

# Exhibition Space as Art Space

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**Abstract**— We can do multiple forms of space approach, i.e. the spaces have physical characteristics. We can assume multiple ways of interpretation for the characterization. All the theory about concept an idea of architectural space belongs to the world of thought, the ideals of rationalism, organicism, abstractionism and empiricism are fundamental. We will demonstrate how from a theoretical conceptualization about the predominance of the space we could become to understand an exhibition space/area. We will interpret an exhibition held in 2009, where the architect drafted a project to the interior space of an old and historical house, in the city of Torres Vedras, in Portugal, for an artistic event of contemporary art, named as the "(s) pace real", and transform it in an exhibition area where the underlying theme is the component of the missing space, water and wind.

In this research work we studied several spaces, whose variety is the result of advertising formats developed by (ES)paço Real exposition and "Arquiespaço" model.

**Keywords:** Space, Advertising formats, Communication, Architecture.

## INTRODUCTION

In the image of publicity or advertising, what we observe and our interpretation is directly connected with the symbols and graphic elements, which will express an idea that the author wants to be interpreted. It is the meaning of the meaning.

## I. PROBLEM FORMULATION

If we are trying to understand an advertising image, what we can see? How we can interpret the space of the image and its connection with the meaning, or with the product that the author wants to reveal?

To understand space we must find contextual instruments of communications and the respective meanings produced like: Referential Advertising, Oblique Advertising or Publicity, Mythical Advertising and Substantial Advertising.

We will use as reference the magazines: Domus -

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Contemporary Architecture Interiors Design Art, from June 2007 to June 2008, and make some analyses to the space of image, according the research work of Jean Marie Floch and "Arquiespaço" model (arquiespaço=archispace).

## II. THE COMPLEMENTARITY OF SPACES AND THE DISPARITY OF THE FORMATS IN ADVERTISING

This study is essentially composed as a practical component, from the visualization of the images of our corpus of analysis and all different formats of publicity, from the methodology of Jean Marie Floch, and the model "arquiespaço" that we will substantiate signs, symbols, icons and contexts that characterize, differentiate or complement all of these formats of space. Find out how, from these formats, you can "advertise" and show the form as the tags expose their products in the ad space of Domus magazine. According to Georges Péninou "[1] Péninou, Georges. Semiotics of advertising. Ediciones, Gustavo Gili S.A. Barcelona, pp32. 1976.", the advertising image produces the appearance of an attitude, which, much more than a knowing acquired, it is the response triggered by reactions in the recipient. For this author, the purpose of publicity is not communicating an image, but rather communicates through an image, the message that you want to stream. Advertising/Publicity cannot be considered a means of communication among men, however, belongs to the category of media patchy, as opposed to systematic media, who put into play well-defined units that combine or structure between them according to well-defined rules, postulating about reciprocity of consciences. The objective of advertising is here at the demonstrations. His method of analysis focuses on these manifestations, whether they are sociological, psychological, or aesthetic, and not reactions "[2] Idem, pp.33".

Publicity is a subject of semiotic analysis; its expressiveness attracts public attention, both for its aesthetic value as for their factual value, the image all the elements that constitute are thoroughly studied thoroughly care, as they are entered within certain theoretical advertising formats. Jean Marie Floch "[3]

Floch, Jean-Marie. Semiotics, Marketing and Communication. Puf. Col. Forms Semiotics. Paris. 1990." tells of four advertising ideologies: d. Ogilvy, PH. Michel, de j. Séguéla and j. Feldman. These authors are considered advertising ideologues, since their studies and their reflections are based on well-structured ideas on this topic, make use of symbolic tools geared to the creation of meaning.

Defend and enhance a particular position in relation to the other and, also, because they believe in the power of their

ideas. The different points of view of these theorists seem to us so important, that we will clarify them so that their theories become intelligible and also to explain the existence of various ideologies advertising becomes clear. Advertising campaigns are composed of speeches about the space where they expose products and can these be taken as implicit speeches on the way to describe these spaces and these products, i.e., advertise with us, them, making it necessary to understand the position of different ideologies, advertising in that there are additional aspects that unite and contradictions that away.

