

MÁRCIO KOGAN

Márcio Kogan

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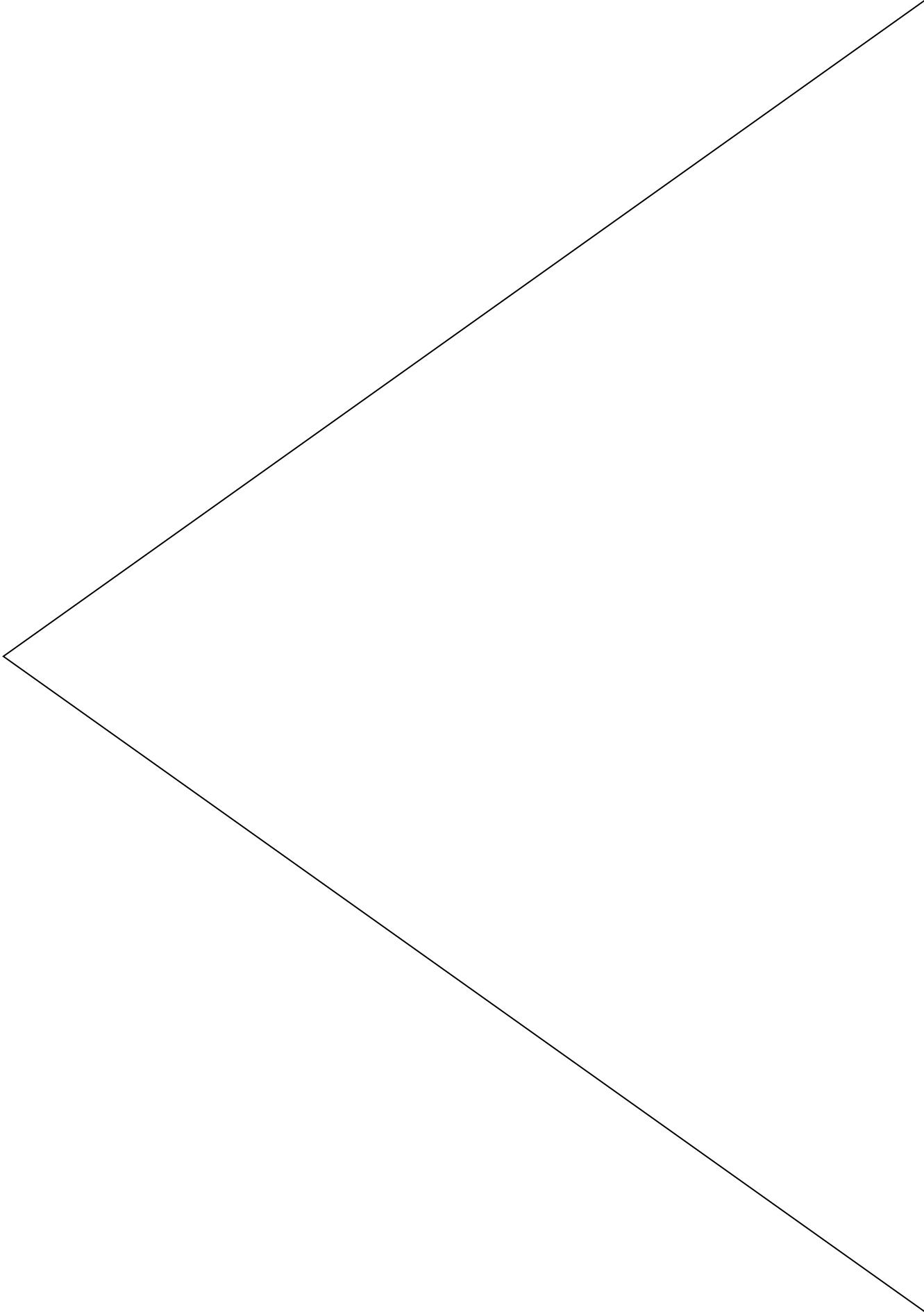
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Silvia Bonet

Valerio Recchioni

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08	Fry Scape
10	Snail House
12	The Bridge House
14	Solo House
16	The Reverse House
18	The World Outside
20	The Lighthouse
22	House on the Edge
24	Caronte
26	A Built Free Choice
28	Two-faced
30	A House to Live with Another





PERSONA, 1966

The film "Persona" (1966), by Swedish director Ingmar Bergman (1908-2007) is widely regarded as one of Ingmar Bergman's most important films. From the moment of its release Persona was surrounded in an aura of mystery and perplexity that continues even today, 50 years later. No other Bergman film has generated such extensive critical and academic attention.

Seen by many as a difficult film, that requires some effort from the audience, Persona is possibly Ingmar Bergman's most daring and enigmatic film. Considered Bergman's "most beautiful film" by the influential French journal *Cahiers du Cinéma*, Persona was ranked as one of the greatest films of all times by *The New York Times* as well as the British magazine *Sight and Sound*, among many others.

THE HANDS

"Yes, it is about one who talks and one who silences, and then they compare hands and get all mingled up in one another."

PERSONA

Persona refers to masks worn by actors to cover their faces in ancient roman tragedies. In Psychoanalysis the notion of Persona has been used in opposition to the soul or psyche. Swiss psychiatrist Carl Gustav Jung

defines persona as the social face the individual presents to the world, "a kind of mask designed on one hand to make a definite impression upon others, and on the other hand to conceal the true nature of one self".

FACES

"[They] switch character with each other. (...) In that way, how exactly I do not know, [Alma] experiences with fragmentary sharpness the other one's state of mind all the way into the absurd..." (Bergman - Workbook)

THE CHILD

Many maintain that the boy, in *The Silence* as well as in *Persona*, is an image of Bergman himself. In any case it is undeniably symptomatic his presence in both films as a distant and silent Wobserver around women struggling with their existential issues.

