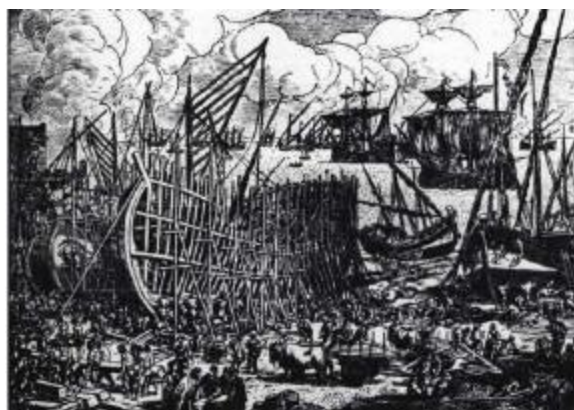Exhibition

Baixa in Real Time

February 02 - May 30, 2013
Millennium Gallery, Lisboa

March 05 - June 10, 2013
Museum of the Republic, Rio de Janeiro

Project by the Museology Department
in collaboration with Faculty Members,
Students and Researchers from the
Departments of: Digital Animation,
Film Video and Multimedia, Alternative
Communication and Assistive Technologies,
Arts and Design, and Museology
at the Lusófona University of Humanities
and Technology.

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Eu não invento nada. Limito-me a pôr à vista
Levanto as pedras e mostro o que está por baixo.
Nós somos o outro do outro.

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By hosting the "Baixa in Real Time" exhibition, an initiative organized and implemented by the prestigious Museology Department of the Universidade Lusófona de Humanidades e Tecnologias, the Millennium bcp Foundation merely wishes to accomplish one of the fundamental goals of the recent creation of the Millennium bcp Gallery: to serve the community, and open up this space to the enjoyment of diversified cultural contents by a wide spectrum of publics.

The project presented to us, besides focusing on an urban space, the Pombaline Baixa/Chiado area, one of the most striking of the city of Lisbon and therefore of the country as a whole, has significant appeal.

It is a bold project, which cross-sections and at the same time connects various segments of the social and human sciences, and, as few projects do, puts the new technologies to the service of the knowledge of humanities.

The very design and assembling of the exhibition was in itself a striking event, even for those who experienced it only as an observer. To watch lecturers, students, researchers and professionals of various crafts involved in a work of darning and preparation of a setting which feels the pulse of life and goes beyond the coordinates of time and space was indeed a novel experience.

I hope visitors will make the most of this initiative and after living it feel that it is worthwhile to look at the Pombaline Baixa/Chiado with eyes that actually see, and not merely cast over it the complacent glance which hasty feet allow.

Fernando Nogueira

President of the Administration Board of Millennium bcp Foundation

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Introduction and Exhibition Objectives

The generating idea for conceiving an exhibition on Baixa Pombalina[1] took shape when thinking about the importance of its classification as World Heritage by UNESCO. Starting essentially as a descriptive project, it soon became necessary to seek other paths which could facilitate a questioning about the position of such area in the history and present of the city and the nation. The experience of the "Expedition Sao Paulo 450 years: journeys inside the metropolis"[2] helped to reinforce this project would make more sense if it were directed to the current days, with a more interdisciplinary glance towards a time we can actually experience. Certainly without losing the historic dimension of the territory, observing and inquiring was necessary at first. Perhaps nothing new has been discovered, yet we surely have learned to look at Baixa in a different way, in real time. The possibility of presenting the exhibition at Millennium BCP Foundation right on Augusta Street, simultaneously with the Republic Museum in Rio de Janeiro, brought up new responsibilities, but also new partnerships, here and there, in seeking expographic resources for which the Ocean would not be a barrier. The exhibition has then taken a more flexible and redundant shape, allowing the visitor from the inside and outside the exhibit space to wander in between proposals and suggestions.

In a few words, the exhibition that would arise adopting the title "Baixa in Real Time" ended up defining, perhaps ambitiously, the following objectives:

Propose an interpretative space on the Baixa Pombalina/Chiado[3] area, the cultural core of Lisbon city, in its diversity and multiculturalism, throughout a cosmopolitan and contemporary view based on the words of those who know and live in it;

Promote this area of Lisbon, through its past and its present time, by offering a perception of the space – urban, social, cultural, historic, political – which compose the Baixa Pombalina/Chiado area as well as its relevance to Portugal;

Provide new perceptions on the contemporary dynamics and the historic legacy of the Baixa Pombalina/Chiado area through real time observation;

Expand the exhibition scope to beyond the exhibit rooms, through Augmented Reality devices and Interactive Installations connecting the exhibits in Lisbon and in Rio de Janeiro;

Value the different voices that report their experiences and help building the various images on Baixa Pombalina/Chiado;

Identify relations, influences, similarities, differences, exchanges between the city centers of Lisbon and Rio de Janeiro, here in particularly the historic neighborhood of Catete[4].

Perhaps nothing new has been discovered, yet we surely have learned to look at Baixa in a different way, in real time and, ultimately, that is what we intend to share.

[1] A current Portuguese term for an area in Lisbon lower town, reconstructed by Marquis of Pombal after the 1755 earthquake.

[2] Expedição São Paulo 450 anos: uma viagem por dentro da metrópole, (org) Secretaria Municipal de Cultura / Instituto Florestan Fernandes, São Paulo,2004. A project carried out by the firm Expomus (Sao Paulo, Brazil) that united multidisciplinary teams of specialists who traveled around Sao Paulo city during a week mapping important cultural, social, economic, educational, and environmental aspects of such metropolis.

[3] Inhabited since Roman times, Chiado is a traditional shopping area located between the neighborhoods of Bairro Alto and Baixa Pombalina in Lisbon.

[4] Catete is a neighborhood in the southern zone of Rio de Janeiro that concentrates many historic buildings due to its ancient occupation, dating from the colonial period.

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1. The Exhibition Project as a Museology Laboratory

Judite Primo

"Exhibiting is or should be, working against ignorance, especially against the most refractory form of ignorance: the preconceived idea, prejudice, cultural stereotype. Exhibiting is taking, as well as calculating, a risk of disorientation - in the etymological sense: (losing orientation), disturbing the harmony, the evident, and the consensus, constitutive of the common place (of the banal). However, it is also true an exhibition that would deliberately try to scandalize, it would bring, through a reverse perversion, the same obscurantist result as of pseudo–cultural luxury. ...   Among demagogy and provocation, it is about finding the subtle itinerary of visual communication. Although a middle path is not very encouraging: as Gaston Bachelard said, all roads lead to Rome, except the roads of commitment."

(Michel Thévoz, 1984[1])

The exhibition "Baixa in Real Time" has been conceived, at the Museology Department of Lusófona University of Humanities and Technology (ULHT), under the new Laboratory of Expography and New Technologies, together with the participation of a team of faculty members and students of Master and Doctorate Programs in Museology. Faculty members and students from the Master Programs in Alternative Communication and Assistive Technologies as well as from the Bachelor Program in Digital Animation and Film, Video and Multimedia Communication have also joined this team. Every activity developed by a department at a university has, in its essence, the academic concern of articulating teaching and learning in order to allow the use of experience as a didactic resource capable of renewing methodology, enhancing acquired knowledge, finding new possibilities for action and intensifying the relationship between faculty members, students and researchers involved in the experience.

For the Museology Department of ULHT, the conception and production of an exhibition implied the adoption of these two elements like phases, as or more important than the diffusion and fruition of the exhibition by the general public. This assertion may be able to cause some strangeness to those who believe an exhibition is just its public presentation; however, we think this statement is explained by the fact that we assume an exhibition is one of the privileged elements of museum communication, which is not reduced to its public show. For us, the exhibition is a process of political, social, cultural and technical options, leading technicians, experts, researchers, teachers, students and professionals involved in the expographic action until the achievement of the final museum product. An exhibition is neither an end in its assembly nor in its public opening. It is not our intention to disregard the enjoyment of the exhibition by the public, on the contrary, we think the exhibition is remade and acquires new meanings as its users, beneficiaries and/or visitors converse, interact and establish relationships with it.

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[1] Michel Thévoz, Esthétique et/ou anesthestesie museographique. Objects Prétextes, objects manipulées. Neufchatel, 1984, p 168.

Our understanding of what it is,
and particularly of what an exhibition can be,
leads us to argue that the catalog of a museum
exhibition shall not be reduced to a submission
of images of the exposed objects, followed
by a technical analysis prepared by a curator
or specialist.

It is a consensus in our Department
the understanding that an exhibition catalog
should also communicate the technical options,
as well as others, which led the team to the
solutions, pathways and results presented
in the exhibition.

The exhibition "Baixa in Real Time" has
assumed since its original concept, a laboratory,
thus, experimental character, in relation
to concepts, new practices and multidisciplinary
concerns which are translated both within
the Social Sciences and Humanities as well
as in the use of new technologies, technological
devices and associated multimedia equipment.
It was also a constant and permanent concern
to search for solutions that would ensure
the accessibility of all information gathered
and produced to a broad audience during
the public presentation of the exhibition.

Hence, the conception and production
of the exhibition, by the whole team, was
based on a constant concern for presenting
a product that, while ensuring the creativity
of its actors, would also guarantee the presence
of several and different forms of appropriation
of the exhibition. We have made an attempt for
such exhibit to promote the curiosity of its
users, to ensure the accessibility of information
and to be at once, a playful, educational,
interventionist and interpretive space.

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2. Exhibition Concepts

Mário Moutinho

The exhibition "Baixa in Real Time" is an initiative of a higher education institution. In this context, it has general and specific missions that shall be considered: to teach, investigate and demonstrate.

In the first case, it should teach, or rather within the Bologna reform, provide the necessary resources for the implementation of an open teaching/learning space, where teachers and students go through processes for building skills that will enable both, their integration into the life of the country. A teaching/learning space that is attentive to the world we live in, as well as to the world that each one dreams of, for the present time and certainly for future time.

It should also investigate, meaning connecting the university with the world around it, looking for comprehension of, paraphrasing Joel Rufino[1], the river of social, economic and technological history, along with the river of myth. Of rivers, where one has wide banks with compelling streams, that translate the sense of present and future history, and another, or rather other rivers, of more undefined margins, that run across society in different ways, adapting themselves to the times and forces that apparently or not, express the spirit of time and bring new meanings to the myths.

