MEDIATING AND MATERIALIZING / PERCEIVING AND PARTICIPATING
The construction of an exhibition script on photography and architecture

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Abstract

It is up to the Educational Service (ES) of the Casa da Imagem Museum (MCI) to conceive a final exhibition of the research project Photography, Modern Architecture and the "Porto School": Interpretations of the Teófilo Rego Archive (FAMEP) (Fotografia, Arquitectura Moderna e a «Escola do Porto»: Interpretações em torno do Arquivo Teófilo Rego (FAMEP)). The elements to consider for the creation of this exhibition include: Teófilo Rego's photographs, the theoretical production developed within this project, the public and the MCI's structural guidelines. Following the MCI's guidelines, which require the construction of a specific relationship between the public and the image field – a relationship of rendezvous, participation and approximation –, the ES is responsible for the creation of an exhibitory structure that accomplishes two functions: on one hand, to reflect the scientific scope of the project according to the theoretical interpretations that have been produced by its research team; and on the other hand, to mediate between those contents and the visiting public, through exhibitory objects that simultaneously entail the issue of seeing. With this presentation, the ES aims to reflect on its role as a mediator, defining how mediation restricts the exhibitory script, how it materializes into an object and how it is made available to the public. We thus identify as fields of mediation / materialization, firstly, photographs: their place within the research project and the way in which they will be revealed in the exhibition. Secondly, the researchers' theoretical production: the selection of the photographs to be shown and the construction of the scenographic arguments that compose and contextualize those same photographs. These arguments seek to understand the relationships between the genesis and the final photographic product, as well as the place of the photographer within the History of Photography in Portugal. Finally, the public: perception – the visualization of a set of photographs and visual essays, the presence of the body within a scenographic representation – and the participation – constructing new images and contents.

Keywords: Mediation, architecture photography, research, exhibition, educational service.

The MCI Educational Service

The Educational Service (ES) is the center from which the actions and corpus

of the Casa da Imagem Museum (MCI) come from. Based on an archive made by a photographic fond, this Museum guides the structure of its expository corpus from the possible significant experiences and the multiple learnings that come from the passage of its visitors. The activities of the educational service have been created as the result of the studies and experimentation of the Museum's team, its collaborators, the artists that have presented and created devices that belong to the universe of archive references of the Museum, and the propositions made by its visitors.

The MCI, through the Educational Service, conceives and articulates its expository proposals in order to allow for the setting of critical questions on the *issue of seeing* understood by Jonathan Crary (1992: 3) as being mostly questions on the body and the operation of social power: it promotes the consideration of the observer as the result of a discursive, social, technological and institutional system (1992: 6), integrating optical devices that keep corresponding to the transformation of the status of the observer since the XVII century up to today. Together with these questions, it promotes an approach integrated with the various collections that constitute the archive and the understanding of the same as an *hyper-textual* field of work, that is, distributed and crossed: conceiving the integration of several lines of action, provoking switching between the object of reference and study in a crisscrossing of perspectives and interpretative proposals from the archive and that, simultaneously, constitute it.

It is up to the Educational Service of the MCI to create, in strict articulation with the project researchers of the FAMEP,– Projecto Fotografia, Arquitectura Moderna e a 'Escola do Porto': interpretações em torno do Arquivo Teófilo Rego", the final exhibit that presents the results of the research. However, the guiding lines that serve the objectives of the Museum, give the Educational Service another part beyond that of a mere expositor of the contents within the project: they imply the construction of a specific relationship with the public – a relationship of meeting, participation and approximation. The first purpose of the Educational Service in the project has

been, thus, that of creating mediation proposal between the research and the public.

The ES's understanding of the concept of *mediation* in the exhibition design

The word mediation means a relationship that is established between two parties and that, from the outset, does not require a third party to make it happen: it stands for the will to do something together, to create value and to perform a work of discovery of each subject's possibilities and of asserting the other, forgotten, excluded (Six, 2002, p. 8). The Educational Service of the Casa da Imagem is guided by this will: through the emancipation of the spectator by an action that Rancière characterizes as political, since it wants to reconfigure, within the museum's living space, "the sensitive frameworks within which common objects are defined"(Rancière, 2010, p. 90). It is, therefore, a work on the area for communication, relationship and experience of the exhibition, a work that we call *mediation*.