The "arquiessaço" "[4] The model arquiessaço, is a model of interpretation and organization of space that is in development on a Phd thesis in architecture, UBI." model, whose conceptualization signifier is based on the reflections of Edward t. Hall "[5] Hall, Edward T.. The Hidden Dimension. Publisher Relógio d'Água. Lisboa. 1986.", consists of the fixed space, may emphasize the relationship between the characters and objects, featuring this spatiality with urban and suburban buildings (companies, industries, silos, family homes, buildings, sophisticated buildings, bridges, viaducts). He can still match the interior space of housing, commercial and industrial establishments. In short, fixed topological space can be existing or building or imaginary, internal or external, commercial or non-commercial. In turn, the semi-fixed space corresponds to how mobile barriers are arranged in the advertising image, that is, all the accessories that are present in space, all pieces of furniture, motor vehicles, boats and planes.

The shed on the informal space corresponds to personal territory around the body, which moves with the person (determines the interpersonal distance), which, in our study, corresponds to the management of the actors in the architectural landscape. In this category, we have integrated the way it presents the image of advertising, the angle of the photo capture, the position of the objects and people; their relationship in terms of plans, the looks, the overlap, the omission, the positions – rivalries or gaps-the objects, the theatrical representation of the characters and the psychological load that transmits-ringtones, hugs, overlays, queues, marches, demonstrations, groups; people moving or static (activity or passivity), intersection of people and objects.

Finally, we have the dimension of lack of space, which is also another important category that is observed in presenting the subject in the form of architectural space, the image ad. In this study, this space corresponds to the lack of architectural image framework in a context or in a place; this spatiality when shared by other has the characteristic of being predominant. Its design was based on studies of Marc Augé "[6] Augé, Marc. Non-Places. Introduction to an anthropology of about modernity. Editora du Seuil. Paris. 1992". This absence of background space representation values the project design or construction, turning it, simultaneously, on the basis of scenario. In its dimension of meaning, the absence of space corresponds to the empty seat, the non-place, the fictional place, to place the chart image, space not practiced, i.e. the space not lived. This spatial arrangement, usually, is evocative

of the idea of (un) temporality.

Subsequently, the image is framed into categories of meaning, e.g. spaces: anthropological and ethnological, historic, relational, temporal, social (un)-lusque or fusque. We will then show the pictures of the magazines Domus how can complement the spaces of the "arquiessaço" model with the positions of four of ideologues of advertising or publicity. From advertising formats we will reflect on four ideologues the differences and similarities that feature.

### III. REFERENTIAL ADVERTISING

They all have a distinct position. We'll start by explaining the ideology of d. Ogilvy, who advocates a referential advertising, in which prevails the representative function of language. To better understand the concepts underlying each reflection, we are pursuing with the explanation of referential advertising defended by d. Ogilvy. For this author, she has to be "coherent, truthful, credible and enjoyable" "[7] Floch, Jean-Marie. Semiotics, Marketing and Communication. Sous les Signes, les Stratégies. Puf. Col. Formes Sémiotiques. Paris, pp. 208. 1990.", an advertising where truth is the most important, while adapting to reality. In this type of advertising, tries to reproduce a fragment of life to convey to the consumer the feeling of veracity. All details are true, do not invent or construct.

The reality of d. Ogilvy translates everyday life, represents situations, experiences that refer to other, nurturing, in advertising work, an effect of density and credibility to the consumer. This task can often benefit from the use of photographs that aims to convey the idea of the real. The spots and commercials realistic and honest are defended by referential advertising. With regard to the speech, the referential advertising adopts a discursive strategy based on what is true. The objective of this publicity, trying to reproduce a true reality is based on narrative discourses, objectives (not abstract), descriptive; in the language of Ogilvy, this translates into joints before-after "[8] Idem, pp.213.", concrete information, attractive and with humor and without adjectives. The construction of a procedure, it is fundamental to d. Ogilvy, using demonstrations, press ads that make a clear separation between text and image, photographs, since " *the photos represent reality, while the drawings represent the fantasy...*" [9]Ogilvy, D., Confessions of an advertising. Paris, Dunod, 1985 (trad. cast. Confesiones de un Publicitário, Barcelona), pp. 101, idem, pp.213. Orbis, 1986". In this type of advertising, a part of the notice must refer to another, i.e. the text refer to the image and vice versa; the image, in which the product is built as an internal for advertising which benefits from the clear fidelity representative of photography. On the other hand, the referential advertising is keen that his speech did not have fictional appearance, but on the contrary, translate the relationship with the image displayed, so that the advertising is linear and purchase a logical continuity. Reading and understanding, in this type of advertising, are almost

immediate, allowing in this way, a faster response. The erroneous information in Figure nº 1 is an example of this logic.