In this framework, the exhibition was oriented towards a look at Baixa which could take into account its present time,

[1] "The past is a plain. Where two rivers run. One has precise riversides. It is the river of history. The other does not. It is the river of myth. We make these two rivers encounter." Joel Rufino, text from the exhibition on 500 years of Brazil discovery, cited by Manuel Tavares Gomes, Framework: history, myth and philosophy, PerCursos Journal, Center of Humanities and Education, State University of Santa Catarina, v. 10, n. 02, p. 56 – 76, jul. / dec. 2009 Page 57, (ISSN 1984-7246)

in all its complexity. A present time, of renewed life by the repossession of spaces by diverse sectors of society, where the ancient and the modern, within the built memory or the spur of the moment sight, reencounter a spirit for every site, a personal and not transferable value, or simply a place of encounters.

It should also be ensured by the university that understanding (necessarily the result of a social construction) of the world we live in has its roots in reality and expresses desires and ambitions of every human being, it is an understanding that may even be of poetic or philosophical nature, as well as an agent of change at service for development of society and above all, of the people who comprise it. We are obviously referring to the understanding that gives meaning to citizenship. Nevertheless, in order to demonstrate, we must adjust the contents, the outcome of the previous processes, to material and political constraints, which in principle, will make this and other exhibits feasible for public opening, therefore no longer a project yet sited in a place, whatever it might be, within the rivers of narrow and wide margins. This is the challenge of Sociomuseology on which the Department of Museology has been focusing a considerable part of its activities. A Sociomuseology that translates the effort to adapt museum structures to the constraints of contemporary society, opening the museum to the environment and strengthening its organic relationship with the social context that brings life to it.

A Sociomuseology that increasingly constitutes itself as a field of study, research and performance, which focuses on the articulation of Museology with more established areas of knowledge or, at least, more aware of the present world. And that because of the

simple fact it is in relation to the present time, that all sciences/disciplines/fields of knowledge can become involved in building a more just and inclusive society.

A Sociomuseology that ensures a multidisciplinary approach aimed at consolidating the recognition of Museology as a resource for mankind development, founded on equal opportunities and on social and economic inclusion. As we projected in the proposal for an evolving definition of Sociomuseology[2] presented at the XII International Conference of ICOM-MINOM, the scope of Sociomuseology relies on a vast documentation that has somehow reflected and guided the perform of Museology in the past decades. We are referring, for example, to the Declaration of Santiago, Chile (1972), the Declaration of Quebec City, Canada (MINOM, 1984), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), the Convention for the Safeguarding of Immaterial Heritage (UNESCO, 2003), the Convention for the Protection of World Cultural and Natural Heritage (UNESCO, 1972). In all these documents a trace of continuity appears, clearly indicating the expansion of the traditional functions of Museology and of the role that museum institutions should play in contemporary society.

Consequently, when it comes to investigate singular aspects related to Baixa Pombalina /Chiado, in the present and past, it is inevitable to consider its deferred application for entry in the list of World Heritage sites established by UNESCO, while the Prehistoric Cave Paintings at Vale do Côa[3], the Historic Centre of Guimarães or the Historic Centre of Angra do Heroísmo[4] are among the nearly 20 sites

Portugal has already submitted to such list. Alternatively, in case the classification process will not occur in time, we must also consider the possibility of submitting Baixa Pombalina as a candidate for application to the "List of World Heritage at Risk"[5] for precaution.

This application dated from 2004, benefited from the work of a Scientific Council appointed by the Lisbon City Council, which was chaired by Professor Raquel Henriques da Silva and attended by renowned experts (Ana Tostões, José Sarmento de Matos, José Monterroso Teixeira, Maria Helena Ribeiro dos Santos and Walter Rossa), produced a work of great relevance, in which the core of the application for Baixa as World Heritage was based on. Unfortunately, at the last minute, the Portuguese Government decided not to formalize the application, arguing the absence of a Management Plan (!). This situation remains unaffected until the present moment, and alone would totally justify the present exhibition.

For the Museology Department it was left the possibility to consider, as recommended by that Council, the limits of Baixa Pombalina on which we would focus our initiative. Namely, and according to Eugénio dos Santos plan, the space that goes from Terreiro do Paço[6] to Rossio[7], going up San Francisco hill towards east and from Cais do Sodré[8] to Chiado towards west.

The third part of the University mission is undoubtedly to demonstrate, as demonstration involves knowledge dissemination and it shall naturally respond to several questions. Thus dissemination must consider to whom it is addressed, the most appropriate form of communication, along with good use of required resources (traditional or technological) for this process to be efficient

[2]Evolving definition of sociomuseology: proposal for reflection, Mário Moutinho, Record of the XII International MINOM-ICOM Conference, Lusófona University, Lisbon 2007. MINOM is an international organization dedicated to the changing processes of Museology concepts and practices, affiliated to the International Council of Museums-ICOM.
[3]Open air Prehistoric engravings discovered in Vila Nova de Foz Côa in the northeastern part of Portugal

[4]The historical capital of the Azores as well as the archipelago's oldest city, dating back to 1450.
[5]Currently, only Praça do Comércio (Commerce Square) is classified as National Monument (1910) together with the group of streets and squares, as a State of Public Interest (1978).
[6]Or Praça do Comércio (Commerce Square). This square, located by Tejo River, is still commonly known as Terreiro

and dialogical. We have mainly argued of the exhibition itself and its planning, production and exhibition contours.

In the field of demonstration, this exhibition has proved to be a learning source of what we would identify, a posteriori, as SMART expography, being SMART a concept used in various business and scientific communities since the 80S, as forcing from the methodological point of view to reflect on the following concerns: its specificity, the ability to be evaluated, its feasibility, its importance and finally, its suitability in time.

First of all, the exhibition should have clearly defined goals, (Specific). Actually, objectives were evolving in a first work phase, as new sensibilities along with scientific and professional skills were progressively getting involved. From the first title "1755 Earthquake and reconstruction of Lisbon", passing by a second proposal "Baixa Pombalina: the paths of Lisbon history 18th-21th, Baixa Pombalina in Real-Time" to the elected title "Baixa in Real Time", there are fundamental differences, which would imply exhibitions radically different despite the fact in all of them the cultural, social and political reality of Lisbon Baixa is prioritized. If in the first cases it was a more traditional speech, in the latter case it is the direct speech of those who in different ways relate to Lisbon Baixa which is at stake. Therefore, in this approach, the documentation to be collected or already collected from different archives, has ceased to occupy a central place so that the word would be given to those who could best give their explanation, context and propose alternative interpretations. Thus, each video addressing different aspects of Lisbon Baixa should be somewhat framed by a comment

do Paço where, during 200 years, it was located the Paço da Ribeira (Royal Ribeira Palace) until its destruction at the 1755 Earthquake.
[7]Rossio Square is the popular name of Praça de D. Pedro IV (D. Pedro IV Square) located in Baixa Pombalina.
[8]A privileged zone of road, rail and river transports by the Tejo River, in Lisbon.

or testimony from someone who is familiar with every reality. The scholar´s word of such point of view came to occupy exactly the same place of the word of the resident, the employee or of the tourist.

Secondly, the exhibition should be viable for evaluation (Measurable) in its immediate and distended impact. In the first case, a public evaluation plan/study could naturally express this relationship. But when concerning the extended impact, the process would prove to be more complex. Not because of the exhibition itself, but the fact that such dimension of distended impacts of exhibitions has not generally been of concern in the field of audience studies. Also here, several approaches have come together in a dialect way. The first one has to do with a need, for us fundamental, of assuming that current audiences hold a degree of autonomy in collecting and selecting their sources of information considerably greater than previous generations. Assuming that a response to the curiosity of younger generations is fulfilled by formatted speeches of exhibitionist expographies as referred by Hugues de Varine, is certainly inconsistent. Exposing curiosity as it was done to kings and queens, lions and slaves during the centuries of discoveries, could be sufficient at that time as this "pre-museology" was dedicated to the immediately visible. But nowadays, comprehension is more and more part of knowledge. Many doubt it as much as others value it. In this sense, expanding the exhibition to internet support could embody several advantages. As common, it could include a website page for promoting, enhancing and offering additional information as practically most exhibits have been doing in more or less complete forms. But for the Exhibition "Baixa in Real Time" that was not enough, once it was implicit that its visitors should have access to the complete content for using it outside the exhibition space. And yet, this orientation would only be interest-ing if it were possible to download such content, including the original videos (about 20) specially

produced for the exhibition. A sort of open source exhibition. The evaluation of this exhibition can be measured by the reaction it may provoke on visitors, as well as on those at home anywhere in the world, who may benefit from or interact with it.

Thirdly, the exhibit should be feasible (Attainable) from the point of view of available knowledge as well as regarding the human and material resources necessary for its implementation. Naturally, an exhibition produced by a department of a university does not count on significant financial resources and cannot naturally appeal to external companies that usually operate in the comfort of "friendly" public administrations.

Indeed, such investments, sometimes in the order of millions of Euros, are rarely the subject of open and transparent commissions.But this is another discussion. This exhibition should reconcile communication with the required technological resources, which should not end up becoming obstacles due to its difficult acquisition. In this sense, the field study trip that the department conducted to Sao Paulo in 2008 in order to study the museums of this city proved to be of extreme importance. Actually, the visit to the Museum of Football[8] at Pacaembu Stadium revealed an "inspiring" installation in one of its sections, designed by the architects Daniela Thomas and Felipe Tassara. This installation creates a closeness/intimacy with the documentation exposed particularly sensitive. Based on the idea of an 18th century gallery where the walls of the "Museums" were literally covered with paintings, the architects introduced the possibility of manipulating some frames with still and moving documentation, what substantially alters

its interaction with the visitor. The approach becomes mandatory and the reading closer. Consequently, the screens can be small, avoiding consistently the "appeal for using large format monitors" with unbearable production costs. The use of this concept and its accreditation was resolved through direct contacts with the direction of the Museum of Football who presented our request to the architects who generously accepted our proposal. Accordingly, we thought over defining multiple layers of information. One having a proposed discourse, another with interactive features, an additional one with access to manipulation and reorganization of selected documentation and, at last, one available on the web. For each layer, a study and evaluation of different proposals were carried on, bearing in mind the need for using or adapting necessary technological devices to available financial resources.

