

Mapping

ESAD, 2021

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“A key qualitative method for designers involves the semiotic analysis, or deconstruction, of design artefacts. What this means in practice is the reading of explicit and implicit messages within a visual form, to determine the range of meanings which might be communicated to an audience.” (Noble, I. & Bestley, R. , 2005, p.67)



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Contextualização

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O presente Ensaio Visual é sustentado por uma recolha de 78 cartazes realizada até ao dia 25 de Setembro de 2021, que abrange a primeira, a segunda e o início da terceira temporada do Teatro do Bairro Alto. Perante os objetos gráficos recolhidos aplicam-se estratégias de mapeamento e desenvolvimento de gráficos, de maneira a extrair ao máximo todo o tipo de informação que cada um dos cartazes contém.

Esta análise permite perceber a existência de um sistema visual que assume a função de esqueleto de todas as temporadas. Este criou a possibilidade de vir a ser trabalhado por diferentes designers, de ser adaptado a diferentes suportes, de acompanhar as alterações necessárias e a evolução consequente da experimentação ao longo do tempo. Neste caso de estudo é visível a forte presença da identidade do teatro, começando pela primeira estratégia de logotipo utilizada, onde o mesmo inclui a sigla “TBA” e a referência textual por extenso.

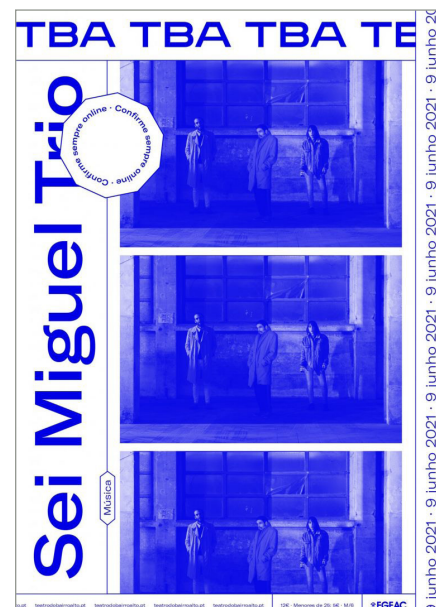
TBA Teatro do Bairro Alto **TBA** Teatro do Bairro Alto

Numa primeira fase, associada ao início da primeira temporada, esta é utilizada como forma de afirmação por parte do Teatro do Bairro Alto à cidade de Lisboa. Esta estratégia é visível nos 13 cartazes inicialmente produzidos. Posteriormente optou-se unicamente pelo uso da sigla. Ao uso do logotipo está associado o fator de repetição, no qual iremos analisar no parâmetro do **tipo de informação textual**. A **cor**, um dos parâmetros analisados, é uma característica importante de cada temporada, visto o projeto ser complementado usando sempre duas cores. A inclusão de duas cores em simultâneo é predominante na primeira e na terceira temporada, sendo que na segunda só existe um cartaz com essa característica. Todos os cartazes são produzidos através do método de impressão offset.

Foi necessário entender todas as categorias dos projetos apresentados ao longo de cada temporada. É no parâmetro da tipologia que essa análise é apresentada. Através do

desenvolvimento de um gráfico obtivemos resultados muito diversificados e quantitativos. O que podemos traduzir é uma enorme variedade de conteúdos para comunicar e um destaque com forte predominância nas áreas do teatro, da dança e de conferências. A presença do sistema visual, desenvolvido e pensado para este contexto variado, é o que permite ao designer comunicar num curto espaço de tempo projetos em categorias tão diferentes. A **tipologia** está intrinsecamente ligada com ao parâmetro da **tipografia**, mais concretamente na vertente da hierarquia, pois a quantidade de informação necessária no cartaz irá depender da tipologia do mesmo. Como por exemplo, na tipologia da música, a informação presente varia unicamente entre a apresentação do artista ou a apresentação do artista mais o nome do projeto.

Cartazes da tipologia de música:



No parâmetro da performance, a presença da apresentação do artista mais o nome do projeto é constante. Já na tipologia da conferência, um cartaz poderá incluir entre uma a sete artistas mais a apresentação do projeto, isto falando da informação de maior destaque. Em suma, a hierarquia de informação está dependente do parâmetro da tipologia a que o projeto pertence.

No parâmetro da grelha existe uma ligação direta com o posicionamento da imagem e a sua repetição (parâmetro da **repetição fotográfica**), com o parâmetro do eixo de leitura de informação textual e com o tipo de informação textual tal como a sua hierarquia. O uso da **grelha** como objeto de estudo tem uma grande importância na análise dos

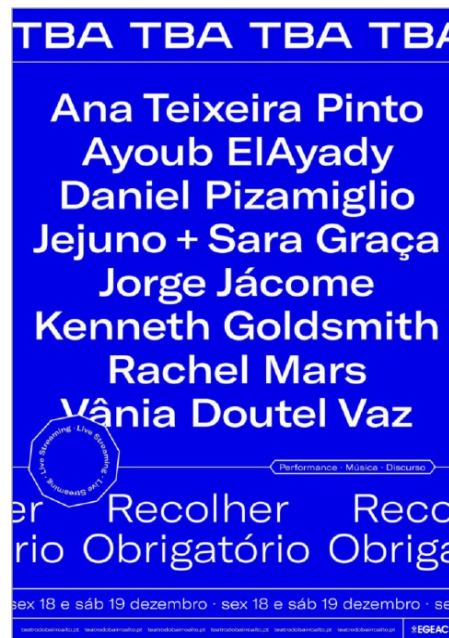
restantes parâmetros analisados. Esta permite uma maior experimentação e até especulação por parte do designer, dada à sua flexibilidade. A informação contém dois eixos de leitura, um horizontal e outro vertical que se conjugam com a imagem. Esta adapta-se ao espaço do cartaz, não tendo uma forma concreta e definida. Por vezes aparece de forma a ocupar o espaço total do cartaz, por outras de forma repetida. A sua repetição surge de forma a combater a falta de qualidade presente nas imagens, adaptando-as ao sistema de repetição que a grelha proporciona e ao conceito que o envolve (ideia de movimento).

Cartazes com repetição de imagem:



O eixo de leitura de informação também está dependente da repetição da imagem, visto que a decisão sobre a mesma irá delimitar a orientação do texto. Em situações onde o estúdio não recebe qualquer tipo de imagem para inclusão, o cartaz é somente composto por tipografia (parâmetro de análise de **cartaz tipográfico**).

Cartazes tipográficos:

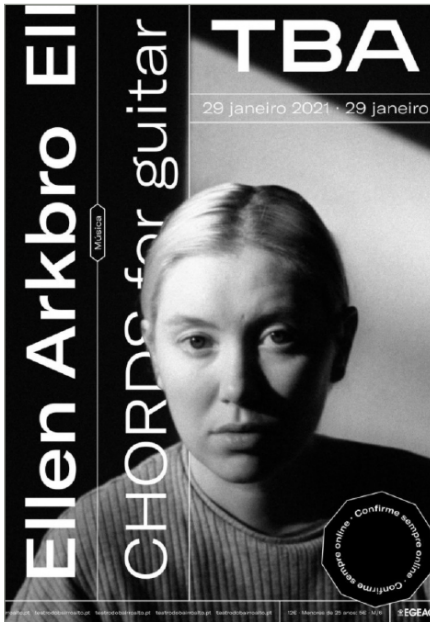
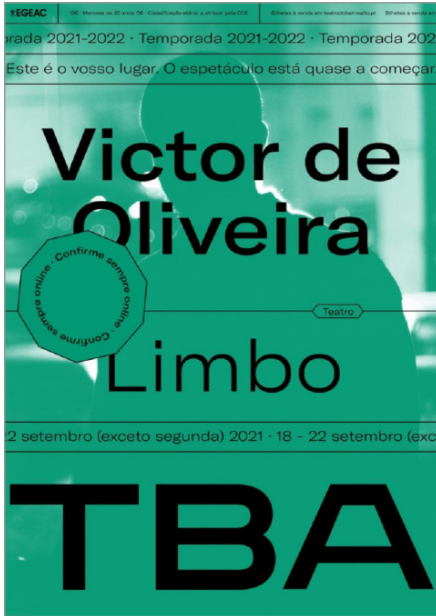


O parâmetro de **modo de execução** foi desenvolvido e analisado com a intenção de refletir relativamente à adaptação que se deu entre o teatro e a identidade do mesmo no decurso das temporadas. A extensão da programação para o formato digital era um dos objetivos do teatro, refletindo-se na criação de podcasts como o “Dito e Feito” e nas discussões de temas em “Histórias do Experimental”. Para além deste envolvimento com o digital, vários artistas sentiram a necessidade, durante a segunda temporada (coincidente com pandemia Covid-19), de comunicar e desenvolver os seus projetos via online.

Quando a imagem ocupa o cartaz no seu todo, visualmente cria-se um efeito cortina, associado ao texto que se encontra sobre a imagem e que corre dentro dos limites estabelecidos. Novamente, o efeito de movimento está interligado à informação corrida e repetida, tal como podemos observar no exemplo seguinte que apresenta um cartaz da primeira temporada.

Cartaz da primeira temporada:



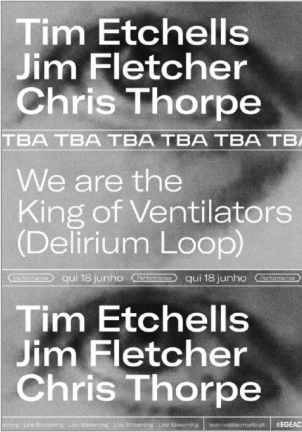
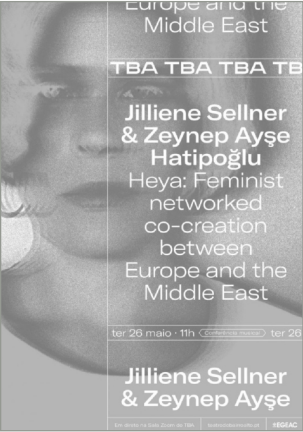
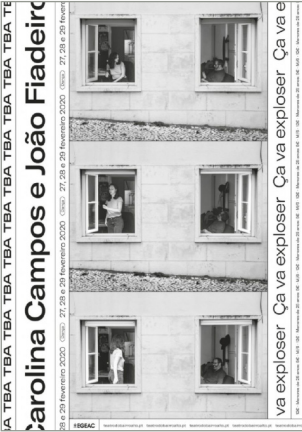
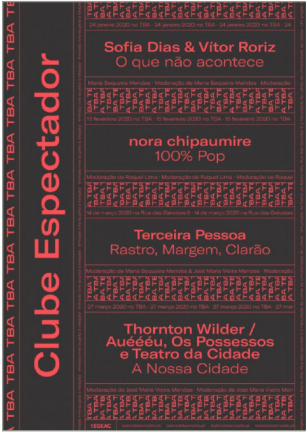
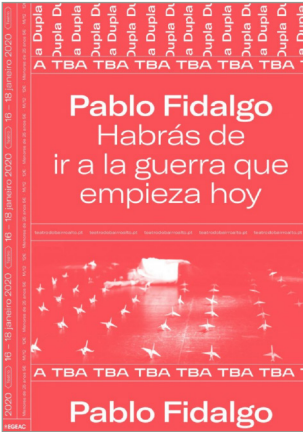
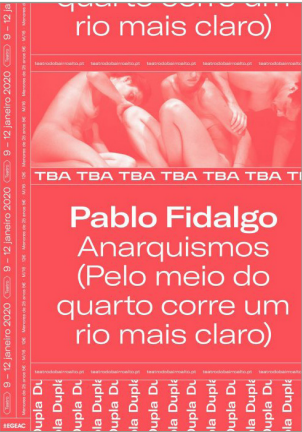
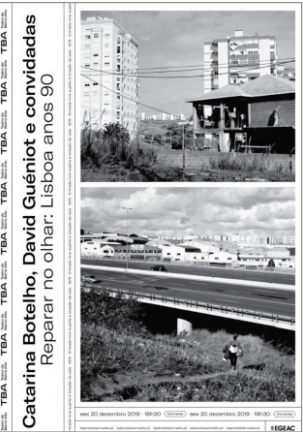
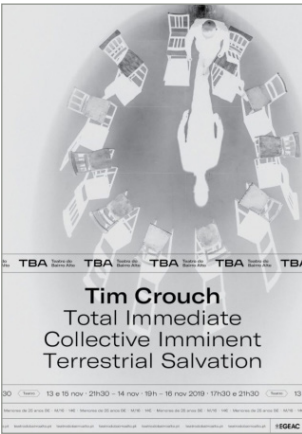
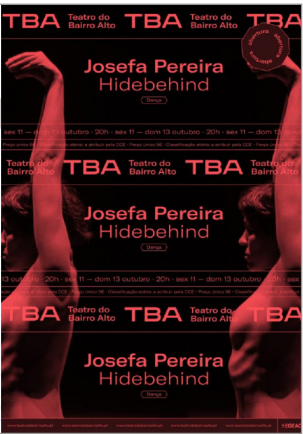
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Concluindo, para o estúdio, a possibilidade de trabalhar constantemente durante três anos a identidade criada, permitiu a experimentação, a evolução e a adaptação do projeto a diferentes designers, mantendo os detalhes identitários (Palmeiro, 2021). Relativamente às diferenças entre temporadas, na primeira existe uma maior liberdade de criação e consequente uma maior experimentação do material gráfico. A utilização de uma repetição excessiva é característica desta fase, através de uma forte usuabilidade do texto, acompanhado por uma intensa repetição da imagem fotográfica. Foram desenvolvidas soluções gráficas, que ao nível da legibilidade e da produtividade por parte do designer funcionaram e outras não, de tal forma que não foram aplicadas na segunda temporada. Na segunda temporada deu-se uma consolidação de aprendizagens relativamente ao posicionamento perante o tipo de informação e o tempo disponível para o trabalho ser executado. Deu-se início a um exercício de síntese procurando a estabilidade do sistema desenvolvido, na procura do equilíbrio textual mantendo sempre a afirmação da identidade. Após um grande domínio do sistema utilizado, é notável o aparecimento de certas experiências relacionadas com a ideia de profundidade. Esta já era visível entre as faixas de texto, mas na segunda temporada foi introduzida esta relação entre imagem e texto. A sobreposição da figura humana ao texto começa também a ser utilizada de forma subliminar, como uma nova abordagem. Cartaz da segunda temporada: 	extualização	contextualização	contextualização	contextualizaç
Na terceira temporada é aplicado um processo de síntese maior, auxiliado pelo aumento da informação, sempre que possível. O sistema é levado ao seu extremo, quase já não sendo visível a repetição textual nem o cruzamento de eixos de orientação de leitura. Cartazes da terceira temporada: 	Nesta fase, a questão da dimensão, quando a imagem assim o permite, é já graficamente assumida e bastante presente. É de sublinhar que após a pesquisa, recolha e estudo de cartazes destas temporadas, observa-se que em cartazes posteriores, essa aplicação já está bastante explorada em comparação com as anteriores.			

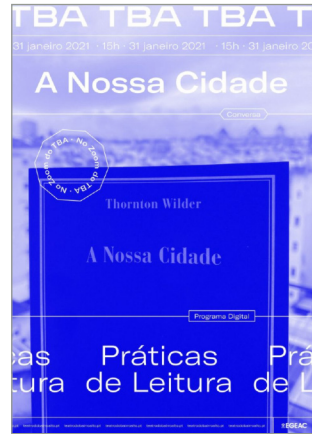
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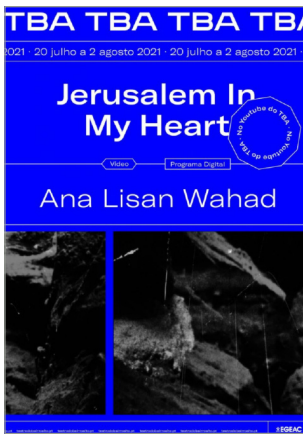
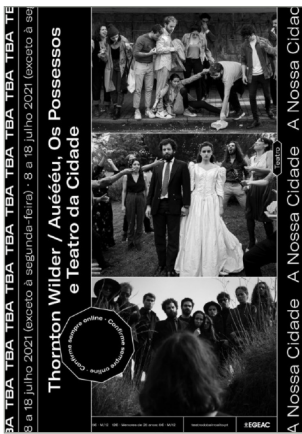
Cartazes da terceira temporada:



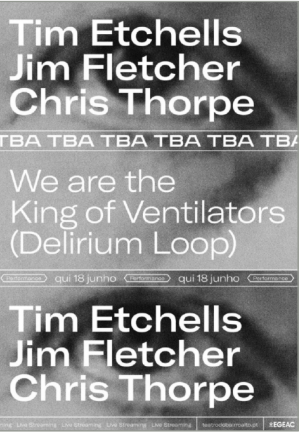
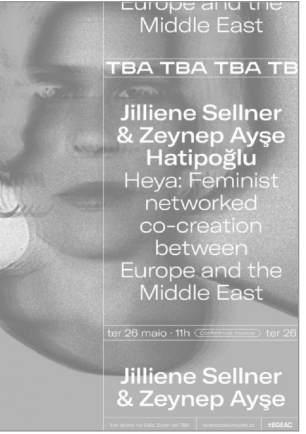
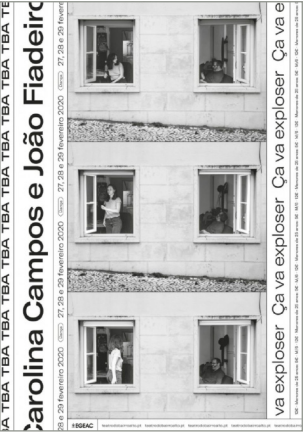
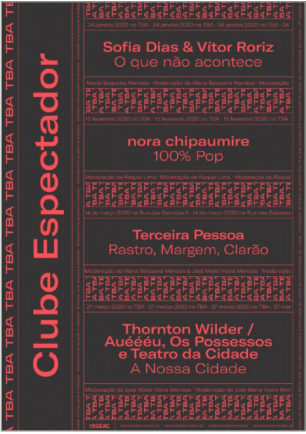
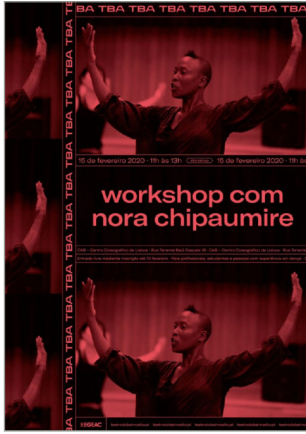
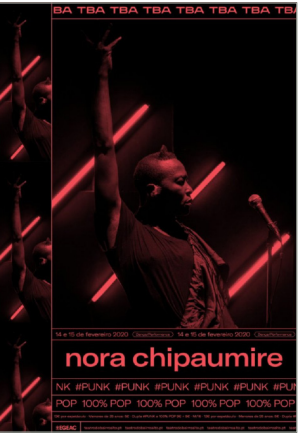
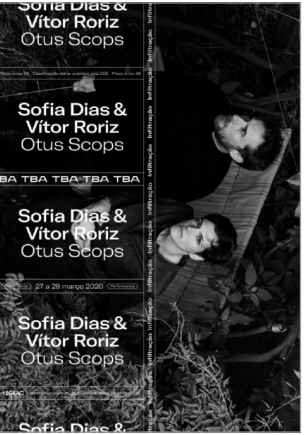
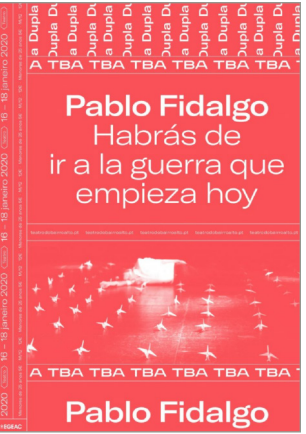
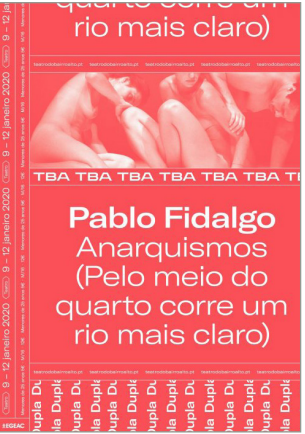
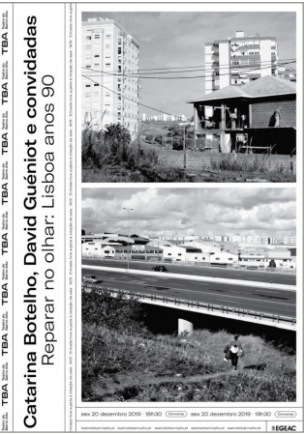
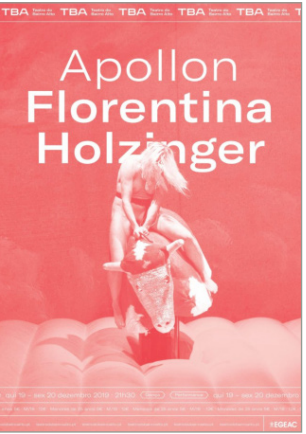
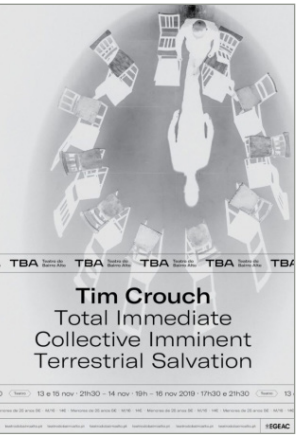
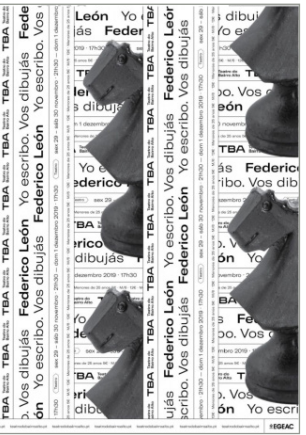
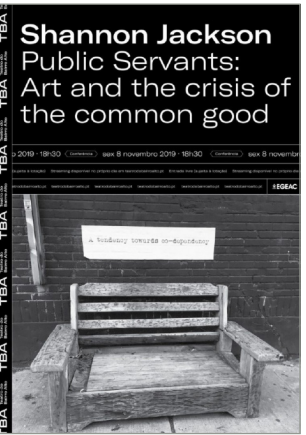
Cartaz da terceira temporada.







TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA
Temporada		Temporada					
		A divisão por temporada é o primeiro parâmetro a ser mapeado. A partir daqui é possível ter a percepção da organização do programa anual, por meses, e consequentemente das subtemporadas. Como resultado desta divisão, surge a criação de uma mancha de três cores correspondentes a cada uma das temporadas, uma das estratégias utilizadas por parte do estúdio para a distinção destas. A primeira temporada iniciou-se em outubro de 2019, sendo as restantes representadas visualmente até novembro de 2021, estando constantemente em atualização.					



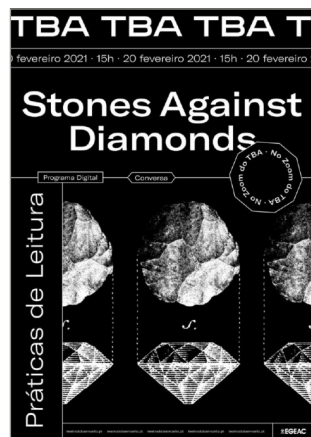
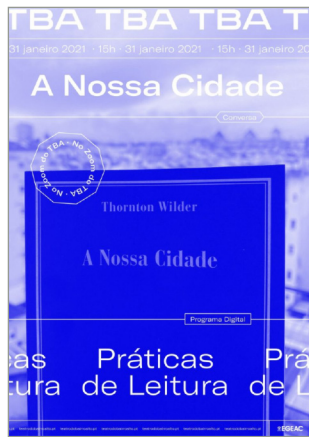
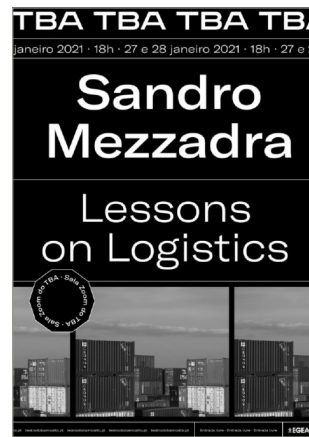
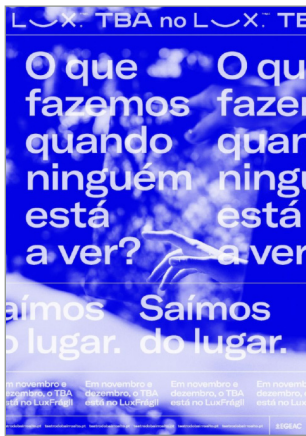
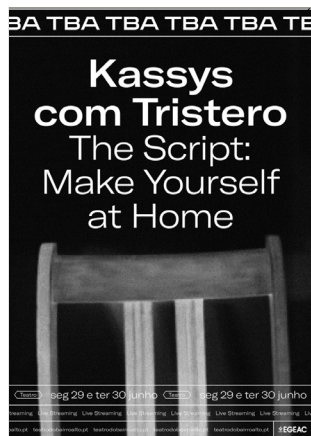


2019
outubro a dezembro

2020
janeiro a março

2020
abril a junho







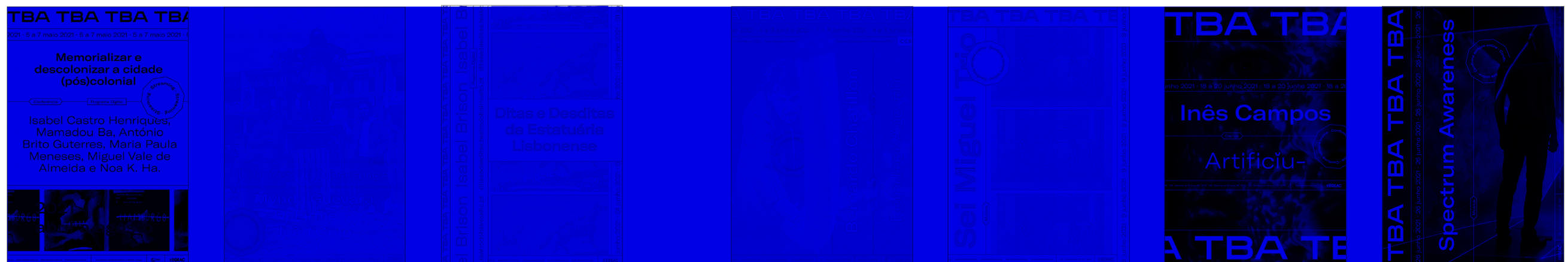
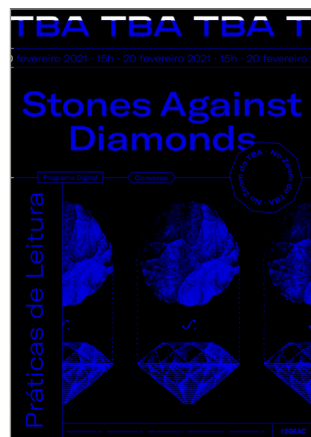
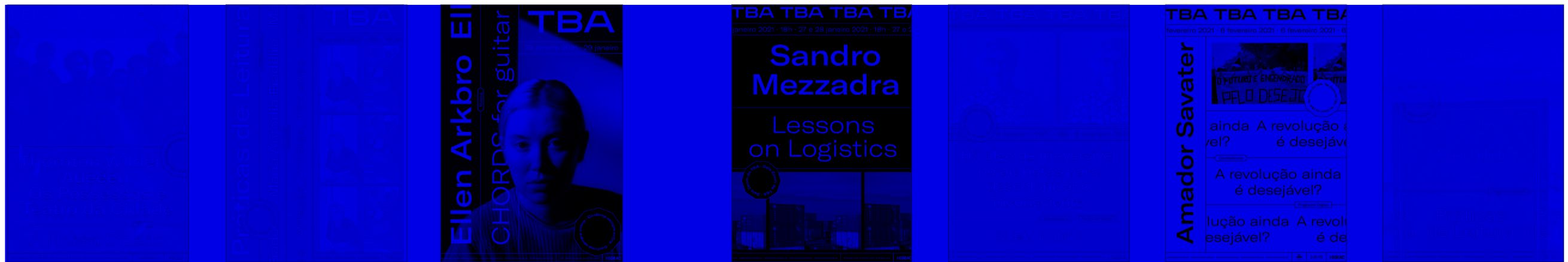
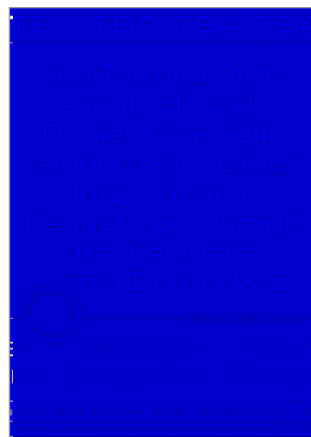
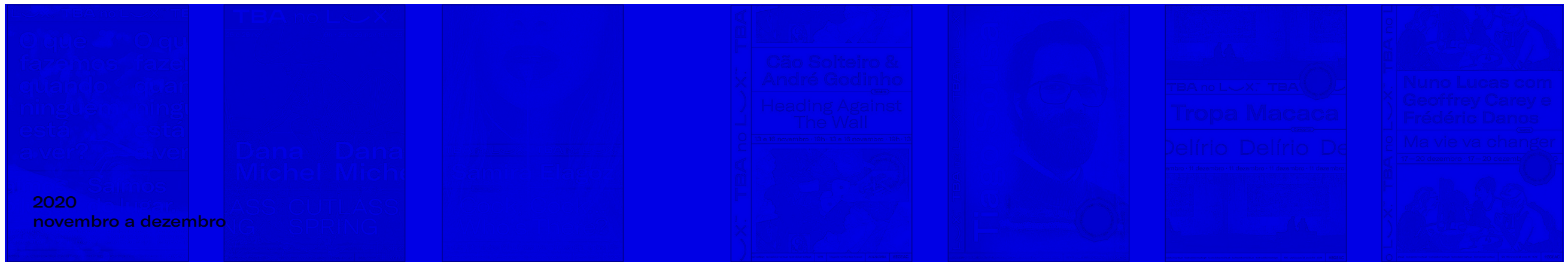
2020
novembro a dezembro

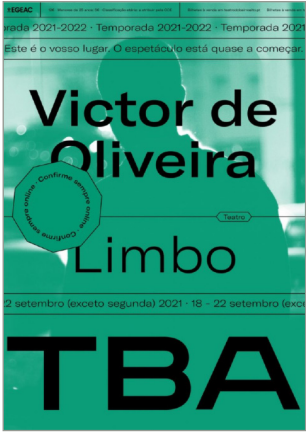
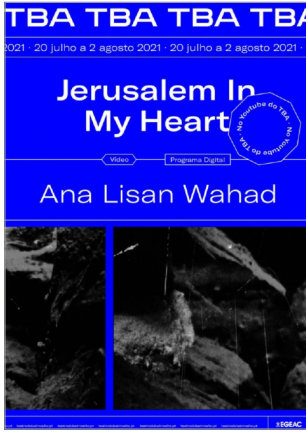
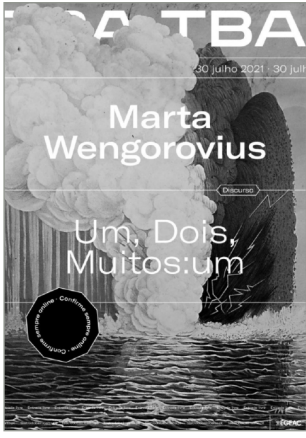
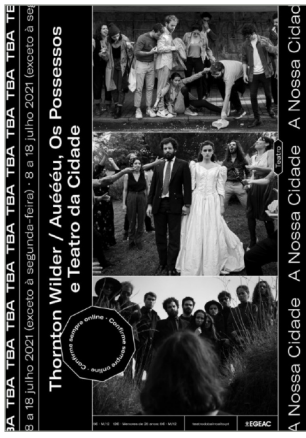


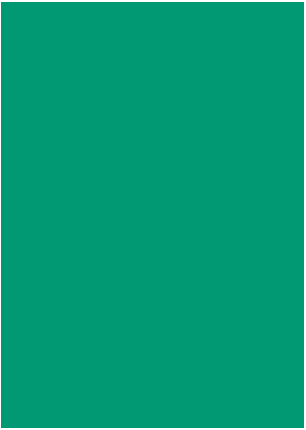
2021
janeiro a março

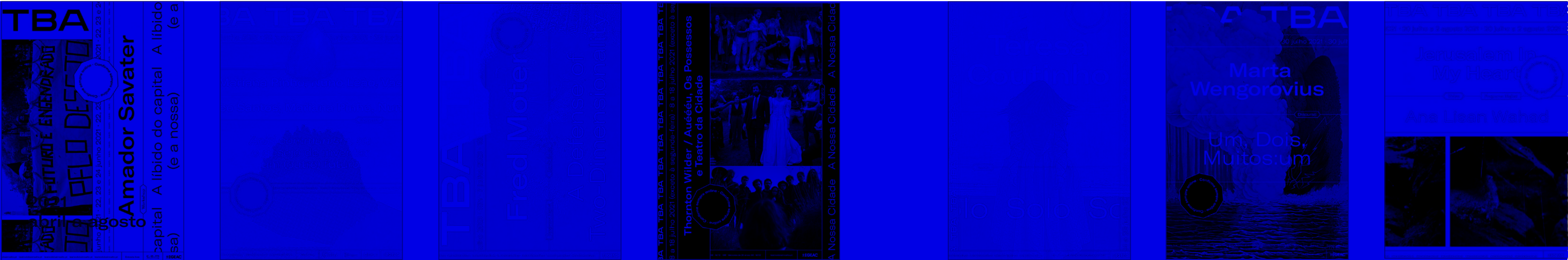


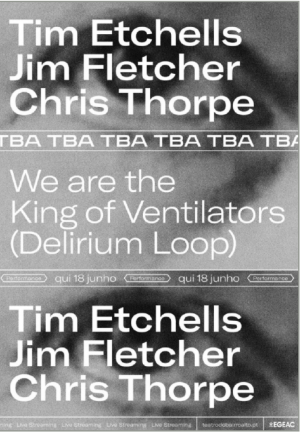
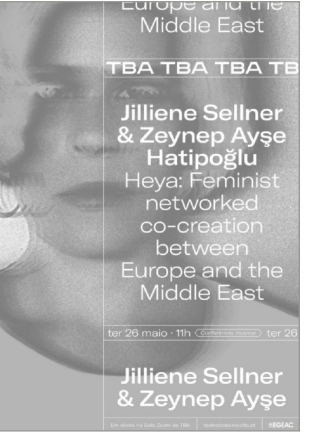
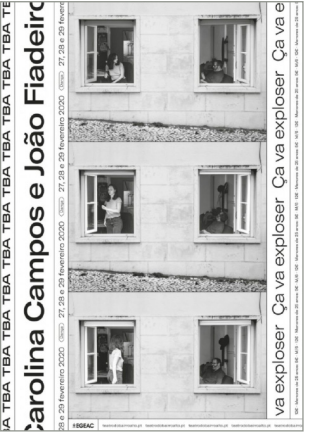
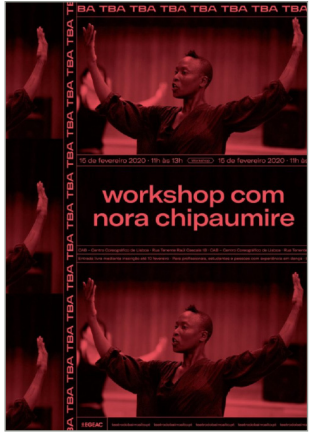
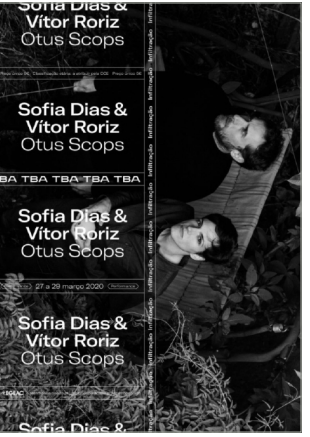
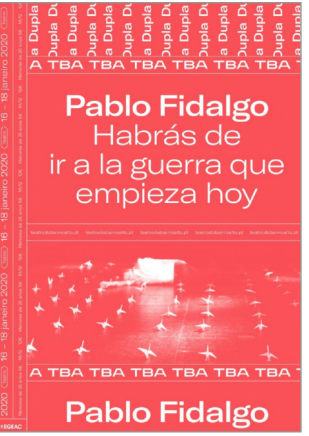
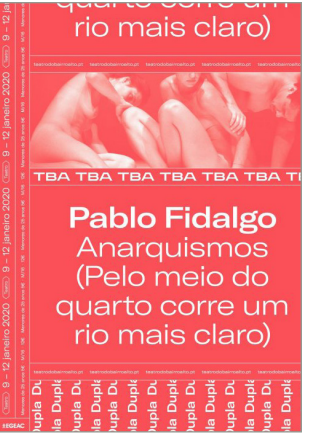
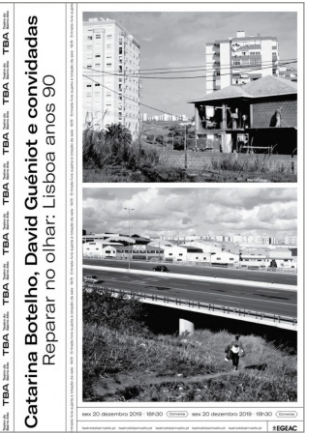
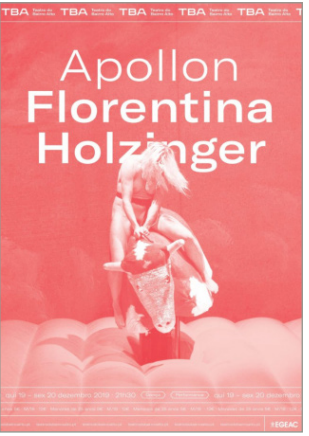
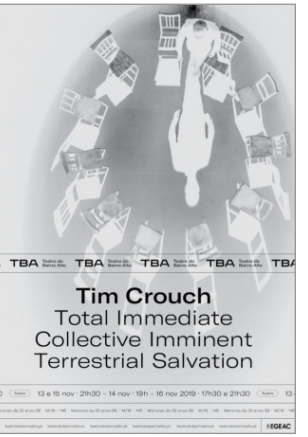
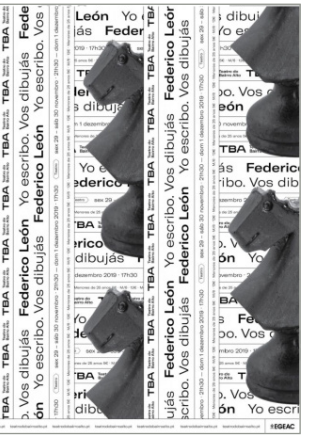
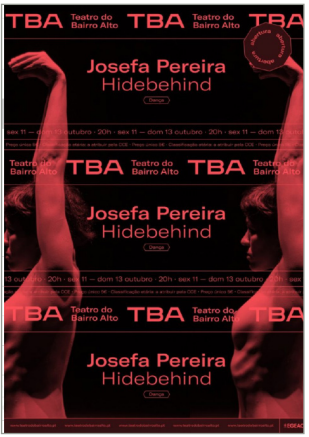
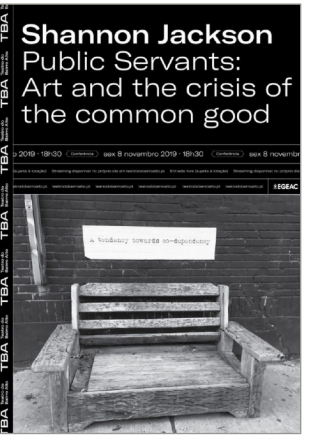
2021
abril a agosto