For model “arqui espaço”, in your shed significant fixed space and semi-fixed have a color harmony with informal space, as if this present as the continuity of the image. The lines of modern bathroom furniture have underlying the concept of modernity that young age recognizes and visualizes and demanding. The positioning of the actress is intended to show how the space is sanitized and clean, where you can stay in anybody position.

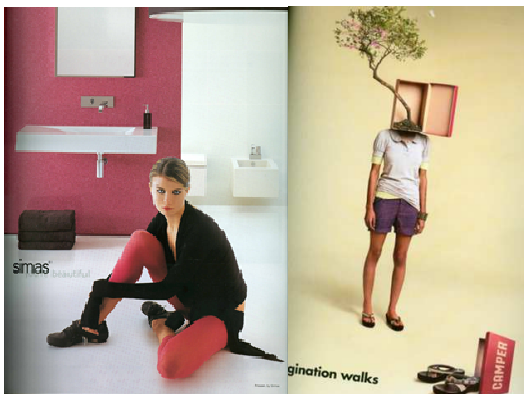


Fig. 1(right) and Fig. 2(left)

This spatiality has a creation of sense that fits in the anthropological and ethnological, because it is full of references and meanings that correspond to a realm of experience of a social group, it is evocative of its stage and Union of its identity [10] We confirm, Mitchell, G. Duncan-New Dictionary of Sociology. Porto, Rés Editora, 1966, p. 32 e p. 209, with regard to the concepts of “anthropology” e “Ethnography”. Here the young search your true existential sense, where the statement of your “I” is recognized and shared by a group of individuals with a common identity. This bathroom space is the space of reference. How individuals relate to each other and share determined values, are entered within a system of non-verbal -“are a set of rules of behavior and unspoken thought, implied, that control everything we do” “[11] Hall, Edward T. (1983). The dance of life. The other dimension of time. Editora Relógio d’Água. Lisboa, p.14”, within your social group and is the cultural heritage recognized by all as the essence of group identity. Oblique Advertising or Publicity Figures and Tables

Ph. Michel “[12] We use, again, the Floch (1993).” advances with oblique advertising, in which it is denied the representative function. “[13] Floch, Jean-Marie. Sémiotique, Marketing et Communication. Sous les Signes, les Stratégies. Puf. Col. Formes Sémiotiques. Paris, pp. 214. 1990.” advocates the denial of advertising as referential. In this type of publicity, it is necessary that the public build sense, since this is not pre-existing.

Is an advertising of paradoxes that goes against common

sense, has as base of support something that is out of place and the non-immediate. The public that receives this advertising message should know build it an interpretation, and thus your intelligence put to the test. Is the public that it is the task of assigning meaning to advertising, unlike advertising ogilviana in which the relationship between text and image presents simple and predictable. A campaign based on oblique advertising is appreciated by the manipulation carried out, since if bet on a modification of perception or vision that if have of things; This is assumed to be the lateral thinking, i.e. “ It is a strange way to continuously move item to view it in a fresh, new, different, meaningful, exciting way again “. “[14] Idem, pp. 215.” According to the author, this is the method that best communicates, by moving, by reinventing the way of seeing the world. This is a way to advertise that exercises the intellectual capacities to the public, since the meaning implicit in the advertising message are not easy to access. He will have to reason to understand. The irony, humor, breaks between text and image to lead the reader to have to develop a critical and interpretative competence, since it is required the construction of the sense of advertising message. The photo based on Surrealism, such as Raúl Eguizábal “[15] Eguizábal, Raúl. The Advertising Picture, Madrid, Ediciones Cátedra. 2000.” presents in his book “The Advertising Picture”, would help, too, in the development of oblique advertisements, since the sense of what is photographed is not directly or easily captured by the reader. Example of this advertising format is Figure nº2.

