Vanessa Campana Vergani de Oliveira
(Organizadora)

A EVOLUÇÃO DO DESIGN GRÁFICO

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Vanessa Campana Vergani de Oliveira

(Organizadora)

A Evolução do Design Gráfico

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APRESENTAÇÃO

Um pensamento, um cérebro em funcionamento constante e intenso, uma ebulição de sentimentos, tentando entender o que estava acontecendo e como poderia sobreviver. O design surgiu para adaptar de forma radical todas as áreas. Veremos ao decorrer desse livro, as diferentes formas de como o ele interage, como permeia de forma sutil e as vezes escancarada todos as questões da nossa vida.

O processo pode parecer complexo, porém é simples: diante de um problema, o ele elabora hipóteses e toma uma decisão que geram coisas que nos protegem, alimentam ou nos elevam. Essa é a capacidade de tornar tangível uma intenção de transformação. O designer imagina, projeta e desenvolve os mais variados processos para materializar pensamentos, criar o artificial, aquilo que se opõe ao natural. O design é a medida do homem na natureza.

O design se entranhou na evolução do homem, como uma habilidade tão essencial que nem percebemos a sua presença. O design amparou o homem a arquitetar linguagem e códigos pelos quais nós nos expressamos. A criatividade humana encontrou no design a sua ferramenta favorita e incorporou-a nas mais diversas disciplinas.

Este livro pretende fortalecer o design, colaborando para a maior aventura exploratória da humanidade que somente começou: o conhecimento do cérebro como fonte de riquezas inesgotáveis.

VANESSA CAMPANA VERGANI DE OLIVEIRA.

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TRANSMEDIA STORYTELLING APPLIED TO DESIGN FOR EDUCATION

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ABSTRACT: Nowadays, there is a necessity to close the gaps between the Educational System and the social-technical context in which students are immersed and give the opportunity to receive an education that takes into account their different preferences and interests. This research introduces the transmedia storytelling as an innovative resource so as to motivate significant learning which is connected with the new media production and knowledge distribution, bearing in mind the diversity of students` profiles.

KEYWORDS: Narrativa Transmedia; Inteligencias Múltiples; Educational Transmedia Storytelling; Transmedia Storytelling

1 I INTRODUCTION

The current social, cultural and technological scenario is heterogeneous, characterized by the circulation of users by different means, physical and virtual, where they meet, connect, form networks and interact. The premise guiding this research maintains that current educational models are significantly opposed to this reality, since they are typical of an industrial society, where linear and monomedia readings still predominate.

In this new context, there is a need to rethink pedagogical methods, to propitiate an education that contemplates diversity within the student body, recognizing that there are different ways to access knowledge, and to incorporate ICTs as a factor that allows for the generation of new communication and learning strategies. Aparici and Silva mention this period of transition from the industrial society to the information, communication and knowledge society that directly influences education:

> *"…en este periodo de conflicto y de transición que viven los sistemas educativos se observa que mientras que la escuela se basa en la lentitud, la reflexión, el trabajo simultáneo en grupo y promueve una forma de autoría individual de las producciones y las calificaciones, el nuevo ecosistema comunicativo propone la inmediatez, la aceleración, el shock emocional, la intuición, el trabajo colaborativo, la interacción rápida, la pantalla individual y una forma de autoría grupal."* (APARICI Y SILVA,

2012 p.57)

The research focused on the concept of Transmedia Storytelling (Jenkins, 2003) -TS- applied to education, in relation to the Theory of Multiple Intelligences-TMI- proposed by Gardner (1983), its main objective is to explore the possibilities of the transmedia storytelling as an innovative resource to motivate significant learning, in relation to new media production and distribution of knowledge, considering the plurality of student profiles.

The concept of TS, coined by Henry Jenkins (2003), constitutes a new way of telling events of different nature, providing multiple accesses to its transmedia narrative universe, while the Theory of Multiple Intelligences, Gardner states that we can think of the knowledge of a subject as in a room that can be accessed from different doors.

Carlos Scolari proposes the following TS definition: "…un tipo de relato donde la historia se despliega a través de múltiples medios y plataformas de comunicación, y en el cual una parte de los consumidores asume un rol activo en ese proceso de expansión" (SCOLARI, 2013 p.46)

From here we can highlight three essential characteristics of NT

1- Expansion of the narrative

2- Use of different media and platforms for expansion.