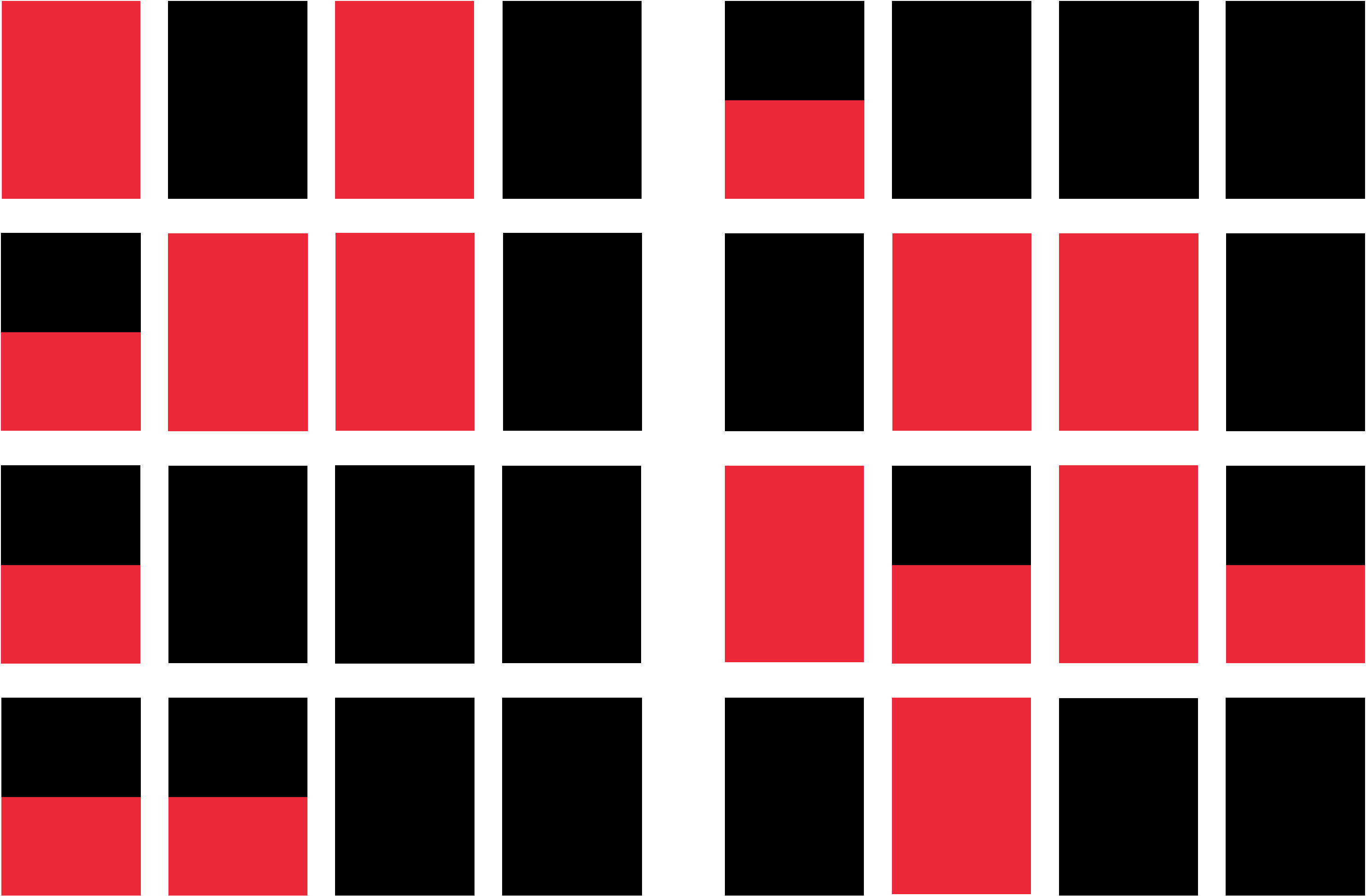


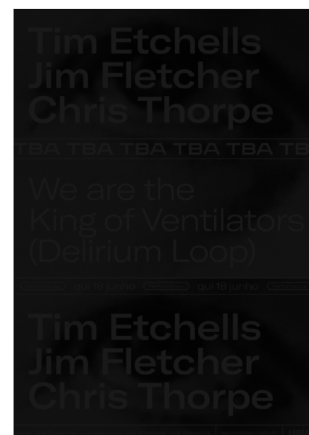
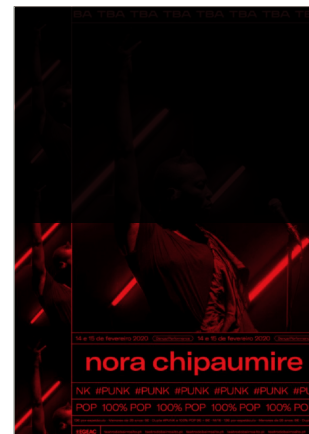




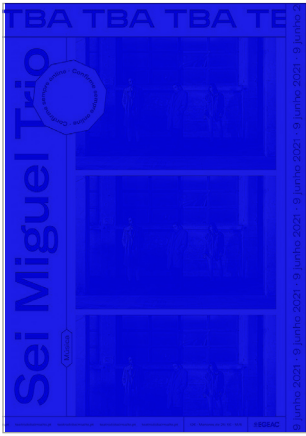
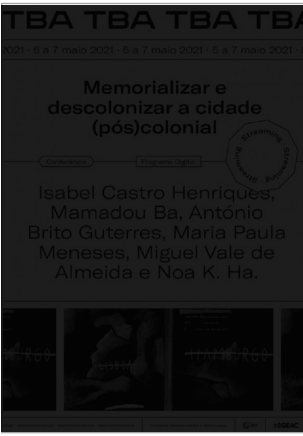
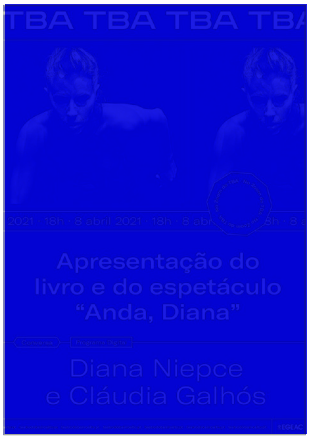
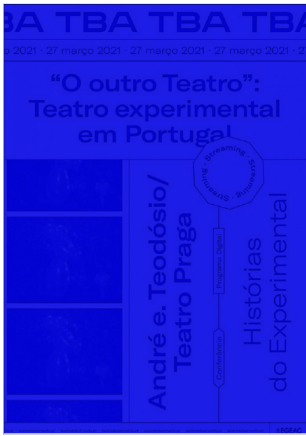
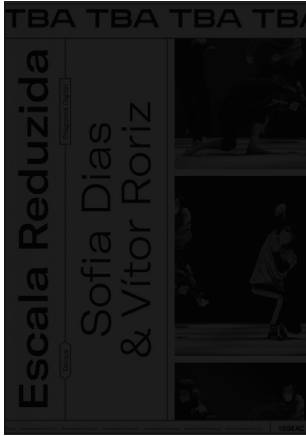
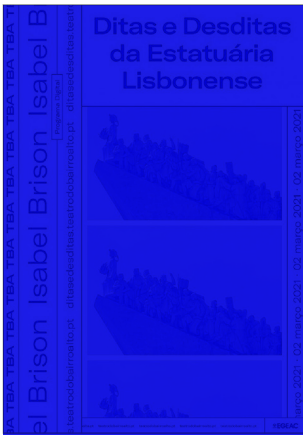
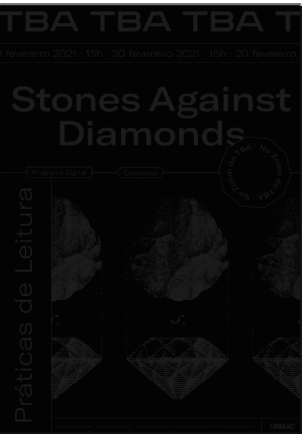
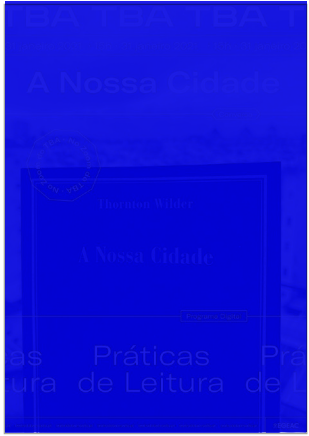
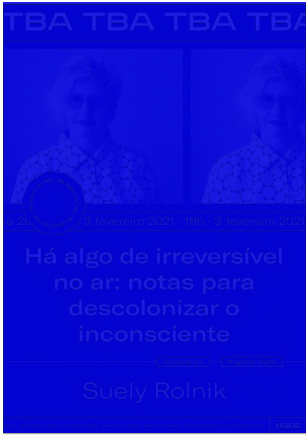
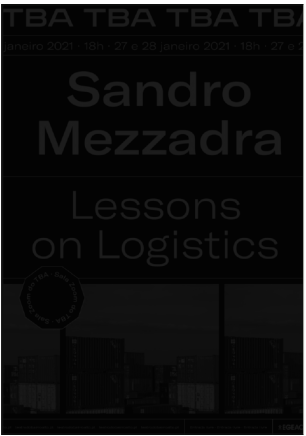
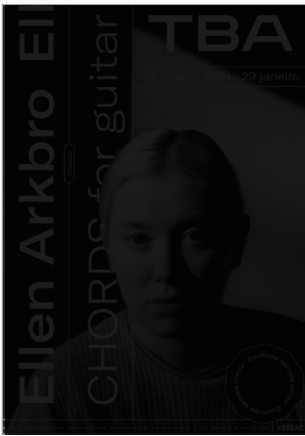
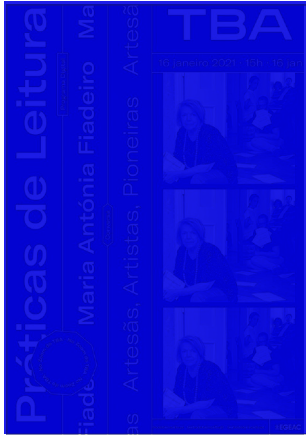
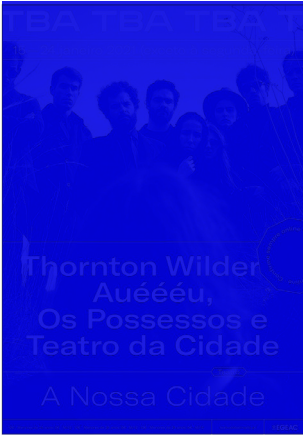
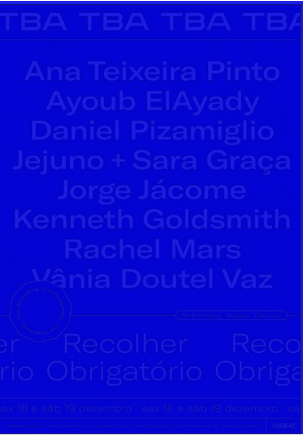
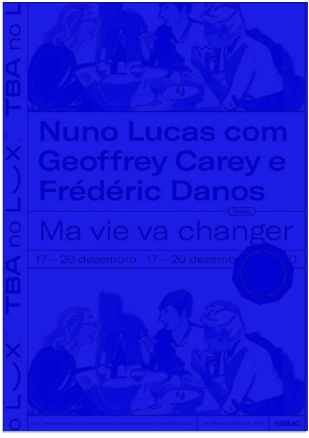
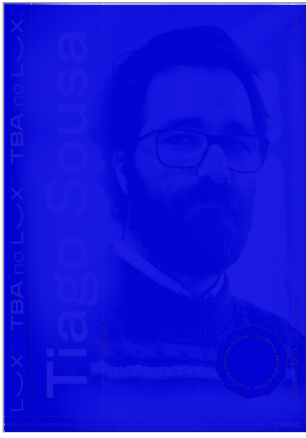
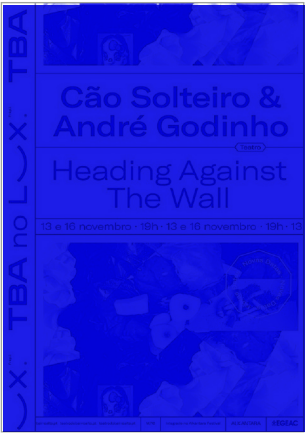
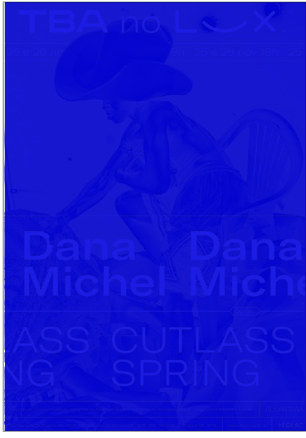
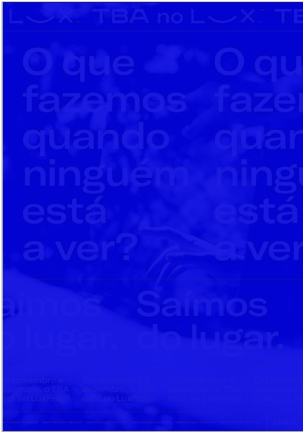


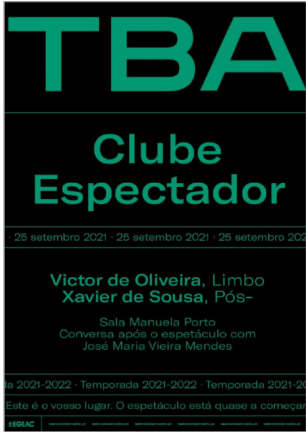
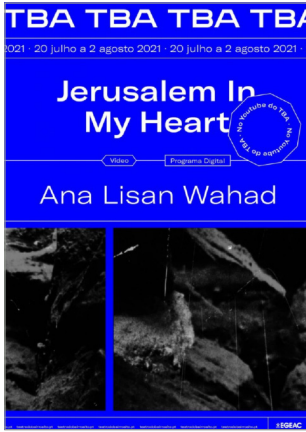
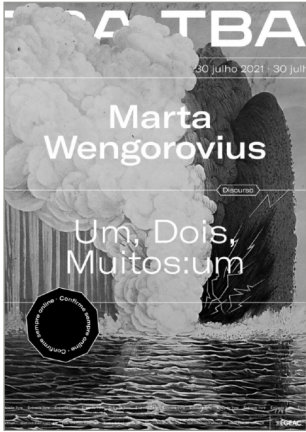
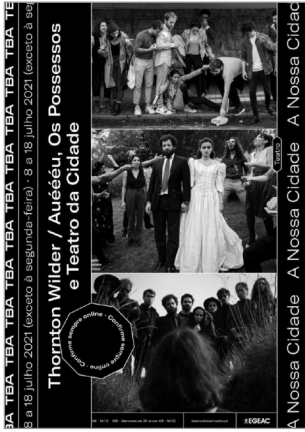
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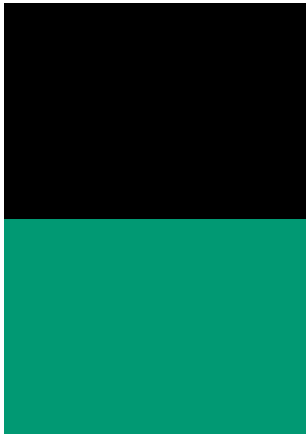
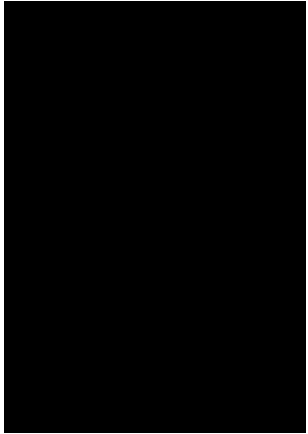
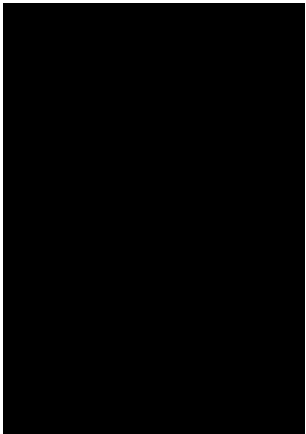
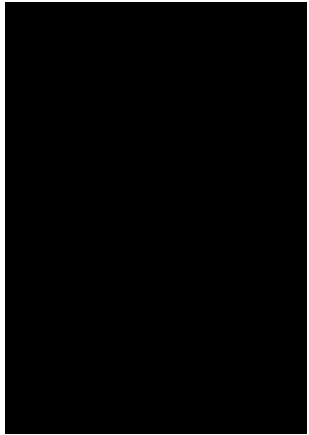
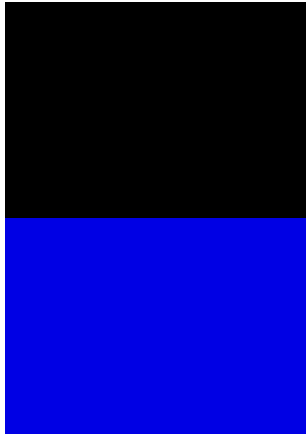
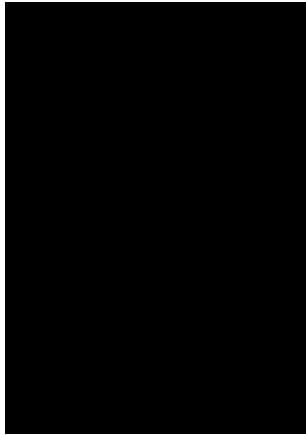
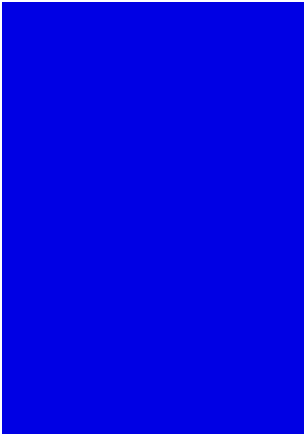
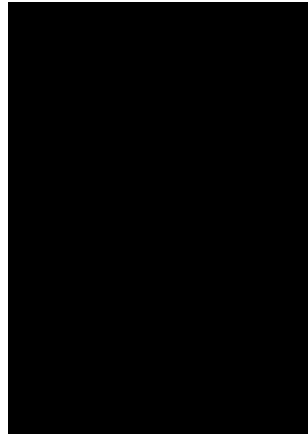
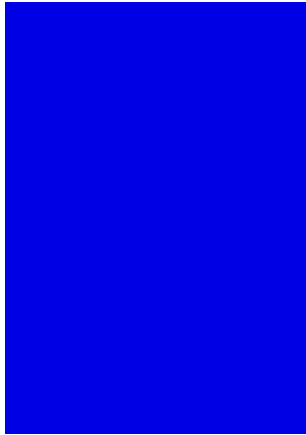
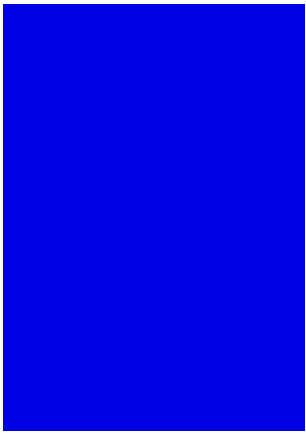
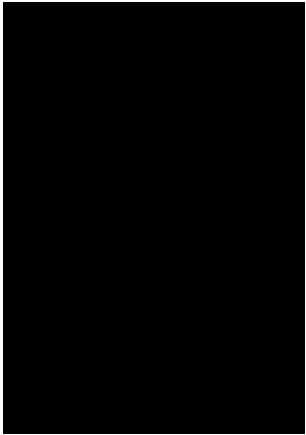








COR



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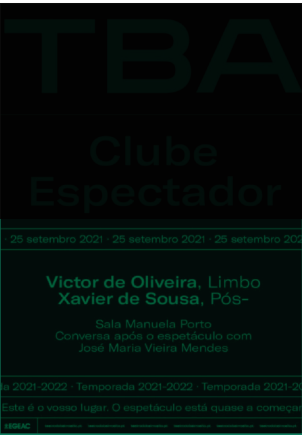
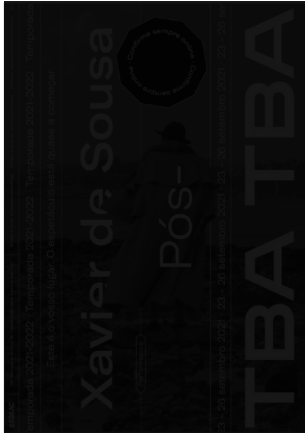
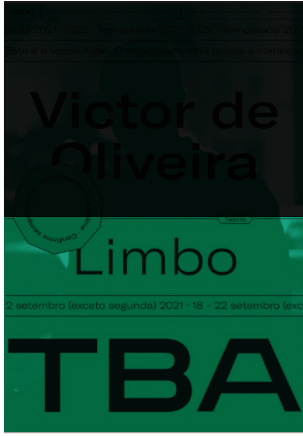
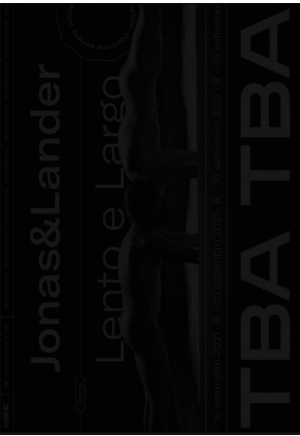
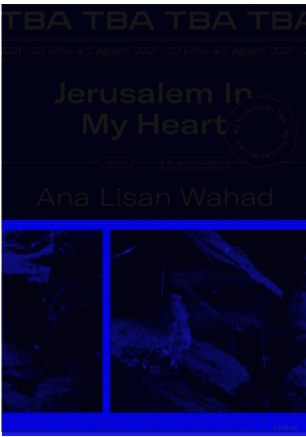
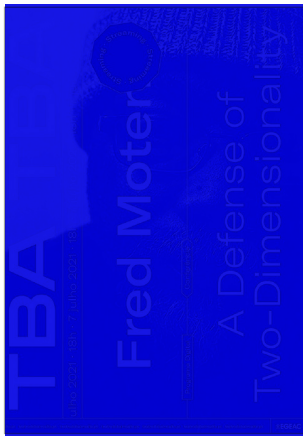
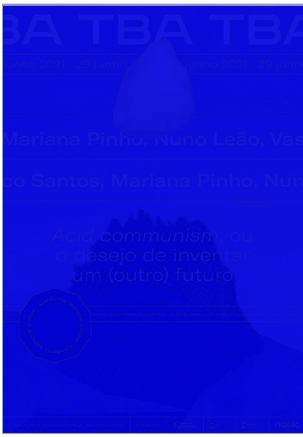
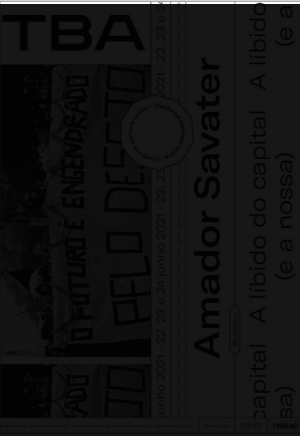


34

2cores

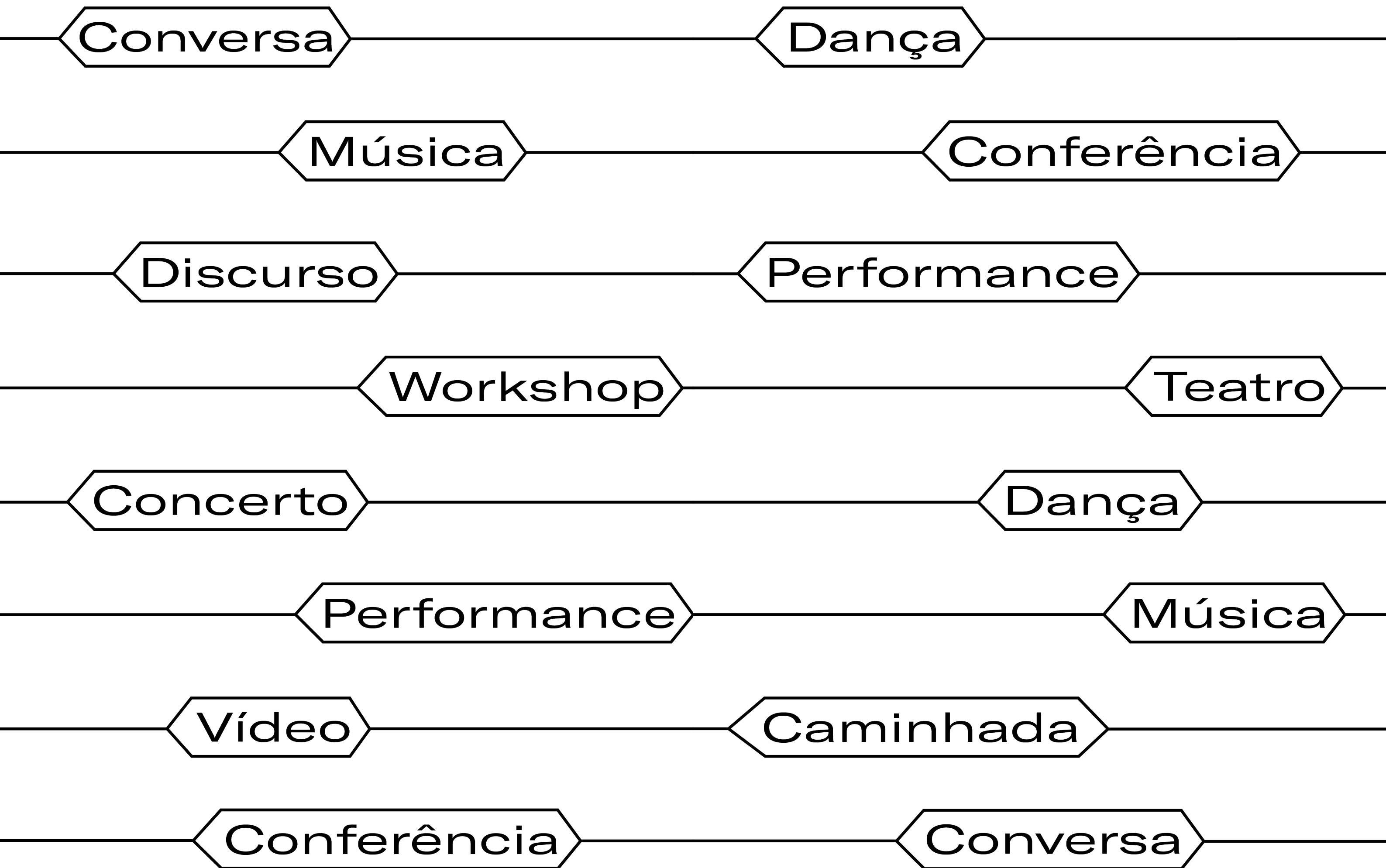


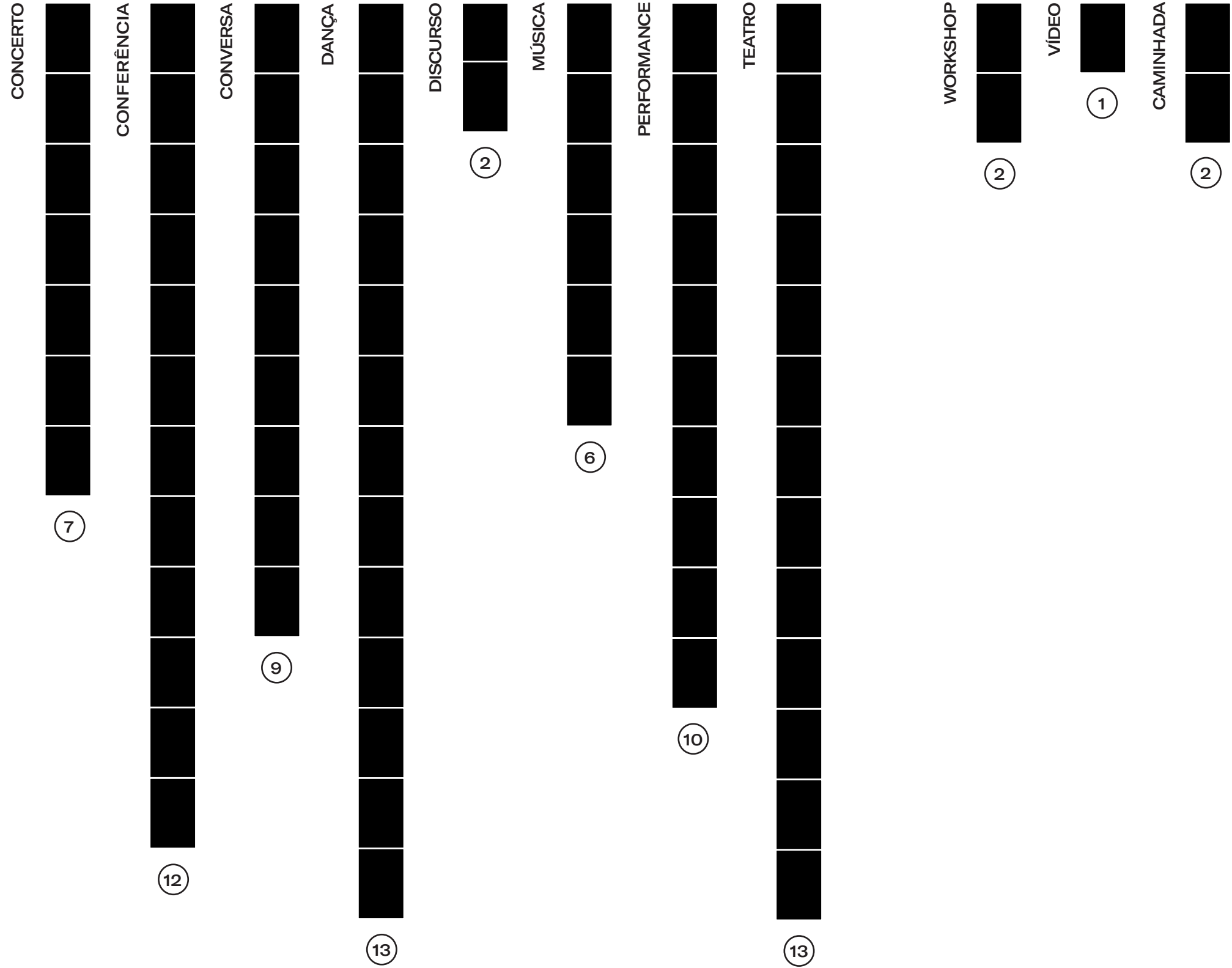
4



	3 de 12 parâmetros	3 de 12 parâmetros	3 de 12 parâmetros	3 de 12 parâmetros	3 de 12 parâmetros	TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA
						gia	Tipologia		Tipologia		Ti		
										Após a observação dos cartazes, e conjuntamente com a entrevista realizada à equipa de comunicação do TBA, ficou entendido que o programa do teatro tem a característica de ser bastante diverso, baseando-se em diferentes tipologias de eventos ao longo das temporadas. Posto isto, foi desenvolvido um gráfico com o objetivo de apresentar estas tipologias com o objetivo de perceber quais são as mais presentes. Posteriormente é apresentado cada cartaz na sua respectiva tipologia.			