Fourth, the exhibition should be relevant (Relevant) from the social and political point of view. This condition is perhaps of the greatest importance. Without wishing to be neither "the Old from Restelo"[10] nor "enlightened", it is about considering the adequacy of the project to social comprehension that can exist around it. But here, in fact, all the established contacts had in common a very positive appreciation of the project. For many reasons: because Baixa has been changing and realizing the contours of this change is imperative, for its recognition as a place where popular and power motivation are expressed simultaneously or alternatively, since Erasmus students have come to live in there, because even in times of crisis, Baixa receives major urban and real estate investments and for many other reasons. One question has been settled by the fact that its classification/registration as a UNESCO World Heritage has been abandoned on a provisional basis. If everyone agrees on seeing Baixa as a central place of the city and Portugal Heritage, not everyone has the same priorities. It is within this concept that we believe all

[9]http://www.museudofutebol.org.br/

[10]The Old from Restelo is a character conceived by Luís Vaz de Camões in his famous epic poem "Os Lusíadas" (The Lusiads). The Old from Restelo symbolizes the pessimists, conservatives and reactionaries who did not believe in the success of the epic Portuguese discoveries.

[11]A Portuguese term for a secondary local administrative unit in Portugal.

actions that made this project possible shall be considered, including certainly the search and selection of partners. Here the search began naturally at Juntas de Freguesia[11] of Baixa, S. Nicolau and Mártires, given that both are the closest local instances of power to the reality of such neighborhoods and are involved with the revitalization of Baixa Pombalina in its various domains. Similarly, at Lusófona University we appealed to the School of Communication ECATI, aiming to involve teachers and students in the field of Multimedia and Digital Animation. We also contacted institutions that house essential documentation for the project, and from most of them we have received availability, support and advice. At last, it was at the Associação de Dinamização da Baixa Pombalina[12] where we looked for partnership for establishing real-time connections at different sites of Baixa and heard advice. Apart from that, the entire team involved was capable of listening to opinions, suggestions and criticisms of those who, for different reasons, got involved at one time or another, in the design of the exhibition.

Finally in fifth, the exhibit should take place in its kairological time, i.e. at the proper time (Timely). And this proper time can either be the time of challenge or even confrontation as time of consensus and confirmation. In the case of this exhibition, we should mention two guidelines of consideration. Firstly, it seems that it takes place at the proper time, and in a way, it fits the contours of that time which is a time of crisis as well as of social and economic setback. Valuing Baixa is therefore imperative insofar as it contributes to its revitalization, it reaffirms Baixa as a multicultural space, from São Domingos Plaza, to hostels for young people around the world, to multifaceted cultural expressions, collective and individual, to the rediscovery of Fernando Pessoa´s

[12] An association that emerged in 1993 from a group of traditional business at Baixa.

[13] A Portuguese architectural style of the 18th century named after Marquis of Pombal, a key statesman for the reconstruction of Lisbon after the 1755 earthquake.

itineraries or of Pombaline[13] Architecture.

An exhibition that regards its time without forgetting the roots. On the other hand, the entire creative and production process has always been open to the involvement of students and faculty members, not in a subsidiary manner but in the belief that it was the path for the Department to fulfill its mission of teaching, researching and demonstrating thus contributing to capacity building rooted on reflection and know-how, taking into account the permanent concern of linking the objectives, the means and feasibility.

Expographic Process

The construction of the expographic concept had always been based on finding solutions that could be implemented with extremely low budgets when referring to the equipment to be acquired and the tangible to be executed. On the other hand, it was also considered the obvious academic involvement of highly qualified professionals at both teacher and student levels, particularly at PhD, Post Doctorate and Master Programs in the fields of Museology, Alternative Communication and Assistive Technologies, and Digital Animation Film Video and Multimedia existing at the University.

In summary, from the beginning of the project, it was important to ensure the lowest possible investment in equipment, while the highest one in human resources, but these obviously not paid.

This position has always been present throughout the year of 2012 during which the objectives, the overall storyline, and the pathways for its implementation were defined.

Developing a display to put Baixa in evidence and value it as the cultural heart of Lisbon, meant from the start considering everything that could be presented in the main space at Augusta Street, along with the need to meet the everyday discovery of Baixa. This relationship took the form of establishing connections in real time with shops and institutions, which above all, should believe

in the project and consequently get involved, at the same level of the entire team, with its implementation.

This approach gained a new dimension when defining the participation of the Republic Museum in Rio de Janeiro, being obvious the identical involvement of the commerce in the historic neighborhood of Catete.

Starting with the idea of Real Time among all involved, a search for other expographic resources took shape, which could introduce different ways of interpretive approaches that appealed to a new higher degree of autonomy of the public, particularly the younger ones. For them, the use of new technologies of information and communication is part of their daily lives and therefore, their level of demand is continuously rising. So it was decided to develop a set of facilities that propose a new light over Baixa, demanding creativity and imagination of new members of the growing team, introducing a playful and poetic dimension capable of, going beyond its intrinsic value, generating new readings, reflections and learning.

It should be mentioned within this process, the key support received by the Museum of Football at Pacaembu Stadium in Sao Paulo, which we visited as part of the annual field study trip with students from the Museology Department. We were gently allowed by Daniela Thomas and Felipe Tassara to use and adapt the concept developed by them for the Hall of Origins of the museum, where small/large details establish a relevant differential in the field of communication. To both our gratitude, as well as to the Curator Leonel Kaz, and Clara Azevedo, the Director of Content, Safeguard and Communication, who supported us in our claim.

Equally determinant was the receptiveness of all the institutions that have provided the iconographic documentation in addition to visible support and appreciation for the project by the presidents of the Juntas de Freguesia of S. Nicolau and Mártires who gave us their advice and encouragement regarding the need for emphasizing all that

has been done in favor of Baixa urban revival.

In the initial project, several sections were rigorously defined in order to ensure a logical reading. Each module would have a set of 2D images and various videos, and the reading could even be of chronological nature. We soon realized not always the most obvious logic is the one which makes us better enjoy the time spent in an exhibition.

Perhaps the content of the videos could structure their possible reading orders (or no order) when being distributed in space in conjunction with the installations and the fact that we have a ground floor accessible to the basement of the Pombaline building and two other floors somewhat undifferentiated, but allowing looking at Augusta Street under a new perspective of sight.

Thus we predicted the existence of 6 modules, highlighting the one on Baixa nowadays, as follows:

Lisbon in mid 18th century with information on the political framework of the Portuguese Empire with particular references to Brazil, and highlighting some of the greatest figures of culture that lived in this century.

The 1755 earthquake with elements

reporting on its different aspects: destruction, fire, tsunami, social behaviors.

Urbanism with aspects of urban planning based on the different projects then conceived and on the main actors of reconstruction such as the Marquis of Pombal, Eugénio dos Santos de Carvalho, and Carlos Mardel among others.

Architecture/Engineering with elements to report on different aspects of the Pombalina architecture and its modernity grounded on projects of architecture, engineering and models.

Baixa in the 19th and 20th centuries with elements reporting on several significant events occurred in Baixa: implantation of the Republic, King D. Carlos´murder, manifestations during the "Estado Novo", Revolution of April 25th, and visit of Pope Benedict XVI.
The contemporary Baixa regarding different contemporary aspects: Baixa as the cultural center of Lisbon, images of everyday life, public activities, Marches, museums, Fado places, former and international trade, religious Heritage.

From this first alignment in which we recognize its conceptual limits today, everything changed once the idea of testimony of those who live in and know Baixa was introduced. Testimony in the First person, inside and outside the exhibition. The present time won the space we sought but from which we had moved away due to unjustified options. But at the same time, a networking process took shape with increased autonomy among all staff involved.

In the format that the exhibition has got, we propose a route that wanders on various topics, mainly current, or that somehow addresses the spirit of real and imaginary places, allowing the construction of several puzzles. Thus multiple levels of exploration are proposed.

Through 3 walls evoking the galleries of the 18th century, with framed pictures and videos specifically produced for the exhibition, in which a present, past or evoked testimony is presented according to the thematic.

By using 19" screens or even smaller ones, we tried to encourage the visitor´s approach, desirable for seeing and hearing. A situation enhanced by the possibility of rotating a few frames at specific points.

Through the facilities that call for sound, video, smell, image, augmented reality, text, three-dimensional models, 3D models and embossed images, a truly physical engagement with the exhibition themes is promoted, where in a more or less playful way, more or less sensorial one can also build a more or less irreverent reading by interacting with the proposed installations. Thus, relationships in real time with real Baixa become feasible when entering shops and institutions, dialoguing with those who desire to talk, in Lisbon and in Rio de Janeiro.

On another level, the entire iconographic documentation is available in large tables where one can, under no pre-established order, lay hands on to select, delete, and classify it according to his/her availability and, why not, mood.

Whilst this is a show for everyone, accessibility was treated so that people with physical, hearing, visual and intellectual disabilities may interact partially with such resources. For this reason we have defined variants of the expographic discourse enabling access to the contents on display in different formats.

Finally, recognizing that the time each one can reasonably afford to wander in an exhibition space, it was given much relevance towards its website allowing visitors, especially the ones on Augusta Street and at the Republic Museum, to access it through a password to a database, in which any documentation produced by the exhibit may be consulted or downloaded unrestrictedly (multimedia and 2D iconography), as well as that made available by cession, ensured naturally in the conceded terms, in particular the limitation of its definition. Those visiting the exhibition have always a greater attention from our part, not excluding

of course those who do not want or cannot pass by Augusta Street or the Catete Palace.

It therefore remains to be known whether we could achieve our goals, not only related to the obligations of the Museology Department towards its students, but also to the valorization of this area of Lisbon, contributing to the improvement of its image, for better understanding and, without this being the essential, also contributing to the classification of Baixa while there is time.

In brief, the exhibition now presented was the outcome of a journey where each of the team members had the opportunity to contribute with his/her ideas, given that no decision structure had been established. We tried, for good and bad, to aggregate knowledge and sensibilities around a project to discover and uncover Lisbon Baixa.

As a reflection on Lisbon but with an approach that seems to be valid for other "baixas" from other cities that are crossing dynamics of change and permanence. A kind of baixa where the memory of things and people intersect with the present time, in search of a meaning that makes sense for every individual´s interpretation.