According to Jean-François Six (2002: 21), there are two mediation categories and their structures are radically different from each other: one designates "mediation-house", and the other "mediation-garden". The former is found within the institutions that consider their vocation to make places of mediation available for their members for a cause. The latter is independent from any institution and is concerned with the responsibility of each person with regard to all of the others, and is related to empathy and equality. For the author (Six, 2002, p. 115), the mediation-garden is internal, truly transformative and can be the true innovation in social relations. Within this mediation, everyone is at the same level, qualitatively, on equal terms; no one holds the result of the situation, nor the power to obtain a certain result from the other.

However, mediation is usually seen as a work that seeks to settle conflicts,

involving the intervention of a mediator that works on behalf of an institution. The mediators are seen as those who help and facilitate comprehension between two opposites. Their function is to allow the others to see, explain and conclude, working towards agreement, but not taking any decision. They make an effort to create a coherent, consensual and appeasing image.

This understanding of both mediation and mediators is relevant and unavoidable for the Educational Service of the MCI's creation of an exhibition within the FAMEP research project. At the beginning of the research,

> the need to manage, conciliate and articulate the expectations of the cultural promotion of the object of the research with the aims of the educational service of the museum of the Casa da Imagem, due to the extreme variation in the type of observers that make up the public of the photographic archive. (Azevedo, Mateus, Pestana, 2013, p. 29)

Thus, the ES places itself, on one hand, as a mediator of the type of mediation-house structure, operating the translation of research knowledge in an expository image which is comprehensible to the public of the exhibition – the project has an interest in the theoretical contents created by its researchers being communicated to the public through a consonant visual construction.

On the other hand, the ES considers the photographic image to be, by itself, mediation: an open territory to be explored, in its contours and contrasts; a meeting point of the subject with the representation space and with himself as a participating observer – recognizing a force for rupture in photography, caused by a marginal, unexpected and acute element, Barthes's *punctum*. Through this temporal and symptomatic image, the ES aims to make available the space in which each visitor may find himself in his conflicts and in his intimate dialogues with the image. The exhibition promotes the public's aesthetic thought on the image, through architectural photography, exhibited in its ambivalence and complexity.

Architectural photography as an object of mediation

The ES of the MCI puts itself, therefore, before two different ways of organizing the architectural photography exhibition that is considered within the FAMEP project. It dedicates itself to the construction of the expository script and aims to articulate two forms of mediation, one which is institutional and responds to the matters raised by the issue of the history of architectural photography, and another that, within it, constructs a garden for a meeting with the image, in which the image is offered for contact and dialogue, in many of its aspects and faces.

In the creation of the exhibition, *the image is considered as the mediator's privileged object of mediation* in relation to the two agents – the FAMEP project's researchers and the public of the exhibition - or to the two poles of a conflict situation where the imbalance is evident; i.e., because there is a radical discrepancy between the knowledge held by the researchers on the objects and contents that they address and the lack knowledge on those same objects by the public, an unevenness that must be mitigated, when considering the project's objectives. Within the FAMEP project, the architectural photography exhibition serves the communication of a consensual, but also critical, image on the speech that the work's client, the architect and the photographer have agreed to create through the image. The construction of this image within the exhibition will be the result of a work based on the researchers' theoretical production, with the purpose of selecting the photographs to be presented and to construct the scenography scripts which integrate and contextualize those photographs. These scripts try to understand the relations between the genesis and the final photographic product, as well as the place of the photographer within the History of Photography in Portugal.

The architectural photography in Teófilo Rego's Photographic Fond

Photographs were recognized and identified for the creation of the research project, whose represented works belonged to some of the architects of the so called "Porto School"[1]. Still in their original packaging (boxes, envelopes or packages), under a negative support in film or glass, the first architect to evoke the interest of this project's researchers was the Architect Marques da Silva. During the early stages of the research, it was understood that Teófilo Rego had photographed and printed the complete work of Marques da Silva[2], which can be revisited in the exhibition organized as a tribute to him in 1953.