37





CONCERTO

7

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

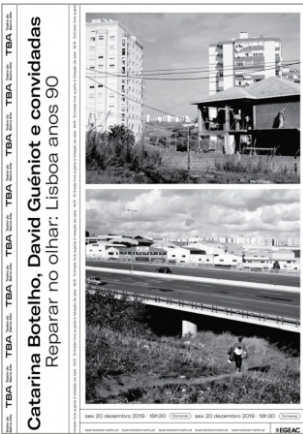
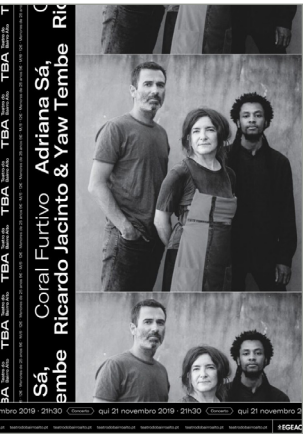
PERFORMANCE

TEATRO

WORKSHOP

VÍDEO

CAMINHADA



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

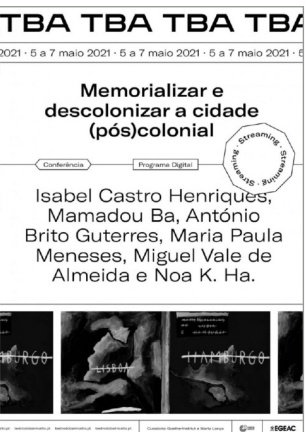
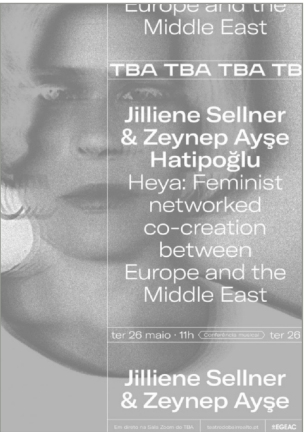
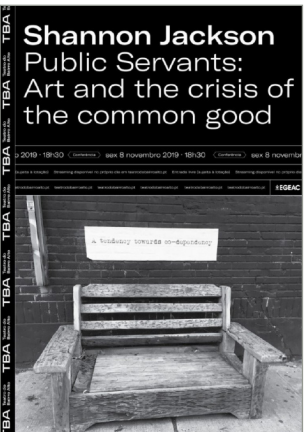
TEATRO

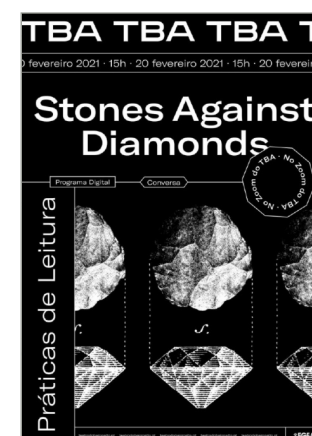
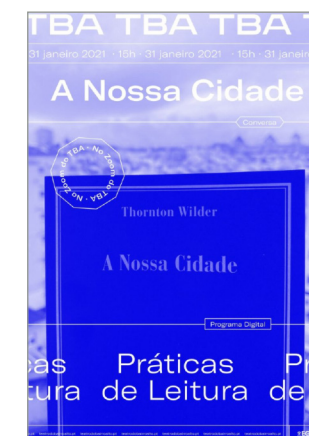
WORKSHOP

VÍDEO

CAMINHADA

12





CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

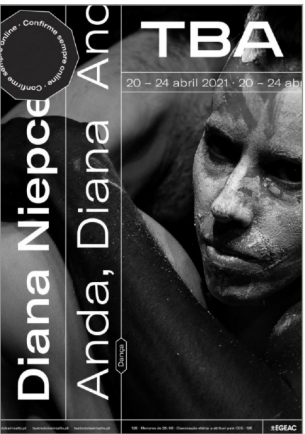
TEATRO

WORKSHOP

VÍDEO

CAMINHADA

13



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

2

MÚSICA

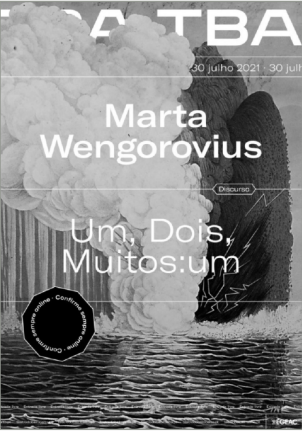
PERFORMANCE

TEATRO

WORKSHOP

VÍDEO

CAMINHADA



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

6

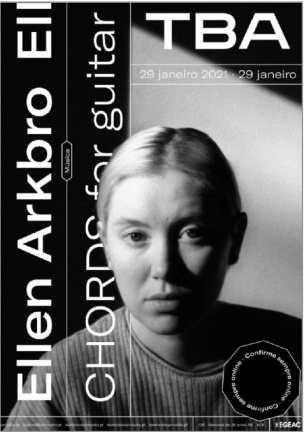
PERFORMANCE

TEATRO

WORKSHOP

VÍDEO

CAMINHADA



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

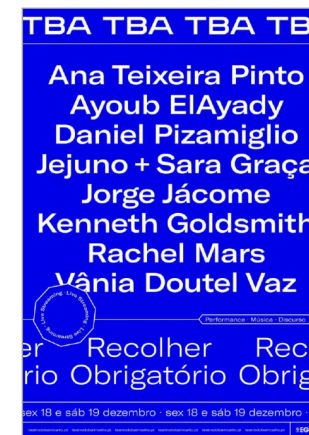
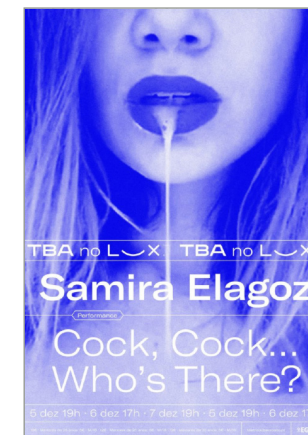
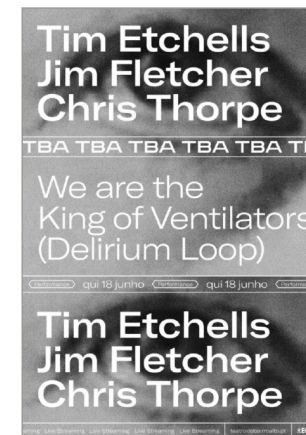
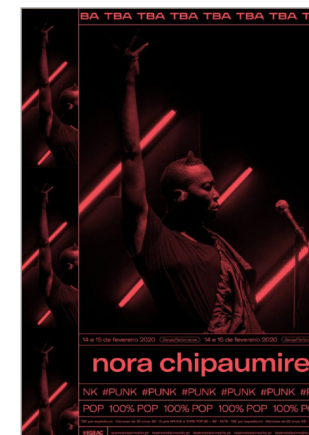
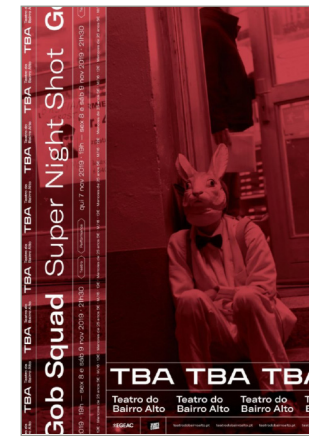
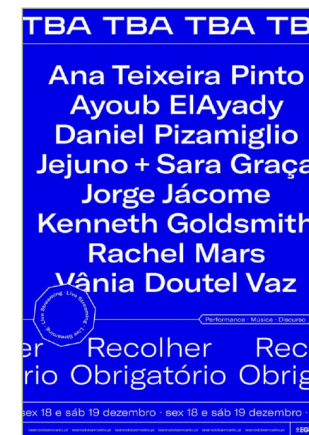
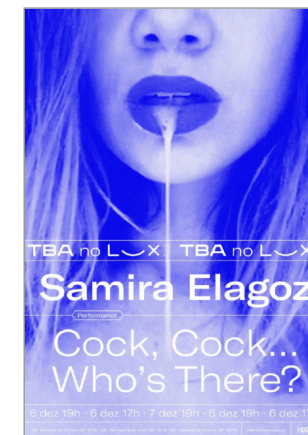
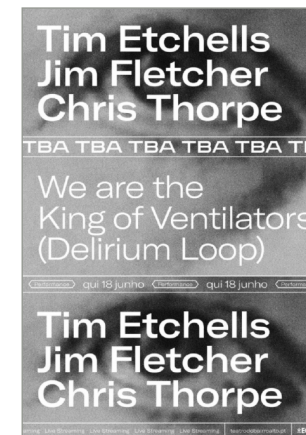
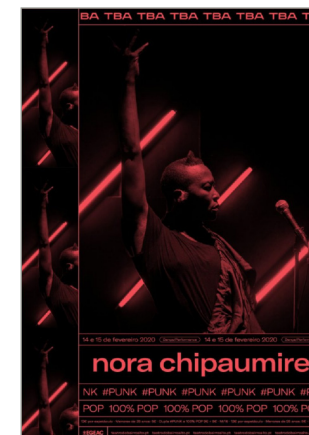
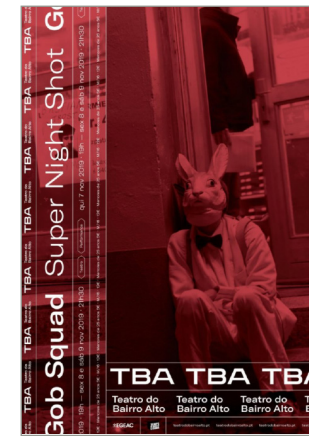
TEATRO

WORKSHOP

VÍDEO

CAMINHADA

10



DIVISÃO DETALHADA

CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

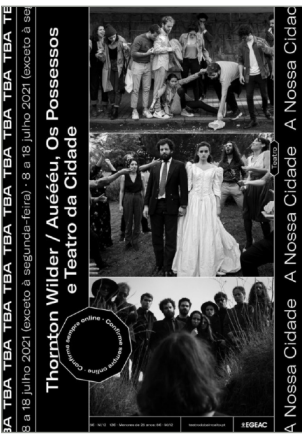
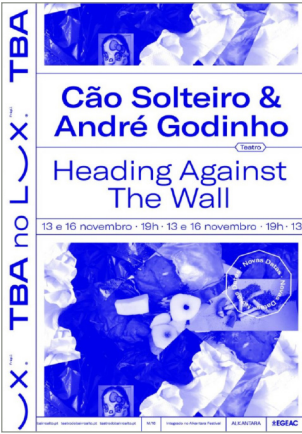
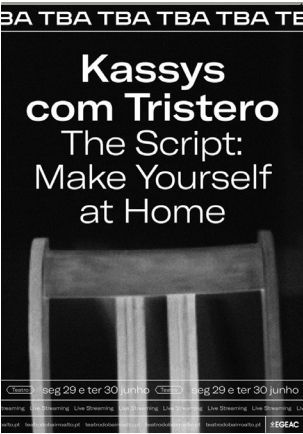
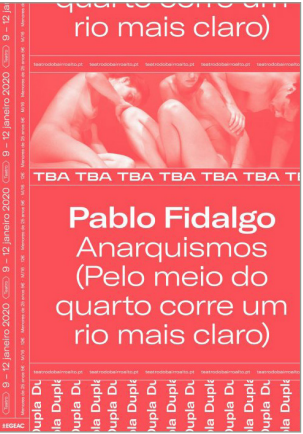
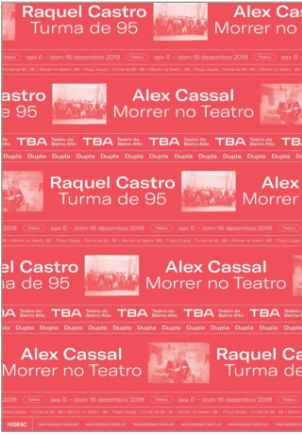
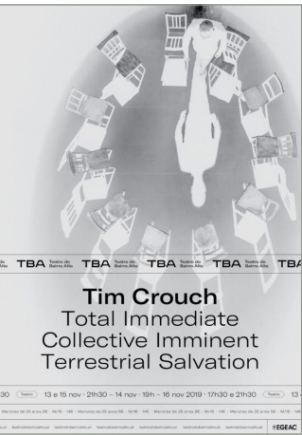
TEATRO

WORKSHOP

VÍDEO

CAMINHADA

13



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

TEATRO

WORKSHOP

2

VÍDEO

CAMINHADA



DIVISÃO DETALHADA

CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

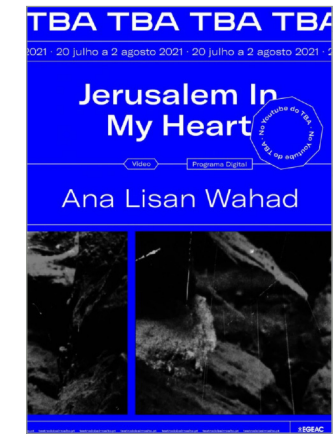
TEATRO

WORKSHOP

VÍDEO

CAMINHADA

(1)



CONCERTO

CONFERÊNCIA

CONVERSA

DANÇA

DISCURSO

MÚSICA

PERFORMANCE

TEATRO

WORKSHOP

VÍDEO

CAMINHADA

2



4 de 12 parâmetros	TBA			
		Grelha	Grelha	Grelha
		O estudo da grelha que sustenta o cartaz, pretende realçar que a mesma está intrinsecamente ligada ao próprio conceito que a identidade transporta. Este estudo parte de uma análise geral para uma mais específica, no qual é destacada a maior dimensão da linha e da coluna ao longo da identidade. A mancha de cor presente na análise representa a área onde a imagem se localiza no cartaz, novamente fazendo alusão à temporada a que pertence.		

[illegible][illegible]

GRELHA

linha menor

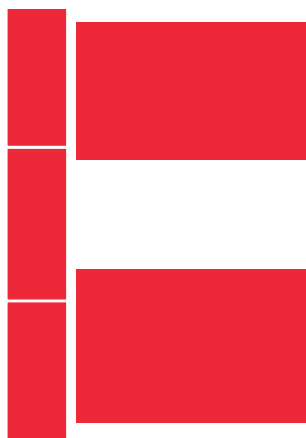
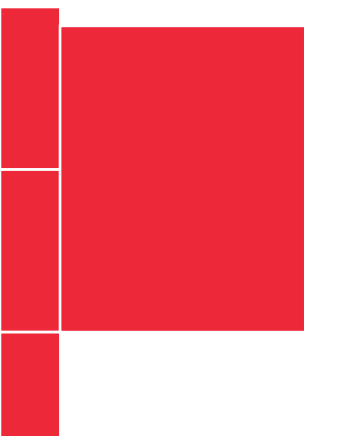
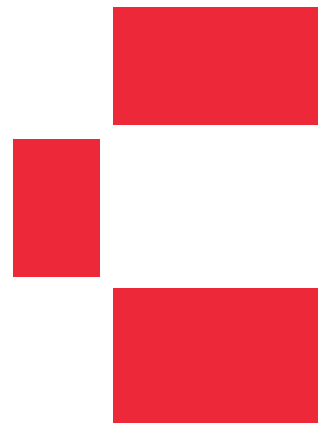
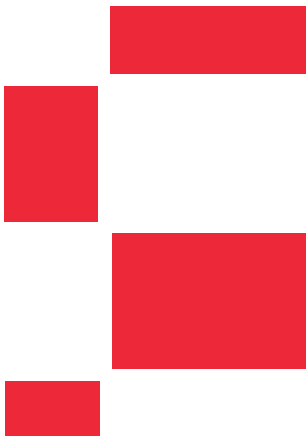
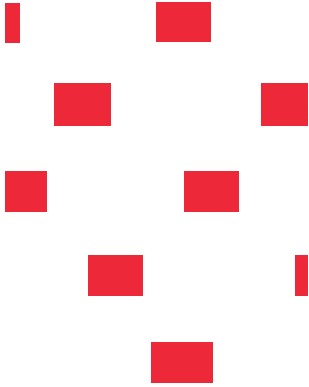
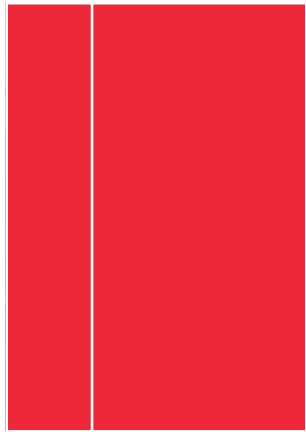
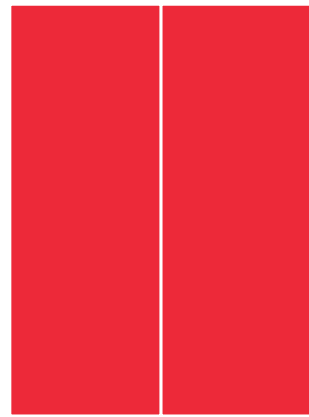
linha maior 

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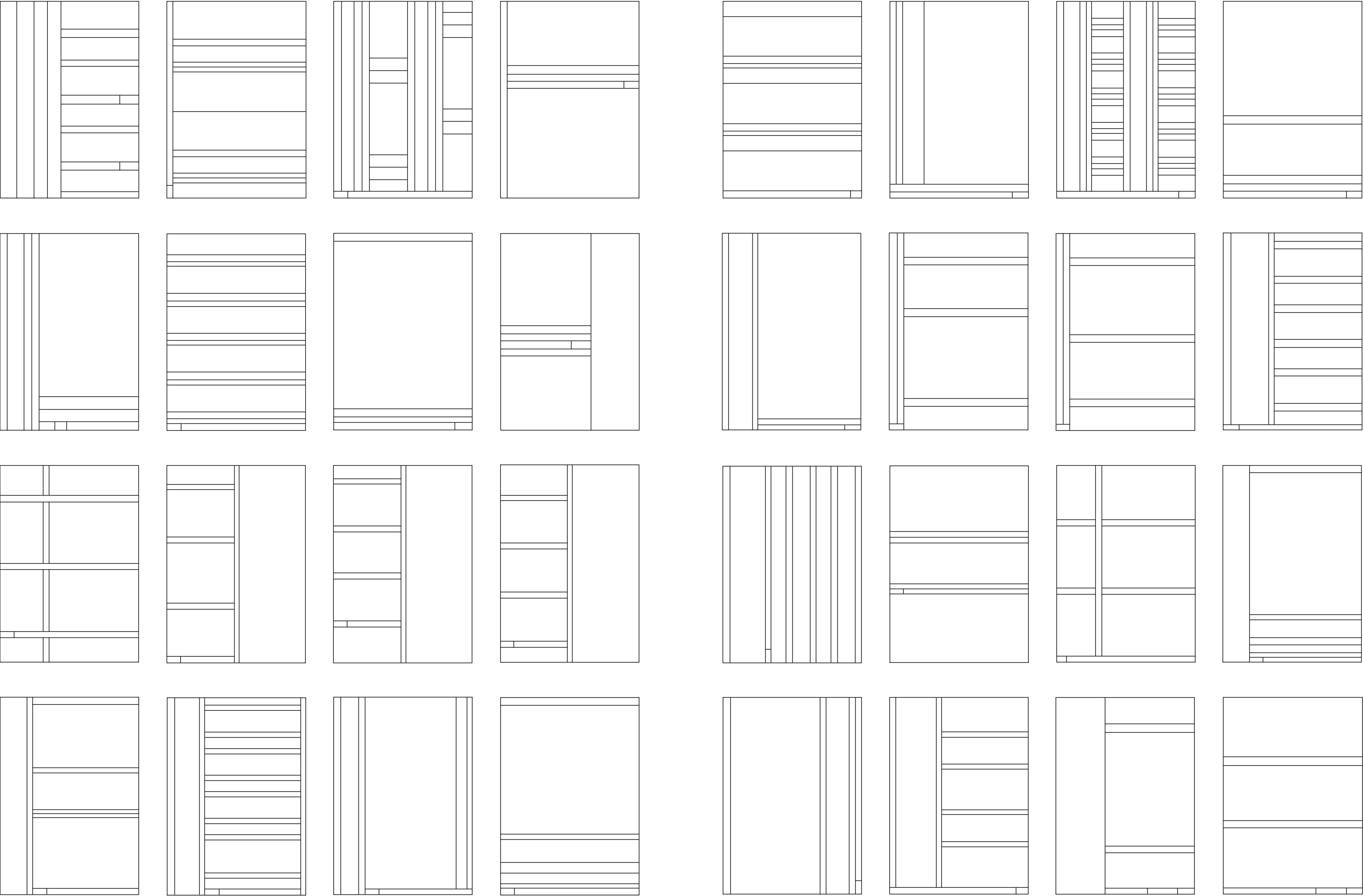
coluna menor —

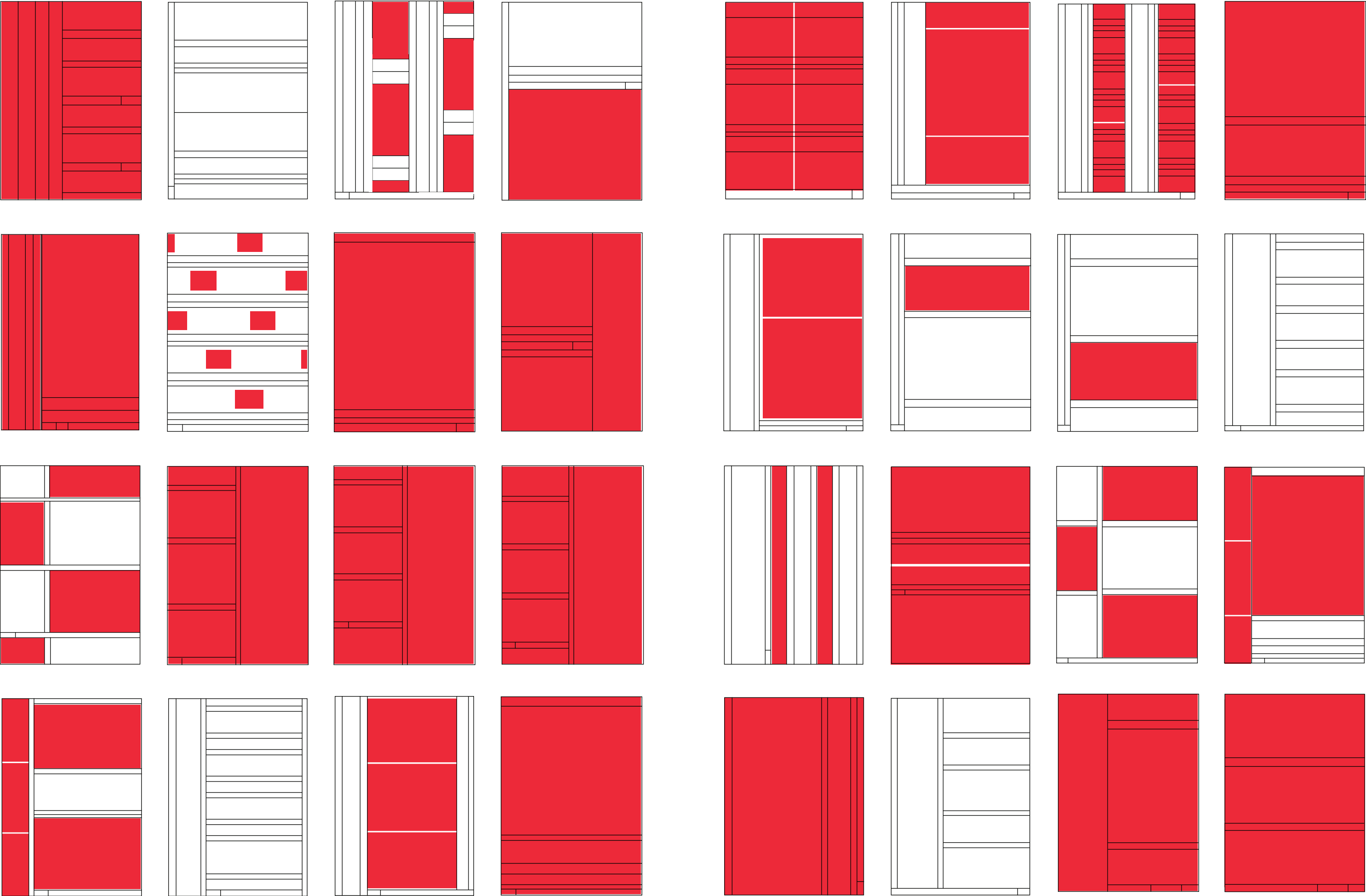
coluna maior —

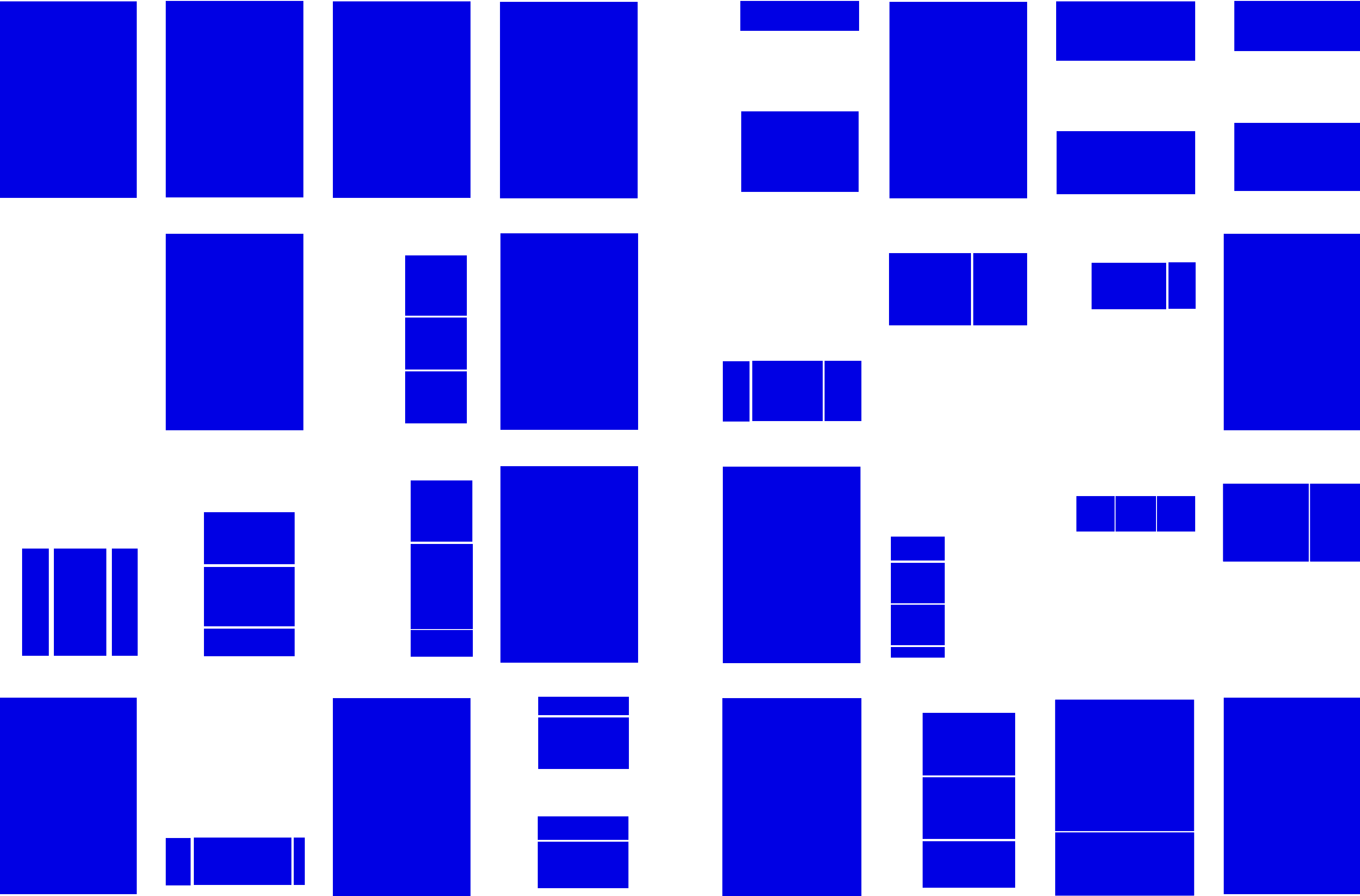
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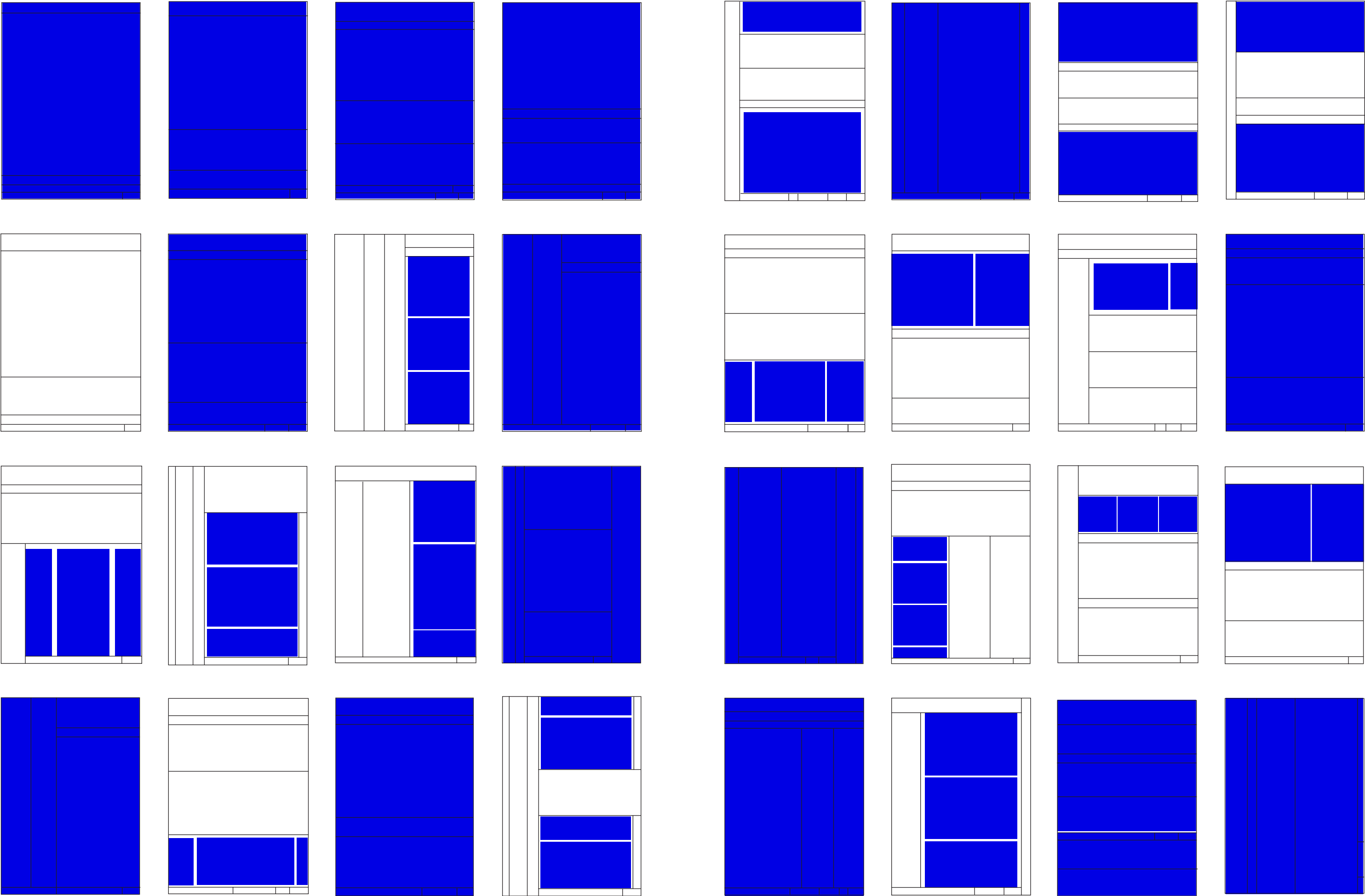


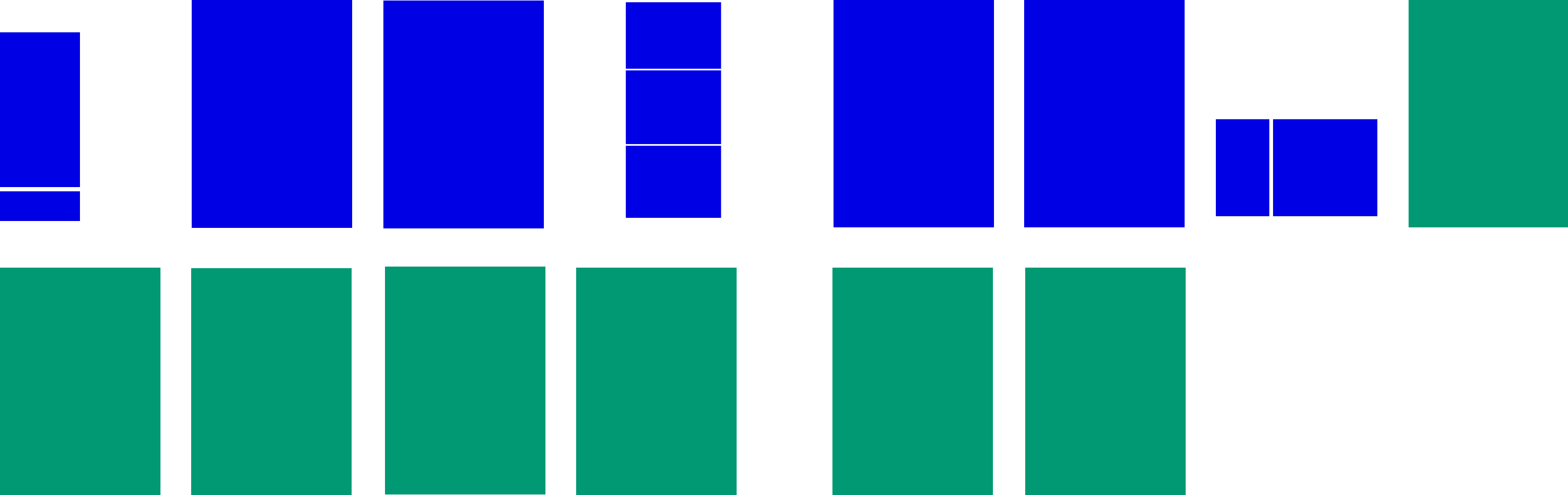




GRELHA

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GRELHA

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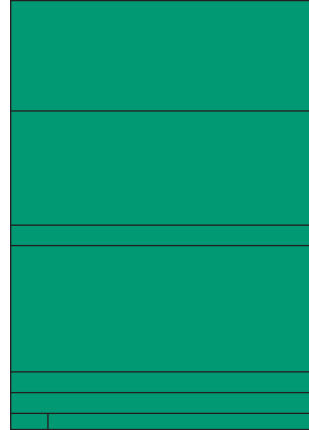
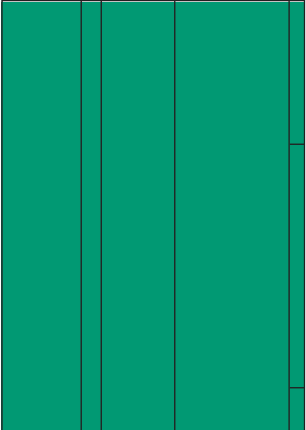
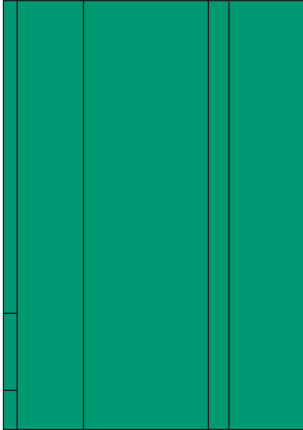
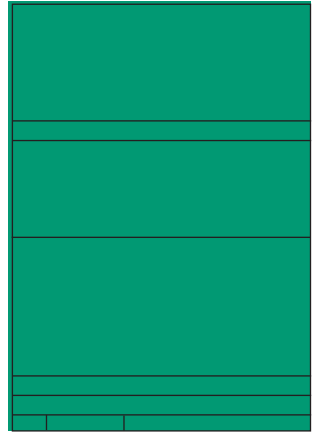
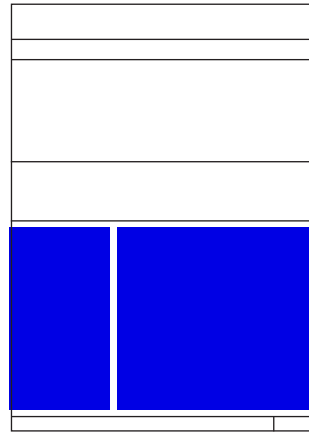
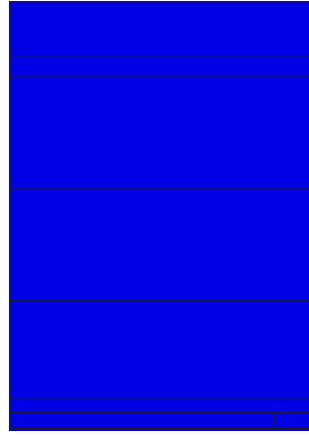
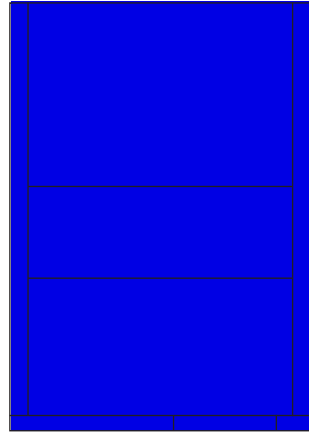
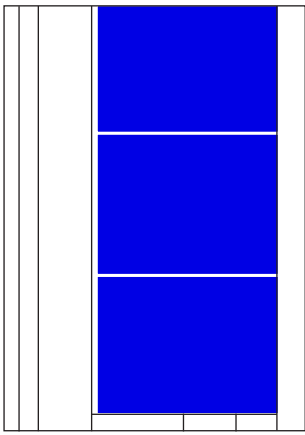
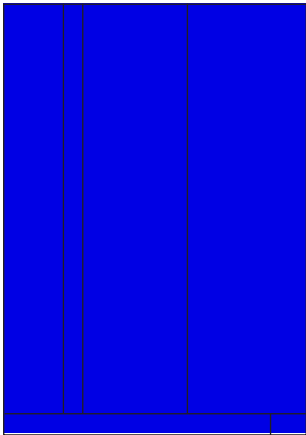
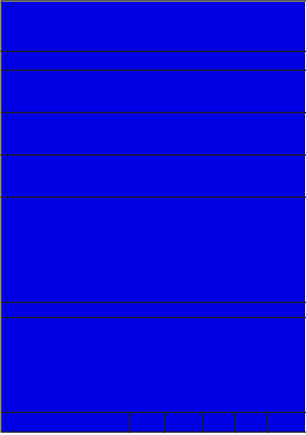
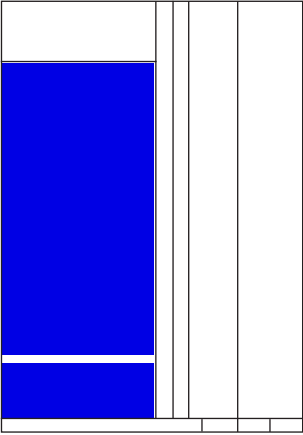
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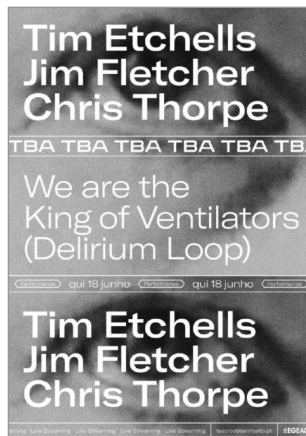
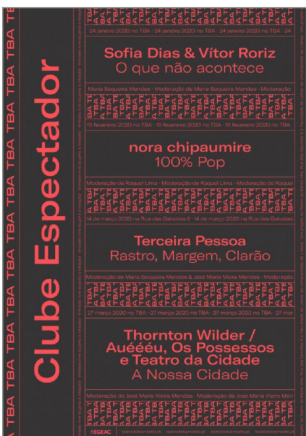
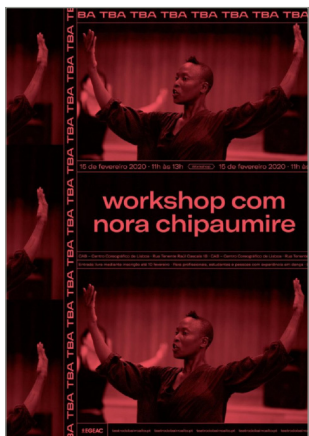
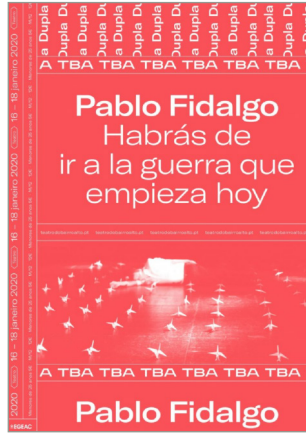
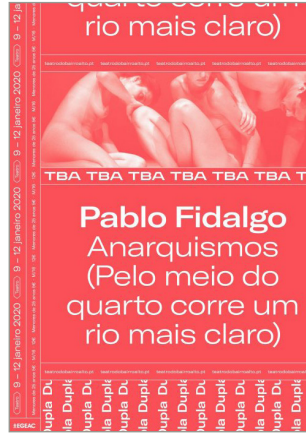
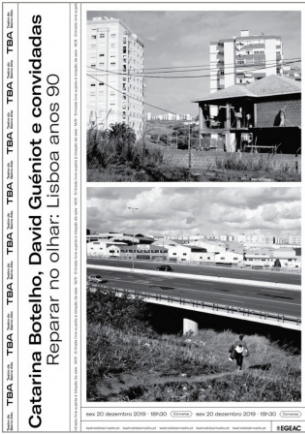
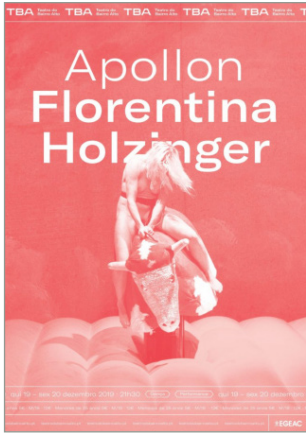
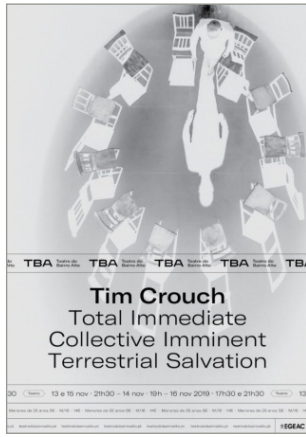
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[illegible][illegible]