Local **Island off Fyr (Denmark) / 288 inhabitants**
 Program **House**
 Client **The boy from the movie (he is an adult now)**
 Site **A foggy island**

2017



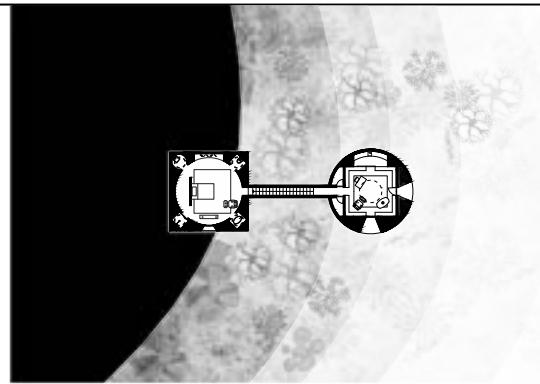


The proposal for the house of Elisabeth's son reflects his personality, which is divided in two sides: the one that guides him to know the truth about his mother, and the one that leads him to search for himself.

This boy decides to live isolated in Fyr Island. A foggy land, full of cold stones and stopped waters, where memories remain buried in its territory. During time, the boy becomes an exterior viewer, who tries to find answers to his deep questions.

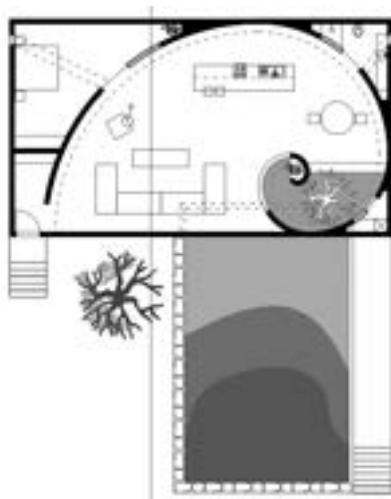
While struggling with his two sides the house reflects this division consisting in two buildings that are the opposite of each other, and at the same time are also complementary. These two volumes: a cylinder and a cube can also be compared with the psyche of Elisabeth and Alma, which seem to be something else from what they really are. These two architectural bodies are connected with a narrow corridor that reflects the connection between the two actresses. The one that presents itself has a cylinder has an interior square. This half part of the building includes the library (a really important place for the boy which appears in the movie reading a book), the living room, the kitchen and the technical area.

The other half, which presents itself has cube, but it's actually a cylinder in the inside including facilities such as the bedroom, the bathroom and the closet.





SNAIL HOUSE





Designing a house seemed the easiest thing to do, until we saw the movie. It changed the perspective of the imaginary person. The image that stuck up in our minds is the hand of the boy, touching the big screen, as in search for love and affection from his mother. Today all grown up we imagine him wanting to live in a house where he can experience both the isolation and the openness to the world. As far as he wants to connect with others, he is used at living with refuse.

So after we saw the movie, we changed the way we would treat the façade of the house. Instead of creating a big, large screen façade, we turned it in a stone fortress with no windows, to not see the Landscape the sea offers. The light and the sun comes in just from the inner yard, facing the hill. This is an intentional choice, as to isolate itself from the world.

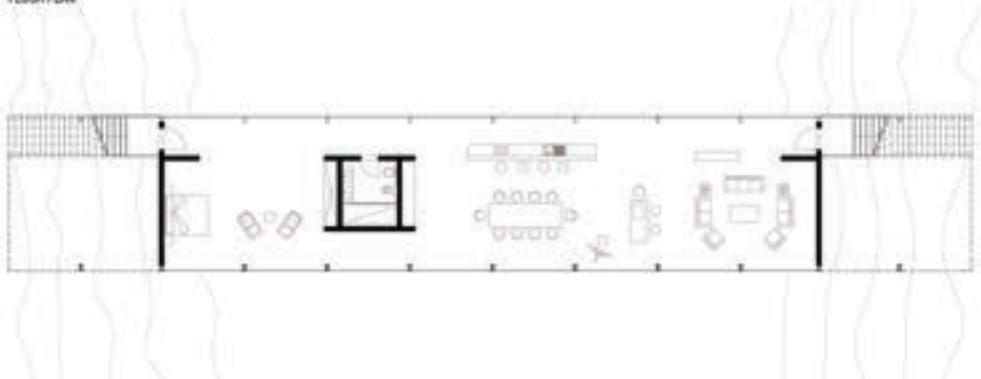
So we were inspired by the shell, as it reflects the symbol of protection. Inside it we are truly safe, we feel harmless. So we decided to choose the perfect shape of the snail, explained by Fibonacci, as he reflects that everything in the nature reaches the perfection with these proportions.

The house is rectangular, as a metaphor of the human limits. Nobody can touch these borders, but inside it we extract the shape of the snail, to create the living space, the area where he passes most of the time. Its like a vicious circle, to end in the small garden, the center of the house, the center of the soul, where he is closest to the nature, or what at least the nature he knows.

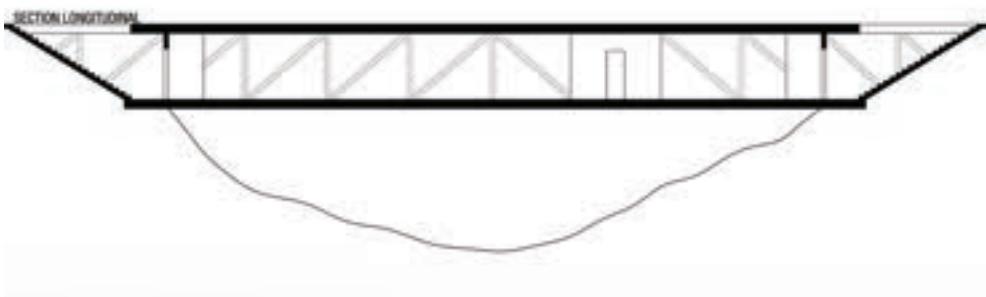
Dorina Mone / Florida Mitfarallari / Ofeli Sejdira

THE BRIDGE HOUSE

FLOOR PLAN



SECTION LONGITUDINAL



A free foundation, interaction between man and nature, and the bridge which symbolically connects two shores are the main design principles which were applied in developing the composite assembly, programme structure, facade treatment, as well as choosing the material.

