

PHOTO- GRAPHY & MODERN ARCHITEC- TURE

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Centro de Estudios Arnaldo Araújo

PHOTOGRAPHY & MODERN ARCHITECTURE

Edited by
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PHOTOGRAPHY & MODERN ARCHITECTURE

Book of Abstracts

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PHOTOGRAPHY & MODERN ARCHITECTURE

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Porto, Escola Superior Artística do Porto

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Organization:

Project Photography, Modern Architecture and the “School of Oporto”:
Interpretations Around Teófilo Rego Archive

PHOTOGRAPHY & MODERN ARCHITECTURE

Architecture and photography have maintained a close relation since the inception of the photographic field. Investigating the nature of this relations as well as identifying the fabric of their multidimensional dialogues constitutes an extremely rich field of research, one that has been gaining ever more relevance in actual agenda.

Starting from CEAA's currently unfolding research project – *Photography, Modern Architecture and the 'School of Oporto', Interpretations around Teófilo Rego Archive* (FAMEP) – this conference aims to understand possible configurations of the relations emerging from the fields of Architecture and Photography as well as from their respective histories and theories.

It is therefore our propose to explore privileged relationships between photographers and architects, uses of photographic imagery and its associations with architecture, practices of architectural representation in their associations with photography and the appropriation of the photographic medium by the architect. Assemble a theoretical body of knowledge having for its foundations common arguments between architecture and photography – e.g. the cases of spatial issues or the use of light as a conceptual tool – as well as any case studies and different readings of architectonic and photographic experiments are also some of our goals.

Programme

Wednesday, April 22

15h00 – Keynote address

Modern Architecture in Teofilo Rego Archive | Alexandra Trevisan (CEAA / Escola Superior Artística do Porto, Portugal)

15h30 – Coffee Break

15h45 – Session 1 – Chair: Iñaki Bergera

Behind the camera: Catalanian architectural photographers | Yolanda Ortega Sanz (ETSAB/ Universitat Politècnica de Catalunya, Spain)

A quest for modernism: Photography and architecture in the work of Mário Novaes, 1920's-1930's | Paulo Ribeiro Baptista (IHA/FCSH - Universidade Nova de Lisboa, Portugal)

The «Salt of the Stones»: Preliminary Remarks on Architecture and Photography – the ZRB files | Pedro Barreto (CEAA/Escola Superior Artística do Porto, Portugal)

17h05 – Coffee Break

17h20 – Session 2 – Chair: Jorge Cunha Pimentel

The Photography's role in the construction of the modernity discourse in Bogotá. Analysis of the PROA Magazine Case (1946-1951) | María Catalina Venegas (National University of Colombia)

The photography in the Spanish Pavilion at the IX Trienal, Milán 1951 | Anna Martínez Duran, Isabela de Rentería Cano (La Salle Ramón Llull University, Spain) and Claudia Rueda Velázquez (University of Guadalajara, México)

Visualizing Portugal: Pedro Cid's Pavilion at the 1958 Brussels World Fair through Photography | Antonio S. Río Vázquez (ETSAC / Universidade da Coruña, Spain) and Silvia Blanco Agüeira (CESUGA / University College Dublin)

18h40 – Coffee Break

18h55 – Session 3 – Chair: César Machado Moreira

Mediating and Materializing / Perceiving and Participating: an exhibition script on Photography and Architecture | Joana Mateus and Inês Azevedo (Museu Casa da Imagem / Fundação Manuel Leão)

Photography as a tool for archiving modern architecture heritage in the United Arab Emirates | Marco Sosa and Lina Ahmad (Zayed University, United Arab Emirates)

20h00 – Cocktail

Thursday, April 23

10h00 – Keynote address

Photography and Modern Architecture in Spain. Focusing the Gaze | Iñaki Bergera (University of Zaragoza, Spain)

10h30 – Coffee Break

10h45 – Session 4 – Chair: Joana Mateus

Seeing Double: Modern Architecture, Photography and the Automobile | Christopher S. Wilson (Ringling College of Art + Design, Florida, USA)

Light Signs, the Work of Teófilo Rego for Neolux | Miguel Moreira Pinto (CEAA/Escola Superior Artística do Porto, Portugal)

Diane Arbus, Thomas Ruff and Fernando Guerra. Photogenic on the portrait photography and architectural photography | Jorge Marum and Daniela Ribeiro (University of Beira Interior, Portugal)

12h30 – Lunch

15h00 – Session 5 – Chair: Pedro Barreto

Photographic Interpretations, Imagining and Re-imagining Architecture | Razia Latif (Beaconhouse National University, Pakistan)

Portraying Modernism: Ezra Stoller's and Julius Shulman's different approaches | António Mesquita and Pedro Leão Neto (Faculdade de Arquitetura da Universidade do Porto, Portugal)

16h00 – Coffee Break

16h10 – Session 6 – Chair: Alexandra Trevisan

Photography and Vernacular Architecture: the Portuguese approach | Alexandra Cardoso and Maria Helena Maia (CEAA/Escola Superior Artística do Porto, Portugal)

Shaping Vision: The photographic work by Aris Konstantinidis | Josefina González Cubero (ETSA / Universidad de Valladolid, Spain)

A photography enquiry on the natural order of architecture. Edward Allen's picture of trulli building technique | Angelo Maggi (Department of Architecture Construction Conservation, Università IUAV di Venezia, Italy)

17h30 – Coffee Break

17h40 – Session 7 – Chair: Maria Helena Maia

Photography, territorial description and design. Proposal for a methodological use of the medium | Andrea Oldani (Department of Architecture and Urban Studies, Politecnico di Milano, Italy)

The photographic practice for architecture | Giaime Meloni (LAVUE – CRH, France and Facoltà di Ingegneria Architettura – Università degli studi di Cagliari, Italy)

Contested Rights: Architectural Photographs as Precarious Objects | Sarah Borree (University of Edinburgh, UK)

19h00 – Port wine

Friday, April 24

10h00 – Keynote address

Photography and "déjà vu" in the architectural culture. Somewhere between theory and practice | Pedro Bandeira (Escola de Arquitectura /Universidade do Minho, Portugal)

10h30 – Coffee Break

10h40 – Session 8 – Chair: Pedro Bandeira

The image of modern architecture in the Polish feature films of the 1960s - a photographic recording of modernity | Adam Nadolny (Division of History of Architecture and Urbanism, Faculty of Architecture. Poznan University of Technology, Poland)

Iconic photographs into film. The case of Le Corbusier and his use of photographic language | Veronique Boone (ULB Faculté d'architecture La Cambre-Horta, Brussels, Belgium and ENSAPL, Lille, France)

Collages and photomontages in architectural representation. The photographic works of Teófilo Rego | Jorge Cunha Pimentel (CEAA/Escola Superior Artística do Porto, Portugal)

12h00 – Conference closure

12h20 – Lunch

APRIL 22

Alexandra Trevisan

The Project *Photography and Modern Architecture and “School of Oporto”*: *interpretations on Teófilo Rego archive* carried out for the last two years, has already accomplished the majority of the proposed goals, and created, in simultaneous, a theoretical corpus grounded on a consistent research that permits to share some reflections and conclusions within an enlarged international context.

