TRANSLATE SPACES: heuristic and intersemiotic approach on architecture's creative process

Gabriela Pires Machado
Faculdade de Arquitetura e Urbanismo
Pontifícia Universidade Católica (PUC-Minas). Belo Horizonte, Brazil.

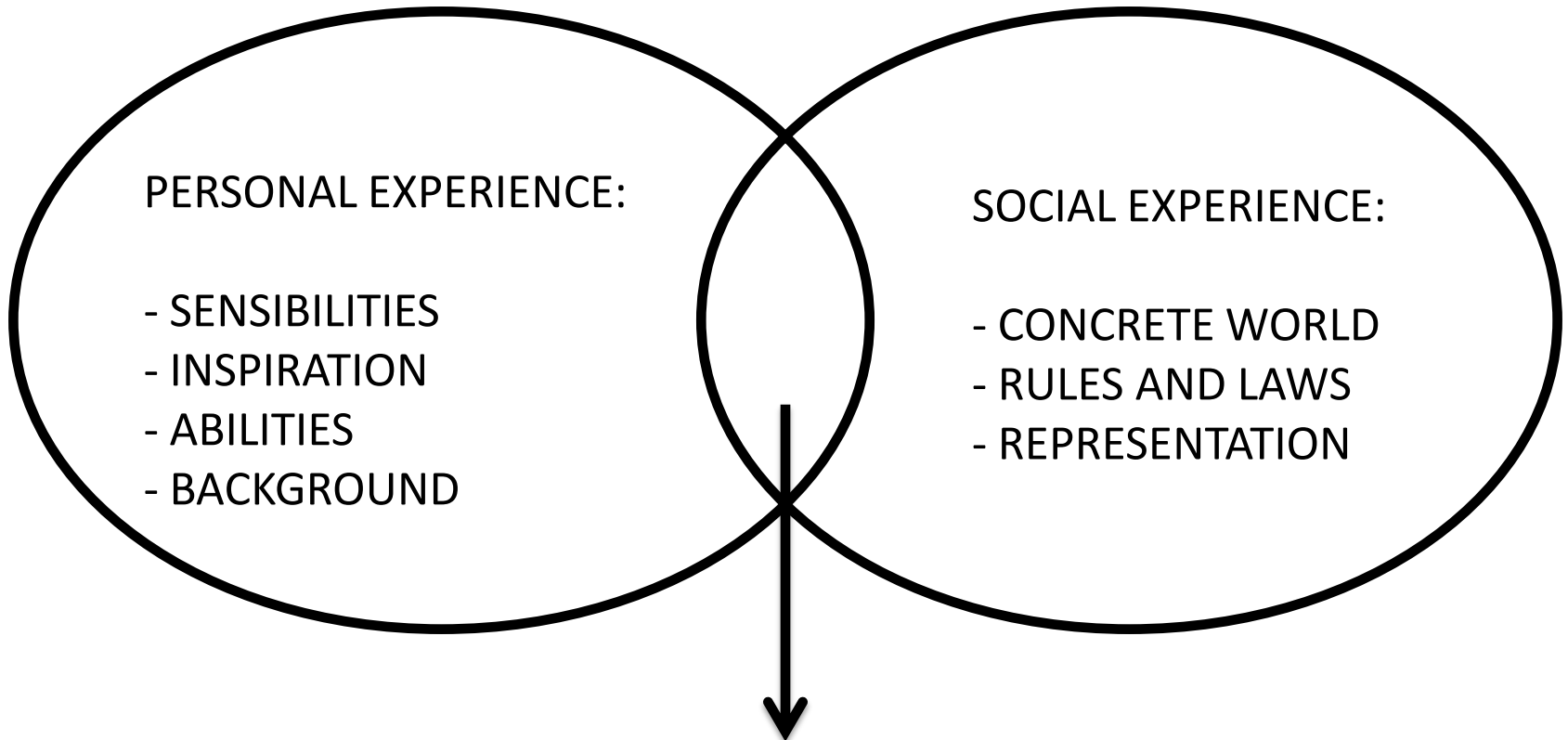**This reflection is going on in two directions:**

