

**PHOTOGRAPHY, MODERN ARCHITECTURE AND THE “SCHOOL OF OPORTO”:
INTERPRETATIONS AROUND TEÓFILO REGO ARCHIVE**

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Detailed Final Report



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INTRODUCTION

The FAMEP research project we set out to undertake centred around the study of the relationship between photography and architecture, particularly on the emergence of Modern Architecture in Portugal, as taken from the archival funds of photographer Teófilo Rego, which documents the architectural works of Oporto's generation of modern architects known as "Escola do Porto" [School of Oporto] born out of the pedagogical influence of Carlos Ramos.

It has been this research project's intention to analyse photography's potential as a tool for the development of new interpretations on architectural theory, criticism and history, namely from the 1940s onwards, when the dissemination of modern architecture and of photography itself — associated with the public rendering of modern architectural works — gained relevance throughout Portugal.

The investigation departed from the archives of Oporto's photographer Teófilo Rego (1914-1993), belonging to Manuel Leão Foundation and made up of around 600.000 photographic records representing more than 45 years of Rego's studio work at "Foto Comercial", whose restoration, systematization and study was partly put into practice in this Project.

These photographic archives document, amongst other topics, a very strong portrait of the Modern Architecture scene both in Oporto and Northern Portugal. It brings together photographic records of architectural designs belonging to a large set of well referenced architects in Portuguese architectural history such as José Marques da Silva, João Andresen, Januário Godinho, Arnaldo Araújo, Luís Pádua Ramos, José Carlos Loureiro, Alfredo Viana de Lima, Agostinho Ricca Gonçalves, Rogério de Azevedo or Francisco de Oliveira Ferreira, amongst others.

As anticipated, Rego's archives contributed to add to this well known group of practitioners, another set of architects, lesser known, who through their work added to

a richer reading of the modern architectural production of the period going from the 1940s to the 1970s.

Thus, beyond confirming the richness of the Teófilo Rego archives both as cultural heritage as well as historical trove – mostly made up of never published photographs of buildings and urban designs, either built or not – the FAMEP research project also undertook a critical reading on the role played by photography on the production of architecture and urban planning in the specific context of the School of Oporto.

Intended was also a deeper understanding of how, throughout the period, architectural designs and their image-based representations influenced each other and how did image production and photomontages become tools both for communication and design. As such, it was sought to further understand how the relationship between Teófilo Rego and his architect-clients took place and how were the commissioned photographs put to use: did they conform to strictly professional purposes? Were they employed for building a personal archive of sorts? Or, rather, were they directed to exhibitions and publications? In this way an attempt was made at demonstrating how, starting with modern architecture, photography became an indispensable tool for conceiving, divulging and promoting of the architectural design as well as for communicating the ideas and theories it brings about.

This research project entailed three main objectives:

- 1) The recovery, organization and thorough enquiry of Teófilo Rego's photographic records with a view to the creation of a documented archive on photography and modern architecture in Oporto and northern Portugal.
- 2) To acquire a critical reading on the relationships between photography and architecture against the backdrop emergence of the School of Oporto, aiming at clarifying the role of photography as a design and communication tool in the field of architectural production.
- 3) The public disclosure of this archival documentation, in its treated form, as well as the dissemination both to specialist and non-specialist audiences of the critical readings the research project was to bring forth, through the implementation of, namely, an online database, a digital itinerary of Oporto's and northern Portugal's modern architecture, a public exhibition and its educational programme.

Through this three objectives this research project aims at, on the one hand, going beyond mere preservation and archival contextualization of the Teófilo Rego photographic trust so as to promote an historical approach to the subject and to the fields of architectural history and criticism. On the other hand, this investigation also aims at granting public access to the photographic records of the Rego collection as well as to the knowledge thus produced through its systematic study. This last feature gets strengthened through the enactment and conceptualization of an exhibition and its educational programme, as a way to answer how is a photographic historical archive to be reworked from a contemporary perspective.

TASK 1

SELECTING PHOTOGRAPHS FROM THE ARCHIVES TO BE INCLUDED IN THE RESEARCH PROJECT

This task was decisive because it allowed the researchers direct contact with the holdings and collections of the Teófilo Rego photographic archives. While the images were being selected and harvested, information was being collected by means of a systematic Review of the Literature on the History of Photography and on Modern Portuguese Architecture among other topics of interest – namely the specific case of the “School of Oporto” – so as to establish the State of the Art for the project and begin building a general theoretical body, that would function as a common framework for all project researchers.

As for the photographic holdings, a survey of the entire Teófilo Rego photographs sorted all architecture-related material, establishing a selection that would later constitute the material for the database that we set out to build.

Before this task it was necessary to make an inventory of the holdings in the Archives numbering all “descriptive units (DU)” (boxes and envelopes) so as to identify those clients of the photographer that could be of interest to the project.

Following this procedure, the “descriptive units” and their contents were distributed by the researchers for selection of the items relevant to the project. The researchers then received a *Guide for the Selection and Handling of Photographic Negatives*, a copy of which was pinned to the walls of the working venues at Casa da Imagem, listing the following rules:

1. Use a facial mask for protection.
2. Use cotton gloves.
3. Always keep the negatives in the order found in each DU box.
4. For each item in each DU, use a ‘ghost’ piece of paper labelled with the item’s archival Reference Code attributed in the DU’s inventory.

