Projeto
ABECEDÁRIO-IMAGEM

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Sinopse
Apropriação, recriação ou criação de um abecedário original (23/26 letras), com a apresentação de exemplos históricos e contemporâneos; aplicação prática em parede interior, fachada/montra de loja ou espaço urbano com possibilidade extra de aplicação prática num cartaz/*poster* científico.

Palavras-chave
Alfabeto; Abecedário; Caligrafia; Texto e Imagem; Tipografia.

Introdução
• Banco Alimentar da Mente
O mundo está cheio de tudo, de coisas. Coisas sonoras, coisas visuais e coisas textuais. Por todo o lado, a toda a hora, cada vez mais, mais e mais. Entre todas estas 'coisas', as letras estão sempre e invariavelmente presentes, tais como: signos, grafittis, sinaléticas, marcas, embalagens, cartazes, anúncios, *sms* e músicas.
Com a proliferação da globalização, o crescimento e o consumo dispararam em todos os sentidos, tanto para o bem como para o mal. Para o Bem proporcionou-nos uma riqueza de soluções infindável (sobretudo a nós *designers*), para o Mal porque temos de optar e escolher entre as dezenas de nações, as milhares de línguas e os milhões de caligrafias, tipografias e formas alfabéticas que existem actualmente, e agora também na Internet. Só para termos uma ideia deste manancial basta pesquisarmos (modo simples) num motor de busca como o Google a palavra *alphabet image* para confrontar-mo-nos com mais de oitenta milhões de referências; se fôr a palavra *type* dispara para mais de oito mil milhões de referências, e isto só num idioma (inglês)! A análise da totalidade destas referências torna-se impraticável, quase sempre não temos tempo útil para a realizar.
• Memória Visual
A escrita (mais tarde os alfabetos) nasce com a necessidade do ser humano em quantificar, somar, anotar, registar, inumerar e perpetuar, coisas, nomes e informações, de forma a não esquecerem e poderem recordar mais tarde. Depois veio o registo perpétuo das epigrafias monumentais e histórica. Seguiram-se as bulas papais, os forais régios, os tratados científicos, as edições bíblicas, os livros, os dicionários, as enciclopédias, os jornais, as revistas e, finalmente, a Internet. Tudo é informação, tem 'letras' e é catalogado e listado numa ânsia e obscessiva vontade humana em classificar todos os géneros existentes e imagináveis. Mateforicamente podíamos dizer que a Terra é o maior arquivo de todos e as nuvens as suas bases de dados, sem nunca sabermos quantificar os seus limites.
• Ingenuidade e independência estratégicas
Sempre ouvimos dizer frases do tipo: 'A roda está inventada à muito tempo', 'Já vi isto em qualquer lado', 'Não sei se já existe', etc. Se a isto acrescentarmos a sistemática falta de tempo (que é uma ilusão pois o dia são sempre 24 horas …), limitações técnicas, tecnológicas e financeiras, tendências estéticas, influências artísticas, etc., fazer de raíz ou 'partir do zero' torna-se na postura mais objectiva que temos. Assim sendo, o projecto curricular surge como um espaço privilegiado para se lançar um desafio complexo como este, na medida em que o seu recurso humano natural são jovens estudantes cujo potencial criador imana de genuína vontade de descobrir e experimentar sem restrições, sem limitações e sem atitudes viciadas.
• Experimental, criar e 'caçar'
Como docentes que somos, o nosso papel é o influenciar sem interferir. Lançar o tema, expor os extremos, mostrar a diversidade de soluções, provocar e criar a necessidade, a sede de fazer 'novo', de mostrar de outra forma, com o 'olhar' de cada um. Neste caso, somos um 'alfabeto' sem alma: precisamos de 26 almas, todas diferentes mas todas do mesmo ADN familiar. Nós, docentes, devemos de organizar, planificar, coordenar e monitorizar todo o processo de trabalho: desde o *briefing* inicial, até a uma possível aplicação, passando por discussões colectivas e individuais. Devemos imaginar necessidades infinitas, virtuais se caso for necessário, para no final imaginar-mos ou identificar-mos o 'cliente' ideal para aplicar o alfabeto-imagem criado.
• Fazer e propor; experimentar e pensar; discutir, baralhar e refletir

Objetivos
Sensibilização para a diversidade e o potencial das formas alfabéticas;
Compreender a relação entre a escrita artificial e a tipografia;
Compreender a integração da tipografia no desenho e no espaço arquitectónico;
Compreender a tipografia no espaços bidimensional, tridimensional e virtual;
Compreender a diversidade de aplicações e significações dos alfabetos tipográficos;
Compreender os conceitos *letra caligráfica/tipográfica* e *letra como imagem*;
Adquirir uma visão histórica e sóciocultural sobre as formas tipográficas.

Metodologia
Projeto de caráter prático, exploratório e experimental com quatro fases, sendo: uma primeira fase com a apresentação de exemplos históricos e actuais de carácter expositivo com recursos audiovisuais e debate coletivo;
uma segunda fase com a produção de um abecedário completo a partir de letras existentes, recolhidas de qualquer suporte, instalação ou local (as técnicas sugeridas para a aplicação final são a fotografia ou a colagem); uma terceira fase (a mais importante) com a criação e produção de um novo e original abecedário-imagem, completo (26 letras) e

cuja matriz base deverá estar concebida para que as letras possam ser utilizadas e aplicadas em qualquer contexto e suporte; uma quarta e última fase que corresponde à aplicação prática do abecedário criado (num contexto real ou virtual) demonstrando um possível e bom exemplo da aplicação conceptual e funcional do mesmo.

Resultados

O objetivo é proporcionar a criação e a produção de um novo abecedário-imagem latino, cuja matriz base deverá ser em versão a preto e branco e com desenho em alto contraste e em vetores; o abecedário, de 26 letras (neste caso, o alfabeto latino português), deverá ser testado através de uma aplicação prática do mesmo, projetando a criação de um novo produto, desde um objeto gráfico até uma instalação intermédia.

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Ana Luísa Castro
Filipe Tratos

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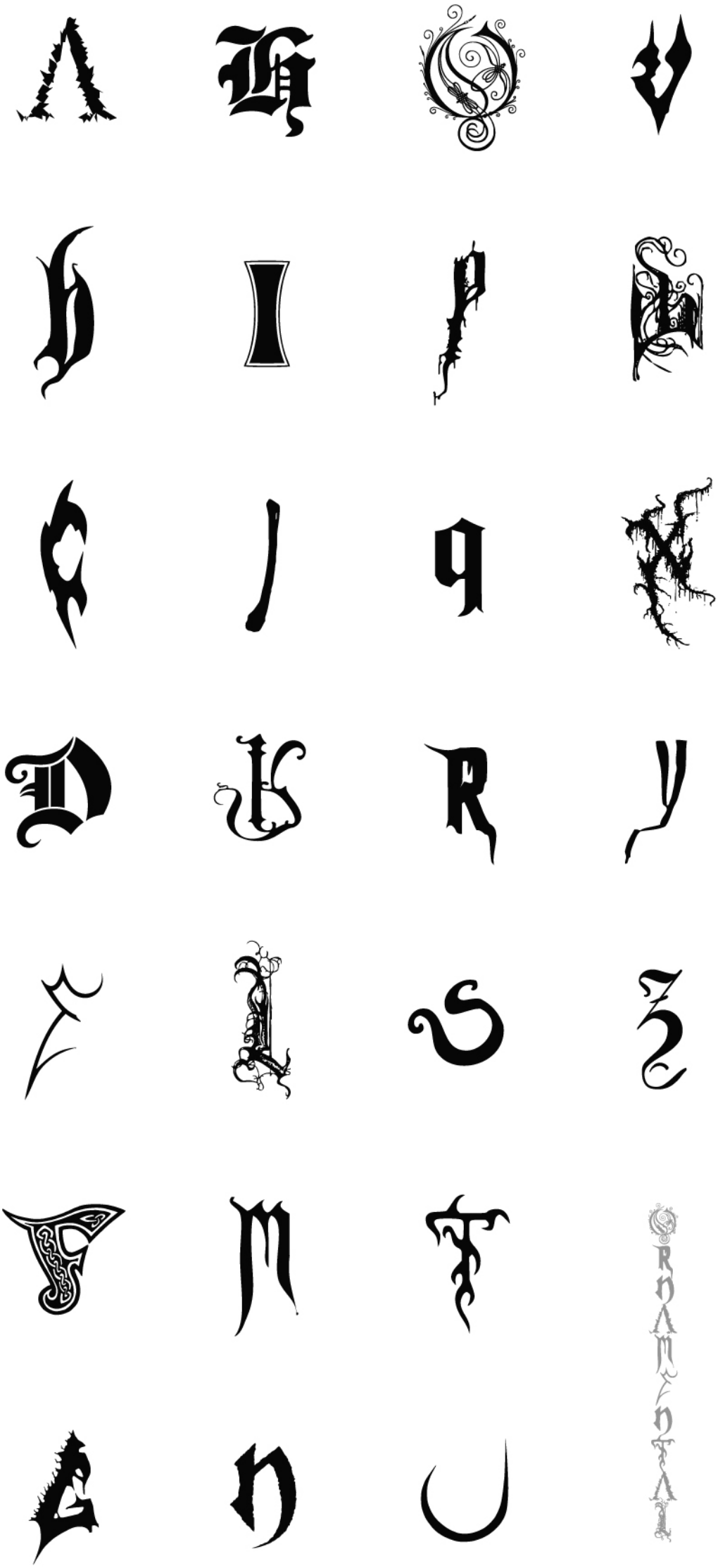