1. **Heuristic studies**
- **Formativity Theory (1954) - Luigi Pareyson**
- **"Ontology of freedon"**
- **Process as a discovery and invention**

2. **Semiotics Studies**
- **Intersemiotic translation (1987)– Julio Plaza**
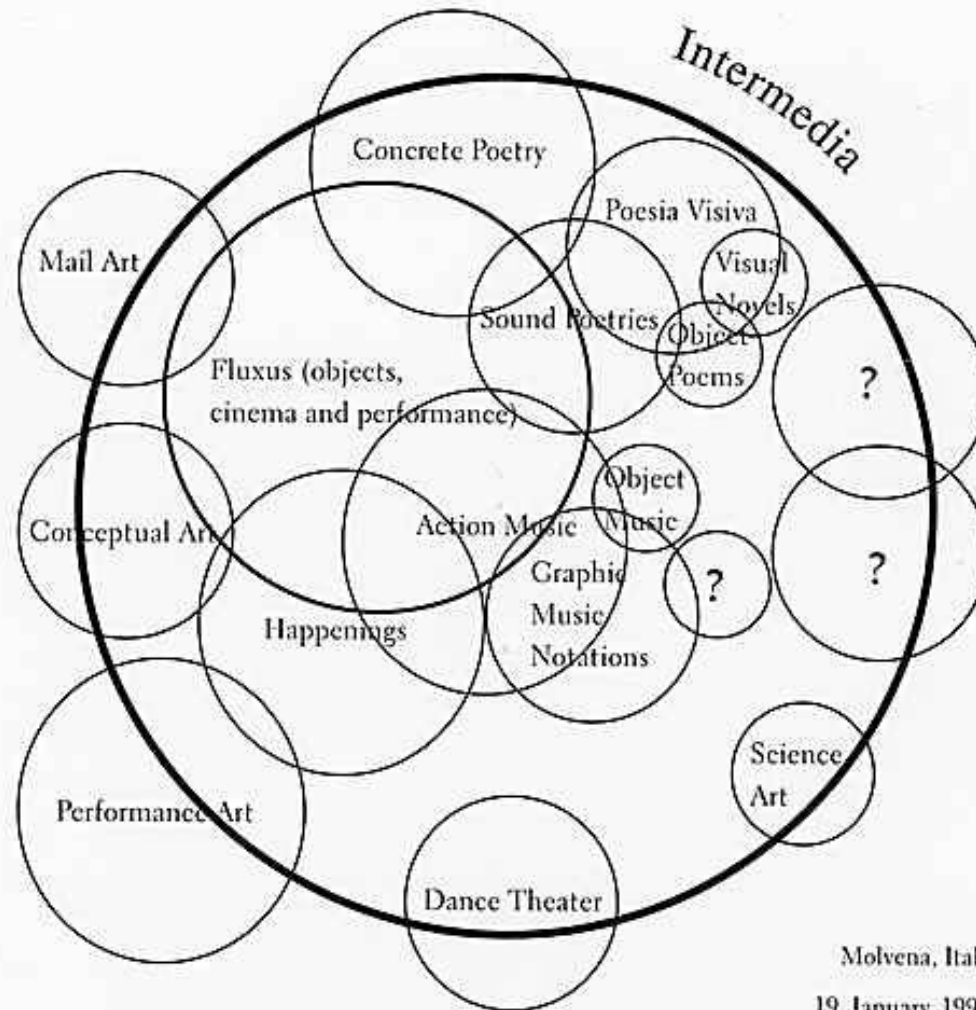- **"Crossing borders" – intermedia concept**

Architecture as a multiple system

PERSONAL EXPERIENCE:

- SENSIBILITIES
- INSPIRATION
- ABILITIES
- BACKGROUND

SOCIAL EXPERIENCE:

- CONCRETE WORLD
- RULES AND LAWS
- REPRESENTATION

**Hybrid languages
New spatialities conceptions**

Intermedia Chart

Dick Higgins

Intermedia

Concrete Poetry

Poesia Visiva

Visual Novels

Mail Art

Sound Poetries

Object Poems

?