The topic is clearly present in the articulation of the facade. The object was built out of concrete plates, steel pillars and glass.

The object is on the FYR island, on the river, with spacious outlooks on the surrounding environment, and it is founded upon creation of free space without walls, according to the fiction and topography of the terrain.

The bridge symbolically connects two short, two worlds and two opposing sides. The elevation of the object above the river gave birth to multiple conveniences, including the uninterrupted outlooks on the open sea, where a boy can, in every moment, feel different experiences and interpretations. It also has the ability of opposing staying experiences, from the openness to the environment to the complete isolation and protection.

By the simplicity and stratification of the spatial-functional organisation the dynamic river flow is interrupted, which results in sequential overview of the house and the environment. Because the object is above the river, it gives extraordinary transparency, and a boy gets the impression of sailing on the water and discovering magnificent views in front of him.

Amil Nurkovic / Bojan Vlahovic





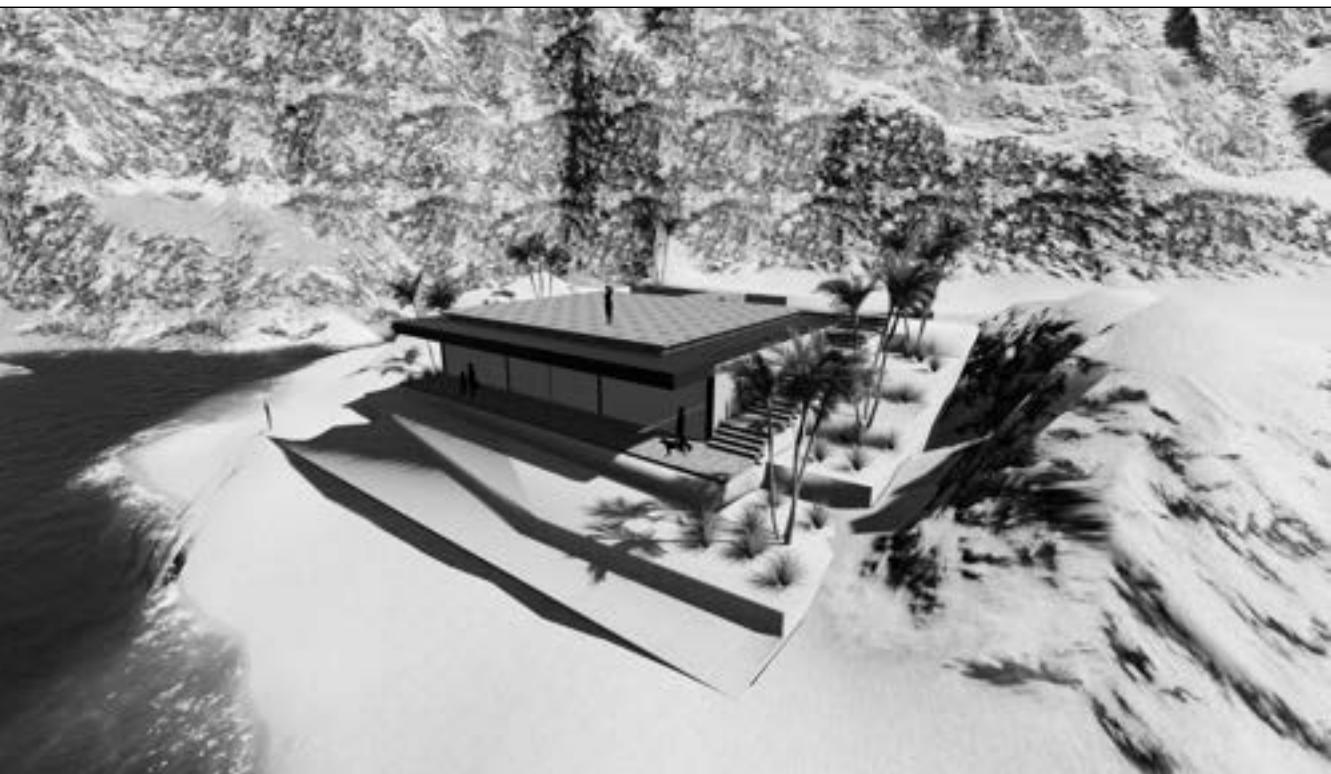
Drops of sparkling liquid ran through the soily and dirty walls. Splashes of thunder hit the underground, breaking the soil, forming currents of air each time they stroke. A dense fog circulates the humid atmosphere, while the taste of salt dries his throat. His lungs expand catching air, while the memory of being an undesired child crosses his mind.

Many years have passed since his mother died, and yet he prefers to hide, than to face what others might think of him. Even if no one knows the truth about his life.

