

DRAWING AS CREATIVITY PROPOSAL FOR DESIGN PROJECT THROUGH PORTUGUESE CASE STUDIES

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abstract

We question the creativity in design through the experience of drawing.

The drawing ensuring the creativity and innovation of the design as a productive activity in connection with action and social thought. We start from some following questions:

How can the process of drawing be able to represent the creativity of the subject in design?

How can drawing presents the symbolic affirmation in the social dimension?

It must be the recognition of *belonging...* and consequently the ability to act in *accordance with ...*

Design has always a mode of desire of perpetuation of the artefact, as an artificial reality that exists to perpetuate the effectiveness of the natural one.

Since the time of its Greek origins drawing claimed the idea of foundation, a way of sustention as representation of the world. In this sense drawing has symbolically been the sign of perpetuation through the parts that wish the harmony of the whole.

Drawing represents the commitment of the artificial - the representation of the world - with the natural reality.

Design makes use of drawing and *con-fused* to it as a symbolic sustenance beyond a determination of the project, it reveals itself internally to express itself external through technique.

The research seeks to consider scientific analysis of design ontologically with case studies.

We propose theoretically the experience of drawing, particularly in relation with the project.

The creativity in design is possible through the drawing operating, technically, as a territory of procedural experience and, symbolically, through its content of truth.

The design used drawing to project the idea and carry out the work, symbolically, to a specific cultural identity. Not only as representation of the idea but mostly as a process that performing creativity and innovation into the object.

We interpret the object of design through the management of creativity, using drawing as strategy of innovation.

We start from the different perspective of the concepts 'innovation' and 'creativity' (diagram 1) to approach a strategy of innovation in the project of design (diagram 2). We will base our argumentation on the interpretation of examples of project drawings by Portuguese designers developed at the end of the century XX and XXI. The choice interprets the representativeness of their work and practice.

INTRODUCTION

We propose the issue of design project innovation and creative possibility through the exercise of drawing practice. We depart from the idea that drawing is not merely an instrumental vehicle for project representation, but also and above all possibility of thinking as repository of experience. The pursuit of knowledge and self-recognition of the individual and the world he belongs to.

The exercise of drawing practice possibility is what allows for projectual validation. Hence, the most genuine promise of the discipline of design will to represent the idea. Representation thus enables the object to become innovative. The assumption of innovation states the creativity factor as desire to perform reality.

We start from the interpretation of the concepts 'innovation' and 'creativity' as different proposals for the projectual act and for the artistic process (diagram 1). Through the interpretation of examples of project drawings by Portuguese designers we approach the strategic possibility of innovating in design through the management of creativity implicated in the practice of drawing (diagram 2).

We consider drawing study and reflection. Its purpose is to be the understanding and implication in the object's creative process. In this sense, drawing presents as matter from which design derives - heuristic aspects of drawing - and eventually matter it returns to - symptomatic and symbolic derivation of drawing - hence area of influence and confluence of design. We shall thus consider the "full" possibility of drawing as creative tool in projectual practice, recognizing it as a possibility of projectual thought with artistic derivation. For such, we shall justify this assumption considering the origin of the discipline of

design, through its disciplinary autonomy, historically inscribed in the industrial revolution and later established with modernism, this as drawing functional place as projectual instrument.

"The paradigm of design as operative condition for design of interfaces, aspires being representation of own culture dimension. Thus, design is *drawing cultural interface artifacts* ", result of the triangulation author-program-technology. (Providência in Calvera, 2003)

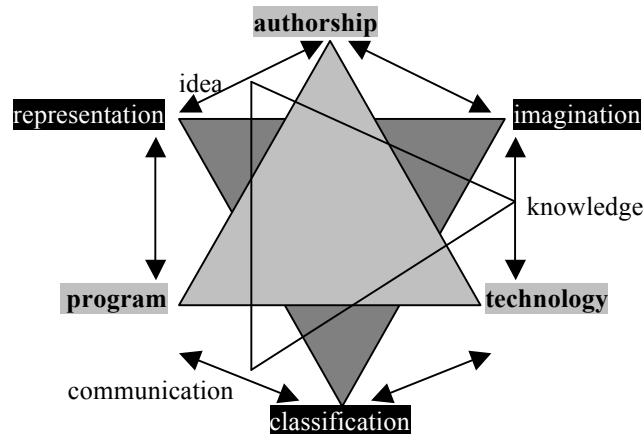
Being the result of this triangulation, through the author design is a reflection instrument that aspires to the freedom of art, yet exists conditioned by a sense builder program that will confer the work/artifact a content of truth through its formal accomplishment.