3- Collaboration of users in the expansion process

Robert Pratten proposes in his book *Getting Started with Transmedia Storytelling* (2011) the key components for the development of a transmedia storytelling, which are: story, experience, audience, platforms, business model and execution.

The Theory of Multiple Intelligences (1983) Gardner proposes that intelligence is called to "the ability to solve problems or to create products that are valued within one or more cultural settings" (GARDNER 1983 p.5) and he establishes a list constituted by 8 intelligences: linguistic, musical, logical-mathematical, spatial, kinetic-corporal, intrapersonal, interpersonal and naturalistic.

2 I METHODOLOGY

The research was analytical-projectual and was divided into three stages. After the conformation of the theoretical framework (first stage), in the second stage an in-depth analysis of several transmedia storytelling was carried out from observation guides, in order to arrive at conclusions that would allow the interrelation of the concepts developed and evidence characteristic aspects to be taken into account for the construction of an Educational Transmedia Storytelling -ETS- that involves the Theory of Multiple Intelligences -TMI-. The third stage -netly project- consisted in the design and development of an ETS in relation to the TMI, aimed at middle school students. It was based on the novel "Cruzar la Noche" (1996) by Alicia Barberis, which

deals with the last military dictatorship in Argentina (1976-1983), mainly about the illegal appropriation of children.

2.1 Selection Criteria

For the analysis of cases, transmedia storytelling were selected according to the following criteria:

1- Educational end or a social commitment

2- Created in/for the Republic of Argentina

3- Made up of a wide variety of media and/or platforms

4- Recognition, awards, nominations

5- Aimed at a diverse audience.

2.2 Transmedia Storytelling Selected and Analyzed

-Los Creadores (2015) is a non-formal TS education for children, with an innovative format combining the use of TV, mobile device and computer. Produced by: Pablo Aristizábal, creator of the website “Aula 365”.

-Mujeres en venta (2015) is a transmedia documentary that seeks to raise awareness about human trafficking and sexual exploitation in Argentina. Produced by: DocuMedia - National University of Rosario.

-Cuenta Regresiva (2012) is a TS that links elements of fiction, documentary and interactive experience. It deals with the problem of wildlife trafficking in Argentina. It is a TS directed to the adolescent public, of secondary educational level. Produced by: Educ.ar, with the support of the Ministry of Education, Presidency of the Nation.

2.3 Guidelines For Analysis

The analyses were developed from three observation guides.

The first guide on the identifying sign: typology, typography, icon, color and message. It analysed how the sign of the TS has been designed, according to the audience to which it was addressed, in order to identify codes and study the variability of the sign in the different media/platforms, which would make it possible to determine continuities and ruptures within the TS.

The second guide built according to components of the TS:

- Narratives: history, geography, characters, relationships. It looked at aspects of history (plot, genre, theme, context and audience), geography, characters and their relationships. In addition to the modes of representation, color, typographies and sounds used.

- Expansion and Experience: media/platforms, audience, experience. Visualized and studied the expansion and experience of the TS. It analyzed each particular media/platform to verify the purpose for which they were incorporated (strategy) and the possibilities of use that could be given to each of them. It studied the experience offered to the user (level of interactivity and degree of participation) and the mode of linking between them (migratory tracks).

The third guide according to TMI: it analyzed each medium/platform, in order to identify which intelligences were manifested, or not, and in what way, from the fundamental characteristics of each one of them.

- Linguistics: presence of written or oral text; use of language; user participation.

- Musical: presence of sound (human voice-noises and sound effects-music); user participation.

- Logic-mathematics: use of basic operations; establishing deductions; solving problems without time and with time.

- Spatial: 2D representation; 3D representation; use of 360º camera; use of maps, diagrams, etc.; recognizing instances of the same element.

- Corporal: requirements of corporal movements by the user; functional movements; expressive movements; handling of objects.

- Personal: individual activities, group activities, collective activities.

- Naturalist: Interaction with living beings, care and/or domestication of living beings, recognition and classification of environmental species, feeling comfortable in the world with living beings.

From the analyses it was mainly concluded that:

- Each media or platform that integrates a TS must be chosen for its characteristics and particular qualities to expand the story and invite the audience to delve into its details.

-The quantity of media included in TS does not guarantee its quality.

-It should not be limited to the exclusive use of new media, but any “old” or “new” technology may be capable of being a support/platform for the communication of the transmedia storytelling world.

-Provide different levels of interactivity and degrees of participation in each media and/or platform to achieve an interesting TS.