#### IV. MYTHICAL ADVERTISING

The mythical advertising is defended by J. Séguéla, which considers it a constructive function of language and characterized as a machine that allows to produce happiness. This typology of advertising illustrates its objective which, as the author, is lead to consumption, erasing the hassle of everyday life, dream wearing products that, without more would not be advertising than normal objects of everyday life of each one of us. The mythical campaigns are full of dream and imagination in order to allow the construction of a scenario with meaning and form. The sense that the receptors attach to this type of advertising is sustained in a story imagined by them and for the use of it. To achieve this purpose, the advertiser makes use of captions, symbols, heroes, actors and actresses that serve as a support structure to the product. Anyway, should not be limited to the use of large advertising mythic references, because, first of all, what sets is the construction of the value of the product from the spot or of the poster. In this type of advertising is undoubtedly important, support for photography.

Photographic manipulation of a product allows you to turn it into something that it is not in reality. Here is the attempt of recovery of advertised products. Thus, the implementation of manipulated photographs seems to have an important role, as well as photographs of testimony they attach to the product with a stamp of credibility. As an example of this metaphorical

language we have the symbology of the family in Figure N° 3a and b. In “arquiespaço”, in the physical aspect of space, the scenario is absent, we only can see that the informal space predominates, but the empty space, once again the underlying advertising strategy is to forward the recipients for the fundamental characteristics of the product. In his conceptual dimension, the fictional temporal space (un), although the Association of nesting dolls (dolls that fit each other) is not directly with the actresses present in image space, lets you uncover an environment of climatic comfort provided by Vimar brand to the concept of the family, because the conceptual epitomized this message home, the image is familiar heat, where until the pet is covered, enabling you to view the General comfort of the group



Fig. 3(right) and Fig. 4(left)

## V. SUBSTANTIAL ADVERTISING

Finally, the ideologist of advertising, j. Feldman advances with substantial advertising that denies the constructive function of language and the values of the mythical advertising, refuses the use of irony; give the idea of oblique advertising. This advertising is a discourse which refers only to the essential product, ensuring their value and exploring its virtues. The product is the principal point of attention, has a prominent role; However, the fundamental objective is to illustrate their main advantage. Feldman uses its advertising elements as the essence of the product, your reality, more than their origin or their color. in these advertisements produce illusions, is not the objective, the aim is to present a subject in front of an audience, valuing the tactile values, the photographs with early plans, definition of traces and forms.

The intention of the substantial advertising is the production of an emotion based on aesthetic of advertising production and, above all, photographic. The attempt to demonstrate some loss in the field is necessary to understand the advertising causes, by mode of enunciation; substantial advertising is the inverse of oblique advertising. The semiotics lends to for this analysis a degree of objectivity which allows you to make clearer its characteristics which are not for commercial use only, discuss the relationship between the advertising discourse and reality of the product. Erroneous in Figure N° 4 is this ideology. Already in the model “arquiespaço” the missing space is assumed as the predominant significant

strand, because the space semi-fixed of focus is the protagonist from which the Artemide brand shows the essential characteristics of the car to your target audience. The significance of space (un) enables to perceive the non-living space, the space not experienced and shared with other references.

## VI. EXHIBITION SPACE AS ART SPACE

With this section we show a place of exhibition or an "art space" we can apply here the arquiespaço template to the event held in the city of Torres Vedras and do an analysis on significant aspect and dimension of meaning. This research is conducting a content analysis of architectural space from which we can establish the relation between space (such as the category of meaning) and scenario (as significant category).

