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*i*nventions in architecture – an analysis of instant city as an *experi*mental architectural proposal

Abstract

This work investigates how the architectural approach was developed in *Instant City*, Archigram. It was used as a basis for the theme, the theory and application of Umberto Eco's texts – mainly *Absent Structure*, with the intention of understanding how the projetual proposal and also the architectonic structure are determined, especially regarding the relationship between the spatial perception, the role of the project for the representation of its proposals and the architectonic approach in the 1960s, for both, the design and the project will be addressed as the subject of research and architectonic approach, analyzing the interests of their creators. We believe that, there had been an interpretation by the group, of the architecture fragmented in objects and a value assigned to the project as a final proposition to *Instant City*.

Keywords

Instant City. Proposition. Project. Architectural structures. Participation.

INVENCIONES ARQUITECTÓNICAS
– UN ANÁLISIS DE INSTANT CITY
COMO PROPUESTA
ARQUITECTÓNICA
EXPERIMENTAL

INVENÇÕES DE ARQUITETURA
– UMA ANÁLISE DE INSTANT
CITY COMO PROPOSTA
EXPERIMENTAL
ARQUITETÔNICA

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RESUMEN

Este trabajo investiga sobre como el lenguaje arquitectónico fue abordado en *Instant City*, de Archigram. Se utilizan, como fundamentación del tema, la teorización y la aplicación de textos de Umberto Eco (principalmente el texto *La Estructura Ausente*) a fin de comprender como se determinan la proposición proyectual y las estructuras arquitectónicas en este proyecto, especialmente con respecto a la relación entre percepción espacial, el role del proyecto para la representación de sus preposiciones y el lenguaje arquitectónico en los años 1960. Al efecto, se abordan el proyecto y el dibujo como tema de investigación y lenguaje arquitectónico, analizando los intereses de sus creadores. Creemos que hubo una interpretación de arquitectura fragmentada en objetos y un valor atribuido al proyecto como proposición final para *Instant City*.

PALABRAS CLAVE

Instant City. Proposición. Proyecto. Estructura arquitectónicas. Participación.

RESUMO

Este trabalho investiga como a linguagem arquitetônica foi abordada em *Instant City*, de Archigram. Foram utilizadas, como fundamentação do tema, a teorização e a aplicação dos textos de Umberto Eco (principalmente *Estrutura Ausente*), a fim de compreender como se determinam a proposição projetual e as estruturas arquitetônicas nesse projeto, especialmente no que se refere à relação entre percepção espacial, o papel do projeto para a representação de suas proposições e a linguagem arquitetônica nos anos 1960. Para tanto, o projeto e o desenho serão abordados como tema de investigação e linguagem arquitetônica, analisando-se os interesses de seus criadores. Acreditamos que houve, pelo grupo, uma interpretação da arquitetura fragmentada em objetos e um valor atribuído ao projeto como proposição final para *Instant City*.

PALAVRAS-CHAVE

Instant City. Proposição. Projeto. Estruturas arquitetônicas. Participação.

Archigram and the 1960's

In the early 1960's, in a context which emerge thoughts and processes with renewed and fierce forces, between the industrial and postindustrial worlds; with thinkers influenced by an avant-garde scientific and philosophical analysis, they tried to unveil the universe of the relationship between arts, architecture, science, aesthetics, technology and communication, building researches which addressed subjects in a transdisciplinary way. Artists who were interested in expanding painting, sculpture and films started to arise in the architecture field in the same extent that the architects permitted themselves to permeate in visual arts. These infiltrations compromised many institutions such as museums, foundations, etc. As well as the character of the painting, sculpture and architecture themselves which started to discuss concepts such as: Immateriality, flexibility, versatility, recycling, interactivity, interface among many others. Which results in strengthening uncertainties in architecture and arts. This is one of the London environments infiltrated by the group Archigram.

It can be said that, the group triggers through its projects a series of questions about the current architecture, and proposes a reflection about new parameters for the architecture, rescuing it from its passive and static state, permitting a closer interaction with the "users". Despite its merits in physically shaping these questions, many people believe that Archigram[1] has not contributed to the theoretical field. These questions develop as its works go from mega structures to a "dematerialization" of the architecture itself, from a comprehension of the relationship between mankind, technology and nature. In the final phase of the group, architecture is a segregated object which intermediates this relationship.

The group developed its projecting holdings supported by the technological progress and in a utopian perspective, of an experimental and speculative nature, which planned to expand its speeches. But its intentions are still related to the existing social and technological context, familiar to an industrialized economy, around a disposable architecture which had been designed to be consumable, to recognize from this point, the possible consequences for the architecture itself. It recognized that the city *"… as a public space, has faced changes, and in this scenery, the built demarcation of the space tends to become a consequence, and the flows, of any nature, a principle."* (CABRAL, 2001, p. 211-212).

Somehow, the space becomes performing, resulting from actions produced by the group and by the new architectural components. No more walls, floor or ceiling, but, transmission networks, inflatable electronic gadgets (audiovisual), and tents which can be installed and uninstalled instantly. This could have raised a question about being an installation and not architecture.

The members, Peter Cook (Southend, 1936), Ron Herron (London, 1930-1994), David Greene (Nottingham, 1937), Michael Webb (Hedley, 1937), Dennis Crompton (Blackpoll, 1935) and Warren Chalk (London, 1927-1987), decided to reinvent the city and the concepts of what was to live and they used the architecture as a tool to a city with interaction, empathy and connectivity. A city which should be understood as a living organism and with the commitment to follow the technological changes.

Cushicle and Suitaloon by Webb, Ideas Circus by Cook, Instant city by Cook, Crompton and Herron, or notions such as Piped Environment by Crompton or the "Cybernetic forest" by David Greene examine the relationship between the mankind and the technology in increasingly ephemeral, transient and hybrid situations, pointing to a progressive dematerialization and fragmentation of the architecture in nature and landscape, and also a question about the limits between architecture and technology. (CABRAL, 2001, p. 8).

Following the influence of the space age, so current in the 1960's. Michael Webb develops the project "Cushicle", a complete individual surviving module, portable and structured in electronic equipment, with an inflatable enclosure. As an extension of the body, Cushicle was elaborated with flexibility and small dimensions for the humans to carry and connect to other structures like in Plug-in-city. Two years later, Webb continued working in the project seeking its improvement. These studies originated "Suitaloon", an inflatable outfit, provided with basic needs, besides food, water, radio and TV.

Other architects of this period also understood the inflatable material as a strong possibility for architecture.[2] Another relevant contribution from this project is the concentration of the housing project on the individual body, resulting in housing dematerialization. A completely portable home. Fabio Duarte comments: *"With this equipment the user could sleep, walk and connect himself with the mega informational structure of the cities. So, the maximum disintegration of the house has come up, and, it's inevitable fixed location in space."* (DUARTE, 1999, p. 104).