Beatriz Carrizosa / Rosa Juanes Arnal



THE REVERSE HOUSE



MÁRCIO KOGAN



Manuela Ponde

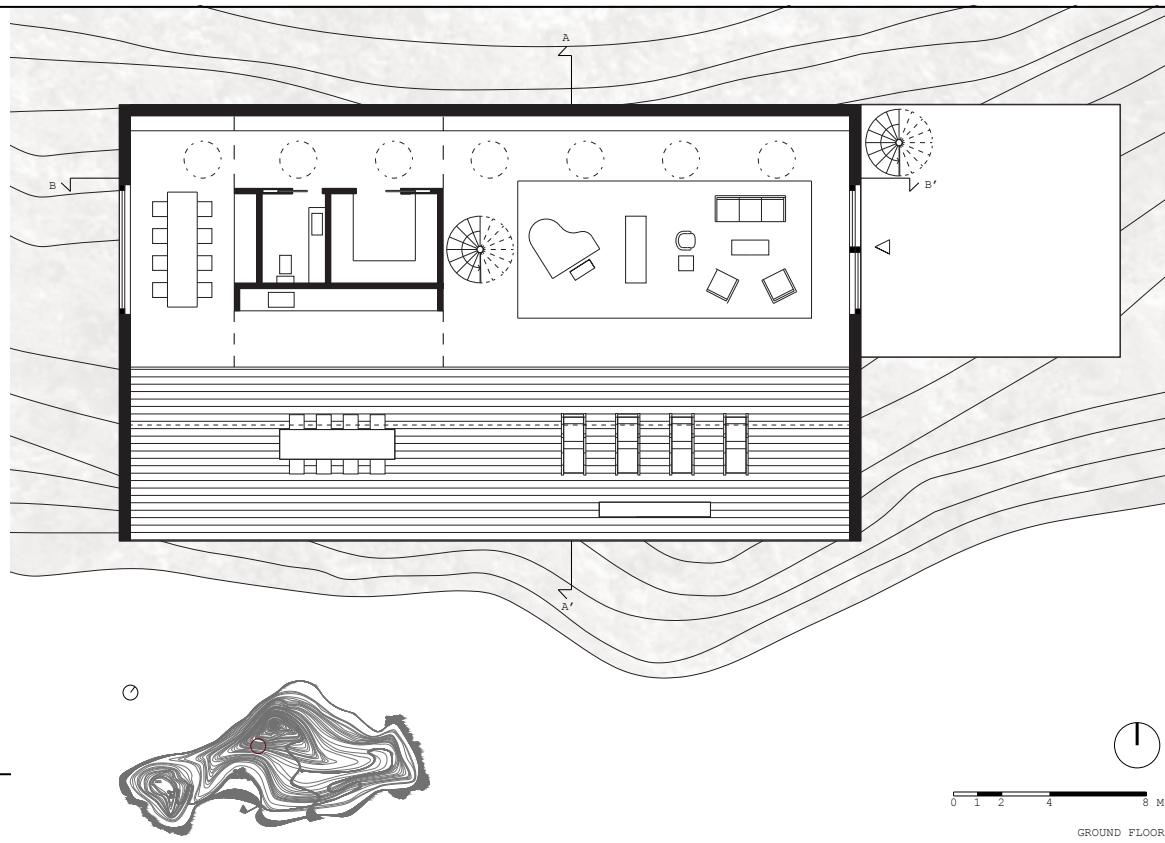
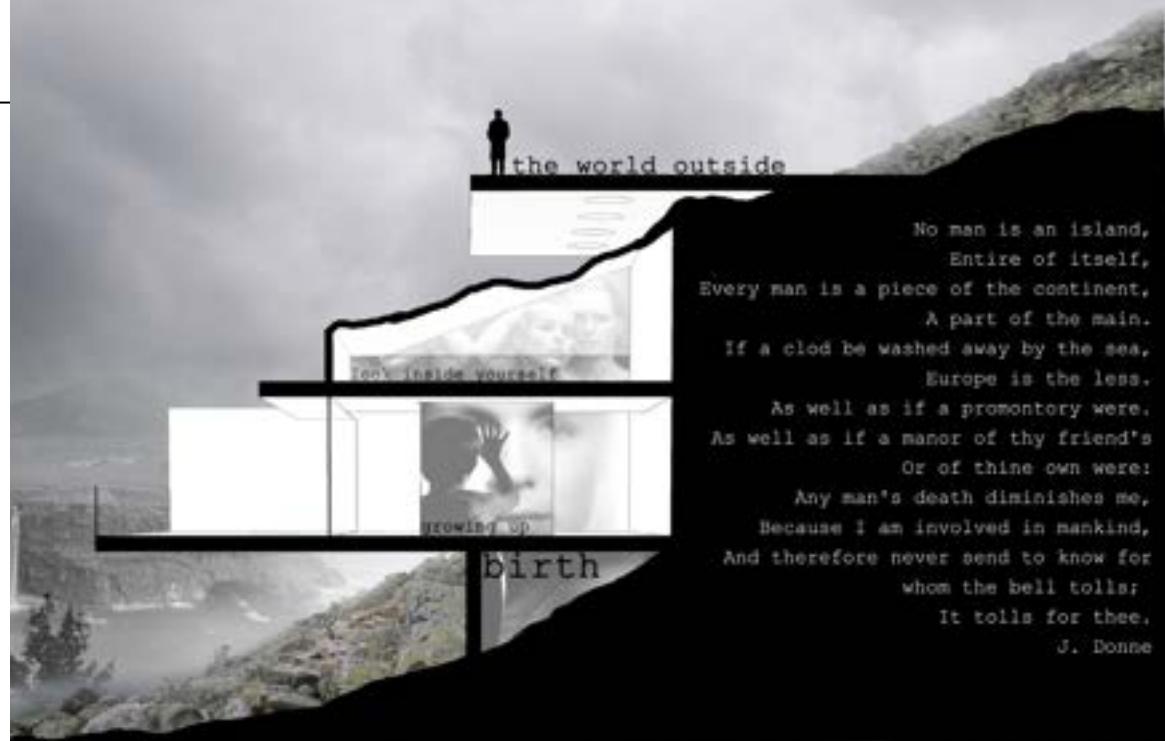