5. Use a very soft bamboo broad brush to cleanse the negative's surface of dust.
6. Use the cotton glove or a soft cloth to clean the dust that comes out of the negatives, as you manipulate them in the light table.
7. Do not unbind sets of negatives bound together or negatives 'glued' to onion skin paper.
8. In the event that you find negatives bound together, please deliver them to the appropriate conservation facilities so as to evaluate of their possible disentanglement and restoration.
9. After scanning and digitizing each negative, place it inside a new acid-free four-flap envelope, and write down, in the envelope's exterior upper-right corner, the item's Reference Code and proceed to place the envelope in the new acid-free DU box.
10. Thoroughly describe the item in the previously defined data fields of the Database [at first, a set of interrelated tables in an Excel Spread Sheet, that later on evolved to online [AToM] database.
11. In the case that you find a broken glass-plate negative, remove it from the original DU (box, envelope...) and wrap each shard of glass in its own appropriate piece of silk paper and place it in a box adequate for that purpose.
12. Each negative in need of special treatment is to be placed inside an acid-free, four-flap envelope – with the reference code notation written down but this time in the exterior upper-*left* corner – properly conditioned inside a box for transportation. Having done this the *Casa da Imagem* will deliver the box to conservation staff that will take care of directing the items to the appropriate commissioned technical restoration services.

As the skimming-through and selection of those holdings fitting the Project went by, photographs and film negatives were cleansed, treated and/or restored (whenever needed) and digitized in high-definition (600 dpi x 400% TIFF) for digital preservation. Working digital copies in JPG format were then placed at the disposal of the research team for the subsequent purposes of the investigation.

In the planning stages of this Task an exploratory analysis was made of a sample of the photographic holdings that involved a certain amount of indeterminacy as to what might be found. An estimate was then made that around 5.000 items would suffice to ensure the completion of the job.



But in fact, the work of selecting the images for the project was shown to be much more perennial than anticipated. The task was delayed due to the poor preservation of a considerable number of items and, consequently, to their need of previous restoration or to sheer difficulties in obtaining their preliminary visualization thus preventing their inclusion or not in the project.

On the other hand the expectations raised by the results of the preliminary analysis weren't confirmed, namely the hypothesis of finding other DU boxes labelled and dedicated to a single architect went unverified. Furthermore in a commercial archival series that the photographer himself had once organized by client, many of the DU boxes and batches of negatives lacked any discernible order, mixing clients, themes or subjects.

In keeping with the objective of selecting at least 5.000 negatives, a new strategy was devised. Beyond skimming the DU boxes and envelopes labelled by the photographer with the names of clients and of known architects, it was decided to comb through those DU's that shown the names of enterprises, corporations or institutions and that were liable to harbour any connection with Architecture.

It was also decided to inquire the whole of Teófilo Rego's personal, rather than commercial, collections of photographic holdings. This considerably expanded the number of images selected.

In the end, a total of 2910 DU's (boxes, envelopes or batches) were sifted through and the project material was selected from around 300.000 photographic specimens of variable dimensions.

TASK 2

INDEXING, CLEANING, DIGITIZING AND ARCHIVING OF PHOTOGRAPHIC NEGATIVES

In this task we proceeded with restoring, packaging and encasing the photographic specimens from Teófilo Rego's holdings and the establishment of a physical archive to be headquartered at Manuel Leão Foundation's Casa da Imagem Museum.

The photographic records were in their majority 9x12 cm films of celluloid acetate coated with gelatine and silver halides, some 13x18 cm units, some glass photographic plates of the same dimensions, negatives in photolith and 9x12 photographic prints on paper.

Given that some of these negatives and photographic prints were still in their original casings, they created some difficulties to their correct handling, which in turn delayed the fulfilment of this task.

The selected material was cleansed, digitized and packaged in four-flap acid-free envelopes and a reference code was then given to each photograph. The goal was achieved of stagnating the deterioration processes. Subsequently an archival description of each photograph was done in an Excel spread sheet and the researcher in charge of its selection and study identified. The description was done according to ICA's [International Council for Archives] ISAD(G) [International Standard Archival Description], and its recommendations, comprising the following metadata:

1. Reference code – Common Archival Domain (Country)/Custodian entity/Archive/Provenance 'Description Unit'/Archival Item. As an example: PT/FML/TR/1/001.
2. Title – original or [assigned], in the last case inside square brackets.
3. Date(s) – of the original negatives or [assigned through research]], in the last case inside square brackets, eg.: 1950, 1950-51, [1950] or [c. 1950]

in accordance with **"ISO 8601:2004 – Data elements and interchange formats – Information interchange – Representation of dates and times."**

4. Dimensions – 9x12 cm.
5. Extent and medium – black and white film negative, gelatine and silver halides.
6. Content and Structure – authorities [author(s)] of the architectural works portrayed, built year, built site, project/building description, client ID, etc.
7. Keywords – Porto, Modern Architecture, client, etc.
8. Provenance –Teófilo Rego's Archive.
9. Original Identifier – code number given by Teófilo Rego to the photographic items [when existing]
10. Notes

TASK 3

ORGANIZATION OF DIGITAL IMAGES AND CREATION OF AN ONLINE DATABASE.

This task encompassed the creation of an online public database, to be accessed through the web sites of *Casa da Imagem – Fundação Manuel Leão* and ESAP.

This Database seemed the most advisable way of warehousing the digitized images as well as a means that allowed for the coordination between several users in a collaborative online workflow.

The purpose of creating and maintaining the Database was not only that of facilitating access to the data and metadata of the project's Images to the general public but also to support and serve some of the project's own activities.

Notwithstanding, the first technical services commissioned to create the Database didn't deliver as expected. Early on in the process it became quite evident that the technician hired (web designer) wouldn't be capable of answering the brief in due time and thus the contract had to be revoked and the funds already paid were returned for breach of Agreement. This chain of events resulted in this task being somewhat delayed.

