The importance of infographics and graphic brand in the mediatisation of Natural and Cultural Heritage

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Many municipalities see tourism as an opportunity for development in their region and to make a significant investment in media and publicity means to attract tourists.

For this reason, there must be a clear and conscious initial planning, establishing a relationship between the objectives, content, graphic design and physical location.

However, there are still many examples of "poor" information being available about heritage places, which can be decisive for the success of a tourist place.

The heritage needs to be communicated, informed and accessible to an audience that sometimes is completely unaware of what they are visiting.
This study highlights the importance of infographics and graphic identity in the interpretation, presentation and dissemination of Natural and Cultural Heritage, and in prompting visitors to direct their attention more closely to the singularities and distinct Heritage aspects of a place.

We analyse the role of the Designer as an information and communication catalyst and in disseminating and preserving the memory of different heritage specificities through the graphic objects he/she produces.

We also assess how graphic brand and infographics contribute to better structuring, clarifying and “visualizing” information, and emphasize how this is critical to the understanding of all aspects of a patrimonial destination.
HYPOTHESIS

The **Information Design** may be indispensable for a greater **apprehension** and **legibility** in the communication of the heritage message by presenting **visually and exclusively**, information that disseminates unique aspects of the Natural and Cultural Heritage of a place.
Through a theoretical reflection and presentation of case studies, we strengthen guidelines that we think are determinant for the way Heritage is perceived and informed to the public, further improving systems and processes used for integrating graphic identity and infographics into communication materials.
IDENTIFICATION OF CASE STUDIES OBSERVED

ORIGINAL GRAPHIC LANGUAGE PROJECTS (RELATED TO HERITAGE)

New Maya Language - Frida Larios;
Archaeological pictograms, Fabienne Kilchör;
Peter Grundy's work; highlight for the Trafalgar Battle Stamps;

INFOGRAPHIC PROJECTS FOR HERITAGE / VARIOUS INFOGRAPHICS EXAMPLES

Anyforms company work; highlight for the Infographic Project for the Parks of Sintra;
Visual research of several infographics performed for Natural and Cultural Heritage.

WAYFINDING PROJECTS

Downtown Brooklyn (New York, USA);
Philadélfia city (USA);
Legible London (London);
Parc Riu Llobregat (Barcelona);
Parks of the Metropolitan Area of Barcelona;
Governors Island (New York, USA);
Talk To (Torino, Italy).
New Maya Language - Frida Larios

Frida Larios studied how she could adapt Maya writing through a more contemporary use and the result of her six-year research is a graphic system that she called “New Maya Language”.

Larios redesigned some ideograms of this culture to communicate concepts and complete sentences, revealing how these symbols can be interpreted and combined.

In this case, we consider that the Heritage is reinterpreted and reinvented and preserved its memory through a modern graphic approach, integrated in a Heritage place considered World Heritage of Unesco, Joya de Cerén, in El Salvador.
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New Maya Language, Frida Larios.
Joya de Cérén, in El Salvador, a World Heritage Site by Unesco, where we can see the integration of the work of Frida Larios. (Fontes: http://labloga.blogspot.pt/2016/05/interview-of-frida-larios-by-xanath.html>. [Oct. 2016].
Stamps of the Battle of Trafalgar, Peter Grundy

Collection of stamps of a historical event, the Battle of Trafalgar, which contains a lot of data.

Through a highly simplified visual language, we have access to information on how the seamen were fed, the location of the Battle of Trafalgar, how many men the crew had and from which countries they originated, among many other data.

We find an interesting example of the simplified and graphic form with which Peter Grundy tells us this historical episode.

Peter Grundy defines his work as “making visually complex things simple”, and his work is an example of how functionality and beauty work well together.
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Infographic project for the Sintra Parks, Anyforms

This project of infographics of the Parks of Sintra, began in 2007, through the order of the Company of Parks of Sintra - Monte da Lua (PSML) to the company specialized in Infography, Anyforms;

The flyers began to be 5 but currently are 8.

This is an example of high quality using infographics, contributing greatly to the increased awareness of the existing and protected Natural and Cultural Heritage (according to Luis Taklim, company owner, these flyers have increased the flow of visitors and contributed to a greater guidance and exploration of the places).

Taklim says that infographics have to be appealing and have to use many illustrations and photographs - in addition to the information function, they have a disclosure function too.
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A website is being created with the compilation of all visual research. Work in progress.
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Examples infographics for natural heritage.
http://anyformsdesignmapas.blogspot.pt/2014/05/alqueva-portugal.html?view=sidebar
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Examples infographics for tangible Cultural Heritage.
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Examples of infographics for Intangible Cultural Heritage.


Downtown Brooklyn wayfinding system

This project is very significant because it was created the brand *Brooklyn Downtown* (developed by the American company of Information Design, *Two Twelve*).

The final result was a **lengthy research involving residents, tourists and business people** to make the territory and opportunities better understood.

The **logo and slogan "You Can See the World From Here"** were the starting motto to define the positioning of the project, the wayfinding strategy and the signage design.
Images of the Wayfinding system implemented in Downtown Brooklyn.
Talk To wayfinding system (Torino, Italy)

The project TalkTO: Torino parla chiaro (Turin speaks clearly), aims to establish communication between the city and its residents through a system of signs, created to facilitate orientation (the Municipality of Turin decided to apply the project experimentally in one of the historic neighborhoods of Turin - Barriera di Milano).

Project developed in a joint research by Gabriele Marchi, Diego Federico, Marco Condello, Simone Tiengo and Antonio Di Summa for the European Design Institute.
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Project TalkTo (application in signage and mobile device and pictograms; relationship between the pictograms created and the monuments of Turin). Font: https://www.behance.net/gallery/5801615/Talk-To-Torino-parla-chiaro>. [Dec. 2016].)
RESULTS

An attractive Heritage presentation is known to be crucial for the successful mediatisation of Natural and Cultural Heritage.

New infographic technologies and audiovisual languages can accomplish this by communicating complex processes into simple, understandable information, thus providing a high-quality cultural experience to visitors.

Among the new technologies, we also highlight the use of 3D technology (example of Anyforms’s work) that allows communication more effectively on the scenes or objects that have intrinsic three-dimensional characteristics.
The Information Designer stands out here as a "transformer" by giving meaning to the raw data, giving it organization and consequently informational value, contributing to the memorization and knowledge, being responsible to present a complex informational message in an accessible and simple way to understand without losing its content.

Heritage signage such as wayfinding systems should additionally convey a strong message that reinforces a local’s cultural brand.

Some wayfinding projects linked to Heritage sites or cities have contributed to the presentation of information in public spaces, helping to facilitate the visitor's experience and access to information about the places.
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The way the Heritage is communicated can be preponderant to give reasons and motivations to the tourists, to choose a place to visit, communicating its symbols and signs, causing the tourist to form a mental image in relation to the destination to be visited.

The definition or association of a brand to a heritage area contributes to the definition of its identity, transmitting content, images, ephemeral sensations that help to form psychological concepts about the place, reinforcing the "soul of the place".

Through the examples studied, we tried to justify all these premises.
The Cultural and Natural Heritage are basic resources for setting up a tourist destination to an audience that is increasingly demanding and that seeks to know the distinctive and specific aspects of a place that characterize the Heritage.

For this reason, Information Design as a discipline, is essential in the development of promotional and informational materials that seek to attract more public, that are interested in more particular issues of a region, contributing to its development, valuing important regional and local specificities to make known, memorization and conservation of particular natural and cultural heritage aspects.

Thank you!
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