From the sixth edition, the explorations of the group gradually migrate from the mega building to the micro environment,[3] exploring design situations increasingly ephemeral, less "tectonic" and focused on the delicate limits between technology and architecture. There is somehow a return to nature and an apparent ecological concern, which in Archigram, is closer to Land Art. It is the same in Instant City, which proposing the disintegration of the city, leads the group to the development of two other projects: L.A.W.U.N. project number one, 1969 and L.A.W.U.N. project number two, 1970.[4]

In them, there is even a drawing or project of anything similar to a building. The idea of invisible university points out the new discussion of the group towards immateriality, without projective propositions, but, ones of proximity between mankind, technology and nature. So all the urban structure started to disintegrate, turning each technological element to an architectural instrument, no matter its scale. Archigram "used to dematerialize" architecture: Only photographs and some vague concepts, making it more fluid with the absence of limits, instable, marked by constant change and by the action which starts to have its own value. The shape becomes transient, and the transience is the result of the happenings (body experience and infinity of work of arts and architecture which propose interacting spaces and objects).

There's a city of large structures which has, necessarily, the duration of years or centuries. And there´s the city of a day, the one which gives the immediate impression of being made of images, sensations mental impulses, that one we

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actually see and not given the real architectures-and maybe will not exist anymore or will be distant and almost invisible structures-, but by the vehicles, people, endless news broadcast through advertisement and other means of communication. (ARGAN, 1995, p. 223).

This absence of environment setting or the existence of a transient environment is possible due to the technological revolution together with the electronic gadgets more and more portable, which would transform urban fixed and static in increasingly live snapshots.[5] In *Archigram 9*, there was the text: *Architecture doesn´t need to be permanent*, hinting at the group's interests in depleting increasingly the permanence of architecture valuing what is essential and works in practice, without an ideological commitment, aiming the ephemeral environment supported by the portable hardware. From the mid-1960s, this disbelief in immutable values extends to all fields: Arts, history, politics, philosophy, etc.

> *The photography of this man close to the river synthesizes all the influences which produced this project. The non-specialized transitory environment happens due to the development of sophisticated portable hardware. Here he is seated with his TV, cool box, vehicle, everything perfect, enjoying the moment. When everything is gone, nothing can tell he had been there, but the part of the grass that will be flat and maybe a tire tag, a footprint.* (COOK, 1973, p. 112 apud CABRAL, 2001, p. 31).

From Cushicle & Suitaloon, the technology seems to be an alternative not only for the development of the architecture, but one alternative of the architecture itself, alluding to the amorphous nature of the electric information, which is constituted by flexible and mutable soft wares, questioning the real necessity of fixed and limit spaces, the concrete housing space, experience, production, traffic, etc. If before, affirmed in Control and Choice that the time for leisure would be acquired with the facilities of mega structures, now the technological experiments would be in charge of the reduction of emotional and physical stress, freeing people for pleasure. Machines and technology were beginning to answer to our psychological demands promoting a symbiosis between mankind and the artifact.

This bucolic scenery suggests more a technological revolution than an architectural one, since; it would only be possible with the necessary development of the informative webs and the electronic gadgets. The consequences of this revolution, however, would imply the transformation of the urban environment, where, increasingly the software would take precedence over hardware. Everything is more instantaneous, and live, than static; a kind of post-urban delirium, which made possible the free way of life of the built population depending on the informational webs. A well served comfortable and domesticated paradise. (KAMIMURA, 2009, p. 19).

From the previous projects to Instant City, the ones which influenced him more were: *Blow- out Village* by Peter Cook published for the first time in Woman´s mirror, London, September 1966. It was composed of a mobile village, in pop-up stile, set up on a surface with radial hydraulic masts shape, retractable and expandable (reducing its size by up to 1/4 of its original one), which hoisted the housing capsules on its tips. A transparent

pneumatic dome covers and protects the whole structure of the village creating a microclimate and working as a support for image projections. This structure set permitted it to be moved wherever necessary, to emergency housing, workers' homes in remote places, leisure centers by the sea or as a support at fairs and festivals.

Blow-out village, Ideas Circus and Instant City have in common the expression of the collective interest of the group towards the nomad state of urban facilities. Instant City is an evolving project which joints items and suffers mutations along this evolution. The architecture becomes a surface.

In 1968, with the financial support of Graham Foundation for Advanced Studies in Art from Chicago,[6] the group Archigram is in charge of developing the project of Instant City,[7] an ephemeral proposal open to new possibilities, which consisted of the development of the architecture as an event in a traveling metropolis which ought to conciliate conflicting human natures. The main goal was to make changes without eliminating the preservation / tradition and live the excitement of the urban life without leaving the suburbs. This project was developed mainly by Peter Cook, Ron Herron and Dennis Crompton in 1968 and 1970, between England and The U.S.A.[8] The presentation in the form of fun architecture remains in an ephemeral proposal of an event city without architecture, a city as information.

According to Fabio Duarte (1999), even with the globalization of the means of communication the inhabitants of small towns could feel isolated from major centers where everything happened. Instant City, as a visiting city, would play the role of supplying the needs by installing an information network covering some cities which would be connected to each other, at the moment the architectural event occurred. (DUARTE, 1999, p. 107)

> *Archigram in essence wanted to celebrate the post war optimistic side: Great Britain of fun fairs, fashion, creative ferment in the performing arts. In the first stage of operations of Instant City, which were simulated in England and later in Los Angeles, USA, the project started with around twenty vehicles (trucks, tows and Trailers) and airships which carried all the necessary equipment for the event. Brought "by land and air, and assembled according to the requirements of each activity programed with the maximum of flexibility the kits-of-parts permitted." The group developed these kits with technical details and the various devices and "invented" utilities – such as Info Gonks, Idea Circus, Soft Scene Monitor, Village scale Kit, etc. – made Instant City more a concept than a project.* (KAMIMURA, 2009, p. 17).

