

Complex Thought: The creative conception of Domingos Tótorá

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Abstract

The initial phase of creative conception, whether in design or in other visual artistic manifestations, is a process that develops based on the personal repertoire, the lived experiences accumulated day by day, as well as in the understanding of other knowledge fields. Thus this article tries to relate the artist and designer Domingos Tótorá's creative conception with the theoretical analyzes on the structure of the Complex Thought developed by Edgar Morin. In this context, the study of complexity operators and the analysis of Tótorá's personal trajectory contributed to the union of distinct principles and notions that were apparently to be confronted or repelled in his design-creative conception. Therefore, this article tries to understand the relationship between design theory and practice in design, evidencing the reflections on totality, recursion, inseparability and transdisciplinarity in the design process of the artist and designer.

Key words:

Complex Thought; Contemporary Design; Domingos Tótorá.

Introduction

Creative areas, such as the arts, architecture and design, are permeated by transdisciplinarity that cross the boundaries of isolated disciplines. In this way, this research had as main objective to analyze and interrelate the life and the work of the artist, designer and Brazilian craftsman Domingos Tótorá, in the light of the structure of the Complex Thought of Edgar Morin. By building on the complex, that is, all that is woven together, this new form, aims to reveal the possibilities of reorganizing our style of thought for the sake of wholeness¹. Faced with the multiple, plural and syncretic identity of Brazilian design², transdisciplinary studies have great relevance for the understanding of their contemporary context, in which the object of study is inserted. In view of this, through the complexity operators developed by Morin, we identify the links between the creative process and Domingos Tótorá's life trajectory.

Results and Discussion

Being the design an activity and discipline of creation, the initial phase of creative conception nourishes itself of the personal repertoire of Domingos Tótorá and dialogues constantly with other areas of knowledge. It is a complex situation in which objects are conceived from a set of intimate and particular variables of the creator. Such complexity was verified and analyzed through the three operators of the complexity of Domingos Tótorá's personal trajectory and creative process. From the dialogical operator, it was understood that in his works there are references to the geographical and cultural aspects of Maria da Fé (MG), his native city; the contrast between its crude raw material and the organic form of its works; as well as its artisanal production using molds. By means of the recursive operator, in turn, the process of conception of the design of his pieces was evidenced aiming at the "essence of the form"; in addition to understanding the relationship between sustainability and its artistic conception, through the recycling of cardboard and the manufacture of the raw material of his works. The hologram operator was essential for Domingos Tótorá's

understanding not only as a designer, but also as an artist and craftsman³. In addition, other connections were established between the design and artistic manifestations of Tótorá that identified with more than one operator of complexity.



Image 1. Scheme between the operators of the complexity of Edgar Morin and the aspects of the life and work of Domingos Tótorá.

Conclusions

In this sense, Domingos Tótorá's case shows the relationship between theory and practice in design, and it is possible to demonstrate important questions and discussions that enrich the study of contemporary Brazilian design and its relations with other artistic manifestations, such as plastic arts and crafts, and issues such as sustainability and creative economics.

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¹MORIN, Edgar; MOIGNE, Jean-Louis. A inteligência da complexidade. São Paulo: Petrópolis, 2000.

²MORAES, Dijon de. Análise do design brasileiro: entre mimese e mestiçagem. São Paulo: Edgard Blücher, 2006.

³TÓTORA, Domingos. Domingos Tótorá. [texto] Maria Sônia Madureira de Pinho; prefácio Adélia Borges;. – 1. ed. – Rio de Janeiro: Papel & Tinta, 2013.