barry

Madoka Yoshio

Our conceptual model depicts a journey from a monochromatic space into a polychromatic space. We wanted to provide the visitor with a calm meditative space where they can gather themselves before entering. Inside is a riot of colour and texture which aims to evoke memories of the deceased's life.







Plate 3 and 4



Plate 5 and 6



Exercise with stop-motion animation, July 21, 2015

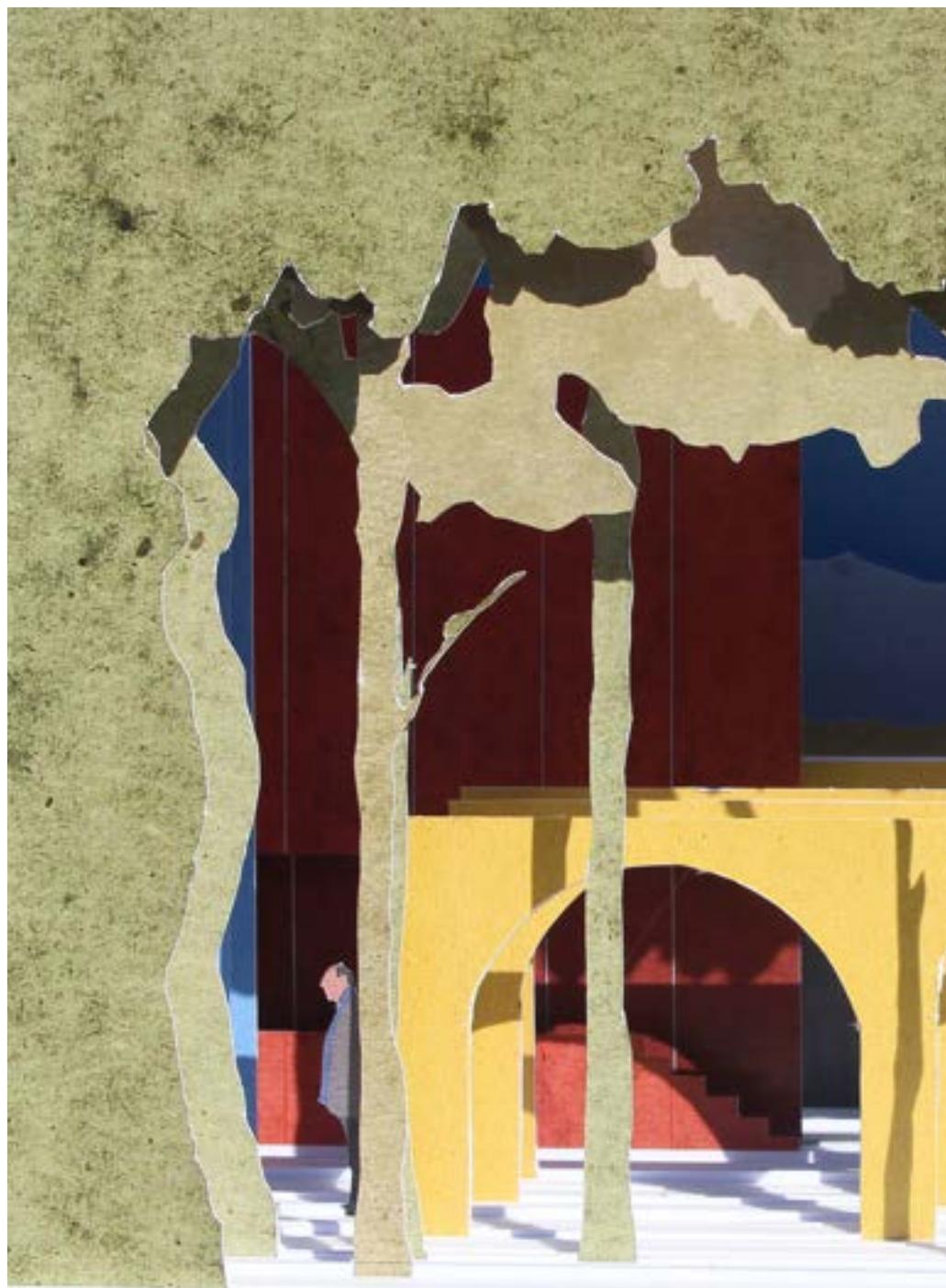


*SCENE I. A churchyard.
Enter two Clowns, with spades, &c
(...)*

Alexandra Battist

Daniel Tscholl

Romain Guigo