From the beginning the project contemplated a Database built from scratch capable of containing the selected photographs of architecture as well as their descriptive fields. Given that the unfolding of the project suffered from the untimely response of the web designer other solutions had to be sought and it was then found that the best solution would be to use the already programmed, ICA-fostered (International Council on Archives) AtoM (Access to Memory) open source, UNESCO recommended, database software, which had the added advantage of following ICA's international and standard rules on Archive Description [ISAD(G)]. To this end a Networks and Servers computer technician was hired to install the free software in a server that would later

be accessed through requests done by the public at the websites of Casa da Imagem and Centro de Estudos Arnaldo Araújo [Arnaldo Araújo Research Center].

The structure of the online Database followed the archival classification and organization established originally for the physical Teófilo Rego archives. This structure (database fields) that had been initially created in Excel, was later on adapted to accommodate to AtoM/ISAD(G) field specifications to which, both Image Files and Metadata were finally uploaded. This work in Excel was actually important to a first approach to the surveyed and selected photographs, allowing the researchers, through previous archival inventory and classification, to effectively locate, study and reflect upon the material as well as to use it in presentations in articles and conferences, effectively disseminating it while the Database wasn't online.

TASK 4

UPLOAD OF THE INFORMATION TO THE DATABASE

This task was directly connected to the previous one (task 3). At first it was planned that the uploads would take place in batches of 500 image files each. Given the circumstances already described and some technicalities imposed by the database's software, that former scheme wasn't possible to implement. So it was decided to upload all images and the descriptive metadata (in an Excel spread sheet) only once and with the technical support of the hired computer technician.

This task, although taking place later than initially planned in the project's timeline, in the end eased the execution of task 5 carried out by the project researchers. The referenced Excel fields for the description of the photographic images that had been defined at the moment of the first contact with the material in the archive adopted the following list of fields for the description of the Images:

- 1) Title
- 2) Date
- 3) Reference Code (standard code attributed to each image and image file)
- 4) Level of Description (Section / Series / Item, etc.)
- 5) Dimensions and medium.
- 6) Producer ID (of the Archive Producer, i.e. Teófilo Rego).
- 7) Content and Structure.
- 8) Physical description and technical requirements.
- 9) Notes.
- 10) Access points (Subject, Site, Institutions and Entities, Names)
- 11) Archival Notes.
- 12) Link to the digital image item.

After the upload of the information to the AtoM Database, login profiles had to be created and small editing and corrections were carried out. Subsequently, the

researchers were called to finalize the editing process for each image description and related information.

TASK 5

INTERPRETING AND CONTEXTUALIZING THE PHOTOGRAPHIC RECORDS

The delay in meeting the aforementioned deadlines for 'task 4', determined a further delay in the researchers' access to data.

Although the researchers were nevertheless capable of filling out the main database fields for the images' archival description from their own personal computers or from those installed, to that effect, at Centro de Estudos Arnaldo Araújo (CEAA), still this task took longer than previously anticipated.

Only when more detailed and objective data on the architectural works and their creators were collected, did it become possible to develop a more consistent theoretical production.

This task is considered to have been fully accomplished to the extent that a theoretical framework managed to be created and associated with the studied corpus of photographic archival records, assigning it meaning and allowing it to reverberate meaningfully in the fields of theory and history of Portuguese Architecture and Photography.

TASK 6

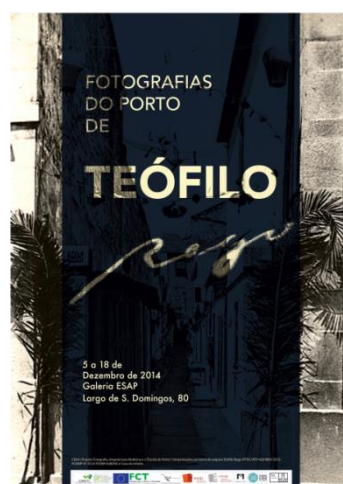
CONCEPTION, DEVELOPMENT AND ORGANIZATION OF AN EXHIBITION ON THE PHOTOGRAPHIC ARCHIVE

The conceptualization and development of the process regarding the Final Exhibition of FAMEP's project (Task 10) was worked through in the research team regular meetings.

From a theoretical standpoint the concept for the exhibition gradually matured from the researchers' many Papers and communications presented both at national and international forums.

Incidentally, at FAMEP's 2nd Meeting, which took place at ESAP in December 2014, an exhibition was held at the School's temporary gallery entitled *Photographs from Teófilo Rego's Oporto* which incorporated Teófilo's photographs belonging to the "Casa do Infante", the city's Historical Archive.

The thirty images presented were selected by the researchers from a broader collection and allowed for a first public approach to the undergoing research process at the same time that brought out into the open a photographer whose images are revealing of a specific sensitivity towards the City and its Architecture.



TASK 7

INTERMEDIATE CONCLUSIONS

The public presentation of the research's intermediate findings was done by convening two study symposia in which the researchers presented papers and some specialists were invited to jointly debate the suggested topics.

This presentation format revealed itself to be adequate to the aim of fostering the public dissemination of the research undertaken up to those moments of the projects' timeline.

The symposia were held at ESAP's auditorium and were open to both students and Faculty as well to any motivated audience.

The first Symposium was dedicated to the relationship between *Photography and Archives* and was held the 10th of October, 2014.

This meeting had at its core three different, yet complementary, topics: the first, *Archives*, reflected upon the practice of archiving and on the conservation and restoration of photography; the second, *The Archive* focused on the use of the archive in artistic practice; the third, *Narratives* mused on the Archive as a vehicle for the construction of narratives and interpretations.

