

**SELECTED READINGS OF THE 8TH
INFORMATION DESIGN
INTERNATIONAL CONFERENCE
INFORMATION DESIGN: MEMORIES**

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Selected Readings of the 8th
Information Design International
Conference
Information Design: Memories

*Luciane Maria Fadel,
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Apoios:



Jury procedure for selecting the papers

The selection procedure for this publication was conducted by a jury composed of the editors of this book, with the mission of ensuring the quality of the publication. The process started with the designation of the papers that gained the highest scores from the referees of the 8th Information Design International Conference. Then the editors who were to make the final choice of papers reviewed the material. As a result, 13 out of 123 papers approved for presentation at the conference were selected for this publication, together with the four keynote speakers, Carla Galvão Spinillo, Priscila Lena Farias, Solange Coutinho and Francisco Providência.

Editorial acknowledgments

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Foreword

This book starts with Spinillos's provocation: to compare medicines and industrialized food/beverage products. This provocation is based on the fact that poor legibility and readability of informative texts, the use of technical jargons and small typographic font size are problems common to medicines inserts, nutrition facts, and lists of ingredients of food/beverage products. Spinillo argues that critical information about food composition should be presented as clearly as possible to consumers.

This information is designed to support a narrative. The importance of narratives in design has been central to many studies (Bizzocchi, 2014; Forlizzi and Ford; Grimaldi, Fokkinga, and Ocnareescu, 2013). Although its importance is well accepted, a more precise concept and typology of narratives in design are still being constructed.

Another design artifact that is based on narratives is the infographic that uses pictures and text to express temporality creatively. Vieira, Cunha, and Rolim explored the relationship between narratives and infographics to bring a broad view of what are the main issues being discussed in Brazil.

One of these issues is the balance between form and content to deliver clear information to a broad range of users. In order to reach that goal, both parts need to be meaningful. The content becomes meaningful to the user when the form is read as intended. Medina, Machado, Jacob, and Domiciano discuss the infographics that highlight the interplay between form and content focusing on the four groups of design principles, communication, cognition, aesthetics, and usability. The content can also be discussed as discourse.

A discourse consists of several voices, even when disguised in a monologic discourse (Bakhtin, 1981). These voices establish dialogical relations, which are extralinguistic, revealed in discursive particularities that point to broader contexts. As for example, "the forces that serve to unify and centralize the verbal-ideological world" (Bakhtin, 1981, p. 270). A unitary language is an expression of centripetal forces of language, which would be the Portuguese in all the Brazilian territory. In Amazon, heteroglossia was still resisting and Pereira and Medeiros explored the printed expressions of Nheengatu as the last manifestation of the many indigenous voices.

This manifestation is also a memory that reveals a narrative structure. Human beings are natural storytellers and every time we recount a memory, we place it in time and space in the form of a story, with characters, actions, and consequences, in such a way that it becomes meaningful (Polkinghorne, 1988). Therefore, "graphic memory" could also be conceived as dependent on some of the elements of narrative, one of which is space.

Farias argues that “graphic memory,” understood as a strategy for graphic design history, depends on data that is mainly visual or material in nature, and, being material, is also spatially situated and geographically located. Thus, the author discusses the possibilities of visualizing data in digital environments, using the development of a website in São Paulo city early print culture.

In addition, the research on archives would benefit from standardization and optimization of data collection. Moreira and Fonseca propose the creation of a digital datasheet for the analysis of archives that allows researchers to outline a graphic profile of an archive by observing the several variables that can be adapted according to the output of the desired information, allowing results of isolated or compared analyses of one or more archives. Similarly, research done outside the boundaries of a laboratory can benefit on the establishment of methods and procedures, including ways for organizing and presenting results. Following an information design approach, Queiroga and Farias sought to contribute for the discovery of general principles of Brazilian truck art.

Memories are also presented as new information about the role of João Francisco Madureira in Pará’s history of typography. Madureira dedicated himself to building a typography workshop in the early 1820s. Martins, Lima e Lima argue that Madureira assembled the press, cast types, which may be the first type design ever created by a Brazilian and printed commercial ephemera before the arrival of the typography bought in Lisbon, traditionally considered the first of the Province.

Memories take the form of relics that represent the time and the public that produced and consumed the magazine Chanaan during the years of 1936 and 1939. Azerêdo and Fonseca discuss these relics that take form as experimentation and graphic personality, the use of typography, lettering, photographs, photo compositions, and ads. The patterns that emerge using datasheets to systematize the results and graphic analysis reveal a range of graphics resource contributing to the study of the graphic memory of Espírito Santo.

Memories have a narrative structure to support the construction of meaning, which takes a broad perspective when Romani and Mazzilli embrace the comprehension of tactile images by blind readers.

The construction of meaning can also benefit from the information design through the organization, codification, and presentation of information. Thus, Moraes, Gonçalves, and Velloso discuss the LIBRAS Glossary as an example of a multimedia tool for users with disabilities, which considers enables reading, interaction and collaboration in cyberspace, regardless of the dominant linguistic perspective.

But memory can also benefit from the construction of meaning when visual clues activate memory. Construction of meaning is a complex task for the elderly especially when it assumes the form of taking-medication strategies. Silva and Spinillo discuss the information

artifacts as external memory aids and conclude that visual elements are essential in the recall process for taking medications.

Construction of meaning reaches all spectrum of human development, which can profit from information design. Thus, Coutinho, Lopes, Barbosa, and Cadena describe the creation of an educational environment conducive to stimulating and developing the cognitive potentialities that a visual channel incites. The authors explore the action of design, to encourage the relationship that it produces with graphic expressions of language, either image, texts or schemas, and the various levels of associated visual perception.

Memories, construction of meaning and narratives are intertwined and serve as poetics to design a story-telling game. Mota, Campello, and Souza created a game board and a set of cards for fictional writing and used it to produce children's books written and illustrated by the students.

The interaction between the students and the artifacts may encourage them to embrace the reading and writing experience. Hennes and Coutinho sought to provoke reflections on the role of Design/Education proposing an investigation of educational practices that encourage learners to do more than just read words.

This book ends with another provocation: Drawing or Design? Is Design a subject or a science? Providência contributes to the definition of designology arguing that through its historical process, design has been sacrificing its drawing cultural origin for other strategic and functional performances, by renouncing to the existential reflection translated into the interpreter language of its time.

Natal, 2019

The Editors

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