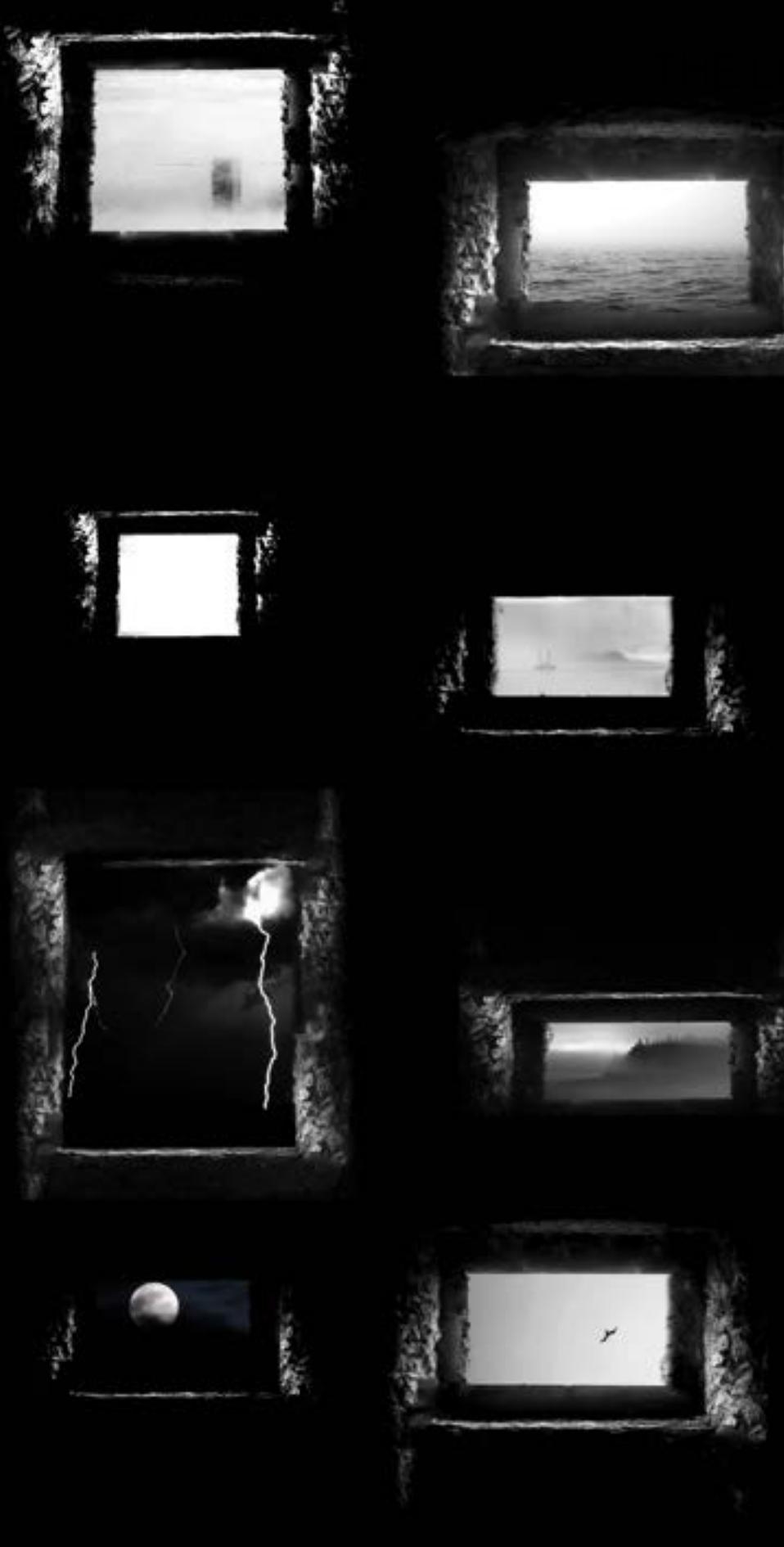
THE WORLD OUTSIDE

Everything is nothing but a reflection. The way the world looks at you depends on how you look at the world. This happens with people as well as with places. The fun fact is that even if you agree with that, in everyday life you don't behave according to this vision or you find it very hard, at least. As the young boy we're just spectators in a theather with no stage nor seats, where everything is fictional, but it works, somehow.

The boy is each one of us, struggling in the "hopeless dream of being". He's now that age when you look back and start thinking about your life, but his mind is too dark to let us understand what he is thinking about while standing on the roof of his house, staring motionless at the everchanging sea.

Federico Bertagna / Laura Simionato







Everything is dark around me, the cold invades me.
A light in the distance shows me the way.
I Row against the current.
The water splashes me and I keep paddling.

At last I reach land.
The water wets my feet, but it does not bother me.
A long climb begins.

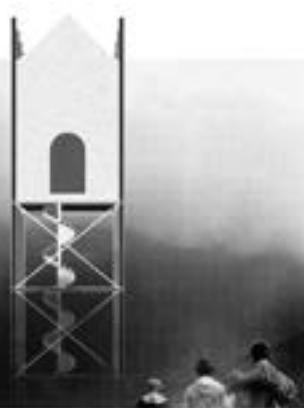
Step by step I discover the world around me

Darkness
The horizon
The boat far away
Darkness
More darkness
Mainland
The flight of a bird
The fog
Storm
Darkness
And a great moon

I feel at home. I am never alone I walk with my shadow,
I talk with the sea and I observe the inhabitants of the
island of Pryh.

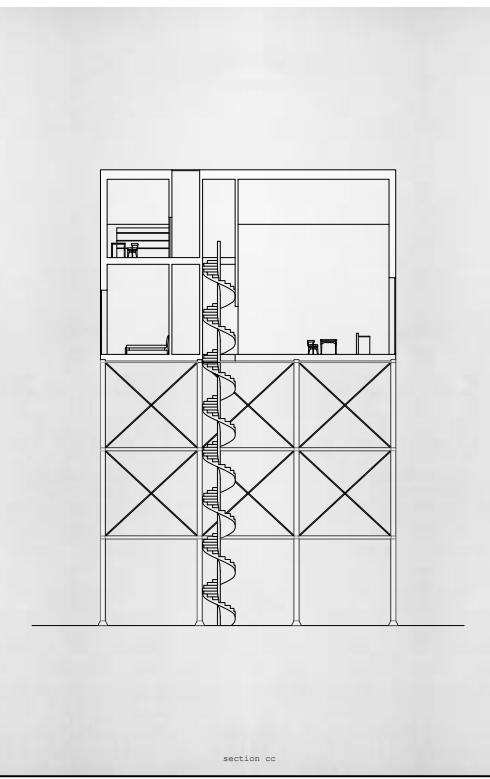
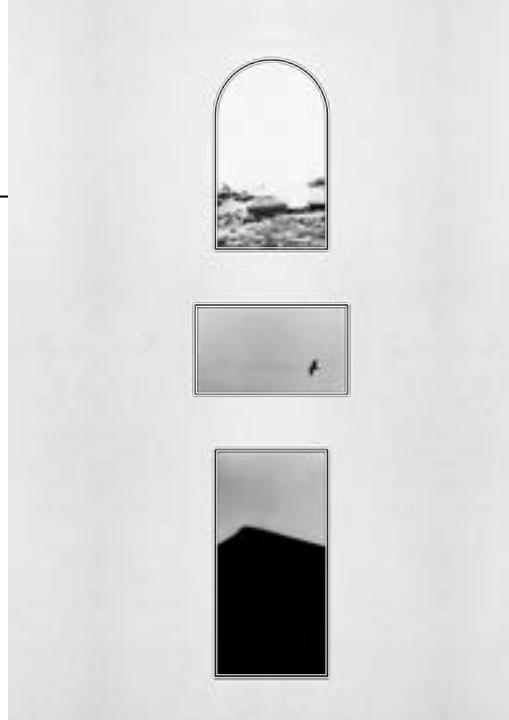
Carmen Martí Pérez / Silvia Bonet