The exhibition space is perceived as an art space by merging the characteristics of space and antiespaço, i.e. this conception is obtained from Josep Montaner in his work "the Modernity Surpassed", he points out that for Schmarzow , architecture it is “the space art” ” [16] Montaner, Josep Maria (2001). Modernity, art and architecture: Second thought of the 20th century. Editorial Gustavo Gili XX., SA. Barcelona, page. 28. ", for Riegl spatial conception is the essence of architecture, because for him the space is defined in a very explicit and avant-garde vision of spatial conception, that it is dynamic, free, light, fluid, continuous, alienated, infinite, abstract, secular, transparent, undifferentiated, in total contrast to the Newtonian space volume where is distinguished, as traditional, identifiable, discontinuous, enclosed Cartesian, static and specific. Some authors named this conception as "spacetime", in relation to Albert Einstein's theory of relativity and the introduction of the variable of the movement, and others qualified as "anti-space" for having been generated as opposed and dissolution of the traditional enclosed space, delimited by walls.

In this perspective, the exhibition spaces have a spatial conception based in avant-garde characteristics like the existing in traditional spaces. This author points out that in traditional space there is no separation between analytic and space elements of shape and tapered from the perspective that it is expressed in the image of man as the Centre, the Copernican view of revolution is behind the anti-space, he stated with the emancipation of space, when becomes independent and on moving objects within an infinite cosmic system.

The art space is a scenic structure whose ideas and the perception have a strong emotional component and sentimental, stimulate the awareness of the audience, giving a meaning unique and different with the creation of its spaces, knowledge that is stated as central to the understanding of advertising strategists, because commercial interest is because behind the exhibition of art objects. The recipient must recognize and admire the art space according to your experience, your knowledge, your available time and your imagination.

Our study space is articulated between the ideal theoretical concepts and with the existential character space and concrete of the place, that is, has the characteristics of both. Let's adapt this art space in accordance with the vision of Montaner and outline in such a way that capture the essence of space, which is precisely our research objective. He said, our location is the ideal component, when it is put into practice, in a given place assimilates abstract and physical qualities of this place. Specifically, the idea of place differentiates by the presence of the space of experience, by the side of human experience in space. The recovery of the concept of place allowed for a reevaluation of the idea of place and this would be closely related to the beginning of the recovery of memory and history, values that the space of international style or the anti-space rejected, so the anti-space is the negation of traditional space.

The concept of anti-space is related to the space not lived, is a missing space. The place is closely connected to the phenomenological process of perception and experience of man in the world who dwells, we can say that the place is also dependent on the scale is that viewed and observed, that is, on a small scale, the place is understood interior space and all its qualities as the shape, texture, color, natural light, objects and the symbolic values on a large scale until can be understood as the spirit of the place, that is, the *genius loci* "[17] the idea of *genius loci* is based on the ancient Roman belief that the whole be independent has its protective spirit or genius. The gods who inhabited the roman house were the homes (guardian spirits), the genius (tutelary deities of the head of family). Penates (protective deities of food)", as the environmental context and the existing objects on the site to determine and they this place, that is, become a landscape feature. At this point of view, the place establishes a new relation with space allows new points of view, touching emotions and awakens the sensitivity.

#### VII. ETHNOLOGICAL AND ANTHROPOLOGICAL SPACE

The purpose of these scenarios are the result of a ceaseless research and experimentation in the search for the zodiac sign representing the idea, develop techniques with a high aesthetic sense and playful and thus each artistic production has a unique brand of who drew it up, because it is the particular form and that each individual human being express your worldview, its way of thinking and feeling life.

The idea behind the picture below corresponds to an abstract place where everything develops from the phenomenon "water". In a central area there is a washbasin and a tap, water overflows the washbasin and cause a flood. The air humidity is intense ...

This is the story that will develop, through connotations with the individual reality of each one. The component "water" will be represented through wires and ropes leaving the tap and meander the washbasin and all constituent elements of this space.

The humidity will be represented by a set of plastic bags or nylon, with wire inside it and that will be hung in the air, to various heights. Behind the light, cause shadows that reference the place. The concept behind this image is anthropological and ethnological space, the place marked by the limits and boundaries of water, its origin and its representation in classical image space scenario.

Two screens placed in two different walls will make the link between the reality of the world and the universe color. The wires and go through their own meander dimension. Two of the walls are painted dark gray color bright, nurturing a cold feeling to the place. The observer will circulate in this space enclosed within appropriate music and sounds. Here from space we can shed semi-fixed view the simulation of the movement of the clouds, the rain sound backdrop rich in actual meanings with the natural element "water". In accordance with Figure No. 5 we have all this sensory perception in architectural space.