Given the nature of FAMEP's interdisciplinary objectives and multidisciplinary research team, in what relates to the photographs commissioned by Oporto architects, it made perfect sense to firstly present the findings and results on the restoration, inventory and archival classification of Teófilo Rego's commercial archive.

Nevertheless, in this symposium, space was given to other interpretations on the Archive, specifically by analysing the multiple possibilities that the Archive brings to contemporary artistic practices.



Papers presented by the team:

Inês Azevedo and Joana Mateus – *Trabalhando sobre um arquivo – uma abordagem integrada*. [Working on the Archive – an integrated approach]

Joana Mateus and Inês Azevedo – *Em exposição*. [On Display]

Graça Barradas – *O fundo fotográfico Teófilo Rego – da preservação ao acesso online*. [The Teófilo Rego Photographic Collection – from preservation to online access]

Other Papers:

Aida Castro (CECL-FCSH-UNL/IIADS-FBAUP) – *O objecto no centro: o espólio como metodologia* [The object at the center: archival holdings as methodology].

Cláudia Gaspar (Casa da Imagem-FML) – *Conservação de fotografia. Perspetivas de uma fotógrafa num arquivo* [Photographic conservation: perspectives of a photographer at the archives]

Eduarda Neves (CEAA-ESAP) – *Do arquivo como normalização ao arquivo como criação* [From the Archive as normalization to the archive as creation]

Irene Loureiro (artist) – *O anterior e interno ao fazer – Desenho a partir de imagens do arquivo pessoal* ["O anterior e o Interno ao Fazer" – Drawings from the personal archive's iconography]

Manuel Araújo (DMAH – Casa do Infante) – *Porto, memória fotográfica – As fotografias de Teófilo Rego no Arquivo Histórico Municipal* [Porto, a photographic memory – the photographs of Teófilo Rego at Porto's Historical Archive]

Tânia Dinis (FBAUP) – *Curva ascendente (espectáculo performativo)* [Ascending Curve (performance)]

*

The second Symposium had as main topic *The Photographer and the Architects* and was held at ESAP's auditorium December, 5th, 2014 and, as before, was open to the Students and Faculty as well as to any interested parties.

In this second meeting Iñaki Bergera, the PI of the Spanish research project *Fotografía Moderna y arquitectura en España, 1925-65* [Photography and Modern Architecture in Spain, 1925-65], was invited as guest lecturer and the paper he then presented as well as his remaining contributions were of the utmost importance in comparing results and debating ideas common to both projects and their, mostly shared, objectives.

FAMEP – II Jornada

**O FOTÓGRAFO
E OS ARQUITECTOS**

05 de Dezembro, 2014
AUDITÓRIO DA ESAP

CEAA - Centro de Estudos Arnaldo Araújo

Projeto fotografia, arquitectura
moderna e a "Escola do Porto":
interpretações em torno
do Arquivo Teófilo Rego

PTDC/CIATP-ACI/4090/2013
FCCMP-01-0134-FEDER-2009/04

Logos at the bottom: CONITEC, FCT, FEDER, and others.

Alexandra Trevisan – *Fotografia, Arquitectura e 'Escola do Porto': interpretações em torno do Arquivo Teófilo Rego. Expectativas e Surpresas* [Photography, Architecture and the "School of Oporto": interpretations on Teófilo Rego's archive – Expectancy and Surprise].

20/44

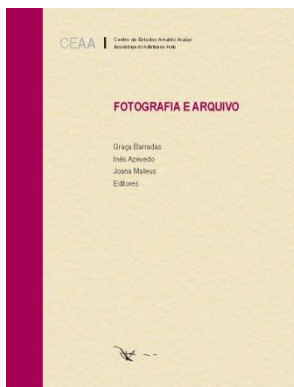
Jorge Cunha Pimentel – *A presença da obra de Rogério de Azevedo na fotografia de Teófilo Rego*. [The presence of (the work of) Rogério de Azevedo in Teófilo Rego's photography].

Maria Helena Maia and Alexandra Trevisan – *Teófilo Rego e os arquitectos do Porto, uma relação profissional*. [Teófilo Rego and Oporto's architects, a professional relationship].

Miguel Moreira Pinto – *A sombra do Arquitecto. Da colaboração entre Teófilo Rego e João Andresen* [The shadow of the architect – on the collaboration between Teófilo Rego and João Andresen].

Publications:

Departing from the intermediate results and findings presented at the 1st and 2nd Symposia, two books with double blind peer review were published:



Graça Barradas, Inês Azevedo e Joana Mateus (eds.) – *Fotografia e Arquivo* [Photography and the Archive]. Porto: CEEA (Edições Caseiras / 25), 2015, 72 p.



Alexandra Trevisan, César Machado Moreira e Jorge Cunha Pimentel (eds.) – *Teófilo Rego e os Arquitectos* [Teófilo Rego and the Architects]. Porto: CEEA (Edições Caseiras / 26), 2015, 60 p.

TASK 8

ORGANIZATION OF AN INTERNATIONAL SCIENTIFIC CONFERENCE

After having established certain provisional conclusions an International Scientific Meeting was organized - *Photography & Modern Architecture* – aiming to confront the work already done with that which was being developed both nationally and abroad, and also as a means of evaluating the theoretical underpinnings, the methods and results of our work-in-progress.

After weighing out the different components of the project and having analysed the outcomes of the work that had been already done, was launched a call to the international community for contributions that could help the team pondering over the work already carried out and compare it with similar experiences.

To this end a *call for papers* was launched, stating that:

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 the actual agendas.

Starting from CEAA's currently unfolding research project – *Photography, Modern Architecture and the 'School of Oporto', Interpretations around the Teófilo Rego Archive (FAMEP)* – we are inviting the scientific community to explore with us possible configurations of those relations. We are, thus, welcoming any contributions on those relations emerging from the fields of Architecture and Photography as well as from their respective histories and theories.

