DRAWING AS METAPHOR FOR DESIGN: DRAWING AS IMAGE – PROJECT AS REPRESENTATION

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ABSTRACT

In this paper, the object's evocation and experience is considered by examining drawing as project's disciplinarian function.

We depart from the argument that drawing is the visual language that imagines, examines and makes the project's materiality visible. Drawing as function to materialize the project, in the condition of existing towards... is, in this case, mediator for representation (technical expression), the act of classification that discriminates and influences the project (program) and interpretative mark of imagination (authorship).

The theme we intend to develop considers drawing as a set of images that as a language configures projectual reality. We will address the issue of knowledge through drawing by means of its practice in the project.

In this case, drawing is an instrument that carries and interprets a particular cultural expression, transferring it onto the project causing it to acquire a specific symbolic register.

We depart from the hypothesis that drawing practices in the scope of design project differentiate the projectual result, conferring the object its singular identity. We seek to justify the hypothesis through the importance of drawing as visual language deriving from the artistic field, within the contingent Western interpretation. That is, awarding drawing the ability to be the project's critical interpreter. Our interpretation context addresses the practice of Portuguese designers whose work is institutionally recognized in Portugal and abroad. The analyzed material - drawings - results from the ongoing doctoral research on the proximity and influence of drawing on Design Project practice.

The purpose is to verify the terms of use of drawing through authorship, aiming at contributing towards design knowledge through three

vectors: 1. the imagetic and authorship approach, 2. technology and classification approach, 3. representative and programmatic approach.

To conclude, we propose drawing as language for multiple perceptions, possibly fragmented, fissured, disjointed, and possibly trans-figured into project's metalanguage.

1. INTRODUCTION

The comprehension of drawing expressed upon design project practice is the motive for our investigation. We consider Design as a disciplinary practice deriving from its institutional affirmation either through its critical consideration/ teaching in the institutions in its origin, either through its practical redundancy in the objects / artefacts demonstrating Design practice.

We set Design's origin at the industrial age, when the word Design first designated the discipline we recognize today as agglutinating of artefacts that seek 'artistic translation' – object's formal valuation – upon multiples production.

Knowledge reached through drawing, through observation and survey of nature's forms, complemented by the desire to study and know the forms from antiquity was oriented towards architecture project drawing and towards painting and sculpture practices.

We depart from considering drawing as action, in order to a practical-theoretical making, whose modern origin corresponds to the emergence of the institution Accademia delle Arti del Disegno in Florence, in 1563. At that time, drawing achieved methodological significance and theoretical status as a means to describe - as a figurative record - the comprehension of nature and man. Images and texts integrated in "models" henceforth represented the understanding of nature and demonstrated the abstract explanation of scientific observation through the resolution of artistic wisdoms.

The observation and representation methods henceforth pertain both to formal representation and to concepts representation, whether for art, architecture or 'minor arts'. In that case, the Florentine disegno, as painting work project, constitutes a possibility for study through representation, linked to measurable reality and anchored in the interpretation of images. Our onset question addresses the importance of drawing in design project practice. We will conduct our analysis based on the classification proposed by Eduardo Côrte-Real considering this age as a "Pre-History of Design" (Corte-Real, 2010: 27-38), that is, considering that moment as the humanistic possibility for design's origin, driven by the natural visualization of the experience of the world and by the artificial exhibition of their knowledge. According to this condition, our onset question regards the importance of drawing in design's projectual practice.

According to the Latin term descriptio (Latin), meaning simultaneously representation and/or plan, this action seeks to attain knowledge through ranking ends and means. From this perspective, drawing and project apparently coincide, and if so, Design might be the word to describe such resemblance.

What we propose for consideration is: under what circumstances does this resemblance appear?

2. DRAWING AS IMAGE

2.1. VISUAL MEMORY AND IMAGINATION

According to science, human brain has the same dimensions since 35.000 to 10.000 years ago, showing that human habits have changed but not the brain. The subjectivity of human language is therefore structurally similar and emotionally different as a result of cultural interference (public and private) to regulate habits.

According to Fish, the components of our mental ability are essentially: linguistic instinct and visual instinct (Fish in Goldschmidt, 2004:155).