This paper intends to systematise the work carried out within this project, departing from three fundamental aspects:

1. The commercial archive of the photographer, where we gathered the images. This archive provided the main sources of theoretical development, namely in what concerns to its articulation with Portuguese modern architecture and the “School of Oporto”. It was also this archive that enabled the construction of an online database.
2. The revelation of less known or even simply unknown architects, never referred works, and subjects incipiently treated, present in the Teófilo Rego archive. This documentation generated some new research line, who initially were not previewed.
3. The creation of alternative and grounded hypothesis for new approaches to the history of modern architecture produced in Portugal, departing from monographic approaches or transversal subjects in the chronological period in study, from 1940 to 1970.

SESSION 1

Chair: Iñaki Bergera

BEHIND THE CAMERA: CATALONIAN ARCHITECTURAL PHOTOGRAPHERS

Yolanda Ortega Sanz

Modern architects were encouraged to use photography as a tool to spread and promote their buildings as a works of excellence in the field of architecture and design. Meanwhile, photographers were not oblivious to the yearn for that visual contribution, and some works act at once as references in the transition towards a Modern architecture and as a cultural heritage. As a consequence, most Modern architects entrusted the significance of their works to a single architectural photographer in order to illustrate the implementation of spatial, technical, aesthetic and social design and to receive greater international recognition. Photographers such as Ezra Stoller or Julius Shullman were pioneers of Modern architectural photography followed by Pedro E. Guerrero, Balthazar Korab or Hedrich-Blessing. Main relationships between photographers and architects started, as Shullman with Richard Neutra, or in Europe: Le Corbusier with Lucién Hervé, Jørn Utzon with Keld Helmer-Petersen, Arne Jacobsen with Aage Strüwing, Giorgio Casali with the magazine *Domus*, etc.

Architectural photography in Catalonia, and especially in Barcelona, has several cultural and architectural manifestations that create favourable scenarios for photographic practice and dissemination of modern architecture, such as the creation of the magazine “Cuadernos de Arquitectura”, the activities undertaken by the Grupo R, 1951-1961, or the organization of the FAD Architecture and Interior Design awards in 1958. Architectural photography becomes the main analytical and rapporteur tool of a period which demanded professional spirit and conspicuous glaze of architectural photographers as Francesc Català-Roca, who in his career captures the essence of the works of a distinguished architectural generation of architects such as José Antonio Coderch, Antoni de Moragas, Antoni Bonet i Castellana, Josep Maria Sostres or Francisco J. Barba Corsini. But the photographic demand also allows us to move the viewer to other unknown photographers who perceive and interpret the architectural scene in Catalonia, as Oriol Maspons and Julio Ubiña, Pere Sender, Francisco Fazio, Frenzer, Álvaro Esquerdo or Leopoldo Plasencia.

A QUEST FOR MODERNISM: PHOTOGRAPHY AND ARCHITECTURE IN THE WORK OF MÁRIO NOVAES, 1920's-1930's

Paulo Ribeiro Baptista

During 1920's, modernism imposed itself to Portuguese art, architecture and photography. In art, a group of modern painters and sculptors seek to surpass the burden of an outdated naturalistic taste that long ago dominated Portuguese art institutions. A few young architects, mostly Paris scholarships holders, introduced art-deco forms on their architectural and design works defying a dominant end-of-century pastiche style that ruled Portuguese academy and architectural mainstream practice. In photography, a few photographers introduced a modern style that innovated through the use of light and shadow games to create dramatic effects in portraiture and in architectural photography. That was the case of Mário Novaes and Horácio Novaes.

Mário Novaes, had a consistent photographic background. He was the sons of a reputed Lisbon's photographic studio owner, Júlio Novaes. He shared the new values of modernist photography with is brother Horácio Novaes. The aesthetical changes he pursued were a major turn in Portuguese photographic scene that in early 1920's kept attached to a Victorian taste in portraiture and to amateurish pictorial values in landscape and cityscape. He introduced substantial changes in Portuguese architectural photography practice. In aesthetical terms some of the more noticeable transformations to previous photography where the options to highlight structural lines, to reinforce graphical values with high contrast and to use dynamism through innovative frameworks in rupture with the conventional frontal gaze of traditional photography.

Novaes' modern photography definitely contributed to the strong impact that modern architecture provoked in public, particularly through the illustrated magazines' pages in *ABC*, *Ilustração* or *Notícias Ilustrado*. He gave a major contribution to show modern architecture in a modern way, expanding the effect those new buildings caused in the public. His work had an important role to modernize Portuguese photographic practice and it influenced other Portuguese studios and photographers.

THE «SALT OF THE STONES»: PRELIMINARY REMARKS ON ARCHITECTURE AND PHOTOGRAPHY – THE ZRB FILES

Pedro Barreto

Inheriting its identity from its 1885 London counterpart, the «Sociedade de Construções William Graham» (1960-1993) was to be (with Artur Cupertino de Miranda's «Banco Português do Atlântico», 'the' 60's private bank of northern Portugal) responsible for the ZRB plan (Boavista's Residential Zone), the largest of Porto's privately-funded and managed real-estate developments of the 60s-70s, known as FOCO.

Seen today as an alternative to Charter of Athens' urban development schemes, and as a post-CIAM «neighborhood unit», ZRB's architectural/urban plan was designed by a handful of «Escola do Porto» architects working under the tutorship of architect Agostinho Ricca (later, architects João Serôdio and Magalhães Carneiro). After the 1974 revolution Ricca was to reduce his role due to changing balances of power both inside and outside the building society and the Society's attempts to survive them, but the ZRB was finished and inhabited by 1976.