As soon as the responsibility attributed to this photographer in the beginning of his career as a commercial photographer[3] was identified and understood, other possible architects were looked for that, like Marques da Silva, could have had their works registered by Teófilo Rego. The list was extensive, composed by about forty architects, among which are João Andresen, Januário Godinho, Rogério de Azevedo, the ARS collective, José Carlos Loureiro, among others.

The indexing of the Teófilo Rego Photographic Fond led to the adjustment of the expectations created around this fond, initially constructed based on the works of Marques da Silva, João Andresen and the HICA, photographed by Teófilo Rego, to what gradually came to be known. In the course of the project it was found that the name outside the original packaging boxes, packed by Teófilo Rego, not always corresponded to what was found within them. An example of this is the box of the Architect Marques da Silva, which was found to contain works of his son in law Moreira da Silva, photographs of

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[1]We follow the determination of the term "School of Porto" as determined by Maria Helena Maia, Alexandra Trevisan, Miguel Moreira Pinto (2014) "Here it should be clarified that, in what concerns to this text, we consider the School of Oporto in the sense that it was set by Octavio Lixa Filgueiras (1986), ie, the School of Carlos Ramos."

[2]At the exhibition tribute to Marques da Silva, held in 1953, Teófilo Rego was responsable for the photographical presentation of the architect's whole work.

[3]Teófilo Rego (1914/1993) was a Portuguese photographer. Although he borned in Brazil, he lived in Porto since ten years old. With the age of elevan starts to wok at the Marques de Abreu Workshop and later goes to Lito Maia as photolithography's photographer. In 1947 he started his own photographic house: "Foto-comercial Teófilo Rego".

the interior of a house, tombstone images, among other objects and contexts.

On the other hand, the regularity with which the architects' works were photographed varied widely. At first, the visible work relationship that was found in the boxes of João Andresen was taken as an example, but most of the architects did not present such quantity or quality. As a consequence of these disparities in the photographic records found inside the boxes identified with the architects' names, both in the original indexes and in the volume of work associated to each architect, all the boxes, envelopes and packages (with the exception of the boxes of portrait photographs, accounting for about 1/3 of the fond) ended up being visited by the project's researchers. Thus, the boxes of construction companies, city halls, companies whose buildings were designed by the architects, as well as the boxes where Teófilo Rego used to store the photographs that he took outside of his "Foto-Comercial Teófilo Rego" company, became the object of scrutiny over the course of the research. It was, within this context, that the Magna Exhibitions became a research theme of this project, opening it to the Escola Superior de Belas Artes (Oporto Fine Arts School), the place of the "Porto School".

The architect-photographer relationship

The relationship between architect and photographer is a field of research of the FAMEP project, which has photographs and some written notes as existing elements to be analysed, up to the starting date of this project, in a photographic archive packaged and indexed by the photographer himself, as well as the biographical and authorial knowledge on the aforementioned photographer and architect.

According to the reflection by researcher Miguel Pinto in the conference "The shadow of the Architect"[4], the work of João Andresen appears, up until now,

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[4] Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego"

as being the most registered, standing out from the works of other architects, both by the quantity and diversity of the photographic material, and by the quantity and diversity of projects.

There are several works[5] by this architect in the photographic fond, created between the 50s and 60s of the 20th century, several maps, graphics, figures or photographs taken from books (perhaps in the context of the preparation for teaching in the discipline of Urbanism, in the ESBAP) and family photographs. The close relationship between Teófilo Rego and João Anderson appears to be exceptional and might not have been replicated by the photographer with the other architects with whom he worked. In fact, the researcher Jorge Cunha Pimentel, in the conference "The presence of the work of Rogério de Azevedo in Teofilo Rego's photography", considers that, from the examples within the photographic fond, as well as what is known outside of this fond, the relationship between architect and photographer is non-existent. Also from the interview with the Architect José Carlos Loureiro[6], one of the architects with photographs taken by Teófilo Rego, it was possible to understand that his relationship with Teófilo Rego was brief and merely professional; Teófilo Rego photographed some of his works and projects, as is the case of the Pavilhão Rosa Mota (there are records of the work in a scale model, in the process of construction and upon completion); however, a great number of the works by this architect were photographed by another photographer or by himself[7].