Among the proposals of the program, one of the objectives was to join information, scribe the itinerary and map the existing equipment among the communities, which participated in the event, who could be integrated to the urban "informational system" proposed and were able to articulate proactively to the existing urban space, enhancing interconnectivity. For this, the program would also do the collection of information about the itinerary of the communities and the urban equipment that could be useful and enjoyable for the project: Clubs, local radio, universities, etc. Several studies in implementations and designs have been developed for this purpose. The construction elements were inflating pieces like the balloons and airships,

or simple colorful tents, just like a circus. As for the electronic components they would be audiovisual systems, like TVs, speakers, stands and lighting porticos. It was said: *"This evolves the theoretical territory between the hardware (or the drawing of buildings and places) and the software (or the effect of information and programming about the environment). Theoretically it also involves the notions of urban sprawl and the territory between entertainment and learning".* [9]

Its achievement was structured in eleven steps:

01 - Material loading in vehicles;

02 - Trailer for the chosen sites and equipment unloading;

03 - Installation of supportive structures. According to the map and the local characteristics, collected before the arrival of the instant city, by the technical visits of specialists – a team of topographers, electricians, etc. In these visits, they study the possibility of converting a building in disuse from the chosen community into a collection of information;

04 - Phone and TV connections, using the local network;

05 - Connection with the existing activities from the city. Events, expositions and educational programs are offered, partly, by the local community and, partly, by the promoter agency of the event. Moreover, the main use consists of peripheral local elements: Fairs, festivals, markets, and societies with trailers, tents, displays and people who accumulate in the vicinity of the event. The event of Instant City can be a junction of events that would occur separately in the district;

06 - Informational exchange with other cities. Execution of the event with staying of the "city" for a limited period;

07 - Disassembly of the event;

08 - Departure of vehicles. Then it moves to the next location;

09 - Keep active connections. After a number of places visited local broadcasting stations would be still connected by landline forming a community;

10 - Installation of a communication matrix of the instant city that would articulate possibly, by this combination of physical and electronic events, perceptive and programmatic and to the creation of centers of local exhibition, a "City" of communication can exist, the nationwide metropolis;

11 - Permeable kit. The project supports the idea that probably elements traveling from city to city, would modify over a period of time, allowing cultural permeability of each place. (DUARTE, 1999, p. 100). According to Fabio Duarte, the instant city would be the "informational metametropoles". The interconnection of "metametropoles" and the simultaneity of events were consistent with an era characterized by the satellite broadcasts, television and radio. Neither capsules, nor mega-structures.

The 'passage' of Instant City, so, in addition to creating a great event that would be recorded just in time, when leaving, would leave a whole ready mounted infrastructure to connect to an information network which crisscrossed to other networks, would constitute a kind of informational cosmopolis.[…] After disassembling leaves its connections and what was created: the informational metametropole [...] Archigram understood the city as a web of information exchange propitiated by the new media[…]. (DUARTE, 1999, p. 107-108).

In a very short period of time, the city could be created from scratch, or by overlapping structures of a community that already exists, appropriating buildings in disuse for center operations. The Instant Cities investigated these elements to enable, through technology, the act as a momentary event of transitory interest, and so, there was no more interest in staying on that place, just enough for Instant City to move on, or, from there, be installed on any other existing place. That is, after Instant City has fulfilled its commitments, it could disappear without trace, although the group pointed out that the original city would never be the same. Instead of permanent buildings, the city would consist of mobile and modular parts with different functions such as shops, discos, information centers with tensioned covers. Thus, Archigram would come to the development of high-tech proposals, promoting alternative and ecological architecture, even if the ecological character did not belong to the fundamental principles of the group.

In Instant City, all the walls would be temporary, including the inside, allowing the changes in the use of space. The components used were: Audiovisual screens, television projectors, vans, cranes and electric light. The plastic, despite the poor durability, comes as basic material, adding more lightness, flexibility, speed of installation. Besides those already mentioned, it was also used: vinyl, nylon and other synthetic materials, representing technological innovation. [10]

Thus, the architecture would consist of colored tents. Colors extracted from lights and messages (advertising), catching up with the city-media idea, so fashionable since then, with the explosion of consume of electronics and accessibility to the media. Balloons, also colored, are temporary structures arising from mega structures that made room for the laughing gas to sustain the tents and projecting screens being responsible for spreading all kinds of art, culture and entertainment, pneumatic structures, cranes and trucks, are also communication to attract the attention of the inhabitants of the distant outskirts of the city installed, as they are the most visible point in the distance. Attracting as much attention as possible, turning the instant city in the spotlight. The city was thus conceived as a manifestation of a fluid and ephemeral world.

The building components, made from existing technological knowledge and applied to possible real situations, would be able to unite the simple devices and promote with this composition several functions, stimulating, with this, their different senses at the same time. Following the reasoning of quick and easy assembly and disassembly, the balloons, blimps and

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canvas covers, are added to the mechanical components to make calm and quiet town become an information network.

Not so fantastic propositions

Its drawings are not a failed representation of a utopian future that might suggest a new place or a new society. Its projects exhibit techniques, processes and repertoires that already exist and that are able to be assimilated, besides being in agreement with the problems of the sixties, requiring the architecture investment should not only be supported in new technologies, but also in the new social and economic conditions prevailing from the post-war period, as the explosion of mass culture and the impact of communication technologies, among others. There is in Archigram, an attempt to express, ichnographically, an industrial and urban culture. Despite the fantastic and playful effect contained in its work, with a fictional narrative that articulates a critical architectural discourse and its fame as architecture of paper, the group projects are designed in detail, which can be built. The designs are also a projetual research and a technical representation that does not hold in a specific architectural tradition, but always with a commitment to verisimilitude of the fantastic object represented, with reality, or with what are familiar, developing projects that still maintain a dialogue with the tradition of architecture, drawing with dimensions, materials and normal things. It is an architectural transgression. Not a transgression which proposes to abolish the current regulations to the establishment of another, which is believed to be better, but only a particular way of own architectural thinking. We perceive the use of certain images or parts of projects that reappear in other architectural propositions of the group. There is not, in fact, a repetition, because every gesture or element that is repeated, the difference is there. What is repeated is not the same.[11]

The city investigated by Archigram, is a mutant entity with an indefinite place that responds to the immediate needs of its inhabitants. Mutants, because they are large urban elements of flexible and continuous organization engendered by the sum of different parts. Parts consisting of circulation, people, things and information, as well as the interaction of flows that become vital to the existence of a city as in: Walking City, Plug-in City and Instant City. The flexible organization of its parts allows the city to be always changing because the flexibility of this organization goes beyond its physical arrangements. These projects are propositions that do not close in themselves.

The city is more than the place or space structures, and therefore is always changing even if their motion systems were not a common feature in all the cities presented by the group. There is one aspect of openness, research, unfinished in each of them. There are always possibilities of developments. If Walking City and Plug in City were first focused on housing and trade, Instant City is geared towards the entertainment event,

but also a moving city, a 'plugged' city, a blimp city but also an action city. Body action in the space which is architecture.

> *The city is no longer the place of shelter, protection, refuge and becomes communication apparatus – communication in the sense of transmission of certain urban contents.* (ARGAN, 1995, p. 235).