Of the many events that took place from 1961 to 1976/78 we scarcely have notice, given that the Society filed for bankruptcy in 1993 and its dispersed archives have yet to be fully understood, but the collection of 200+ photographs that make up the «William Graham» enclosure unit of the «Fotografia Comercial Teófilo Rego»'s archive — housed by Manuel Leão Foundation, through MCI, «Museu-Casa da Imagem», and being studied under FAMEP by CEEA and MCI — confirm there's a story to be told by photography, of the architectural transformation of this urban territory. Rego's ZRB files are thus crucial to enlighten a story plagued by documentation gaps and fragmentary information. Veritable «salt of the stones» its photos constitute a reminder of the role photography plays not only in architectural production but also as support to the different dimensions of historiographic and aesthetic discourses ever present in architecture studies.

SESSION 2

Chair: Jorge Cunha Pimentel

THE PHOTOGRAPHY'S ROLE IN THE CONSTRUCTION OF THE *MODERNITY* DISCOURSE IN BOGOTÁ. ANALYSIS OF THE PROA MAGAZINE CASE (1946-1951)

María Catalina Venegas

Printed media has played a fundamental role in the diffusion of architectural culture. In Colombia the Proa magazine appeared in 1946 and became the main vehicle throughout the contemporary architectural production of Colombia, furthermore the Modern Movement thought, started to spread. Issued since 1946, the magazine is an underlying element to understand the construction of the modernity imaginary specifically in Bogotá. The editorial task undertaken by the Chief Editor Carlos Martínez Jiménez influenced an entire generation of architects due to the special social circumstances of the Colombian milieu.

In December of 1951 the book “Arquitectura en Colombia” was published, co-edited by the architects Carlos Martínez and Jorge Arango. This book is a compilation of the most remarkable projects published in the first 53 magazine numbers that were issued between 1946 and 1951. Nevertheless, the language, not of the architecture itself but of the paging layout parameters, changed its form. Several differences could be pointed out, but the most notable is the fact that in the book the textual descriptions of the projects were omitted; therefore, the image became the main element that articulated and constructed the language that the authors aimed to transmit.

This paper aims to analyse how the discourse is constructed, both in the magazine and in the compilation book. In this sense, the approach to photography is undertaken based on how it operates and articulates the discourse the Magazine editors intend to construct and also to promulgate.

THE PHOTOGRAPHY IN THE SPANISH PAVILION AT THE IX TRIENAL, MILÁN 1951

Anna Martínez Duran, Isabela de Rentería Cano and Claudia Rueda Velázquez

This Communication focuses on the photographs that Jose Antonio Coderch presented in the Spanish Pavilion at “The arts & crafts, modern industry and architecture international exhibit at the IX triennial of Milan”, in 1951.

The exhibit was devoted to the role of art as one of the most decisive forces to give form to civilisation, and urged architects, artists and craftsmen to present works that reflect their personality, and peoples characters.

In Coderch's professional career, the design of this exhibit represents not only the burst of international recognition, but also a specifically modern introspection towards a new way of building.

The architect mounted, using crafts materials, a selection of ancient works of art, craftsmanship and contemporary art (curated by the art historian Rafael Santos Torroella). With regard to the architectural references, he relied heavily on tradition, in order to propose a new architecture, and presented a new look into it by contemporary photographers. He displayed on a wall –over a large vertical panel made of Llambi's wooden louvers– a series of Gaudi's photographs taken by Joaquim Gomis (but for the Park Güell ones taken by Batlles & Compte) and photographs of spontaneous architecture from Ibiza, taken by Ramon Plasencia.

On the images shown, the architectural details of Gaudi's works were isolated from their context, by approaching them through zoom in a way so as to reinforce their more abstract character. This procedure, called fotoscop –a visual language– by Joaquim Gomis, provided a modern and innovative view of the architecture of the catalan genius.

The research focuses on the selection of that photographic material, to show how modern abstract language matches traditional language and provides it with a universal sense, and how a new way of looking at the popular realm had an influence on Coderch's way of modern design building.

VISUALIZING PORTUGAL: PEDRO CID'S PAVILION AT THE 1958 BRUSSELS WORLD FAIR THROUGH PHOTOGRAPHY

Antonio S. Río Vázquez and Silvia Blanco Agüeira

Expo 58, the Brussels Worlds Fair in 1958 was described as a vanity trade fair in which every building claimed for the attention of the public. This was a logical approach because of the nature of these exhibitions: large-scale promotional events looking for a massive public interest. Therefore, the first World's Fair since 1939 revealed uninhibited structures like the strangely menacing Atomium, the huge steel dragonfly of the French pavilion, the folding tent designed for the Philips Pavilion, or the Civil Engineering Arrow conceived by Belgian engineers. Nevertheless, despite of these spectacular spaces, unique facades and tensile structures, some other nations decided in favour of a much smaller scale.

Portugal was one of those countries which embraced the world of modern technology and architecture by featuring a pavilion designed by architect Pedro Cid. Unlike in the more symbolic displays, the country was represented by an advanced exercise of pure form. Two photographers specialized in the art of capturing images, Horácio and Mário Novais, were committed to illustrate and document the architectural project. This paper seeks to analyze the importance of photography in creating an abstraction of reality with its own identity, created partially by the close connection between architects and photographers. Pursuing these objectives, the images of the Portuguese pavilion are compared to the Yugoslavian, Swiss, German and British. Positioned directly across from the Portuguese pavilion, these mentioned buildings also revealed a crystalline approach to form. All of them had a refined architectural style, shared a large green area and were placed very close to each other. However, the views shown are very different. Photography is therefore an essential tool in the construction of Modernity.

SESSION 3

Chair: César Machado Moreira

MEDIATING AND MATERIALIZING / PERCEIVING AND PARTICIPATING: AN EXHIBITION SCRIPT ON PHOTOGRAPHY AND ARCHITECTURE

Joana Mateus and Inês Azevedo

It is up to the Educational Service (SE) 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 SE 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 SE 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 scripts that compose and contextualize those same photographs. These scripts 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.

PHOTOGRAPHY AS A TOOL FOR ARCHIVING MODERN ARCHITECTURE HERITAGE IN THE UNITED ARAB EMIRATES

Marco Sosa and Lina Ahmad

On June 2014, the United Arab Emirates inaugurated its first architectural pavilion at the 14th Venice International Architecture Biennale. The pavilion chartered the impact of modernist architecture in the UAE and provided a charting of the history of architecture in the UAE for the past 100 years. The exhibition took the form of an archive but was never seeing as a finished collection, but as the beginning of a future architectural collection.

One of the challenges encountered during the gathering of the data, was the lack readily available and accessible information related to modern heritage buildings partly due to the rapid development of the nation.