Therefore design may be a way to interpret and project the cultural function through drawing, which autonomously is a symptom of innovation and creativity through the possibility of existing as vortices of the triangle *classification-representation-imagination*. (Partenone, 1984-1990)

To represent means making the project intention visible. *To classify* corresponds to the attribution of meaning in the world of objects. *To imagine* means to make the intention progress. The proximity or even exclusion near the triangle vortices will define different projectual understandings.

The attempt to articulate the project triangle *author-program-technique* (definition proposed by Francisco Providência) with the drawing triangle, described as *classification-representation-imagination*, would result in a shape whose authorship would remain in the interval between *representation-imagination*, the program emerging in the interval *representation-classification* and technology between *classification-imagination*.

figure1:



Drawing consequently helps to surmount the simplistic idea of a single and univocal principle in design practice. Either through the «objective» idea of a program that already contains the solution – and, in such case, it would be for design, in an attitude of hope, to « unveil» the solution - or through the «creative» idea of a manufacture reduced to a determined and quantifiable practice, thus less interpreted. Drawing, in project practice, is a way to interpret, that being so, self-interprets itself, in the program, in technology, and in authorship.

Being true that social acceptance of design is often made through claiming the artistic idea, its organization as disciplinary moment "searches" concept, mostly. The innovation issue so dear to design may be mediated by drawing here as a concept informer through the idea.

In this way, drawing participates and consolidates the process in design. Drawing as a possibility of idea construction determines the manifestation of the object shape while representation of its existence.

According to Ezio Manzini, the ability to imagine something that does not exist and the action strategies to achieve it are the essence of each projectual behavior provided it becomes reality.

"To assume this behavior and to put it into practice is neither obvious nor easy, the acceptance more or less acquiescent of the existent, the escape towards dream or the unattainable utopias and the effort to implement action strategies, make this projectual ability a scarce resource." (Manzini in *Cuadernos de Diseño*, 2004)

Facing the projecting difficulties as ability to "*imagine what does not exist yet*", the strategies to achieve the object must be multidisciplinary type, throughout a social process of learning. The designer's projectual individuality, his ability to be author is achieved through anthropological communion; first, with the prior existences that surround him - individually human and in object terms inert -, and after, through the desire to make them experience with others, human being and world

Even when the designer's response is conditioned by certain information, conceptual, technical, economical or other; the process is also the reference to the ability to interpret the program, by the author or authors.

In the post-industrial projectual condition, the program nature is particularly fractioned into specific types of multicultural nature, making the program increasingly interpreted by agents that desire and make it possible. In this sense, drawing interprets the program, the more desirably as more supportive of the encounter with the "voids" of the own program; i.e. through drawing, the designer has the "possibility to involve the project in peripheral territories, "levy" of the own projectual program". (Girard-Miracle in Cuadernos de Diseño, 2004)

The search for projectual alternatives runs through the action of drawing, not only as precocious way correspondent to construction of taste, but also as action in the individual domain socially inserted. As referred by Giraldo-Miracle in his article *Nuevos diseñadores para outro diseño*, already Adam Smith, in his premonitory work *Theory of Moral Sentiments* (1759) stated:

"as selfish as man may be thought to be, there are in nature some principles that make him take interest on the fate of others, and make their happiness necessary for himself, even if nothing more derives from it than the act of contemplating it". (Girard-Miracle in Cuadernos de Diseño, 2004)

THE DRAWING MOMENTS

Drawing independence gains autonomy from the author's intention, enabling the encounter with the new *solution*, through the program constraints. Drawing is the encounter attempt, beyond the initial determination, as experience implicated in the intention (intention implies attempt even though, paradoxically, the attempt exists *to overcome* the intention). In the attempt, drawing becomes, its success depending in the degree of action suitability to intention. In the representation as interpretation of the world, drawing functions as privileged transfiguration instrument. In this case, drawing as project internal action, promotes the interpretation of the world and its transfiguration in the design object.

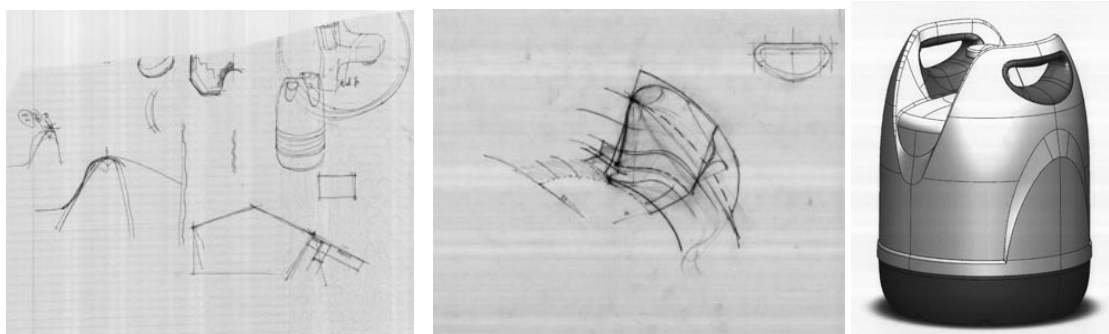
First, drawing interprets itself in the different actions he embodies, after that, as disciplinary referent it is characterized by technical mediation in project representation and from these, with all forms, close or distinct, at last in the contextualization of its existence as object, cultural, artistic, or other.

