II.3 SUMMARY IN ENGLISH

The aim of this thesis is to approach *drawing* to *cinema* in its inventive ability and in the intersection of its elements, generating an equivalence of visual representation elements' (drawing) in their space–time existence in cinema. For this purpose, through the dual character of representation, as a way to evoke and transform reality, *representation* is established as a way to reach the *represented*.

Space, the projection of the world is what we want and what we do of it, the adopted representation models being a reflection of different strategies and ways of representation. One of them connected to a recognition of the elements implemented by indexes of naturalist spatiality, mimetic representations that guide us to look directly at the representation, and others more related to abstract and selective transportations, that translate to us the space in referent pictorials, maps, which take us to the represented, but assert themselves in every moment as representation. Clearly he film in its optical character and movement, less mediated by the action of Man, tendentiously puts itself in the first sphere of pictures. Drawing goes clearly in the second sphere... The proposal made is to place animation as a meeting point of these two approaches, while affirming the logic of representation within it. The observation of animation in the cinema takes on its revolutionary capacity, since it clearly reflects as representation, allowing the expansion of the idea of space for a sensory and perceptual reality, closer than our own space experience is. The Spatial experience is reflected in the artistic experience and this its turn shapes the space. Thus, the design intervenes in the creation of the world, or worlds, since - as Goodman tells us - we only have a concrete idea of the world through its representations. Drawing in film, as the constructor of the animation space, aggregates in the representation an overlap of concerns and moods, the relationship between Man and the World. The consideration of representation as image makes it analyzable as drawing, both in the use of its elements and in the broadest sense of drawing - an idea of space. Like

taking the step out of the walk, or the wave from the sea, that which would be like *missing the point of the journey*, it would be in short…. *doing too much*!

> After the drawing is not a demonstration. Draw is to a state, and a state is not exposed. How to expose something that is on permanent display? (…) Expose him remove him to the flow of his discrete continuity. It would be like removing sky the flight. It would be like removing a step a walk or a wave of the sea. It would be finally do too much. [1]

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[1] FARIA, Nuno; Desenho, Lisboa, Assirio e Alvim, p.1