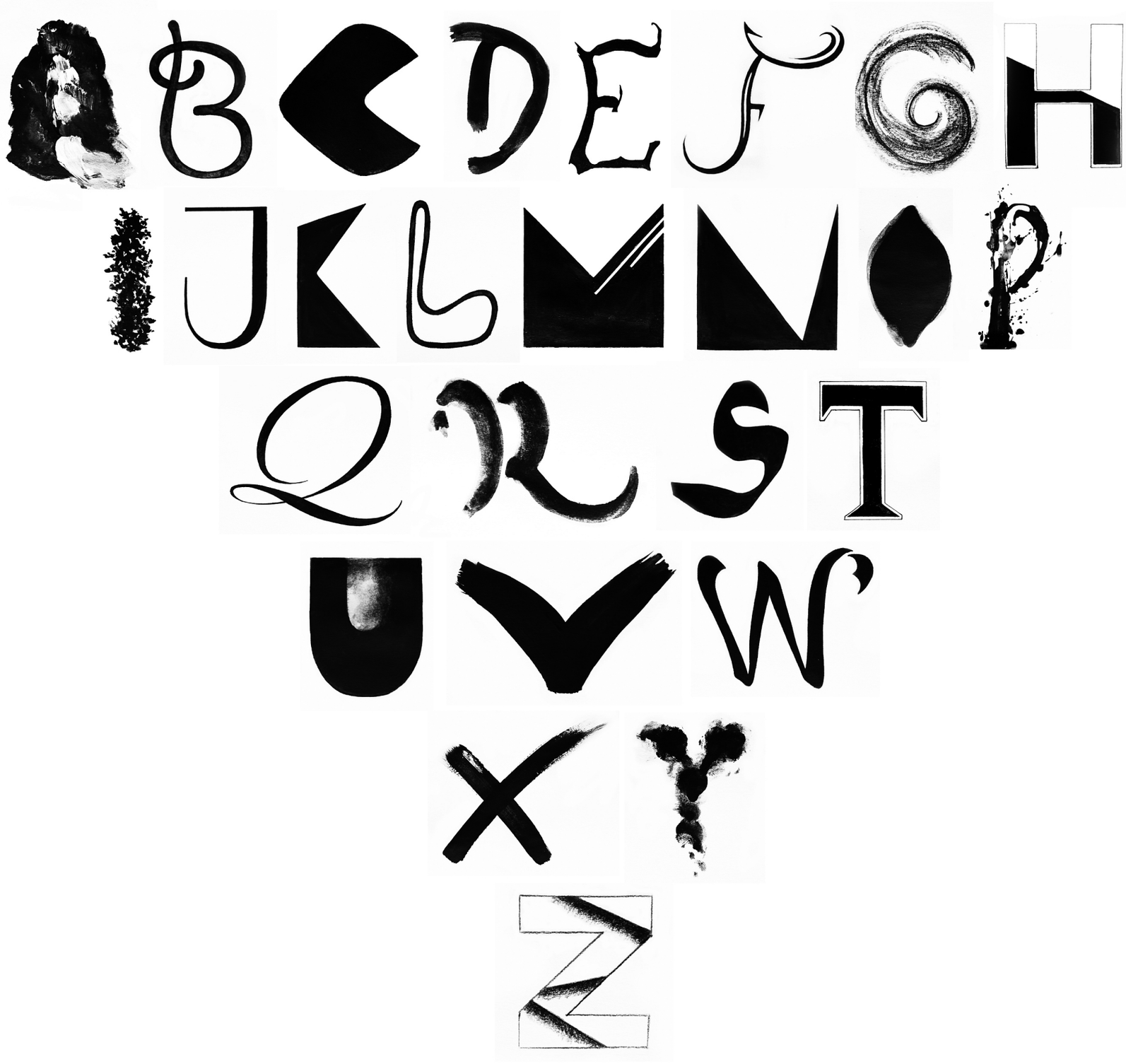
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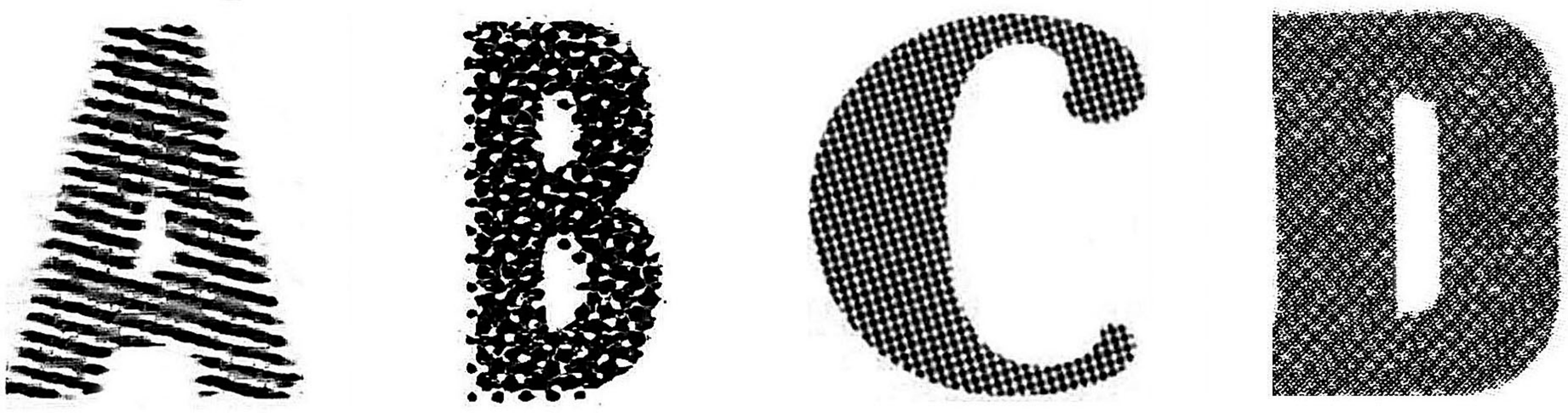
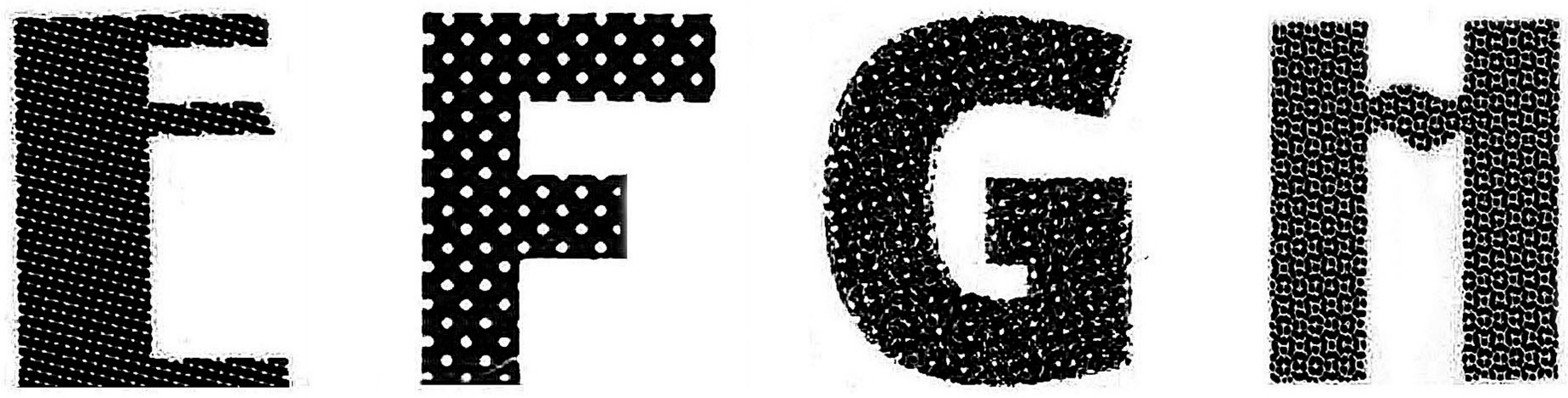
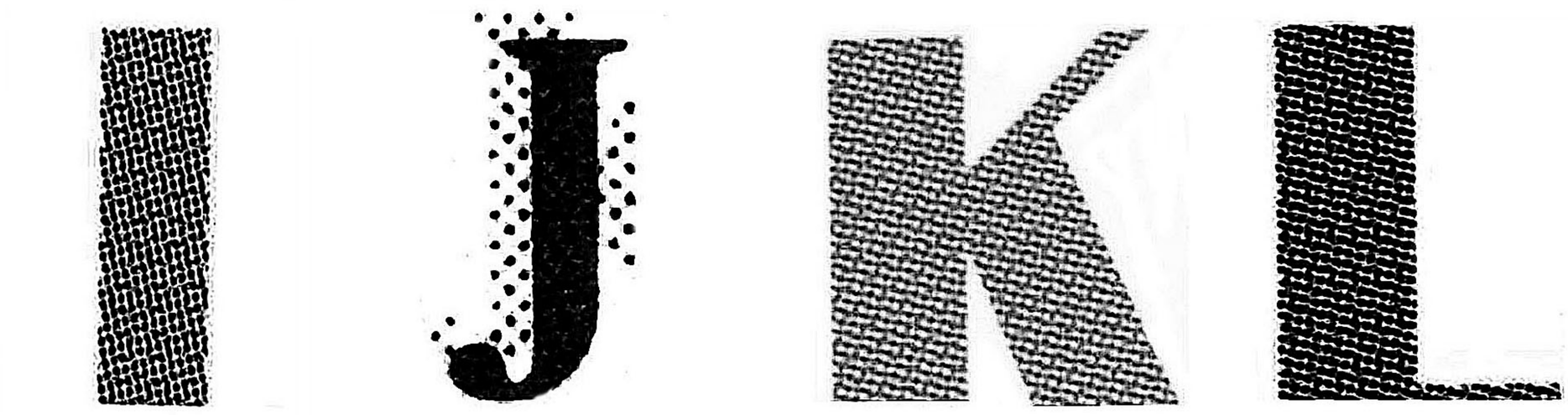





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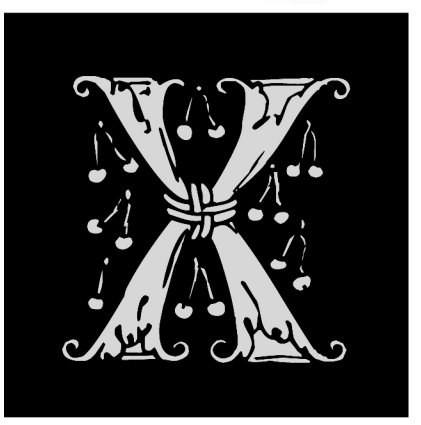

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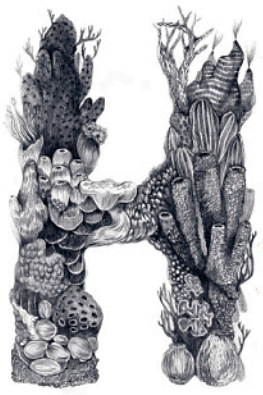






















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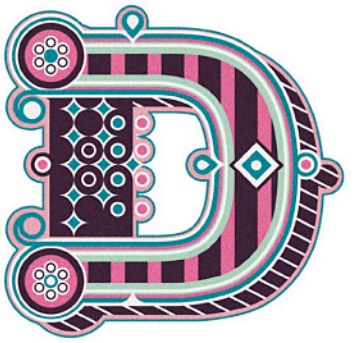

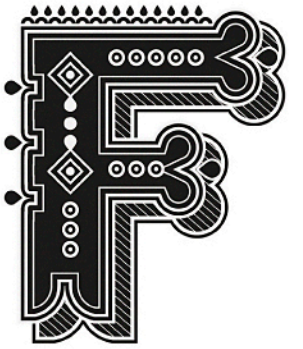
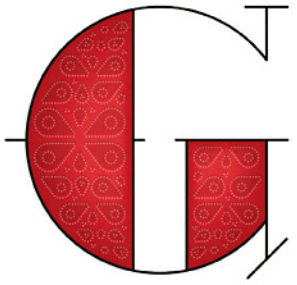
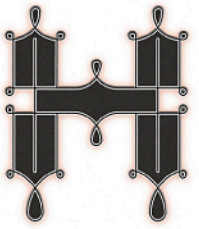












