DRAWING AND PHOTOGRAPHY:VICTOR PALLA THE EARLY 1950´S

Drawing, Photography, Storyboard, Process Of Work, Visual Culture

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The purpose of this paper is to promote the relationship between photography and drawing during a specific moment in time, the early 1950´s in Portugal, when Victor Palla was carrying out a program for subjective/experimental photography based on a fully sketched storyboard. Victor Palla (1922-2006) is well known for his later photographic work, however, his early period as a photographer was not revealed until now. Our intent is to observe Palla's storyboards and final photographs by analysing the correspondence between his drawing and photography. Analysis will expose unedited and unpublished information about the artist's process of work and demonstrate the importance of Palla's storyboards and photographs in the context of both Portuguese Art History as well as other international influences. One major finding has been the developed relationship between form, essence, and subjective composition, which helped to define a personal artistic language; the spirit of this code, which was initially put into sketches, was legitimized by transforming the sketches into experimental photographs and shifting them into both graphic and interior design. Since a storyboard encompasses the essence of and enhances the final art piece, the need to stress a storyboard results from the modernist aesthetic tendency to abstract photographs as a means of artistic expression. We believe that Victor Palla´s contribution to photography helped enrich the Portuguese Visual Culture by articulating different means of representation and expression, in which drawing played a key role.

CHIASMING THE FUTURE OF AESTHETICS WITH ITS PAST:
A DIALECTICAL-PHENOMENOLOGICAL APPROACH

Historicity (Of Perception), Paralanguage, Non-Identity, Dialectics, Phenomenology

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Two of this discipline's main traditions - the one, epic and thoroughly socio-critical, the other, more lyrical and purely aesthetical, here championed respectively by Adorno and Merleau-Ponty - show, at first glance,both to accomplish a total theoretical divorce between them (as between dialectical materialism and phenomenological idealism) *and* to necessarily fulfil the unabashable polarity constitutive of the thing itself: art's being "the social Other of society". Which means: utterly different and autonomous (Ponty), and dialectically similar and... autonomous (Adorno).

Given the irreducible divergence of those worldviews as general standpoints for thought, we come to assist, on the one hand, to Ponty's embedding of art so to say directly in the free ontological possibilities of the natural world of *Perception* or, later, in *l'Être sauvage* and in *Chair*, as his versions of Heideggerian being-in-the-world, whose "expression" of (creative, and challengingly open) "*incompossibilities*" painting or literature are - according to a model of Nature that enhances a whole conception founded predominantly on space and articulated by the notion of style: "*la perception déjà stylise*", the "*déjà*" working into art as its 'empirical *a priori*'; on the other hand, we meet Adorno's *negative* plunging of art into the very (trans)historical core of the (present) social world, taken as mediating the supposedly (because ideologically) immediate phenomena of perception or nature - the ones, precisely, from which Ponty naively takes departure. 'Negative' here meaning, both, in deep structural relation to the reality "outside" it, and monadologicaly related to it 'from the bottom of the well' and on its own terms - as unbearably mimetic as they are disruptively critical and incommensurably utopian.

ZUMTHOR'S 'ATMOSPHERE' AND WITTGENSTEIN'S 'ASPECT': AN ITINERARY OF AFFINITIES

Zumthor, Wittgenstein, Atmosphere, Aspect, Aesthetics

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This paper's purpose is to map out affinities between two concepts: atmosphere and aspect. The first, as defined by Wittgenstein, concerns those occasional changes in perception whose origin the subject is unable to trace. The second, as established by Peter Zumthor, is the outcome of an attempt at describing the qualities that define the architectural experience.

Its aim is to show in what way Wittgenstein's descriptions of the perceptive changes which occur in the moment one sees a face, a drawing or some other object are significant: not in terms of changes in the object that is seen, but of the subject starting to look at things differently, an alteration that leads the object to change without altering itself; in other words, the perceptive material stays the same (in such terms as colour, shape, matter) but what is seen is something else.

This is not attributable to some inaccuracy of eyesight, having to do instead with detecting and defining the emergence of the element around which all perception will henceforth organise itself: a context within which, in Wittgenstein's view, seeing, thinking and imagining are overlapping actions.

Architect Peter Zumthor is not concerned with the perceptive qualities of architecture, but rather with identifying the elements that distinguish architectural bodies. His concept of 'atmosphere' describes the element that makes a construction a unique, unrepeatable place, generating imaginative experiences and exercises which the simple combination of matter and form (the basis of architectural creation) could not by itself support.

Rather than establishing some equivalence between these two concepts, the paper's objective is to use Wittgenstein's descriptions to supplement Zumthor's aesthetical experience of architecture.

THE FINE ARTS: AN IMPORTANT CONTRIBUTION FOR THE DESIGN STUDIES

Design Boundaries, Arts, Creative, Education, Practice

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This paper explores the boundaries between disciplines and professional practices: between Design and Art. The collaboration between Artist and the Designer can introduce innovation and development for new design products. Associations with fine arts can be beneficial for the emerging design product. This approach implies a revision of the field of design study and a redefinition of goals, introducing the study of art, a concept that better describes the daily environment of students and which reoriented design practice towards social and cultural awareness (Laurel, 2003). Within design studies, fine arts continues to be one of the least-examined areas that deserves serious attention, and the research methods and interpretive techniques used by design studies can serve as appropriate models. This paper proposes a model of design research used to structure projects in design education, exploring the boundaries between disciplines and professional practices, with relevant connections between design practice and the fine arts. This paper will utilize examples from a university design program to illustrate a model of design research, with an emphasis on artistic methods (Hirst, 1973). The model will be critiqued as a structure for projects in design education and practice, where the fine arts have an important contribution.