Iconographic Collection

The iconography of the exhibition consists, on one side of reproductions of photographs, prints, paintings, cartography, and on the other side, of 3-5 minute videos.

At the end of this catalog a selection of significant images of the iconographic proposal is presented, whereas its totality is available in the exhibit website, as well as all the videos produced.

The collection sought to illustrate different aspects of physical and human geography of this territory, in a more or less distant past and in the present time. For doing so, a research was carried at the following institutions: National Academy of Fine Arts, CML Photo Archives, Center for Olisiponenses[14] Studies, CGTP - National Intersindical[15], Junta de Freguesias dos Mártires, Lisbon Metro, City Museum CML, Portuguese Radio Television RTP1.

In all these institutions we have always received the best response and above all, advice, so it was possible to assemble a representative collection of many aspects of such geographies.

Thus, it was feasible to gather images of Baixa/Chiado in the 18th century, of the 1755 earthquake and its reconstruction, which constitutes the urban and architectural framework of this area of the city nowadays.

Therefore the thinking and urban form is depicted, as well as different aspects of the architecture intrinsic to it. In this Pombaline morphology some aspects, that inevitably confront every step, residents and visitors, were detailed. Baixa/Chiado like a scenario composed of streets, squares and reference elements that provides evident pathways of rich form and ensures modes of transparent guidance.

We thought of religious architecture that aligns itself with the layout of the streets and that somehow translates the spirit of reconstruction where the urban layout has conditioned all buildings. In this Baixa/Chiado and in the century of Inquisition, this fact that translates the prominence of secular power, assumes a very particular emphasis. We have collected images of the exterior and interior of these churches, some of them also represented in engravings that illustrate the destruction they suffered because of the 1755 earthquake. Series gaining big relief as the one of Chiado Plaza where there are the churches of Our Lady of Loreto, Our Lady of the Incarnation and of the Martyrs or the simple church of Our Lady of Oliveira on São Julião Street that hardly stands out from the façade of its own quarter.

Instead, the Plaza of São Domingos church marks a place that perhaps expresses more strongly the territory of hybridism and of (in)

[14] A cultural space of the Municipal Chamber dedicated to Lisbon studies.
[15] General Confederation of the Portuguese Workers.

tolerance of this area of Lisbon. This point of encounters and Luso-African disagreements lies right in front of this church whose construction started in the distant 18th century and has been built and rebuilt due to different disasters. It's about this church that belonged to the convent of São Domingues, that the earliest mention of the Confraternity of Our Lady of the Rosary of the Blacks is made "according to the decree of July 14th, 1496, authorizing their confreres to give out candles and collect alms in the caravels towards Mina and the rivers of Guinea, in search of gold and slaves"[16]. Regarding Carmo Church, today transformed into a museum, it is the strongest reference to the 1755 earthquake, once it has not been reconstructed, it stands in ruins which have remained and been maintained over the years.

Similarly, a set of sculptural elements also occupies a prominent place, becoming landmarks, defining spaces, alignments and symmetries. A sort of inventory of what Kevin Linch identifies as elements that structure the perception of urban space. Generally based on mythology, the power of kings and politicians and "culture".

It can be seen in the sculptures of Eça de Queirós by António Teixeira Lopes (1903), of Fernando Pessoa by Lagoa Henriques (1988), the 16th century poet António Ribeiro, best known for "The Chiado", by António Augusto da Costa Motta (uncle) (1925). Anyway, the monument to Camões by Victor Bastos inaugurated in 1867, surrounded by historian Fernão Lopes, the cosmographer Pedro Nunes, the chronicler Eanes de Azurara, the historians João de Barros and Fernão Lopes de Castanheda and poets Vasco Mouzinho de Quevedo, Jerónimo Corte-Real and Francisco de Sá de Meneses marks the center of Camões Plaza.

The fountains of Rossio, built in 1889,

[16] Filipe Zau, Confrarias de Nossa Senhora do Rosário dos Pretos,http://jornaldeangola.sapo.ao/17/0/confrarias_de_nossa_senhora_do_rosario_dos_pretos, 1.12.2012.

one on each side of the statue of D. Pedro IV, the equestrian statue of D. João I, executed in bronze and erected in 1971 at Figueira Square, designed by Leopoldo de Almeida, the equestrian statue of D. José I at the Terreiro do Paço by Joaquim Machado de Castro erected in 1775, in alininment with Augusta Street, are all landmarks as well.

The main façade of the theater D. Maria II and of the Municipal Chamber of Lisbon also present two sculptural sets of great value. In the first case, it represents "Apollo and the Muses" by Francisco Rodrigues and Manuel da Fonseca and, in the second case, the façade, designed by Ressano Garcia, which is topped by a triangular pediment, by Anatole Calmels represents Freedom and Patriotic Love siding the arms of the city. At the Town Hall Square, we can find "The Grid" (1998), an abstract sculpture by Jorge Vieira and at Plaza of São Carlos Theater, another piece entitled "Homage to Pessoa" by Jean-Michel Folon (2001/2008).

Finally, at the São Domingos Plaza there is the Memorial to the Jewish Massacre of 1506 by Grace Bachmann, Carlos Ramos and Segismundo Pinto. Here, the facts reported in detail by Damião de Gois in the Chronic of Felicissimo Rey D. Emanuel of Glorious Memory are remembered.

Baixa/Chiado as a place of citizenship

Baixa/Chiado occupies, in the past and recent history, a particularly relevant place as of different powers. In fact, on these 700 meters from East to West and 1000 meters from North to South, many of the most decisive events for the Portuguese society took place. No other site in Portugal equals such place from this point of view. At Terreiro do Paço and its surroundings, power was centered, not only the power of the monarchy, yet the power of the Inquisition, and the power of the Republic. Place of trade with the rest of the world, shipyard of vessels and other embarkations, the square of the old palace, as well as the new one in a Pombaline layout, housed the Ministries of the new State and

of the State post April 25th. That's why the images that show this place as an expression of such multifaceted power are so compelling, such as the work credited to Francisco Zuzarte existing at the City Museum showing the Royal Palace, the India House, the Palaces of the Count of Ribeira, the Viscount of Barbacena, the Count of Avintes, the fort with artillery that protected the Square, the House of the Guard, the Court, the churches of Martyrs, São Francisco, of Loreto, of Our Lady of the Incarnation, of Patriarchal, the City Clock Tower and the fountain with the statue of Apollo. Equally remarkable are many other images that reveal other aspects of this Terreiro do Paço inhabited by the nobles, the religious, slaves, beggars, merchants, parents and children, couples, groups and everything else that it can be identified with detail such as the case of the painting of Dirk Stoop referring to the year of 1662. Lisbon has, in its totality always been centered at the Terreiro do Paço and the Cais da Ribeira, facing the river constantly littered with boats of all kinds.

But also images, indeed photographs, of a Terreiro do Paço which hosts kings, queens and emperors in the early 20th century such as Alfonso XIII of Spain, King Frederick of Saxony, Emperor Guilherme II of Germany, Queen Isabel II, the President of Brazil Juscelino Kubitschek de Oliveira, with military parades, royal stands and tribunes. Yet, a place of celebrations which, for example, also hosts the reception of the Fatherland aircraft aviators, Brito Pais, Sarmento de Beires and Manuel Gouveia, who made the connection Lisbon-Macau, the salute to the Head of State and to the foreign legations for the World War I victory by the Allied Troupes, and the Commemoration of the Bicentenary with a discourse by Oliveira Salazar.

Going through the entire 20th century and up to the present days, between Rossio and the Terreiro do Paço there have been demonstrations, some in favor of the new State, others in favor of a new desired state more expressive of the claims that time has not yet altered. Bakers on strike, waiting for the commission that was to thank the Minister of Interior for the promulgation of the decree on the weekly rest, anticlerical demonstration organized by the Civil Registration Association in support of the Minister of Justice António Maceira, fishwives on strike awaiting the commission that was talking to the County President's secretary, manifestation in the Commerce Square during a cable car strike. In the posters one can read: "Long live Free Thought", "Down with the Jesuits", "Long live Freedom", "Long live Family Law" or "Long live Required Civil Registration".

Closer to us, already after the April 25th, there have been demonstrations to support agrarian reform, against the rising cost of living, against the politics of the AD Government, to celebrate anniversaries of April 25th, of the Disabled Armed Forces, to support the General Strikes, against the law of dismissal (lay-off), against unpaid wages and withdrawal of 13th wage (1983). More recently, the protests against the "Troika"[17]. Paradoxically, many of the posters maintain a current course "against the rising cost of living", "Support for the nationalization of Banking", "For fair wages", "Pensioners with miserable pensions is misery by the Government", "Armed Forces cannot abandon their disabled ones", "Health does not pay - Health is a Right", "T Vedras Youth against Term Contracts", "Get out IMF" (1983), "Against the theft of 28% of the 13th wage". Nowadays the posters shout "The people are in Struggle", "Silent People are deluded People", "Against Exploitation and Impoverishment - Change in Policy", "We fight for ourselves our children and grandparents", "On the Right to Work".