Drawing "crisis" is simultaneous to its validation as vigorous discipline, either as practice originating artistic action, or in the vicinity of the artistic (contaminated by it), or recognizing its disappearance. The "crisis" exists in the same measure its potentiated resurgence is verified. In this case, denial enhances potentiating.

We shall therefore try to understand in what moments drawing *may* be practiced. We will evaluate three moments:

1. the moment of the need for **invention** as **body in motion**;
2. its **validation**, within projecting, as **autonomous entity**;
3. drawing as **text**, images **iconology** and their **historical recognition**.

The displacement among these three realities produces cognitive value-added, in the action of drawing, which in turn may be transferred onto the object by drawing as creative function. The added value resulting from the practice of drawing is our aimed object of analysis, through project consideration and subsequently through the analysis of drawings produced for that purpose.



Carlos Aguiar, Portable Bottle Gas CoMet, 2006. (Prize Good design – G-Mark, Japan Industrial Design Promotion Organization)

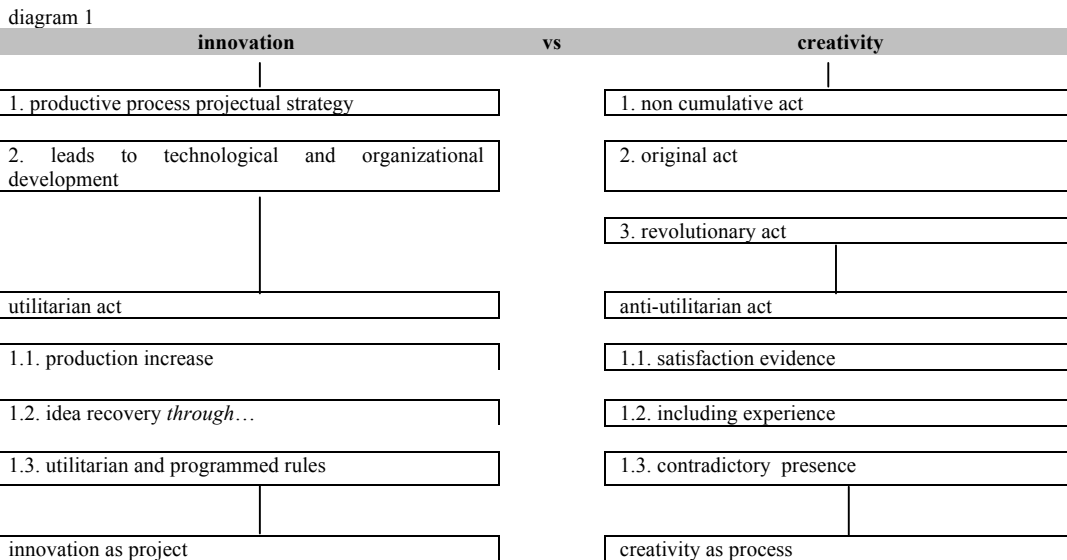
The invention/creativity as pathway for design object discovery is found in the drawing physical reality as matter compliant to the idea through experience. Yet, these two concepts do not coincide, so they shall prove through the use of drawing, two different ways of understanding design practice.

Thus, the innovation, more closely attached to design (if so may be said) differs substantially from creativity, more closely connected to artistic project.

Indeed, while creativity refers to the process and its validation as purpose, innovation represents the process strategy intended to be productive. Creativity refers then to a non cumulative act, original and revolutionary. In its origin it is an anti-utilitarian act, not deriving from succession and process linearity that does not sacrifice means to an end.

In a dissimilar way, contradictory even, innovation leads to technological and organizational development. As utilitarian act, it seeks increase in production in its widest sense, i.e., it does not aim the achievement of immediate goals and individual importance, but problem recovery through utilitarian rules and program.

The following diagram is a synthesis of two concepts – innovation and creativity – which belong usually to two distinct areas as can be design and art. However these two concepts can become with efficiency complementary through the management of creativity in the practice of drawing. A up grading diagram (diagram 2) will, therefore, presented in the beginning of the conclusions. The transit from diagram 1 to diagram 2 is based on the interpretation of some projects from Portuguese designers.



The *creativity* of the design object does not stems only from the need for technical solution of a functionality problem, bigger or smaller regarding shape, it stems from meddling in the object's culture in its broadest sense. Thus, we can state that such as the anthropological, historical and socio-political belonging of the subject is considered; it is also to be considered the artistic belonging, in the sense of the possibility of the object to be contaminated by it.