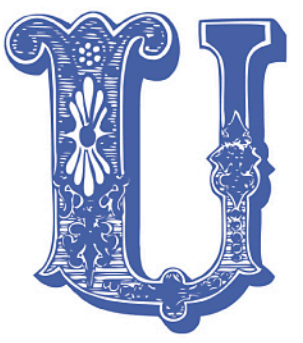



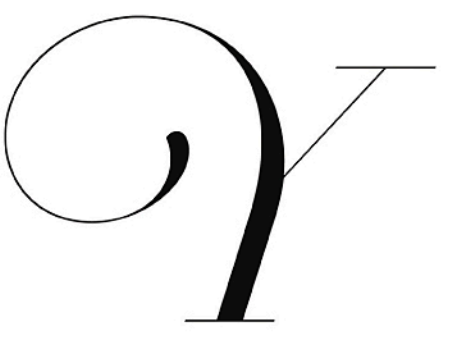



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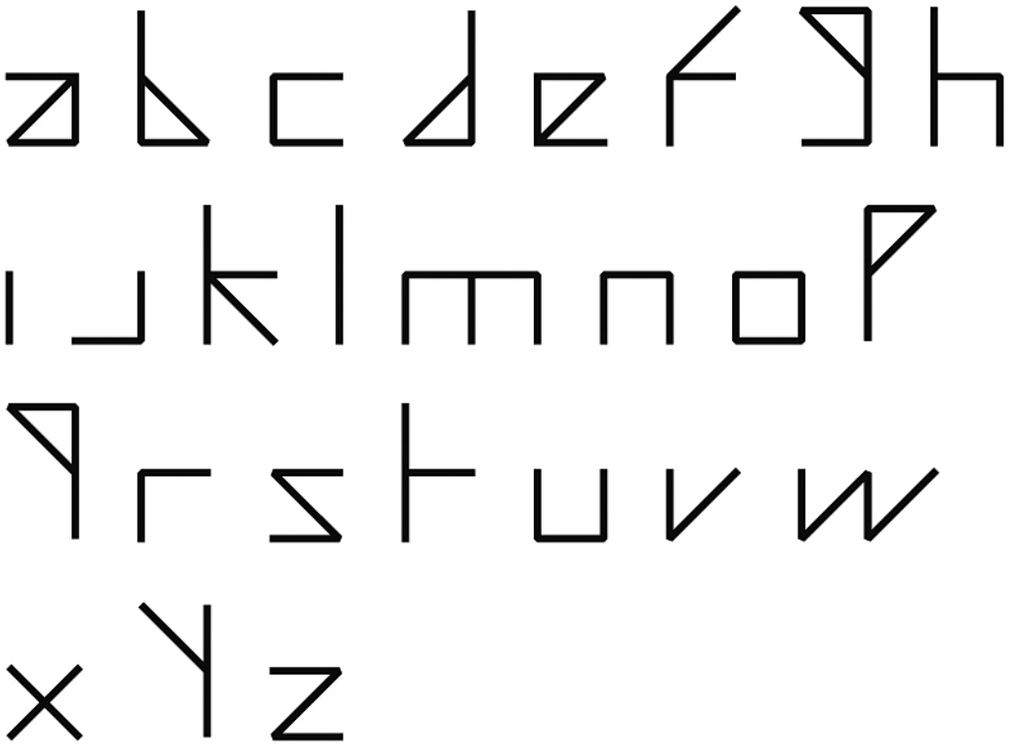





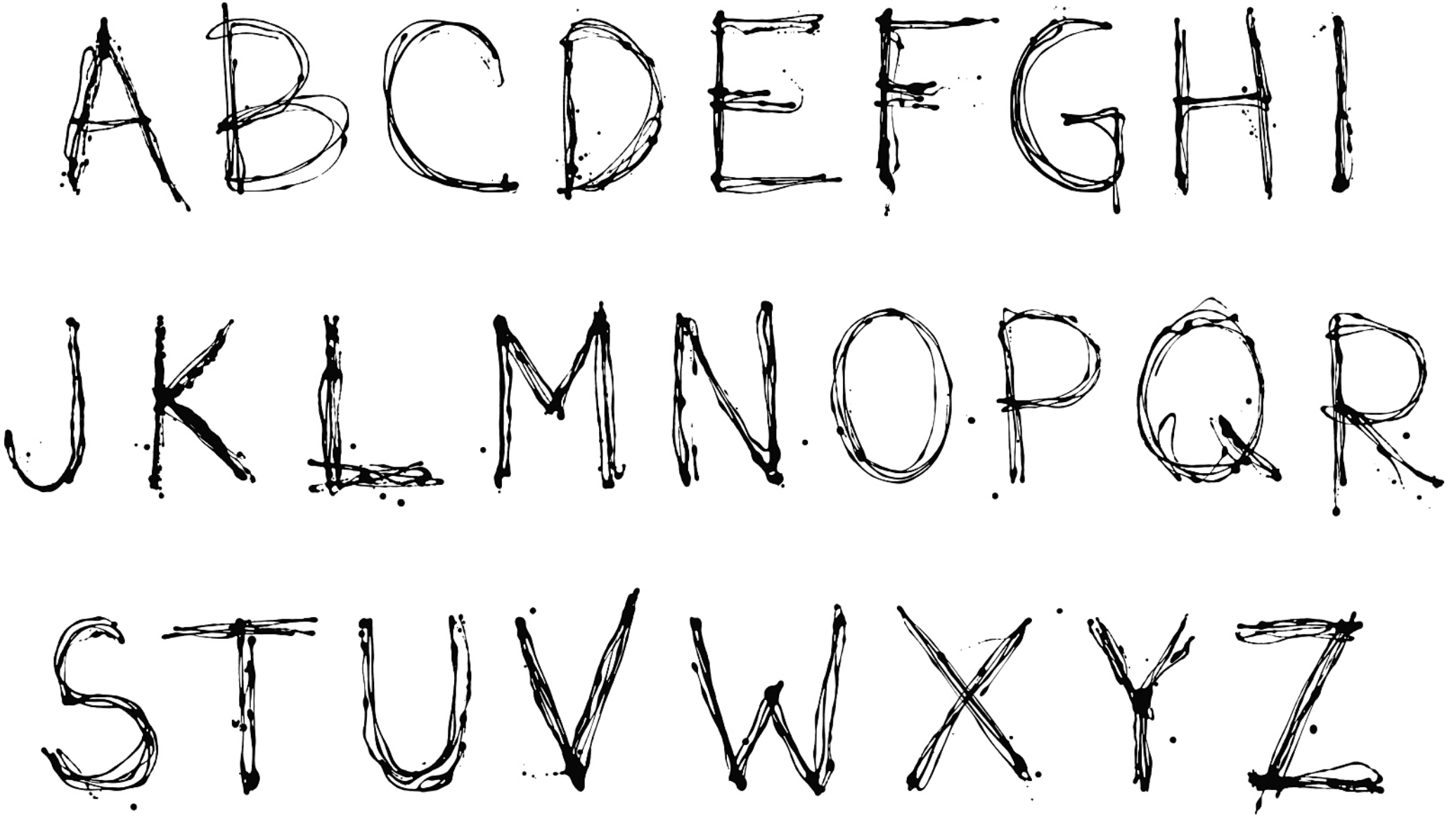
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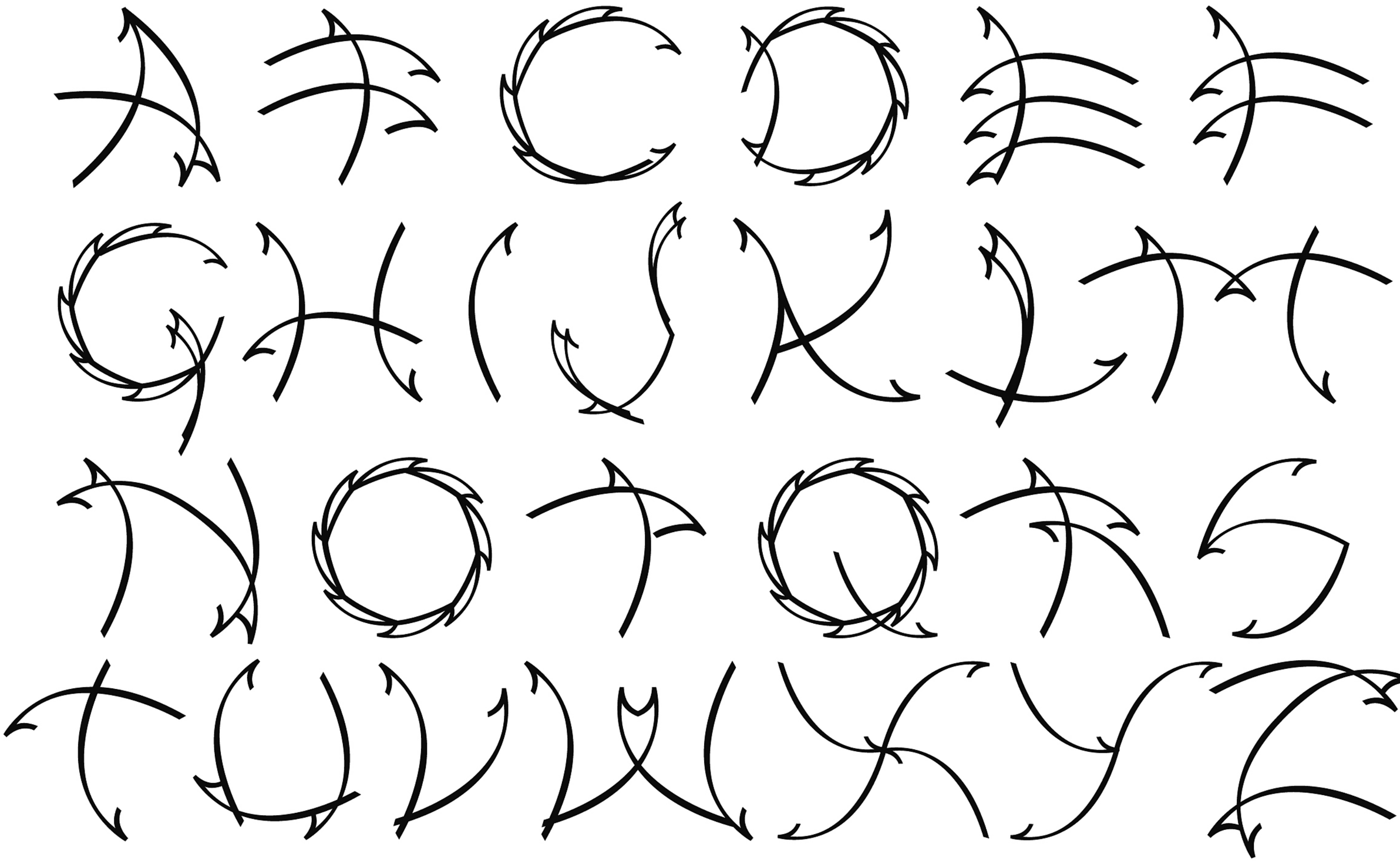