-Provide a link and continuity between the media to guarantee a fluid navigation through the transmedia universe, inviting people to delve into the narrative and discover new aspects of it. Use a common user to access into the entire TS.

-Plan in an explicit way the links that will exist between each media and platform and by which element it will be possible migrate from one medium to the next.

-Rewards: resource to motivate the user to immerse into the stories.

-Provide spaces to host the content generated by users, thus expanding the story and generating permanent feedback with the audience.

-Provide material for teachers that allows them to understand the narrative world

to be able to guide the student in the most appropriate way within the TS.

-The intelligences that were present in most of the analyzed TSs were linguistic, musical, spatial and personal intelligence, but with limited user participation.

3 I EDUCATIONAL TRANSMEDIA STORYTELLING DEVELOPMENT

The design and development of the Educational Transmedia Storytelling -ETS- aimed at middle school students within the territory of the Republic of Argentina, synthesized the conclusions of the theoretical-analytical research and also it generates awareness about the importance of the recovery of

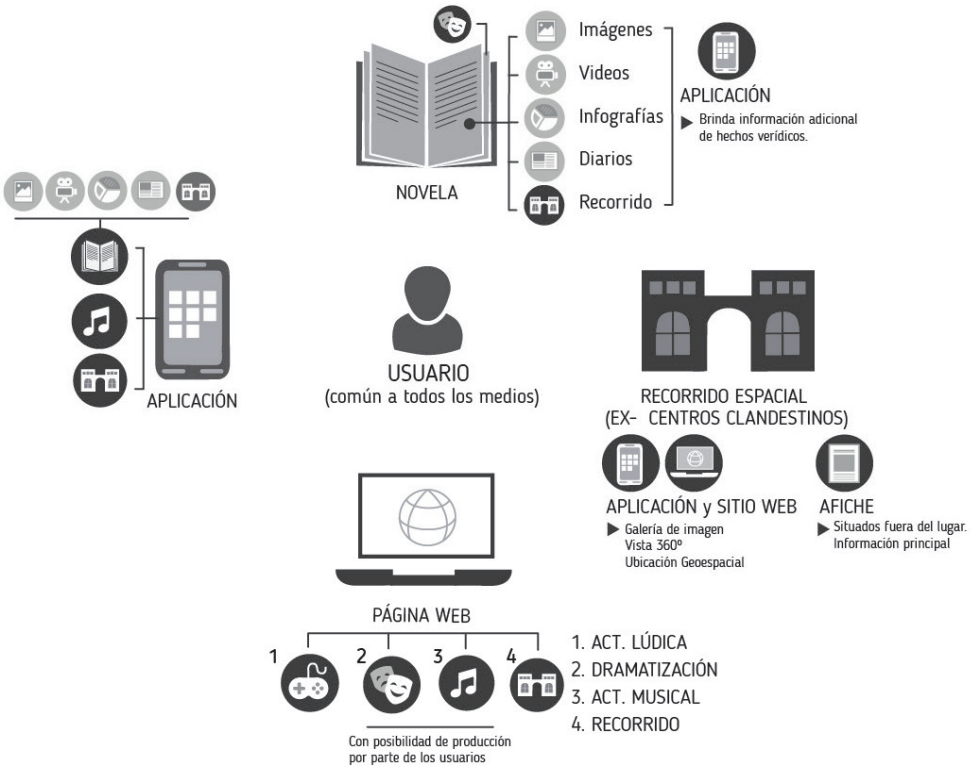

Figure 1: Diagram of the ETS "Cruzar la Noche", deployment of media and platforms that compose it.

memory, from the approach of the events that happened during the last Military Dictatorship in Argentina (1976-1983).

The script of the ETS, which was constituted as the seminal work, was the novel "Cruzar la Noche" (1996) by Alicia Barberis, which from fiction, with truthful data bases, deals with the events that took place during the last military dictatorship in Argentina, mainly on the illegal appropriation of children.

The novel is aimed at a youth group, who constitute the group of "digital natives", those who were born already immersed in a culture of networks and hybridity between the real and the virtual world (?) and have developed new socio-technical skills, as perceptive as cognitive. In addition, they are the social group that with greater acceptance integrate the use of ICT into their daily lives, not only as part of the process of distance communication or search for information, but also as a logic of coexistence

and interaction capable of modifying social relations, the adaptation and the parameters of integration to the world.