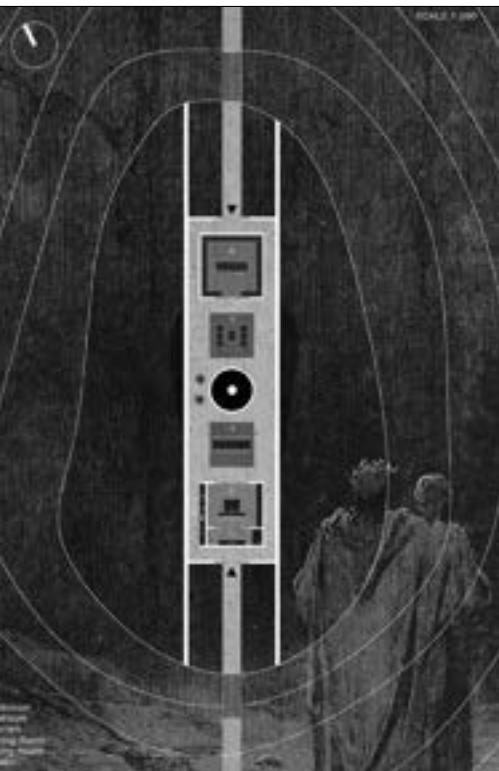
HOUSE ON THE EDGE





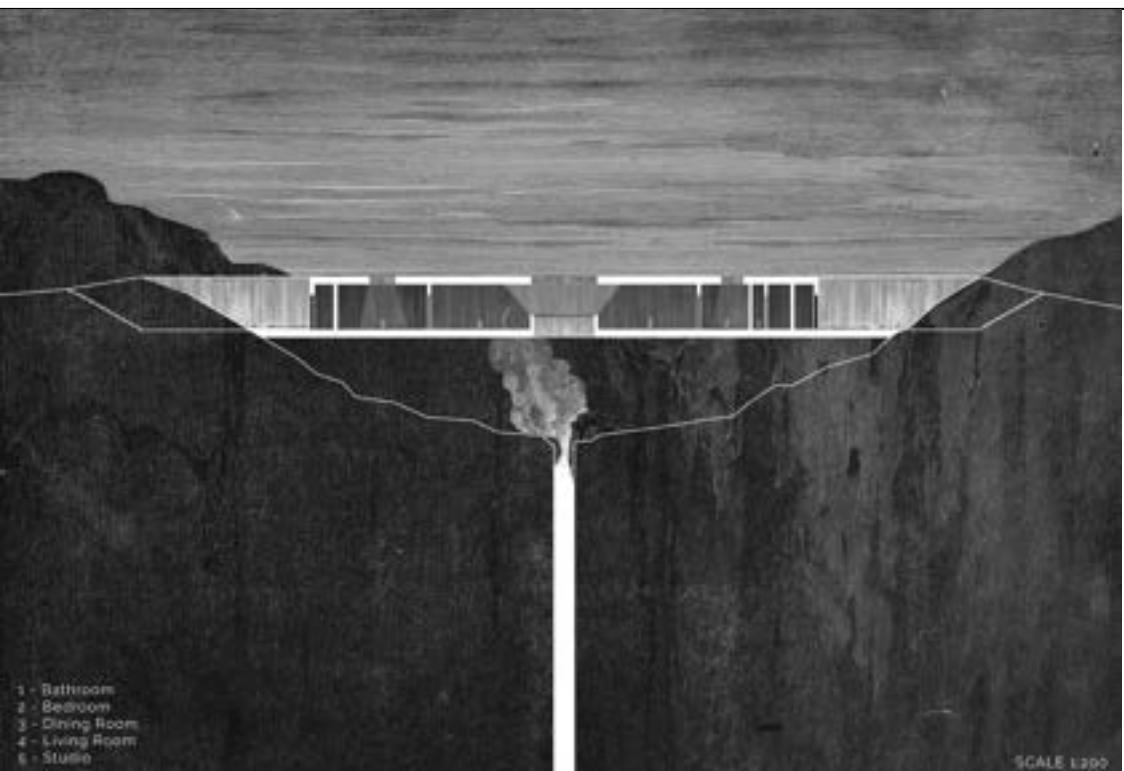
Marco Agosti







Valerio Recchioni