Specifically, we are most interested in papers addressing privileged relationships between photographers and architects; papers that explore uses of photographic imagery and its associations with architecture; papers that investigate practices of architectural representation in their associations with photography or even papers dealing with the appropriation of the photographic medium by the architect.

We are equally interested in assembling 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.

This *call for papers* was made public both nationally as well as internationally through the mailing list of the *European Architectural History Network* (EAHN) and the *Conference Alerts'* network as well as by means of other national and international platforms and websites. An internet website was specifically created for the event at the internet address: <http://famep.weebly.com/>

The scientific community responded with interesting diversity, even if, at times, with proposals seeming broader in scope than initially asked for. Consequently, in the follow-up to the *call for papers'* response it was decided to allow for some latitude in the *papers* selection, making room for non-European contributions (be it in theme, focus or provenance) hence widening the spectrum of researchers and subjects, as it was, to Asia, the Middle East, North America and South America.

Accordingly, seventeen proposals were selected, to which three keynote addresses were added: one, by the projects' PI, Alexandra Trevisan, another by one of the projects' consultants, Pedro Bandeira, and a third and last one by Iñaki Bergera, PI of the parallel research project *Photography and Modern Architecture in Spain - 1925-65*, with which our project had manifest affinities.

Lastly, the team decided to join the debate by presenting five papers which addressed very different aspects of the project and made for a better dissemination of the project findings.

The PI's Keynote Address conceptually framed and described the work the project had already undertaken on three fundamental aspects:

1. The commercial archive of the photographer – (where the images were gathered). This archive provided the main source for theoretical development, namely on what concerns its articulation with Portuguese Modern Architecture and the "Oporto School" of architecture. It was also this archive that was to enable the construction of an online database.

2. The discovery – in the records of the Teófilo Rego Archive – of unknown or lesser known architects, never referenced works and incipiently studied subjects.

3. The development of alternative and grounded hypothesis for new perspectives in the historiography of Portuguese Modern Architecture of the period (40s – 70s) – emanating from new monographic approaches and transversal subjects.

Throughout the three days of the international meeting a lively debate on the presentations took place, revealing the enormous importance of this forum for the discussion and advancement of scholarly ideas on the topic(s) under scrutiny.

A printed book of abstracts was made accommodating the three days program of the international conference, the *abstracts* of the presentations and a brief *résumé* of each presenter. Within this book of abstracts a CD could be found housing the conference *proceedings* which featured the integral text of the presented papers. Both publications were handed freely to all participants on the first day of FAMEP's international conference.

Finally, it should be noted that the team in charge of the conference pursued the involvement in the event of students of different grades, including five Architecture's Master students of ESAP.



**International Conference
Architecture & Photography**

Papers of the team:

Alexandra Trevisan - *Modern Architecture in Teofilo Rego Archive*

Alexandra Cardoso and Maria Helena Maia – *Photography and vernacular architecture: the Portuguese approach*

Joana Mateus and Inês Azevedo – *Mediating and Materializing / Perceiving and Participating: an exhibition script on Photography and Architecture*

Jorge Cunha Pimentel – *Collages and photomontages in architectural representation. The photographic works of Teófilo Rego*

Josefina Gonzalez Cubero – *Shaping Vision: The photographic work by Aris Konstantinidis*

Miguel Moreira Pinto – *Light Signs, the Work of Teófilo Rego for Neolux*

Keynote addresses:

Iñaki Bergera – *Focusing the Gaze: Photography and Modern Architecture in Spain* (University of Zaragoza, Spain)

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

Other papers:

BAPTISTA, Paulo Ribeiro - *A quest for modernism: Photography and architecture in the works of Mário Novaes, 1920's-1930's*

BARRETO, Pedro - *The 'Salt of the Stones': Preliminary Remarks on Architecture and Photography – the ZRB files*

BERGERA, Iñaki - *Focusing the Gaze: Photography and Modern Architecture in Spain*

BOONE, Veronique - *Iconic photographs into film. The case of Le Corbusier and his use of photographic language*

BORREE, Sarah - *Contested rights: architectural photographs as precarious objects*

LATIF, Razia - *Photographic Interpretations, Imagining and Re-imagining Architecture*

MAGGI, Andrea - *A photography enquiry on the natural order of architecture. Edward Allen's picture of trulli building technique*

MARTÍNEZ DURAN, Anna, RENTERÍA CANO, Isabela and RUEDA VELÁZQUEZ, Claudia - *The photography in the Spanish Pavilion at the IX Trienal, Milán 1951*

MARUM, Jorge and RIBEIRO, Daniela - *Diane Arbus, Thomas Ruff and Fernando Guerra. Photogenic on the portrait photography and architectural photography*

MELONI, Giaime - *The photographic practice for architecture*

MESQUITA, António and NETO, Pedro Leão - *Portraying Modernism: Ezra Stoller's and Julius Shulman's different approaches*

NADOLNY, Adam - *The image of modern architecture in the Polish feature films of the 1960s - a photographic recording of modernity*

OLDANI, Andrea - *Photography, territorial description and design. Proposal for a methodological use of the medium*

ORTEGA SANZ, Yolanda - *Behind the camera: Catalanian architectural photographers*

PIMENTEL, Jorge Cunha - *Collages and photomontages in architectural representation. The photographic works of Teófilo Rego*

RÍO VÁZQUEZ, Antonio S. and BLANCO AGUEIRA, Sílvia - *Visualizing Portugal: Pedro Cid's Pavilion at 1958 Brussels World's Fair through photography*

SOSA, Marco and AHMAD, Lina - *Photography as a tool for archiving modern architecture heritage in the United Arab Emirates*

VENEGAS, Maria Catalina - *The Photography's role in the construction of the modernity discourse in Bogotá. Analysis of the PROA Magazine Case (1946-1951)*

WILSON, Christopher S. - *Seeing Double: Modern Architecture, Photography and the Automobile*

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Photography & Modern Architecture. Conference Proceedings / Edited by Alexandra Trevisan, Maria Helena Maia and César Machado Moreira. Porto: CEAA, 2015, 362 pág.