The Terreiro do Paço was also the stage of decisive moments on the April 25th, once inevitably being the location of the power represented by the Ministries and, more importantly, its symbolism, once occupied

[17] The term refers to the European Commission, the European Central Bank and the International Monetary Fund.

by troops of the Captains Movement. In Carmo Square the surrender of the previous regime is part of the memory of many Portuguese, much like elsewhere the occupation of the Portuguese Legion in the Palace of Independence near Rossio. On Augusta Street, military and the population celebrate and discuss, and in Rossio they wander between tanks of the Movement. From all these "events", iconographic documentation that witnesses or simply evokes profound processes of change and permanence of paradigms, contradictions and aspirations of Portuguese society has been united.
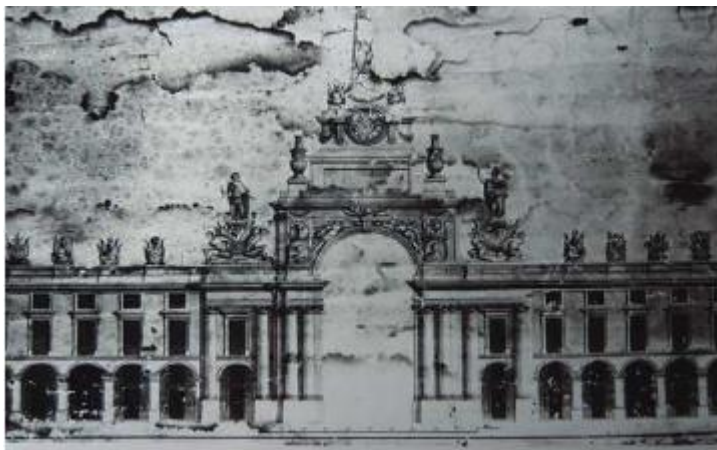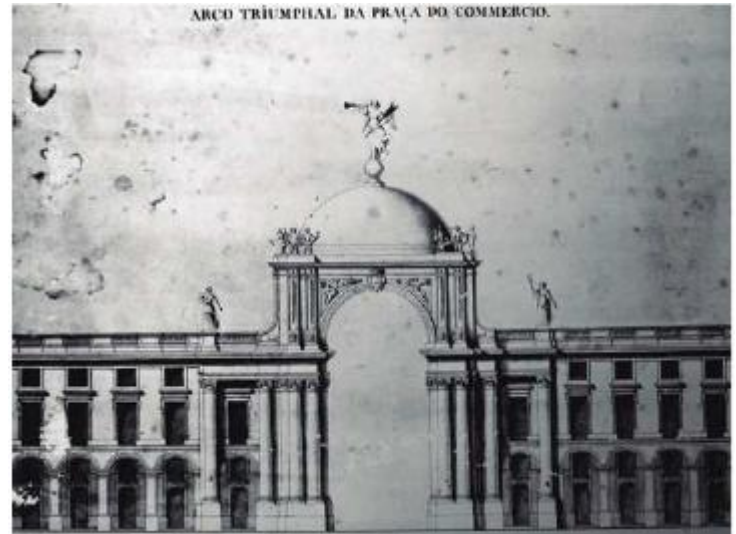
Baixa as a place of sociabilities

Baixa/Chiado as a place of multifaceted artistic expressions, that are certainly a dominant of our times, some more or less spontaneous and others a result of more organized initiatives. They are manifestations that made this space the true cultural heart of Lisbon. Day and night, weekdays and on weekends, depending on the seasons, different social groups choose this space as a place for meeting, leisure, and learning. Young and old, national and foreign coming from all over the world, here they get a cultural offer or identify themselves as actors of different artistic expressions. Baixa today beyond the institutional offer made by Theaters, Museums and Associations, hosts initiatives that use the STREET as a place of celebration. Floor designers have practically disappeared, giving way to more or less living statues, more or less interpolating the strollers, evoking the most various themes. Singers and instrumentalists, alone or in groups, poets, jugglers and magicians, attract attention at each step by introducing new meanings and references in the urban landscape.

In a more organized way, other institutions propose street festivals like "Chiado Fashion" in São Carlos Plaza, Book and Crafts fairs on Anchieta Street, the Great LGBT Pride party or the Festival of the Oceans at the Terreiro do Paço. In the corridors of the metro,

particularly in Chiado station, a daily program meets multifaceted artistic expression for users' enjoyment and for those who simply pass by the corridors and escalators to go up from Baixa to Chiado.

A collection of photos from all these events has been gathered, which intends to illustrate this multifaceted and multicultural Baixa/Chiado. A collection that, like any other selection, has gaps resulting from the subjectivity of choice. A collection that simply intends to open some doors for perception of this space, which is so significant in History and in the present of the country.

This is why most videos created for this exhibition are framed by the speech of those who can recognize reference points for understanding each theme. Speeches that do not seek to present conclusive points of view, but rather, to stimulate reflection and interrogation from those watching them.

PROJECTO PARA O NOVO ARCO DA PRAÇA DO COMMERCIO.

ARCO TRIUMPHAL DA PRAÇA DO COMMERCIO.

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3. Exhibition Memory - Memory of an Exhibition

Pedro Pereira Leite

What are and how are memories written? Since classical antiquity that an understanding of the phenomenon of memory has been searched for. How do memories, images of another time, constitute themselves as representations? How do we make objects of the past become present? Writing about the memories of an exhibition becomes a challenge of creating a representation. Operating a narrative that adds being. We assume that we narrate a process of something missing by evoking what became present in it.

At the beginning of 2012, feeling cold due to the winter freezing weather, I rang[1] the bell. I enter[1] the lobby decorated with ashlars, climb up the wooden stairs to the first floor and enter the room. I am welcomed by the aroma of warm coffee made by Graça Teixeira[2]. Sitting in a circle in the living room, in loose talk there were Cristina Bruno[3], Katia Filipini[4], Marcelo[5], Mario[6] and Ana Moutinho[7]. Shortly after, Gabriela Cavaco[8], Isabel Victor[9] and Pedro Cardoso[10] joined the group.

We started to talk about a project to develop an exhibition on Baixa Pombalina, on its past, but especially on its present. We all adhered to the idea very quickly, thrilled with the brief presentation projected on the wall.

From that day on, the team was composing itself. More faces were adhering, with different abilities and skills. Some from the area of technology, others in the area of design, others specialized in different contents. As it goes with all projects, some contributed more, others were helping as they could. Potential sites for the exhibition were visited. The Palace of Independence, the Millennium Gallery, on Augusta Street. A visit to Brazil brought up the possibility of taking the exhibit to Rio de Janeiro and Salvador, in Bahia. The exhibition had become a pretext for different dialogues.

At different moments, proposals to look at Baixa Pombalina were advanced. In one of our meetings we had a small workshop with Cristina Bruno on the purpose of the trip as a catalyst factor for a museological process, in which the illustrious museologist presented the methodologies used for the proposed organization of the City Museum of São Paulo[11]. The experience of traveling as a methodology of constructing narratives constitutes an inspiring element for our research

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[2]Graça Teixeira, Museology Department at UFBa and Pos Doctorate Candidate at the Lusófona University Museology Department.

[3]Cristina Bruno, Archeology and Ethnology Museum of the University of São Paulo.

[4]Katia Filipini, Director of the Memorial of Resistance of São Paulo.

[5]Marcelo Cunha, Museology Department at UFBa and Pos Doctorate Candidate at the Lusófona University Museology Department.

[6]Mário Moutinho, Museology Department, Lusófona University.

[7]Ana Moutinho, Doctorate student at the Lusófona University Museology Department.

[8]Gabriela Cavaco, Doctor in Museology from Lusófona University. National Museum of Natural History of Lisbon.

[9]Isabel Víctor, Master in Museology from Lusófona University. Ex Director of the Portuguese Network of Museums, Director of the Museum Convento de Jesus, Setúbal.

[10]Pedro Cardoso, Doctor in Museology from Lusófona University.

[11]Bruno, Cristina (2004). "The expeditions in the museum scenario" in Expedition Sao Paulo 450 years, Sao Paulo, City Museum of Sao Paulo, pp 36-47. In relation to the methodologies of this exhibition, also see Franco, Maria Ignês Mantovani (2008). City Musem of São Paulo: a new sociomuseological look at a megacity, Lisbon, Doctorate Thesis in Museology, ULHT.

on what we've been naming "The poetics of intersubjectivity" and is characterized by looking at the space, at its relational dynamics in pursuit of its essential elements. Interrogating the space and time, with the restlessness that seeks the essence in the process.

There is an old creator myth in Indian culture that speaks of a hidden river, the Saravasti River that formerly ran open and that time was in charge of hiding. A river flow that even hidden persists in influencing the present. Observing Baixa Pombalina at the present time is to look at a number of future possibilities. Possibilities conditioned by installed dynamics. That was the challenge we assumed to work on Baixa Pombalina. Asking ourselves what this Baixa is today. Seeking beyond narratives and meta-narratives towards finding out how that space is perceived and lived by its inhabitants. Inhabitant meaning those that make use of the territory.

Our starting point was to explore the territory. On a February morning we arrived at Baixa, as if we were travelers and we lived in it for twenty-four hours. We tried to observe the different rhythms, its inhabitants, how they made use of the space, the different meeting places, the places that attract people, and the spaces of communication among them. We tried to look at the stills. We particularly attempted to listen to the meanings of these powerful hidden voices in the stones and blackened faces of the people who speak of past experiences as present actions. Curiously, in late September, already at the final stage of collecting and systematizing work, we went down to the subterranean river that runs in Baixa. The Roman Galleries of Prata Street are a good example of our Baixa. A geology in movement, which provides us with the foundation of a city, periodically devastated by natural cataclysms, which mankind insists on confronting, rebuilding beauty successively out of ruins. A city that is renewed every day, observed in plural forms and lived differently.

The methodology of the trip allowed us to gather elements to be integrated in the planned work. Proposals in which the construction of narratives should be shared as well as express different ways of looking at the space. It is true that "our journey" is still an incipient proposal of the potential that the methodology suggests as a challenge to urban spaces museology. A challenge that seeks to overcome the view of the city as a static object. The city as living space incorporates forces that face one another. Natural and social forces. But cities are also representative scenarios of themselves. Depending on the point of view, the representation proposals are different. Then the challenge is to watch the city from its inside. Hear its echoes and incorporate them as museum narrative as a plurality of views that could give us a city "tomography".

Out of this innovating potential that the applied methodology revealed, we stress at this point the analysis of the poetic dimension of urban space and the sound cartographies. They are two elements produced within research and allow extending the proposed museum narrative in urban spaces.

In the case of the poetic dimension of space as a tool for investigation, it is useful to understand the "spirit of the place". Its utopian dimension (beyond the site) is a starting point for the construction of structural concepts of proposed narratives made from the users of the spaces. Confronting the user of the spaces with his/her experience in that space, be it by the way he/she moves in it, by his/her life stories, or by the memory of his/her experience, allows us to intuitively grasp the transformation processes of the space. The poetic presents an exegetical dimension (from exegesis or transcendence) which releases meanings contained in the forms, through verbalization and ritualization (commuting and celebrations). At the same time it introduces a theoretical or inclusive dimension, (immanence, as a quest for the essence of all things) because it produces a contextualized speech in a space and time, where traditionally one seeks

to capture the phenomena. Well, this contextual speech successively recreates the social experience, making the narratives as the development of themselves.

Poetics as a communicative act allows producing plural meanings and can be translated into a sensitive experience. A journey of the senses through space in search of processual moments. Poetics as an urban experience is an experience of intersubjectivity where the various subjects move in time and space around socially significant objects, of common heritage, to jointly reconstruct the elements that are common to them, creating new meanings and new processes.