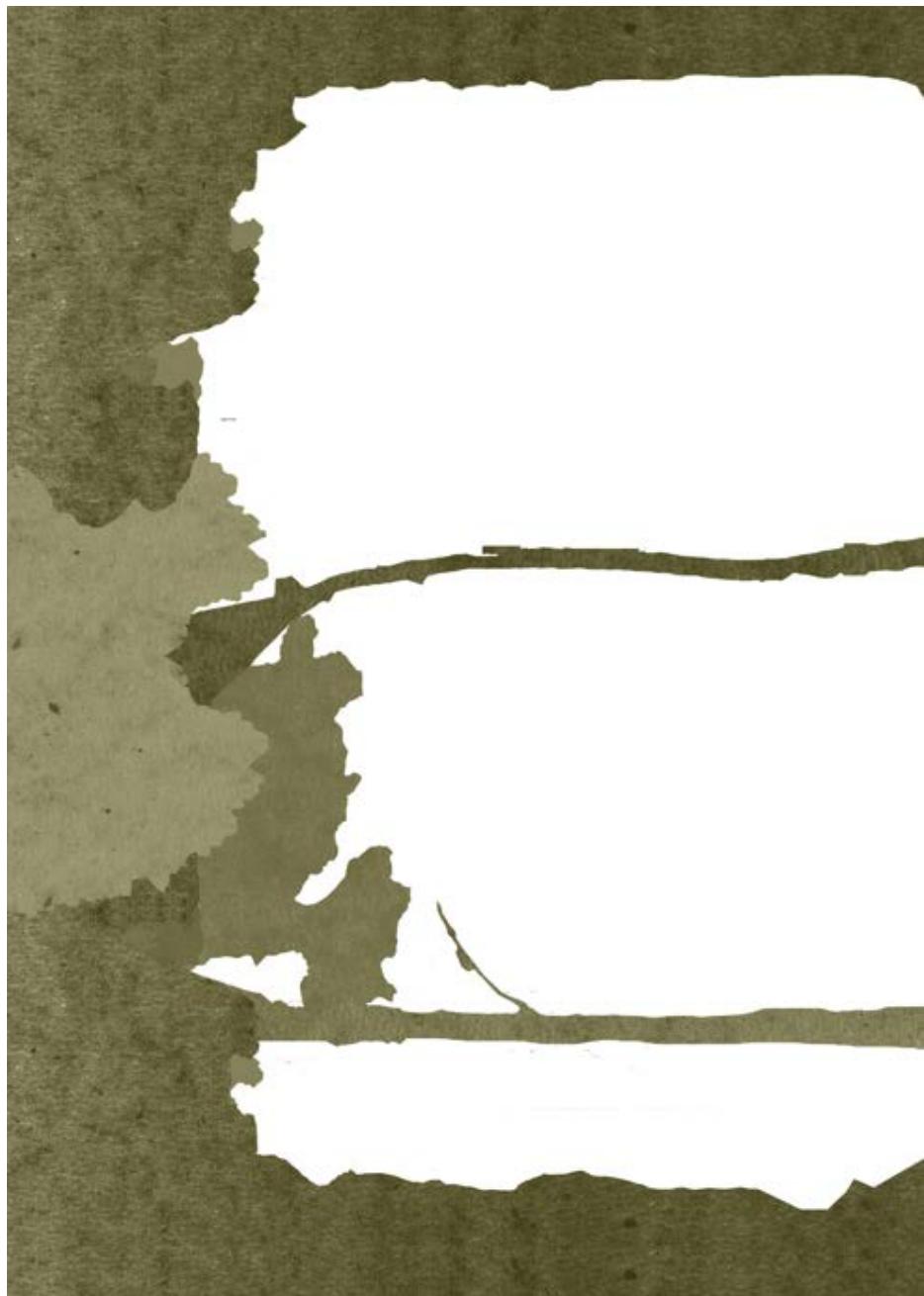


Plate 1



Plate 2

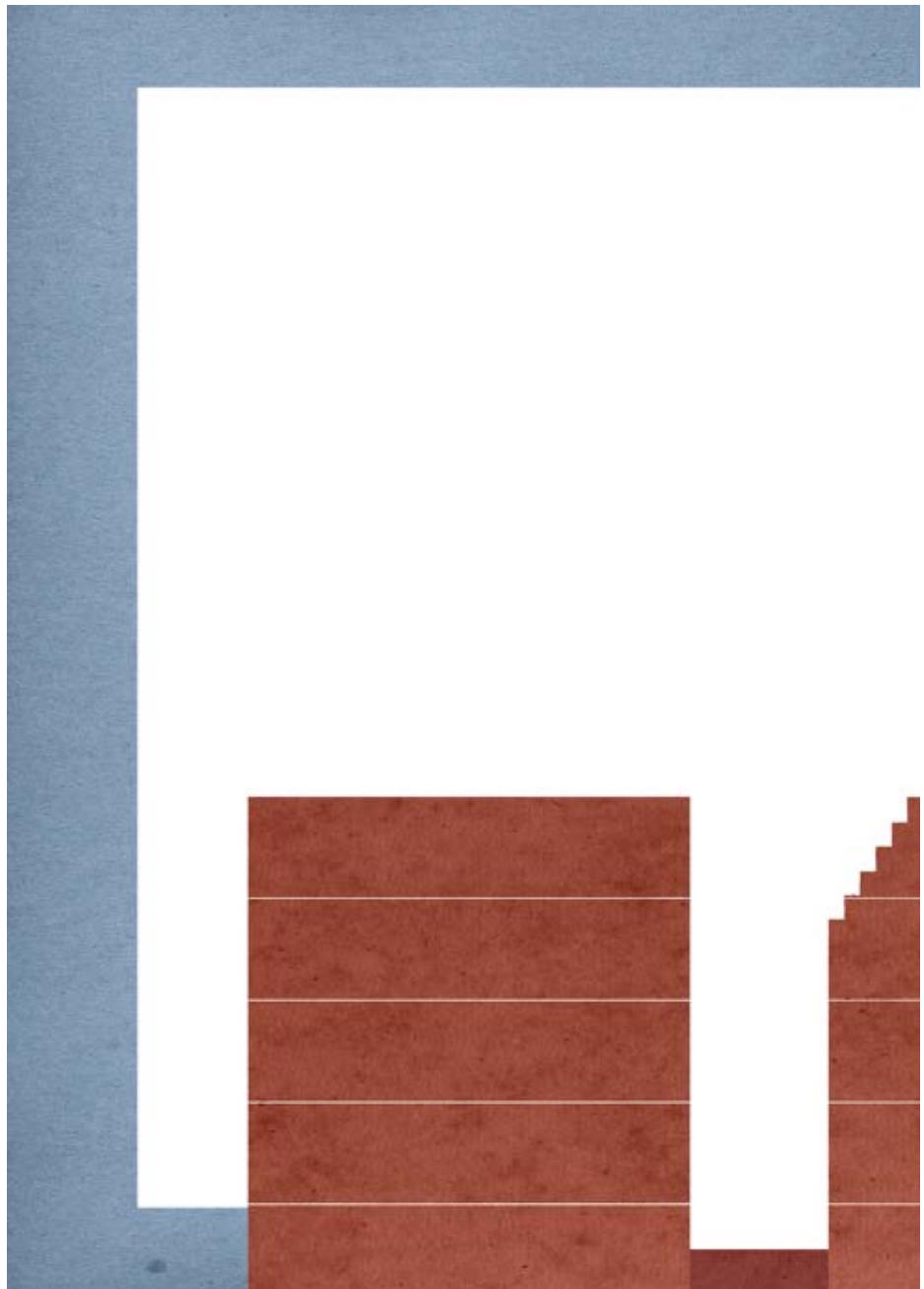


Plate 3

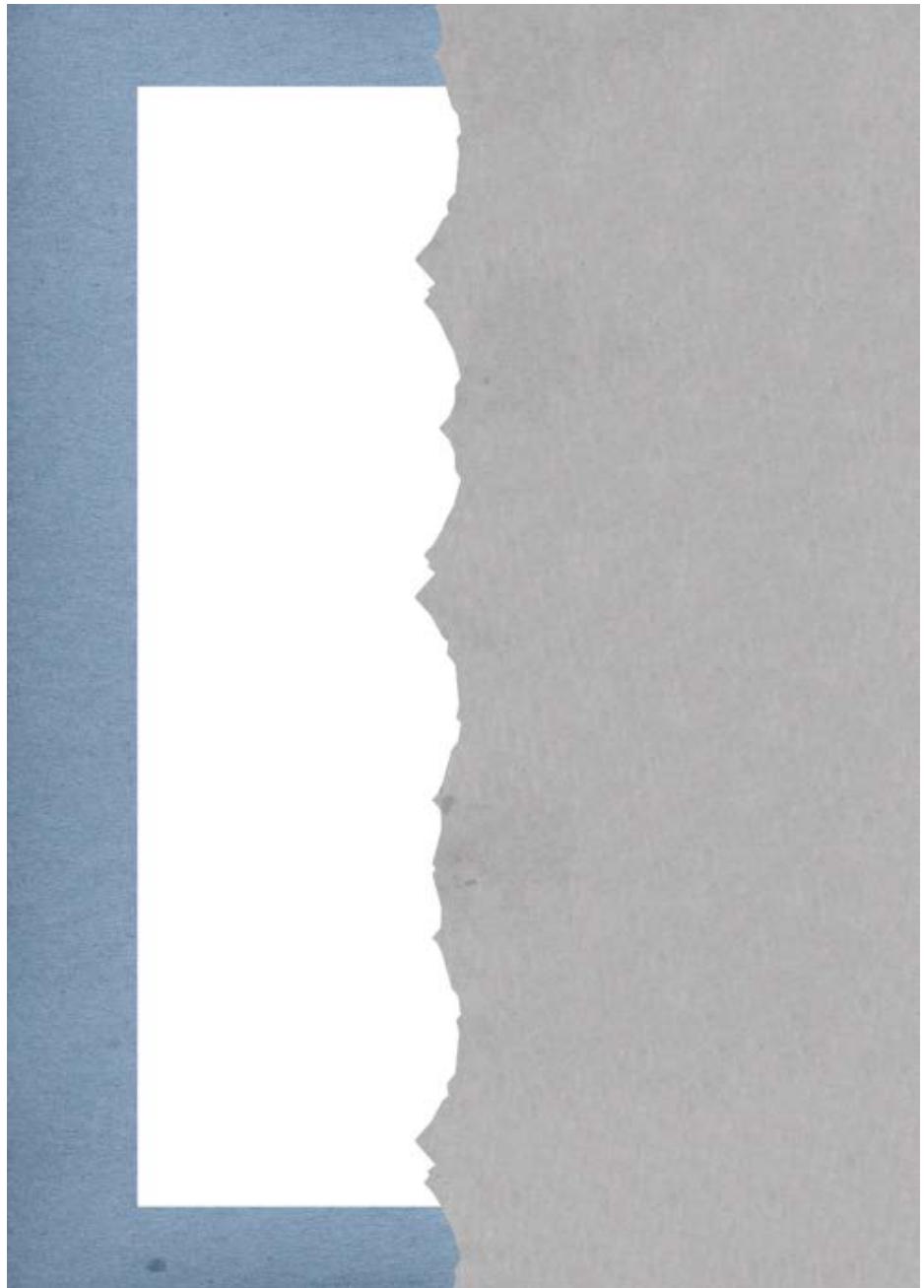
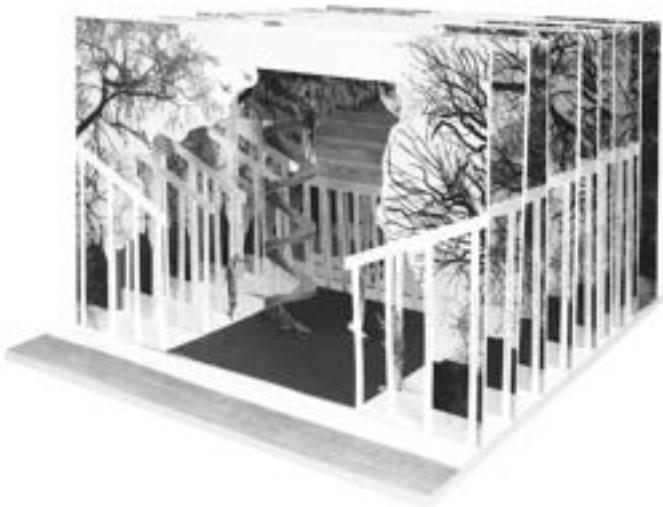