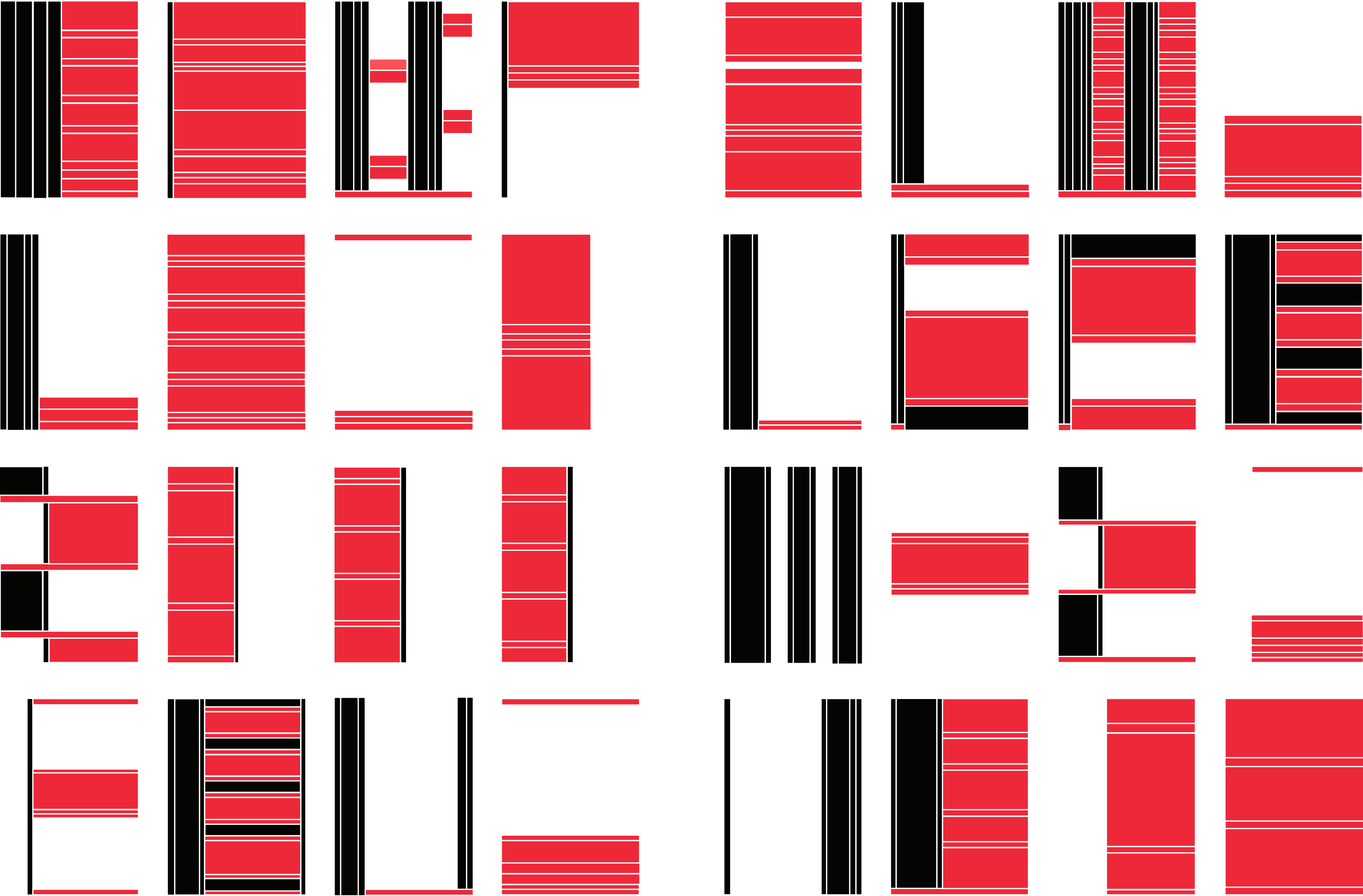
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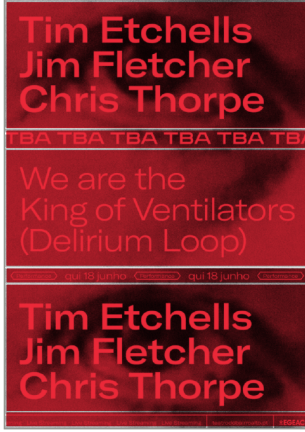
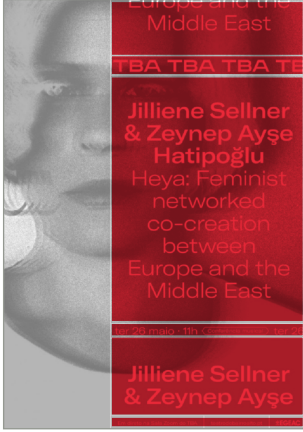
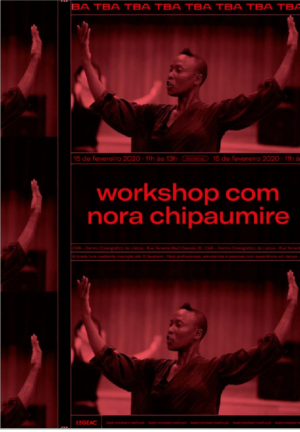
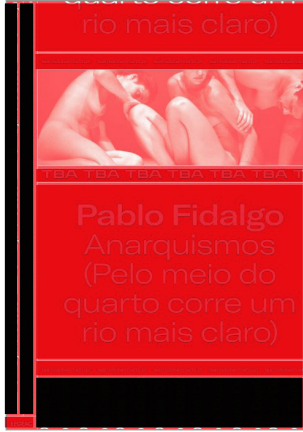
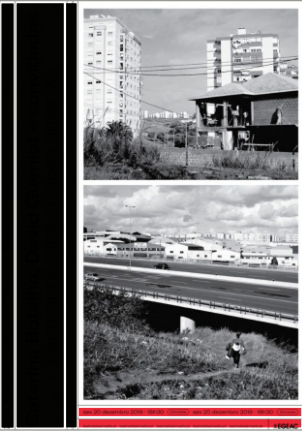
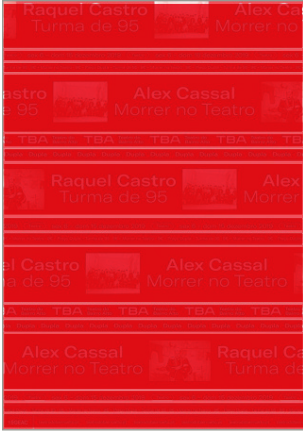
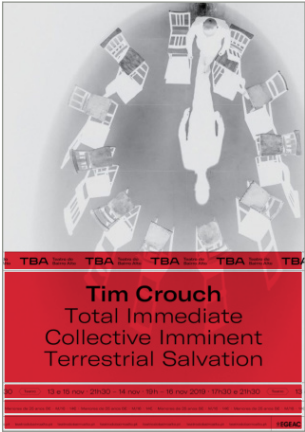
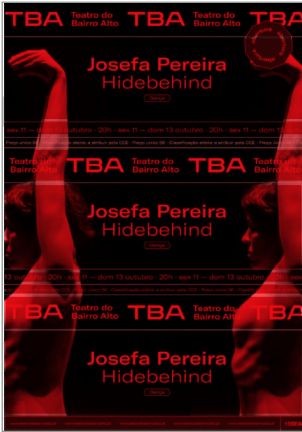


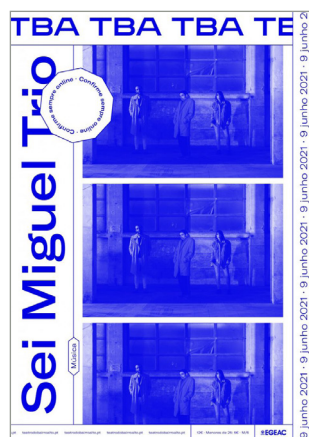
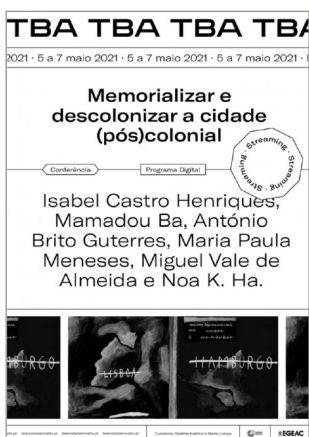
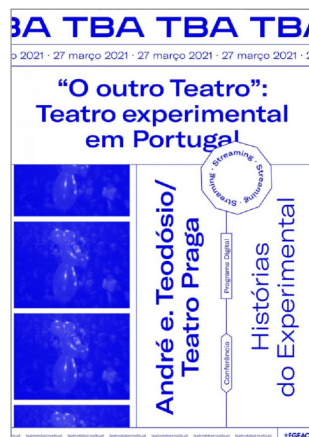
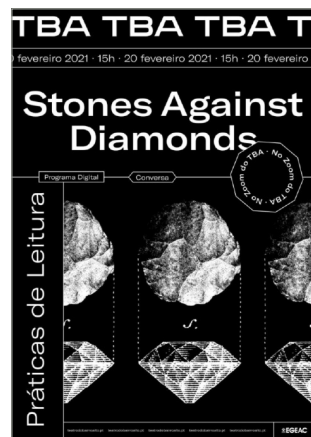
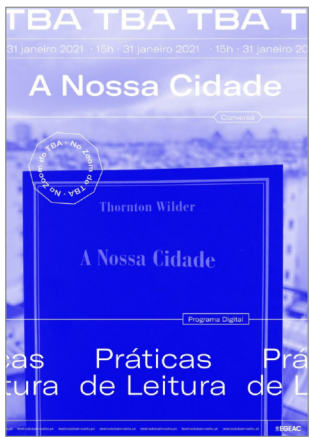
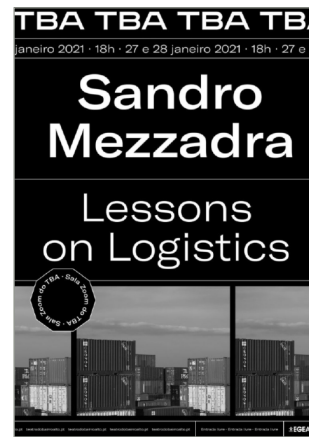
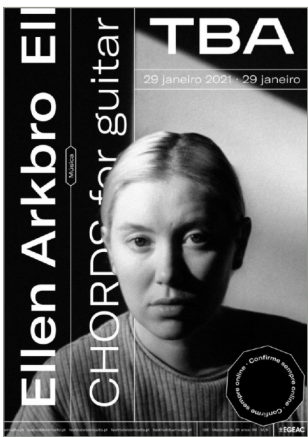
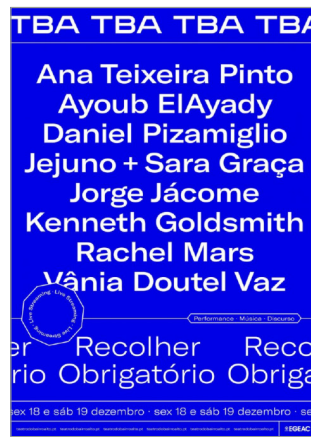
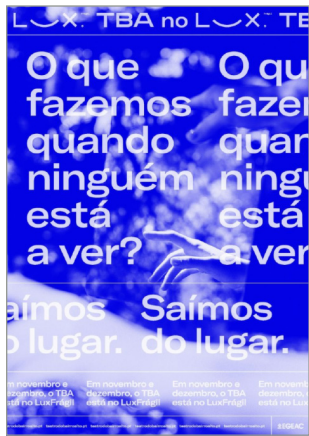
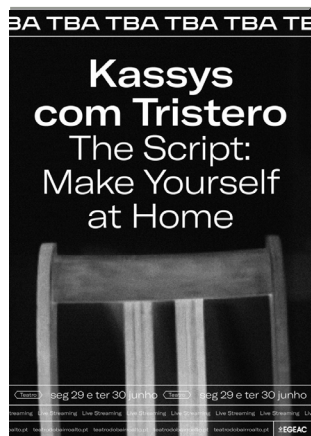


EIXO DE LEITURA DE INFORMAÇÃO TEXTUAL

horizontal  vertical 





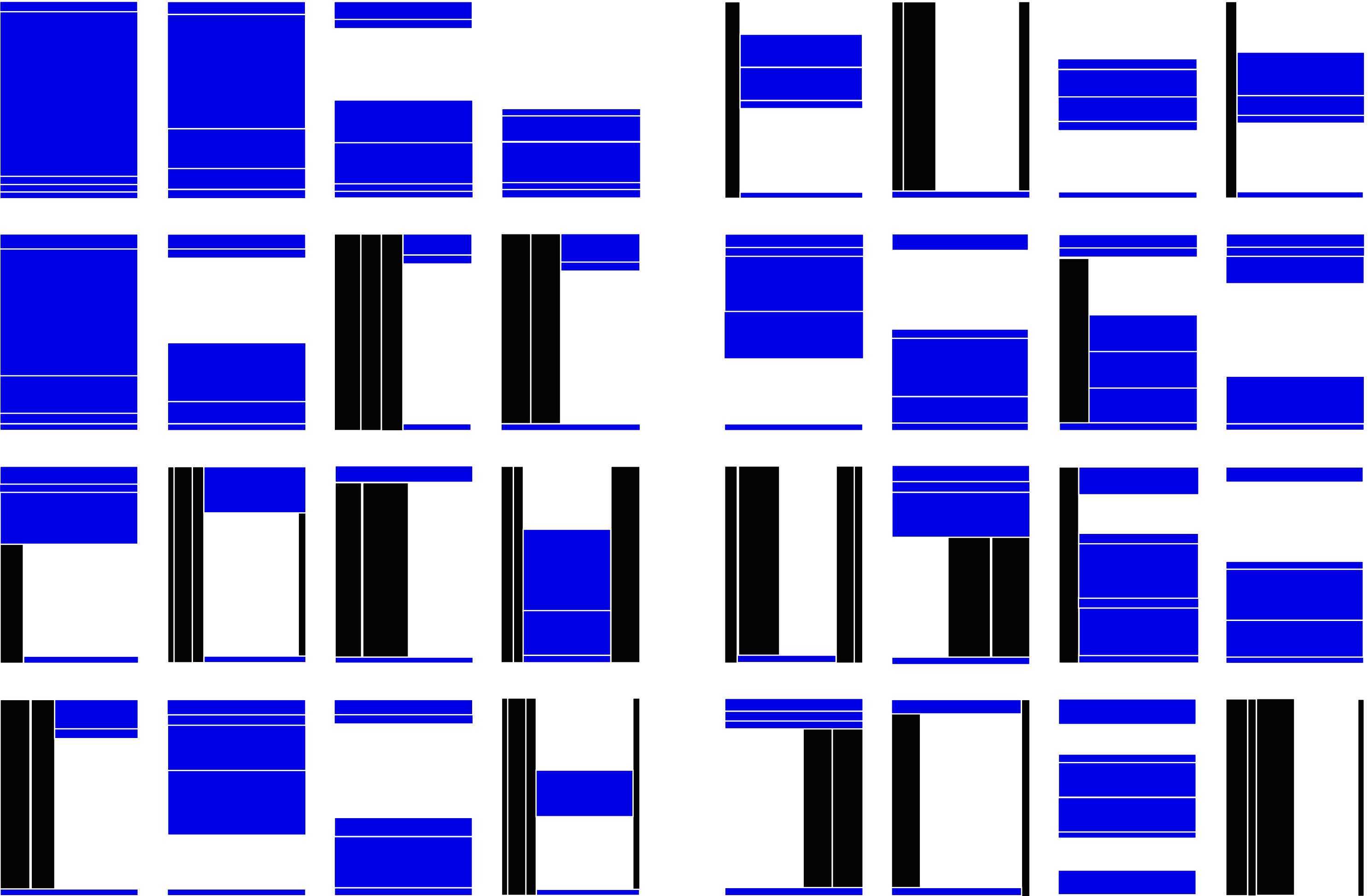


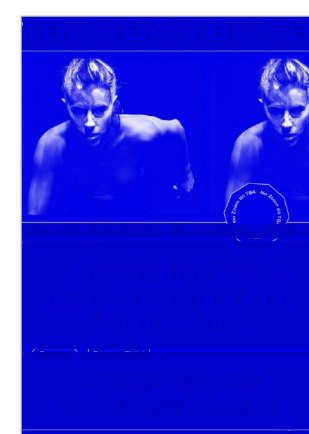
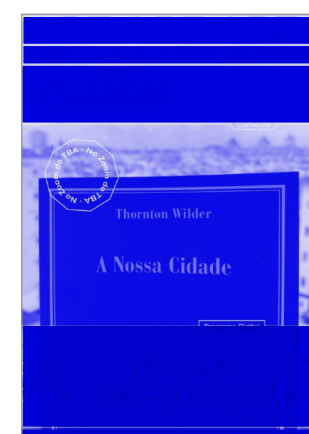
EIXO DE LEITURA DE INFORMAÇÃO TEXTUAL

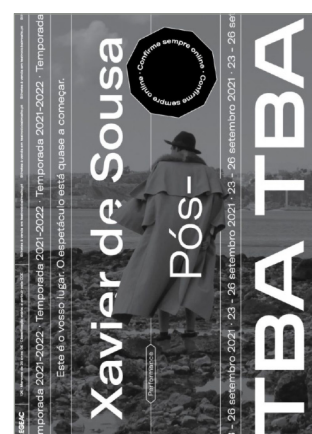
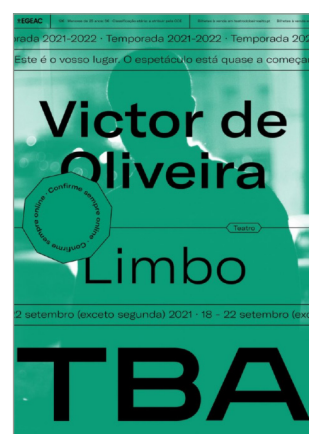
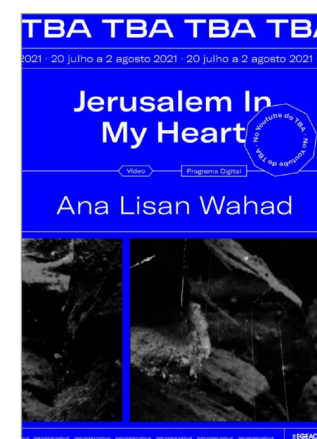
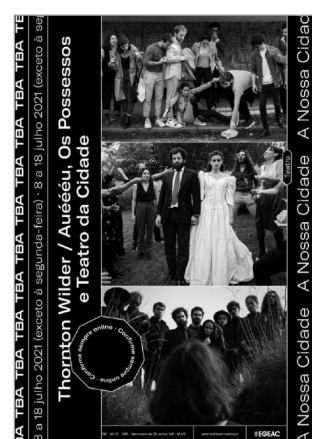
horizontal



vertical





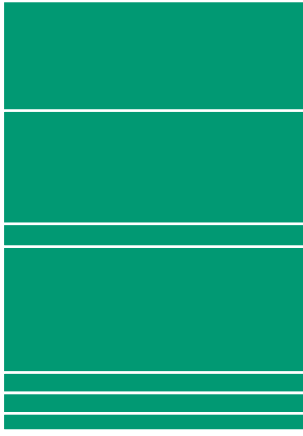
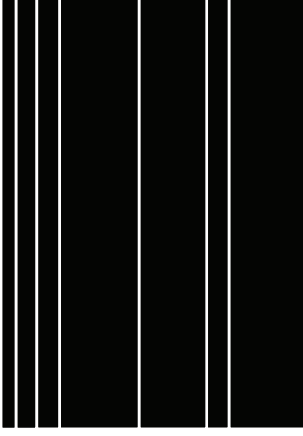
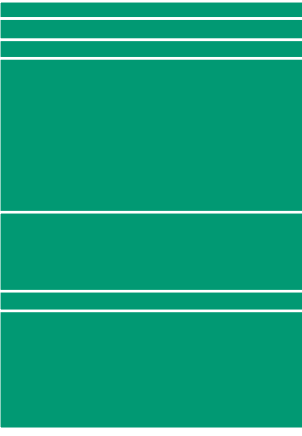
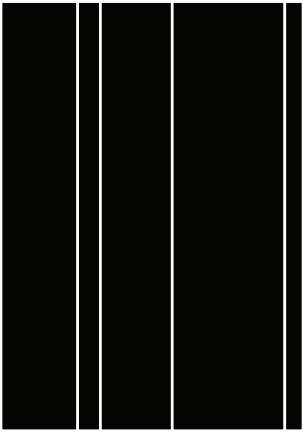
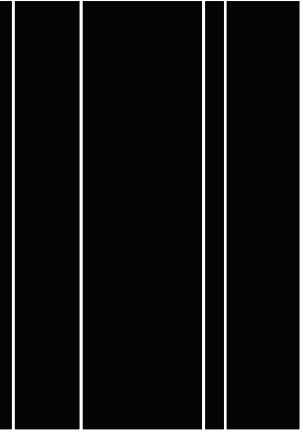
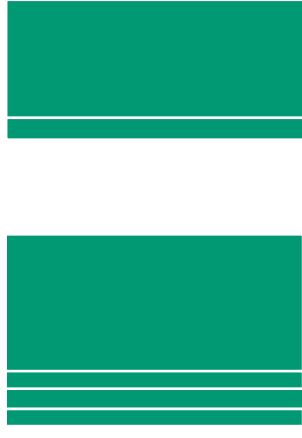
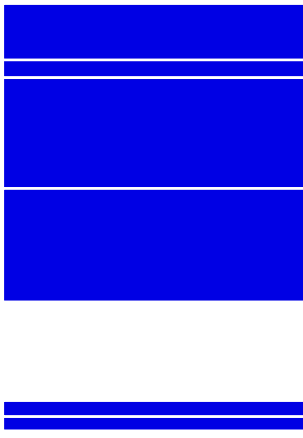
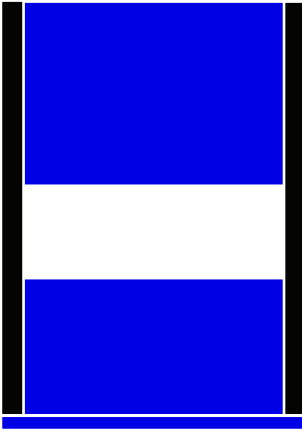
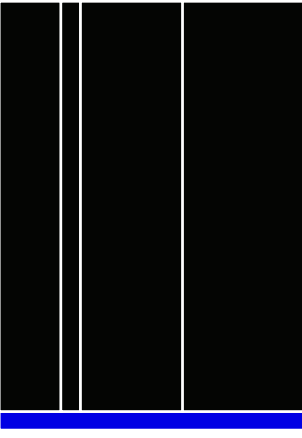
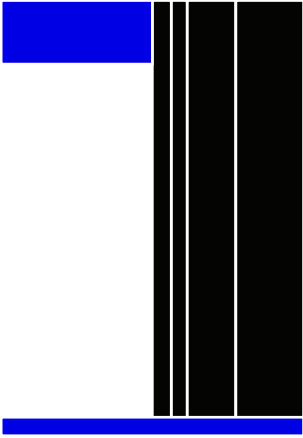


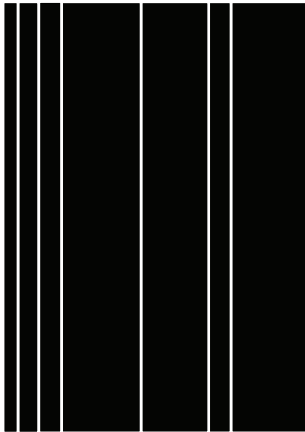
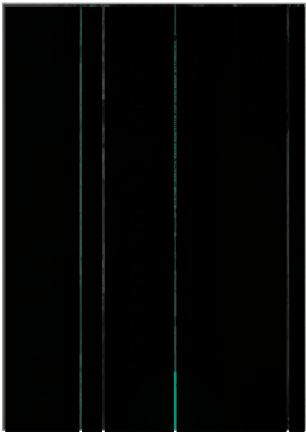
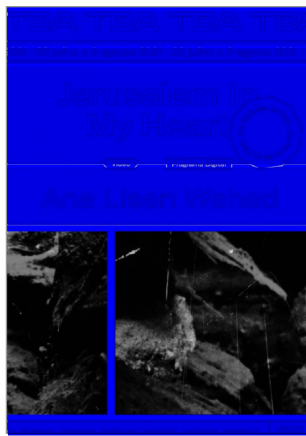
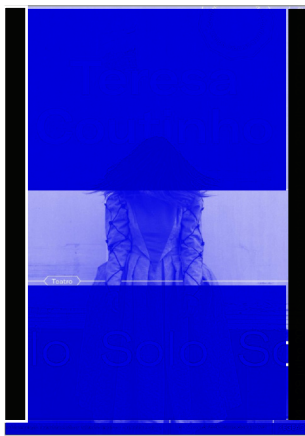
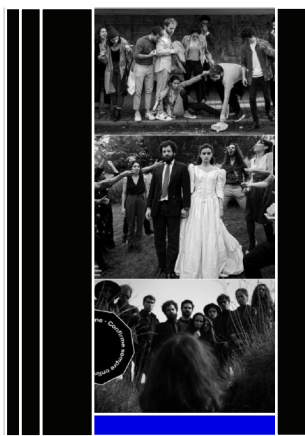
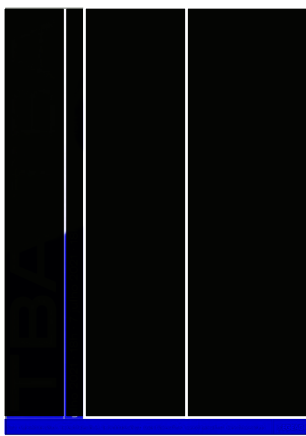
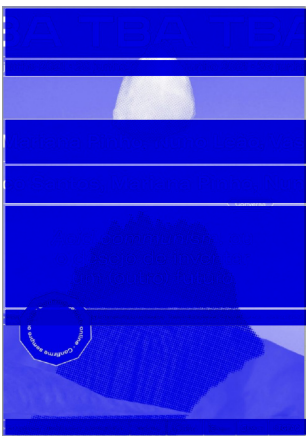
EIXO DE LEITURA DE INFORMAÇÃO TEXTUAL

horizontal

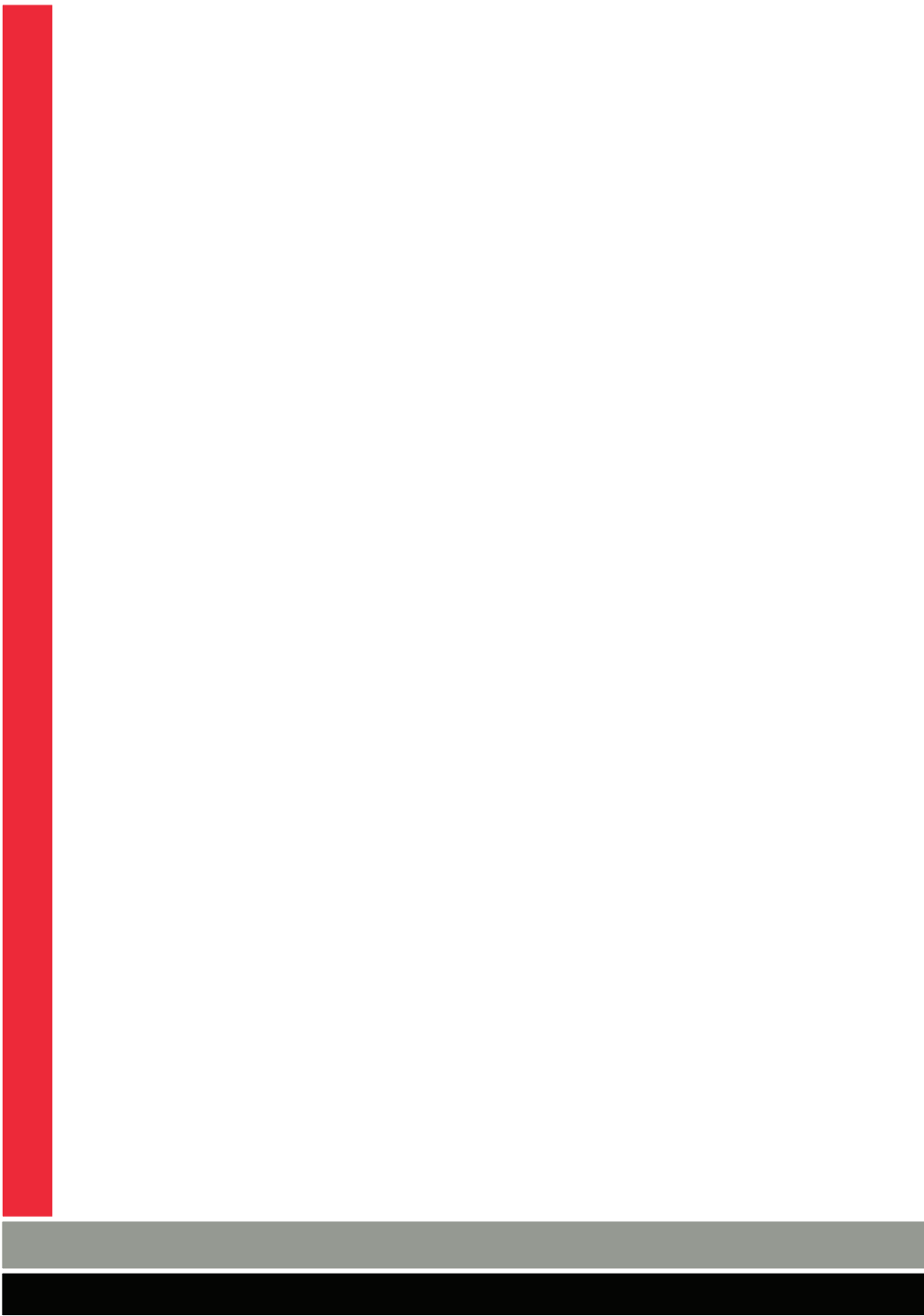


vertical





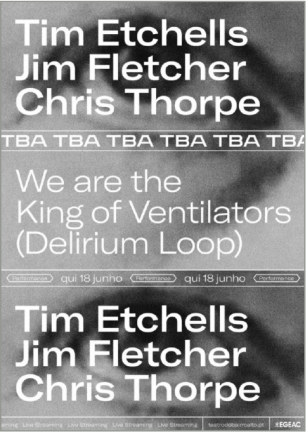
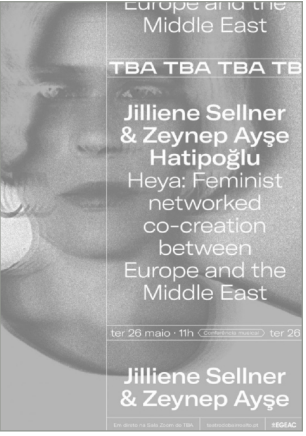
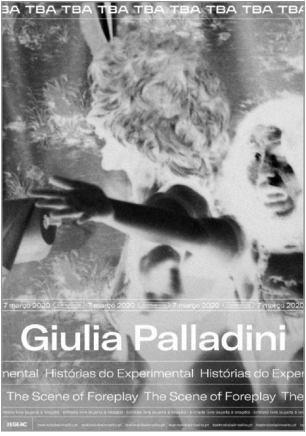
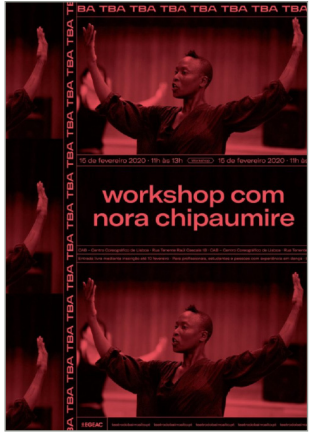
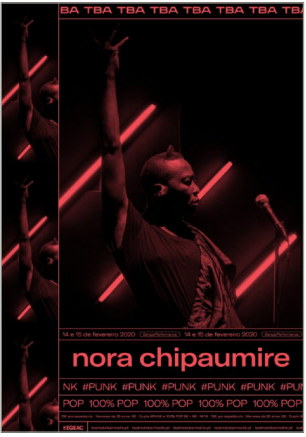
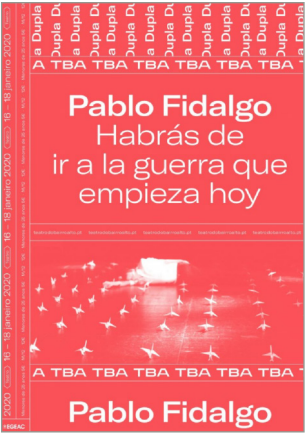
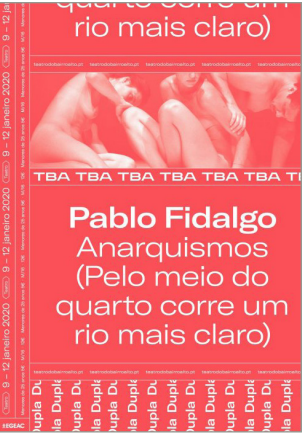
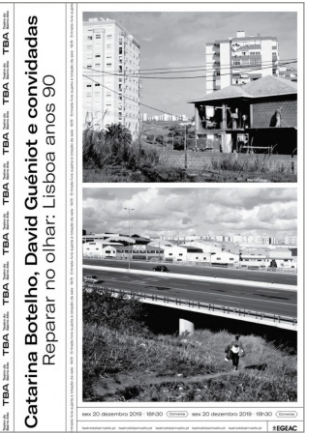
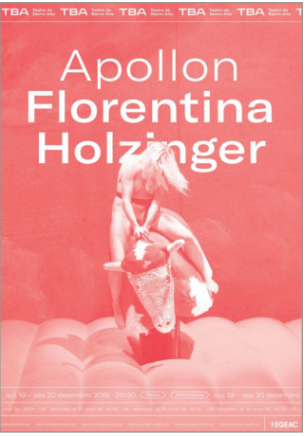
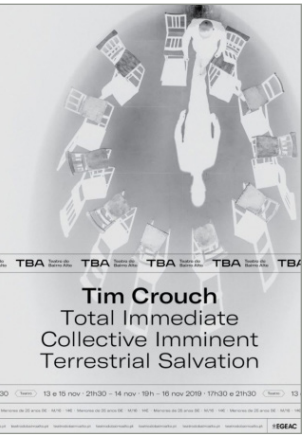
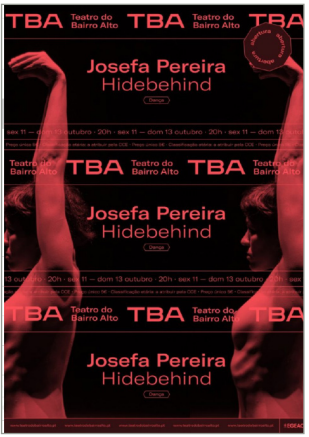
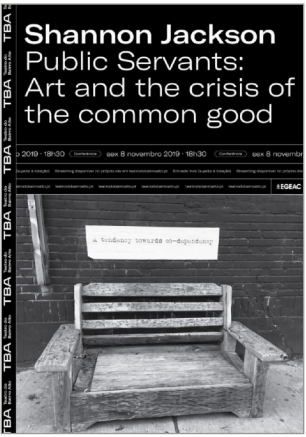
		6 de 12 parâmetros	6 de 12 parâmetros	6 de 12 parâmetros	6 de 12 parâmetros	TBA		TBA	TBA	TBA	TBA	TBA	TBA	TBA
						al		Tipo de informação textual						
						ação textual		Tipo de inform						
								A análise do tipo de informação presente no cartaz é dividida pela informação fixa e pela variável. Durante a análise dos cartazes existe uma diferença entre os mesmos relativamente à quantidade de informação e ao posicionamento da mesma, havendo a necessidade de perceber qual é a informação que se mantém constante e qual a variável.						



[illegible]

INFORMAÇÃO FIXA

A informação fixa é caracterizada por não sofrer alterações de conteúdo, sabendo que esta obedece a certas questões que estão sempre presentes no cartaz. Estão incluídas neste tópico informações como a identidade do teatro, a identidade da EGEAC e as datas de realização dos eventos.