The distinction made by Bruno Munari between projectual creativity of the object (of design) and fantasy belonging to the (art) object is pertinent through the consideration of diverse fields of action, not severance.

The art object is born from fantasy while it derives from the not "programmed". In the design object it is represented through gravitations, possible and desirable, as "detour" from the strictly projectual. In this sense, drawing, in design projectual practice, is the field of action (operative field) where the designer mingles with the fantasy, underlying side of the object, shadow projection recognized (or not) in the object.

In the case of drawing as broaden and global perceptual field, the problem manipulation is not constrained by the dominant cultural reading order, analytical, logical and rational, attributed to the left brain but instead the effectiveness is enhanced by increased participation of the right brain, associated to the comprehensive synthetic and artistic properties. Thus, intuition, understanding discontinuity, the incomplete, the sensation, speculations and feelings are part of the creative process as "ability to see things simultaneously, to apprehend the patterns and general structures, often pointing to divergent solutions, is actually a clear expression of the kind of thinking made by architects in their creative process." (Snencer 2000)

Need for invention: representation ⇔ idea ⇔ author

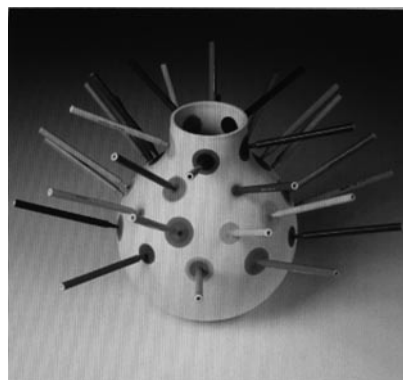
The representation mode is the drawing *medium*, the interval between the representation object, the model and the represented object. The representation mode is mediated by perception, in a representation articulated between particular and universal. From this articulated representation results the body of images and a verbal-logical system that legitimizes them, positively or negatively. However, this or any other action has limits, from the author's intention, place contingency and time for work production. Drawing as a representation mode is the design *medium*. Its added value for design derives from the fact that drawing gains autonomy regarding the author's intention, subject to program and involved with technical specificity. In the project, drawing *independence* may bring *solutions* to address the external constraints, *escaping* the author's intention, revealed as the solution in a time and place that belong to the author. In the attempt of drawing, presupposing an intention, drawing is performed with or without success, depending on the degree of adequacy to the intention presence. The action of drawing inevitably involves effort through mediation, which implicates the existence of a before and an after for the drawing.

Drawing as idea representation contains in itself the image of the world, although this is not its assignment. It is indifferent to think that the representation of the world can be made through drawing because "the representation of the world stems from the mobility of ideas, which bloom with no place, destination, or even determined path, in the eternal recuperation of the memorable place." (Leibniz in Molder, 1999)

The consideration proposed by W. Benjamin that "ideas are not deduced from one another in a successive chain where the preceding determines the following. The trail of ideas is not determined by predictable and conduced logical. This does not mean there may not know, over time, similar or different expressions of their development. Both cases - similarity and difference - contribute to its origin significance even though never completely deciphered and pacified", in this case, also drawing as a means may exist in movement in the ideas' *being* until their setting in natural being of drawing.

Thus, the origin does not match the initial moment through the linear comprehension of facts, but rather relates to the transformative process purpose. For W. Benjamin, origin is a process aided by the concepts of restoration and unfinished (Benjamin in Molder, 1999), expression only possible through the manifestation of discrete representations among which drawing is included. Obscure areas where light is more intensely revealed. In this sense, the idea clarity emerges from obscurity. In the case of drawing, it bursts in the support, emerging as idea - the pencil mark unveiling the idea.

The visible effect becomes intelligible. The idea meets itself (again) through the graphic sign that results from the action (mark) of the author. Thus, drawing matter is "despised", whereas idea is clearly revealed. The idea revelation is inversely proportional to the importance of the matter that constitutes drawing. In this sense, drawing is produced to operate its own denial. Drawing models may not exist preset, they will depend on the *pounding* perception of reality, of the alternatives between success and failure, capable of multiple and unequal conversions.