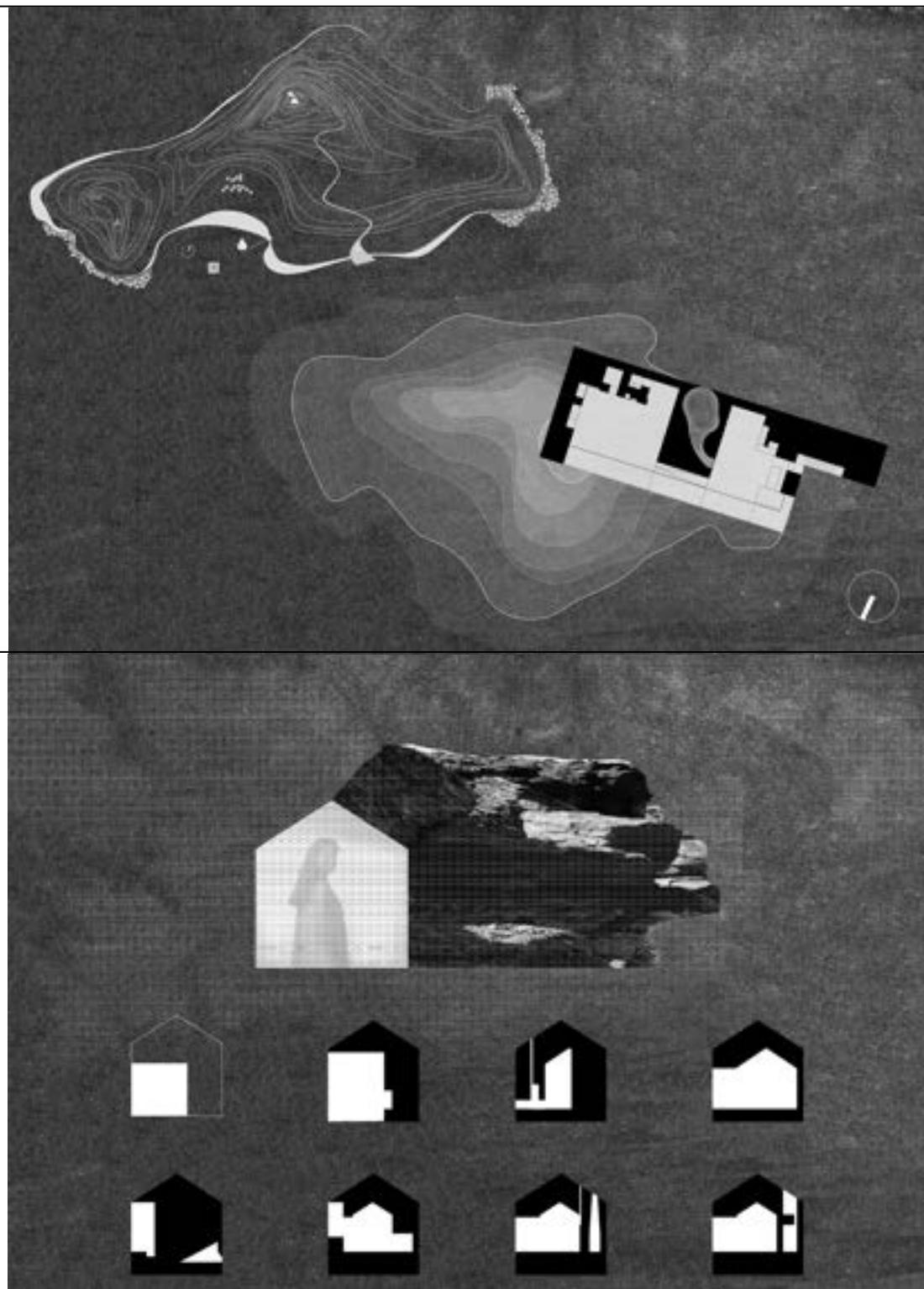


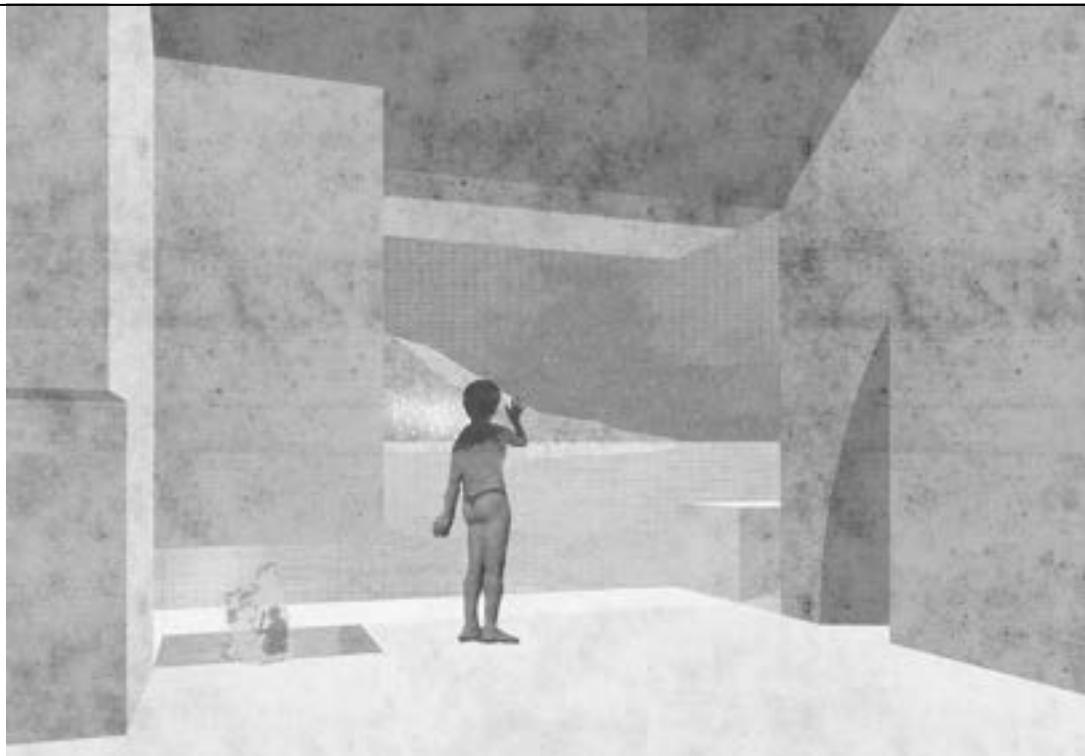
- 1 - Bathroom
- 2 - Bedroom
- 3 - Dining Room
- 4 - Living Room
- 5 - Studio