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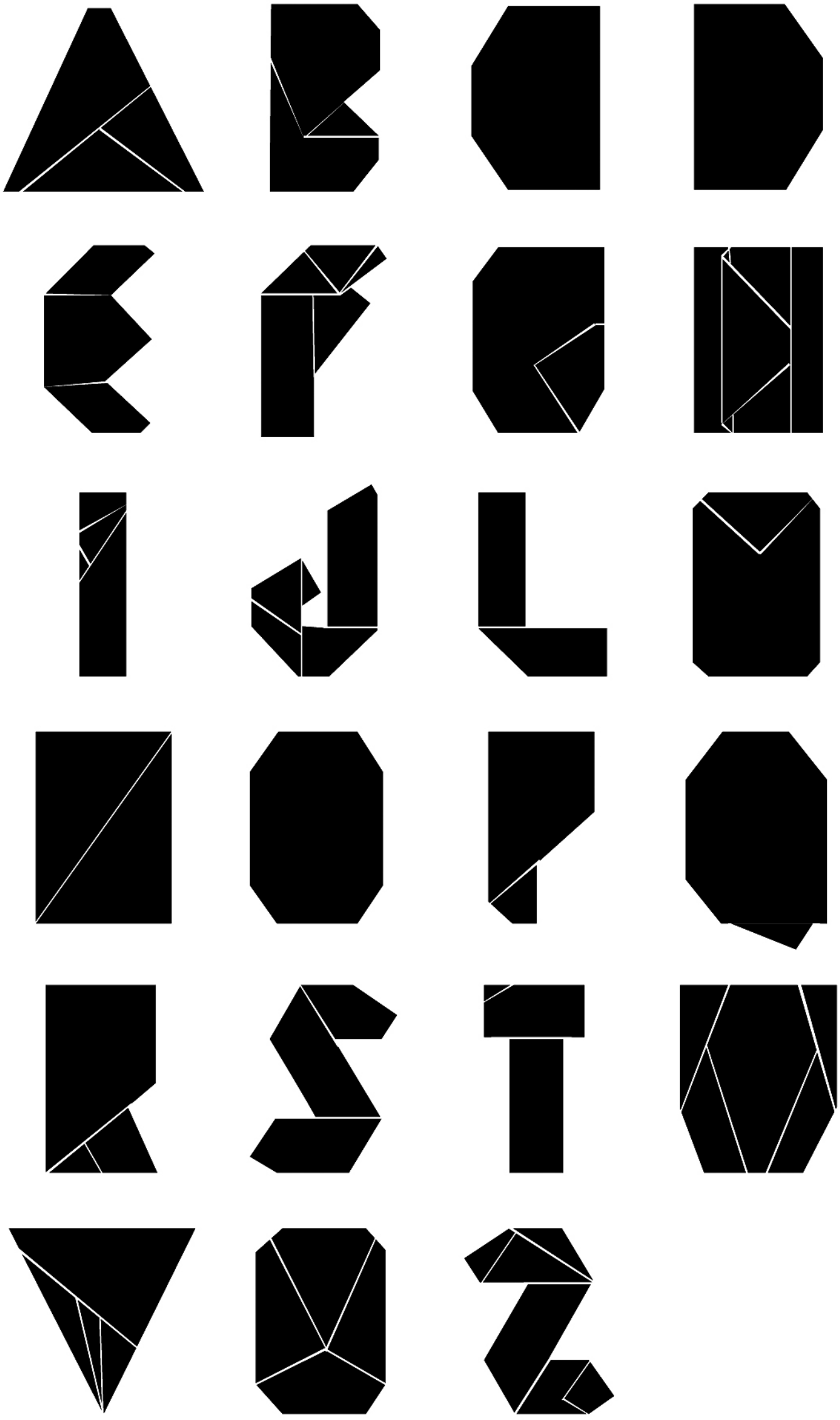

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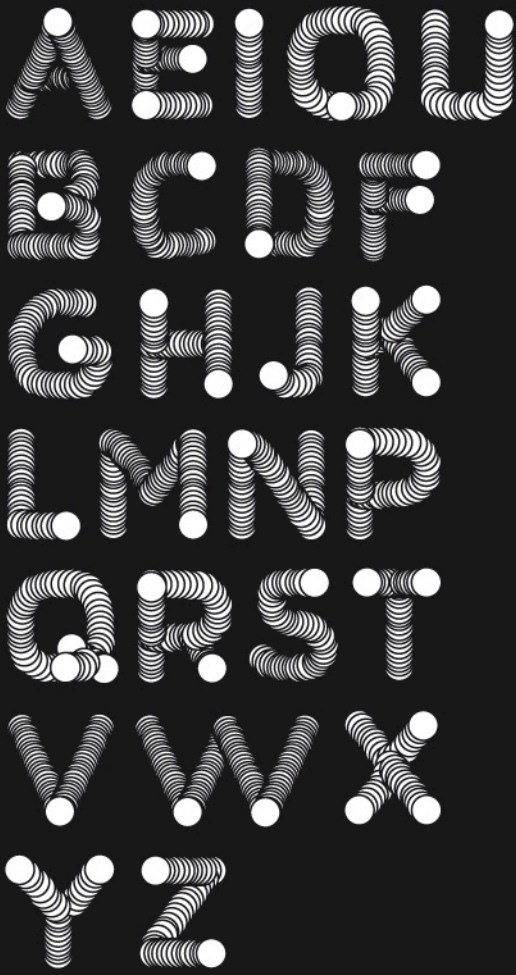
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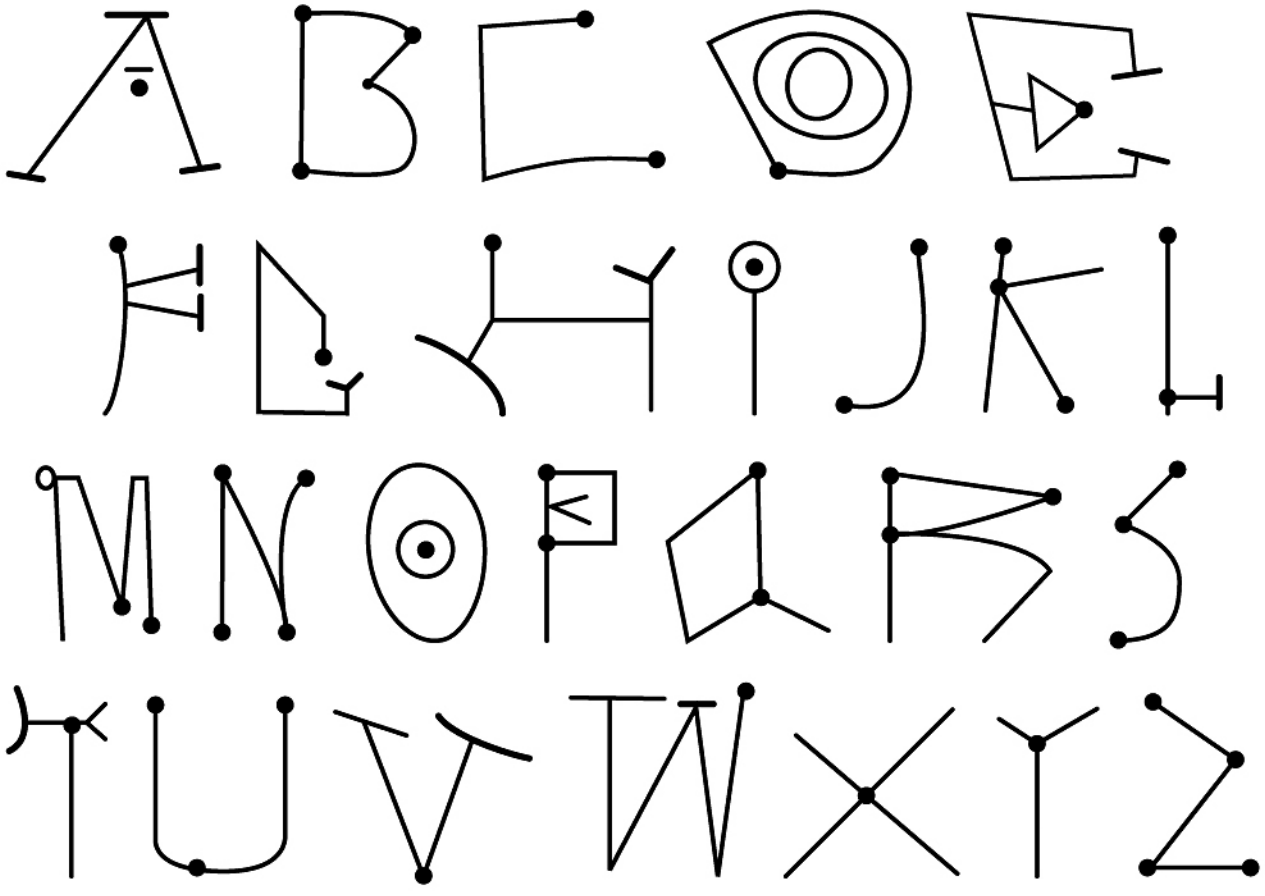