In the case of sound cartographies of spaces, it is a proposal of process knowledge about the identities of spaces. As the search for poetic images, it results from the investigation and recognition of spaces through experience. The proposal is to capture the urban action in process through its sounds. Here, we took the time of the city sound as a field for recognition of urban experiences. A commuting trip between urban and rural spaces is enough for one to realize the differences in sound, visual and smell densities. Cities domesticated time. Time has come to be linear, marked by mechanical sounds that shape its pace. The silence interrupted by the bell from Catholic churches steeples, or by the call for prayer from the mosques are elements of domestication. But the cities and contemporary metropolis have intensified mechanical sounds, involving the city rhythm in a noisy concert which we strive to control all the time. Whether through the use of "headphones", either through forgetfulness, urban sound is an experience of space recognition. Through the relationship between silence and the importance attributed by the brain we can guide ourselves and recognize the differences between the spaces. For example, the mechanical noise of cars is also a marker of territory, as the silences of contemporary museums symbolize changing territories.

Observing the sound of real life

as a recognition exercise, as an experience of an intersubjectivity proposal is thinking about how individuals get connected between themselves and with the earth. Restoring the connectors as building ecology knowledge. It is useful to draw the intention of urban planners to the fact that the sound is not integrated into the territory planning while sonorities are territorial trademarks of resilience from which one can recreate the urban landscapes of the future.

Those are two contributions to the development of future investigations that mark the memory of this exhibition.

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4. Beware of the objects on display they are extremely subjective

Isabel Víctor[1]

"I'm a dissident from truth. I do not believe in the idea of a truth-speech, a unique and unquestionable reality. I develop an ironic theory that aims the formulation of hypotheses. They help us reveal unthinkable aspects. I look for fragments instead of the whole, somehow unified by a strict logic. In my reasoning, paradox emerges as being more significant than the linear discourse. In short, I examine life as it happens, when it happens, just like a photographer" (BAUDRILLARD in GIRON, 2003, p.1)

We are downtown, walking slowly through Rua Augusta in a clear winter morning. We've already been here many, many times, but somehow this time is different, we laid on ourselves a questionable way of observing reality. Walking with the exhibit pending over our heads, still digesting the heated meetings for its preparation that reviewed our methods and means, forms of communication, accessibility and brand. Everything that contributes to the tuning of an innovative exhibition concept (alternative) was discussed. This alternative concept makes use of fragments, examines life as it happens, because, just as Baudrillard, doesn't believe on the "idea of a truth-speech, a unique and unquestionable reality."

These fragments take part in a set of multiple modes and forms of saying, communicating, challenging, and the objects arrive in a total minority. Instead of using the conventional narrative, in which objects emerge as its backbone, here and there "illustrated" and (or) contextualized by images; in this specific case, the relationship between object and image is completely perverted. The objects are a minority and figurate on the same level that the other exhibited resources do. It is a dialogue of equals. What distinguish them are the asperities. They incorporate time, thicknesses and abrasions. There lies the difference and that's the difference we seek _ their inscription.

We roam downtown like those who walk on the beach, relaxed, and on their way are surprised by a brighter conch, a rarer form, realizing that if they know how to cuddle their cheekbone to its unique form, they'd be able to hear the sea, and that the sea (heard in the infinitive end of the conch) would "help to reveal unthinkable aspects" and formulate hypotheses.

In a discursive metric, detailed oriented and widely discussed, we decided that only four objects could enter the exhibition. These are the rules of our game, the game that challenges us towards a different perspective about downtown.

As the conch that among thousands of cockleboats dared to surprise and suspend our walk, in an act of intimate and unsuspected willingness of wonder, the objects chosen

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[1] Gleaner of subjective objects for multisensory exhibitions

(and/or which have chosen us) reveal themselves in the exhibition as unique fragments of light and extreme subjectivity. We'll have to be very careful. Observe trough our senses.

These peculiar objects are fragments of memory; textual segments so loose that appeal to other writings. It is the incompleteness and the feeling that everything is to say, the paradox, that compels us to search for other fragments and their multiple combinations and associations, which are also paradoxical and intimate.

The four natural objects are fragments of memory. We assume this designation to distinguish them from other exhibition resources, objectified[1] in films, simulacrums and installations. They are not intended to represent the whole social phenomenon that is downtown (as a unit that comprehends the spatial and temporal/place of confluences), because, verily, the whole is always unreachable. Nor are the objects unique and rare, once again, if we think about the shining conch, what is truly rare and unique is the circumstance on which we met and the times that we repeatedly talked about it. This ceaseless repetition is so essential to the life of objects as the ongoing waves are to the sea conches. There is always a ruminant feature on remembering.

About the conches and their enchanted arts we've already talked about, what is not yet explained are the chosen objects and what they tells us, their reason of being in this exhibition. Memory objects are always identity marks, signs. They give us thickness and dress themselves with appeal. An exhibition, just as music, also makes room for silence, creating in its intimacy spaces to breathe. We need that compass, and ceremony, to listen (registering for future memory) to this sea

of explanations, to the shifting reveries of those who visit us. That's the principal aim of creating exhibitions; making room for the restlessness. The relationships are always subjective, even when we froze them in some final categories. Everything is mobile and passenger. Everything flows.

On this walking through "life that happens", we wonder about what sort of relation there is between downtown and a talking doll from the Doll Hospital, nurtured, "treated" by Manuela Cutileiro and her team of restorers; between a working tool from João Nunes workshop, a setter of gems, an ancient figure of downtown well-known by goldsmiths and jewellery traders; between the exchange tickets of Horácio Zagalo's collection, a pivot of our contact's network, who began, since an early age, to work as a scalper in the large market that was (and hopefully will be again) the commercial downtown of the Portuguese capital; and last, but obviously not least, between downtown and the lottery tickets from Casa Campeão, chosen by Vasco Melo, an unavoidable figure of this actual downtown. Rests, with us, the will to continuously plunge into these life stories, which are individualized pieces of downtown's History and its commercial, political and financial arising. Definitely, we don't have an answer. Instead, our answers are incomplete, fragmented stories, multiple questions and the urge to continue this search.

The objects that compose this exhibition have in common their extreme subjectivity. What really matters is the ability to listen, with the delicacy and amazement of the one who hears the sea through its small conch, trying to reach further while standing on solid ground.

Returning to Jean Baudrillard[2], "currently, each sign is turning into an object

[1] Handler, 1988, (development of the concept Objectification) in
http://books.google.pt/books/about/Nationalism_and_the_Politics_of_Culture.html?id=fOukKyHqOZUC&redir_esc=y

[2] Baudrillard, 2003, "A verdade oblíqua", excerpts from the interview given to the magazine "Época", in
http://revistaepoca.globo.com/Revista/Epoca/0,EMI37985-15220,00.html

in itself and materializing the fetish, it changed into its value of use and trade at once. Signs are creating new differential structures that exceed any current knowledge. We still don't know where this is going."

We still don't know. In fact, we don't know, but we are on our way, and we do know where we want to go. An object is also a magnifying glass that helps us explore further, much further.

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5. Videos of Baixa in real time

Filipe Vale

For the Cinema Department at the Lusófona University the invitation to participate in this exhibition was simultaneously a great pleasure and a challenge. In the proposed exhibition context the films to be produced would have a crucial role, due to their number, presence and centrality. This was a very interesting opportunity of, once again, being able to show the society our production capacity and the quality of our work. The treatment we give to such projects within our team is based on the construction of mixed teams in which teachers work together with students. It should be noted that students perform most of the tasks required autonomously. This is valid for both technical and artistic components. Thus, we are extremely proud with the presentation of these films as they reflect not only the quality of the department but, and especially, the quality of our students and the training that has been given to them at the University. Among the staff of teachers who have actively participated in the project, it is fair to highlight the professor João Antero Ferreira in first place. The active coordination of all phases of the production was his. He was of an insuperable commitment and the final result reflects the quality that is recognized. During production and filming, the participation of Professor Luís Santos was essential and exemplary in the way he has coordinated this component of the Project. Pedro Costa and Sérgio Fouto were the other key pieces of constant support, each one in his area of intervention: Pedro with his inexhaustible labor force and permanent motivation; Sérgio in post-production and finishing of all videos that represent our participation in the exhibition. Finally, we shall mention the importance of having the Professor Dr. Manuel

José Damásio as the director of the Film, Video and Multimedia Communication course. Our director is a permanent inspiration. Working with him has always been synonymous with that no challenge is impossible. His support is central and the ambition to do more and better is something that constitutes the matrix of the entire department. To the students who have participated in the Project, my compliments and gratitude. Working with them on a daily basis makes the profession of university professor a personal achievement and brings the conviction that we are contributing to their future and, simultaneously, to the future of the country. At the end of the whole production process we are able to present a total of twenty short films. Since the beginning, the dimension of the project has been an aspect of some concern. Putting undergraduate students at the center of its execution could be a risk. Since the beginning, we have faced it as a challenge and an opportunity.

The construction of the set of videos for this exhibition has undergone several changes given the complexity of the central theme once being so simple, it becomes complicated. Initially, a set of 20 different videos was visualized, each addressing a specific aspect of Baixa/Chiado in a way that, in the end, we would accomplish a global view of the theme. We realized that a few were repeated, at least parts of them, and so some videos were combined, reaching a total of 16. But we have seen, through the construction of each one of the videos and the treatment of their content that some sensitive areas, despite being more peripheral, were still missing. And the videos rebounded to 22. When the videos were almost finished, we realized the strength a final set

of 20 could bring to the whole exhibition.
And so we were left with 20 videos.
Twelve hours of raw images from Baixa/Chiado
have been filmed, almost a hundred
photographs have been used, and ten
interviews have been conducted. For the editing,
far over 100 hours of machine and operators
have been spent.
One of the great sides of such experience was,
once again, the shared work among teachers
and students, whereas teachers have
coordinated each of their designated areas
– image, editing and sound – and the students,
actively participated in the teams.
Another aspect that marked the academic life
of professors and students from our course
of Film, Video and Multimedia Communication
was the close collaboration with other
departments and courses involved in such
museum project, in partnership with other
University Departments, as well as with
other external renown entities, going beyond
the purely academic scope.
A final thank you to our magnificent Rector.
For the opportunity, the trust and sustained
support. For our department and for our
students, this project has been an enriching
experience. It is very important to feel that
our University relies on our capacity and
gives us the opportunity to demonstrate
what we can do. The experience of building
an exhibition in the context in which
it has been developed, in a collaborative
environment between different departments
and people from different areas, has become
an extraordinary model.