As stated by Fish through Finke, Kosslyn and Sussman, visual instinct, translated into the ability to generate images through the memory of absent objects determines many of the properties and formats of perception, allowing the brain to imagine non-existing objects through the neuronal machinery involved in perception (Fish in Goldschmidt, 2004:159). According to Fish, our brain works through incomplete visual stimuli that support our mental imagery (Fish in Goldschmidt, 2004:160).

When handling representation, our brain, through visual memory, uses the recognition of the objects from the reality that belongs to us. This adaptation depends on both the operability of the memory and the physical condition of the eye movement. Therefore, visual thought operating visual representation results from the sensitive ability to see and from the understanding of visibility.

Hence visual memory individually stores the mental images that will later be processed during the project. Culturally they originate a collective imaginary in correspondence to a particular cultural identity. The cultural evolution of a particular time and space depends on the articulation of own 'identities' regarding an imagetic processing that despite being individual remains residually as collective control.

According to Palmer (1978), quoted by Fish, there are three levels of mental representation: 1. represented world, 2. representation of the world and 3. interpretative process that maps the world through representation. This predisposition involves basically two representation systems: 1. "propositional" system (descriptive): an arbitrary number of symbols with combinatory rules (syntax) that may be mapped into categories, propositions and concepts 2. "analogue" system (depictive): the represented world has varying degrees of structural similarity or isomorphism regarding the world's representation.

"The mental translation "reactions" that sketch attributes catalyze are of two kinds: (1) the retrieval of implicit knowledge for depictive image generation, and (2) the manipulation and inspection of depictive images to derive new descriptive concepts. Both these mental translation processes need visual support." (Fish in Goldschmidt, 2004:169).

Drawing the project requires a discontinuous oscillation between these two modes of representation. These two characterizations of representation imply different perceptions and materials to reach a possible cognitive complementarity. The analogue images, closely connected to the retinal sight body, will be interspersed by the presence of descriptive models that result from an 'archive' of individual memory. In the interval of these two perceptive modes, the brain operates syntheses that correspond to the procedural development of the project. This perceptive fusion resulting in the concrete drawing cannot be subject to straightforward explanation or debate. The 'accidents' occurring in the confrontation between the two systems are likely to be fruitful grounds for project development, and the unrest generated by such confrontation constitutes the place for projectual enhancement.

2.2. GESTURE, INTENTIONALITY AND ANALYSIS

In the beginning there is a concept, more or less clear in the brain of the author(s), even when the drawing (image) is not defined. Drawing becomes increasingly clear as the idea's complexity becomes ordered, as confirmed through the drawings from the studied designers and by the

authors' critical analysis. In this condition, drawing is not spontaneous and even less arbitrary. The constructive act and symbol provide the project with the clarity of the opposites, progressing through constructive explorations and plastic solutions.

Peter Cook poses a remarkable question on the real possibility of project drawing:

"Whether or not the mannerism of a drawing can ever be definitely appropriate to a set of ideas?" (Cook, 2008: 27)

In other words, in the disciplinary field, can the appropriation of drawing help to settle projectual issues or rather pose an impediment to genuine project (programmatic) flow? Or even, in terms of authorship, can the subjective domain ever be suitable for projectual framing and resolution, regardless of the ethical and political differentiation comprised in every project?

In this case the project motivations initiated on the concept and exposed disciplinary and individually in the drawing are represented in the project in the direct proportion of their subjugation. Drawing is never disengaged, neither are its motivations. However slight intentionality may be considered in favour of intensity, the former always takes place in the latter. Motivation for project through drawing will naturally be more of an 'uncontrolled' motivation and subsequently more symptomatic than the motivation deriving from technology or programme, but no less intentional regarding the possibility to reach the purpose.

As the project proceeds, drawing responds to specific projectual needs, it becomes a tool for decoding and subsequently for validation.

This does not correspond to a linear path but rather to a flowering of branching possibilities. This versatile and mobile option represented in hand drawing is developed directly through the body. For project drawing, idealization is a hybrid mix of intent, causality and attention that evade any sort of cataloguing. It exists for different authors in different citations such as "ideas are in the air" (Andy Warhol); "chance favours prepared minds" (Louis Pasteur); or "never had a good idea without also having a new girlfriend" (Erwin Schrödinger, Nobel Prize in Physics, 1933). (Belardi, 2004: 35).