There were two strategies developed during the data gathering;

1. To develop a methodology and photograph specific buildings that played an important role to the development of the nation for the purpose of the National Pavilion exhibition at the Biennale.
2. To continue the methodology of photographing and documenting other buildings that are not often recognized as higher profile, but still play an important role in populating and forming the urban fabric of the city.

The second strategy is of utmost importance as the UAE, like other modernizing nations, is currently undergoing a rapid redevelopment of its cities, therefore many of these buildings that played an important role in the forming of the nation and creating memories in its inhabitants are rapidly being demolished to make way for the newly built.

APRIL 23

KEYNOTE ADDRESS

PHOTOGRAPHY AND MODERN ARCHITECTURE IN SPAIN. FOCUSING THE GAZE

Iñaki Bergera

The paper introduces the Spanish National Research Project “Photography and Modern Architecture in Spain, 1925-65” (FAME, Ref. HAR2012-34628), its context, goals and preliminary results. This project can be observed as a paradigmatic case study of the necessity and importance to accomplish a serious multidisciplinary research of the symbiotic relationship between these two practices and the significant role played by the visual narratives of photography on the establishment and development of modern architecture. The idiosyncrasy of Spanish architecture adds a special substance to this commitment. Being this, somehow, a parallel and unrevealed discourse within the international scope the text highlights the importance to contribute from 'other' countries to the so far mainstream account and historiography of the combined gender.

SESSION 4

Chair: Joana Mateus

SEEING DOUBLE: MODERN ARCHITECTURE, PHOTOGRAPHY AND THE AUTOMOBILE

Christopher S. Wilson

It is a well-known fact that during the 20th century Modern architects fully exploited the medium of photography to document, promote and publicize their new and bold forms. Many an architect used extreme angles, sweeping views and people-less scenes to record and highlight their futuristic visions. Some photographers even became specialists – not just in architectural subjects, but specifically in the photography of Modern structures. This is true for both the European Modernism of the 1920s/30s and the North American Modernism of the 1950s/60s.

What has not been examined in detail, though, is the appearance of automobiles in these photographs, which are always very strategically placed into the composition. At times, the cars are even just as important as the architecture. Swiss Modernist “Le Corbusier” is perhaps best known for this auto-placement, but it was also practiced by other European masters such as Mies van der Rohe and Walter Gropius. In North America, Frank Lloyd Wright frequently had himself and/or his buildings photographed with automobiles, and other North American architects like Paul Rudolph, Venturi Scott-Brown and the designers of the Californian “Case Study” houses frequently made sure to have automobiles photographed in front of their buildings.

LIGHT SIGNS, THE WORK OF TEÓFILO REGO FOR NEOLUX

Miguel Moreira Pinto

The subject of our paper is the work carried out by the Portuguese photographer Teófilo Rego (1913/1993), between the 1930s and the 1970s, for the manufacturing company of neon signs Neolux.

Among the universes of the professional commission and the themes that, on his own initiative, explores in his personal work, the text addresses the images that may be considered as catalogue photography, reportage and architectural photography, and that remember us a time when, all over the world, the neon advertising was part of the urban landscape – from New York to Paris, Madrid, Lisbon and, in this case, Oporto.

The article analyses the history, the type and the goals of the different advertising and light signage, the effect produced by their presence in city, and discusses the many images suggested and reminded by these photographs.

DIANE ARBUS, THOMAS RUFF AND FERNANDO GUERRA. PHOTOGENIC ON THE PORTRAIT PHOTOGRAPHY AND ARCHITECTURAL PHOTOGRAPHY

Jorge Marum and Daniela Ribeiro

This paper focuses on the aesthetic considerations of portrait photography and architectural photography as representations, towards the search of photogenic sense.

Starting from a parallel exercise between the portraits by Diane Arbus and Thomas Ruff and the architectural photography by Fernando Guerra, we develop a research into the demand for an aesthetic perfection associated to portrait photography and their migration to the photography of contemporary architecture.

With this research, it is intended, on one hand, to explore how the photogenic migration of the portrait photography to the architectural photography dismantled the veracity of what is represented, on the other hand, to explore how this migration has weakened the capacity of this photograph to reveal the real object, transforming it into an icon or a substitute of reality.

SESSION 5

Chair: Pedro Barreto

PHOTOGRAPHIC INTERPRETATIONS, IMAGINING AND RE- IMAGINING ARCHITECTURE

Razia Latif

To me, photography is an art of observation. It's about finding something interesting in an ordinary place.... I've found it has little to do with the things you see and everything to do with the way you see them.

Elliot Erwitt

Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world.

Arnold Newman

This paper suggests that photography is not just a means to document and record architecture, it has significance in imagining architecture at different stages of the design process. Using student work this paper will discuss the value of photography as a tool to imagine design possibilities. It will review the different stages of architecture design development and discovery where photography can be integrated.

1. Photographs change the scale and experience of small scale models making them imaginable as an inhabitable and real environment. Qualities of light and space can be imagined and photography can create unexpected imaginary realizations when designing.
2. All projects are not real or built. Some projects are completely virtual. Virtual simulation and image extraction through the digital medium brings the imagination of design closer to the actual architectural production. Virtual model making and image extraction via virtual camera are tools to present and understand such projects.
3. Imaginations can be stirred by photographing existing architecture. Discoveries about a building can be made through photography. Light can be captured as it changes with time. Perception can change when photographs are taken from unexpected angles.

PORTRAYING MODERNISM: EZRA STOLLER'S AND JULIUS SHULMAN'S DIFFERENT APPROACHES

António Mesquita and Pedro Leão Neto

Since its invention photography has always been related with architecture, but in the beginning of the 20th century with the Modern Architecture movement, it achieved a greater role, becoming its principal means of representation and communication.

Modern architects were revolutionary not only in their architectural conceptions, but also in the way of communicating them, being from that period onwards that photography was used significantly as a form of expression and dissemination of architecture. This was mainly due to, on the one hand, the photography being used as a documental support, apparently objective and able to reproduce the architectural reality. On the other hand, because of photography's portability and easiness of reproduction in the media and other supports, either for an audience of specialists or the general public.

The photographer thus arises in this process of communicating architecture with an increased importance, therefore becoming essential to understand how photographers related with architects and created with them visual narratives communicating their spatial conceptions, maintaining at the same time as the authors of the photography their critical interpretation.

We chose to study the case of Julius Shulman and Ezra Stoller for several reasons. First, due to the significant importance that both photographers had for the diffusion of Modern Architecture, having dominated the architectural photography scenario, especially in the American post-war context. Second, because these authors allow us to identify something that punctuated the history of architectural photography, which is the dichotomy between a more pictorial approach and a more documental one. Third, due to the unmistakable way in which these photographers worked and related with architects. Julius Shulman used to work alone, being famous his special relation with Richard Neutra. Ezra Stoller used to work in a more impersonal way, having founded an agency where he would come to work with many collaborators.