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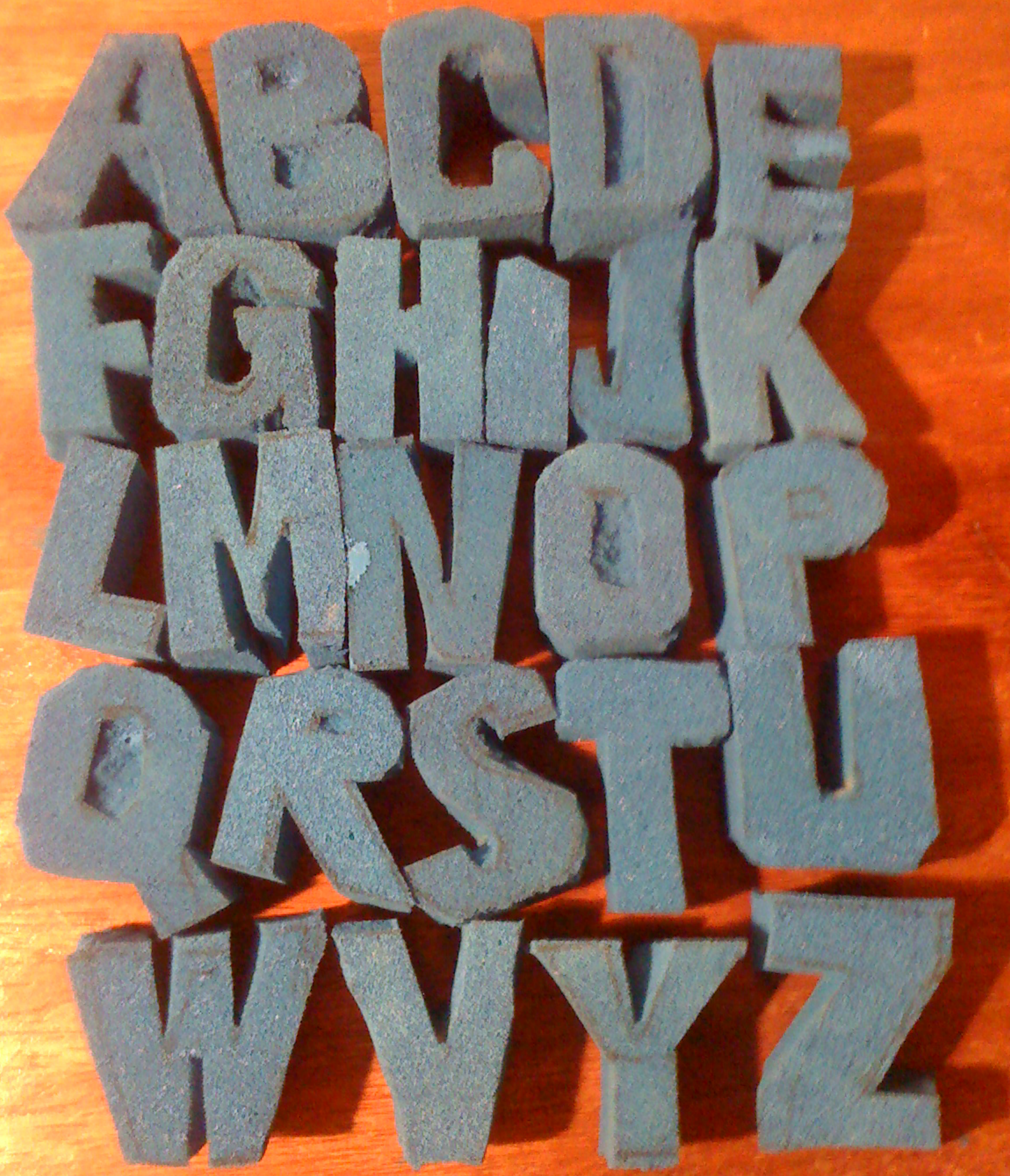
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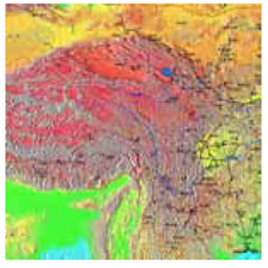




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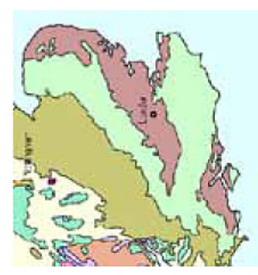
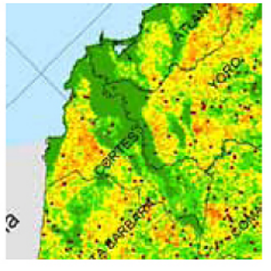

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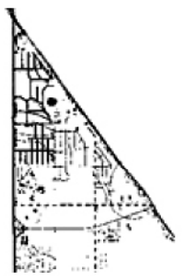






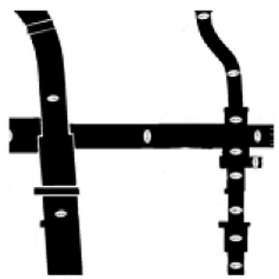










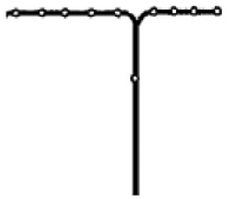
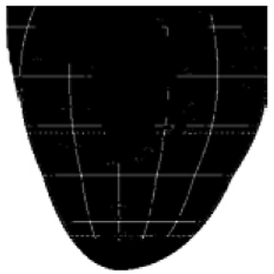



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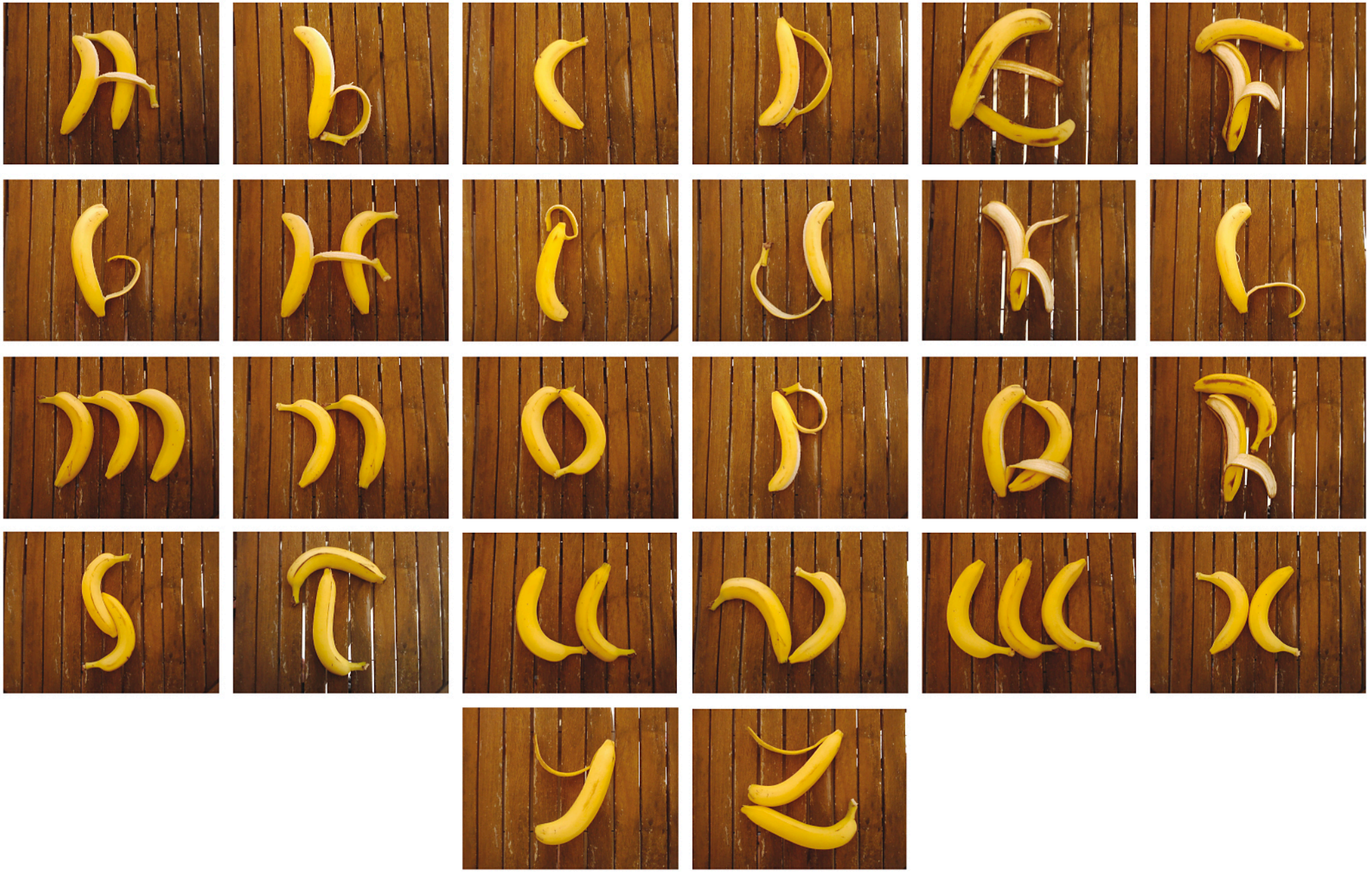


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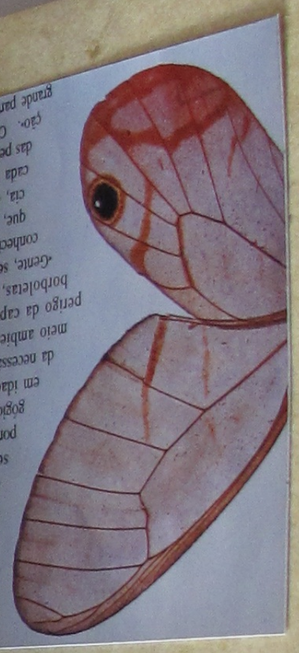