Actually, the brain-hand connection - through sensors from the cerebral cortex which in the specific case of the brain-hand connection involve a much larger number than any other part of the body - is responsible for a countless number of movements transposed into

graphic gesture. This myriad of movements characterizing the graphic gesture is not governed by one particular individual control. Through the author's gesture, graphic sign is an unconscious and automatic assumption. The neuromuscular activity governing the graphic sign's unconscious automatisms led to the expression: "The mind makes the hand, the hand makes the mind"[1] (Henri Focillon in Belardi, 2004: 39).

Regarding sketching, Belardi addresses the mysterious point, full of fascinating ambiguity, regarding the Benjamin Libet's demonstration that

"When drawing a sign (graphic sign), particularly if upon an impulse, the brain employs 500 milliseconds to elaborate consciously, whereas 150 milliseconds suffice for its unconscious sensory reception. The awareness of our graphing is then determined by a very small gap (350 milliseconds) between what we see and what we know to have seen."[2] (Belardi, 2004: 40).

Belardi's timely question is: "what happens in between?" adding that "maybe many of the issues concerning the unreachable nature of creativity may be sought precisely in the mental images evoked in this "black hole" in the act of drawing." (Belardi, 2004:41)

2.3. TURNING THOUGHT CONCRETIZATION VISIBLE

Drawing is intrinsically related to sight. Drawing requires vision as much as the object's visibility results from drawing. Drawing in design project - as indeed any drawing - is intrinsically associated to the ability to see. What best characterizes a 'good' drawing may be, for the most part, the ability to see. From the viewpoint of the project, 'to see well' will be decisive for 'good' drawing. Failing to see everything (which only an omnipresent God can achieve) drawing, exercised in the scope of design, gives preference to detail. Not to detail as in the classical formulation, as the part of the whole, but the detail that articulates and generates projectual thought. In this case, detail is closely related to the act of composition by which drawing takes place. He drives the compositional act as a cause and also as a formal definition. Drawing is thus a process that results from the collage of different confrontations: sequences of continuous and discontinuous arguments and material and immaterial eliminations. A more rational approach does not in itself guarantee a more effective projectual efficiency. Drawing as a mediator, conditioned by an operational capacity that is partially built, establishes

1 Authors' translation from the Italian original: "La mente fa la mano, la mano fa la mente".
2 Authors' translation from the Italian original.

an intriguing process in an attempt to viewing what has not happened yet, but is already part of the projectual reality. In this case, it is not imagination that leads the project, but rather the drawing's invisibility searching a visibility for the object.

The importance of detail in drawing is evocative of the visual comprehension involved in the design project which no longer seeks the new, as condition opposed to the old (modern condition), nor even its abstract validation (modernism), but the expression of existence in contemporaneous time and place.

It's in the presence of drawing that projecting action sets out. The scratched sheet of paper becomes part of the projectual existence and it's the condition upon which the project unfolds. The project ceases to be hypothesis and becomes an activity; consequently its action becomes representation. Whether regarding complex or simple, collective or individual projects, drawing's communicative 'strength' authorizes its discussion, particular or general, internal or external. Indeed, as we may see throughout all history of project making (particularly architecture, for being the most reputed project discipline), to project implies a relationship with the 'external forces' of the project. This condition stems from the ability of the project to be a communicative activity installed in the collective space, symbolically yearning to integrate the whole. "It is no pretension to say that the architect "draws" the world. Little world or big world, regardless. The surrounding space, "existence container", is always a piece of the world." (Marcelo Ferraz in Edith Derdyk, 2007: 227).

In this case, drawing is the image of the projecting action, and the world is simultaneously model and representation. And also the detail drawing in search for wholeness, integrating and building, similarities and differences, agreements and disagreements, simplicities and complexities, linearity and multiplicity, abundance and scarcity.

Therefore, drawing articulates different representations and upon doing so, calls for different formalizations yet congregating in the activity of thinking. Sometimes so involved the dissociation is impossible. Drawing that shapes thought that is intended to be active becomes the set to allow reaching the invisible, through what factually appears inscribed upon the support. In this case, representation is the fact that symbolically inscribes the action of drawing the world.