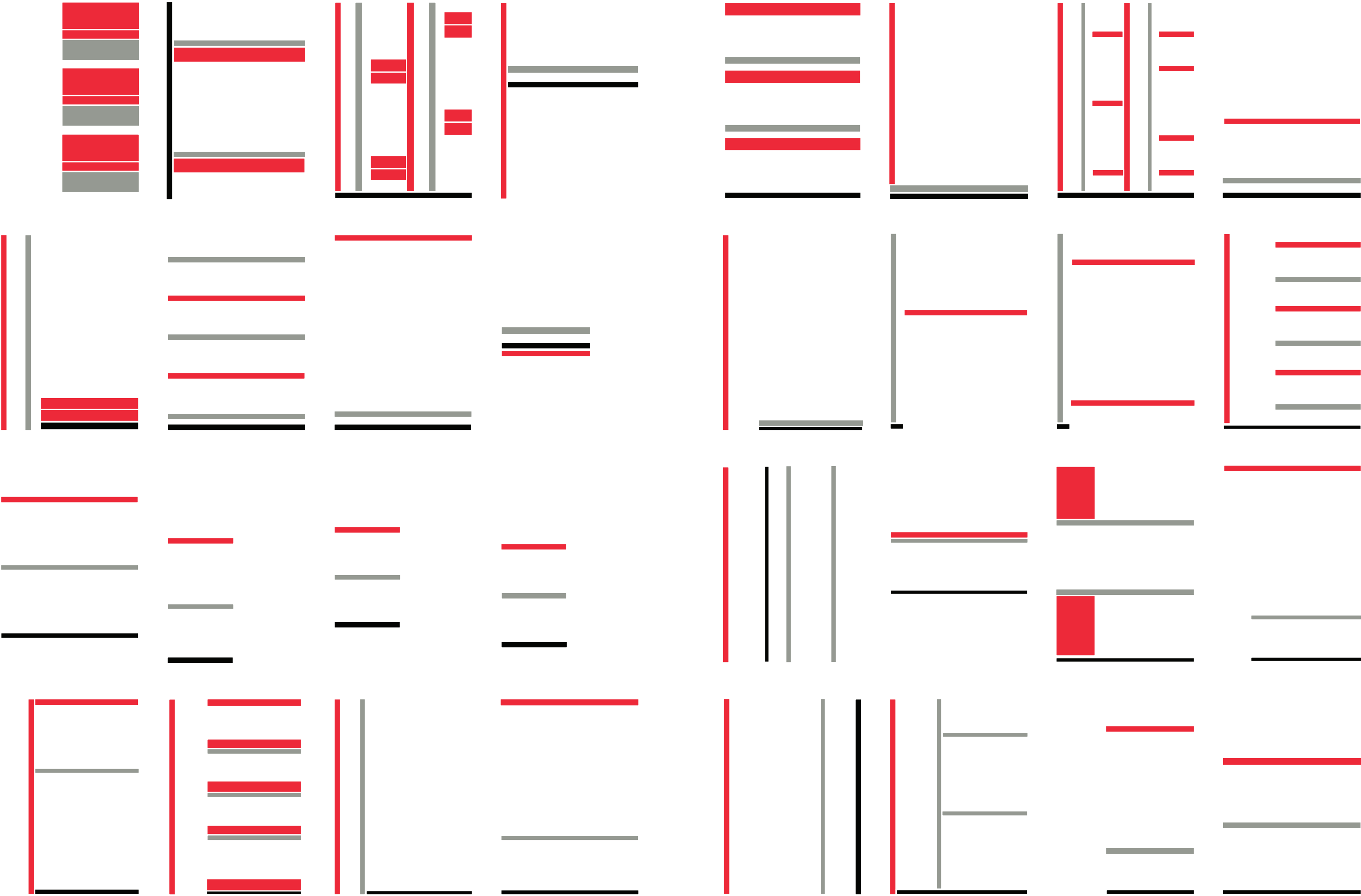
TIPO DE INFORMAÇÃO TEXTUAL

FIXA

TBA

EGEAC

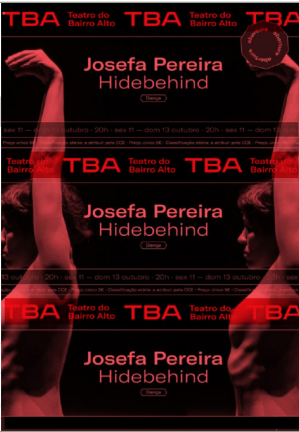
data



TIPO DE INFORMAÇÃO TEXTUAL



FIXA



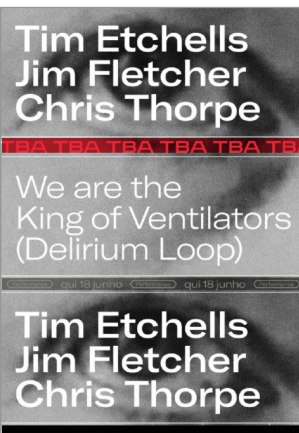
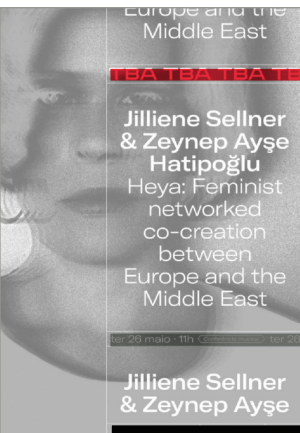
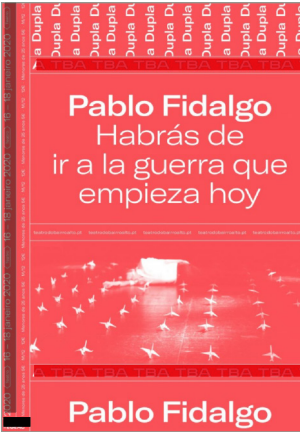
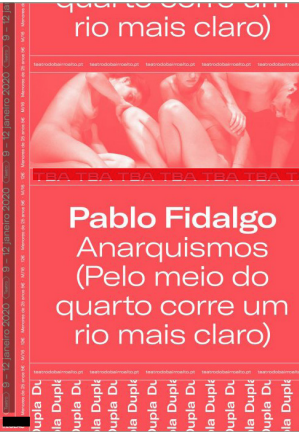
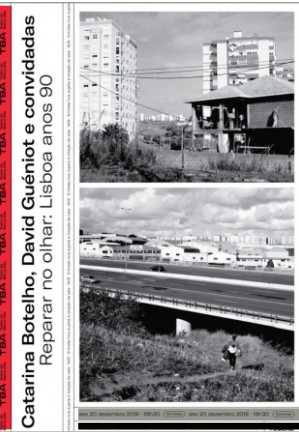
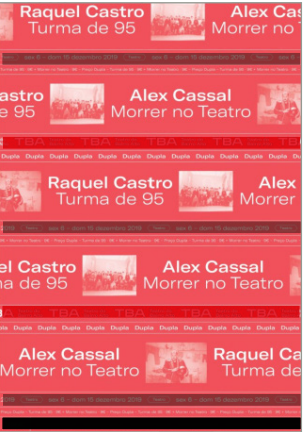
TBA

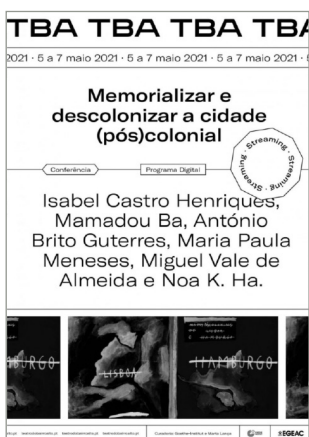
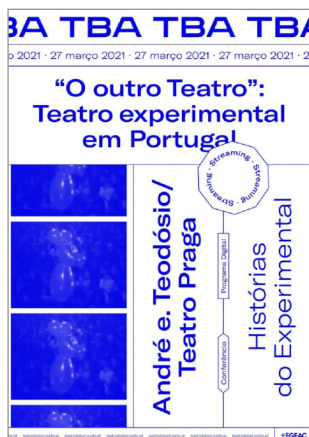
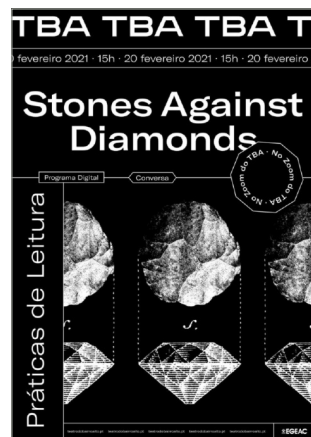
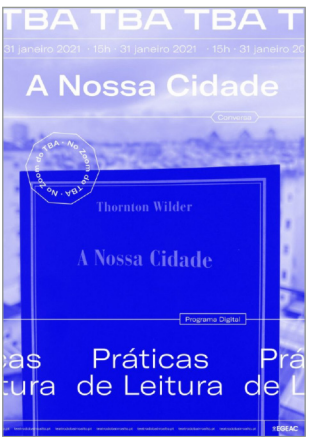
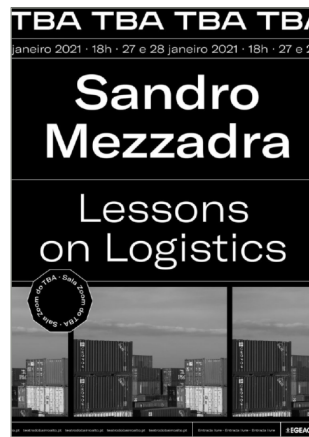
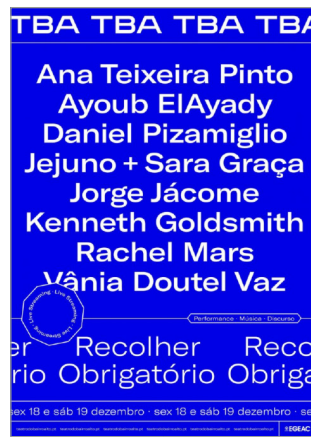
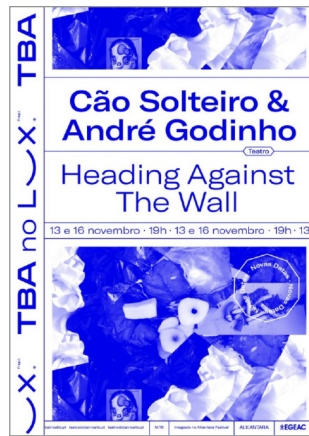
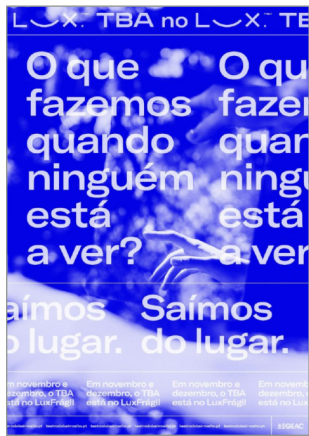
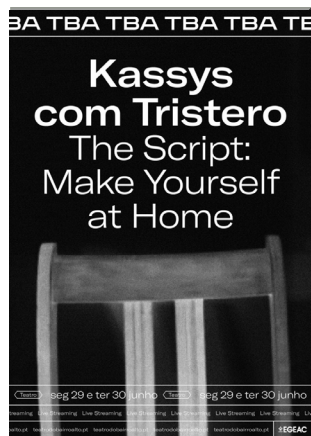


EGEAC

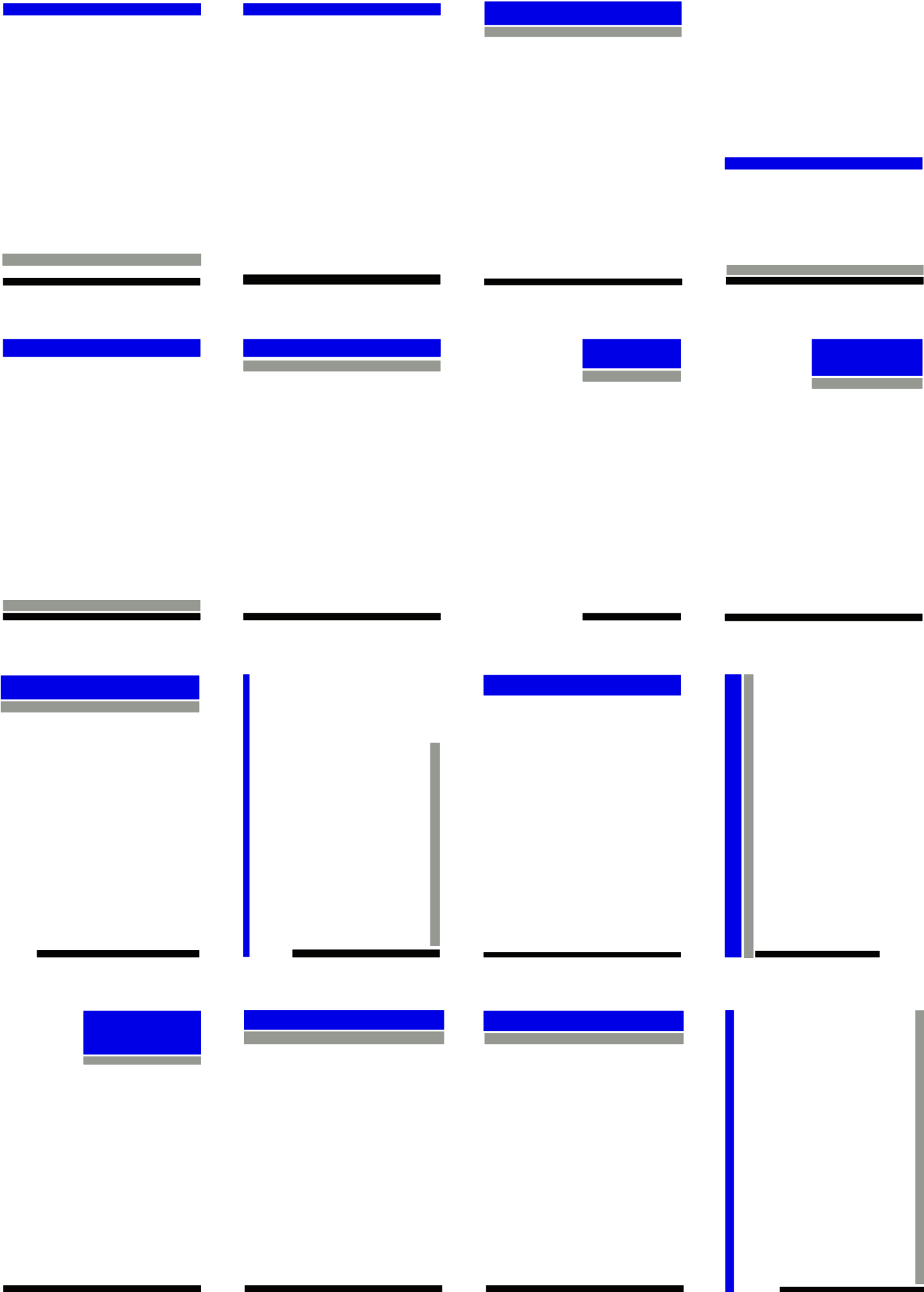


data

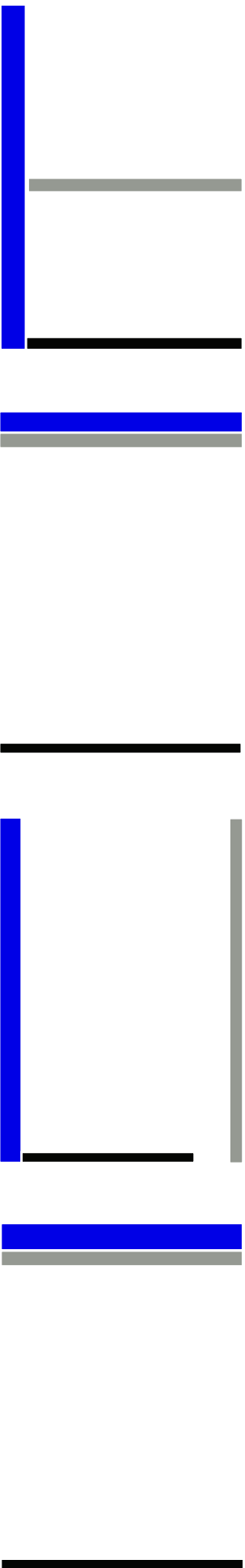




TIPO DE INFORMAÇÃO TEXTUAL



FIXA



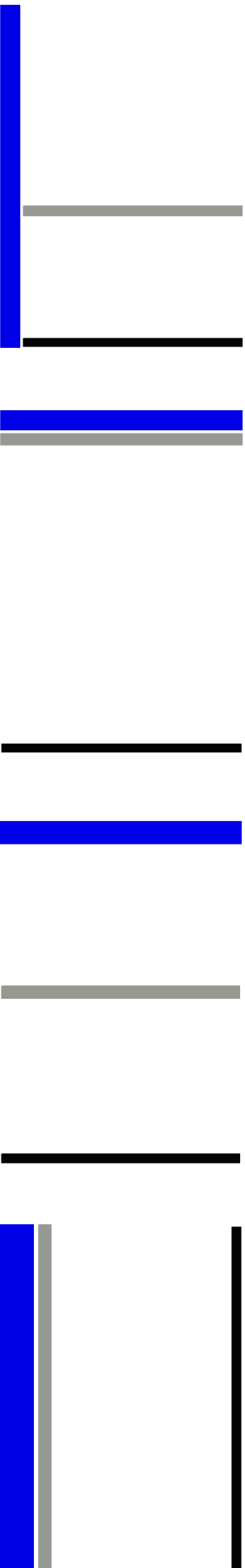
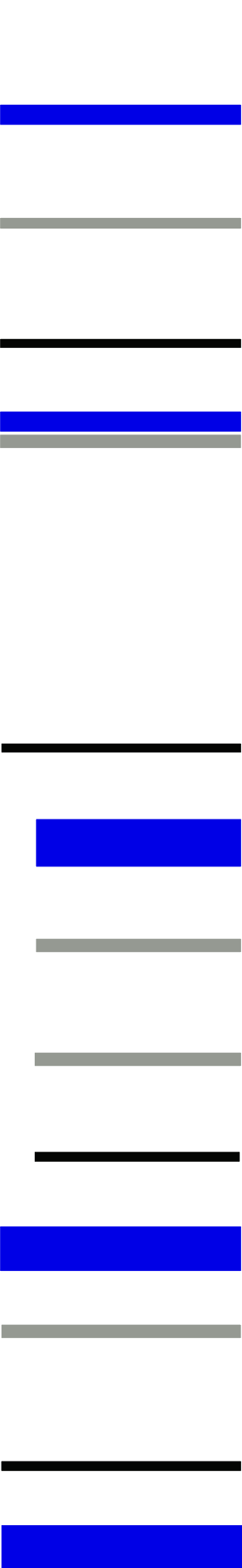
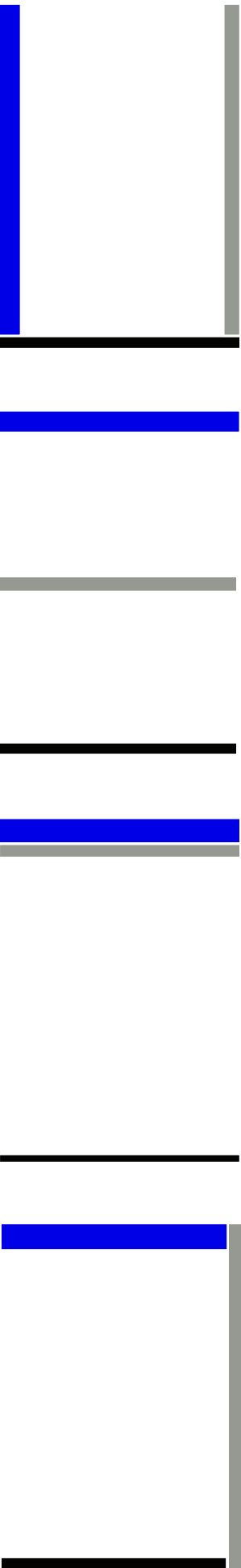
TBA



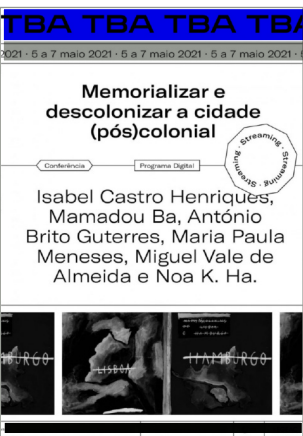
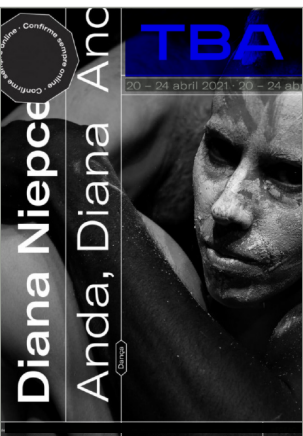
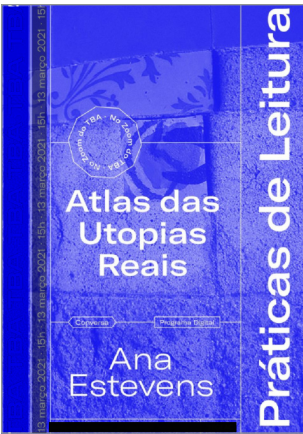
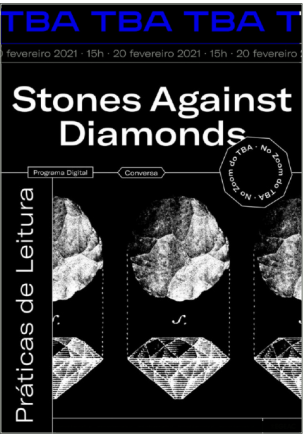
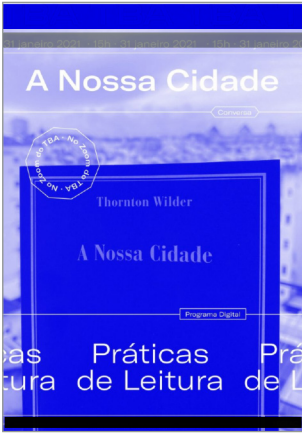
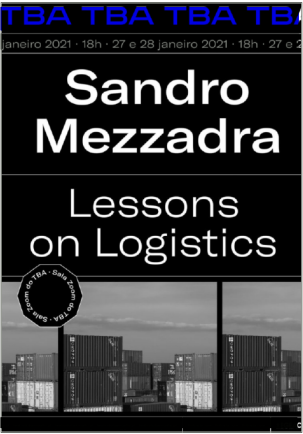
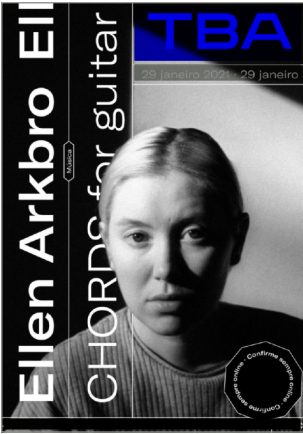
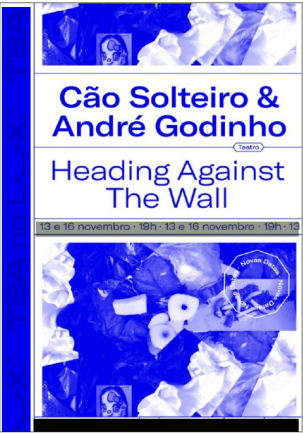
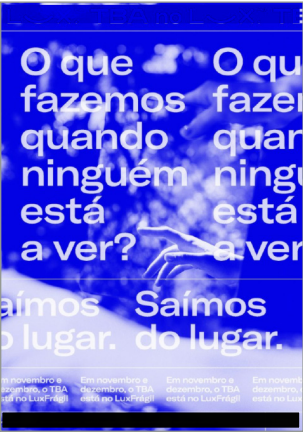
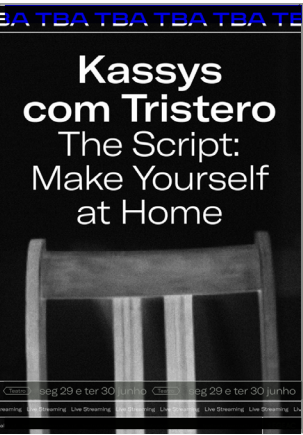
EGEAC



data



TIPO DE INFORMAÇÃO TEXTUAL

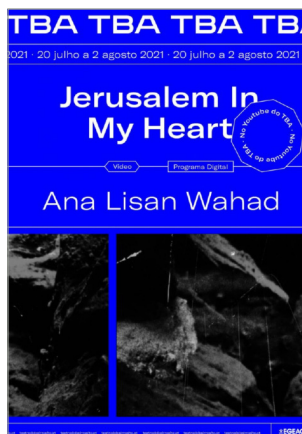
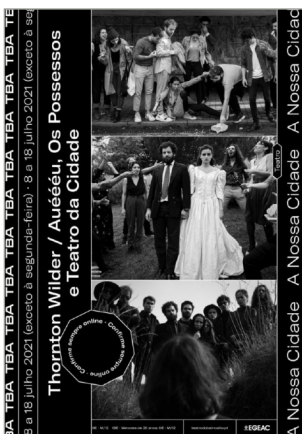


FIXA

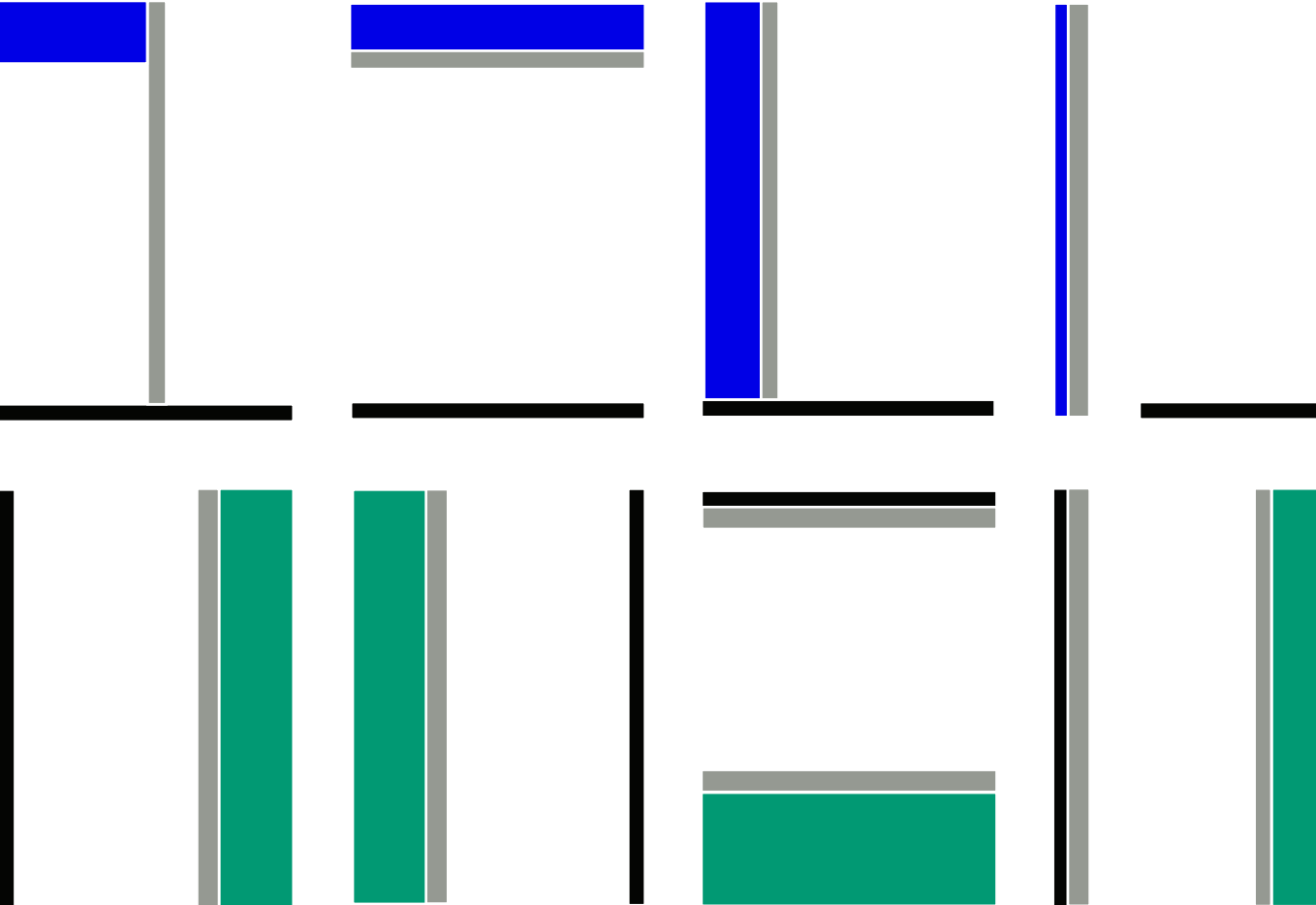
TBA

EGEAC

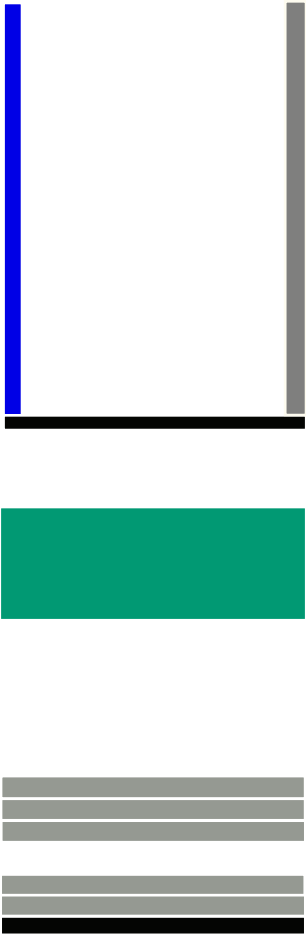
data



TIPO DE INFORMAÇÃO TEXTUAL



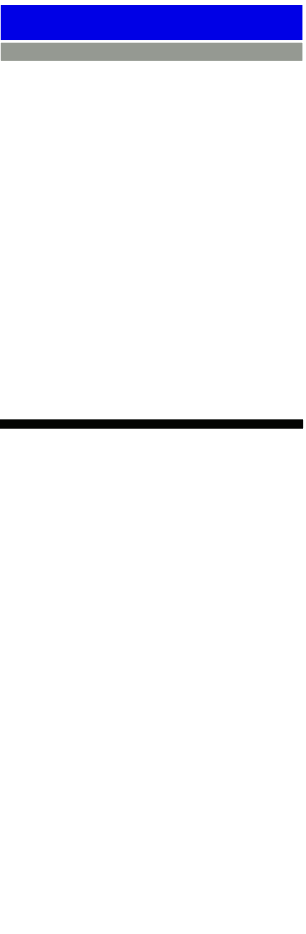
FIXA



TBA

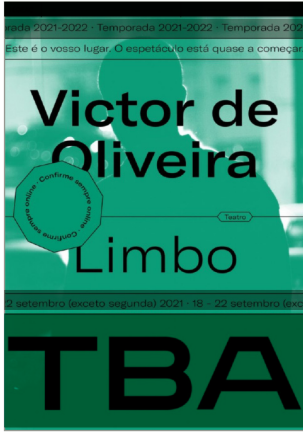
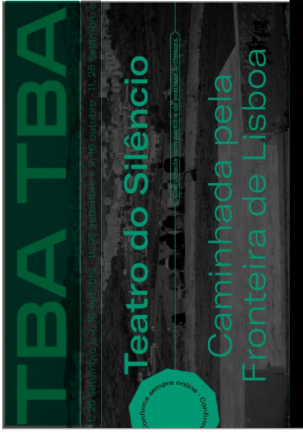
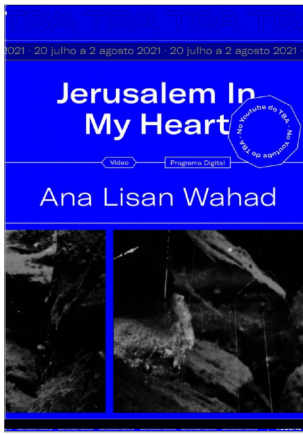
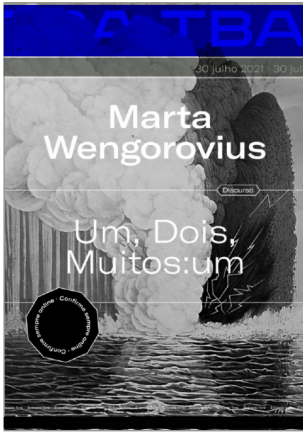
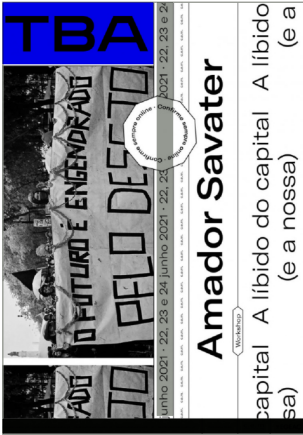


EGEAC



data





TIPO DE INFORMAÇÃO TEXTUAL

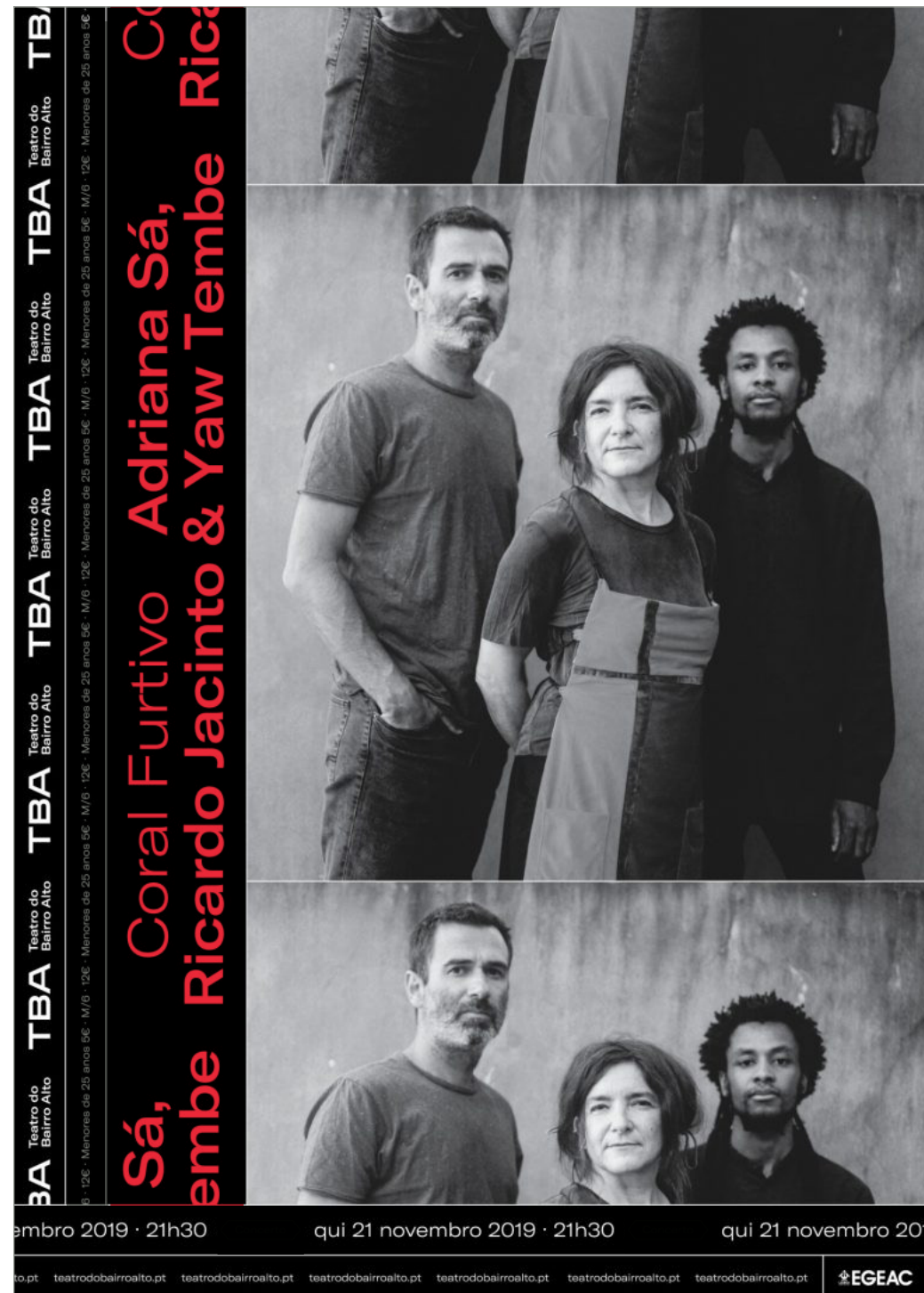
VARIADA

peça e artista

faixa etária

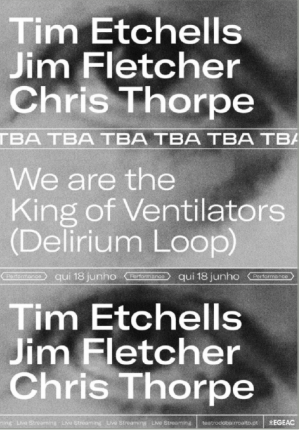
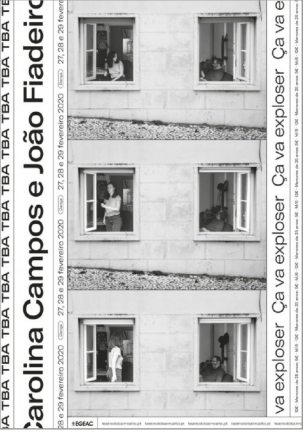
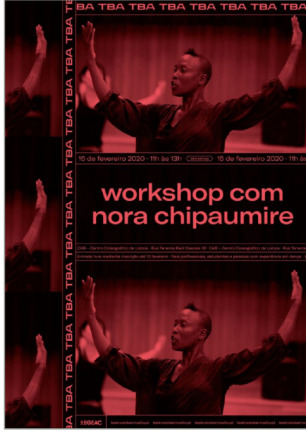
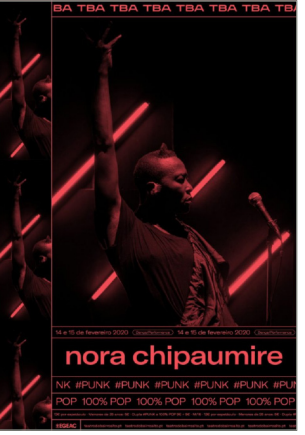
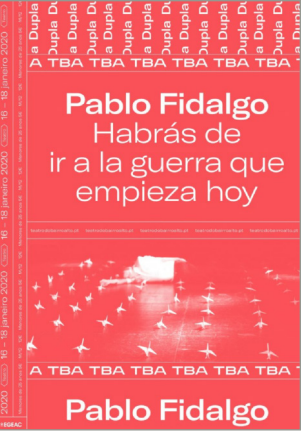
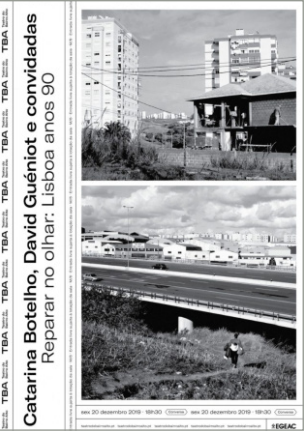
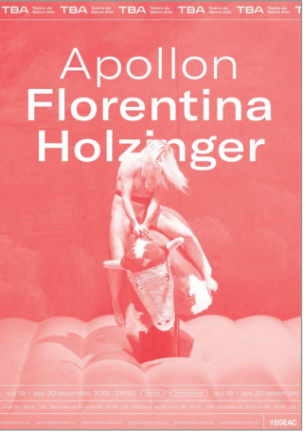
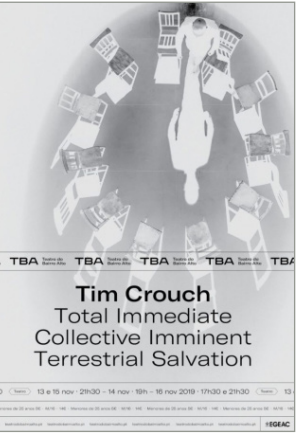
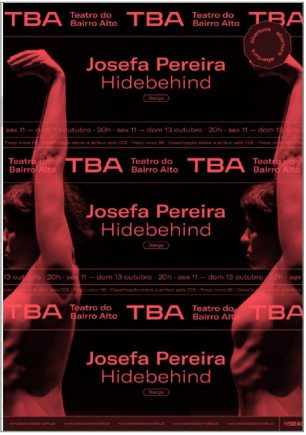
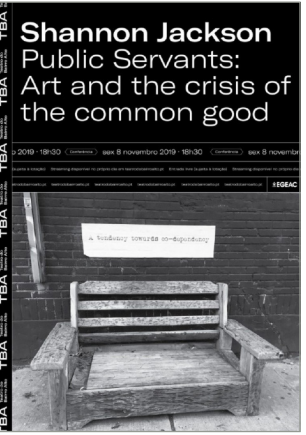
tipologia