When Instant City proposed a mapping, recognizing in the existing city, the equipment which could be optimized by the program (radio, universities, clubs...), identifying spaces or unused areas for its brief implantation, following the principles proposed by its sponsor: Promote change without eliminating the preservation / tradition and experience the bustle of city life, without leaving the suburbs; the project turned into an architecture that is not imposed, but interacting. Interaction between transient city and immobile city, interaction between technology and user.

In Instant City, the interaction turns the user's role in participant contributing to the senses of flexibility, transience, ephemerality, which belong to the instant city. The project does not assume the role of rigorous anticipator of events. Instead, the design of Instant City is an ephemeral territorial arrangement which wants to stimulate the action of the participant, providing tools or interfaces that allow people to be able to communicate their intentions through actions, not always predictable and can shape the environment according to the needs, likes and preferences, without ignoring that this environment, often urban, is also a tangle of infrastructure and various technologies. These infrastructures and technologies are, as well as the actions of the body, architectural strata, often intangible, constituents of this momentary city.[12] That is Instant City would not be an architectural-urban design that creates the space in which man must adapt. The researcher Marcelo Maia, in the article *After the End of Architecture* (2001) analyzes the idea that the man's body would be the first model of the space from which it is the architecture.

So, if before the architecture had already been an area of knowledge dedicated to the relationship of humans with the space and architectural objects in Instant City, the architecture is synthesized to the objects themselves and the human action with them. The group suppresses the construction of the physical space, unnecessary for human-environment interface.

The drawing and the project in architecture as tools and means of communication

According to José Barki in *Risk and Invention* (2003), the drawing has dual and contradictory nature can be configured in mind and act. It has been proved by archaeological evidence that the drawing is part of the cultural production of mankind since its very beginning and even before he started building, registering in images the events of their experiences. And if the drawing was born before the oral language,[13] we can also say that it was born before the writing, which in turn, was created to

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represent speech. As well as writing, drawing is a way of communicating social order and therefore it becomes a cultural act by which mankind expresses their need to interact with their group.

However, the drawing can also be part of a proposition, differentiating from the representation of facts and events that wished to be frozen in records. The proposing drawing rather, comes to drawings of ideas that can be imagined, simulated to be shared as future alternatives.[14] It is not produced as a reflection of a reality outside the drawing but as the production of a reality that will necessarily happen outside the drawing. This is the ability to view and set places before their construction, without, actually being necessary to build them. The main vehicle for this view is the architectural drawing.[15] The drawing is communication, a vehicle for architects. It is a tool to express the most varied manifestations: Personal, individual and non-transferable ideas of personality in the form of the author's likes and inclination. Working drawing and project as inseparable practices where the drawing would realize the materialized representation of the design act and would receive a revaluation of the issue of the artistic or expressive treatment in architectural drawing.

> The 'artistic' value of an architectural drawing is of course independent of the building that may, by chance, arise from it. The graphic quality of a drawing does not imply the architectural quality of the building represented, and vice versa. Often sketches of great masters, regardless of the buildings derived from them, can turn into searching vehicles of a general formal expression which, in a way, can influence an entire architectural production. But still, drawings only register intentions which will become works whose character and expression are fundamentally different. (BARKI, 2003, p. 80).

From the second half of the twentieth century it could be witnessed a new culture of the project, enhancing even more the value of the graphically represented proposal as a source of knowledge, the source of new technical objects, changed habits, which have required a new learning standard and new behaviors in the use of these objects which invaded the everyday living. A new approach also due to new professional behaviors that carry a new way of thinking about architecture. According to Maisa Veloso and Sonia Marques (2007), many architectural proposals do not become works performed, thus the interest towards the project, to the point of changing the architectural culture in the belief that it is the project what materializes the architectural idea and that the paper is more durable than the property. The project becomes an autonomous and finished product, and may or may not be built.[16] The authors claim also that in many cases, the work is more ephemeral than the project, where the first can degrade to fall, and the second remains intact, mainly with the technological resources of current registration and documentation, enable analysis, future carrying out.[17] In the field of architecture, many important projects were never built and yet were part of the history of architecture and the formation of generations of architects, surviving to time. Many of them were considered visionary and utopian.[18]

The project is the materialization of the idea, which according to Jose Barki, is used, perhaps to reveal the expression of who creates cities which

will never exist or visions of space that will never be encountered in daily life (BARKI, 2003, p. 79). That seems to be the case of Archigram. The group abstracts itself from conventional standards of projects and architectural design representation, constituting a reality and own personality, identifying itself with the linguistic research of the 1960s and 1970s the structuralism and post-structuralism, combining mechanistic connotations with a new interpretation of architecture and the human and social conditions. The projetual proposition is also precious because it is one of the instruments of knowledge to semiotics that will help us unravel *Instant City* through their ideas, intentions of perceptions by the authors, representation and discourse, beside the narrative texts of these authors, which contain themselves, an important role in the clarification of their decision making during these projective processes.[19]

Supported by Edward Robbins theory, Jose Barki (BARKI, 2003, p. 81) develops the idea that the drawing can promote division between architecture as a subjective, conceptual and cultural process, and architecture as an objective, material and social one. The drawing takes a more complex and contradictory role as a representation of a cultural demand of drawing as the objective of social practice. The author also considers the drawing as a technical instrument which allows the construction of buildings, as a cultural historical and critical narrative, and is able to discuss, persuade, convince and provoke the architecture itself, becoming an end in itself. Allowing architects, more artists than performers, to take the role of visionary critical or even fanciful, innovative with conceptual projects which transform a new way of producing more involved buildings in their social contexts.

Although different interpretations of the role of the project as a language, it is undeniable the importance of drawing as a representation of the project and its architectural dynamics and communicational interaction between the draftsman and the builder, mediating projective language and constructive language. However, if the drawing does not represent a proper language to many theorists, architecture does, because it is produced and developed by all communities and human society, in particular models, representing different social groups and expressing in every place and every period – time in a different way, suffering influences of geographical space and historical and political moment. Featuring as media, which records and expresses multiple information, transforms the architectural system *"mediator of diverse interests, whose product stems from the composition of interests, expressing them in the organization of perceived forms"* (MATOS, 2010, p. 124). The projective drawings of the group are embedded in a comprehensive architectural language despite its practical purposes overcome communication. About the not built drawings of Archigram, David Greene deposes:

> *In my opinion, the assumptions behind these questions denounce a misunderstanding to what is the work of Archigram. A misreading of this work as a set of projects, a set of windows through which seeing a 'new world', is just a rather pathetic regurgitation of the dogma which states that the architectural drawings are representations of something that wishes to be. The Archigram efforts do not lie in this tradition; are not modernistic restyled,*

these represent a conceptual shift, in common with other creative companies, of the interest in conveniences (in this case, the building or the city) towards the interest in the protocols, in the twentieth century mid-cultural structures and processes. (David Greene. The prologue Archigram Archives, 1999, p 1, apud CABRAL, 2002, p. 210-211).