Photography & Modern Architecture. Book of abstracts / Edited by Alexandra Trevisan, Maria Helena Maia and César Machado Moreira. Porto: CEAA, 2015, 56 pág

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TASK 9

PRODUCTION OF SCIENTIFIC CONTENTS

The production of scientific content gained consistency as an ever-increasing flow of Data, emanating from the architectural photography collection of Teófilo Rego's archive, became available to the project's researchers.

While FAMEP's database remained offline, periodical meetings of the project's team took place and, more regularly, an Excel spreadsheet containing Data fields and structured Data, originating from Rego's photographic records and CEAA's image databank would be shared among the team members.

Data collection was gathered through professional literature, specialized bibliography and by taking statements from architects and other professionals that used to know Teófilo Rego or were once his costumers.

A deeper knowledge of the information as well as some hitherto unknown facts was thus, obtained.

Furthermore, the decision to study not only Teófilo Rego's commercial archive but also his personal photographic records and collections came to contribute to a much stronger theoretical body on the Photographer, on Modern Architecture and on the relationship between the Photographer and the Architects.

Accordingly, the researchers studied various topics, such as:

1. Framing the photographer Teófilo Rego, his work and professional activity in the Historiography of Portuguese Photography

2. Developing a new understanding of the work of the School of Oporto and that of its consecrated architects like Carlos Ramos, Rogério de Azevedo, Januário Godinho or João Andresen, under the new light of the project's findings.
3. Investigating the professional relationship between the photographer Teófilo Rego and the Architects.
4. Understanding Teófilo Rego's role and work as an exhibition's photographer, namely within the context of the ODAM [Organization of Modern Architects] exhibition, the homage to the architect Marques da Silva and the *Magnas Exhibitions* of the Escola de Belas Artes do Porto [Oporto's School of Fine Arts]
5. Collages and photomontages.
6. Large structures such as water dams, bridges and industrial plants.
7. Photographic Nocturnes.
8. Architectural models
9. Surveys of vernacular architecture
10. The photographic coverage and documentation of the construction works and undertakings of the 'Hidroelétrica do Cávado' (HICA).

Notwithstanding, other topics were suggested by the images and records found in the archives which eventually fostered new paths of research. Examples of this are the series on nocturnes, or the importance given to the *mise-en-scène* of architectural models.

On a different tone it's worth mentioning the role played by images in disseminating architecture in general and the work of some architects, in particular.

This fact pushed researchers to look for answers to new challenges and, at the same time, to find new tools for developing original criticism on the topics being discussed.

ORGANIZATION OF AN EXHIBITION

In accordance with the expected results, the final exhibition, *Arquitectura Moderna no Arquivo Teófilo Rego* [Modern Architecture in the Teófilo Rego Archive], has fulfilled all of its previously set objectives.



Launched and conceived from Task 6 onwards, the final exhibition took place from July 9-29, 2015, at Casa da Imagem, in Vila Nova de Gaia.

FAMEP's researchers involved in the educational services of Casa da Imagem, were charged with conceiving the exhibit's design and structure so as to fulfil two main purposes: on the one hand the exhibit design should reflect the scientific environment of the research project in harmony with the theoretical interpretations put forward by the research team; on the other hand it should be capable of mediating, through the exposed objects, between the exhibition contents and the visitors.

Towards the consummation of the exhibition assisted the different researchers' concerted effort on finding the best way of rendering the investigation's results to the public.

As such, from the critical reappraisal of the contents addressed by the team's articles and papers, the exhibition's themes were defined, images were selected and their presentation mechanisms were chosen.

Two main lines of research, *Modern Architecture* and the *School of Oporto* created the framework to which the themes emanated from the archives were accommodated: (1) the *Magnas Exhibitions* (begun at *Escola Superior de Belas Artes do Porto* from 1952

onwards); (2) the Great Structures; (3) the Nocturnes; (4) Housing; (5) the *Collages*; (6) and, transversely, the relationships between the Photographer and the Architects.

Aiming at inviting the public to a practical, hands-on, approach to the exhibition and at refashioning them as participant-observers, research was conducted on visualization devices and compositional constructs – such as derived from editing and sorting images by history, image characteristics or technology – or by exploring the way they shape the observer's gaze and interfere with the construction of the photographic image itself.

A partnership established with the museum of the Faculty of Fine Arts of Oporto allowed for furniture from the aforementioned *Magnas Exhibitions* being made available to better illustrate that theme.

The images' setup, scattered through different devices, led to the rehabilitation and reuse of material belonging to the museological holdings of Casa da Imagem and employed by Teófilo Rego throughout his activity as photographer.

This option has undoubtedly brought to the exhibiting process larger richness, generating a proposal that formally invoked the professional practice of the Photographer, the Architects, the project researchers and also of the public.

Finally, the call to the public's engagement with the exhibition materialized in the architectural diorama object set up in a *black box* in the exhibiting space.

This exhibition has presented a contemporary approach on working the archives, assuming itself as an experimental space for reflection and learning in articulation with different audiences.