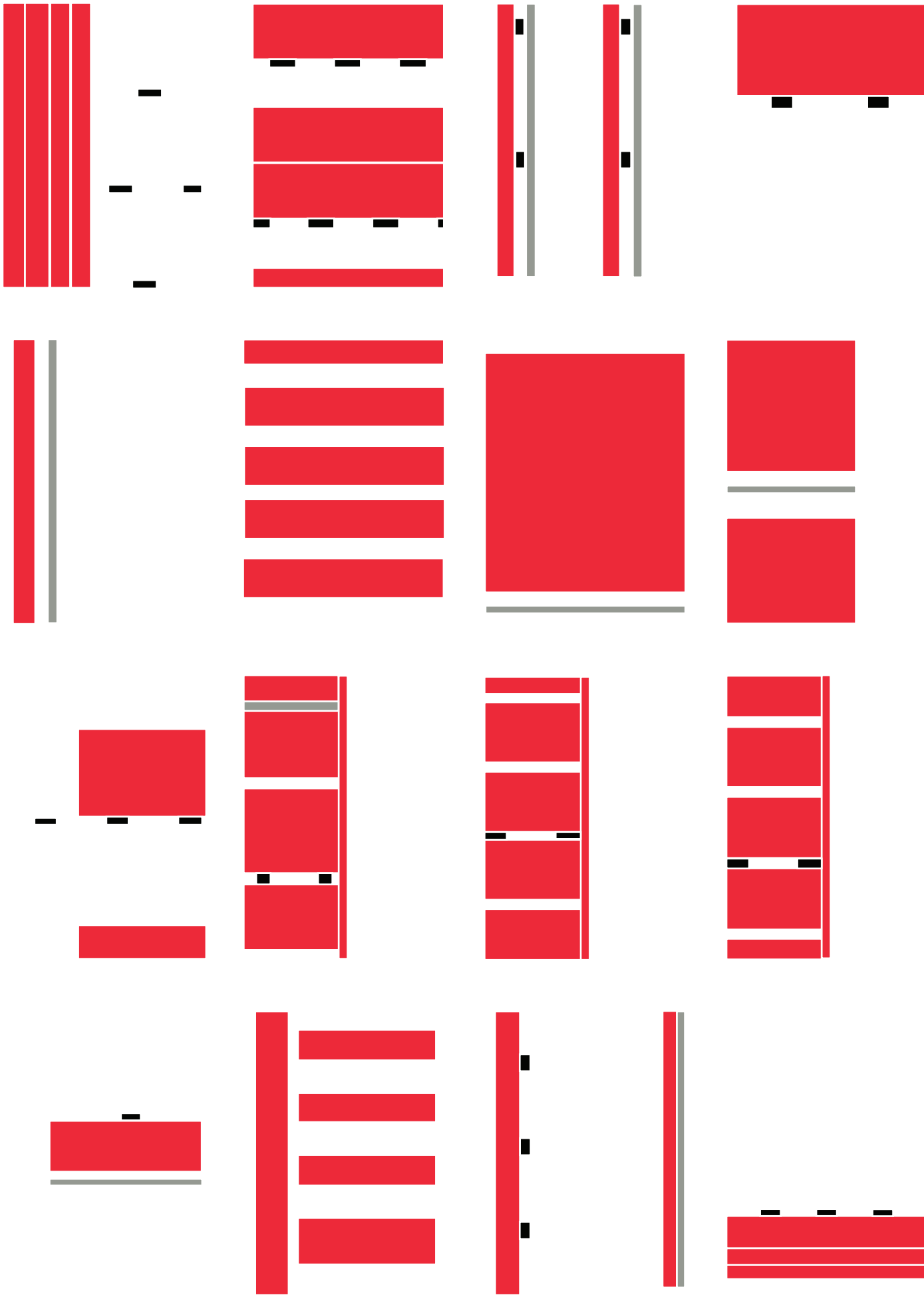


INFORMAÇÃO VARIADA

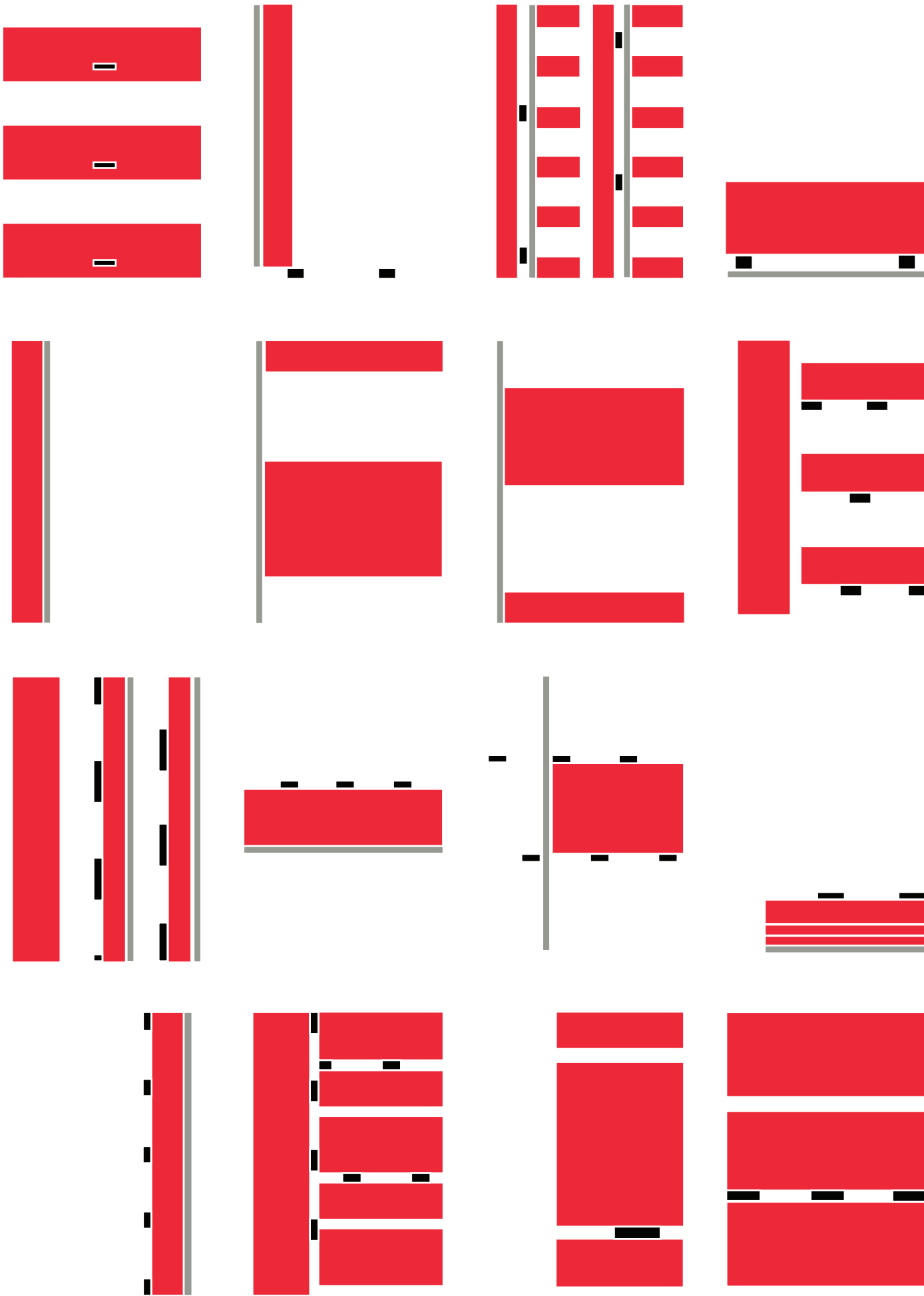
A informação variada é um tipo de informação que poderá estar ou não estar presente no cartaz, acrescentando a característica de não conter uma posição fixa nem uma dimensão definida. Estão incluídas neste tópico informações como a faixa etária a que o evento se dirige, o nome do mesmo e o seu respectivo artista, e por fim, a tipologia do evento.



TIPO DE INFORMAÇÃO TEXTUAL



VARIADA



peça e artista



faixa etária



tipologia



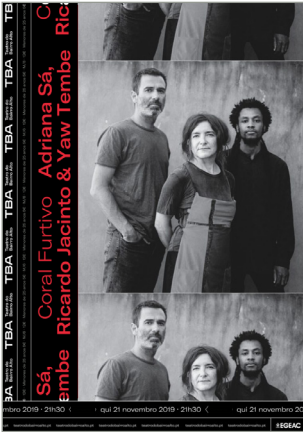
TIPO DE INFORMAÇÃO TEXTUAL



VARIADA



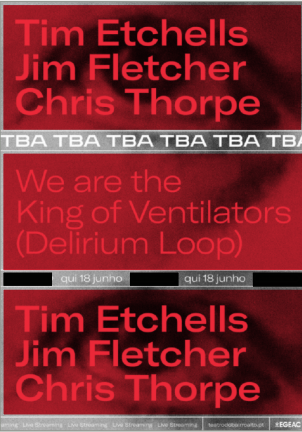
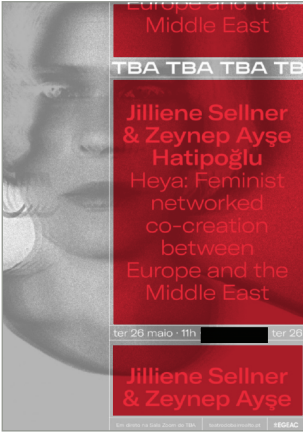
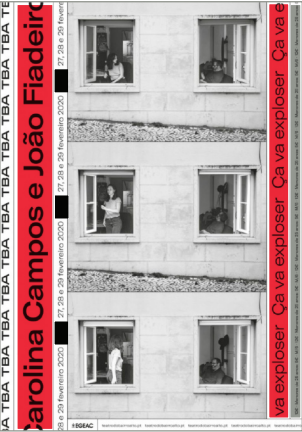
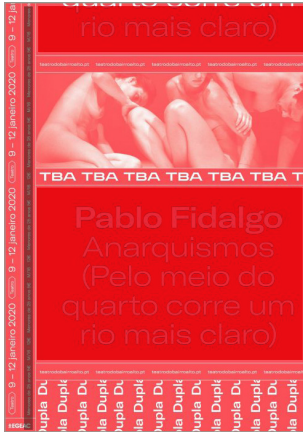
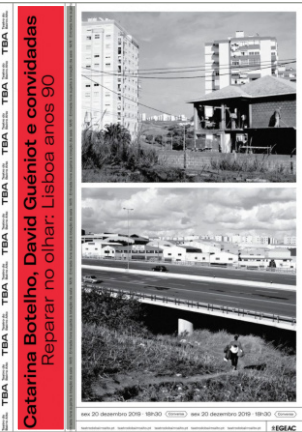
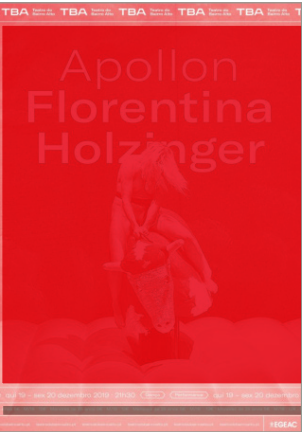
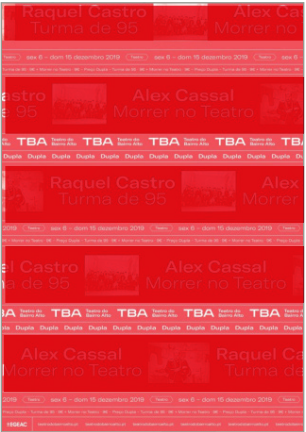
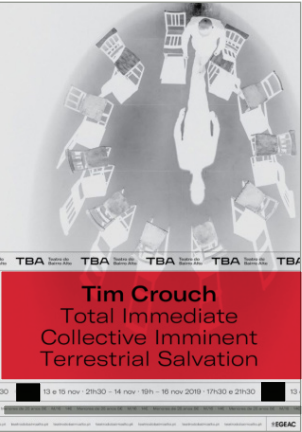
peça e artista

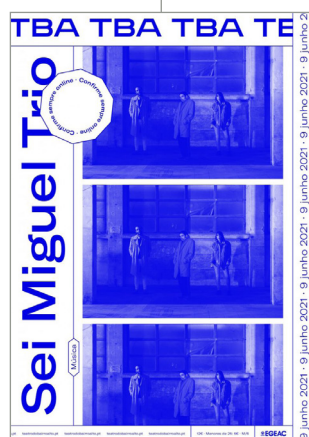
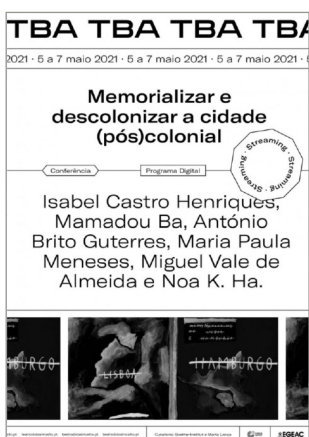
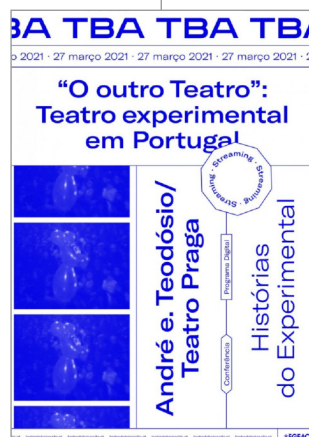
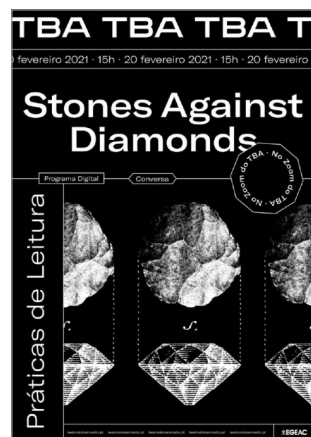
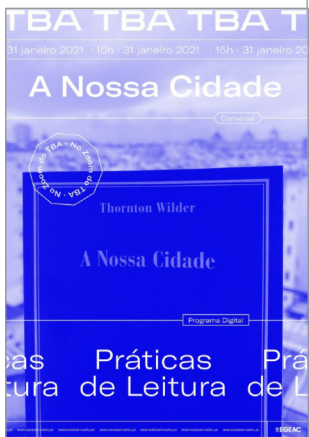
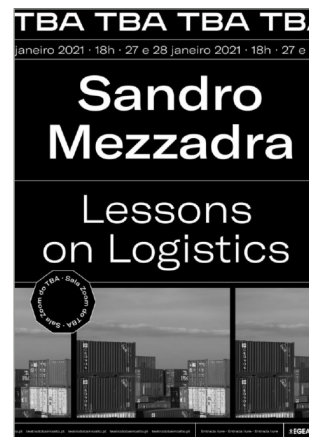
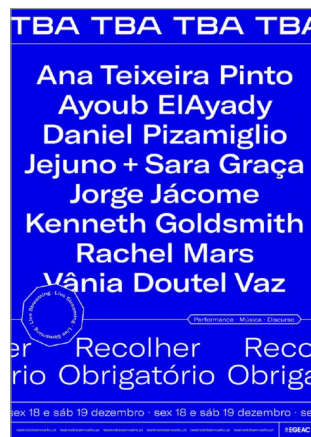
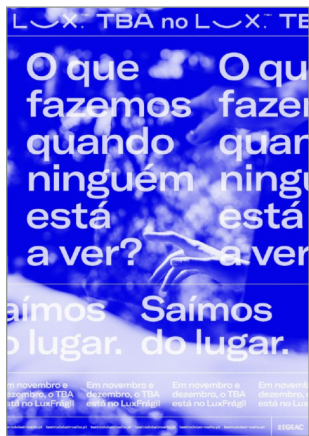
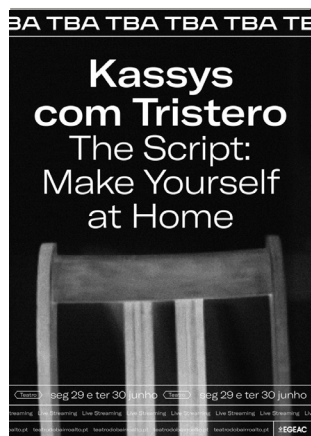


faixa etária



tipologia





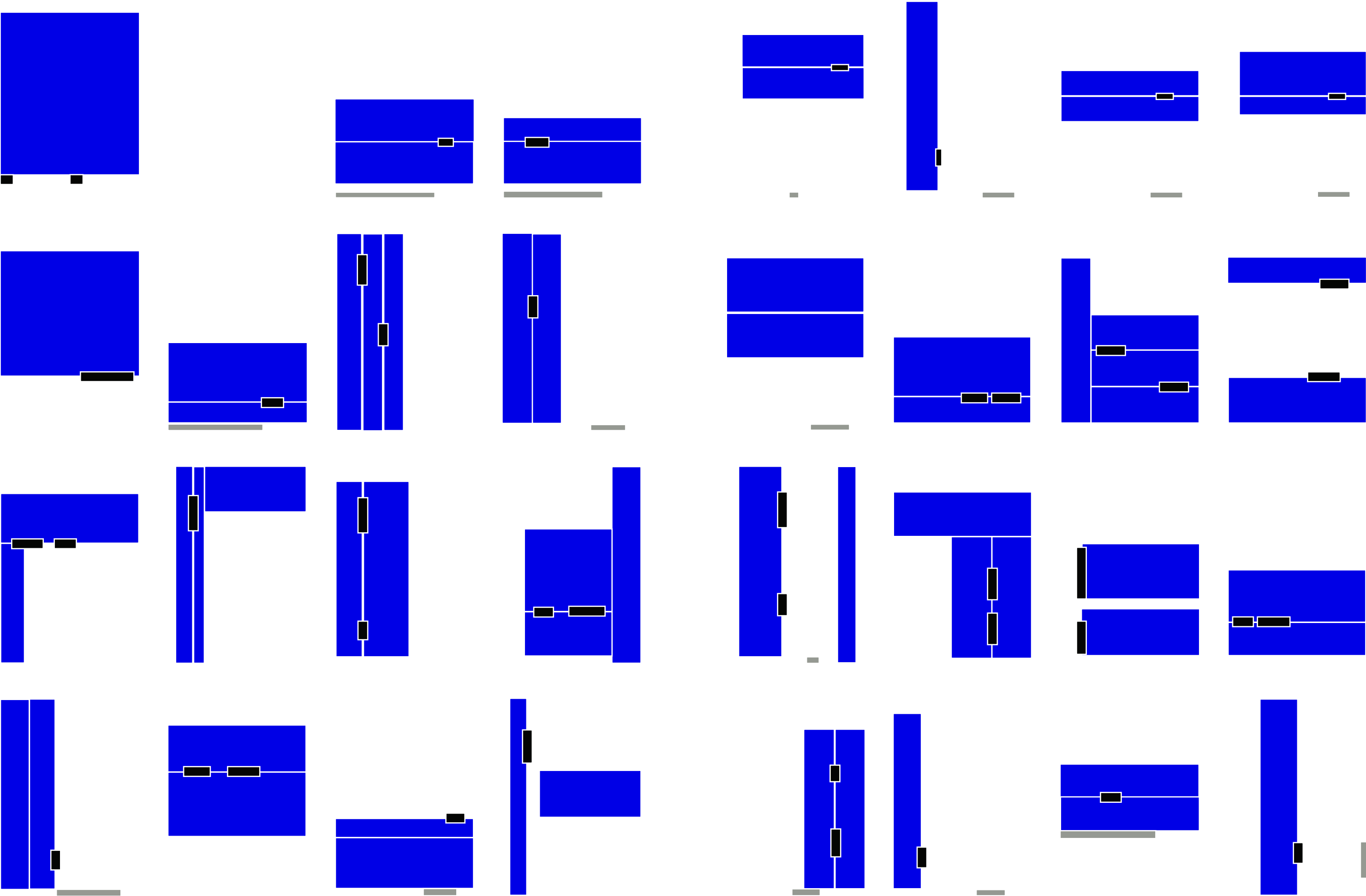
TIPO DE INFORMAÇÃO TEXTUAL

VARIADA

peça e artista

faixa etária

tipologia



TIPO DE INFORMAÇÃO TEXTUAL

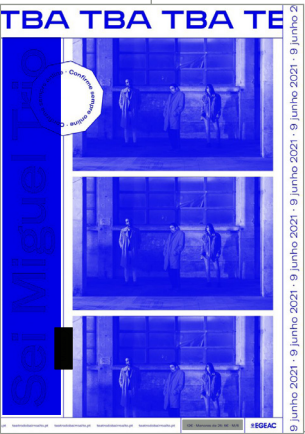
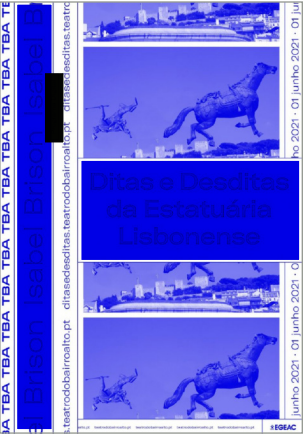
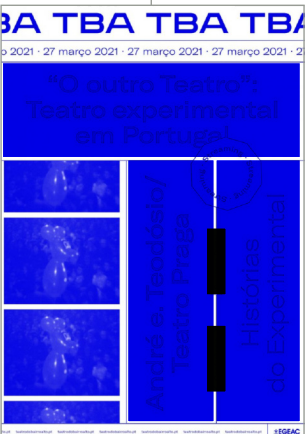
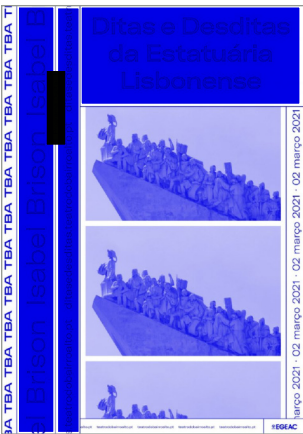
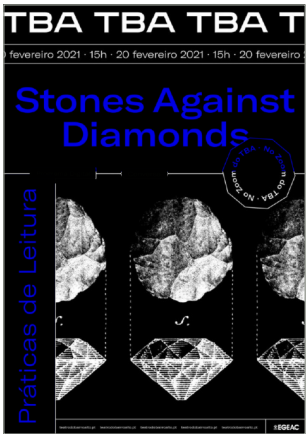
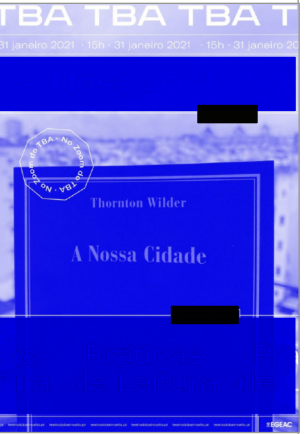
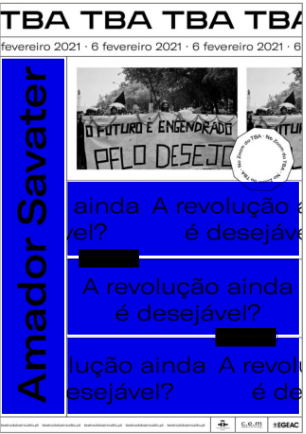
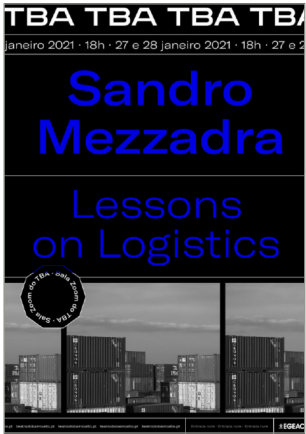
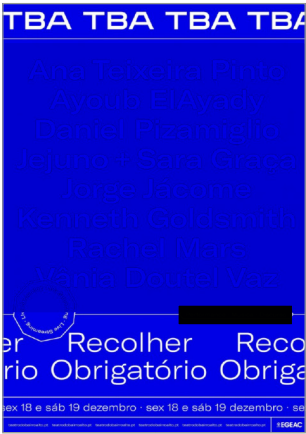


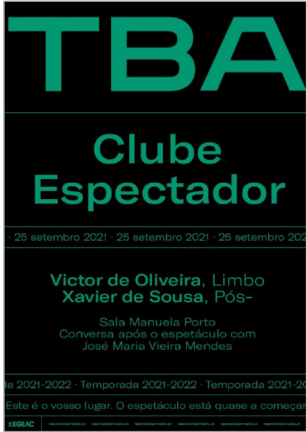
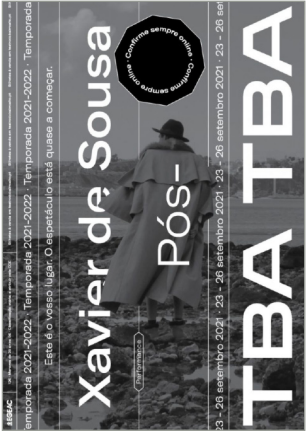
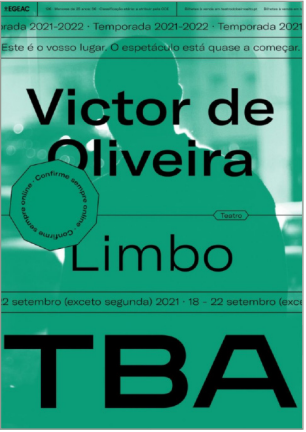
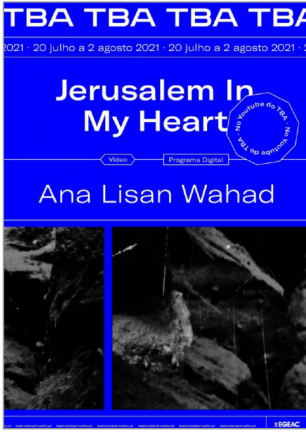
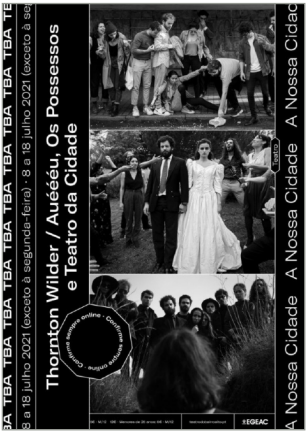
VARIADA

peça e artista

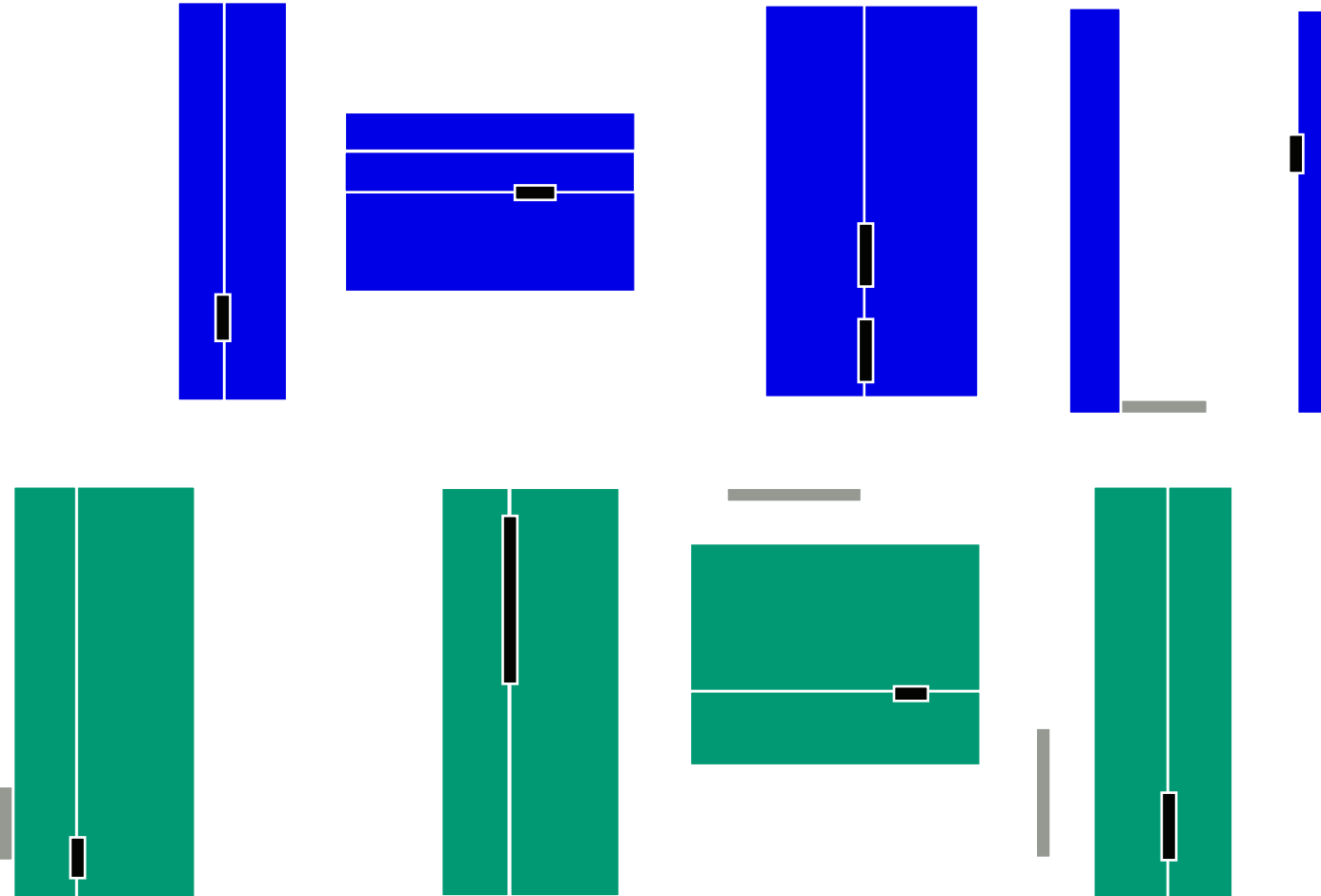
faixa etária

tipologia

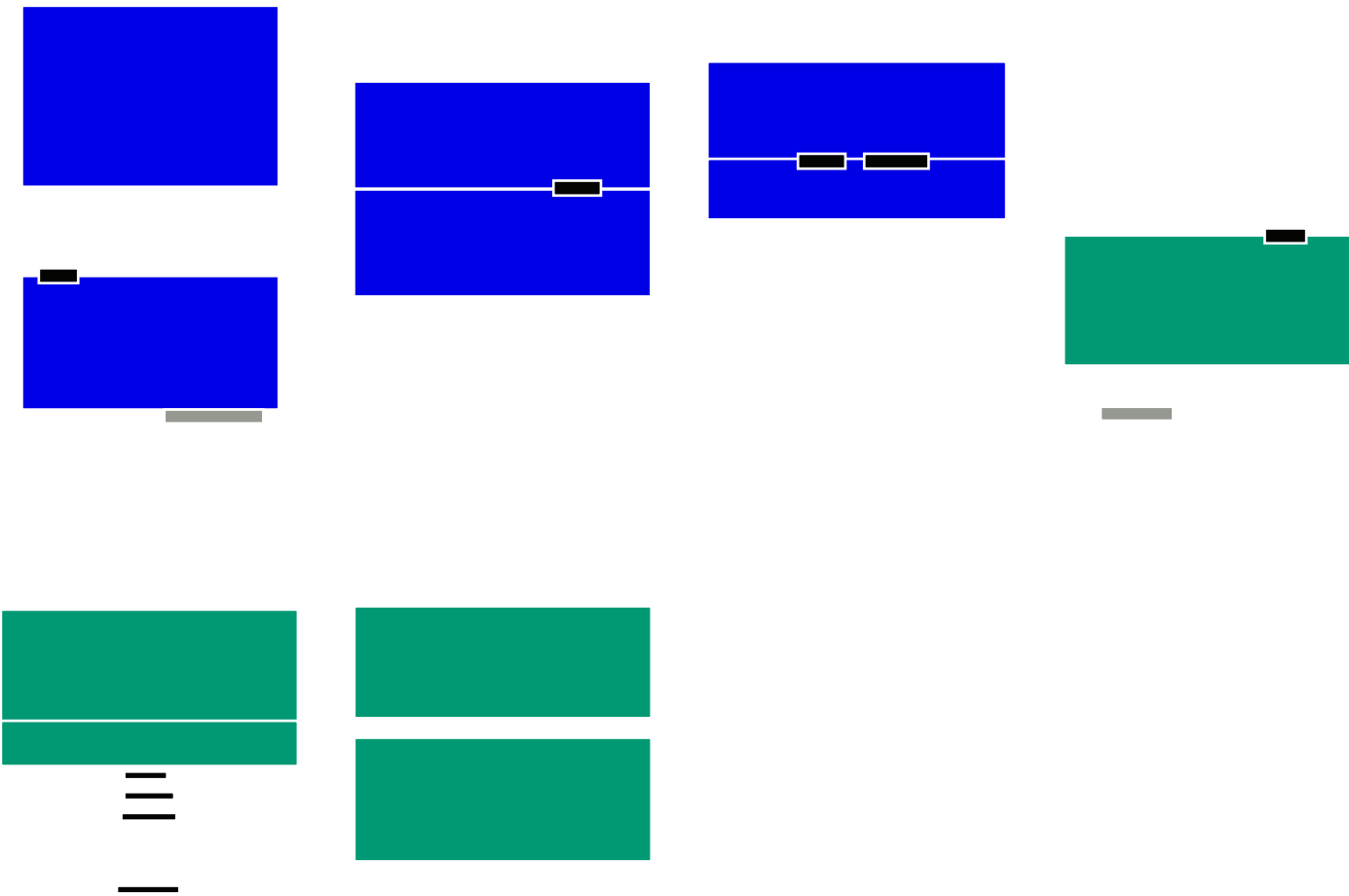




TIPO DE INFORMAÇÃO TEXTUAL



VARIADA



peça e artista

faixa etária

tipologia

TIPO DE INFORMAÇÃO TEXTUAL

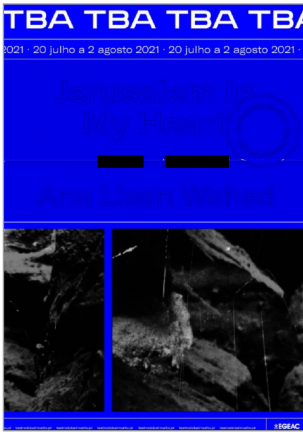
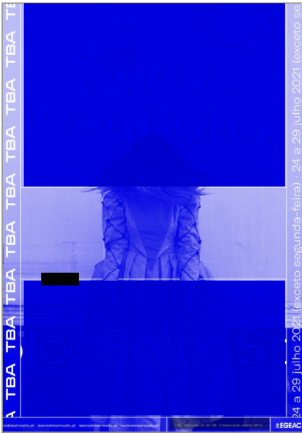