Plate 4



Exercise with stop-motion animation, July 21, 2015



Columns of Memory

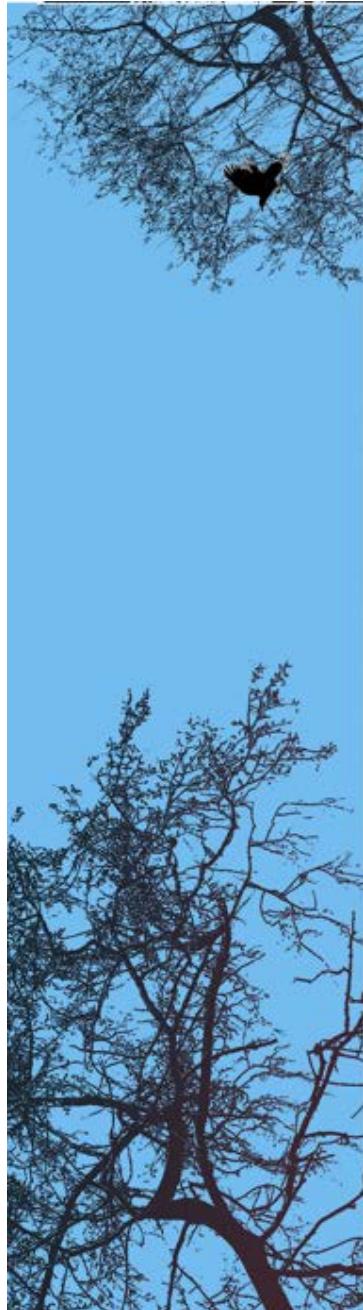
Adele Piccioni

Alejandra Figueroa Zubieta

Elisa Gesess







(drop curtain)