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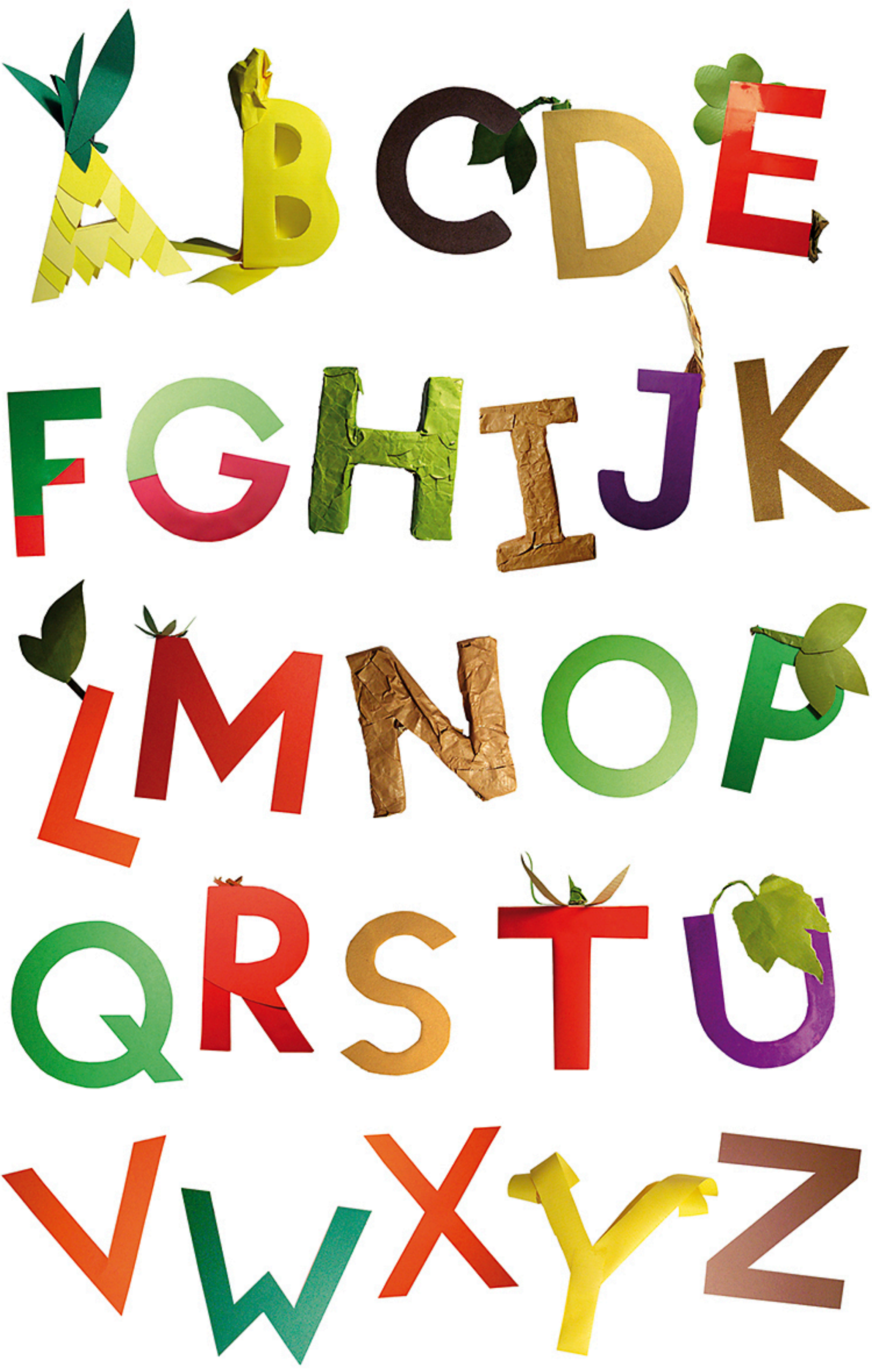
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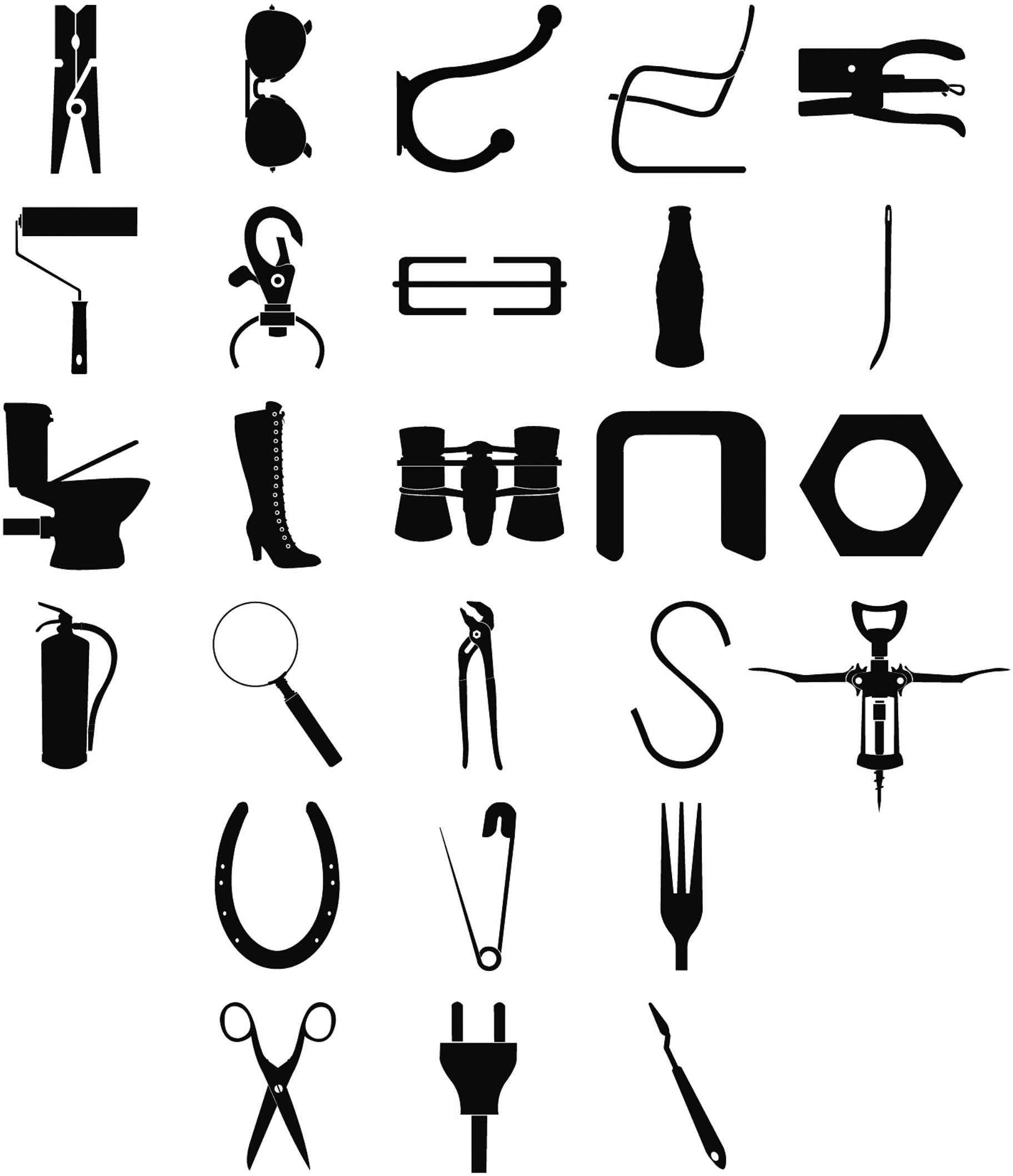