Since many of the architects whose work was photographed have already

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presented at FAMEP |II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

[5] Some of the works are: Palácio da Justiça de Lisboa, 1960; o Edifício do BES em S. João da Madeira 1959/62; os novos Paços do Concelho e Viana do Castelo; as propostas para Ancoragem Norte da Ponte sobre o Tejo, 1962; o Plano Turístico da Marinha – Sector da Guia, Cascais, 1961; o Anteplano de Urbanização do Centro de Turismo Reis Magos, na Madeira, 1964; among others.

[6] The interview happened at the José Carlos Loureiro Atelier, 26th February, 2015, 10 am.

[7] The Architect José Carlos Loureiro is thought to have said that buying a private photographic camera, in his case and that of his contemporaries, might have been one of the reasons why he did not use the services of a professional photographer as often. The price for that service was too high and only when a specific image was necessary would he require such services.

passed away, it was not always possible to know or find, until now, written records allowing to clearly define a temporal order or a framework that contextualizes the photographs beyond what is visible in them, so it is assumed that, despite the general recognition of his professional qualities, the choice of Teófilo Rego may have been, at times, circumstantial.

Seeing the photographs and knowing the architect's work is not enough to create a narrative that follows a clear and consequential guiding thread, allowing for an enlightening understanding of the relationship between photographer and architects, since its nature is inconstant: not all architects keep a similar relationship with the photographer which, in some cases, is extended in time and, in others, is fleeting.

The expository script

To organize the Final Exhibition of the FAMEP project, the MCI Educational Service is writing an expository script that is formed based on the reflections on the photographs of the photographic fond and the few written registers of Teófilo Rego. The researchers, within the project's selected working objects, analyse and think about the possible approximations to the photographic fond and the relationship that the photographs within it may establish with the photography of modern architecture, according to the researchers' affinities and scientific fields.

Jae Emerling states, in his text "The archive as a producer", that an archive is an organized repository of documents and records created by an institution, substantiating the writing of history. However, the author concludes that, while closely working in the archive, it becomes clear that this is not the passive and static support from which a consensual and linear story may be told: "it is more like a threshold wherein said and unsaid interpenetrate, wherein they are contingent upon one other. (…) many contemporary photographic projects stems from a sense of disordering the

archive, challenging its authority with fictions and counter-memory". (Emerling, 2012, p. 122)

Thus were created, during this project's research, different non-linear and fragmented narratives with two convergence points defined from the beginning: the subject – modern architectural photography carried out by Teófilo Rego, and his exhibition.

Accordingly, the aim was to create a script that does not describe a chronological history, but that allows the presentation of the common things that are gradually established between the different approaches of the researchers to the photographic work, that is, by identifying what crosses the different approaches we aim to define the specific meanings of the photographer's work and his relation with the architects

It is in the identification, the description and the comprehension of this shared field, as well as its transposition into the expository formal field, that the work of the Educational Service of the MCI is based, and there are several aspects which are common to all of the ongoing project's research works.

A common aspect is the premise that the increasing participation of the Architects from Porto in journals, contests and exhibitions has promoted the existence of a professional relationship with Teófilo Rego[8].

One of the aspects that characterizes the modernism period in architecture is the affirmation of photography as a vehicle of communication of the work in journals, contests and exhibitions. Through research, it has been concluded that, in specific situations, such as the ones identified by researcher Miguel Pinto[9] in his analysis of the architect João Andresen, the order placed to the

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[8] This information was presented by Maria Helena Maia e Alexandra Trevisan in the "Teófilo Rego e os arquitectos do Porto, uma colaboração profissional" presented at FAMEP |II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

[9] Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP |II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

photographer is only carried out after a proposal for publishing a work[10]: This is what happened with the Lino Gaspar's House, in Figueira da Foz, 1960, the Richar Wall's House, in Porto, 1958/60 and the FCP-HE Quarter, in Vila Nova de Gaia, 1957/60.

In fact, many of the renowned architectural photographs recognized within the project were created with the intent of being published in journals, but also of being evaluated in contests, or of the technical efficiency of the engineers and the artistic value of the architects that were involved in the construction of the progress buildings being registered – one such example are the photoliths with graphics and drawings, done by Teófilo Rego, to be used by HICA in the serial copying of the many monographs and indexes that were launched by the company[11].