Redefinitions: Studies on culture semiotics

In England, the British cultural studies, under the influence of Stuart Hall, are born as a research program on culture, power and society analyzing the media, brought to semiotics and structuralism by Louis Althussser, Roland Barthes and Umberto Eco.[20] It is a fact that every work of art and architectural are presented as information, not only as a material means, but as a new alphabet adopted by the author of the work to express their ideologies, which can take ownership of texts, drawings, images to compose this alphabet. The researchers of semiotics from the 1960s, among them the Italian Umberto Eco,[21] which uses the Saussurean linguistic model, understand art and architecture as a language. According to Silmara Days Feiber (2013), Eco is intensively engaged in semiotics as a theory of culture through a cultural signic study of mass media as cultural phenomena – especially the demonstrations – in architecture, music, film and arts.[22] For Eco, the culture does not exist without language which in turn is the basis of any means of communication, which includes besides the gestures, ceremonies, monuments, and industrial and artistic products.

From the years 1960, a new approach that proposed a different relationship between the work and the public outlined, favoring interaction and open perception. In *Open Work*, 1962, his first book that gained notoriety, Umberto Eco has a collection of articles on the poetics of postmodern art, written from 1958, developing a semiotic model for art with ambiguous and open features, subject to many different interpretations, giving the receiver a privileged place, as each interpreter produces an interpretation and execution chosen by him and that, in turn completes the work. Interested him mainly the point of view of the consummation ratio (the works analyzed). Eco says that there is in the work space of interaction that is filled with the plurality of interpretations with unique perspectives given by their creators which become responsible for a part of the making of the work, giving different meanings to literature, architecture, music or art. The perception of the observer should be non-passive, and should be aware of the need to take the observer of his passive contemplative position, letting him participate in place, finish the work by assigning particular meanings capable of recreation, generating a relationship between art and the public with an experimental and critical attitude. The observer became participant, and the work and event, confusing the differences between painting, sculpture, architecture, as well as between art and everyday life.

Eco saw a double meaning in the word "openness" that might be inherent in any work, and possible different degrees, allowing many perceptions, or instability applied to the work itself by its author, which assumes the character of open proposition to be finalized with the performance or interpretation of the participant. This interpretation of the participant would be a key part in the project of development process. Multiple possibility of senses that this proposition could acquire, adds an information addition to the same that the post-modern arts add as poetic program. So its studies of visual communication analyze the shape of the physical work as propagator of a message, not the way behind her, *"defending the idea that the message is not completely open to any interpretation, the encoding assumes and establishes the rules of what should be a preferred reading message"* (GOMES, 2004, p. 167).

The Instant City interfaces between existing city and nomadic city or between cybernetic interfaces and robotic systems are emphases of indetermination of the question as an "open end" exploited by Archigram.[23] For the group:

> *The 'indetermination' is shown as an open end, namely, a condition not defined a priori changeable. It suggests possibility, something that cannot be measured or established, a project that even finished could be changed forever. The questions raised by Archigram can be considered important from an understanding of its work as a self-reflexive disciplinary proceeding, to oscillate on the border between architecture and other fields of knowledge, it proposes a reconsideration of the same profession in relation to its insertion in the production planning process, new forms of interaction between the individual and society.* (KAMIMURA, 2010, p. 4).

Eco interprets the work (art, architecture, literature) as a structure, and a body with blank parts that stimulates and regulates its enjoyment to fill its order. In it (work), the chance, the ambiguous, the undefined, unfinished and multipurpose are, according to him, the values revered by contemporary artist.[24]

In *Missing Structure*, devotes a long section of the book to the architecture, encompassing urban planning and design. In this section makes an interpretation of the architectural signs, considering them as cultural filters that add to the general and structural functions, other meanings, assigning to it a second function, that is, beyond the functional value (go up, lie down, etc.), there is also the symbolic value of architecture (can be communicative act). The author gives the example of the cave man watching the limits of internal and external space of a cave concludes that its internal space could serve as shelter from the rain, with protective feelings. On the other hand, the same man could recognize in another cave, the same properties and sensations that he had recognized in the first, leading him to build an ideal concept of cave, "a model, a structure, something that does not exist concretely but It serves as a basis for recognizing the right context of phenomena such cave. *"While it may take several appearances, it will always relate to a single realization of an abstract model already encoded cave. (...) But even then it is not difficult to communicate,*

with graphic signs, the cave model to their peers. The architectural code generates an iconic code, and the 'cave principle' becomes a communicational object. At this point, the drawing or the distant image of a cave already become the communication of a possible function and stay that way, even if the function is not performed or it is not to be run." (ECO, 1976, p. 189)

When inquiring if communication is not simple stimulation, Eco sets the stimulus as a complex of sensory events that trigger certain responses, which may be immediate (the light that dazzles the eyes stimulating them to close without mental reasoning) or not (the car moving at high speed causing the individual to retreat due to the recognition of danger). The stimulus would only work if we learned to answer to it.

Architecture is a system of signs, being decodable, will become symbolic functions that promote social behavior. The object is stimulating for the function which it was made, inducing its users behavior on the consumption of these uses. This stimulation starts from existing architectural codes, but in reality, relies on codes other than architectural. The user experiencing the architecture assigns it a system of cultural signs seized by him during his experience in a specific cultural context.

Understanding the architecture would not be universal, because it would depend on the context and the circumstances in which it lies. Eco says that, on the other hand, *"(...) An object created to promote a new function can contain in itself, in its form, directions to decode an unprecedented function only on condition that builds on preceding code elements. This is progressively deforming already known functions"* (ECO, 1976, p.201)*.* Architecture is mediation.

> *In communicational terms, the principle that shape follows function means that the shape of the object must not only enable the function, but denote it so clearly to make it, manageable, desirable, guiding to the most appropriate moves to its execution. But all the genius of an architect or a designer will not be able to make a new functional shape (or apply the shape a new function) if it does not rely on existing coding processes. (...)But the shape denotes function only based on a system of expectations and acquired habits, and therefore, based on a code.* (ECO, 1976, p. 200)

But, according to Umberto Eco, the architecture has some features in common with mass messages, despite its possible ideological burden. Among these features there is the persuasion in induction to their use, the ephemerality of their meanings and subordination to market determinations thanks to technological and economic influences. The critical discourse that Archigram exhibited in its magazines, explored the textual language more than the actual architectural repertoires, and its theme repertoires also fluctuated in the art universe, popular culture, and science to investigate how these elements would interfere in the making architecture, and what kind of transformations between these spheres were possible to promote an expansion of architectural culture. According to Eco communication of architectural works is communication that goes beyond the materiality of the building element through the non-verbal processes of cognition, ordering and configuration of the universe.