The interest raised by the exhibition and the desire to fully exploit the potential of all the work thus produced led us to present at ESAP's exhibition's gallery a suitable remaking, in view of the limited space characteristics, of FAMEPs Final Exhibition.

Accordingly, from September 21 to 29 we presented *Arquitetura e Fotografia no Arquivo Teófilo Rego* [Architecture and Photography at the Teófilo Rego Archives] at which opening a workshop took place as foreseen in Task 12.

In addition, the exhibited Architectural Diorama object was present at the exhibition included in the 8th *Encontro Internacional de Ilustração de São João da Madeira*

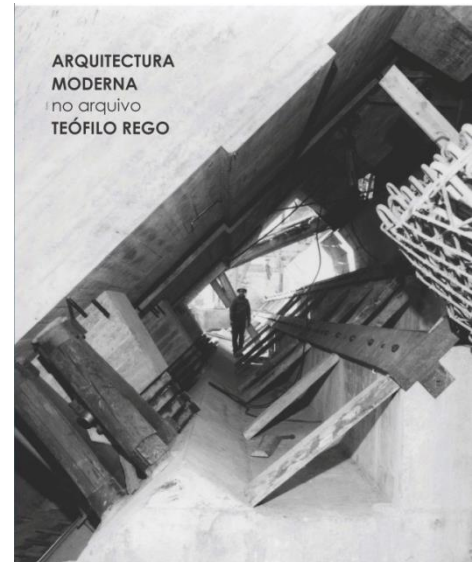
[International Illustration Meeting of S. João da Madeira], from the 19th to the 25th of October, 2015.

The team was also invited to organize an adapted version of this exhibition at the School of Architecture of University of Minho, in the near future.



TASK 11

PUBLICATION OF THE EXHIBITION'S CATALOGUE



The publication of the exhibition catalogue fulfils the function of documenting the exhibiting project (Task 10) as well as the Images in the Teófilo Rego Archive by complementing it with critical and interpretative contents.

The catalogue summarizes the fulfilment of the project's goals by materializing them in a publicly disseminated document allowing for access to knowledge thus produced as well as to Teófilo Rego's photographs included in the project.

It also contributes to the advancement of architectural history, marking the highpoint of a clarifying research into the role played by the Photographer in the professional activity of School of Oporto's Architects as well as throwing light on the special nature of their respective relationships.

In tandem with the photographs, the catalogue includes considerations on their materialization and on the specific contexts and topics researched in the course of the FAMEP's project. Furthermore, the catalogue also extends the aims of the final exhibition's educational services' (Task 10) by accommodating in it a recreational object intended to be set up and manipulated by the public.

TASK 12

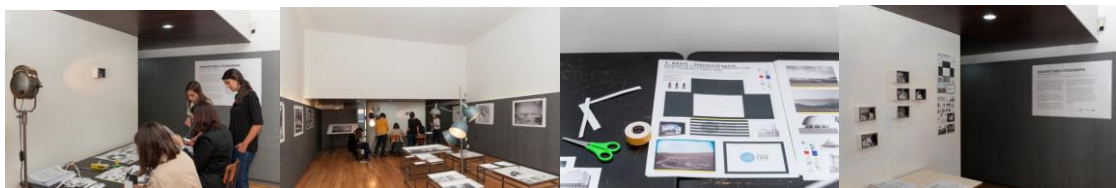
WORKSHOOP

Following the directives set forth in Berlin and at FAMEP's final exhibition, where the same concept materialized through the inclusion of the recreational object *architectural diorama*, the main aim of the Workshop was to implement practices that would consort with the theoretical stances produced by the researchers' interpretations on architectural photography, disseminating them while inquiring on their very communication and interpretation.



For the exhibit's re-enactment at ESAP's, a diorama was created that functioned as a background for free compositions of photographic patterns and elements born out of Teófilo Rego's architectural photography. The participants were invited to cut and assemble the images set at their disposal in order to bring together their dioramas.

The Workshop was well attended and aroused a great interest on the processes used and the results obtained. The handy works thus produced by the audiences' interaction with the diorama devices were subsequently incorporated in the exhibition until the closing of the event.



OUTPUTS OF THE PROJECT

PAPERS

2014 | Alexandra Trevisan and Helena Maia.

Photographer and architects, a professional collaboration.

International Conference *On the Image*, Berlin, November 2014.

2013 | César Moreira, Miguel Silva Graça

Photography, Landscape and Modern Architecture: Januário Godinho, Teófilo Rego and Álvaro Cardoso de Azevedo – The HICA Connection

Contemphoto'13. Contemporary Photography Conference. Visualisation & Urban History in Contemporary Photography, Istanbul, Dakam Publishing, May 2013.

2013 | Graça Barradas

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II Encontro de Arquivos Contemporâneos, Biblioteca Nacional de Portugal, Outubro de 2013.

2013 | Inês Azevedo, Joana Mateus and Assunção Pestana

Lacunas and their interpretations: a contemporary look at the photographic work of Teófilo Rego

Contemphoto'13. Contemporary Photography Conference. Visualisation & Urban History in Contemporary Photography, Istanbul, Dakam Publishing, May 2013.

2013 | Miguel Silva Graça

It's Not Just about Buildings: Looking for New Relations between Photography, Modern Architecture and “Escola do Porto”

The Image 2013: Fourth International Conference on the Image, Chicago, U.S.A., October 2013.

2013 | Miguel Silva Graça

Fotografia, paisagem e arquitectura moderna: Januário Godinho, Teófilo Rego e Álvaro Cardoso de Azevedo / the HICA connection

Conversas em volta de um livro: Januário Godinho – Leituras do Movimento Moderno, Escola Superior Artística do Porto, Junho de 2013.