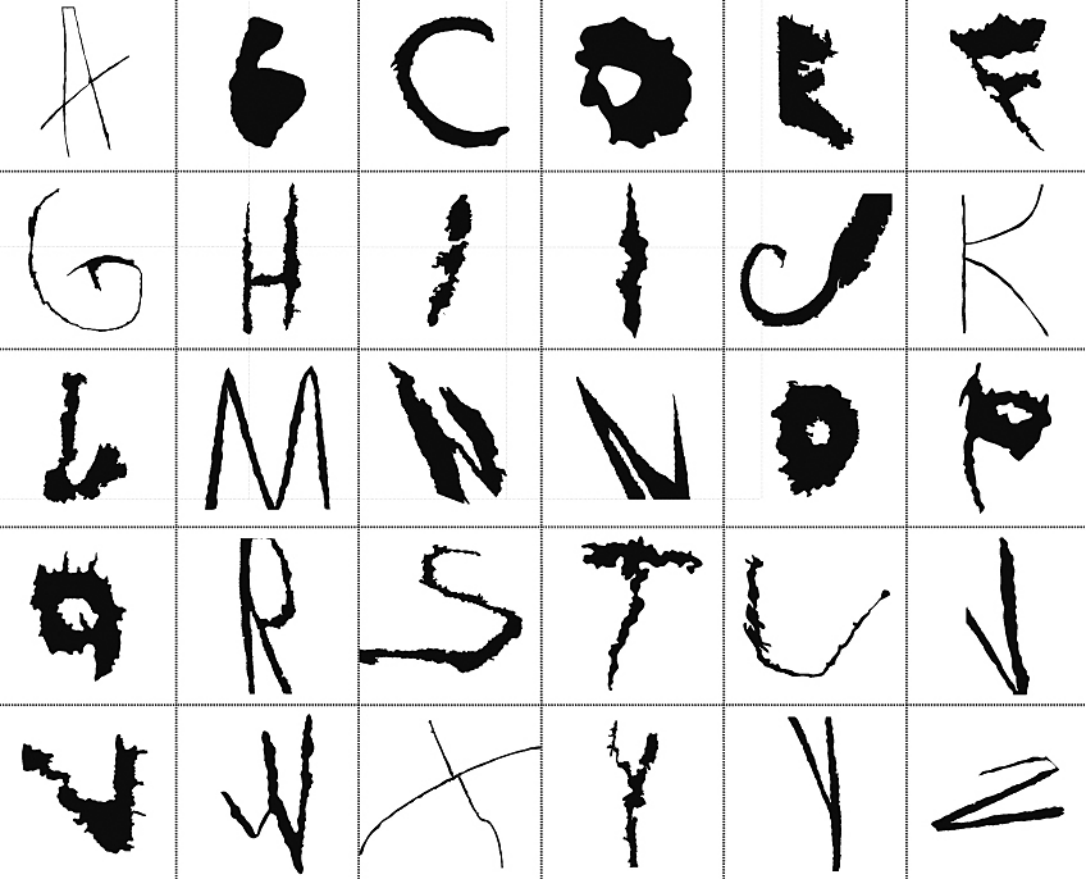

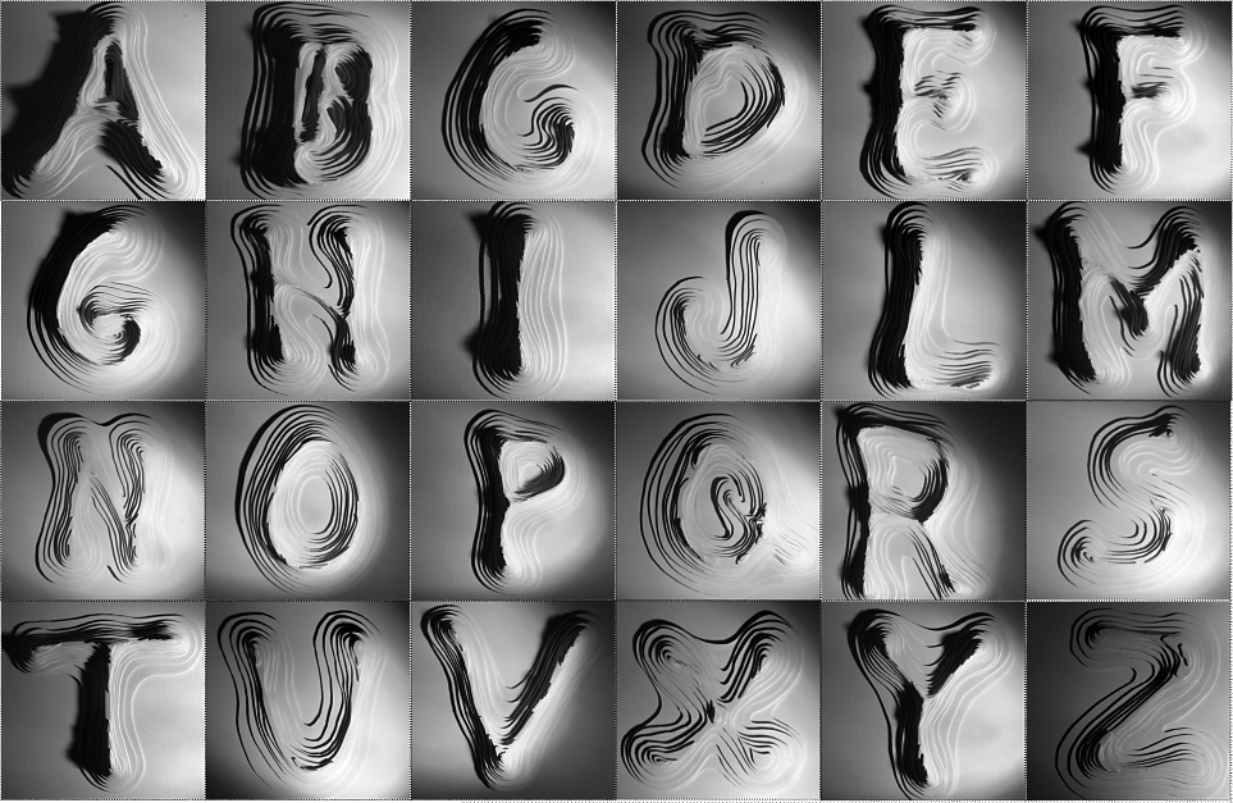
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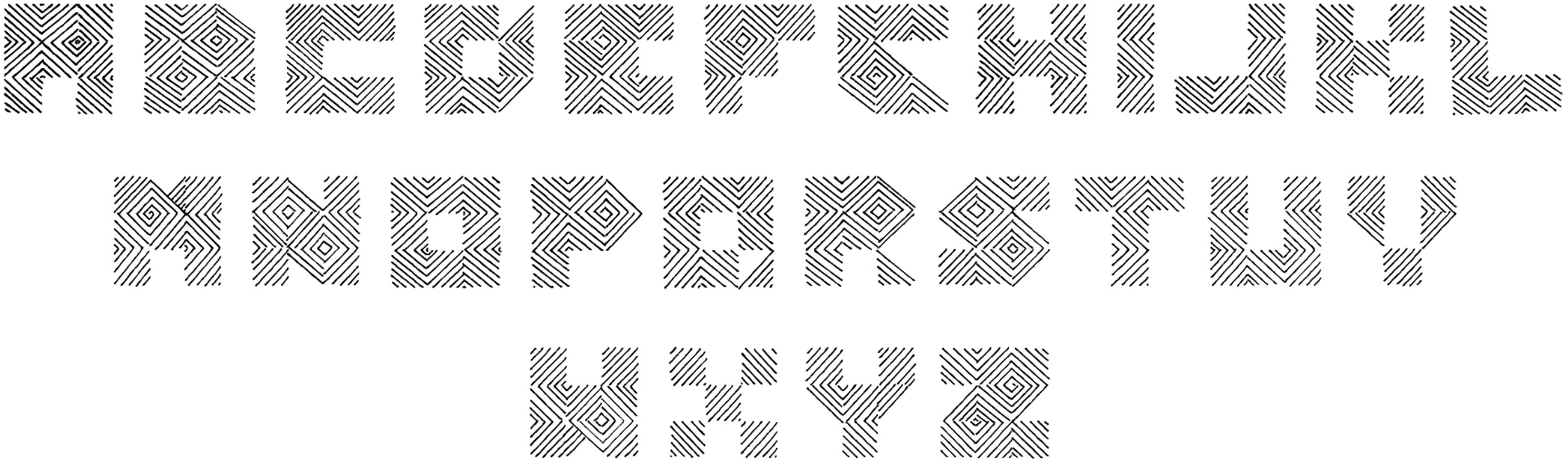
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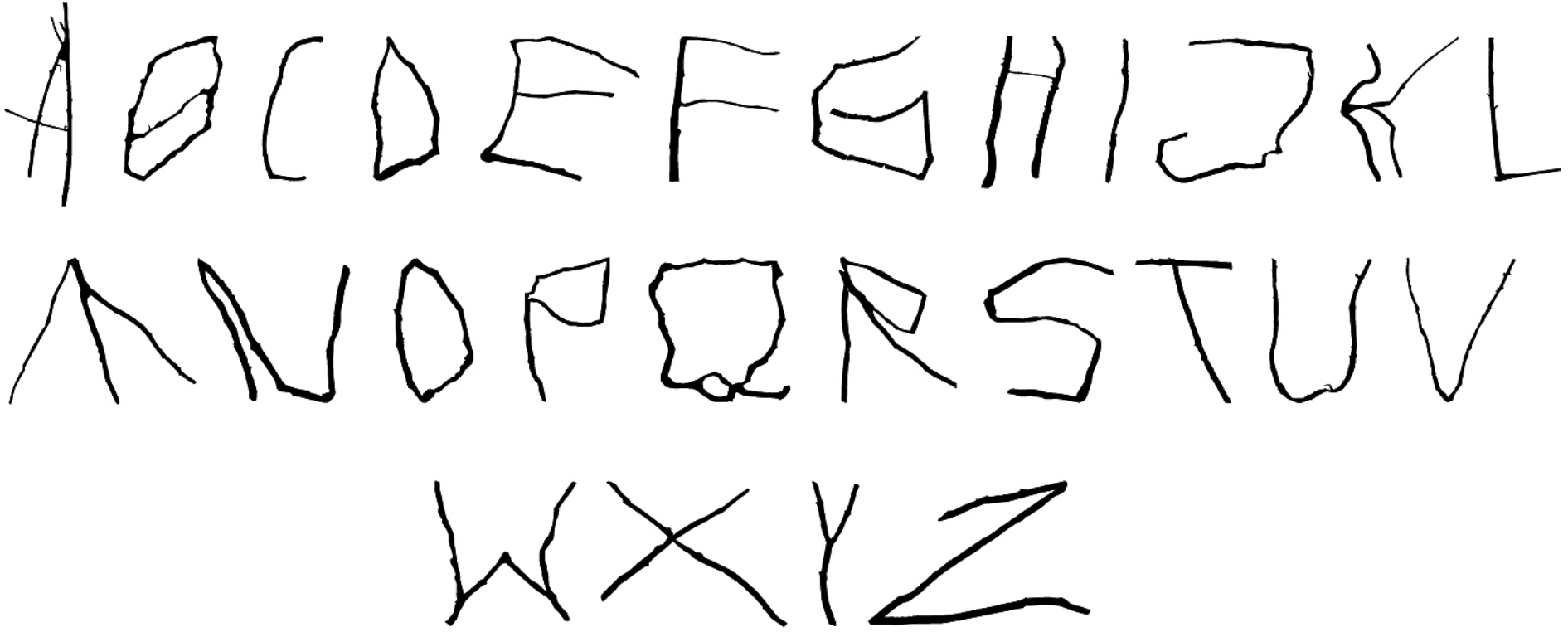



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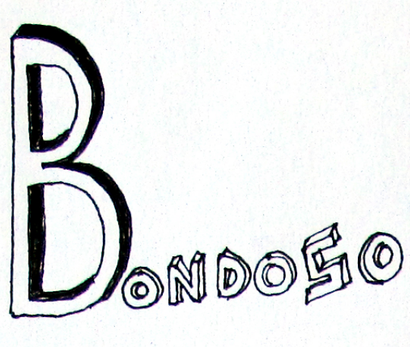
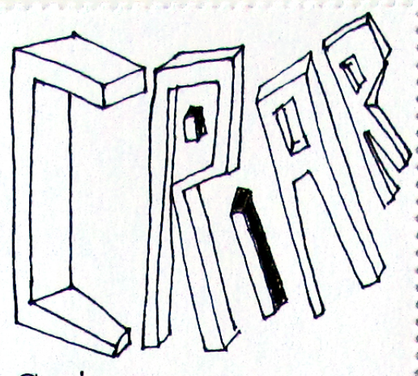
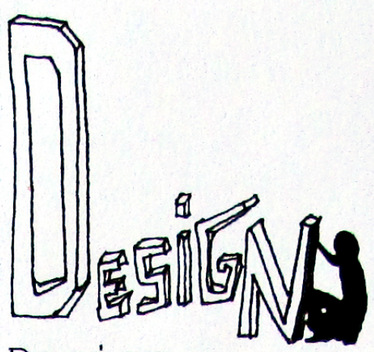


Bondoso



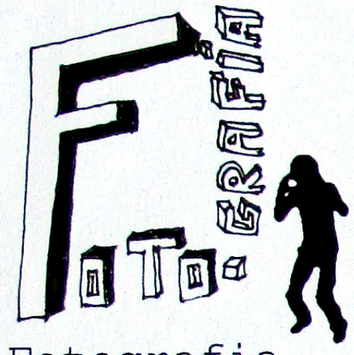
Criar



Design



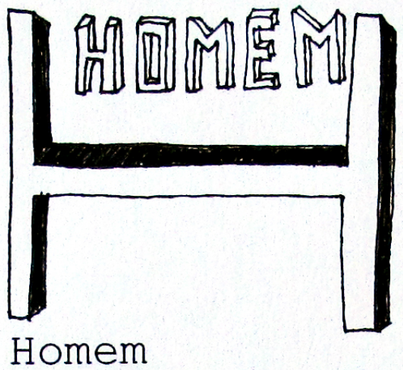
Elegante



Fotografia



Generoso



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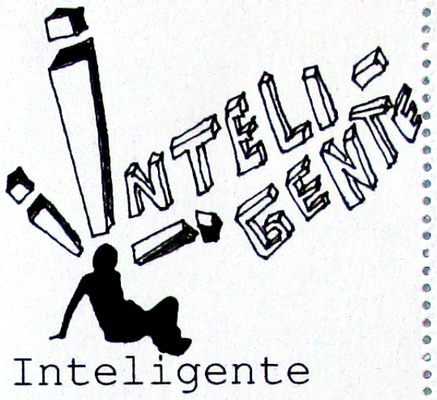
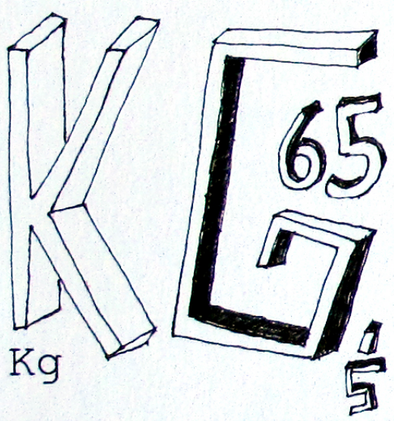