3. PROJECT AS REPRESENTATION: DRAWING CON-FIGURING PROJECTUAL REALITY

3.1. TECHNICAL EXPRESSION: TECHNOLOGICAL APPROACH

The experience of drawing takes place in the confrontation generating comprehension. Drawing is the experience of a possible 'return' to the origin. A return to the desired comprehension never fully achieved. The pageantry of the contemporaneous world results from the outstanding desire to represent it, often 'at any price'. That is, "(...) the spectacle of the world in which representation becomes the sole purpose to the project: the image makes reality superfluous. Attention shifts from substance (content) to form, from works to images from reality to representation." (Maciocco in Cicalò, 2010:7).

Hence the idea of projectual representation is trapped in a way of seeing that is disconnected from the body. It becomes a meaningless vision displaced from sensing. The project idea, linked to a constructive understanding, changes through the contemporary way of «seeing». Also the metaphor, as process means for artistic creation, organizing knowledge and constructively restating it, is removed from the contemporary code of seeing.

Therefore, the conformation of the object, understood as possibility for comprehension, needs the project to become aware of something. Even though contemporary representation is declined for multiple factors, interrupted, fractured, diverted, when it relates to comprehension it seeks to structure the constructive knowledge of the project. Paradoxically, as the declination of representation through drawing takes place - sharp decrease in the ability to draw - the fascination for images increases - these becoming increasingly complex, seductive and spectacular.

Representation as symbolic act provides foundations for knowledge in the possibility to interpret the other. The symbol "alludes to", it does not indicate or determine. The appeal to the unattainable, to transform invisible into visible, what cannot be expressed seeks through representation the possibility to express through project, becoming the conformation of a presence.

Never before the issues of representation were so widely expressed. Analysing to see and be seen, considering and valuing their effectiveness, creating parallel worlds for the ultimate need to project an image. Positioned on the side of making, contemporary images suffer from duality, deriving from being double. On the one hand, the increasing

abandonment of mediatization through the body, that is, dispensing 'the hand' as primordial vehicle for brand (symbol or sign). Those images abandon the intensity of the gesture by which comprehension operates. On the other hand, growing importance is given to their performance as experience of simulacrum whose codes condense meanings loaded with intention.

In the first case, drawing as act of making finds itself potentially in decline, subject to the potential of his poetic resurgence through the ontological comprehension of its expressive need. In the second case, images fulfil a significant role in the conditioned process of meaning stratification. In this case, digital technology serves as purpose, representing itself as the immaterial body of drawing. The old projectual way whose journey went along the path of concepts to forms, of ideas to images, holds today no direct significance in the project conduction. The constructive linearity of project making does not exist. Projectual accomplishment according to a successive order of events/operations no longer applies. According to the very projectual understanding, there is a diverging complexity, stimulating different variables. Nowadays, the projectual course is driven by the search for "relationships between the project and its perception, representation and communication, and the potential of the own representations as useful projectual tools."[3] (Cicalò, 2010:25)

According to the artistic concept of drawing (disegno) as project, it is the study of the body of work through its images (production). In this tradition, the concept of project comprises the idea of representation through the produced object (the drawing). The representation will not only be the operative manipulation of graphic signs (conventional or otherwise) which instruct the image or the instrumental encounter with the drawing's symbology, or the formal construction through the idea as projectual intention. It will mostly be the physical manifestation of a private presence in a collective to which the drawing belongs. An individual body amidst a public discipline, either artistic, technical or scientific, which is embodied by drawing. The discipline of design will therefore consist of a body of drawings it cannot be deprived from, otherwise jeopardizing its comprehension and readability.

This issue, which may be regarded as the key issue for drawing in the scope of design project, might constitute as: 1. its nature as an existing entity, 2. its determination as project matter. Which is the reason the project cannot relinquish drawing.

3 Authors' translation from the Italian original: "relazioni tra il progetto e la sua percezione, rappresentazione e comunicazione, e alle potenzialità delle stesse rappresentazionicome utili strumenti progettuali"

In the scope of the project, drawing is meeting the reason why the discipline assumes material form. To seek projectual clarification through drawing, making the project mean, through the body of its author, results from the project's interior 'need' and not a spectacular or speculative proposition.

