Chapter 3
The Extensive Communication to Hybridism and “Animaverbivocovisualidade” (AV3)

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ABSTRACT

AV3 consists of a type of language that is presented by means of technological convergence, complemented by hybridism of formats and records, that awakens a creative action which integrates the senses. This language has been empowering the composition of structures of information, making it more complex and eclectic in terms of content, and also, ever more “charming” and enticing not only to the “eye”, but to a unified perception of all the senses. The language of the combinatory AV3 engages the organization of compounds. It derived from conventional structures of text, image and sound in order to transform them into new structures, reconciling their differences in concrete possibilities of information and direction.

AV3, HYBRIDISM, AND TECHNOLOGICAL CONVERGENCE

The verbal losing the gravity, would become iconic, and the write draw... – Decio Pignatari, on the back cover of the book Unbridled summary of the work of Edgar Braga, pioneer of verbivisualidade in Brazil.

The most recent theories in the fields of information and communication call for, in this new century, what has already been foreshadowed in philosophy and mathematics: human evolution is also the understanding of the different stages of development of combined possibilities of devices (in this case, those related to communication). In other words, it is the improvement of our percep-
tion of the different possibilities of combinations among the elements (records).

Mathematics studies abstract objects (numbers, figures, functions) and the relationships that exist between them, by applying deductive methods; and philosophy investigates the essential and ontological dimension of the real world (Houaiss). Whether in wavelike motions or as a function of multiple energies, in communication, records arise from harmonic, and sometimes chaotic compositions, now differentiated by the possibility of “animaverbivocovisualidade”, or by the phenomenon here defended, AV3.

AV3 appears in telematics networks and from their mechanisms and our perception will search for, on a prismatic network of ideas, a possible combination of their multiple formats. In the process of communication in AV3, authors will combine cognitively content along with form, and may process records and communicate them in a multidimensional architecture.

Finally, (a) AV3 consists of a type of language that is presented by means of technological convergence, complemented by hybridism of formats and records, that awakens a creative action which integrates the senses. This language has been empowering the composition of structures of information, making it more complex and eclectic in terms of content, and also, ever more “charming” and enticing not only to the “eye”, but to a unified perception of all the senses. The language of the combinatory AV3 engages the organization of compounds. It derived from conventional structures of text, image and sound in order to transform them into new structures, reconciling their differences in concrete possibilities of information and direction.

This is not something unusual. Martin-Barbero, as he analyzes the context of developments in communication, emphasizes its repercussion in the acquisition of knowledge to cause the rupture of some borders:

Radicalizing the experience of uprooting produced by modernity, technology would dislocate knowledge, modifying both cognitive status, as the institutional conditions of knowledge and figures of reason ..., which is leading to a strong erasure of borders between reason and imagination, knowledge and information, nature and artifice, art and science, experiential knowledge and profane experience (Martin-Barbero, 2006, p. 54).

And he proceeds:

... Since the invention of writing and logical speech, that is, to the world of sounds and images relegated the scope of emotions and expressions. When working interactively with sounds, images and written text, hypertext (G. Landow, R. Laufer) hybridizes to symbolic density with the numerical abstraction, making the two parts of the brain, until now “opposite”, rediscovered (Martin-Barbero, 2006, p.74).

What is the difference between our understanding today and our understanding prior to the 21st century? Previously, we had the intention of “integration of arts” (Bauhaus) and the fragmentation of science. However, the technology was limited, as was the case in the interrelation of text, sound and image. The “verbivocovisualidade” of the concretist poets is an example of this limitation. Merging text, sound and illustration, the text suggested or formed the image - the verse’s geometric form and its analytical method, but the sound was “imaginary”, that is to say, due to the silent reading of the reader, because the concrete poetry was not meant to be recited, though viewed.

For other artists and poets, there was definitely a space of multimedia integration. Philadelpho Menezes in his “Sound Poetry” (1997), for example, has integrated his poems to other authors, seeking for a “poem sound” by mixing with other media and languages: space, gestures, videos.