It may happen that an architect will build a house that stands out of all the architectural codes; and it may also happen that this house will allow you to live in a nice and functional way; but the fact is that you will not learn to inhabit it, if you do not recognize the habitability of directions that suggests you and which guides you as stimulus complex; if not, at last, recognized the house as context signs referred to a known code. No one should give me instructions on how to use a fork, but if I am introduced to a new type of mixer, capable of more efficiently to beat but outside of acquired habits, I will need instructions to use, otherwise the "ignota shape" will not denote me "ignota function". This does not mean that when we apply new features we should base only in old and already known shapes. (ECO, 1976, p. 201)

The speech of the work comes not from the materiality, because if so, Archigram could not be considered here. By Archigram its drawings are also tools for new construction of new contemporary views. In Archigram, its fictional narrative through the project articulated a critical architectural discourse proposing a different world from the real world to be built. Still, a world possible to be inhabited. Production of the group connotes the ideologies they identified themselves. These connotations refer to their second functions for the analyzed productions. Both promote a fissure in the architectural and artistic language and reinsert in a new context with different meanings to the role of architecture.

In Instant City, the original meanings of a city as a structure with an activity center and community places that promote trade, education and information are remained. Instant City, to pervade the fixed city, so changeable and almost immaterial form, promotes a reflection not only on the meaning of the city, but, as we have seen, the meaning of the architecture itself. These two positions can be used as an example of what Umberto Eco calls open second functions, which imply an invention of new codes:

This means that the object is not a victim of obsolescence and consumerism or a passive protagonist of a recovery: but the stimulus, the communication of possible operations, appropriate to continuously adapt it to the changing situations of the historic course, operations which will be acts of responsible decision, commensurability of the shape in its constructive elements, with the possible configurations that can take, and commensurabilities of the same settings with the ideological funds that will justify. Mobile and open objects that posit, with the change of rhetorical apparatus, the restructuring of the ideological apparatus, and the change of the ways of using, a mutation of the way of thinking, to see the shapes in the wider context of human work. In this sense the playful activity of rediscovering meanings to things, rather than making us exercise an easy philology related to the past, implies an invention (not a rediscovery) of new codes. The jump back becomes a leap forward. (ECO, 1976, p. 222).

Eco reminds us that architecture is not a way of changing history and society, but rather a system of rules to give to society what it prescribes to the architecture. So the architecture would be a service in the sense that

comes from technical elaborations always more refined to the satisfaction of a prebuilt demand (ECO, 1976, p. 222). He concludes:

> *It is up to the architect to design first functions and variables open second functions. In theory, and making up the demand paradoxically, Brasilia would have been a city of the future if it had been built on wheels, or prefabricated elements and collapsible, or according to sufficient forms and ductile guidelines to be able to have different meanings as the situation: it was built as a more enduring monument than bronze and is slowly suffering the fate of the great monuments of the past, that history will fill in with other meanings, and that will be modified by events that they intended to modify.* (ECO, 1976, p.247).

But the system of functions does not belong to the architectural language as the codes used by it do not belong only to it, although it may be of fundamental value that architecture be supported by it. Functions are out of architecture belonging to other sectors of culture. Its assumptions are social: gestures, spatial relationships, social behavior. Eco points out three solutions for the architect to build: 01 - absolute attitude integration in the existing social system, accepting the rules of coexistence governing that society, as, relying on a typological code of the current architecture, obeying the laws of the general code; 02 - In an "avant-garde rush" the architect decides to force people to live in a totally different way. In this case, the community would not recognize the new functions denoted by new forms because these functions are not linked according to the base code that governed the urban relationships, parental language, art etc. from the former community; 03 - The architect uses the base code and over it he studies unusual executions, but they may be permitted by its joint system. Studies how the entry of new technological contributions, among which include its buildings, will lead the primitive communities to resize originally performed functions. He makes, with the help of various data, a different system of relations that will promote.

Proactively, even Oiticica or Archigram fall into the third solution mentioned by Eco. Both establish new codes that can be decoded on the basis of kinship with the architectural and previous artistic structures. However, previous structures appear Instant City formulating other messages. The city shelters structures for the activities of knowledge, add the elements of the cultural industry, promote the concentration of people and the exchange of information, typical of any other city. However, it appropriates technological resources to contest the traditional codes and functions and so, it will not be stuck, static and waterproof (in the sense of not to allow openness to the changes desired by its users).

Final considerations

For Eco, the architectural sign is structured so to mean not a physical reference, but a cultural meaning: *"Architecture is defined as a parasitic language that can only speak when supported in other languages."* (ECO, 1973, p. 241) Instant City is the result of an interconnected speech from Archigram, which is based on other languages ??in addition to the architectural one. The group explores real functions of objects when does not reject the most essential meanings of architectural structures which propose to elaborate. But adds to these structures, other symbolic issues. The balloons of Archigram are signs while structures supporting tents, and ornaments. *"The technical functionality of an object was no longer measured only by its effectiveness in dominating nature, importing more the relationship established with the objects inserted in the system to which it belongs."* (SAN-TOS, 2005)

The drawings of Archigram are almost calligraphic in the way they express the architectural reality they wish to address. They insert fragments of reality – such as pieces of illustrations taken from magazines and photographs – to represent a proposal inserted into the reality of cities. Their projects are a hybrid between illustration and drawing, creating a representation of the city also hybrid that mixes the real and present city with the imagined city, which would still be to come. Thus, the architectural symbols developed by Archigram are mediations to represent and interpret the world, perhaps in a near future. But they are symbols and supported in decodable architectural structures. These symbols act as well as architectural fragments that employees in Instant City, despite its apparent disorganization and casualties are not disinterested since they have become extensions of the body and space.[25]

Instant City architecture is a set of combinable pieces that design different cities in each installation. It becomes a surface of use through the various equipment and their interfaces between users and the devices or between city-town and city-metropolis. Establishing itself as a system that communicates, entertains, teaches, brings together in a snap, or a button press. The second function of this project would be and is education, entertainment and review of the meaning of architecture.

The production of space could be more complex than the events proposed. Still we can take them as indicators of an alternative architectural practice. Its propositions – as drawings, create open programs, which becomes possible in Instant City. There is no architectural construction to be guided by the reading of a project. Still, this instant city was represented in plans, sections and elevations, indicating prior planning. But that does not mean that there is a conventional design process that seeks to define and resolve apparent problems. If we do this kind of analysis, the representation of Instant City would not be the reality itself, so, it would be less than what it referred to. Instead, the Archigram approach is on an architecture that discusses situations. In this project, the situations are proposed to remain open so that users keep on continuity, give other meanings to it.