Fernando Brizio, Vase "Painting with Giotto #3", 2005

Validation of projecting: imagination ⇔ knowledge ⇔ technology

According to Giorgio Agamben, imagination is a medieval philosophy discovery, whose critical exponent is found in Averroè, who considers the possibility of combining unique intellect and singular individuals. These would combine with the unique intellect through ghosts found in the internal senses and in particular virtue and memory. As Agamben explains:

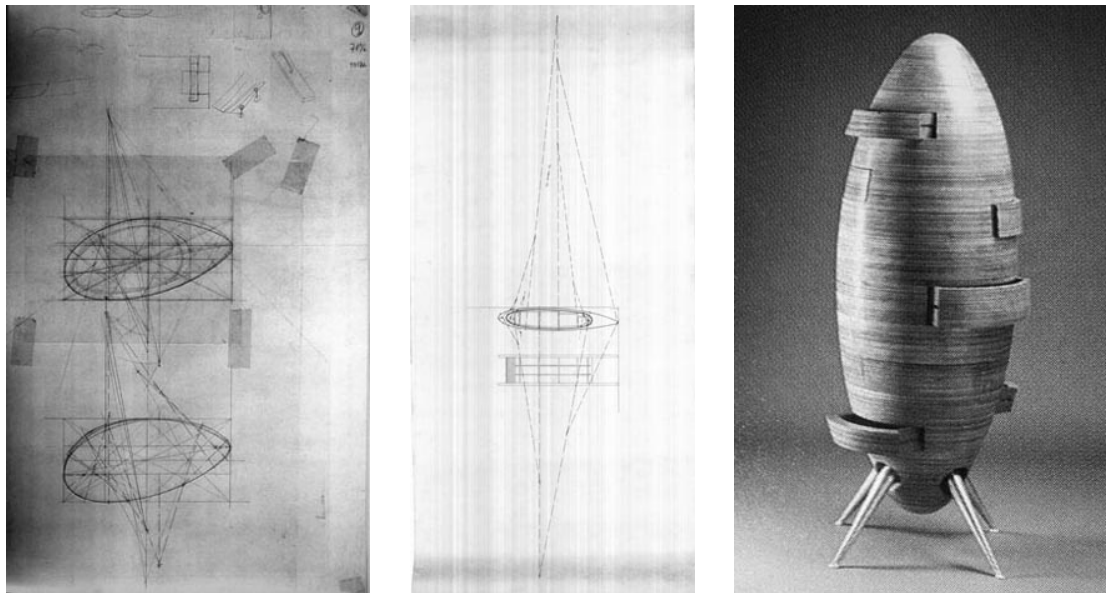
"imagination is placed in a condition of decisive sense (determining), in the apex of the individual soul, in the borderline between tangible and intangible, individual and common, sensation and thinking. Therefore, imagination - and not intellect - is the principle that defines mankind." (Agamben in *Aut-aut*. 2004)

The internal sense would originate the imaginative value and memory. Thought would become possible merely as moment while not yet thinking. The image would be the result of a thought that does not think, an unreal object, exposed and at risk in the horizon of absence representation. Imagination would represent what is absent, lacking, a kind of possibility of existence compatible with what is being lost in the horizon of the individual's action.

"The history of mankind is always a story of ghosts and images, because in imagination fracturing dialectic rebuilding takes place, between personal and impersonal, multiple and unique, sensible and intelligible. Images are what is left, sketches of what men before us have waited and wished for, feared and transformed." (Agamben in *Aut-aut*. 2004)

Prior to the existence of the created object there is an image of the same object - drawing – in turn already created object (drawing as physical entity).

The designer, as a project developer, creates artifacts through their image, in a two-dimensional or tridimensional space (as defended by Boulée, before construction comes image). The desire action in drawing is performed through technical action, corresponding efficiency to the technical and operational adjustment of the tools employed. In some cases, projectual drawing is fulfilled as a research '*mania*' through boundary existence as own entity (designed object) and constructive (projected work).



Pedro Silva Dias, counter "Igor" (furniture), 1991

Also using the expression projectual '*mania*' as poetics accomplished through drawing, Aldo Rossi cites Giedion who thinking of Le Corbusier emphasizes: "«only fanaticism and obsession grant the ability not to sink in the sea of mediocrity. »". (Rossi in Contessi, 2000)

Even though it may be contextualized by perceptual recognition, singularity cannot be interchanged with anything. From the object production side, singularity exists beyond desire, unveiling *exterior* (beyond) the author's will. In this case, singularity is the universal *destiny* of the object and in this sense opposes particularity of diversity (the exoticism that since the 19th century is transformed in merchandise participates to the artifact as represented image). In this case, formalism is the deepest exercise of content. Such as the artistic formalism of the 20th century, the 21th century design is revealed a profound believer in its contents.

The graphic aspect, the inscription is the physical being of drawing. Participating are gestures, differentiations, multiple modes of action. Graphics suppose a technical apprenticeship related to materials and representation modes.

The significance of technique in its advent, i.e. the reading that was made of the work until the middle of the 20th century, through technical resolution, is today result of multiple crossings.

According to Lersundi:

"Issues as the range of values or different types of graphic elements, such as the shape of the brush mark, which used to guide us towards the composition of the graphic image, now result secondary to the meaning of that image, since now the representation *idea* is what defines the convention. And this idea, regarding its

representation, is presented outside to it, as if it had towards the enabler vehicle an above all theoretical, rather than constitutional, relationship.