SESSION 6

Chair: Alexandra Trevisan

PHOTOGRAPHY AND VERNACULAR ARCHITECTURE: THE PORTUGUESE APPROACH

Alexandra Cardoso and Maria Helena Maia

At least since the 80s of the nineteenth century that one can start to identify the presence of the popular architecture in surveys, which formally or informally have been held in Portugal. However, the most significant one was the *Survey on Portuguese Regional Architecture* carried out by the Portuguese Architects' Union in the second half of the 50s. This work, published in 1961, used mainly photography as a source of registration of the rural dwellings during the fieldwork. A photography made by architects who have shaped it a gaze and an insight that came to be decisive in the architectural production that followed. This paper deals with the Survey as photographic record and way to look at the vernacular architecture.

SHAPING VISION: THE PHOTOGRAPHIC WORK BY ARIS KONSTANTINIDIS

Josefina González Cubero

During his studies of architecture at the Technical University Munich, Aris Konstantinidis (Athens, 1913-1993) contacts with the conceptions of the Modernist Movement. His early works reflect this affiliation, but he builds soon an architecture that does neither renounce to the modern condition nor to the establishment of a close relationship with tradition and the *genius loci* of his country. Additionally to his architectural practice, he works as photographer, using photography in order to document and promote his architectural work. But he does not stop here, as he uses photography in all its possibilities. Throughout his life he applies to it both as a research tool and in order to better know his environment, as well as, a construction of the camera, that is to say, as art look.

This paper studies the characteristics of Konstantinidis pictures of the Greek landscape and the vernacular architecture in his two books entitled *Στοιχεία αυτογνωσίας. Για μια αληθινή αρχιτεκτονική* [Elements for self-knowledge. Towards a true architecture], 1975 and *Θεόκτιστα* [God-built], 1992, as well as his final presentation in the design of books.

A PHOTOGRAPHY ENQUIRY ON THE NATURAL ORDER OF ARCHITECTURE. EDWARD ALLEN'S PICTURE OF *TRULLI* BUILDING TECHNIQUE

Angelo Maggi

Southern Italy has always been a place of imaginary discovery for foreign architects and architectural historians with a strong passion for photography. The 'Beehive' homes in Italy's Heel were an extraordinary subject for architectural magazines and books. It is in Edward Allen's book *Stone Shelters* (1969), on the unique conical-roofed trulli of the Apulia region, that we can find an in-depth study on photography and vernacular Mediterranean architecture. The iconographic apparatus of the book, photographed and drawn by the young architect, reveals the beauty of trulli building technique. Allen was astonished by the surprising mastery shown by the local masons, who used only stone and mortar to build up their vaults and arches. Probably Giuseppe Pagano's brief and combative article 'Documenting Rural Architecture', appeared in *Casabella* in November 1935, inspired Allen to visit Apulia, as it had happened earlier to Enrico Peressutti, Emil Otto Hoppé, Giancarlo De Carlo, Federico Vender and Bernard Rudofsky. All of them with the aid of a camera had a primary purpose: to gain an understanding of a vernacular architecture as it relates to the geography of a land and the history of its people. Allen's handsome book about vernacular architecture attracts the eye and engages the mind. The careful craftsmanship of the buildings described is paralleled by a disciplined photographic research. The aim of the paper is to clarify the role of Edward Allen as a global surveyor of structural forms with a renewed interest in architectural photography.

SESSION 7

Chair: Maria Helena Maia

PHOTOGRAPHY, TERRITORIAL DESCRIPTION AND DESIGN. PROPOSAL FOR A METHODOLOGICAL USE OF THE MEDIUM

Andrea Oldani

One of the responsibilities of architects is to understand places before their transformation. This process shouldn't be confidential, but presented as part of the project itself. Architecture is provided by a series of tools to do this, however their effectiveness may be increased in combination with other media. The critical power of photography provides a unique support. Its immediate documentary use conceals another attitude, hiding, behind the apparent reproduction of reality, a strong critical skill. This uniqueness does not depend exclusively on the technical capabilities of the photographer, but on the ways to use its language, sometimes well expressed outside of technicality.

Even a superficial examination of the history of photography highlights a boundary between an encoded statute of architectural photography in contrast to what practiced by more informal architects-photographers. The objectivity of the first approach is in contrast with the clarity of the second, expressed by an unconventional use of photography in support of a personal and effective communication.

For these reasons it is interesting to investigate the value of photography as tool of investigation operated by the architect, in combination with the traditional means. The ability of photography to provide a "further" view represents an opportunity to interpret spaces in prevision of their transformation. The intent is to find ways in order to use photography combined with drawing as design tool. The hypothesis is to build a series of sequences and juxtapositions of images based on territorial sections as storyboard line, able to criticize different territorial conditions anticipating the contents of the transformative phase. The cross-section line allows to relate one single shot to the space offering new scenarios.

The contribution will address these issues through a theoretical deepening and a comparison with some experimental application of the method conducted by the author.

THE PHOTOGRAPHIC PRACTICE FOR ARCHITECTURE

Giaime Meloni

The proposal aims to reflect on the complex relationship between architecture and photography, overcoming a hierarchical submission between the two disciplines. The objective is to identify, with the work of Cyrille Weiner, a particular action of production images that can generate an active exchange considering photography as a critical tool to re - propose the reality. The process of image construction made by the French photographer Cyrille Weiner creates a tactile experience of space.

Through practical experience conducted by Weiner it will be possible at first to understand how the photographic action on architecture constitutes a practical visual search required for the perpetual verification of the architectural project. The visual curiosity of Weiner gives back an experience that surpasses the documentary status. The relationship the photographer creates with the architectural form and space allows to identify two characteristics of photographic production that affect the transformation of our architecture's knowledge:

- on the one hand the selection of a fragment of the real. The images produced by Weiner bring back to the archetypal concept of window. The camera as well as the window become a filter that deliver a look that is forced into a delimited view. This arbitrary process includes or excludes the portion of the architectural space.

- on the other hand the *mise en scène*. Weiner reinvents the space by creating a calibrated fiction that transcends the simple return of reality. The photographer reconstructs an architectural identity through the two-dimensional surface of the photographic image, like a mirror that reflects and reproduces the reality.

In conclusion, the communication seeks to affirm that this type of photographic practice, able to harmonize the selection and fiction, can avoid the simple contemplation of the image and provide a new opportunity for the narrative writing of space.