By aggregating drawings and photographic images, the group intended to

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make their ideas more understandable, bringing their intentions to reality. Its drawings are not purely technical, while recognizing specific detailing. They are drawings facing a lay society, not an executioner.[26] These technical drawings are so playful and representative as its drawings in perspective. There are more than a mere technical-constructive representation, are purposeful projects, a stimulus to the debate on the role of architecture in society and what would be the architectural elements that time: floors, walls, roofs?[27] Or communication connectors, telephones, TVs and radio? Allowing the architecture to become increasingly nomadic, ephemeral? Its drawings function as a window to knowledge, which allows the analysis and interpretation of reasons, methods and techniques that led them to such approaches.

However, the proposals of Archigram, as mediators that stimulate the participation act in an anti-cultural movement, sharing authorship with its users-participants generating questions answered differently by each person. For the group, the definition of stimulus established by Umberto Eco, as a complex of sensory events that cause interactions, is applicable as projective principles. They use the opening as a way of architectural construction through the possibility of enjoyment. Architectural practice as a mediator in the service of people's autonomy.

There is a constant recurrence to literature in their work building a bond of both with the existing linguistic studies at that time. Its textual speeches are coherent with the visual discourses. If often in the architectural tradition, the architecture is usually made in meeting the demands of different types of customers and users, with Archigram architecture stems from the desire of its founders. And if the speeches are constituted after the conception of the work, justifying the idea and the party adopted, and then we have here, subversion, because in Archigram, there is evidence that the theory is simultaneously the practice of designing their projects. Archigram, inserted into the mass culture dynamics and underground culture of the Londoners 1960s, become skilled in identifying the new reality signs, relating them to the memory of their experiences. Thus, it is able to interact with the living context and the theoretical knowledge, to finally set up a new architecture that does not become more stable, but in a flexible and changeable manner, and that does not impose the existing architecture, creating a new way of use. The new use is the result of architectural structures that present themselves again as experimental propositional inventions.

It is important to emphasize the visionary role the group played for the results that have extended and have become recurrent in the entertainment architecture. As the temporary structures for concerts, events, etc. Instant architecture is also promoted by emergency circumstances in major disasters, civil wars and agricultural crops.

Notes

1 A group of newly graduated architects gathered to publish a magazine, adopting the name Archigram - junction between the words architecture and telegram, (in English, the name is the condensation of "architectural telegram"). The English collective had a production that went from 1961 to 1974, consolidated in 9 1/2 editions. His ideas about architecture soon gained repercussion and dissipated in various areas of discipline and profession.

2 "Nylon, plastic, resins, acrylics, enveloped our contemporaries in a colorful and joyous whirlwind of things that are caught, used and thrown away without thinking. [...] Polyethylene has transformed them all into astronauts, changed our experiences in terms of transparency, luminosity, reflection, adhesiveness: infinite actions that we thought impossible, are now within the reach of all" ARGAN, L. C. History of the City. Transl. Pier Luigi Cabra - 3rd edition - São Paulo: Martins Fontes, 1995. p. 275.

3 "*In 1964-66 Drive-in housing, the automobile, a machine made body extension, is perceived as a micro-habitat and / or as a tool for a macro-habitat: drive-in cinemas, Mobile homes, paraphernalia, cars which transform themselves into caravans or boats, automatic supermarket doors, trailers, etc.*" KAMIMURA, Rodrigo. Multiplicity Versus the "Image" of Multiplicity: A Look at the Archigram Group Project for "Plug-In City". Dissertations of Post-Graduation in Architecture and Urbanism, v. 11, n. 2, 2012. p. 20.

4 L.A.W.U.N .: Abbreviation for Local Available World Unseen Networks. According to Cláudia Piantá Cabral, there is a pun on the acronym of the project with the term lawn (from the English "grass") refers to a bucolic landscape highly computerized. Both projects are part of the Gardener's notebook. Gardener's notebook and L.A.W.U.N. were initially published in Architectural design and republished in Archigram 9 (1970).

5 Cláudia Piantá C. Cabral cites Archigram interest towards the Software and the abandonment of the hardware. "*The software concept alludes directly to the amphoric nature of electrical information. The software is something changeable, configurable, customizable and flexible. This is why Archigram progressively abandoned the concept of hardware. Just as a computer program, a highly computerized landscape. Such as L.A.W.U.N. It would no longer depend on hardware, its shell, that is, the city, the building. The spatial dependence on the object was associated with limitation, whereas the temporal dimension of the environment saw possibility, multiplicity.*" CABRAL, Cláudia Piantá Costa. Group Archigram, 1961-1974: a fable of the technique. Barcelona, 2001. P.31. CABRAL, 2001; 214.

6 Founded in 1956, Graham Foundation is a Foundation for Advanced Studies in Fine Arts that seeks to support projects that foster the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture and society. See: http://www.grahamfoundation.org/.

7 Participating in the project were the architects Peter Cook, Dennis Crompton, Ron Herron and Gordon Pask (Collaborator). First published as: Archigram Group, Instant City, Architectural Design, May 1969, pp. 276-280.

8 If the American versions of Instant City explored non-urban places, such as a motorway intersection in Santa Monica, its European versions are more related to infiltration into metropolitan spaces whose economic sense has transformed, and where there is reason to engender new Uses, and opportunity to exercise infiltration strategies. CABRAL, Cláudia Piantá Costa. Group Archigram, 1961-1974: a fable of the technique. Barcelona, 2001. p. 228.

9 This involves the theoretical territory between the 'hardware' (or the design of buildings and places) and 'software' (or the effect of information and programming on the environment). Theoretically it also involves the notions of urban dispersal and the territory between entertainment and learning. Available at: http://archigram.westminster.ac.uk/project.php?id=119.

10 According to Cabral (2001), there were recurrent plastic beds inflated with water, ergometric quilts, bubble-shaped chairs, nylon walls creating curved environments, inflatable furniture such as armchairs, beds and recreation environments. CABRAL, Cláudia Piantá Costa. Group Archigram, 1961-1974: a fable of the technique. Barcelona, 2001. P. 226.

[11] The representation of these projects values the possibility that the visual language can not be transposed directly into a verbal discourse. Although being composed of a particular general language, difficult to translate into another language, the presentation of its projects explores common territories with pop art, working with symbols and collages that appropriate icons already used in other presentations or other authors, originated other means – newspapers or magazines for example. Second-hand images already loaded with an iconic repertoire, which, when rearranged by the group, add new values and construct other two-dimensional landscapes. The project, in each assembly and presentation, as well as the images and the elements that constitute it, undergo conceptual transformations.