According to David Campany (2014: 30), it was through modernism that architecture thoroughly became an accomplice of the photographic image and architects started to embed the aesthetic and cultural values of photography into their own work. The photographer, much like the architect, knows the power of photography in the transformation of both drawing and architectural constructions into promotional and propaganda imagery. The architectural photography is an object of mediation par excellence, that shows to the public the constructed work, in addition to always constructing itself as a documentary record and also as an image open to interpretation, for architects and other parties that use the photographic image professionally (academics, clients, advertisers and so on).

In addition to this more functional context, associated to architectural photography, another of the elements that the project researchers share is the knowledge that architectural photography exposes modernity itself. According to Beatriz Colomina, cited by Alexandra Trevisan and Maria Helena

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[10] In 1960, Andresen was invited by Marianna Gallotti Minola to participate in the italian magazine *L'Architettura.*
[11] This information was presented by César Machado Moreira in the "Uma ideia de paisagem na acção da HICA: da transformação à percepção" presented at FAMEP II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

Maia in the "Teófilo Rego and the Porto architects, a professional collaboration"[12] conference, Modern Architecture was also created within the spaces of the photographs. As the authors explain, since photography is a naturally bi-dimensional medium, it is up to the photographer and the architect to try and construct stages that promote the affirmation of architecture's natural three-dimensionality, as adding Miguel Pinto[13], encouraging the affirmation of a modern notion of space and time, where no object can be understood from one point of view alone, requiring an experimentation from different angles, in perpetual motion.

This search for a multiple representation of the object may be found in the photographs that refer to projects that are to be submitted to contests, such as the Monumento to Infante D. Henriques, Sagres, 1954/56, by João Andresen; or the project of the Monument to Auschwitz, 1958 by João Andresen; or the project "A Travelling Theatre" by Hermínio Beato de Oliveira, 1961, within the Union Internationale des Architects (UIA), in the international competition *A Travelling Theater* for students of architecture. In these projects, all of them models, the presentation of different perspectives of the monument – panoramic images, approximated, in detail, presenting different angles, with studio light, outside, with natural light, or simulating nocturnal illumination- demonstrate the search for a scenography effect, and a theatrical effort corresponding to the attempt to mix reality and fiction.

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[12] Maria Helena Maia e Alexandra Trevisan in the "Teófilo Rego e os arquitectos do Porto, uma colaboração profissional" presented at FAMEP ||II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

[13] Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP ||II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

Figure1. Architecture model by João Andresen. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

However, this array of records in not only found in model photography. According to Miguel Pinto[14], while photographing the Casa Lino Gaspar na Figueira da Foz, TR also shows attention to the plural informations, photographing for that inside and outside spaces, the transition of both interior and exterior, the main rooms of the house and the house during different parts of the day and nigh time.

While an amateur photographer of the city of Porto, Teófilo Rego recorded several locations of this city in different moments. The D. João I square is one such example: photographed by day and night, giving emphasis to the different light environments and to public lighting. It is possible that the architectural photography work that he has produced with the architects may have influenced the diversity of frameworks and environments in this personal photography, given its similarity in the search for diversity; either way, in his free moments from "Foto-Comercial", Teófilo Rego shares the modernist will to live the city and register it, much like the modernist

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[14] Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP ⅠII Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

architects, confident of the need to document the city as a human habitat par excellence.

According to researcher Jorge Pimentel, there is, in Teófilo Rego, a concern for documenting the urban space, photographing public space and its experience, statues and architecture. However, according to that researcher, if we compare photographs shot at the same building – the building of the Newspaper "O Comércio do Porto" and the Hotel Infante de Sagres – taken by Teófilo Rego and by the Casa Alvão, in Teófilo Rego's case, the concern surrounding the documentation of the urban space vanishes, in favour of the building, while Casa Alvão aims for a photography that integrates the building in its surroundings, in the space that envelops it and in its daily experience. The great impact of the work by "Foto-Comercial" being associated to a product photography, might make Teófilo Rego carry the product aspect into outside and architectural photography, which removes it from the documentary aspect of his predecessors.