Videos produced about Baixa/Chiado:

Video Titles:
1   Portuguese style stone sidewalk
2   Baixa/Chiado trade
3   Pombaline Architecture
4   Santa Justa Lift
5   Baixa/Chiado Experiences
6   Baixa/Chiado Street Art
7   Baixa/Chiado Literature / Poetry
8   The april 25 1974 coup in Baixa/Chiado
9   Baixa/Chiado demonstrations
10 Art in the Baixa-Chiado underground station
11 Chiado Fashion
12 The 1755 Earthquake
13 The Reconstruction of Baixa/Chiado
14 Multiculturality in Baixa/Chiado
15 Professions at the 19th/20th century
     in Baixa/Chiado
16 Baixa/Chiado Churches
17 Baixa/Chiado sculptural elements
18 Application of Baixa to World Heritage
     © Atitude Virtual Lda
19 The 1988 Chiado re
20 Baixa Chiado as a setting for advertising
21 Baixa Chiado
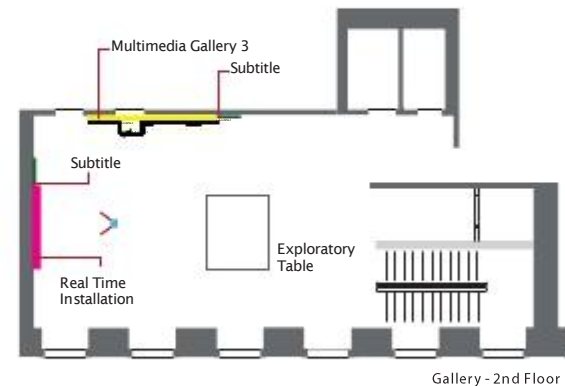22 The subjectivity of objects

154, 155, 156, 157

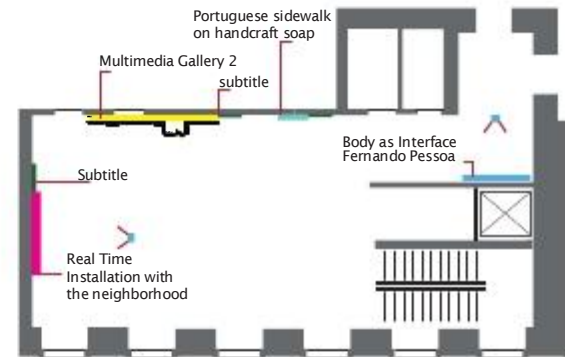# 6. Interactive Installations and Expographic Resources

Ana Moutinho

The exhibition "Baixa in Real Time" is a project developed in an academic context that aims to address Lisbon Baixa from a historical and contemporary perspective. The exhibition discourse is conceived in order to convey several messages and stimulate curiosity about specific topics in a fun and educational way. In this sense, we use resources such as sound, video, smell, image, Augmented Reality (AR), text, three-dimensional mockups, 3D models and embossed images.

This project decided to treat the same themes redundantly across different resources. Thus the visitor/user who cannot interact with/view a particular type of expographic resource because he/she has any special needs, there will be other expographic options that deal with the same subject, either through touch, smell, hearing, vision, spatial perception or body movement.
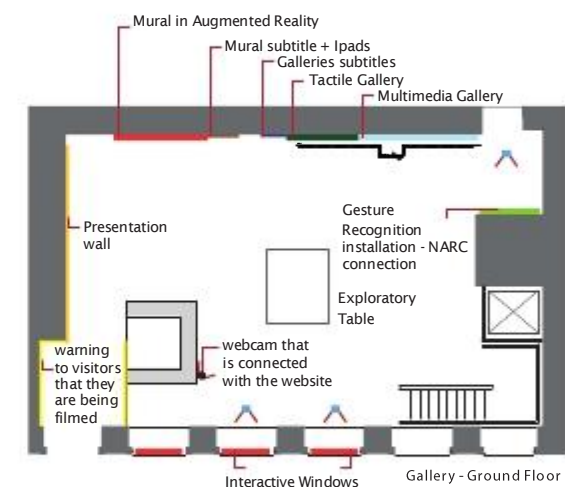
The exhibition consists of a Multimedia and Tactile Gallery, an installation of Connection in Real Time with its surroundings, a Mural of Baixa in Augmented Reality, two installations having the Body as Communication Interface, a Panel of the Portuguese Sidewalk in Handcraft Soap, Three-dimensional Mockups and a device with translation of the multimedia content of the exhibit in Portuguese Sign Language. The different facilities intend to create a space that provides a relaxed atmosphere, conducive to learning and knowledge building, where visitors are encouraged to interact and participate actively in the different installations. The spatial distribution of the different components occupies three floors of the gallery, as illustrated in the following images.

Installation of Connection in Real Time with neighborhood

The installation of real-time connection with its surroundings is based on the theme of the exhibition, namely "Real Time", that in the most literal sense is a protocol for data transmission in real time over the internet (Real-time Transport Protocol, RTP). The installation explores this real-time audio and video streaming that allows the connection of different Trade spaces and Institutions at Baixa with the exhibition space.

The visitors/users of the exhibit can have a dialogue, orally or through gestures with visitors who are in other spaces at the same time.

This installation consists of several computer points distributed in different locations at Baixa that were available and interested in participating in this project, in particular stores or institutions/heritage.
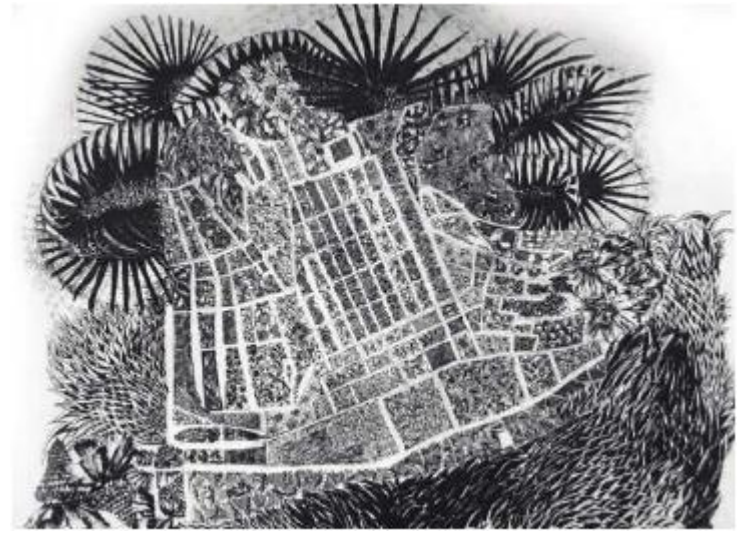
In this sense, the installation is divided into two connections, one with some traditional/local and international shops that are in Baixa and another with the exhibition "Baixa e Catete in real time" at the Museum of the Republic, Rio de Janeiro.

This installation aims at promoting on one hand the local businesses, be it the most traditional, that have passed from generation to generation or the international trade that has chosen Lisbon Baixa for being the heart of the city and its history. On the other hand, it aims to promote the neighboring Heritage through virtual access in order to motivate visitors to actually visit it.

Baixa Mural in Augmented Reality
Ana Moutinho, Joana Pereira

This facility aims to provide access to content and issues addressed in the exhibition in a playful and educational way. The Mural in AR (Augmented Reality) consists of a painting, 3D modeled objects, everyday sounds of Baixa and an application available for iPad/iPhone that connects these components in AR.

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The Mural proposes different readings on Baixa and allows access to multiple layers of information, either by observing the painting at various distances, whether through an app in AR where we can see some of the most emblematic monuments and objects of Lisbon Baixa or listen to different sound notes distributed along the Mural. This installation arises from the very natural and organic connection between art and technology, which both can live and enjoy this union without interference.

Initially a survey of 20 emblematic monuments, shops and transport of this area of Lisbon was carried out, of which 10 were selected: D. Maria II Theater, the Art Nouveau facade of Animatógrafo in Rossio Square, the haberdashery Bijou, the tram 28, the Santa Justa Lift, the statue of Fernando Pessoa in Chiado, the Statue of D. João I in Figueira Square and Rossio Station. Each object is positioned in the Mural at its geographical point in Baixa/Chiado map, corresponding

to the location of the monument/statue itself.

The various sound notes distributed along the mural allude to the boats and seagulls in Cais do Sodré, coffee conversations, tram 28, sounds of Chiado, Bairro Alto nightlife, African music in Rossio, the musicians on Augusta Street, Poets' voices in Campo das Cebolas and the various sounds of commerce (shops, banks, cash registers, restaurants) in the Commerce Square.

This mural/map was created with floral elements that recall the products of trade since the time of the Discoveries up to the present day. Examples of these products are the flower of cinnamon, tobacco flower, sugar cane flower, coffee, and tea, which fall in the area of Commerce Square, Augusta Street and Figueira Square. The linen flower, cotton and mulberry leaf from which silk is provided connect to the Fanqueiros Street, known as Textiles Street. On Douradores Street the cardamom flowers, black pepper and saffron stand out due to intense smells from trade that takes place there today. When getting close to the mural, one can see the detail of all these floral elements that unite and build a map of the Baixa/Chiado. Watching it from a distance we can see the orthogonal plant of Baixa Pombalina.

The painting of the mural is by the artist Joana Pereira, produced in Chinese ink on a 3m wide by 2m high canvas. The 3D objects were modeled in Maya and Mudbox by college students David Ferreira, João Garcia, Pedro Rodrigues and Rui Silva majoring in Digital Animation at ULHT. The application was developed in 3D Unity using the Augmented Reality platform Vuforia by PhD student in Museology at ULHT, Ana Maria Moutinho, and sounds were captured by the Museologist Pedro Leite.

Some details of the mural painted by Joana Pereira were photographed and turned into identifiable images through the characteristics of the image itself and high contrast. Based on these images, 3D objects were placed in a specific geographical location within

the 3D Unity. The user, when going through the panel with an iPad or iPhone, will find the various objects and sounds distributed in the space of the mural and will be able to observe each one of them in detail.