In this case, project drawing presents an:

1. instrument<>from technique
2. idea<>from poetics
3. public entity<>from ethics

Drawing mediation in the conceptual construction and in the formal object projected is accomplished through the technical condition by the way each designer is able to use drawing.

Technique has multiple values, subject to manipulation by the designer/project-maker with differences extensive to the drawing's place and time. Drawing is an instrument for technical manipulation. Also, its conceptual origin through the adopted representation models involves the particular adherence to a specific technique, and technique has always inspired drawing. Reporting to an emblematic moment, we may consider for instance the assertion of drawing in the 15th century through the use of perspective. Technical inspiration since the end of the 20th century is also strongly felt by project drawing. Not only as an operative instrument through technology but also for the 'technical' images made available for information. The paramount increase in access to information allowed the contact with images that before did 'not circulate' (were not available as today).

The fact that the vast majority of the contact with project drawings is done through reproduced image brings into drawing production a new character reflected in the acceptance of image as substitute for drawing.

According to Peter Cook (Cook, 2008:146), the year of 1990 was the turning point in the discussion about drawing: "The transfer of initiative and response back and forth between viewer, significant moment, image and tracking or "capturing" device is now under scrutiny, giving drawing itself a niche within the investigatory world of technology." (Cook, 2008:147).

Considering that the notion of project might be a thrust out beyond the margins of what is expected, in other words, a debate with discovery, in the words of Peter Cook, "drawing suggests we are still in fact quite healthy and strongly continuing the tradition of invention and ideas documentation." (Cook, 2008:178). Therefore it is urgent to clarify rep-

resentation even by exposing the contradiction. Admitting for instance: 1. complex arrangements; 2. abstractions; 3. diagrams; etc., giving rise to the expression allowing for the clarity of opposites.

3.2. CLASSIFICATION ACT: PROGRAMMATIC APPROACH

Drawing as ontological condition is in itself a project because it is the object's simulacrum (whether idealized or not) which makes it coincide with design.

"The fascination compelled by drawing does not simply result from the iconic aspect of representation form, from language and unilateral communication from the designer to the commissioner, executors or users. To represent is an activity that leads to knowledge by exercising body and mind through practical activity (manual, manufacturer assistant). Through drawing is set a correspondence between real and imaginary, allowing in the projectual field, the definition of the idea through a simulation process exercised by the mind through the drawing that takes place." (Quici, 2004:53).

According to a more conservative conception, drawing intervenes in the project primarily as perceptual verification of the idea. According to De Rubertis as follows: "drawing is an integrated peripheral mode, [...] an additional operating unit, [...] interacting with the mainframe." (Rubertis in Quici, 2004:54). Therefore, drawing will be the physical medium by which knowledge about form can be attained through the abstraction of ideas. It is, as already reported by Alberti, in the 16th century, the contemplation of the object in the drawing's form. Subsequently, drawing is supposed to hold a formal position which is wider than the project's since the latter partially belongs to the virtuous form of drawing.

Nowadays, projectual representations of idealized objects (not built) are no longer considered relevant disciplinary forms. It is also the very act of drawing, particularly in the form of sketch, which is raised to the condition of maximum disciplinary representation. Authorship identification through representation turns the sketch into an identifier medium, being valued to the public and among the aficionados of the discipline, learners and others. Drawing may be the mark that distinguishes the project's author. In this circumstance, sketch drawing makes all the difference: as author's hallmark. In this case, the object moves towards a projectual definition increasingly conceptual, leading it towards the artistic achievement upon which the author's hallmark is determining. Not chiefly for performed work but mostly for the cultural or formal appropriations the object is able to exhibit. At this level, the

object's representation is autonomous, valid per se, has value for the object it represents. Secondly, for the need to manage the project, imposes the designer as a prominent figure in the disciplinary field. In this case, the reasons for drawing to appear are: the expression of the very concept and the author's intellectual ability to deal with it.