Another of the themes that is transversal to the researchers' reflection is the renowned prowess of Teófilo Rego in the manipulation and production of photographic images. Unlike the photographers from Casa Alvão and Marques de Abreu[15], who belong to a naturalistic and pictorial tendency that claimed the respect to the originals, Teófilo Rego distinguishes himself from these photographers by becoming an expert in manipulation. That handling is visible in different moments in photography: the luminous environment and the set, the negatives and the photo-montage. It is considered as a first manipulation of the pre-photographic environment, with the creation of black cloth backgrounds and light sources coming from different sources that tried to represent different times of the day or different environments. During the negative working stage, there is a set of retouching that are created through the cropping and framing of views and by using masks. The photo-montages are the culmination of this manipulating process. According to Jorge

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[15] At the age of elevan, in 1925, Teófilo Rego entered the Marques Abreu's Worshops where he stayed until 1944 and learned his metier.

Pimentel[16], the sky is one of the elements that dramatize the image. Frequently, this appears manipulated and subject to cutting and fitting. A confabulation seems to hover over the models or the works by the architect, which takes shape through the photographic act; the model photographs reveal the communication of a projected space and the writing of a script that represents a future reality. The impression and the search for a perfection of effects that each shape fulfils within architectural photography reveal the attempt to correspond to some image, inserted into a peculiar context – Modernism.

Figure2. Architect Teixeira Lopes. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão).

Mediation / materialization: the diorama

The image is, in itself, a place of mediation. The photographic negative, the positive proof, the enlargement conditioned within the archive, are reconfigured into an expository object as contextualized images: of a certain architect, a certain artwork, in a city or on a mountain. However, simultaneously, it is always more than that: they are images that are open

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[16] Jorge Cunha Pimentel "A presença da obra de Rogério de Azevedo na fotografia de Teófilo Rego" presented at FAMEP |II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

towards the relationship of the public's gaze. This side that is intrinsic to any precise image, however, through the disciplinary framework and the research context implied in the exhibition, of a strategy for affirmation. Consequently, the ES has considered fundamental, since the beginning of the research project, to work other ways for the image to make itself available to the public, which may emphasize the sensitive side of a physical thing, plastic material, subject to time and degradation. (Azevedo, Mateus, Pestana: 2013).
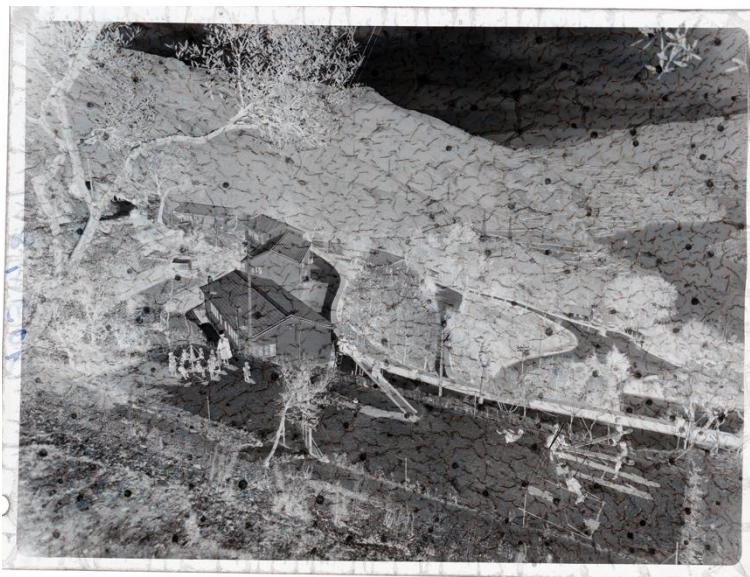

Figure3. Hydroelectric Cavado - HICA. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