Installation Body as Interface

This installation intends to explore a performing character of the exhibition where the visitor/participant can freely move his/her body and identify himself/herself with a 3D model representing the Marquis of Pombal or Fernando Pessoa.

This installation proposes to discover the body as a communication interface. The participant, as he/she moves in front of the Kinect camera, he/she tracks the movements of the 3D models, namely the Marquis of Pombal and Fernando Pessoa. The movements that the visitor makes with his/her body are imitated by the character allowing the visitor to playfully interact in the form of a historical figure with other visitors.

The Kinect camera comprises essentially one RGB camera and a depth sensor, which allows detection of 48 points of articulation of the human body. This installation is based on the OpenNI framework and Figfu and is developed in 3D Unity. The 3D characters Fernando Pessoa and Marquis of Pombal were modeled by David Ferreira and Diogo Marques Dias, whereas the gesture recognition application by Ana Moutinho.

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Installation with Gesture Tracking Recognition "NARC connection"

The exhibition "Baixa in Real Time", presented at Millennium Gallery on Augusta Street is connected by a hallway to the Archaeological Nucleus of Correeiros Street - NARC, where we can observe an impressive archaeological collection that reveals Lisbon occupation from its Roman presence with its fish canneries and sauce production, until the early Christian necropolis of the 5th century.

In this context, an installation was added to the exhibition plan to make the connection between the historical and contemporary Baixa addressed in the exhibit and the remains and archaeological objects of NARC.

The selected object is a pitcher from the 13th century. This vase was used to serve wine and was imported from the Saintonge region, it is an artifact that illustrates the role as of maritime commercial center that Lisbon played in this period.

The visitor controls the rotation of the object with the left arm in different angles and reduces or enlarges it with the right arm. By combining the movement of both arms the user can explore the object.

This installation allows access without preservation or security constraints to objects, providing the participant to view objects at different angles, zoom in or light up certain details.

Portuguese Sidewalk on Handcraft soap
Sara Domingos

The panel in handmade soap reproduces a bicolor geometzric pattern from a pavement of Lisbon Baixa. Following such traditional pavement, white and dark gray colors were used representing the typical contrast of limestone and black basalt. Within the context of this exhibition, in addition to its plasticity (linked to the sense of sight), colors and textures (linked to the sense of touch), this panel presents an aspect related to the sense of smell, due to the aroma of the material itself.

Conceived by artist Sara Domingos, who is currently developing a project on handmade soap in an atelier located in the area of Baixa Pombalina, this panel is composed of handmade soap cubes whose fat base used is 100% olive oil. Olive oil has very rich qualities and is an important cultivation in Portugal. Within the same Mediterranean thematic, there are the aromatic herbs grown and dried within traditional Portuguese techniques.

Oficial exhibition website
www.baixaemtemporeal.net

The website of the exhibition "Baixa in Real Time", intended to be an extension of the exhibition itself, where visitors can access content provided at the exhibit (videos, photographs, prints) as well as video transmission in real time from one of exhibition rooms and observe other visitors at the exhibition site interact with the various facilities. The documentation produced by the exhibition is free to access for purposes of educational and nonprofit cultural activities.

The website is planned as a display window directed to the exhibition that can be accessed by visitors of the exhibition and by other users who, due their special needs, cannot visit the exhibition.

7. Accessibility Project

Ana Moutinho, Susana Zuzarte, Margarida Vieira and Manuel Costa Leite

The accessibility project emerged at a crucial moment in the development of the exhibition. In early October 2012 we had a plan of the exhibition with the description of the facilities that were being developed, namely the "Multimedia Gallery", "The Body as Communication Interface", the "Connection in Real Time with the Surrounding Space" and the "Mural in Augmented Reality". We had the ambition to produce an exhibition accessible to all, but objectively at that time we had no expert in the area of accessibility and alternative means of communication in the exhibition team in order to achieve this goal. In this context, a group of students and faculty members from the Master on Alternative Communication and Assistive Technology and from PhD in Museology of ULHT was formed. At first we were faced with the difficulty of adapting Augmented Reality installations for a visually impaired audience, however we soon realized that we had two possible ways to make the exhibition accessible, one was to adapt the facilities which were capable of being adapted, the other way would be to create new applications and systems specific to each type of special need, be it blindness, low vision, limited mobility, deafness, visitors not fluent in Portuguese language or visitors called visually non-impaired.

The accessibility team defined its mission, which would be to create an expographic discourse that could be seen by everyone, in the time of each and without the need of a guide or support. Soon we realized that we could not put the different types of special needs in the same "bag", but rather think of an expographic discourse for every type of need.

In this sense we added to the same exhibition plan the "Tactile Gallery", the three-dimensional models, the audio-guide, the application in Portuguese Sign Language and the translation of all contents in English.

Another measure defined at the same time, was to ensure that the architectural space of the gallery corresponded to the different accessibility requirements in public spaces. In this sense we produced a diagnosis of the current state of the Gallery and the necessary changes have been made, that consisted of, in particular, inserting elevator and handrail signs in Braille, a tactile floor in high-contrast for warning that directs the blind and low vision ones to explore the different facilities. Additionally, the gallery map was printed in relief, showing the space physical boundaries and a dotted path indicating the route to the installations in space. There is a correspondence between the tactile floor and the embossed map which allows the blind user to find his/her way in space and therefore freely visit the exhibit.

All these features are accessible, totally or partially, to the visitors/users with different kinds of special needs, be them visually non-impaired, people with reduced mobility, hearing, mental and visual (blind or with low vision) special needs, children or users who do not master the Portuguese language.

The table below shows a correspondence between the various groups with special needs and how each installation meets those needs.

Expographic resources and Exhibition Installations	Blind	Low vision	Reduced mobility	Deaf	Tourist *	Visually non-impaired	Children
Mural in Augmented Reality							
Body as Interface							
Interactive windows							
Signs in PT/EN							
Tactile/Braille exhibition map and tactile floor							
High contrast captions/signs and tactile floor							
Real Time Installation	1			2			
Oficial website PT/EN							
Multimedia Gallery	1			2			
Tactile Gallery							
Exhibition App in Sign Language							
Embossed images							
Three-dimensional models							
Audio-guide for blind and people with low vision							
Videos with subtitles in english							
Mural of a Portugues sidewalk in handcraft soap	3						

1.Partial - Sound   2.Partial - Video   3.Partial - smell   * people who do not master PT language

Tactile Gallery

The Tactile Gallery is part of the installation "Multimedia Gallery" and is the production of a vertical module composed of frames (prints and photographs) in high relief. Each embossed image is accompanied by a subtitle in Braille, therefore completing the access to information by the blind public and with low vision.

"Baixa in Portuguese Sign Language" Application

The application in Sign Language allows the audience with hearing special needs to be able to access the exhibition multimedia content in Sign Language through Augmented Reality.

The visitor can download the free App "Baixa Gestual" in the App Store into his/her iPad or iPhone mobile device, or ask for an iPad available in the exhibition. With this device, the user can freely visit the exhibition in a non-sequential and whenever he/she finds

a video he/she wants to watch in Sign Language, he/she should point the iPad towards the recognizable image in the lower right corner of the video. The corresponding video immediately appears on the recognizable image in Augmented Reality.

   Each existing video on display is identified by a recognizable image ("Image Targets") in the lower right corner. Differing from traditional markers, such as matrix codes and QR codes, the recognizable images do not require specific areas in black and white or codes to be identified. The SDK Vuforia uses a sophisticated algorithm to detect and track certain natural features that are present in the image itself. The recognition is determined by comparing these characteristics and the information stored in the database. The application compares the information captured by the camera and the information stored in the database in real time rendering the video accordingly.

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A todos aqueles que acreditaram neste projeto como sendo seu e a todos os que deram o seu contributo. *To all of those who believed in this project as being theirs as well as to those who gave their contribution.* Ana Maria Magalhães, Ernesto Matos, Clara Azevedo, Deodato Guerreiro, Diogo Mateus, Glória Marreiros, Graça Freire, Filipe Luz, Horácio Zagalo, João Nunes, José Morais Arnaud, Leonel Katz, Leonor Areal, Manuel Carvalho da Silva, Manuel José Damásio, Manuela Cutileiro, Miguel Abreu, Paulo Sargento, Rui Zink, Sérgio Felizardo, Vasco Melo, Vasco Pinheiro, João Sousa, João Martins, João Simões, António Manuel - Presidente da J. F, de S. Nicolau, Joaquim de Sousa - Presidente da J. F. dos Mártires

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Exposição/*Exhibition*

Produção/*Production*
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Mário Moutinho

Coordenação Institucional/*Institutional Coordination*
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Design Gráfico/*Graphic Design*
Filipe Trigo

Ações Educativas/*Educational Activities*
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Imagem/*Image* Bruno Mangas, Luís Santos, João Antero, Liliana Gonçalves, Jorge Pereira, Carlos Magalhães
Edição/*Video Editing* Sergio Fouto, André Mandes, Pedro Costa

Direção de som/*Sound Director* Cyril Santos
Captação de som/*Sound Recording*
Frederico Prazeres

Tradução para língua gestual (pt)/*Translation into sign language (pt)*
Alexandra Ramos

Instalações da exposição/*Exhibition installations*

Galeria Multimédia/*Multimedia gallery*
Mário Moutinho, *documentation and adaptation of* Daniela Thomas and Felipe Tassara' *expographic contept*

Galeria Tátil/*Tactile gallery*
Susana Zuzarte

Mural em realidade aumentada/
Mural in augmented reality
Ana Moutinho, conceito da Instalação e desenvolvimento da Aplicação/ *installation concept and AR application development*
Joana Pereira, conceito da pintura e execução/*mural concept and painting*
Rui Silva, David Ferreira, João Garcia,
Pedro Rodrigues, *3D modelling*

O corpo como interface de comunicação/
Body as Interface
Ana Moutinho, conceito e desenvolvimento do sofware/*concept and software development*
Diogo Dias, Marques de Pombal modelação 3D/*Marquis of Pombal 3D modelling*
David Ferreira, Fernando Pessoa Modelação 3D/
3D modelling

Calçada Portuguesa em sabão artesanal/
Portuguese sidewalk in handcraft soap
Sara Domingues, Conceito e Produção/
Concept and Production

Execução e montagem da Cenografia/
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