Anthropological and ethnological space is full of references, have a language that allows the observer your immediate recognition as the predominant area of their group identity.



Fig. 5

#### VIII. THE (IN)TEMPORAL SPACE

Then, we see the exhibition space corresponding to the missing space or space of non-places, which was initially designed by Marc Augé "[18] Augé, Marc (1992). *Non-Places*. Introduction to an anthropology of modernity. Editora du Seuil. Paris, p. 24". this spatiality is related by the conceptualization of super modernity and anonymity, this is other-worldly, not experienced spatiality, i.e. it is an empty space, which is stated as a stage where it is exposed to the work of art, but there is a depletion of context, because it allows the audience to focus on the characteristics of the work of art without losing with contexts and adornments. Fixing the details by audience prevents these distracting with secondary elements and may be make the experience of this space more intensely. However, the theoretical basis underlying this spatiality that is provided by Marc Augé, points out that the overabundance and excess, are related to the spaces not lived, are places of passage, where the observer is not fixed in the landscape, are the places of rapid transportation, consumption and leisure that oppose the concept of place of crops based on an ethnological tradition located in time and space, rooted in



the identity between culture and place, on the notion of permanence and unity.

There are places that counteract the scenic structure of meanings of ethnological and anthropological space, because this value statement exists spatiality and experiences of a social group, who share the place as a stage reminiscent of his Union and his identity of this same group. The crossing places are the train stations, airports, trucking, the centres large shopping centres, routes, itineraries, i.e. sites that hold the passenger the shortest possible time to place, these are non-places.

You can also portray the art space in a non-place by contrast and opposition to the traditional place. We have as this example from spatiality and fixed space in semi-fixed Figure No 6. The temporal space (in) this image allows the observer to go this route without settling in scenario, because this is missing, the empty space is devoid of elements that permit the attention of anyone who goes through this route.



Fig. 6

#### IX. SPACE (UN)FICTIONAL

Finally, we have a virtual space or cyberspace, this exhibition is a scenic structure represented by the projects and 3D drawings that simulate reality, allowing the observer to experience an actual experience within the virtual reality. These spaces are recreated by architects, engineers, designers, musicians, etc, to design and create on your computer. What can connect different buildings by computerized systems spaces without the need to resort to the traditional spaces, where each activity has its room and each compartment is connected via pedestrian circulation elements and physical. This place untouchable, which is defined by who talk on the phone or by Internet users that move through the internet network like infinite. This area is characterized by its coldness of three-dimensional computer networks and space platforms. Virtual space is very attractive because the observer is seduced by realities and unimaginable activities; real living confuses the three-dimensionality of a situation with the virtual. Cyberspace is a creation of the human intellect that recreates a reality which escapes to the laws of nature, is a fiction is the maximum exponent of the human imagination in the affirmation of your dreams and creations, however, carries with it a huge amount of hidden and negative aspects.

Concluding the exhibition space is a multifaceted can be enriched from the use of new technologies, through the mass

media, because they are organized systems of production, dissemination and information, the spatiality when is managed from different media or types of information transmission, broadcast put example: print media: audio cd, s or radio by: audio-visual, film and television by Edition – Script: books, or even by script visual: posters and posters.