Fluxus (objects, cinema and performance)

Object Music

Conceptual Art

Action Music

Graphic Music Notations

?

?

Happenings

Performance Art

Science Art

Dance Theater

Molvena, Italy

19. January, 1995

1. Heuristic methods and the Formativity Theory

"Form is not only the final result but the entire process is the form."

(CORDEIRO, Waldemar)

Luigi Pareyson (1918-1991) in "*Estetica, teoria della Formativittá*"(1954)

aesthetic of production *or* **formativity**

Forming-activity *[formativittá, it.]*

Forming = making

"*but in a way that when he is making he 'invents the way of making it at the same time'. It means making without determining and imposing the way of making beforehand, in a way that it is sufficient to apply oneself to make it well: it is necessary to find him making and only if he makes it, it is possible to discover it*" (PAREYSON, 1993:59)

making-doing concept [*operare, it.*] > **"ontology of freedom" (PAREYSON)**
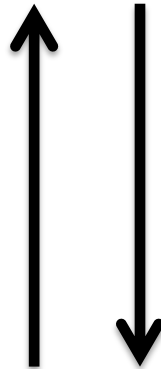
3 aspects that affect and modify this process:

- *Content - CONCEPTUAL*
- *Matter - FORMAL*
- *Rules - SOCIAL*

2 concepts that work in a synchronic way:

form-formed [*formata, it.*] and *form-forming* [*formante, it.*]

PARADIGMATIC (Quality thought)

↑ ↓

SYNTAGMATIC (Social life)

2. Intersemiotic translation

Intersemiotic Translation

"translation as practice, at once critical and creative in the historicity of means of production and re-production, as reading, as metacreation, as action over structures and events, as sign dialogue, as synthesis and rewriting of history. That is: as thought in signs, as passage among meanings, as transcreation of forms in historicity" (PLAZA)

3 aspects in languages:

1) material quality that arises some feelings in a person (sensible);
2) denotative application or connection with the real (formal);
3) representative function (social)

3 types of translation:

1) Iconic translation = transcreation
2) Index translation = transposition
3) Symbolic translation = transcoding

Intersemiotic Translation

"creating a new language is not only about another representation of realities or pre-existent contents into other languages, but also the creation of new realities, of new forms and contents." (PIGNATARI)

Julio Plaza – OBJETOS (1969)

Julio Plaza and Augusto de Campos – POEMÓBILES (1974)

3. Processes' sketchbooks and the importance of experimentation in architecture

Lina Bo Bardi – ENTRE ATOS PARA CRIANÇAS (1982-1985)

Lina Bo Bardi – Studies to Parque Dom Pedro

Artistic and Architecture sketchbooks

possibility for **testing, organizing and reinterpreting ideias** using **multiple platforms and codes**, as nowadays we do not speak only about paper sketchbooks but also about **tablets and other digital multiplatform that mix text, image and sound.**

sketchbook as a process platform would work as an architectonic thought **diagrammatic method**, thus generating multiple possibilities, activating **spaces of imagination** and allowing **"another possible moment" in the architectonic production**

Potential of sketchbooks

Supporting the architecture idea as a compounding, we could widen **the field of action of the very own subject by transforming texts, films, multimedia works of art, among other hybrid narration, into objects that are the result of an architectonic creation.**

We do believe that **the project intelligence is not only in its representative quality (symbolic), but also and mainly in its iconic quality** that allows it to take a qualitative leap and to **conceive architecture as an open field**.