According to this position there wouldn't be much to say about technique, certainly worth to consider, for instance, issues as the emergence of image, or the shape acquired by lines or blurs, considering the almost destructive aspect of denial that frequently communicate nowadays drawings. The issues relate to intention rather than graphical technique." (Lersundi, 2001)

Lersundi considers the impossibility of technical recognition of drawing through the image that gives body to it.

In the end of the 20th century, with the post-industrial consummation, technical belief gave rise to technological belief, exacerbating the manufacturing crisis, and in this case it is no longer questioned the expression of making but the very making. This will now on be committed to the (playful?) divestiture in the commitment towards discovery. In this sense, the action of drawing is fertile ground, since drawing has recurrently been a place of departure, a set for minimum commitment, elementary technical adequacy. Drawing therefore recreates the act of seeing, distant from passive looking. Being action, active thought converted into object, it participates in the transformation of the individual through the created object.

Drawing as *text* (iconology of images): classification ↔ communication ↔ program

Dante did not define man through thought, but through the possibility to think. This can only be referred regarding the collective and history, result of a particular time and space, not regarding the unique individual. According to Agamben, images (either warburgian images or benjaminian images) result from connections (junctions) that correspond to a time potentially instantaneous or "crystallized" between body and physical absence - individual and collective - manifesting through the evocation of the alter.

As recalled by Agamben, through Warburg's words, "the observation of the sky is the grace and curse of man" in that the images seen by man crystallize, become spectra, enslaving man, and from which he needs to be released.

Images tell us this sort of endless return, inevitable restart, desire for a "higher" (than the previous) imagination. The impossibility of/along with its encounter renders them possibility of what will be, turning history into event.

"Warburg historiography is the tradition and memory of images and at the same time the attempt for mankind to liberate from them in order to achieve, beyond the "gap" between religious-mythical practice and pure sign. The space for imagination, free from images." (Agamben in *Aut-aut*, 2004)

If it is true that the drawing act perpetuates through cultural time, naturally, the way of seeing has not always been the same. The way we *draw* the objects we see depends on our ability to interpret and translate them. The circumstances of idea and to do, relativized by the information we possess - theoretical - regarding the idea - and practical - depending on the relationship with materials, instruments and products - assume conditioning of seeing. Have we always seen the same way? Certainly not.

"Western academic tradition, based on literacy and perspective, imposed the eye a linear way of seeing the world. While the eye works letting in the light and color from the outside, the line and shape are influenced by concepts derived from what we know, are thus projected *outwards* from the eye onto the world ... What we *see* is pre-conditioned by what we *saw* in the past, therefore, the knowledge of the name of things prepares us to see new things." (Shlian, in Lersundi, 2001)

The issue of representation will therefore be, above all, a culture of representation issue, once again a *contamination* issue. For "native" cultures or for children, the issue of representation does not arise. The difficulty to coincide the subjective representation of the world with the world itself is insoluble and the path to approach truth is difficult. Drawing as representation is a conflict mediator between individual's subjectivity and world's reality through its shapes.

In any case, drawing remains as experience of body action in the space of representation. As matter that gives meaning to the void of his surroundings. As vanguard heritage, drawing allows different existences through multiple experiences, as practice destabilizing acquired values. The fractional presentation of drawing in the act of drawing is an act of switching that will enable the uncertain emergence of object-drawing as a sign/mark of desire.



Francisco Providência, Liturgical chalice, 2008

Design as functional structuring matter calls upon image the consideration of its functionality. What symbolizes or suggests in the object is nowadays the *raison d'être* for it, beyond structural function, allowing it to remain hidden regarding its image.