From the novel, the rest of the media/platforms were selected to made up the educational transmedia universe; the selection attempt to achieve all the inteligences of the Gardner's theory. It should be noted that the correspondence of an intelligence with a media/platform was not considered a priori, since each of them could involve more than one. For the choice of the different media and/or platforms, a careful reading of the script (novel) was made, establishing layers of information that defined which would be the most suitable media for the development and expansion of the ETS, and the inclusion of the TMI.

In this way, the NTE was made up of:

a. -Novel

b. -Application

c. -Website

d. -Spatial tour: Ex-Clandestine Detention Centers

e -Dramatization

f - Musical activity

g. -Ludic activity

h. -Social networks: Facebook, Twitter and YouTube

Novel / book: In addition, the redesign of the book was proposed to which migratory cues (icons) were incorporated, that, activated through an application developed for the narrative universe itself, allows access to additional material (images, videos, infographics and diaries) in relation to the Military Dictatorship, some of that time and other current ones.

Dramatization: "Judgment to the appropriators of Mariana". This is an activity included in the novel, proposed by Professor Graciela Iritano, in the ETS it consisted in the dramatization of an oral trial to the appropriators of Mariana. In order to carry it out, the group of students had to be divided into groups in support and in opposition to them and put forward arguments to defend their position and finally another group had to issue a final verdict. It involved, in addition to making a reading of the data that the novel provides, also investigate them in depth. It was also proposed that they film these dramatizations and upload them to the YouTube channel of the TS.

Ludic activity: following the steps of truth. The ludic activity was developed in a online virtual environment and originated from the key moments in which Mariana finds information that allows her to advance in the search for her origins. For the development of this activity, the audiovisual recreation of these moments was proposed, but in the game, the user must go through each of the scenarios to find the information as a

hidden clue.

Musical activity: everything is recorded in the memory. A playlist of songs that referred to aspects and/or events of the period of the Military Dictatorship in Argentina in the period 1976-1983 was provided. It was also proposed that they make their own songs, through various languages, and upload them to the YouTube channel of the TS.

Spatial tour: Ex-Clandestine Detention Centers. From the places that have been recognized that operated as clandestine detention centers in the city of Santa Fe and the region during the Military Dictatorship in Argentina in 1976-1983, the following was carried out:

> Application and Website: It expanded the information of the ex-clandestine detention centers (date of recognition as such, 360º view, testimonies and image gallery), as well as directions to get there.

> Posters: they were placed outside the places where clandestine detention centers have operated (Santa Fe city and surroundings), making their location known promoting memory. The poster exposed the data through texts and images, and at the same time, it was linked to the mobile application.

4 I RESULTS AND DISCUSSION

The TS is a research area, that it is still being in construction and development, where there are some productions (mainly commercial), but few theoretical conceptualizations. There are characteristics shared between different authors that, most of them, are applied to TS for entertainment-commercial purposes, but not for those created for educational purposes. For this reason, and based on the interviews carried out with qualified people in TS, it becomes evident the need to investigate the area of educational transmedia storytelling -ETS- in order to produce a specific theory that consolidates them, constituting a profitable area for future research. Simultaneously to the course

Figure 2: Design of the media and platforms of ETS “Cruzar la Noche”

of this research, non-fiction NT productions have arisen, such as transmedia documentaries and research in the area of education, for example, the one promoted by Carlos Scolari, which is in development and involves the interrelation the knowledge that students acquire outside the educational institution, that later are used within it.

From the theoretical-projectual work it was possible to corroborate the existing complementarity between the Transmedia Storytelling and the Theory of Multiple Intelligences in favor of significant, inclusive and plural educational proposals. The creation of solid narrative worlds that integrate all the intelligences of Gardner’s theory in the educational transmedia universe, stands as an innovative resource to decrease, on the one hand, the difficulty of access to knowledge according to the differences, preferences and concerns of the students evidenced in the diverse intelligences (TIM), and on the other hand, the gap between the educational system and the current socio-technical context of students, enabling multiple doors of access to knowledge from the diversity of platforms and media used, taking into account their particular mode of consumption and their way of inhabiting cyberspace.

From the contrast with the theoretical material about transmedia storytelling, most of them develop the subject for commercials purpose, as a conclusion, some similarities and differences were found with the implementation of ETS (non-commercial), developed for educational institutions. Although the components of the TS are the same for the different types of narratives, they differ within them.