CONTESTED RIGHTS: ARCHITECTURAL PHOTOGRAPHS AS PRECARIOUS OBJECTS

Sarah Borree

This paper takes as a point of departure a dispute that developed around the contested appropriation of photographer Lucia Moholy's glass negatives by Walter Gropius. Moholy, who had left behind her negatives when she fled Germany in the 1930s did not find out until the 1950s that Gropius had kept and used her work. She demanded the immediate return of her negatives as well as financial compensation for the unconsented use of her work by Gropius and others, but her claims were predominantly declined. The contested territory of Moholy's early copyright claims and the rhetoric used to repudiate her claims offer an insight into a growing uncertainty in regards to architectural photographs resulting from the dissolving of existing hierarchical structures, both in regards to the relationship between image and object but also in respect to the roles assigned to those who generate them. In the correspondences related to the dispute, the very same photographs are argumentatively characterised as either commercial goods or artworks, implicitly or explicitly drawing on notions of copyright, and their importance is simultaneously acknowledged and diminished. The contesting of Moholy's images thus illuminates on the one hand an ambiguous and precarious status of architectural photographs within the architectural discourse. On the other, the paper argues that the particular portrayal of the photographs does not necessarily represent the author's actual beliefs but facilitates the possibility to construct or maintain a specific hierarchical order between the image and what it depicts, as well as between the actors involved in the dispute, after the established order had become instable due to the changing role of photographs within the architectural discourse and their growing significance.

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KEYNOTE ADDRESS

PHOTOGRAPHY AND "DÉJÀ VU" IN THE ARCHITECTURAL CULTURE. SOMEWHERE BETWEEN THEORY AND PRACTICE

Pedro Bandeira

This article proposes a reflection on the excess and the *redundancy* inherent to the production of images that build the architectural visual culture today. Departing from the French expression "déjà vu" as metaphor and travel as a learning process, this article also addresses the legitimacy of the image between ethics and aesthetics based on the experience of the author's architectural and a photographic practice.

SESSION 8

Chair: Pedro Bandeira

THE IMAGE OF MODERN ARCHITECTURE IN THE POLISH FEATURE FILMS OF THE 1960s - A PHOTOGRAPHIC RECORDING OF MODERNITY

Adam Nadolny

Polish feature film of the 1960s is a phenomenon comprising a number of different aspects. One of them is the photography, omnipresent in the film making industry. In many cases, the photographs of the film frames have become separate pieces of art, featuring the quality and layout that, despite the lapse of time, continue to inspire their recipients. For the reason of the specific nature of the film, its making was recorded in view a number of creative aspects thereof. In this included are: photographs of the actors, photographs of the film setting as well as the photographs of modern architecture making up part of the setting. The proposed topic of the presentation is to show how the photographers cooperating with the film makers, using the chiaroscuro effect, the layout, the colours or the atmosphere of the photo, succeeded in grasping the elapsed time as regards the modern buildings.

ICONIC PHOTOGRAPHS INTO FILM. THE CASE OF LE CORBUSIER AND HIS USE OF PHOTOGRAPHIC LANGUAGE

Veronique Boone

Even if Le Corbusier was a fervent spectator of avant-garde cinema, burlesque films and filmic dramas, the visual language used in most of the films realised for or with Le Corbusier during his career do use a very static, conformist language: that of photography. The involvement of Le Corbusier for these film projects varies from enthusiastic participation in non-monographic documentaries to clear supervision in commissioned films for publicity. The films *Architectures d'Aujourd'hui* of Pierre Chenal, realised in 1931 and *La Cité radieuse* of Jean Sacha, realised in 1953, seem emblematic to this approach of transposing photographic strategies into film. In the former, a lot of the material was preceded by photographic intentions. Sequences are described as still photographs, or have their pendant in an anterior photograph. For the latter it was Lucien Hervé, entitled photographer of Le Corbusier since the end of 1949, who assured the task of deciding the filmic images of the film as 'artistic advisor'. Film seemed to him one of those ways of publishing photography. Paper space and cinematographic space were treated with the same visual and theoretical rhetoric and transposed from one medium to another: by composing this space –on paper, by sequences- Le Corbusier could control the ideas he wanted to pass on to the public. It is the recurrent question if his film projects had to be considered as art or as a tool. The film projects of Le Corbusier are mostly films with a larger scope: they were a tool for communication, publication, promotion, in which the subject of architecture or urbanism could remain the art.

COLLAGES AND PHOTOMONTAGES IN ARCHITECTURAL REPRESENTATION. THE PHOTOGRAPHIC WORKS OF TEÓFILO REGO

Jorge Cunha Pimentel

Graphically manipulated photographs were frequently used to illustrate the impact of the projected building on the existing cityscape or landscape, in particular, in those cases, where the projects had a monumental scale.

We discovered two sorts of documents at Teófilo Rego Archive: on the one hand, the collages and photomontages made by architects and photographed by Teófilo Rego; on the other hand, collages and photomontages made by Teófilo Rego at the commission of architects, a work whose depth seems to indicate the collaboration, a free, curious and imaginative spirit of research and the deepening of the formal and expressive hypothesis proportionated by the commission.

In the second group are included the photographs of four projects of the International Competition for the monument to the Infante D. Henrique in Sagres, 1954/1957. The photomontages and collages contained in the specification and in the draft's process submitted by João Andresen, and the photomontages of the projects by Nadir Afonso and Manuel da Silva Passos Junior must have been a form of project impact statement from their authors, and certainly represent a period of great creativity as concerns Teófilo Rego.

All photomontages by Teófilo Rego are constructed images, the result of a rational being, but are also emotional. As his gaze approaches the models, the images become abstract, and deviate from a possible illusion of reality. Whereas the compositions on the territory and the monument demanded a certain expressive naturalism more than realism, it is the geometric abstraction of architectural form that prevails in the close-ups.

CURRICULA VITAE

Adam Nadolny. Since 2006 Adam Nadolny, as regards his professional practice and scientific research, has been working at the Department of Architecture at Poznan University of Technology. At present he holds the position of an associate professor at the Division of History of Architecture and Urbanism. He is the author of over 80 scientific publications dealing with such issues as the history of the Polish architecture of the second half of the 20th century, the history of urban planning and the relations between the architecture and the film image. He is a visiting professor at such European Universities as Politecnico di Milano, Dipartimento di Progettazione dell'Architettura, Università degli Studi di Roma "La Sapienza", Facoltà di Architettura Valle Giulia, Università di Cagliari, Facoltà di Architettura; Dipartimento di Architettura, BTU Cottbus. Since 2012, at the Faculty of Architecture at Poznan University of Technology, he has been carrying out the research on modern architecture in Polish feature films of the second half of the 20th century.