In the scope of the project we will then be dealing with two languages with different systems of signs: drawing and project. Following the differentiation proposed by De Fusco we may consider drawing as a language for the visible whose structure is optical, perceptual, con-figurative, and the project as a language that structurally provides for extension onto discursive, referential, allegorical, and metaphorical fields.

Figure1
Fernando Brízio,
Window, 2005
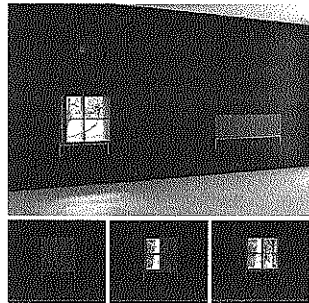
We may then seek to differentiate drawing and project considering the fact that drawing and project constitute different languages, each with a particular morphology and syntax. If the first circumstance - morphological - represents the sign, the second -syntax -represents the constitutive rules for a series of dichotomies presented in the very language. In the case of drawing, the sign will be the graphing, if the case of the project, the sign will be drawing. This makes drawing a potential metalanguage of the project. The consideration of drawing's visibility may then take its own autonomy, which is not the case for the project. The fact that drawing is visual matter grants it an autonomy achieved in the appearance of the object-drawing. The opposite is not true, since the project does not depend exclusively upon the visual character but rather upon a series of competences that sometimes can only be expressed through the object's construction.

While project drawing is a nonlinear description on the paper surface flatness, the history of the project concept is a sequential description. Running through a nonlinear dimension, drawing demonstrates an autonomy that effectively approaches the object. The drawing will then

be part of the projectual history of the object, becoming 'broader' matter than the concept.

3.3 IMAGINATION MARK: AUTHORSHIP APPROACH

"Through all its forms, states or avatars, drawing expresses the same demand and the same desire, it follows the same principle: "to produce upon a support a configuration - whether it may be referential, mimetic or not." [4] (Arasse Daniel in Annali 2005/I, 2005:13)

Such principle is the mark of a presence, whether individual or collective, formally distinct in the case of variable bodies – for example a drawing by a painter will be different from a drawing by an engineer which in turn will be different from an architect's - and invariable as a signal, as sign signalling a presence.

The insurmountable condition of the body prints onto drawing the fascination of the presence. Upon each support, the drawn conformation overlaps the drawing's form. A sort of "living form in which formation pulsates under form." [5] (Arasse Daniel in Annali 2005/I, 2005:14).

This presence of the body in project drawing, necessarily neglected by the allure of the intellectuality power owner, has remained over time residually expressed in the work pieces. More or less incorporated and affirmed, depending on time and place.
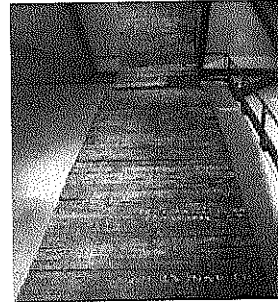
Memory expression, the polarizing and converging to the individual marks from the author may indeed be what is closest to drawing's identitarian comprehension. To activate the memory of a drawing is not the same as to activate the memory of a project. The first summons a verb that triggers an active mode of expression, the activity of a 'thinking hand' that 'measures' its own subjectivity, a movement in the intimacy of any contact elected or rejected, timely or untimely, slow, fast, friendly or bitter, smooth or rough, tormented or peaceful. While the second activates the memory understood as a contribution to the procedural development of the project, results from theory and practice as an immediate result of a chain of reasoning. Chain controlled by effectiveness parameters that result from the confrontation between theory and practice which will naturally differ according to the considered disciplinary practice.

4 Authors' translation from the French original: Produire, sur un support, une configuration – qu'elle soit référentielle, mimétique, ou non."
5 Authors' translation from the French original: "forme vivante, où palpite la formation sous la forme."

Already in the frontispiece of Renaissance treatises of drawing, by Palladio or Vignola, one can see the feminine figures that represent theory and practice, both holding drawing instruments.