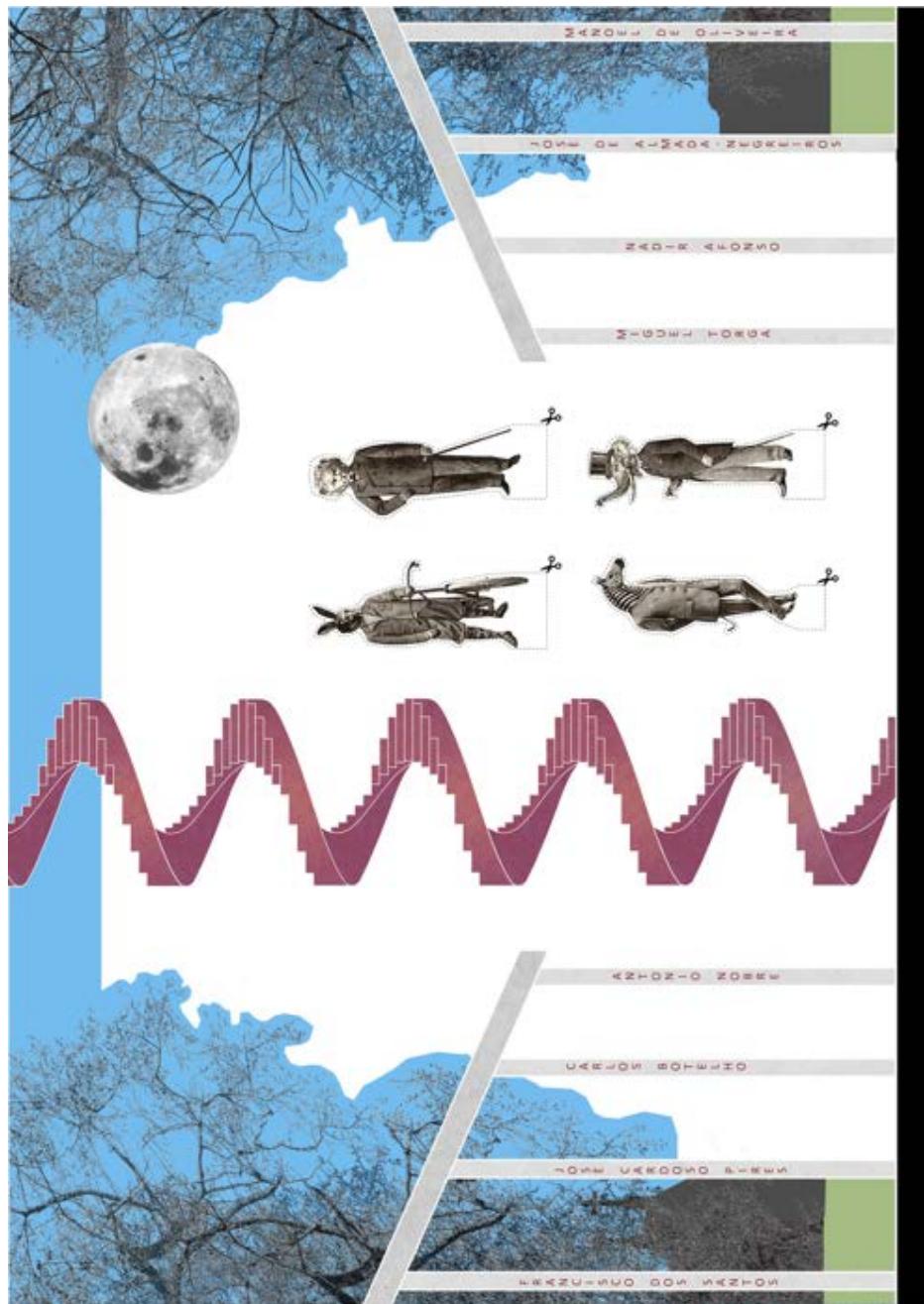


Plate 1

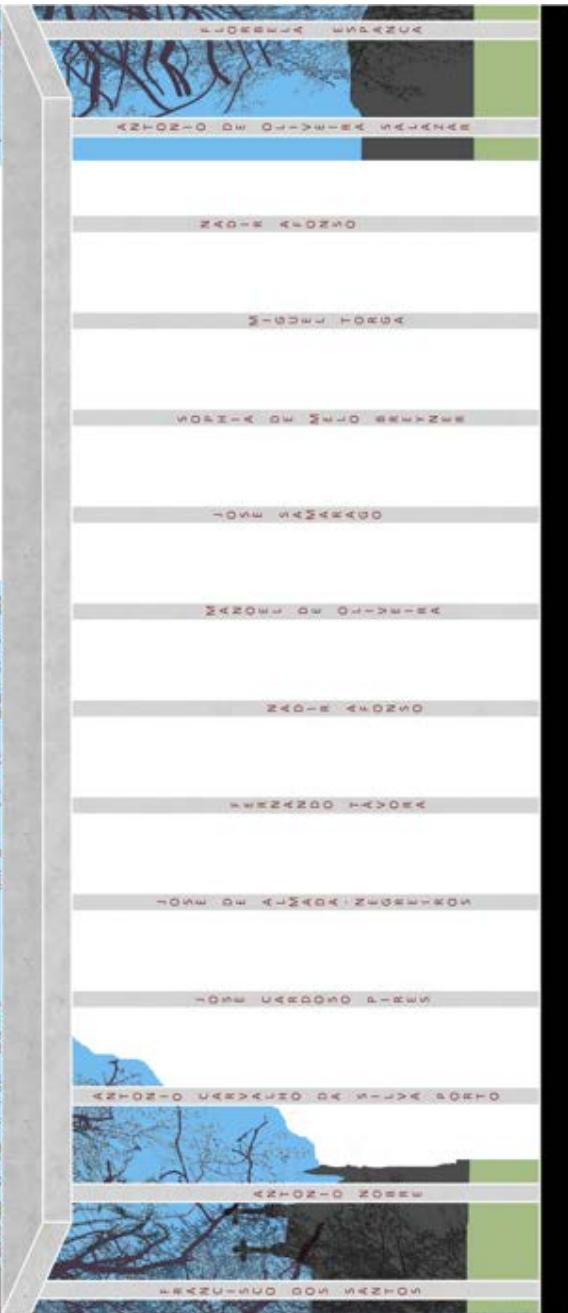


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