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Moreira Pinto (Athens, 2014); *Photographer and architects, a professional collaboration* with M.H.Maia (Berlin, 2014); *A Travelling Theatre* (Porto, 2014); *Primeira aproximação às arquitecturas do Sul: instrumentos possíveis de leitura* with A.Cardoso, M.H. Maia and J.Couto (Lisboa, 2014).

Andrea Oldani. Graduated in Architecture at the Polytechnic of Milan he received his PhD in Architectural and Urban Design by the Department of Architecture and Planning (DIAP) in 2011. He developed a research on the relation between architectural design, water's infrastructure and crossed landscapes. Today he is working in the same university as adjunct lecturer and research fellow in urban and architectural design. His research, design and didactical activity is based on the use of photography as fundamental descriptive tool. He carries out also professional activity.

Angelo Maggi. Is fulltime associate professor at Università IUAV di Venezia. He was trained as architect at IUAV and Edinburgh College of Art, where he obtained his Ph.D. in Architecture and Visual Studies. His teaching and recent work has revolved around the study of architectural photography, analysing themes relative to representation understood as a tool of history investigations. His books include: *Roslyn Chapel an Icon through the ages* (2008); (with Michael Gray) *Evelyn George Carey. Forth bridge* (2009) (with Nicola Navone) *John Soane and the Wooden Bridges of Switzerland. Architecture and the culture of technology from Palladio to the Grubenmanns* (2003); (with Italo Zannier) *Giorgio Casali Photographer / Domus 1951-1983. Architecture, Design and Art in Italy* (2013); *Photo Graphic Pedia* (2014) and *Re-visioning Venice 1893-2013 Ongania/Romagiosi* (2014).

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António Mesquita. (Lamego, 1989) Graduated with Master's Degree in Architecture at Faculdade de Arquitectura da Universidade do Porto in 2014. Throughout the course developed together with a great passion for architecture and architectural atmospheres, a huge fascination for the photographic image which led to write his Master's Thesis on the subject of architectural photography, an investigation developed under the guidance of Prof. Dr. Pedro Leão Neto, which was entitled: "Realidade Re-

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Antonio S. Río Vázquez. Is Architect by School of Architecture of A Coruña, Master in Urban Planning and PhD from the University of A Coruña. Professor in the Department of Composition at the University of A Coruña. Visiting Professor at Robert Gordon University, Aberdeen (United Kingdom) and Universidade do Minho, Guimarães (Portugal). Researcher on the project Photography and Modern Architecture in Spain, 1925-1965. Member of the Research Group on History of Architecture at the University of A Coruña, the results of his research have served as an input to national and international seminars and conferences and have been published in books and journals.

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Christopher Wilson. Teaches architecture and design history at Ringling College of Art + Design in Sarasota, Florida, USA. Trained as an architect at Temple University (Philadelphia, USA), Wilson received his master's degree in the histories and theories of architecture from the Architectural Association (London, UK) and

PhD in architectural history from Middle East Technical University (Ankara, Turkey). In addition to modern architecture and photography, Wilson's research interests also include 20th century furniture, graphic and automobile design. Wilson's book, "Beyond Anıtkabir: The Construction and Maintenance of National Memory and Identity" was published by Ashgate Press in 2013.

Daniela Ribeiro. Born in 1991, Guarda, Portugal. Architect from the University of Beira Interior (UBI) in Portugal. Developed her Master thesis in the scope of Architectural Photography supervised by Jorge Marum.

Giaime Meloni. Photographer and architect – Phd in architecture (2014). His research study, leded between France and Italy, exploring the relationship between the landscape project, conceived as a discipline able to transform the territory, and the photographic practice. It is an interdisciplinary study that attempts to understand the possible interactions between the two branches of knowledge. It is so conceived a field of research on the design culture oriented to determine the potential use of photography as a contribution to the conception of space. The aim of his exploration is to build a concept of *vision paysagère*, as a specific visual action, which avoids the formation of stereotypes. It is a practice able to offer an interpretative view on the landscape.

He has participated in some International Conference and Publications. Since 2008 he collaborates with the Architecture School of Cagliari on several research projects and as lecturer. He is currently research fellow at the LAVUE – CRH (France) and founding member of research group *Territoires Esthétiques*©.

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Marco Sosa. Is an Architect teaching at the College of Arts and Creative Enterprises, Zayed University, Abu Dhabi. He holds a BA (Hons) and a postgraduate diploma in Architecture, and a MA in Architecture of Rapid Change and Scarce Resources from the London Metropolitan University. In 2012, Sosa published a photography book about the oldest functional mosque in the UAE. Sosa has also designed, participated and curated exhibitions, nationally and internationally. In 2014, Marco was appointed part of the curatorial team as Head of Design, for the First National Pavilion for the UAE at the 14th Venice Architecture Biennale.

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Paulo A. R. Baptista. Has a master degree in Art History from the Social and Human Sciences Faculty of the New Lisbon

University where he is currently finishing a PhD on photography in Portugal during the first half of the twentieth century. He is researcher of the Art History Institute of the New Lisbon University, working on Portuguese Photography and Contemporary Art. He also has a relevant activity in Museums, currently being the curator for the photographic collections of the Portuguese National Theatre and Dance Museum and collaborator with other photographic Portuguese institutions for photography and art researching. He wrote several books and articles on Portuguese photography and museology and collaborated in the organization of various exhibitions. He is the author of *A Casa Biel e as suas edições fotográficas*, a book on Portuguese photographic survey, landscape and architecture and also the co-editor of the scientific journal *Gardens & Landscapes of Portugal*.

Pedro Bandeira. (1970). Architect (FAUP 1996), is Associated Professor at the School of Architecture of Universidade do Minho (Guimarães) and research member of LAB 2PT. Author of the book *Specific Projects for a Generic Client*, an anthology of his works created between 1996 and 2006 (Dafne Editora), completed his PhD thesis entitled *Architecture as Image, Built Work as Representation: Subjectivity of Architectural Images*, in 2007. He was the co-commissioner of the international seminar *Images of Architecture and Public Space in Debate* (FAUP, 2010 and 2012). He was also co-editor of *Floating Images: Eduardo Souto de Moura's Wall Atlas* (Dafne Editora/Lars Müller, 2011/2012). More recently published the book *Porto School: B Side 1968-1978* (CIAJG, 2014).