Figure 2
Jeannot, Untitled,
1971

tation is thus able to fixate ideas, but this will require that they are implicated and determined by something external. This constitutes a constructive act, not an "inspired" one. Inspiration will only occur randomly within the constructive process that is experimentation.
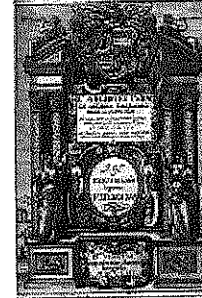

Figure 3
Andrea Palladio,
Quatto libri
dell'architettura,
1642

Figure 4
Giacomo Vignola,
Le due regole
della prospettiva
pratica, 1583

4. CONCLUSION

Verbal reasoning translated into projectual rhetoric cannot grasp the true reality of the object because design is primarily a visual discipline.

Drawing's visibility in design becomes projected reality. However, and paradoxically, this same visibility will serve to demonstrate the imponderable on the space of representation, the unpredictability of projectual form as well as the methodological indeterminacy of its resolution. Through drawing, the project's cognitive instrumentality is questioned. The desire, attending projectual action, is transformed through drawing into designium of experience whose reality materializes in the object.

• What is then the importance of experimentation in the projectual process?

According to Deleuze that importance is stated through limit-actions. These open and reveal to us a misunderstood unimagined. Limit-actions exceed the rule of the object and its author. Each action causes a subsequent action following a preceding one and consistency is not the rule, as comprehension is not the simultaneous act. Experimentation puts into practice the problem's exercise, it considers drawing 'more' than the object and places the subject 'before' program. Experimen-

• What will then be the importance of drawing and its exercise?

The importance of drawing will therefore depend on how it is exercised. Not merely in its ability to solve problems but also on its ability to combine with other problems or even create new problems. The anticipation of new problems takes place through 'experience' as the realm of the unprogrammed possibility. For design, experience is usually confined to the practice of experiencing the moment. In drawing practice, the appeal is made to the level of 'experience' integrating both moments: experiencing the unprogrammed moment. Drawing that lives from the 'peril' of the unprogrammed but that is still the experience of thought exposed to program is certainly a richer drawing. In this case, the essence of design is drawing, as proven by the constant differentiation of the object. Ideally, each drawing evokes all preceding drawings on the same object, searching for appropriation through the never suggested 'possibility'. From the standpoint of experience, what drawing proves is not the author's subjective truth but his perceptive degree.

However, the theoretical consideration of drawing is not unequivocal; it oscillates between conception and expression. That is, it oscillates between the author's autobiographical character, translation of the symp-

tom - approach to art -and the manifestation of his thought, symbolically communicating - approaching the project. For each author, this oscillation manifests in different perceptive degrees, hence deriving the content of truth of the drawn object. Even so, in the case of the object-drawing, as manifestation of the act of drawing, considered as the essential expression, through the line it consists of, from all forms of artistic expression, the one that is furthest from the process of mimesis of the natural. Drawing, characterized by the instrumental use of line, opposes nature, may be the most suitable action for nature's interpretation since they will never be confounded. In this case, drawing's nature integrally survives the interpretation of the natural, manifesting artificially as metaphor or synthesis. It is the equivalent for cartography of thought, as a result of the emotion that derives from mental synthesis and bodily energy.

Accordingly, the design object stems from the reconciliation drawing provides between dream (authorship) and reality (programme), as technical action transforming matter into image. In this circumstance, drawing performs as projectual metalanguage, expressed in the images produced, reconciling and/or confronting the parties providing the project the concretizing of its uncertain resolution.

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FERNANDO CARVALHO RODRIGUES

CARLOS DUARTE

EDUARDO CÔRTE-REAL

CONFERENCE PANEL CHAIRS
PRINCIPIA

EDUARDO CÔRTE-REAL

THE SENSE OF DRAWING

EDUARDO CÔRTE-REAL

THE SENSE OF MARKETING

ANTONIO PIMENTA DA GAMA

THE SENSE & SENSIBILITY OF ERGONOMICS IN DESIGN

EMILIA DUARTE

SENSIBILITY FOR DESIGN, SOCIAL BUSINESS & CHANGE

ANA MARGARIDA FERREIRA

SENSIBILITY FOR PEOPLE INSPIRING DESIGN - SENSITIVE DESIGN MAKES SENSE

PAULA TRIGUEIROS

THE SENSE OF RESEARCH & TEACHING IN MARKETING & ADVERTISING

JOSÉ FERRO CAMACHO