[12] Possibility also foreseen in Plug-in City that proposed a metropolis configurable in network, and allowed the participation of the individual as an autonomous subject and responsible for the creation of its environment, and consequently, of the urban of which it is a part.

[13] According to Villanova Artigas, in his inaugural lecture at FAUUSP, "Drawing is also language and, as a language, it is accessible to all. Moreover, in every man there is the germ, if nothing, of the creator whom all men together constitute. And as I have already had opportunity to suggest, art, and with it one of its languages - drawing - is also a way of knowledge" (ARTIGAS, 1986; 47). And more "Paleolithic graphics, the origin of drawing, our language, certainly was born before oral language." ARTICLES, Villanova. The drawing. 1986. p. 43. Available in: file: /// Users / Home / Downloads / 45665-54571-1-SM% 20 (1) .pdf.

[14] Artigas recalls that drawing is not the only language for the artist. Artigas separates the drawing between expression of language for the technique and expression of language for the art and quotes Leonardo da Vinci like one of those that drew like technician and designed like artist. [...] For him, "nobody draws by drawing. To build churches we must have them in mind, in design. In effect, the drawing had little or no participation in the production of buildings in many periods of history. The use of drawing in architecture, as we know it, is relatively recent and historically situated." ARTIGAS, Villanova. The drawing. 1986. p. 47. Available in: file: /// Users / Home / Downloads / 45665-54571-1-SM% 20 (1) .pdf

[15] The intimate participation of the drawing, as a sign that represents idea in the architecture, appears like previous planning for its feasibility, since the man left the caves. But, it is from the twelfth century, that has been consolidated a specific graphic system for architecture. CATTANI, Airton. Architecture and Graphical Representation: Historical considerations and practical aspects. Publications ARQTEXTO, 2nd Semester, v. 2006, p. 110-123, 2006. p. 113.

[16] *"Design itself, not a ready work. [...] the vast majority of professionals can barely disguise the satisfaction of showing readers – many of them their partners – the ultimate creation. Not infrequently, they show more satisfaction in displaying sketches, drawings, and perspectives than later, the completed, constructed work"*. Text published in the journal Arcoweb. Cited in VELOSO, Maisa; MARQUES, Sonia. Research as a link between practice and project theory. Some possible paths. Architects, São Paulo, year 08, n. 088.08, Vitruvius, set. 2007. p. 02 http://www.vitruvius.com.br/revistas/read/arquitextos/08.088/211

[17] The architecture that was previously associated by historiography to the built work, architectural experience and the experience of built space and that treated the project as a testimony, a record of constructed works, from the 1960s open up more space for the architecture of paper as a document Architecture and artistic aspirations. VELOSO, Maisa; MARQUES, Sonia. Research as a link between practice and project theory. Some possible paths. Architects, São Paulo, year 08, n. 088.08, Vitruvius, set. 2007. p. 03 http://www.vitruvius.com.br/revistas/read/arquitextos/08.088/211

[18] The researchers Ana Tagliari and Wilson Florio point out in their article "Drawing, design and intentions in architecture – considerations on un-built projects", which in addition to Archigram, ideas present in other work - Leonardo da Vinci (1452-1519), the city Ideal of Piero della Francesca, to modern proposals like the industrial city (1904) of Tony Garnier (1869-1948), ideas of Sant'Elia (1888-1916), Mies van der Rohe (1886-1969), and Le Corbusier (1887-1965). TAGLIARI, Ana; FLORIO, Wilson. Drawing, design, and intentions in architecture: considerations about non-built projects. Meeting of history of art, v. 7, p. 65-76, 2011. p. 65-66.

[19] Peter Cook comments: *"Non-built projects are especially important because of the idea that structures them, which, although not actually realized in the shape of a building, are present in the architect's work as a whole."* [Unbuilt projects can also contain several layers of development, intentionally or not, or consist of particular roles played out by particular drawings.] Peter Cook in COOK, Peter. Archigram. London, Studio Vista, 1972. p. 29.

[20] According to Itania Gomes, the semiological analysis model of the television message sketched by Umberto Eco in the mid-1960s will be decisive for Stuart Hall's research work. In GOMES, Itania. *Ideological Readings or: How the structuralism took the English cultural studies to the reception analyzes.* UFBA. National Association of Postgraduate Programs in Communication. 2010, p. 01.

[21] The interests of Eco by the phenomena of signification led him to begin at the end of the decade an approximation with semiotics, which gave rise to works such as The Absent Structure, Forms of Content and General Treaty of Semiotics.

[22] Text presented by Alfredo Bosi, in the opening lecture of the College of Philosophy, Languages and Human Sciences of the University of São Paulo on March 7, 1995. In this class, Bosi points out that by 1970, Structuralism had already entered into crisis. BOSI, Alfredo. Ideological formations in Brazilian culture. 0Advanced Studies, v. 9, n. 25, p. 275-293, 1995.

[23] There is undoubtedly a desire to expand the modern architectural repertoires by the fertilization of other contexts. Cláudia Piantá Costa Cabral points out that the group acted under the concept of *"eight fundamental concepts for Archigram proposed as the basic notions that were supporting all their projects: metamorphosis, emancipation, indetermination, control and election, comfort, nomadism, hard- Soft. (...) This critical action had a theoretical basis, which involved both an internal discourse to the architectural discipline, such as Rayner Banham's thought, and the permeability to discourses external to the disciplinary scope."* CABRAL, Cláudia Piantá Costa. Group Archigram, 1961-1974: a fable of the technique. 2001, Barcelona, 2001. P. 301.

[24] According to Eco, "it is an essential characteristic of every work of art to be a fundamentally ambiguous message, a plurality of meanings that coexist in a single signifier". LOPES, Marcos Carvalho. Umberto Eco: from Openwork to the limits of interpretation. Redescriptions - commemorative edition. Rio de Janeiro: Multifoco, 2010.

[25] Archigram believed that a computer would replace stores, schools, libraries, banks and other services. That is, the extension of physical space would be given by the technological space and perhaps even a dematerialized space.

[26] Photography was a feature widely used by the group as an element of graphic representation for their architectural compositions. Archigram did not have access to the most advanced computer programs to simulate three-dimensional environments, such as electronic mockups, but were considered the hosts of the arrival of the architecture to the visual world through graphic representation.

[27] Gottfried Semper: in search of architecture. Cambridge: Mit, 1984. p. 196. In MOREIRA, Eduardo Campos. 1/1: The design experience. UFMG - Federal University of Minas Gerais. BH. 2005, p. 251.

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