Pedro Barreto. (Porto, 1968). Graduated in Architecture by ESAP, Escola Superior Artística do Porto (1998). From 1995 to 1998 he studied in ETSAB (UPC, Barcelona) specializing in the Aesthetics, History and Theory of Modern Architecture. He has done graduate studies in History and Theory of Architecture at DARQ, Departamento de Arquitectura da Faculdade de Ciência e Tecnologia da Universidade de Coimbra (2003-04). He is currently undergoing his PhD research on the architecture of Agostinho Ricca Gonçalves under the supervision of Prof. Architect Pedro Bandeira (EAUM, Guimarães).

He has taught Architectural History and Theory (c. 1750-c. 2000) in Escola Superior Gallaecia (Cerveira, 2000-02), ARCA-EUAC (Coimbra, 2003-2009) and at Universidade Católica Portuguesa (CRB Viseu, 2004-2013).

He is a certified APBAD Archivist and in that capacity he is presently working with CEAA, Centro de Estudos Arnaldo Araújo in the archiving and research project «FAMEP, Fotografia de Arquitectura Moderna da Escola do Porto».

Pedro Leão Neto. (Porto, Portugal, 1962). Is an architect and senior lecturer of Communication, Photography and Multimedia (CFM), and Computer Architecture Added Design (CAAD) at the Faculty of Architecture of the University of Porto (FAUP). He is also the coordinator of the research group Centro de Comunicação e Representação Espacial (CCRE) and scopio Editorial Line project (www.scopionetwork.com). He holds an MA (Faculty of Architecture of the University of Porto, 1997) and a PhD (University of Manchester, 2002). He has curated several architectural photography exhibitions and international seminars. He is the Editor Coordinator of scopio Magazine and author of several books and co-editor of *On the Surface: Public Space and Architectural Images in Debate*.

Razia Latif. Completed her B Arch in 2009 from the Beaconhouse National University in Lahore, Pakistan and was awarded a Gold medal for exemplary academic performance. In 2011 she completed her graduate degree; Masters in Art, Design and Architecture studies program at the Beaconhouse National University Lahore and was awarded another Gold medal. She was awarded the Graduate Scholar award at the 6th International Conference on Design Principles and Practices, 20-22 Jan 2012, at University of California Los Angeles (UCLA), USA. She has presented papers at International conferences in USA and Turkey. She is currently working as Assistant Professor at the Beaconhouse National University Lahore.

Remi Papillault. Architecte DPLG Paris Belleville, DEA d'urbanisme à l'IFU, diplômé de l'Ecole des Monuments Historiques, Architecte Conseil de l'Etat, Docteur en histoire et civilisation à l'EHESS et administrateur de la Fondation Le Corbusier, Rémi Papillault a participé à des études et des projets en sites sensibles, comme l'étude pour le secteur sauvegardé de Toulouse, la création d'un belvédère sur Garonne au parc Raymond VI, la transformation des anciens Abattoirs de Toulouse en Centre d'Art Moderne et Contemporain, le Grand Projet de Ville pour le Quartier Bellefontaine à Toulouse le Mirail ainsi que de l'élaboration du schéma directeur pour la rénovation de l'Université de Toulouse.

Rui Prata. Born in 1955, Rui Prata began his professional career as a history teacher and has been the Director of Braga Image Museum since its opening in 1999. He was the founder (1987) and artistic Director of Encontros da Imagem Photo Festival – until 2013. Since 1990 he has lectured on contemporary photography throughout Europe and in Brazil, and acted as a curator for both

national and international exhibitions. In 2008 he became a member of the Committee Acquisitions of Maison Européenne de la Photographie, Paris. Prata is a portfolio reviewer for several international festivals, including the Mois de la Photo festivals in Paris and Montreal; PhotoEspanha, Madrid, Spain; Primavera Fotografica, Barcelona, Spain; Month of Photography, Bratislava; Fotobienal de Bienne, Switzerland; Festival of Curitiba, Brazil; Fotonoviembre de Tenerife, Spain and Rencontres d'Arles, France. He has also done several conferences all over the world in themes related to photography. Rui Prata has a degree in history from Porto University, a postgraduate degree in Fine Art direction from Escola Superior Artística do Porto, and a Master degree in Curatorial & Contemporary Museology from Porto Fine Arts University.

Sarah Borree. Studied architecture in Hamburg, Germany, Alexandria, VA, USA and Weimar, Germany. Before taking up her doctoral studies in Cultural Studies at the University of Edinburgh in 2013, Sarah worked at the German Center for Architecture, as editorial staff for the architectural magazine ARCH+, and as a university research assistant in New Zealand, where she helped to establish a database comprising of historical architectural photographs. Her PhD research is concerned with the role of photography in architectural production processes and is motivated by her interest in architectural education and communication within academia and for the wider public.

Silvia Blanco Agüeira. Received her Degree in Architecture (2004) and PhD (2009) from the School of Architecture of the University of A Coruña. Since 2011 she has been a lecturer in Architecture at CESUGA. Author of numerous articles, papers and communications at seminars and international conferences, she has also produced a range of texts for the digital media. Researcher on the project Photography and Modern Architecture in Spain, 1925-1965, the photography has become a key element in all her scientific production, as an essential tool for the construction of a genealogy of twentieth-century architectural thought.

Veronique Boone. Teaches at ULB, Faculté d'architecture La Cambre-Horta, Brussels and is affiliated at the research centre hortence/CLARA, on history, theory and critic of architecture. She is also affiliated at LACTH at ENSAP, Lille. She was co-curator for the exhibition on Le Corbusier and photography, *Building the image*, and the homonym catalogue (Thames & Hudson, 2012), shown in La Chaux-de-Fonds and Brussels. She was curator for a film program on modernist architecture in 2013 at the Cinematek

in Brussels, in collaboration with DOCOMOMO Belgium. She publishes regularly on the topic of film and photography and the use by architecture and architects, especially Le Corbusier, and is writing a PhD thesis on this subject.

Yolanda Ortega Sanz. Is Architect by ETSAB, Barcelona School of architecture, completing her formative years at Arkitektsskolen i Aarhus, Denmark. Assistant professor in PhD and Master degree course: "Intensive glances" about photography and Modern architecture. Currently, she combines professional practice with academic activity as an associate professor of Architectural Design at ETSAB, where concludes her PhD dissertation in the research group FORM, Modern Form, ETSAB, UPC. Her research has been published and presented in several international conferences organized by, among others, TU Berlin, KU Leuven, or Cambridge University. She is also member of the research project FAME, Spanish Photography and Modern Architecture, 1925-1965.

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