SCALE 1:200

A BUILT FREE CHOICE

Michele Marini



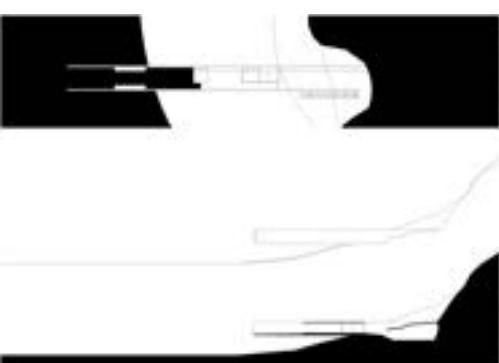


TWO-FACED

Mariana Santiago

I walk across the coast. The gray fog and rain is endless. Inside and outside, within you. It is easy to get lost. My gaze is glazed gray too. To get into my house gives me relief. It is thought for evident contemplation. Emotional experience is introduced. The impression one gets is the relations of two landscapes. The ocean and the mountain. Foggy frames. Inside whites and deep shadows, outside, black and iconic form.





ANOTHER



Viktoria Maleva



I needed an idyll to live in with another, but without being consumed by each other. So, I built a house for myself and that other. It was not a house; it was a fortress; it was a prison. It was a distancing machine on an island, because it was not enough to be alone with each other, we wanted to be alone from each other to be able to recognize one another. The machine was constructed to shorten the distance between myself and the other by instigating an arrival, but instead of a place to be it was a destination. It kept my comrade away from the world and away from me in a world built for two. The intimacy of our shared solitude filled the space as the machine altered the distance necessary to interact with each other, to observe each other, to isolate from each other. There was no physical boundary of space. It allowed us to become one while remaining strangers. It was an artificial world walled away from nature, letting us distance ourselves with the ocean. When we would enter we were not inside. We were on the island in the house. Even alone in our quiet chambers we could hear each other's silence.



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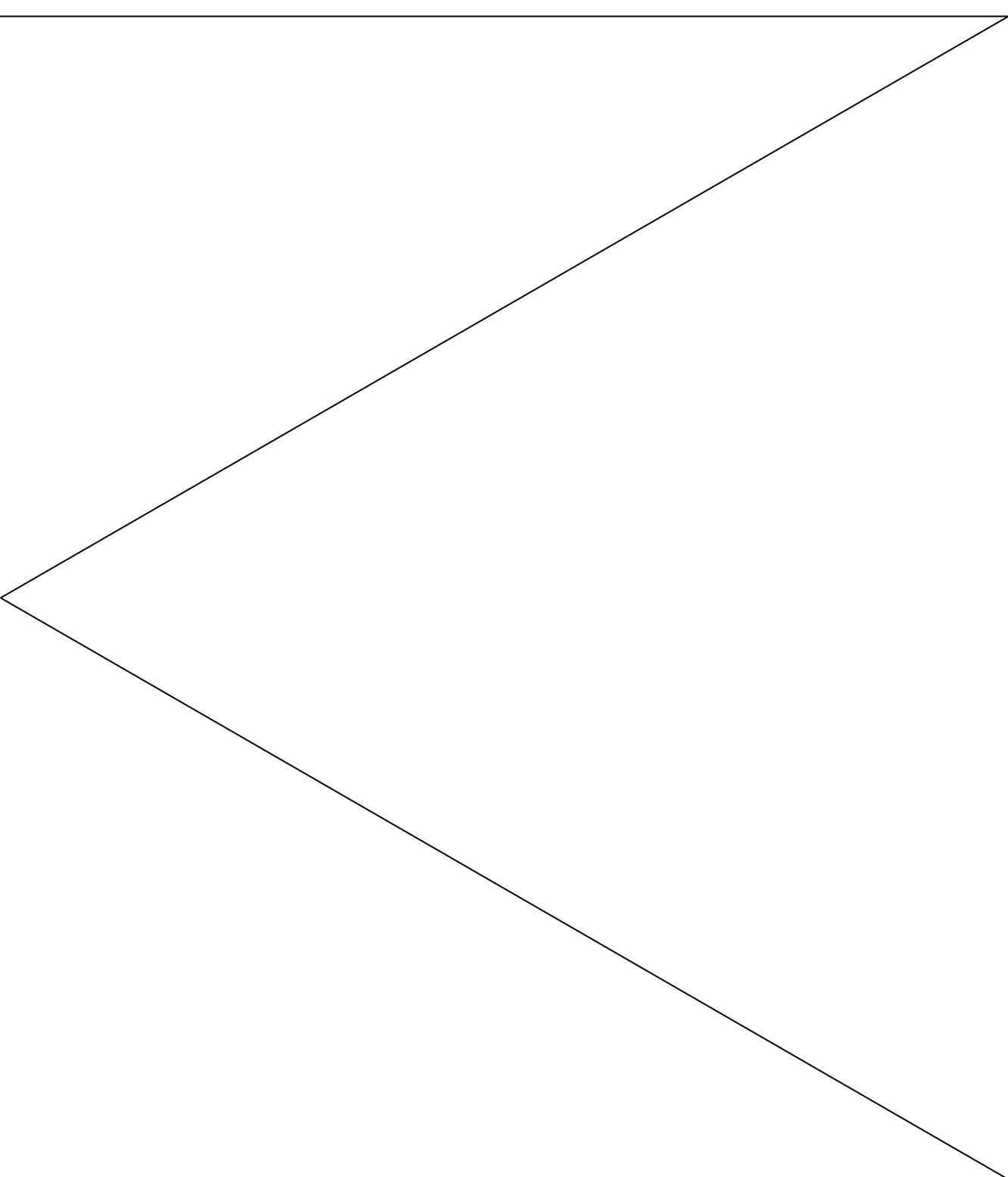


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