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Pterodata: an interdisciplinary experience

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Within a reflection which aims to expand the architectural, urban and environmental boundaries of thinking and doing, the architect João Diniz - who works in Belo Horizonte and has built his work related to contemporary national and is also Professor on the FUMEC's University of Architecture – proposed, after the year of 2000, the transArquitetura (transArchitecture) discipline, which adds to the background of architecture, urbanism and design experiments in the fields of poetry / literature, photography, video art, drawing, painting, stage design, sculpture, critical consciousness / body / spiritual and the exploration of sonic environments and music.¹

In this context of multiple reflections Pterodata project is born, new word that combines the idea of **ptero**, or kite flying, and also the prehistoric bird, the pterosaur, the concept of **data**, files, nowadays information files, ie an extra time and space adventure, pan-historical, seeking to link to the past, present and future.

The **Pterodata** project takes advantage of current communication networks and virtual analog

¹ See chapter 'Trilhas Acadêmicas' in Diniz, J. and SEGRE R., 2002. *João Diniz arquiteturas*. Belo Horizonte: C/Arte, AP Cultural.

and digital resources to conduct and disseminate their research and findings, which mostly stem from the idea of the existence of spaces to be re-created into sonic environments, filmic or photographic.

The working method of the experimentation from evolutionary concepts and integrated where sounds, textures, melodic and rhythmic cells and various sound samplers are combined with singing, spoken texts, voices and sounds collected in daily life and contributions of several musicians. We agree here with the proposition of Murray Schaffer (2001), a Canadian researcher who deals with the contemporary soundscapes. Schaffer argues that, given the independence of music in relation to the concert halls and the proliferation of techniques to produce an album from the "random procedures" fall down the traditional definitions of music related to the formal knowledge of such arts field. Making music is no longer a specific skill of musicians and it becomes possible to him who has the mastery of new production techniques. The new techniques also allow new sound elements, beyond the traditional musical instruments, musical composition to be incorporated. Thus, "today, all sounds are part of a continuous field of possibilities, which belongs to the realm of understanding music. Here is the new orchestra, the sounding universe! And the musicians: anyone and anything that sounds! " (Schaffer 2001, p.20).

In the project Pterodata, this sonorous universe consists of instruments, voices and sounds of everyday life is always related to the notion of space and structure. The time of the soundtrack / film is divided into modules and complementary, offering a different discourse, narrative or abstract, that moment passes and linking environment and taking the graphics / visual programs for editing and compositing the results with suggestions sound / music obtained. New features allow technicians to chance and improvisation often involved the process through, for example, the input data that can be done via mouse, keyboard / controller, spontaneous speech, open environmental recording or acoustic participation or electronic of the musicians and artists. With such independence of formal musical knowledge enabled by technology and access to various software, the Pterodata uses procedures to create and produce random, thus transforming mathematical sequences, such as the Fibonacci series, or architectural drawings and sketches in aural "interpreted" not only for musicians but also for digital audio programs.

In later stages, or parallels, the phonograms in progress join several photographic cells' pictures or video edited together to create the hybrid element where sound and picture files disintegrate resulting in languages that coexist with the video clip, video-art, documentary, photo essay temporalized and animation. These pieces are usually released on *www* or participate in performances where into them are linked new layers connected to the presentation's moment. Some phonograms and videos can be considered as open works, because the technical resources used allow new contributions, remote or not, and because

they aren't ideas and closed files enable overlays and subsequent editions by employees of tracks from audio and video variety. These contributions are always welcome, even resulting in varying versions for the same root composition.

The knowledge for these achievements in a wide universe, discontinuous and intuitive of observations. The modal music, serial and electro-acoustic, jazz, progressive rock and ethnic music; oral poetry, theater performances, prayers, mantras and speeches; urban environmental noises, sounds of machines, animals and nature, which combined with 3D digital animation, copyright photography, incidental videos, evolution graphics or digital calligraphic form a spectrum of combinatorial possibilities.

Part of this universe of references the works of creators such as Brian Eno, Uakti, Robert Fripp, Tycho, Dahfer Youssef, Rob Rich, Edgar Froese, Juan Agreta, Cláudia Cimleris, Steve Reich and others. Partnerships and dialogues with artists such as Marco Antonio Guimarães, Paulo Santos, Eder Santos, Fabio Carvalho, Isabel Lacerda, Alexandre Cavalcante, LamieLa, Gilfranco Alves, Rick Bolina, Arnaldo Dias Baptista, Marcio Diniz, Dirceu Cheib, Jorge dos Anjos, Lô Borges, Eliza Gazzinelli, Daniella Zupo, Maria Bragança, Graziela Mello Vianna and Daniel D'Olivier also greatly help in the evolution of Pterodata's design thought and the production of new results.

The non-frontiers of the Internet is important for the development and dissemination of the project.² It's on the www, through specialized web sites and digital radios, which arise listeners, reviews, critiques and partnerships from various parts of the planet. The top tags for the identification of these sounds and images: *experimental, minimal, sound design, spoken word, psicodelia, jazz, progressive, soundscape, chillout, meditation*, among others.

The Pterodata shows in 2009, two new works *Foz* and *Welt*, compositions and performances of John Diniz in the computer and with the participation of musicians like Daniel D'Olivier, Lincoln Cheib, Ricardo Cheib, Rick Bolina, Gilfranco Alves, João Marcelo Diniz, te German artist Thomas Schöenauer and the Franco-Moroccan singer LamieLa. *Foz* presents sounds more related to the concept of execution with the performers, while *Welt* deals with more experimental environments and climates. These discs have been mixed and mastered, and largely, recorded by Dirceu Cheib in the known Bemol Studio, in Belo Horizonte. The audios here presented, *Nebulosa* and *Fibonacci*, are from the *Foz* and *Welt* CDs respectively.

These two CDs were introduced in the show in Belo Horizonte 'Suítes Foz do Mundo' where João Diniz has shared the stage with multi-instrumentalist Daniel D'Olivier.³ This event epitomizes the experience in previous presentations, where they develop the possibilities of

² The two first works *Octopus* and *Pterodata* (2001) were released on CDs, te posterior *Magma* of 2004 and *Intruder* of 2006 exist only in virtual space, which are available for listening and download from various links.

³ This show was attended by the musicians Marilene Clara, Ricardo Cheib, Kiko Pederneiras and João Marcelo Diniz.

live performances combining sounds, images and spoken text.

Based on the insertions of the project Pterodata in different productions, such as in the movie *EdJK* of 2008 directed by Eliza Gazzinelli about utopian mega-residential condominium JK, Oscar Niemeyer's 1954 project in Belo Horizonte, and the soundtrack of the short film 'Olhocinefoto' of 2009 directed by Fábio Carvalho and edited by Isabel Lacerda, proposes an interdisciplinary wire connecting the architecture, photography, cinema, music and poetry, we confirm the overlap inherent in the design of architectural languages, sound, literary, filmic and photographic.

The experience of this interdisciplinary project – more than productively investigate the possibilities of a architectural and environmental thinking forward the traditional reflexions of the academies and of a complementary know-how of the projects production – seeks to link its discourse and ideology on concepts related to a new environmental and social consciousness, where a policy stance necessary for the 21th century, aspects of sustainability, or should be said durability, of the planet, are essential.

Thus, the project Pterodata through the so-called new media , communication networks and access to various computerized means of production and dissemination joins groups and paths that seem to indicate the possibility of a new digital cultural renaissance at the moment where it is up to individuals and communities to actively position themselves facing the challenges of this new era and Languages.

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