VARIADA

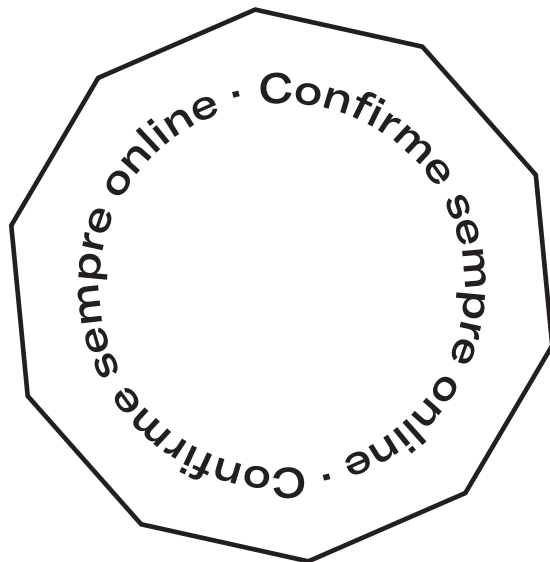
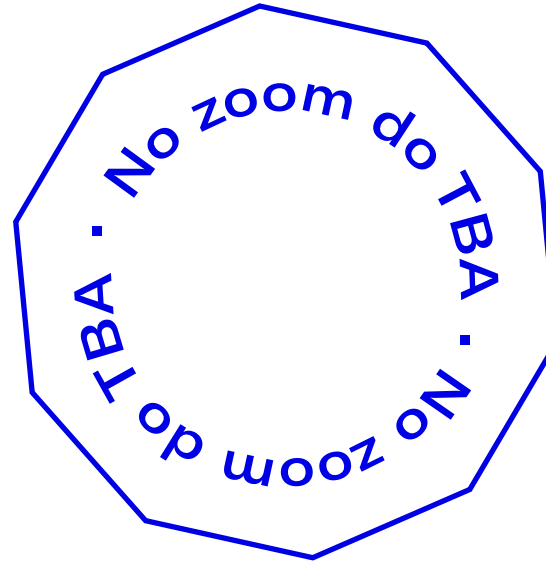
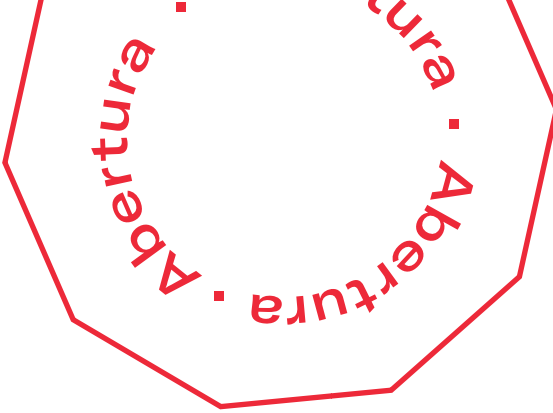
peça e artista

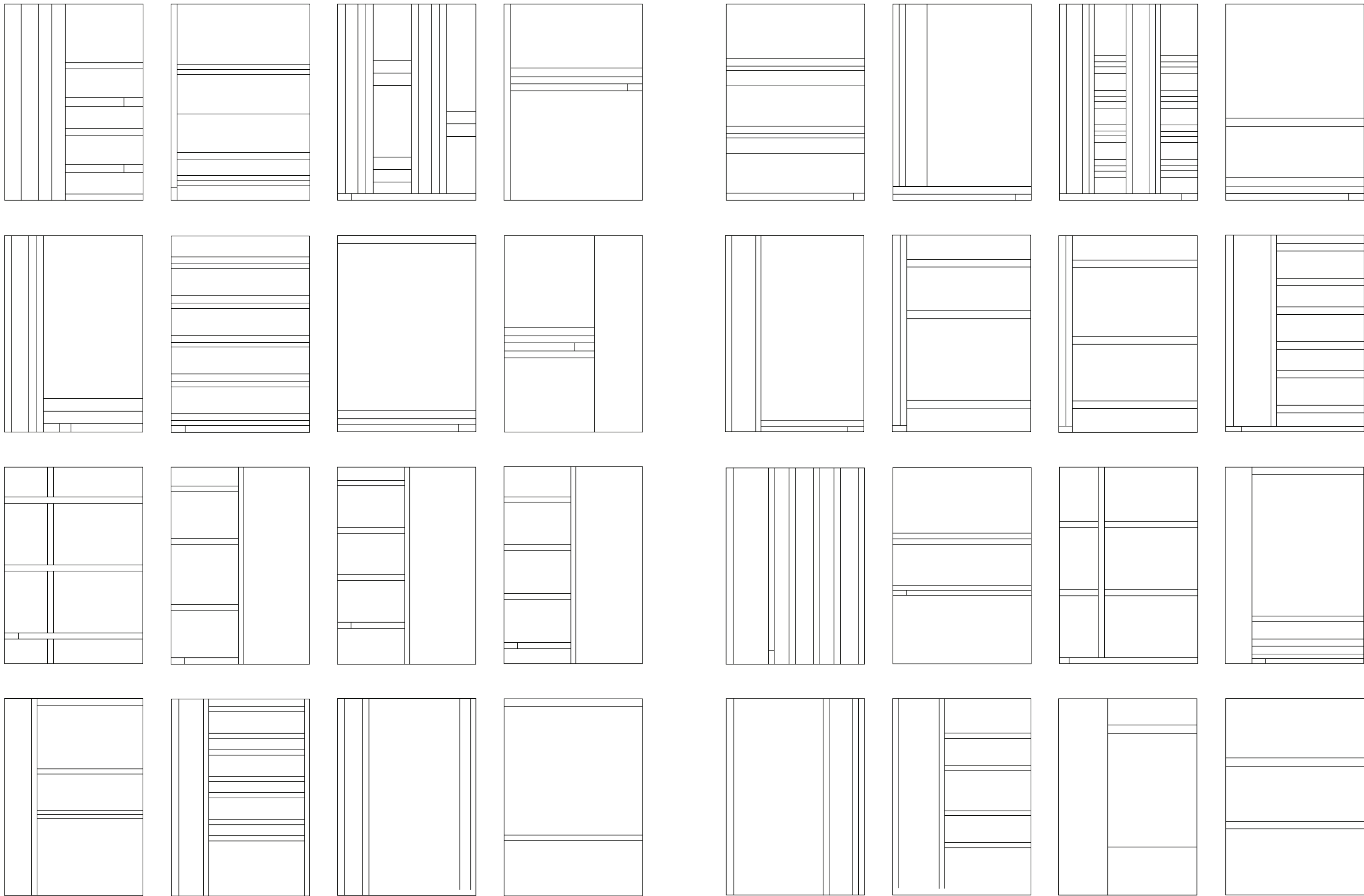
faixa etária

tipologia



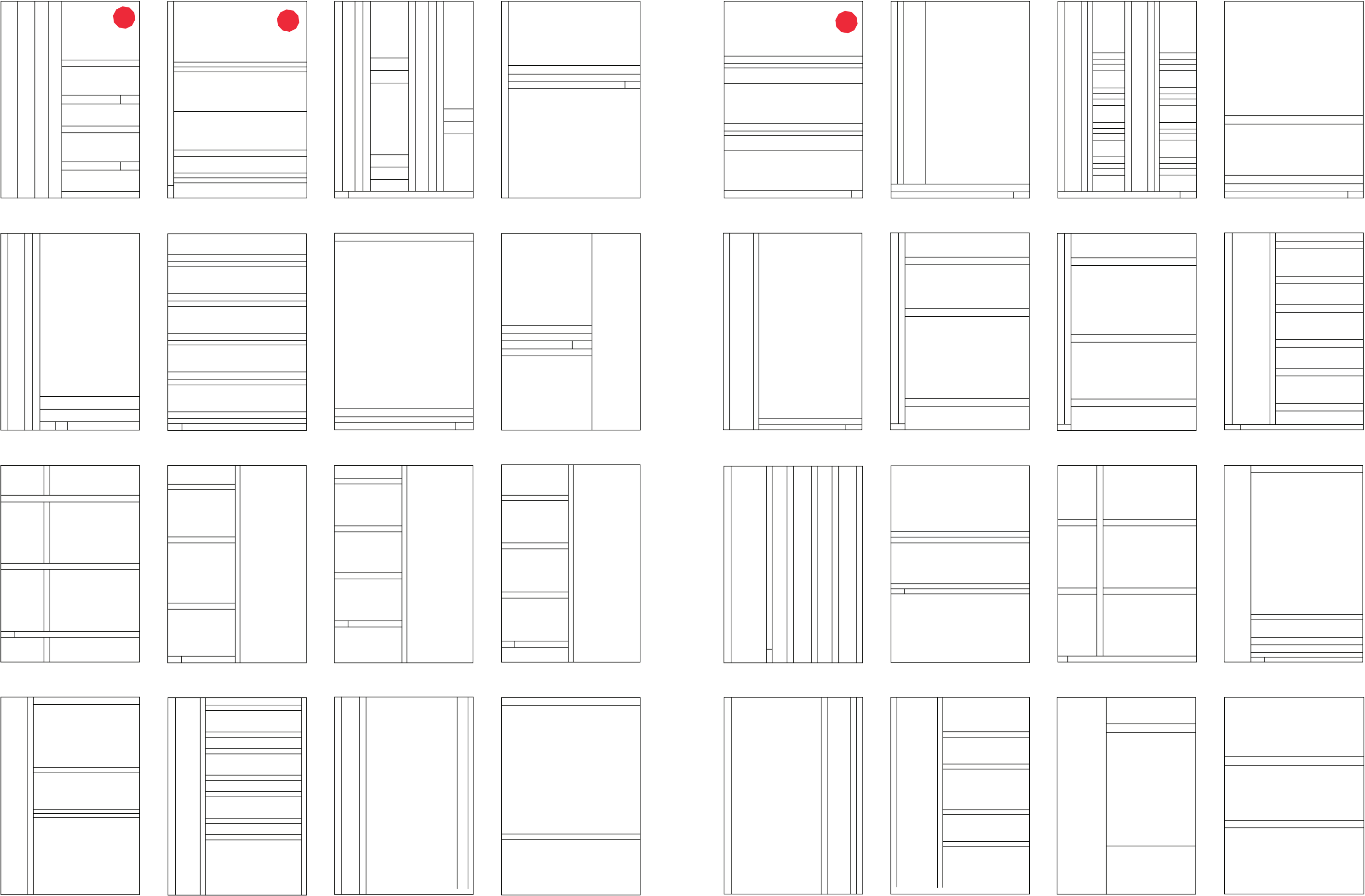
					TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA
					Informação adicional							Info
						A informação adicional é um tipo de informação que não obedece à leitura habitual imposta pela grelha, não se encontrando incluída numa leitura vertical ou horizontal, ao contrário da restante informação. Esta aparece em forma de losango constituído por dez lados, realçando uma informação de rápida leitura e entendimento.						
					7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros	7 de 12 parâmetros

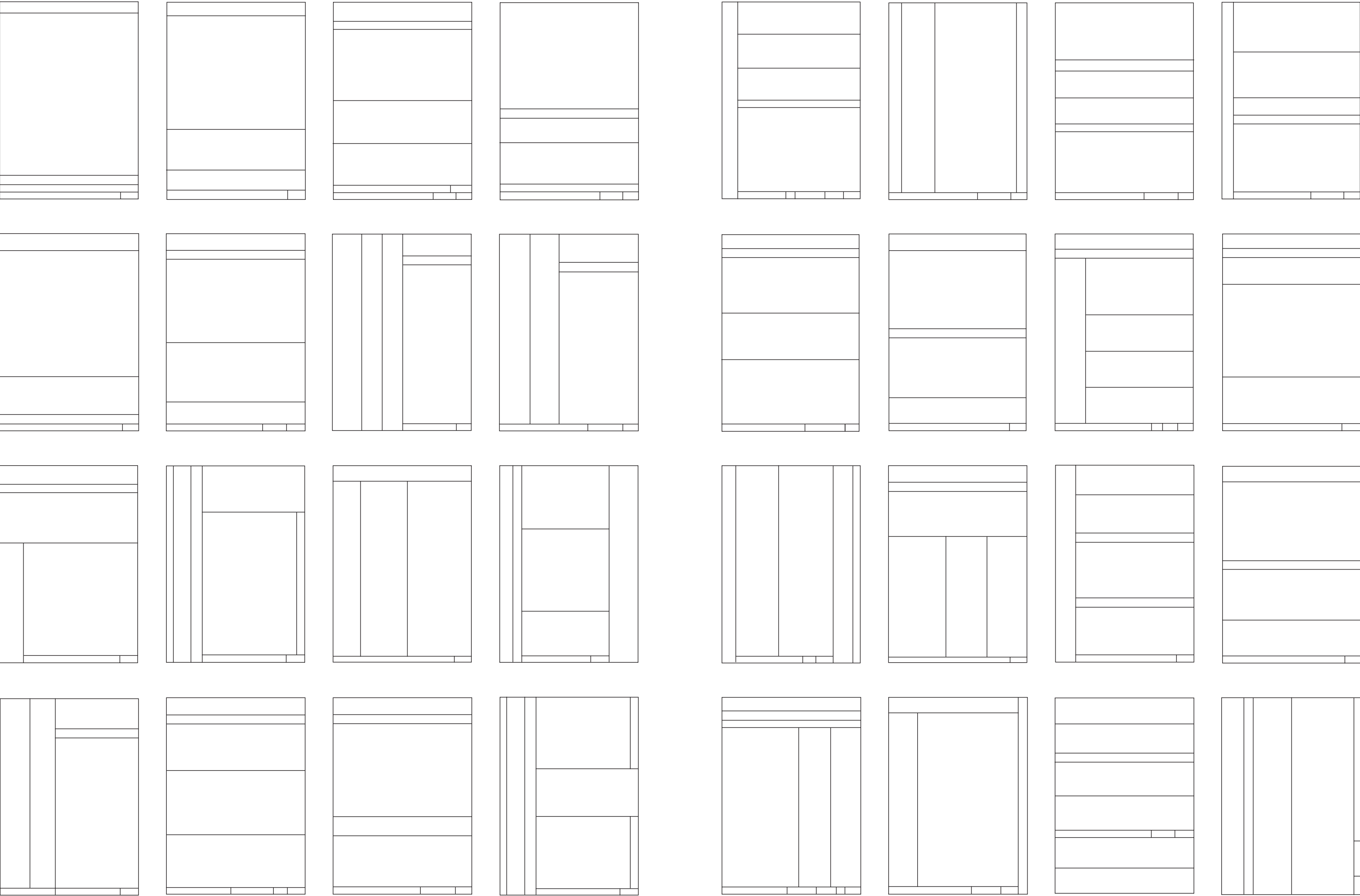


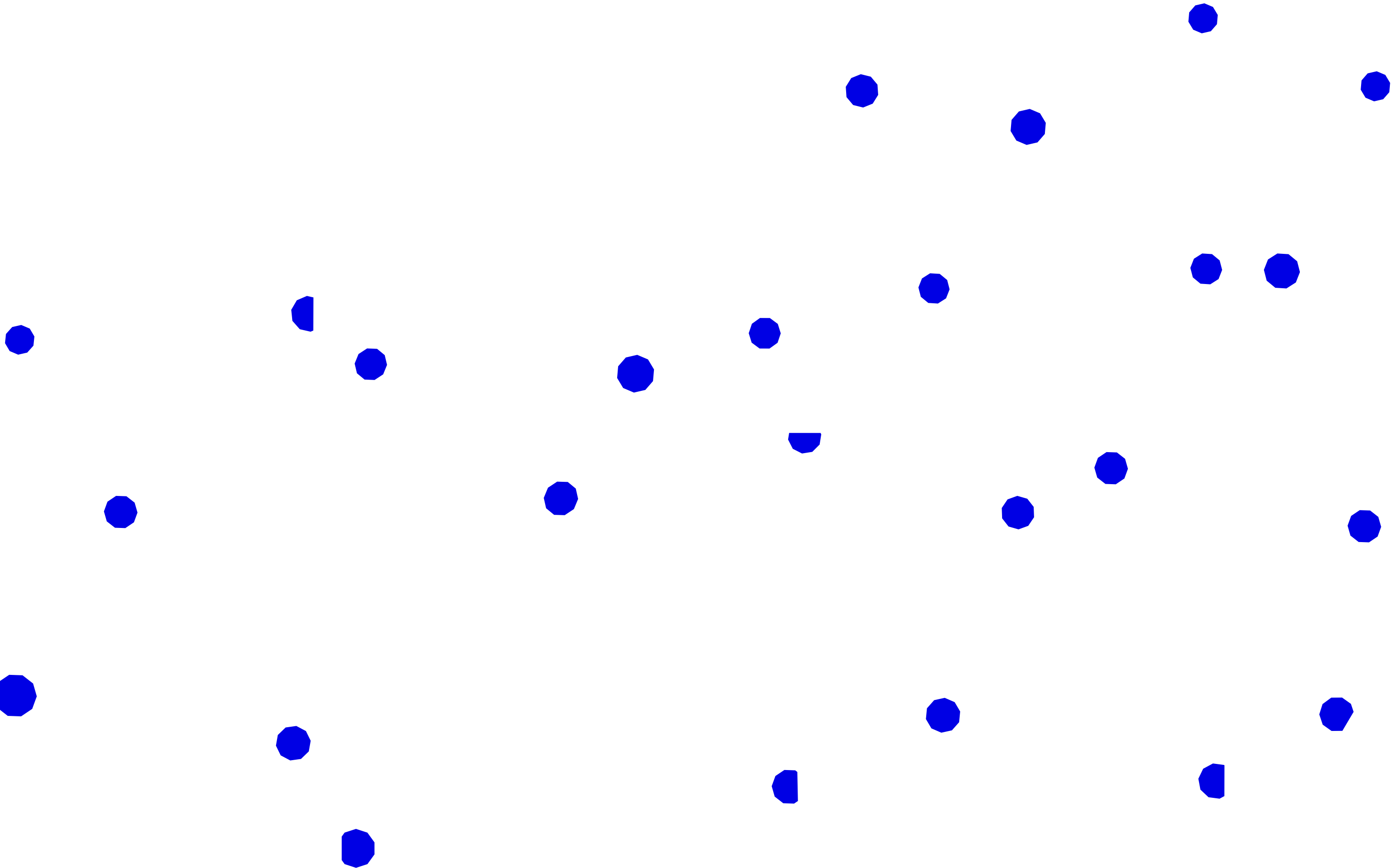


INFORMAÇÃO ADICIONAL

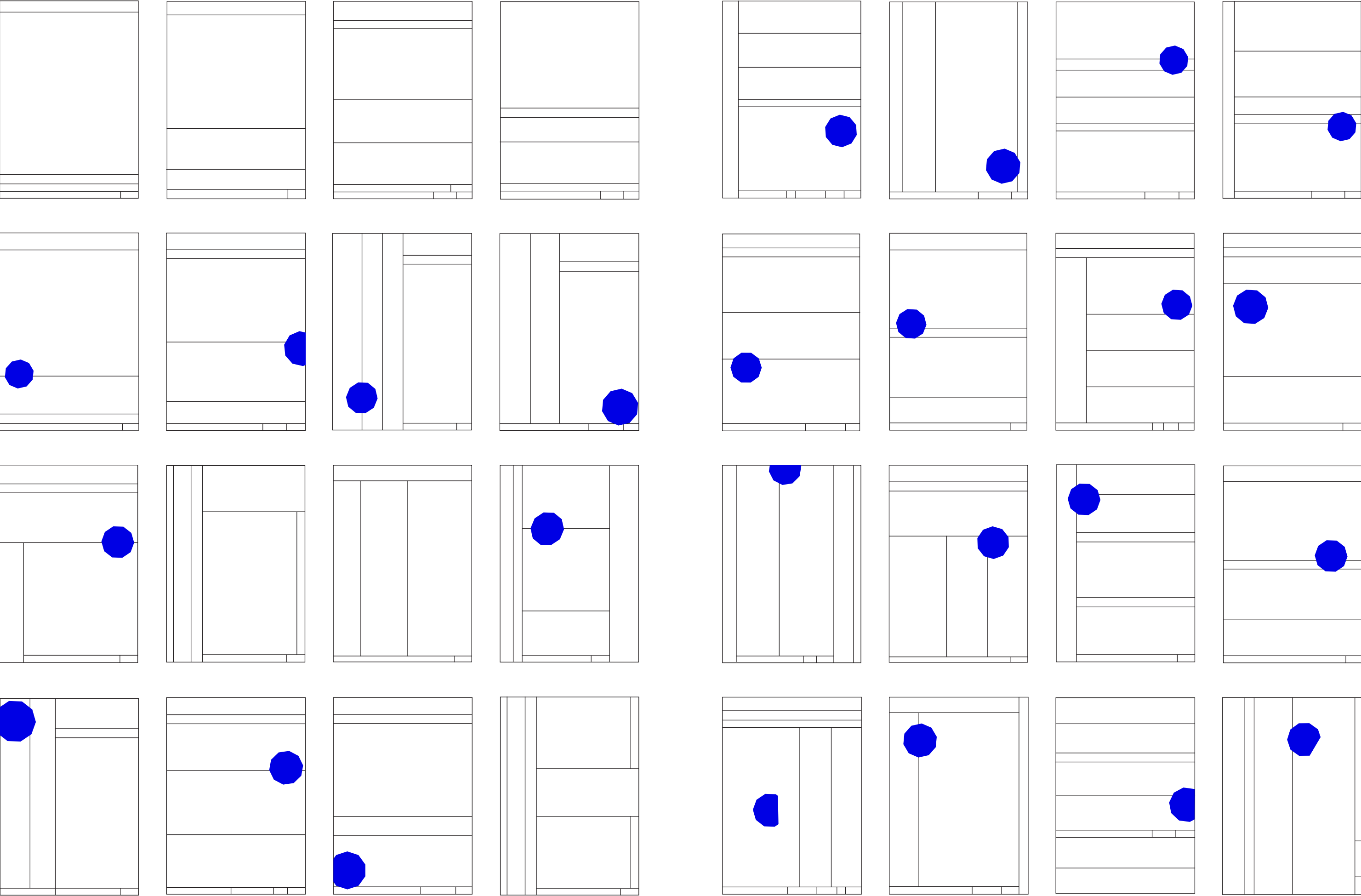


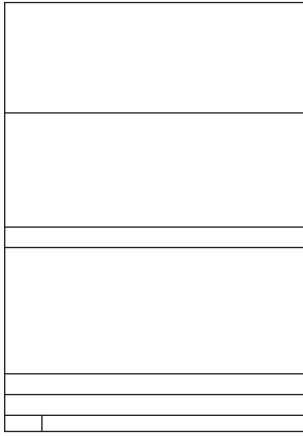
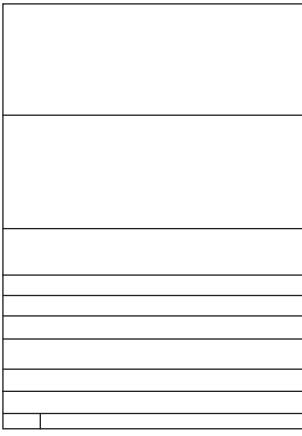
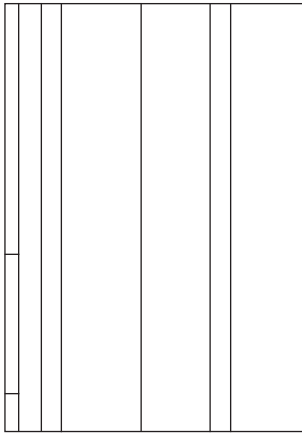
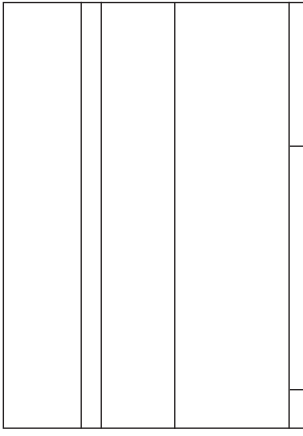
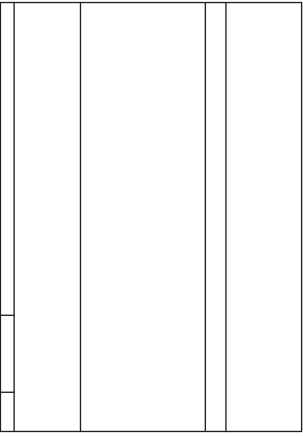
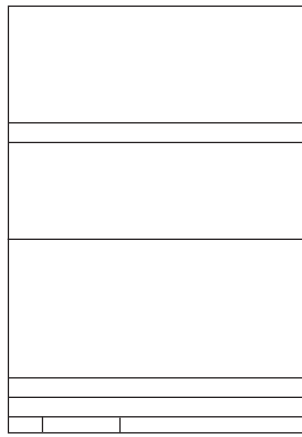
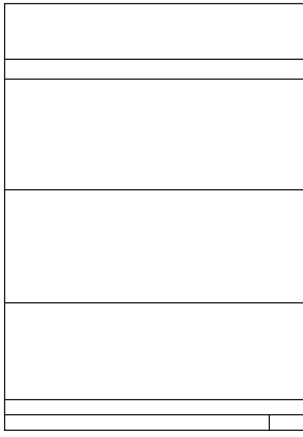
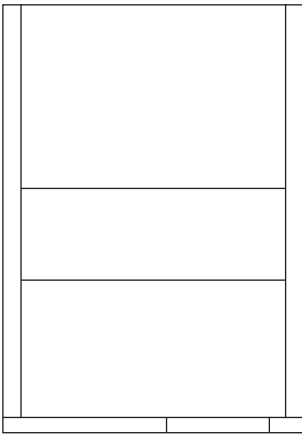
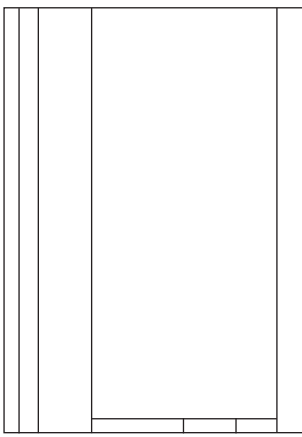
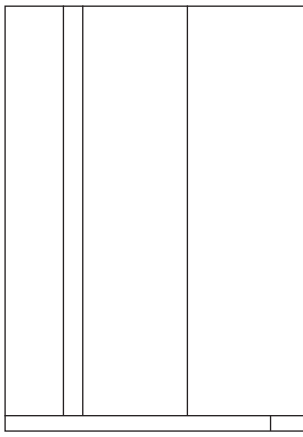
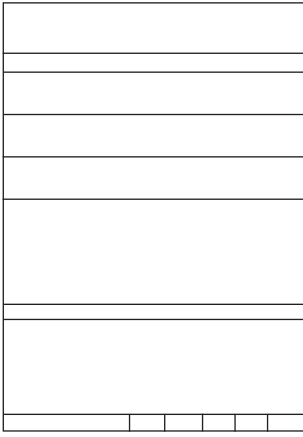
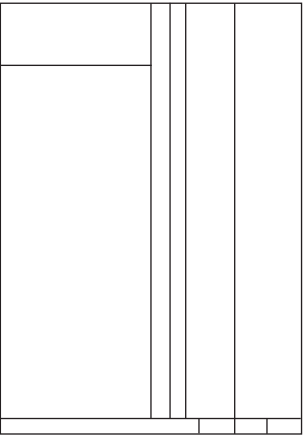




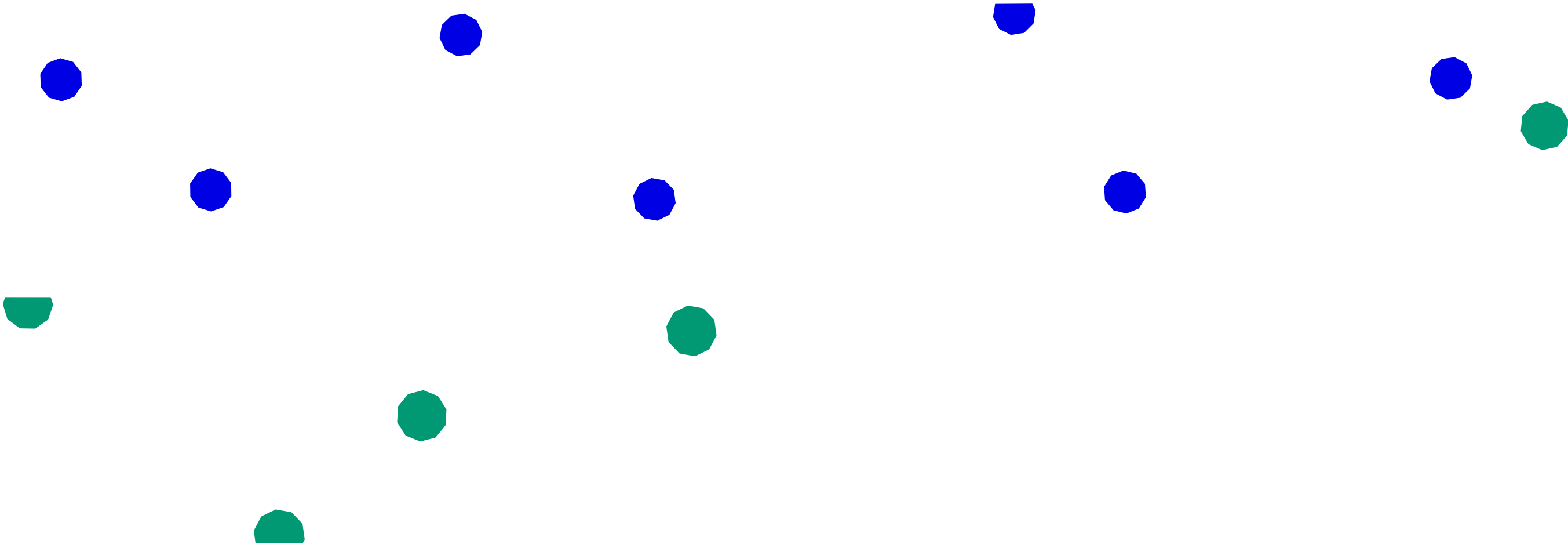


INFORMAÇÃO ADICIONAL

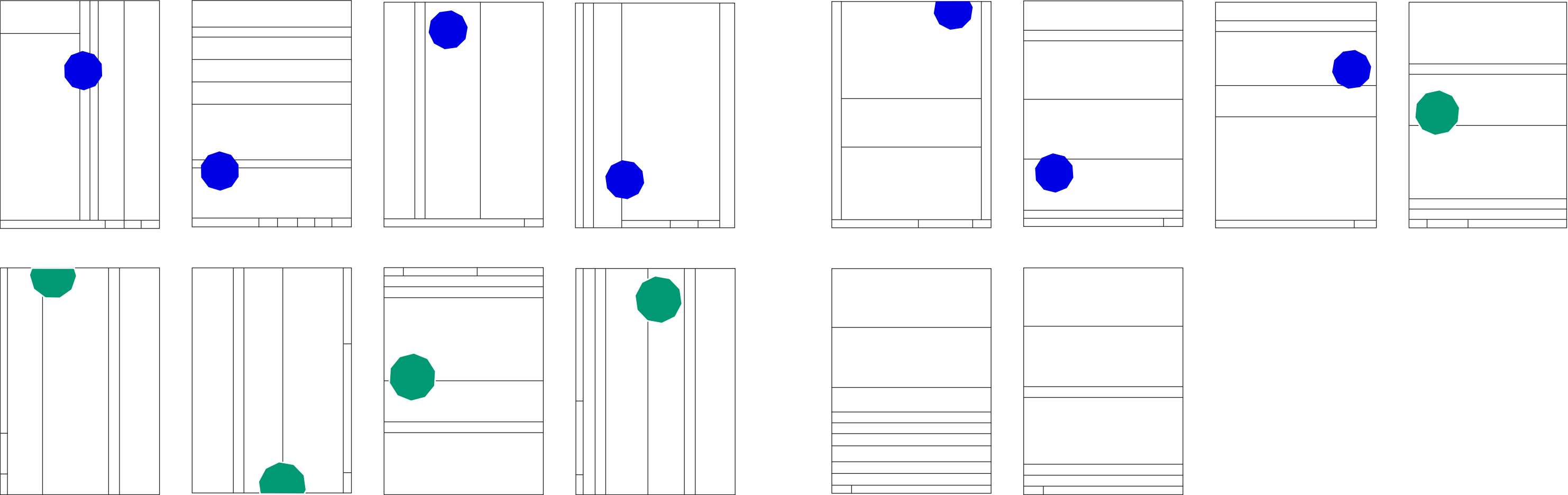




INFORMAÇÃO ADICIONAL

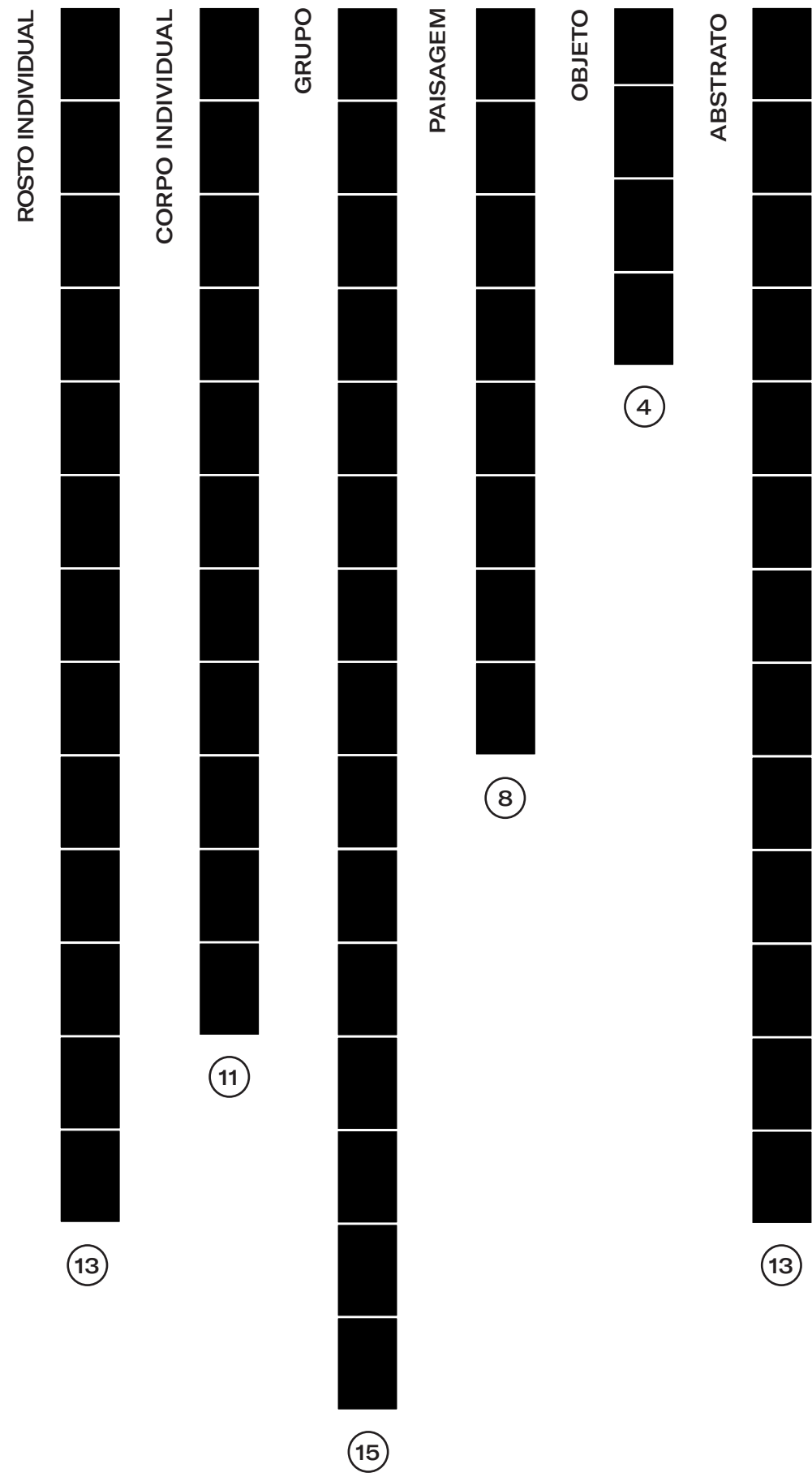


INFORMAÇÃO ADICIONAL



8 de 12 parâmetros	8 de 12 parâmetros	8 de 12 parâmetros	8 de 12 parâmetros	8 de 12 parâmetros	TBA				TBA				TBA				TBA			
					Fotografia		Fotografia		Fotografia		Fotografia		Fotografia		Fotografia					
					A direção artística do TBA, composta por Francisco Frazão, pretendeu dar início ao desenvolvimento de um trabalho mais próximo com os artistas. É dada autonomia a cada artista e a cada espetáculo, através da contratação de fotógrafos escolhidos pelos próprios (sempre que possível) para a produção de imagens, que posteriormenete são utilizadas na produção de materiais de comunicação do teatro. Esta análise é feita de uma forma quantitativa tendo em conta o tipo de conteúdo fotográfico presente em cada cartaz. Os tópicos deste mapeamento em questão, centram-se no aparecimento de determinados elementos que se destacam e se repetem, tais como: o rosto humano individual, o corpo individual, um grupo de duas ou mais pessoas, uma paisagem, um objeto, ou por fim um conteúdo mais abstrato. Neste parâmetro é apresentado um gráfico que permite uma leitura mais rápida e sucessivamente as suas conclusões quantitativas. De seguida surge uma divisão mais visual, onde é possível observar de uma forma mais detalhada a presença dos mesmos elementos no objeto em análise.															