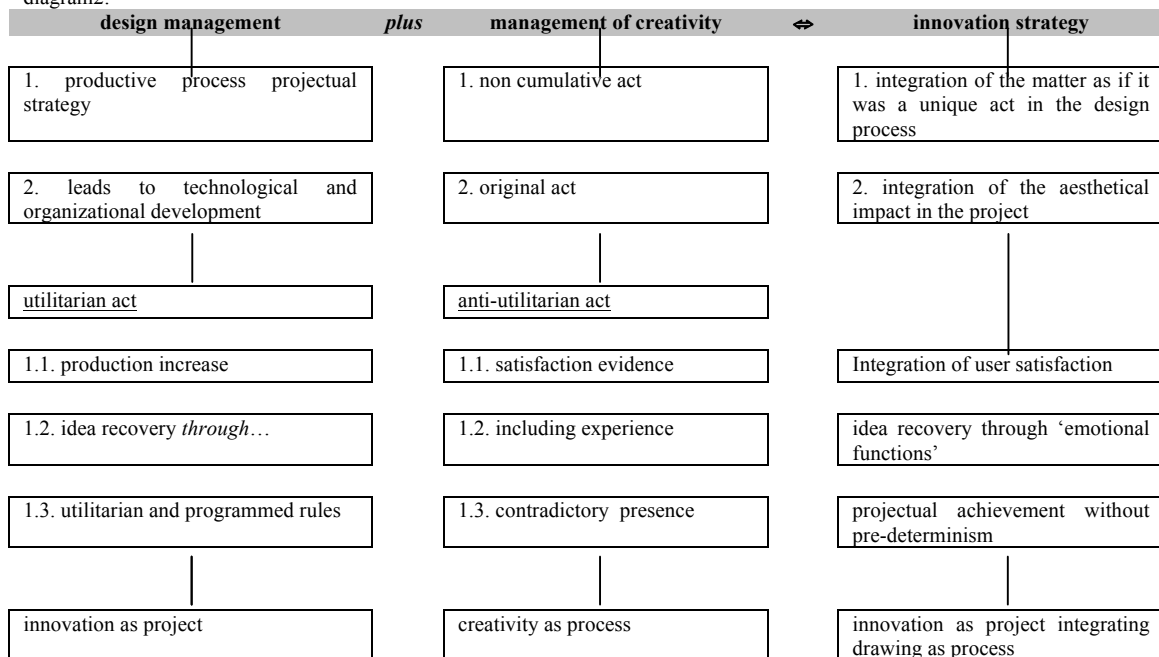
However, the sense of design may not be reduced to functional condition, otherwise, broad-way, there would be no changes in the object. These occur because the object of design is also language of design. For Renato De Fusco, the "eclipse of function in detriment of sense, or rather its core as sign is necessary condition until it is characterized by arbitrariness, which is, as said, a prerequisite for the discussion of design as language." (Fusco, 2005)

The object therefore depends on its qualification as sign. According to this author, the sign defines a merger/contradiction between outer shell and interior, outside and within, etc. Sign is arbitrary regarding the relationship significant-meaning, their rapport is conventional, unlike symbol, which establishes a concrete association between significant and meaning.

If the case of art, sign dissociation is often clear, resulting in desire of the significant beyond meaning (what Renato De Fusco defines as *conformazione* (Fusco, 2005) as represented in abstract painting or sculpture, mostly artistic vanguard), on the contrary, verification of meaning in architecture or design is more difficult, usually exposed through symbolic themes. In fact, the representative character of design is chiefly explained through the functionality of the work, which hinders being significant. May we think the object of design in the 21th century as the sign that figures the disciplinary significant? And its symbolic evocation as multiple, according to processes of memory, style, value, etc? The first circumstance, inevitably realized through drawing, the second traversing image territories.

CONCLUSION: DRAWING INTEGRATE IN THE PROJECT

diagram2:



As we can conclude through diagram 2, drawing is propitiator of the creativity of the object:

1. considering the process
2. recognising the presence of the emotions
3. accepting the functional paradox of desire as factor of projectual development.

Therefore, creativity participates in a strategy of innovation in the management of design:

1. looking for the original resolution (answer) to the brief
2. promoting a resolution that's not completely determined by the constraints of the brief
3. admitting factors of surprise that allow innovative ways of projectual development.

Consequently, a design strategy of innovation managing the creativity offered by the drawing process shows:

1. recognition of the history (symbolic memory)
2. interpretation of the programme (brief) following a visual exploitation
3. communication of the idea integrating emotional functions.

The thought of project in design does not exclusively derive from verbal thought. In project thinking, word makes the idea concept explicit, but it is powerless to the whole translation. Word may be an approach instrument towards the idea but it does not convey the idea on project thinking, at least when it is imminently visual. Project thinking is therefore much more connected to the images' world than to words'. The abstract categories of project are, such as to the world of images, measure, rhythm, hierarchy, order, proportion, positioning, ranks that taking hierarchies take courses, different directions we call representation. Therefore, operative memory of design project is visible by nature. But drawing is also place for disciplinary thinking, being simultaneously object and subject, it may be the "genetic core of the training process" of design object. In this sense, design thinking through drawing is inscribed in the object and recognized in it as pre-existent to its revelation.

The simultaneity of drawing as *object-simulation* - through the projectual representation of the artifact as collective desire - and the *object-drawing* - through the process that constructs the idea - determines the emergence of the *object-sign* - as significant object of the designer expression. What is in stake is the whole, whose understanding derives from the object partiality through a process whose understanding is not ideologically linear¹.

To project is therefore to belong to a situation within which the object exists. The term "project" does not express an interpretation mode, but otherwise a true and own project in the "technical" sense of the word (De Fusco, 2005). The project starts with pre-concepts that are being replaced by concepts that become more appropriate. How? Referring to the arbitrariness comprising the drawing act.