In this way, gives the arquiessaço a way to organize the art space where you are viewing the particular spatial characteristics, assigning colors, noises, lights and arousing of new space perceptions of shapes and dimensions. At the spatial organization model in the arquiessaço we are in the presence of missing space or fictional (in) the fictional temporal because it allows an empty scenario that the expressiveness of this single object, a Chair, which corresponds to semi-fixed space relates to a virtual reality and the underlying communication between these two elements supplements. However, it is important to note that even the Twin Space is revealing in an area of art, should not be confused with the missing space, though not lived, because space is a space where the living is mooted, simulated the cyberspace refers to an experience in place, the fixing of the observer in this place is real, however the experience is a chimera. Is epitomized in the image that is present in the Figure nº 7, in the left side of the picture and is called the space of "utopia". The proposal in this space seeks to explore the idea of escape to an abstract place. In a chair, facing the wall. This wall will be designed a movie, where you can experience and imagine the leak. The character flees from his imaginary in search of peace of soul. The observer living this experience and relates it with his own reality. However, awakens in its users a tremendous attractiveness, because it allows humans get real sensations in virtual spaces. In a virtual game where the observer puts a helmet and eludes the senses allowing him to express emotions and reactions to simulations of space, but a space of art we can simulate real situations, experiences and tours by the public within your goals This difference allows to explain the difference between these two situations of life, paradoxically though a person can find a certain place physically, do not experience Since it is not set in the landscape. This experience is represented from the sound of the wind, the individual and emotional experience for this scenario allows the observer to feel the soft clash of representation of force of nature within the classical work, that this image is represented by collared tape that follow the direction of the wind, is called the "wind" space these sensations were conceived from the Figure No7 and refers to the right of this image.

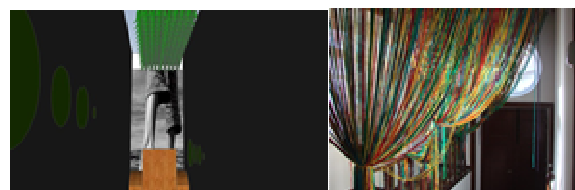


Fig. 7

## CONCLUSION

In the research, carried out on the basis of images of *Domus* magazine, we note that these are the fruit of a specialities complementarity of cultural factors and are important to understand how advertisers use the space to more effectively present their products. In this work, the meanings of advertising space in the template "arquiespaço" in your shed signifier, the fixed space, semi-fixed, informal and out, are predominantly represented the absence of scenario. However, when we look at the dimension of meaning concluded that the most important space is the category of (un) space and temporal (un) fictional temporal from the ostentation of the products we show how to establish the relationships between them and the actors, how to use the space for a glimpse of expressivities. Finally, the practice of exposing products and articles in the scenario of the photographic image is an art that encompasses all the elements that constitute the space as main protagonist of the "theater advertising", because it fits personality and mediating relations between actors and objects, where construction is the result of the understanding of the target audience and advertiser.

The arquiespaço model that is present in this figure is minimalist in its fixed dimension corresponds to window light focus, which presents itself in the front wall to the watcher directs that the colored tape deviate driven by wind, the variation of light/shadow that is granted to space allows you to amplify the sensory impressions.

Our imaginary physical aspects of this model can in take a sense of interpretation only because it allows the visitor to experience local in the completely dark sensory stimuli and real as it lightens the mood present from existing devices, simulations granted by this exhibition of Torres Vedras, the underlying meaning.

The spatial organization model called "arquiespaço" is displayed in the pictures of this event we can apply it to images of the various events that may take place in the cultural universe. This exhibition had a specific goal of showing the public how it performs an avant-garde shows of essential elements of nature, water and wind from a Manor House, with a very important historic value, located in Torres Vedras and that its construction dates back to the 18th century. XV.

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[10] We confirme, Mitchell, G. Duncan- *Novo Dicionário de Sociologia*. Porto, Rés Editora, 1966, p. 32 e p. 209, with regard to the concepts of "antropologia" e "etnografia".

[11] Hall, Edward T. (1983). *A Dança da Vida. A outra dimensão do Tempo*. Editora Relógio d'Água. Lisboa, p. 14.

[12] We use, again, the Floch (1993).

[13] Floch, Jean-Marie. *Sémiotique, Marketing et Communication. Sous les Signes, les Stratégies*. Puf. Col. Formes Sémiotiques. Paris, pp. 214. 1990.

[14] Idem, pp. 215

[15] Eguizábal, Raúl. *La Fotografía Publicitaria*, Madrid, Ediciones Cátedra. 2000.

[16] Montaner, Josep Maria (2001). *Modernity, art and architecture: Second thought of the 20th century*. Editorial Gustavo Gili XX., SA. Barcelona, page. 28.

[17] the idea of genius loci is based on the ancient Roman belief that the whole be independent has its protective spirit or genius. The gods who inhabited the roman house were the homes (guardian spirits), the genius (tutelary deities of the head of family). Penates (protective deities of food).

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