A research was done on the history of the image visualization devices and their characteristics, its technology and the specific way in which they create an observer, interfere with the construction of the photographic image itself. The workshop "Diorama on Architecture Photography: Finding Punctumland", presented at the Fifth International Conference on the Image, 2014, has thus established itself as a research and work experience. The purpose of the workshop was to produce practices accompanying the theoretical material produced by the Architecture photographic interpretations and, simultaneously, to question the way it presents itself to the public. It came

down to setting an architectural photograph in cardboard surfaces with the transformation of two-dimensional elements of the photograph – the figurative elements and other elements, such as the channels resulting from the deterioration of the film negative and *lacunas* – in a three-dimensional image composed by independent shots, created an image with a plastic nature totally different from the original image. This proposal has been reformulated into an expository object of the exhibition and is an example of the double approach to architectural image proposed by the ES. On one hand, as refered by Campany (2014: 28), the photography medium uniquely sets itself for the possibility of self-documentation and, on the other hand, to interpret reality. As has been mentioned (Azevedo, Mateus, Pestana, 2013, p. 31), from Evans' photograph, "photographs dispense with text since they are, themselves, speech and evidence". On the other hand, we know that the image is a structure eminently open to complex interpretation that the "contemporary observer, that participates in the construction of the work of art, through a detour in the point of view and distortion (…) is capable to conceive, relatively to the context of production, distribution and image consumption". (2013: 32) Finally, the photographic image, in its aspects of degradation signals its continuity, "it involves the observer in the game of shapes that privileges the processes and relationships within the visual experience", in a sensitive process that breaks free from the representative field of the image, in order to introduce what Didi-Huberman designates as the "image's twofold regime" (2013:34).

In the exhibition, the architecture diorama will be contained in a black box, heir to the darkroom and the optical boxes where narratives are collected and revealed by the public, through the project's figures of photography and architecture. The diorama's *proscenium*, as well as the movements in placing the figures on the diorama, by the participant, is projected in real time, through a closed circuit video, in a screen on the frontal wall. A change is intended in the position of the observer towards the exhibition, who, more than facing a presentation of objects, see themselves in the core of an

experience of image production:

> It is a question of the body and perception, of the eye's relationship to film versus the brain's. (…) The film screen and the electronic screen change and create our presence in the world and our representation of it, in the same way that photography changed our presence in the preceding century. (…) the corporal experience as being absolutely central to these works: to move around the work, to be in the darkened room, and to see the "other side" of the work. (Wik, 2004, p. 148)

The different mediation media

Following the research on the history of image visualization devices, the ES has focused specifically on the original exhibition objects of certain moments of architectural photography that were worked within the project. Namely, those supports and furniture used for sustaining and composing the work exhibition by the Belas Artes students, as in the Magna exhibitions, some of them also used in classes and studio, at the moment of the beginning of the professional relationship of Teófilo Rego with the architects: drawing stretchers, sculpture and painting easels, its metallic structures – used for the placement of bigger plaques in order to expose a greater quantity of works – showcases, sculptures set on tables accompanied by chairs and other diverse tables. The displays used for studio work are the ones that we are more interested in evoking in this research, since they take us to a moment of work, thought and research.

The photographs of the different exhibitions allow us to understand that the displays and the display of the works has been changing. Another expository support observed in many photographs is the panel. It exists as a very large plate that is set on the stretcher's structures, both as a vertical plate with two supporting legs, and also hanging from the ceiling. It is used for hanging

projects, photographs and news on the exhibition.

Figure4. Magna Exhibition. Fine Arts School. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

Figure5. Magna Exhibition. Fine Arts School. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

The transfer of these and other objects from a wider context of research, such as the laboratory equipment and the photographer's studio, performs

the function of setting an artificial nature, appropriate to a meeting with image and making it the place per ES of mediation. Understood as a contemporary project, the exhibition conceived by the ES seeks to, not only to approach the images as evidence of the past with a set historical and disciplinary framework, but also to allow the archive material – photographic species, expository supports, photographic materials and devices – to be reconfigured in the present; much like Jae Emerling (1992:122) states, it "means to present the coexistence of the past in the present, that is, to focus our attention on its continued psychological, political, and sociocultural affects".

Project referrals, present in the research in a more or less direct way, displays, devices, apparatus and the negatives themselves, are shown in their physical presence in order to re-evoke their use, their function. Anachronistic objects that impose a renewed relationship with the body and the eye of the observer. They compose an appropriate meeting space, a space for speech that crosses references: of the project's internal context, of the research practice, of the school, the artistic practice, the work, the museum space that both exhibition and archive co-inhabit... of a hybrid space, a winter garden.

Acknowledgments

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