As regards the audience component, since NT is developed in a school, it is conformed a priori as a conditioner for the development of ETS, having teachers and students as main actors. As a result, a flow of information and communication between the actors must be guaranteed so that it becomes a prosperous experience with

different levels of participation, where each one can contribute knowledge from their own perspective, as well as having the spaces for their creation and sharing.

Media and platforms will also depend on the educational environment and restrictions, but taking into account the current socio-technical context and, as it is suggested by ICT and education experts, the inclusion of new tools for school use (such as cell phones) should be considered, as well as strategies for the revalorization of traditional media such as books.

Through the hybridization of different media, enriching and profitable experiences for the student can be formed. The new media, in turn, provide facilities and knowledge to generate new content. Participation in transmedia storytelling is fundamental to be constituted as such. In the case of fictional-commercial TS, the role of the prosumer corresponds to the action of the fans, while in the case of ETS, the contents are generated by the students or *student-generated contents*, an expression coined by Scolari in his new research focused on the educational area.

The component of the TS: "business models", in an ETS, as it is educational and non-profit nature, the media/platforms that compose it, should be free throughout the TS, in order to facilitate and ensure accessibility of contents to every students.

The execution times will vary according to the education program. Unlike commercial-fiction TS, where a temporary-commercial strategy is established for the diffusion and consumption of contents, in the ETS the different platforms and media with their respective contents must be available from the beginning, in order to guarantee plurality in the access to the information.

Although through research and project development, it was possible to establish the aforementioned relationships between commercial-fictional TS and ETS, this was not the main purpose, therefore it would be important to investigate in depth the particular characteristics of each type of TS in future proposals.

From the analyses carried out on the Theory of Multiple Intelligences by Gardner, it became evident that linguistic intelligence is found in most of the media and platforms, both, orally and writing, as well as logical intelligence in recreational activities. It also demonstrates the difficulty that exists to approach the naturalistic intelligence in most of the TS, including in the ETS of the project: "Cruzar la Noche". We consider this is due to the fact of the strong rootedness that the theme has with the social field.

In the design of the ETS, It was taken into account the conclusions of the analyses from the observation guides, so as to contemplate the main characteristics of the components of the transmedia storytelling, the different intelligences proposed by Gardner and the identifying sign. As future work, it is proposed to implement the project with students and teachers to evaluate their strengths and weaknesses, and make the necessary adjustments in order to generate significant, inclusive and plural transmedia educational experiences.

Given the need for a script in which to lay the foundations for transmedia expansion, we used the book "Cruzar la Noche", in future proposals, it would be interesting to

raise contents that are approached from the beginning, as a production for educational transmedia storytelling, since they could offer even more enriching communication strategies.

In the ETS, a common user profile is used for all the media that are part of the narrative, in such a way that continuity can be established between media, with the possibility of storing and sharing the contents transmedially.

The project proposes plans and spaces for the production of content by students, which allow the ETS to expand and facilitate accessibility to these contents, so in that other students can value them and promote new compositions. Within the transmedia universe, there are aesthetic constants that provide robustness and consistency, such as the isologotype and the palette of colors that are present in each of the media that make up the ETS. Although two modes of representation were used - vector illustration and photography - there is no evidence of a rupture within the transmedia system. In addition, informative material was included to advise teachers on the management of the ETS, so that they can guide students in the process of transmedia teaching, in addition, the website provides more details on the proposal for anyone who is interested and wants to internalize about this transmedia universe.

It would be important for project proposals to be enriched by the contributions of an interdisciplinary team, so that everyone can make their contribution from the specific area of their competence. Interdisciplinarity is one of the essential and ideal characteristics for the development of any TS.

This research on transmedia storytelling applied to design for education, constitutes a contribution to the area of design in visual communication at a theoretical level. It also evidences the need to go deeper into the subject, both in formal issues and at a communicational and strategic level, in order to strengthen the role of the designer in the interdisciplinary development of TS. These new strategies that incorporate diverse media (new and old) in order to generate increased experiences for users, are proposed as integral communication alternatives in the current media ecosystem, where the visual communication designer cannot be indifferent.

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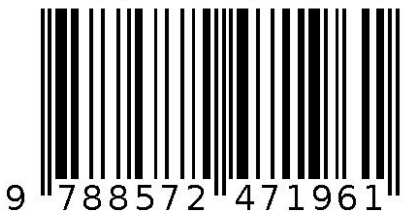
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