2014 | Alexandra Trevisan

A traveling theatre

International conference *Dramatic Architectures, Places of Drama, Drama for Places*.
ESAP, Porto, 3- 5 de Novembro 2014.

2014 | Alexandra Trevisan

Fotografia de arquitectura em Portugal, a propósito do arquivo Teófilo Rego

Seminário 4.2 *Arquitectura e Artes Plásticas* do Mestrado Integrado em Arquitectura, Escola Superior Artística do Porto, Março de 2014.

2014 | Alexandra Trevisan

Fotografia, Arquitectura e 'Escola do Porto': interpretações em torno do Arquivo Teófilo Rego.
Expectativas e Surpresas.

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2014 | César Machado Moreira

Hydroelectric towns in Portugal

International Conference *20th Century New Towns. Archetypes and Uncertainties*, Escola Superior Artística do Porto, 22-24 Maio de 2014

2014 | César Machado Moreira

Uma ideia de paisagem na acção da HICA. Da transformação à percepção.

II Jornada FAMEP – O *Fotógrafo* e os *Arquitectos*, ESAP, Porto, 5 de Dezembro de 2014.

2014 | Graça Barradas

O fundo fotográfico Teófilo Rego – da preservação ao acesso online

I Jornada FAMEP – *Fotografia e Arquivo*, ESAP, Porto, 10 de Outubro de 2014.

2014 | Inês Azevedo, Joana Mateus

Em exposição

I Jornada FAMEP – *Fotografia e Arquivo*, ESAP, Porto, 10 de Outubro de 2014.

2014 | Joana Mateus, Inês Azevedo

Trabalhando sobre um arquivo – uma abordagem integrada

I Jornada FAMEP – *Fotografia e Arquivo*, ESAP, Porto, 10 de Outubro de 2014.

2014 | Jorge Cunha Pimentel

A presença da obra de Rogério de Azevedo na fotografia de Teófilo Rego.

II Jornada FAMEP – O *Fotógrafo* e os *Arquitectos*, ESAP, Porto, 5 de Dezembro de 2014.

2014 | Josefina Gonzalez Cubero

Photographs of the theatre that could not be. Maruja Mallo's stage designs

International conference *Dramatic Architectures, Places of Drama, Drama for Places*.

ESAP, Porto, 3-5 de Novembro 2014.

2014 | Maria Helena Maia, Alexandra Trevisan and Miguel Moreira Pinto

On Modern Architecture, photography and city readings: Teófilo Rego and the "School of Oporto"

4th Annual International Conference on Architecture, org. Athens Institute for Education and Research, Athens, Greece, 7-10 July 2014.

2014 | Maria Helena Maia and Alexandra Trevisan

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2014 | Miguel Moreira Pinto

A sombra do Arquitecto. Da colaboração entre Teófilo Rego e João Andresen.

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2014 | Miguel Silva Graça

Teófilo Rego's Oporto: modern architecture and city readings through photographic postcards.

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2015 | Alexandra Trevisan

Modern Architecture in Teofilo Rego Archive

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2015 | Alexandra Cardoso and Maria Helena Maia

Photography and vernacular architecture: the Portuguese approach. International Conference

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2015 | Graça Barradas

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Colloquium Encounters with Photography. Porto: FLUP, 2015

2015 | Joana Mateus and Inês Azevedo

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2015 | Jorge Cunha Pimentel

Collages and photomontages in architectural representation. The photographic works of Teófilo Rego

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2015 | Jorge Cunha Pimentel

Fotomontagens e colagens no arquivo fotográfico Teófilo Rego.

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2015 | Josefina Gonzalez Cubero

Shaping Vision: The photographic work by Aris Konstantinidis

International Conference *Photography & Moderne Architecture*, ESAP, 22-24 April 2015

2015 | Miguel Moreira Pinto

Light Signs, the Work of Teófilo Rego for Neolux

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Catálogo. Porto: CEAA, 2015 (232 p.)

2015 | Graça Barradas, Inês Azevedo e Joana Mateus (ed.)

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2015 | Alexandra Trevisan, Maria Helena Maia and César Machado Moreira (ed.)

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2014 | Alexandra Trevisan and Maria Helena Maia

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2015 | César Machado Moreira

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2015 | César Machado Moreira

Paisagens Tomadas. Entre o *in situ* e o *in visu*

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2015 | Graça BARRADAS

O fundo fotográfico Teófilo Rego – da preservação ao acesso online

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The Teófilo Rego archive as a case study**

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2015 | Joana Mateus And Inês Azevedo

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2015 | Joana Mateus And Inês Azevedo

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2015 | Maria Helena Maia and, Alexandra Trevisan

Teófilo Rego e os arquitectos do Porto, uma relação profissional

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2015 | Miguel Moreira Pinto

A sombra do arquitecto, da colaboração entre João Andresen e Teófilo Rego

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Sinais de luzes, o trabalho de Teófilo Rego para a Neolux

in *Arquitectura Moderna no Arquivo Teófilo Rego* / Alexandra Trevisan, Inês Azevedo e Joana Mateus (Coord.). Catálogo. Porto: CEAA, 2015, p. 39-45

2015 | Miguel Moreira Pinto

Light Signs, the Work of Teófilo Rego for Neolux

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Influências Internacionais na Arquitectura Moderna no Porto (1926-1956).

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2014 | Jorge Cunha Pimentel

Obra Pública De Rogério De Azevedo. Os Anos Do SPN/SNI E Da DGEMN

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Roteiros de Arquitectura Moderna a partir do Arquivo Teófilo Rego

[Itineraries of Modern Architecture from Teofilo Rego Archive]

<http://fameproteiro.weebly.com/>

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