111



DIVISÃO DETALHADA

ROSTO INDIVIDUAL

13

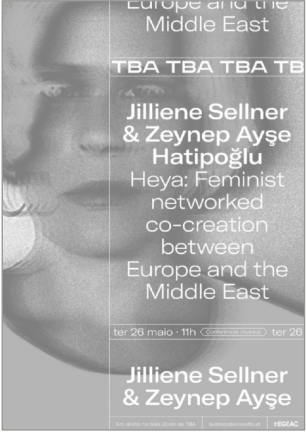
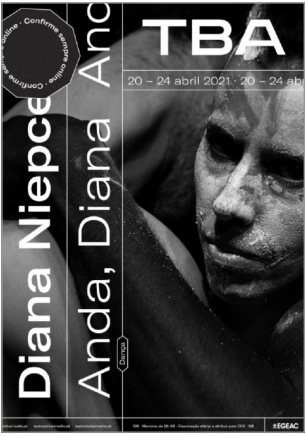
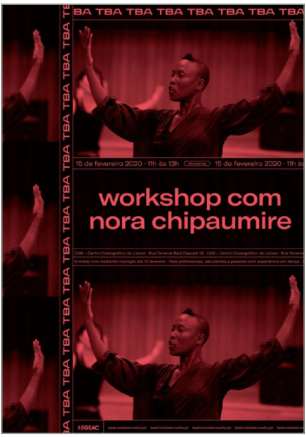
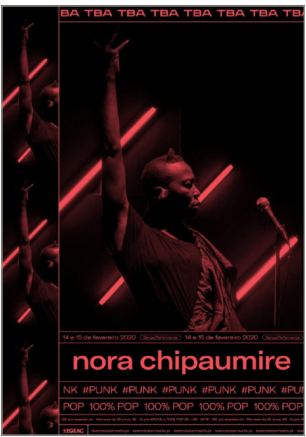
CORPO INDIVIDUAL

GRUPO

PAISAGEM

OBJETO

ABSTRATO



ROSTO INDIVIDUAL

CORPO INDIVIDUAL

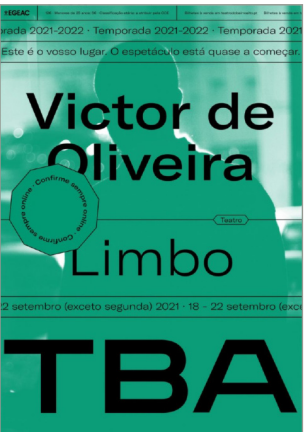
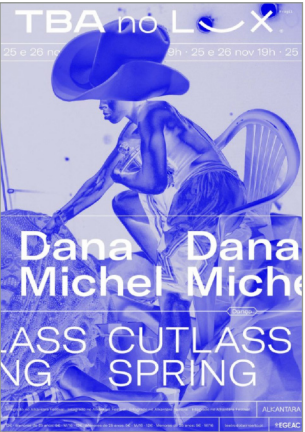
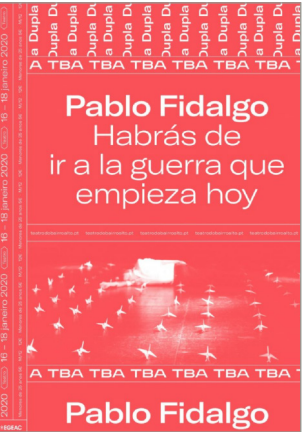
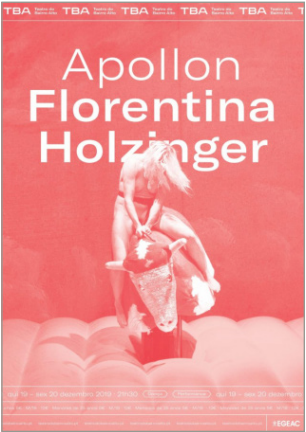
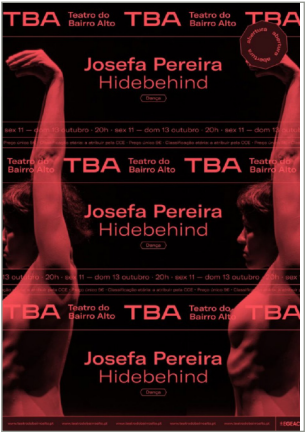
GRUPO

PAISAGEM

OBJETO

ABSTRATO

11



ROSTO INDIVIDUAL

CORPO INDIVIDUAL

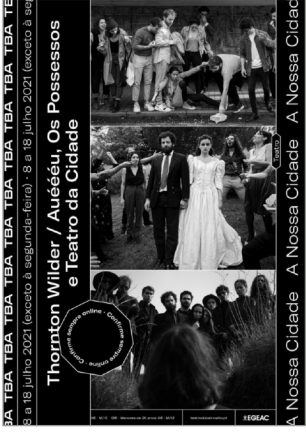
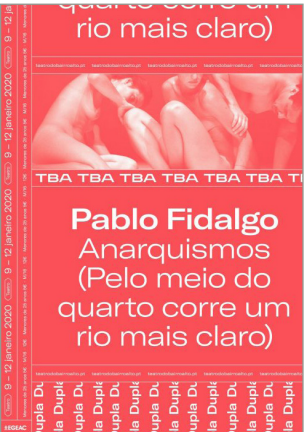
GRUPO

PAISAGEM

OBJETO

ABSTRATO

15



ROSTO INDIVIDUAL

CORPO INDIVIDUAL

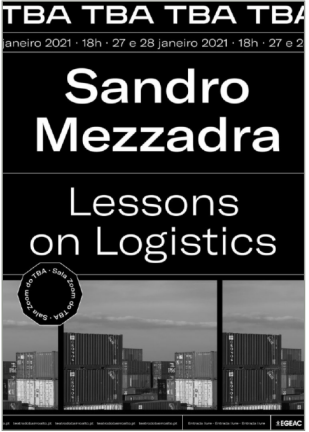
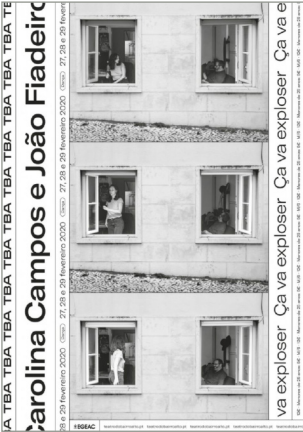
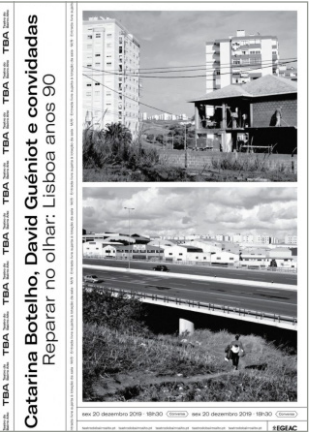
GRUPO

PAISAGEM

OBJETO

ABSTRATO

8



ROSTO INDIVIDUAL

CORPO INDIVIDUAL

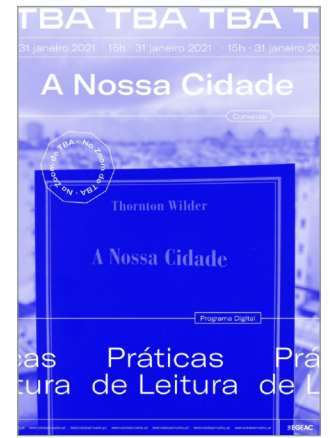
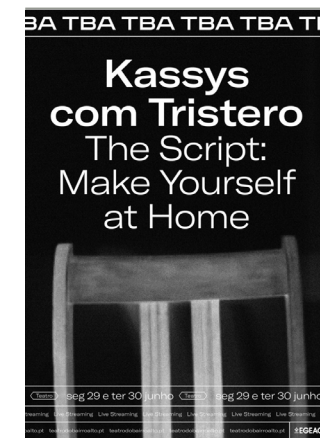
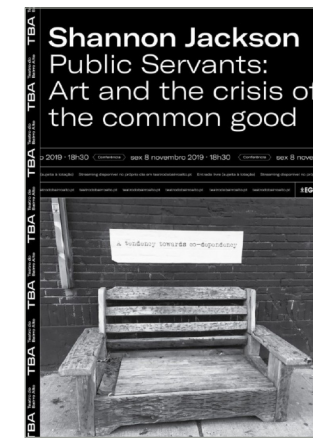
GRUPO

PAISAGEM

OBJETO

ABSTRATO

(4)



ROSTO INDIVIDUAL

CORPO INDIVIDUAL

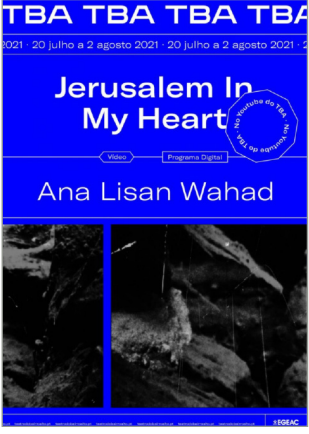
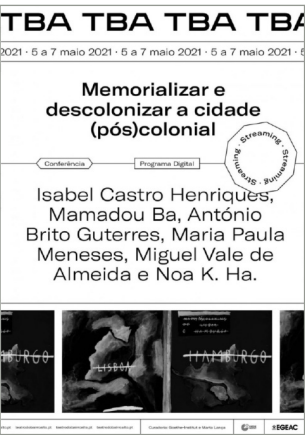
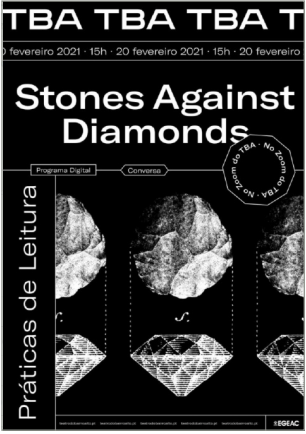
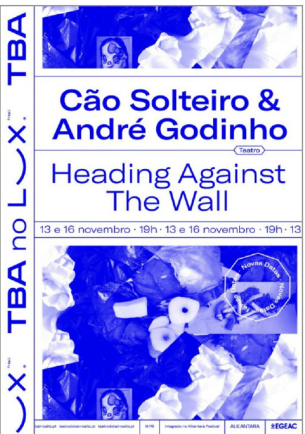
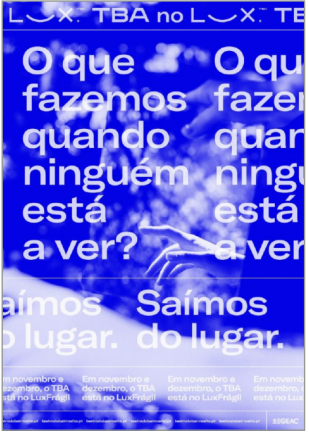
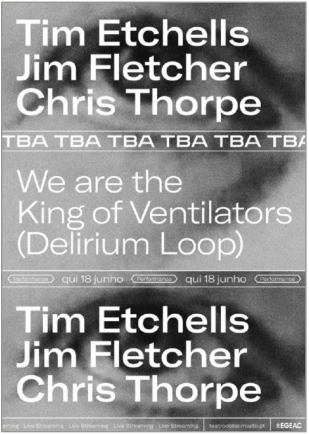
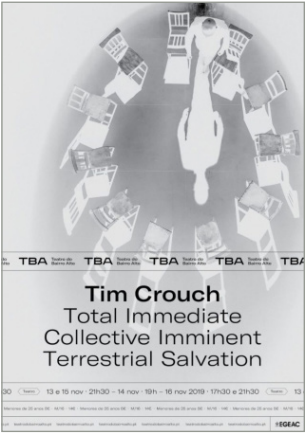
GRUPO

PAISAGEM

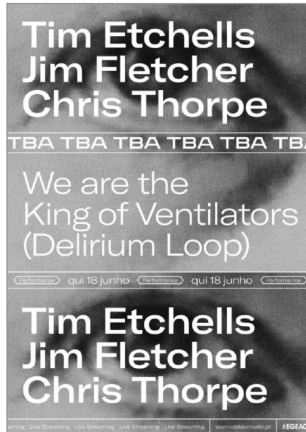
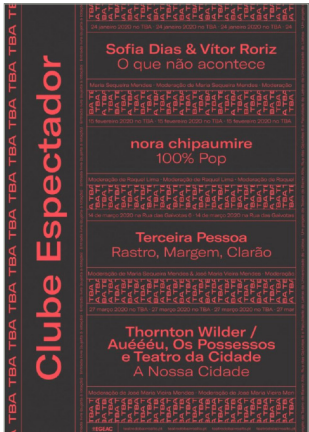
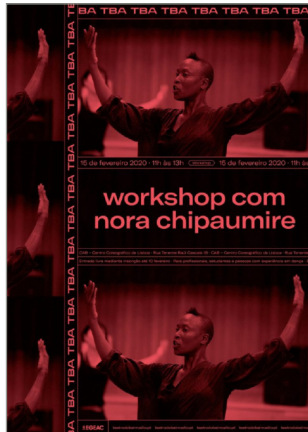
OBJETO

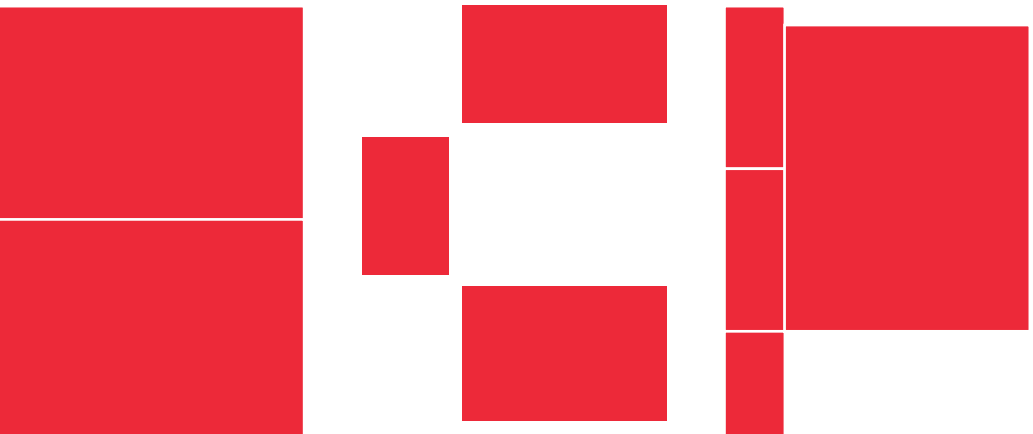
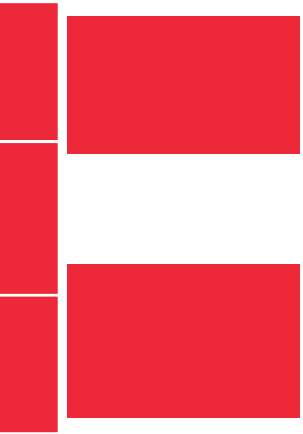
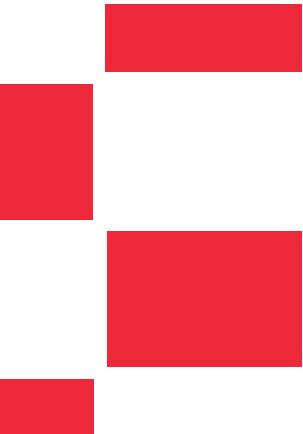
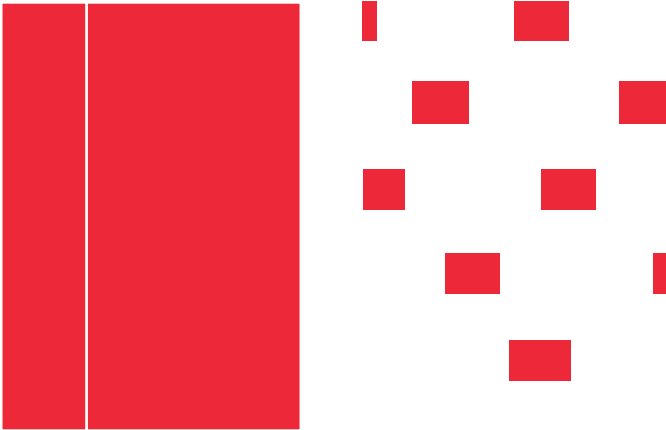
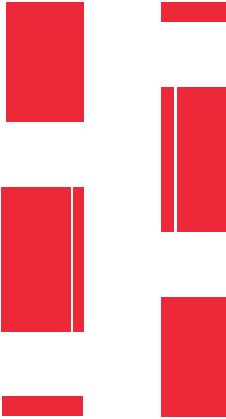
ABSTRATO

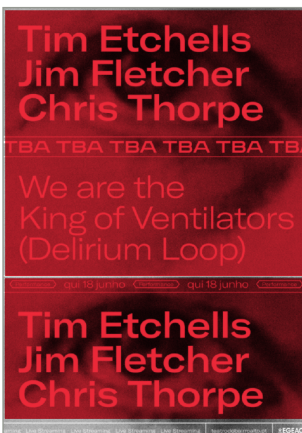
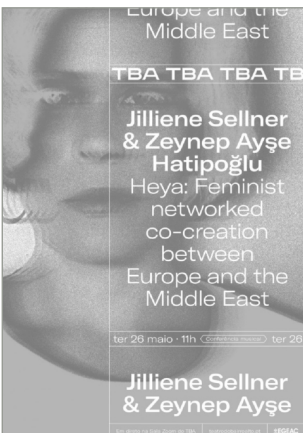
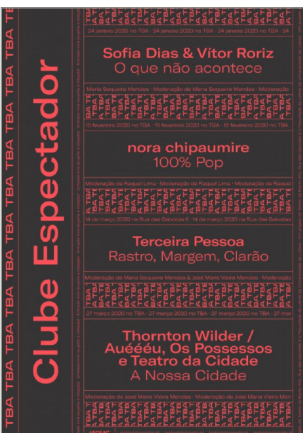
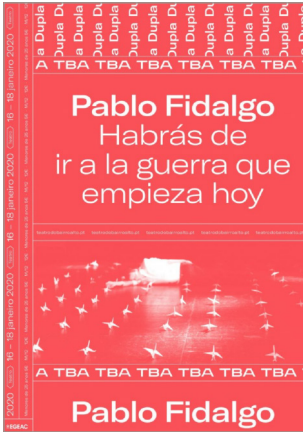
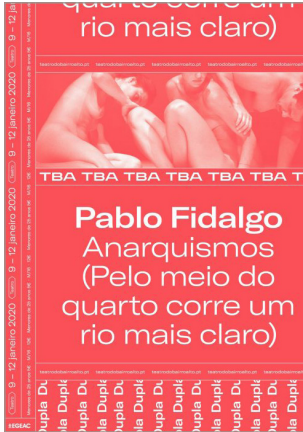
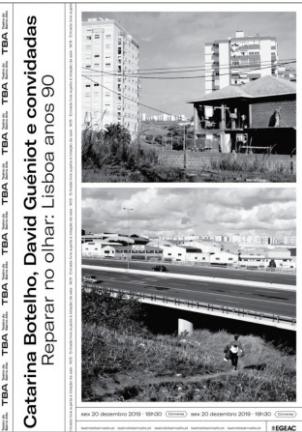
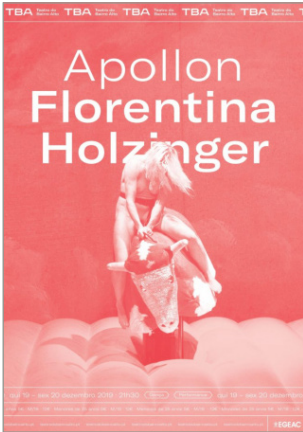
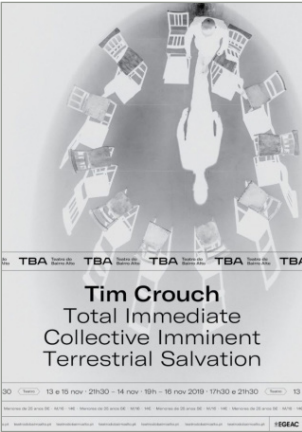
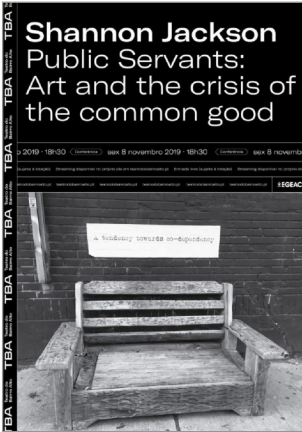
13

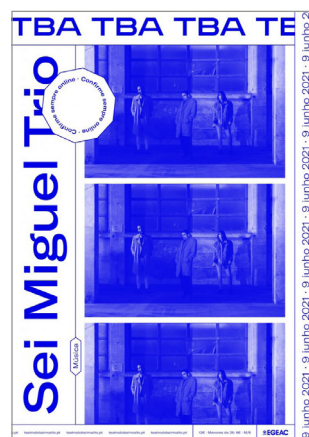
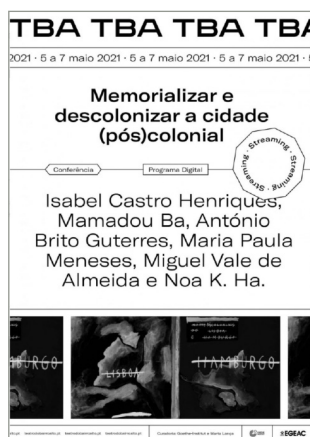
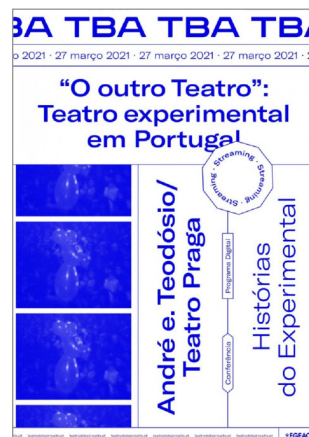
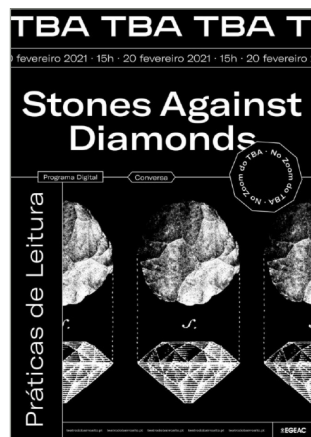
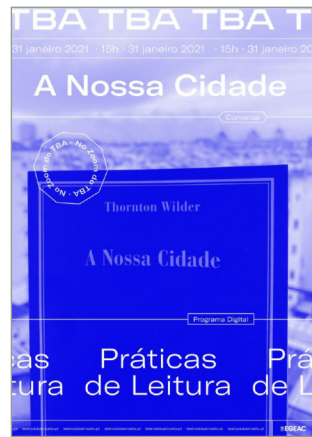
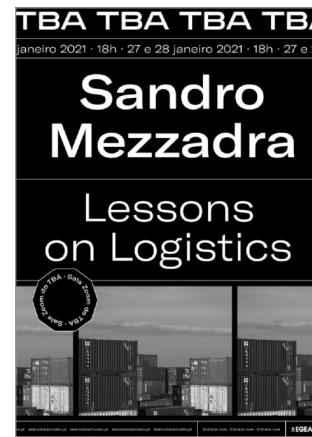
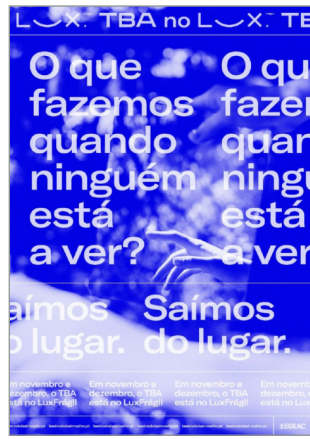
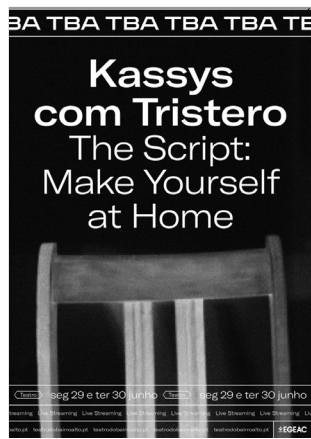


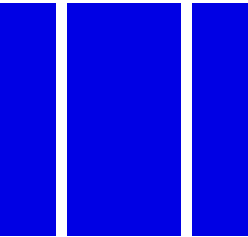
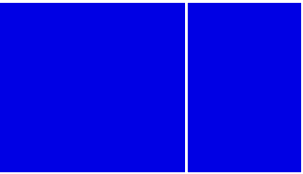
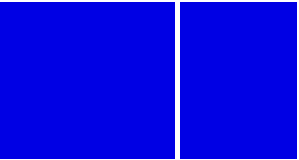
					TBA TBA TBA TBA TBA TBA TBA TBA									
					ca	Repetição fotográfica								
									A repetição de fotografias presente no cartaz é parte do sistema visual desenvolvido desde o início. O sistema permite essa repetição, por vezes utilizada como solução na aplicação de imagens com menos resolução ou noutros casos com o objetivo da criação de um movimento premeditado. Na mancha seguinte estão representadas as repetições presentes no cartaz.					
					9 de 12 parâmetros	9 de 12 parâmetros			9 de 12 parâmetros			9 de 12 parâmetros		

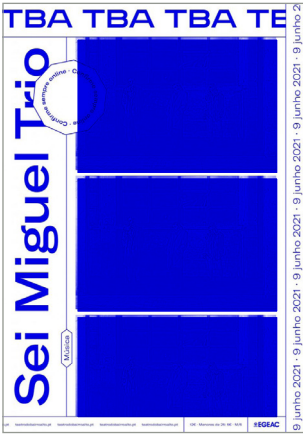
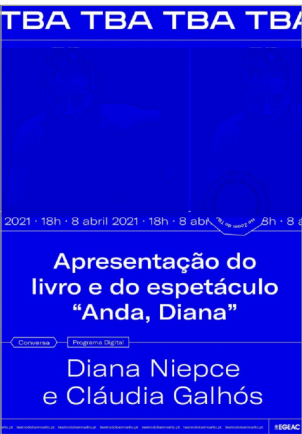
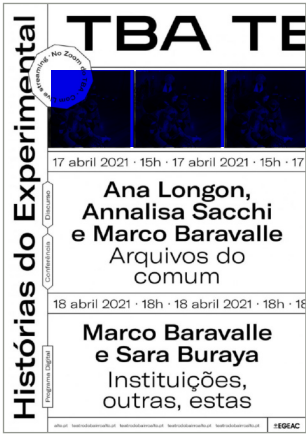
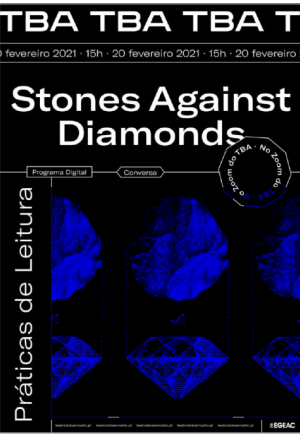
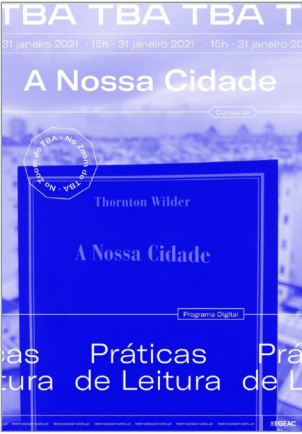
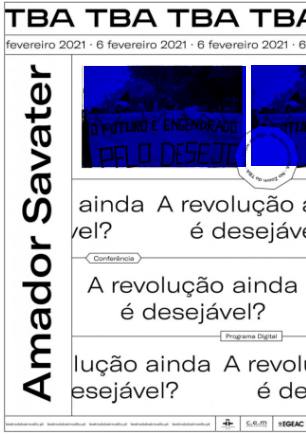
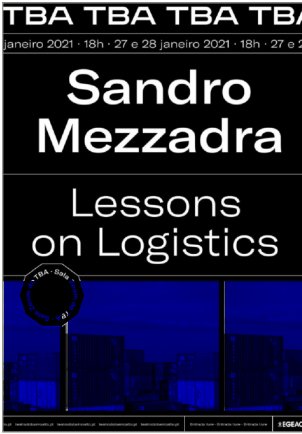
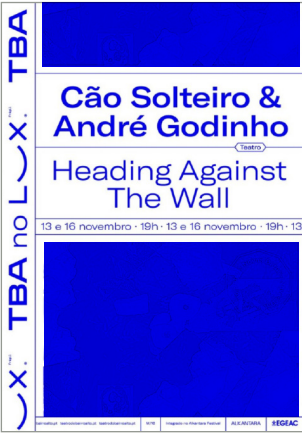
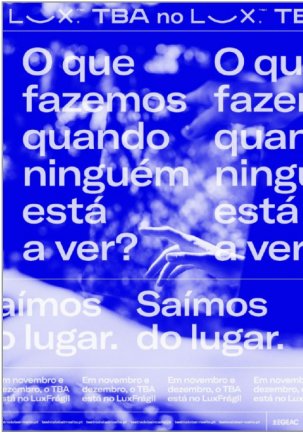
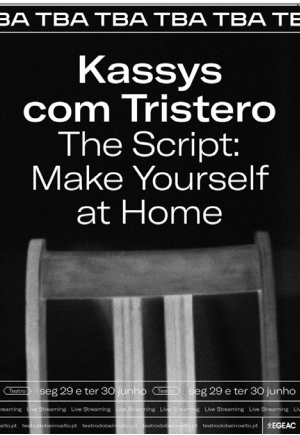


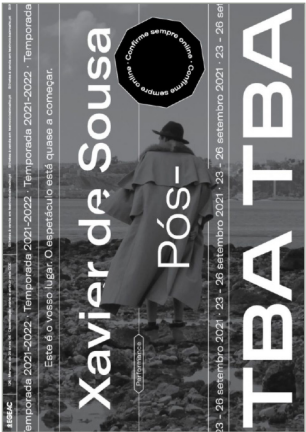
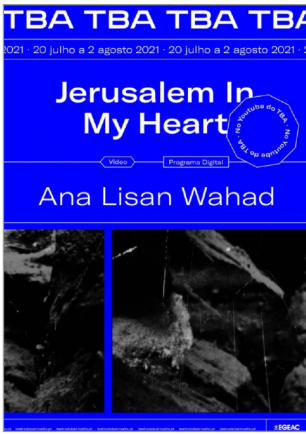
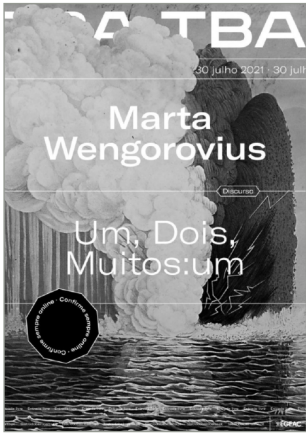
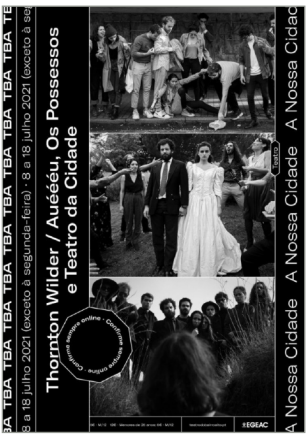


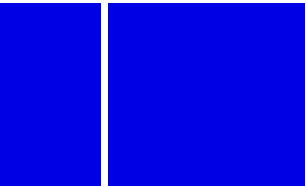
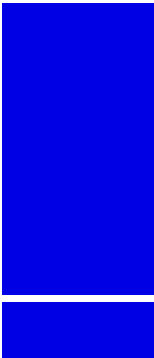


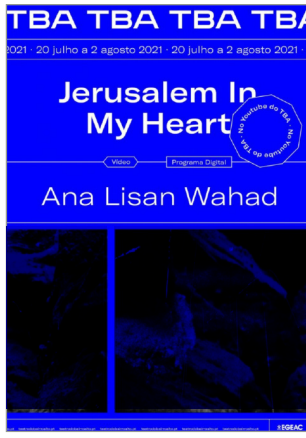
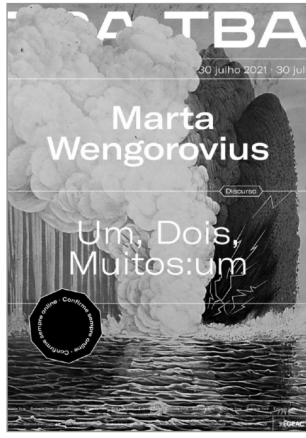






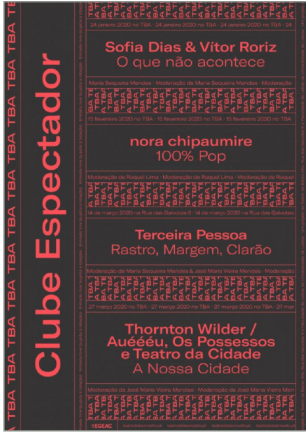






10 de 12 parâmetros	TBA	
	ico	Cartaz tipográfico
		A presença de cartazes tipográficos em consequência da qualidade associada às imagens recebidas, algo incontrolável por parte do estúdio. Por vezes a solução passa somente pela utilização da tipografia como elemento gráfico, algo que não é disruptivo devido ao sistema em que está inserida. A grande quantidade de informação textual que é obrigatória introduzir no cartaz é também um dos motivos pela escolha do uso exclusivo da tipografia.

CARTAZ TIPOGRÁFICO







GT AMERICA

versão extended

Medium
Light

SOBRE

Desenhada pelos designers Noel Leu e Seb Mclauchlan, em outubro de 2016, é uma tipografia que cria uma ponte entre dois géneros tipográficos: o gótico americano e o grotesco suíço. Esta tipografia combina características de desenho de ambas as tradições referidas, unificando-as numa só família. É constituída por oitenta e quatro estilos, seis larguras e sete pesos, com o objetivo de conseguir a versatilidade gótica acompanhada de uma vertente suíça. A versão escolhida para este projeto é a *extended*, e os pesos presentes no cartaz são o *medium* e o *light*.

HIERARQUIA DE CONTEÚDO PRINCIPAL



Nome do artista em peso medium

Nome do artista em peso medium

Nome da peça em peso light

Nome da peça em peso medium

Nome do artista em peso light

Categoria em peso medium

Nome do artista em medium ou light, alternando com o nome da peça

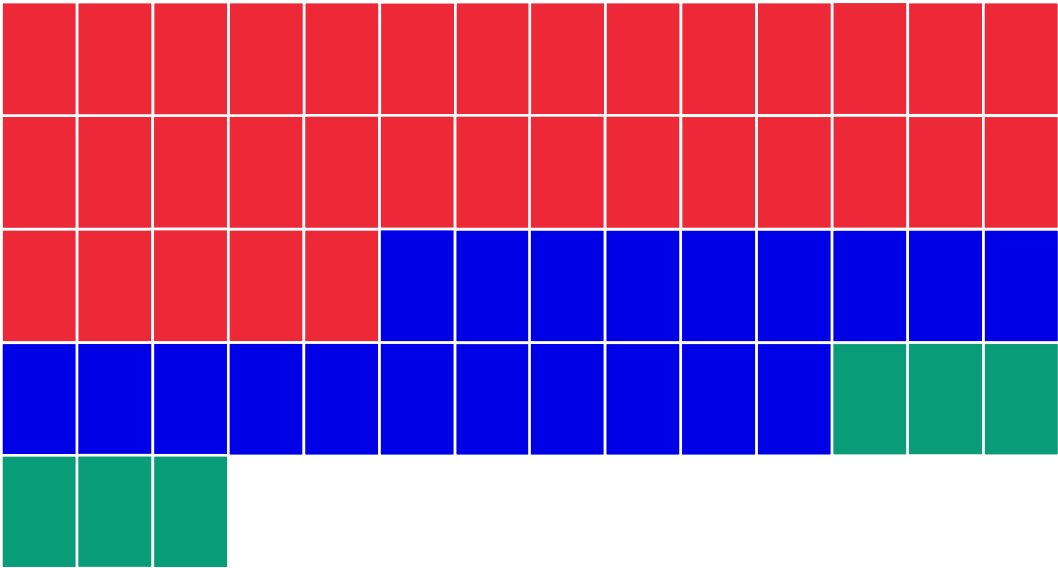
	12 de 12 parâmetros	TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA
		ção	Modo de execução						M
		O mapeamento do modo de execução permite o entendimento da extensão do teatro ao mundo online, desde as conversas até às performances. A inclusão da cor permite perceber em qual das temporadas esse formato digital foi mais recorrente.							

147

MODO DE EXECUÇÃO

PRESENCIAL

59



ONLINE

18

