

## PREFACE

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### **A journey through Design and Territory**

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This issue of Projética is certain to be memorable! The editorial board had the opportunity to team up with the 7th International Forum of Design as a Process committee, publishing the awarded papers presented at the event. Due to the SARS COVID-19 pandemics, the event was held online, but it did not prevent researchers, academics and advocates from discussing relevant subjects and sharing experience regarding design and territory – the motto of the event.

The construction of Design and Territory visual identity was a work carried out by a team group made up of industrial designers graduated at the Universidad Nacional de Colombia - Sede Palmira. The team members work in different branches related to design such as graphic design, web design, and photography, and they were led by Ana Milena Palacios.

Design and Territory were originally conceived as an event to be held in Cali, Colombia. Therefore, the concept was mostly based on the conception of territories and their identities, not only using Colombia as the center of interest, but also considering all the countries involved in holding the event in the current and in previous editions. What characterizes a territory? How to represent simply and



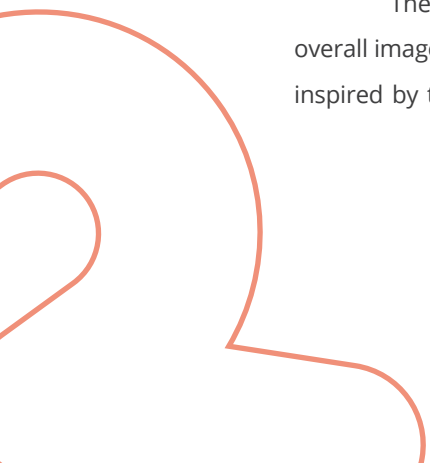

efficiently the complexities of human thinking and beliefs? How to represent the idiosyncrasy of the territories?

In this regard Pástor (2008) tells us: "It is difficult to scrutinize and define, within the events of daily living, traditions that are entirely ours, in the eyes of a foreigner, possess a degree of extravagance that makes it an event worthy of admiration, or baste within the field of traditions". To clarify, it was necessary for the design process that these territories were previously understood and conceptualized to grasp those aesthetic values derived from their cultures and traditions in associated shapes, colors, and textures that later would be the composing elements of the Design and Territory visual identity.

Warm colors of skies and sunsets and cold colors of our seas and water bodies were the general inspiration for our palette of colors and textures, which were identified through the creation of moodboards composed of pictures of scenes and landscapes, characteristic of the Latin territory, also with images of traditional clothing, typical dishes, crafts, among others.

For the isologo design (Fig. 1), the weight contrast was worked on in the elements of the composition, the font being the element of greatest visual importance, represented not only by the thickness of the line but also by the background shading used to highlight it, contrasting with the pictures used in the promotion of the event and that are also present on social networks and its website: [www.designandterritory.com](http://www.designandterritory.com). All this visual weight, contrasted with the use of the bottom lines, is used to seek more audacity and fluidity to the whole composition.

These lines mentioned, which are complementary and transversal to the overall image, exist to generate movement and lightness to the composition and are inspired by topographic maps, in which the lines are used to represent the height



of land. Another source of inspiration was the fingerprints, because both elements represent unique and irreplaceable elements. Design and Territory are enclosed within a frame that indicates the existing limits in its spaces and how emergencies and conflicts exist outside that frame. This is a fact that makes difficult to understand the landscape for designers and researchers alike. In turn, the use of these lines has roots in David Consuegra's technique of integrating and transforming platforms, inherited from other theorists and designers such as the well-known Johannes Itten.

**Figure 1 - Isologotype Design and Territory**



These identifying lines were used in the isologotype design and the creation of the elements for the event identity, such as graphic pieces for promotion and communication. In these pieces, rustic and terrariums textures were used as well (Fig. 2). These elements are implemented for the journal covers associated with the publication process of Design and Territory and in the book of academic articles derived from the event.

**Figure 2** - Use of textures in broadcast images of the event.



For the cover of this edition, colors associated with the earth were chosen to be used in complementary tones. The main color was yellow, in order to provide strength and energy to the whole composition, and brown, to generate pressure points and highlight the important elements of reading such as the Design and Territory isologotype itself. The purpose of this cover is to stimulate readers and reflect that essence of the territories to be constantly transformed. This image is reinforced with the use of the event's characteristic lines in half-tones of brown that are used as a symbolic abstraction of the paths toured - or to be toured - and the identity mentioned above.

The use of the texture used provides that last detail of the ancestralism from the territories, as well as the seriousness depicted from the content of this publication, in addition to the respect we have as a work team for our traditions and the researchers who work to understand them.

Andrea Melenje, in her text "Itinerary", describes very well our intention while designing the visual identity of the event: "as designers, a holistic view of the territory and the culture it represents should be taken into account, taking on a role as the designer who thinks as part of a sensitive territory, is moved by the image and cultural practices that are part of its context, and constitutes them as its main resource in the construction of communicative visual discourses" (Melenje Argote, 2014). We are convinced that the work of all of us - designers, sociologists, geographers, and researchers of the territory - is to fully understand it and its inhabitants as a painting that is filled with new aspects every day and that never ends. That we can observe them and permeate ourselves with their knowledge is, then, vital to generate alternatives for change that adjust to the needs, experiences, and beliefs of the people who live and feel the territories every day. This ideal, perhaps utopian, is reflected in the colors chosen for this edition of Projética and, more generally, for the entire visual communication used to generate the identity of what was Design and Territory. Enjoy the reading!

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