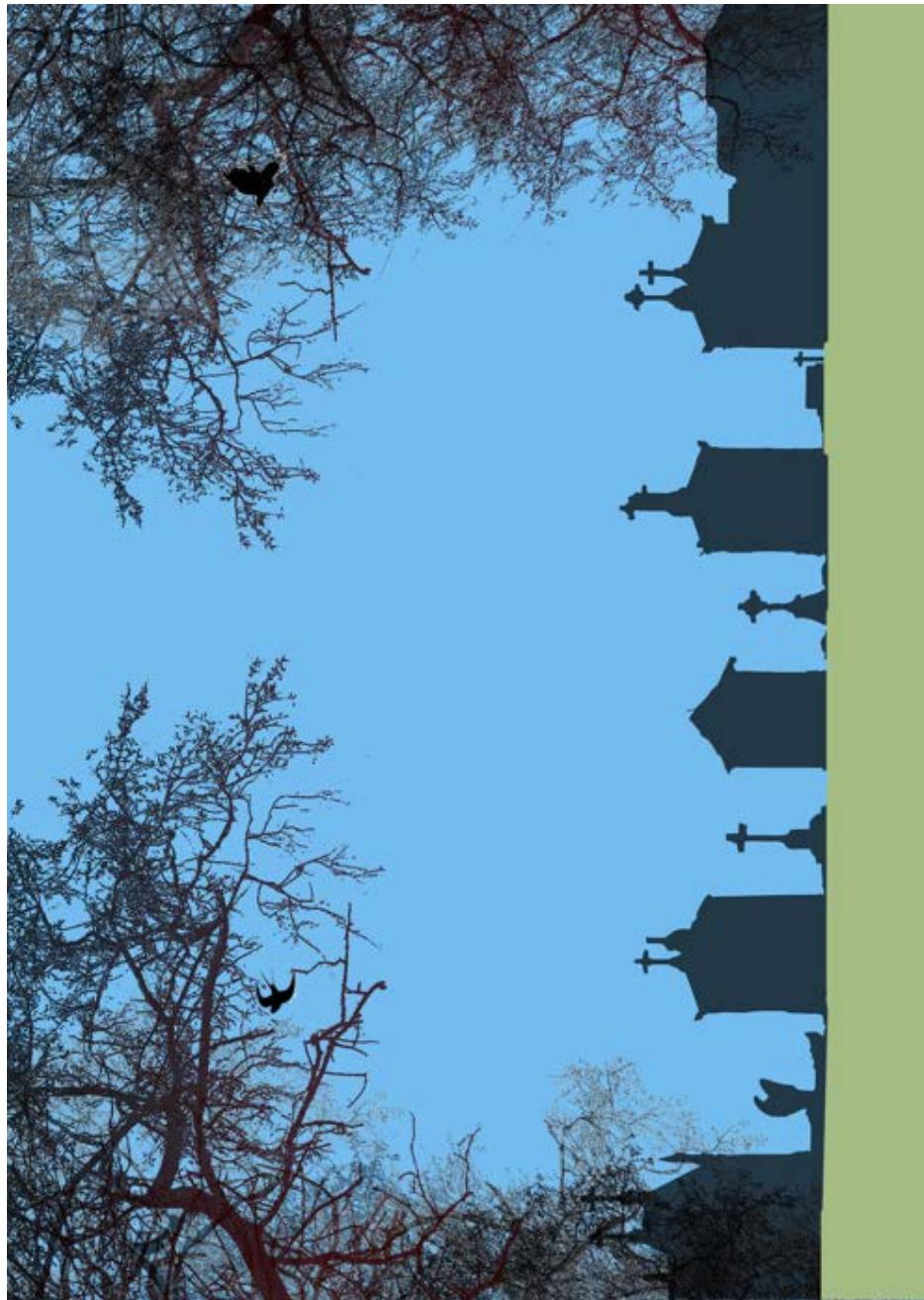
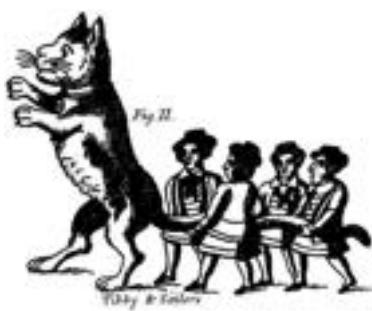


Plate 3



Wonne Ickx
Margarida Quintã

Porto Academy 2015