Such arbitrariness of drawing articulates the different projectual moments in the passage from pre-concept to concept, from general to specific knowledge, *from indefinite making to defined action*. Drawing to project sets the parts of the whole, occasionally being "mirror" of the whole. It is not just an interpretation issue, but rather a series of facts establishing a *before* and an *after* for the project. Interpretation is not passive action, but active moment contributing to the realization - *conformation* - of the project.

Projectual drawing as cognition act does not meet the *linearity of facts*. That is, the projectual moments are not successively described through drawing, on the contrary, they are interpreted discontinuously. According to Renato de Fusco "the project is a whole making and unmaking until parts find conformation with the whole." (Fusco, 2005)

Drawing as verification experience is today example of its own impossibility. If drawing expression were totally true this would only serve but to reveal the symptom, which could mean it "*serves no purpose*" (both in art and in design).

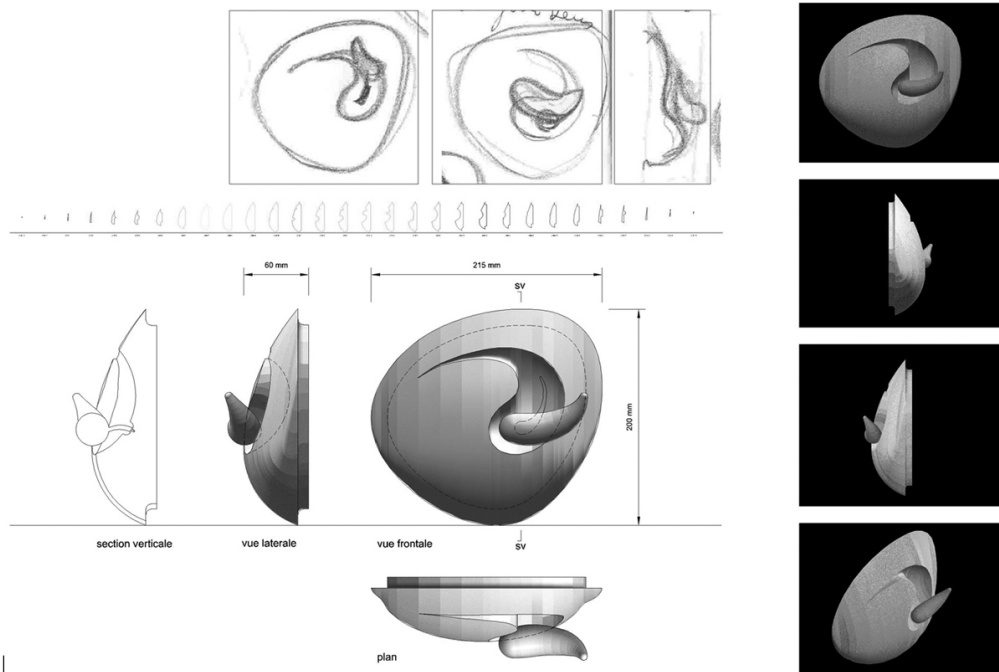
Drawing imitates both the visible and the invisible. The nature of the idea resides in its invisible nature. An idea becoming visible is already a partially reduced idea. Drawing, for its nature of reduction to essential, becomes intelligible by recognition of the sensible, in this sense it is neither made for the senses nor for sensations production. On the contrary, it is the result of an operative sensibility capable of arousing the intelligible.

Drawing thus refers to the possibility of the sensitive to become intelligible, not by justification but by identification. That is, the intelligible flows from the sensitive in the presence of a model that raises the

¹ For instance: 1- in the Gestalt understanding, the whole is more than the addition of parts. (Gestalt); 2- in the Semiology understanding, the whole accounts for the parts, the parts depend on the positioning of the whole (Saussure); 3- in its turn, hermeneutics considers that in order to understand the part there is already a preliminary understanding (prior-understanding) of the whole (Vattimo)

idea development. Consequently, drawing "becomes intelligible as a whole and in its uniqueness, it is intelligible even expressing through accidental shapes of sensible." (Didi-Huberman, 1990)

Drawing as a necessary condition for invention should not follow pre-established models. Nowadays, methodological processes are multipurpose. That is, the inventive process of the object is multiple, singular or collective, may be performed on paper (in traditional project), on work (object in construction), or chasing the object image (digital image) without questioning its existence. Ultimately, these conditions are differentiated as to the medium of inventiveness – naturally conditioning the future existence of the object – and not as to its pragmatic essence.



Bernardo Rodrigues, Switch project for the house *Bird Flight*, 2006

Drawing carries or may carry a narrative dimension that can hardly be passed on to the finished work; in this case, it is "greater" than the object (artifact). The possibility to "tell", to narrate the episodic provided by images has no equivalent in the constructed object. In this case, the object as purpose can only be laconic, "negatively" disproportionate regarding its imagetic origin as drawing.

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