Inteligente



Jovem



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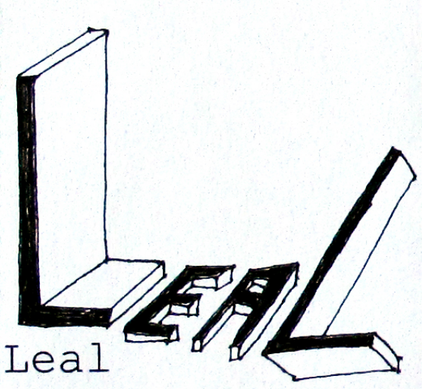

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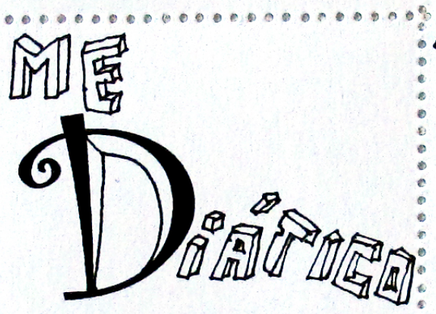
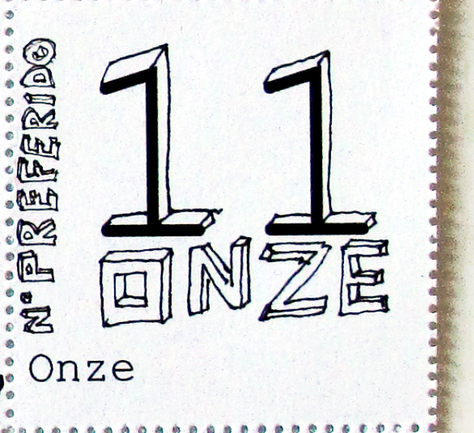


Mediático



Não



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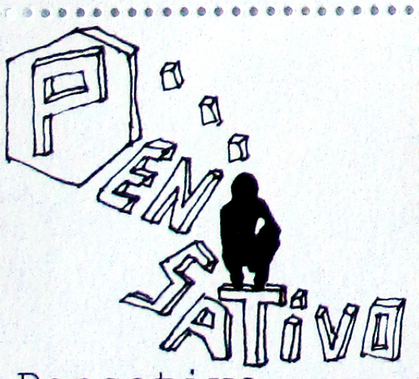
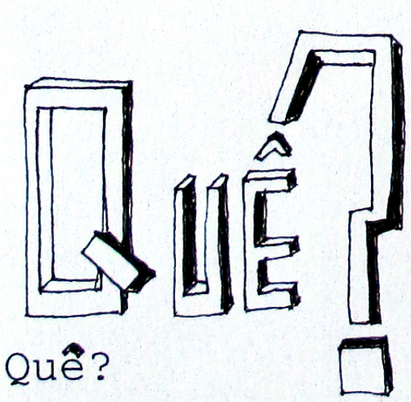


Pensativo



Quê?



Religião



Saudade



Timorense



Único



Vaidoso



Xiiiu!



Yes



Zeloso

CURSO

DISCIPLINA

ANO REGIME ÉPOCA

NÚMERO DO ALUNO	NOME DO ALUNO	CLASSIFICAÇÃO FINAL	DATA	REQ	INS (b)

RESSALVAS

PORTO / /

OS RESPONSÁVEIS PELA CLASSIFICAÇÃO

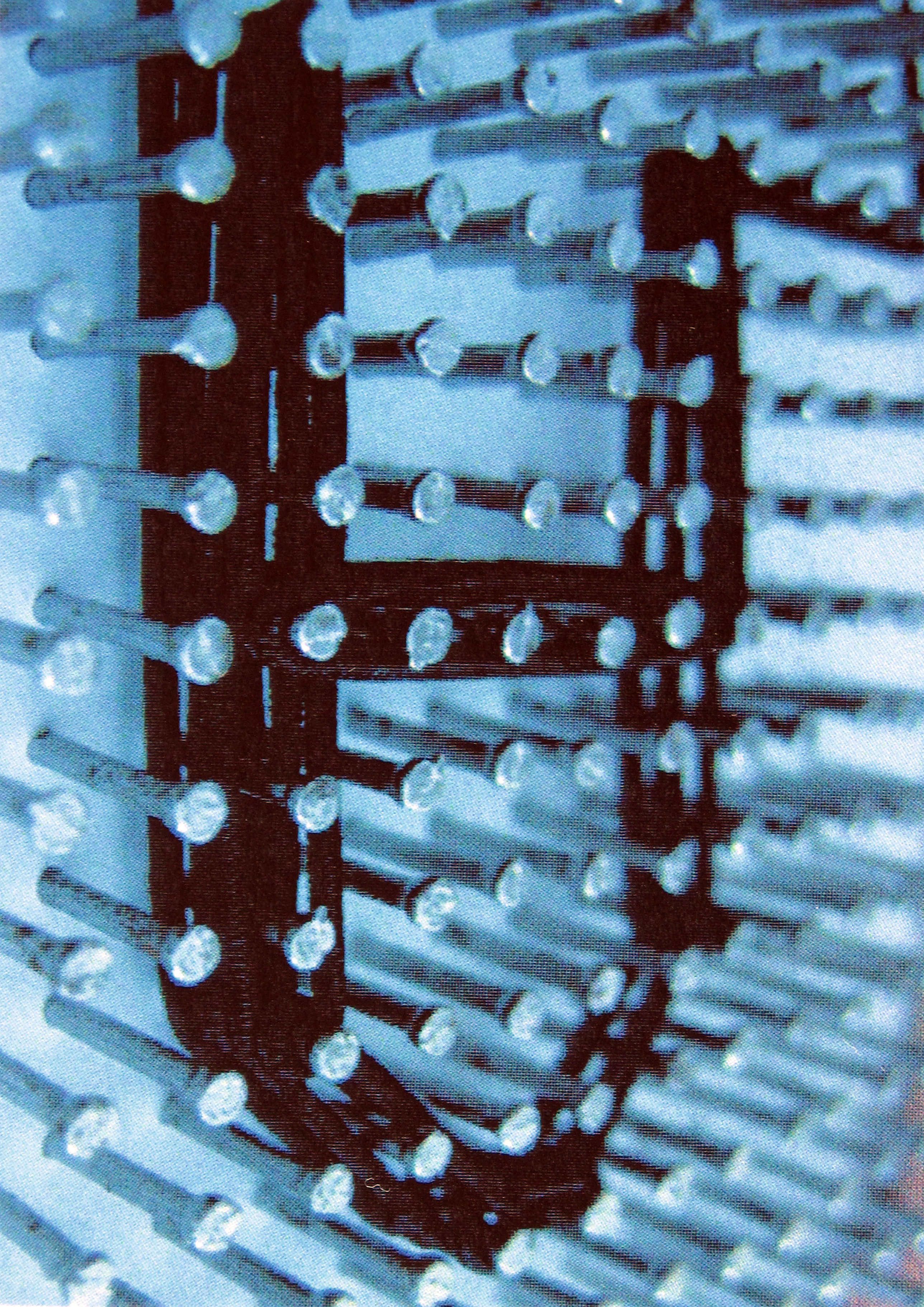
Elisabete Oliveira

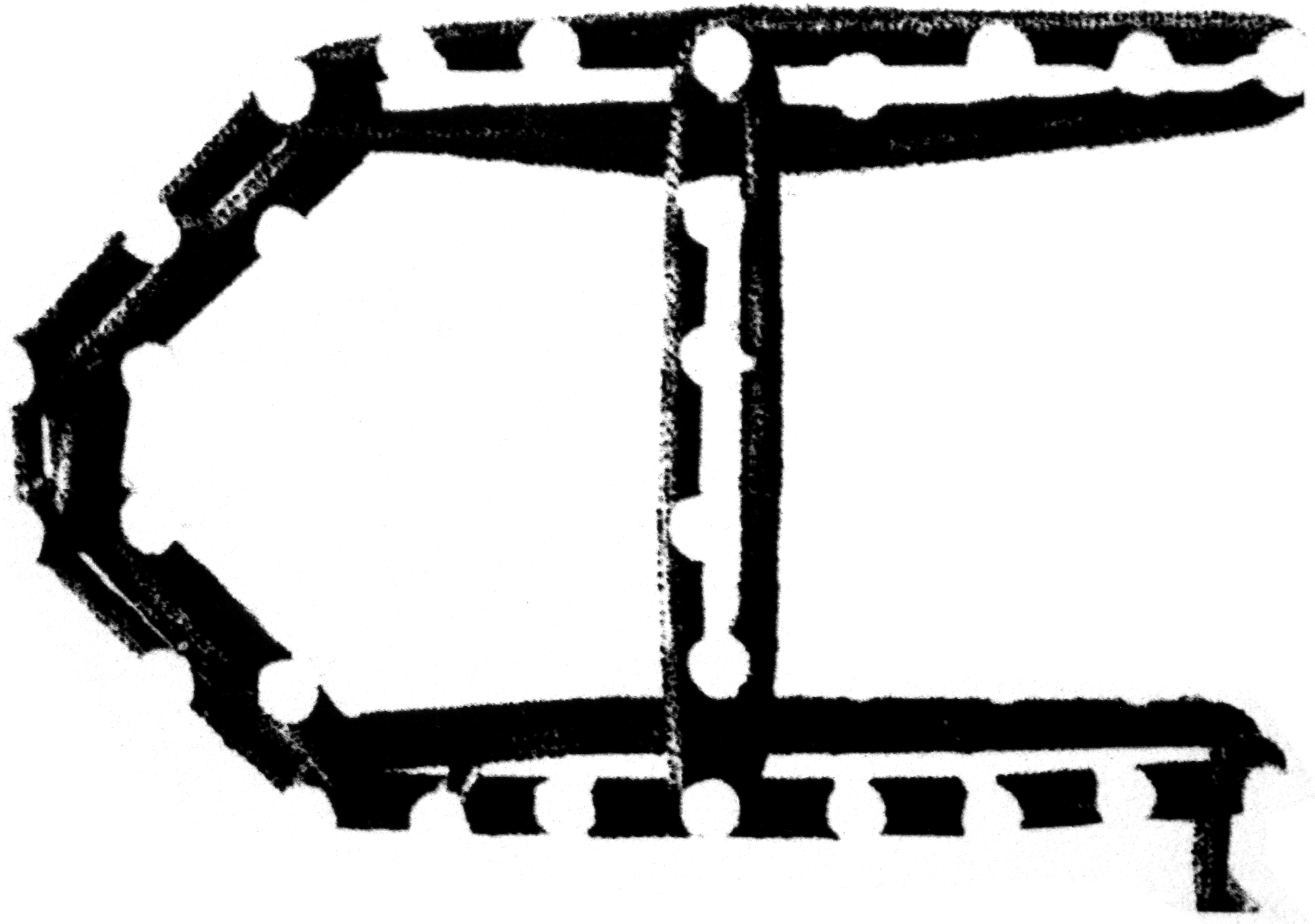
LIVRO DE TERMOS

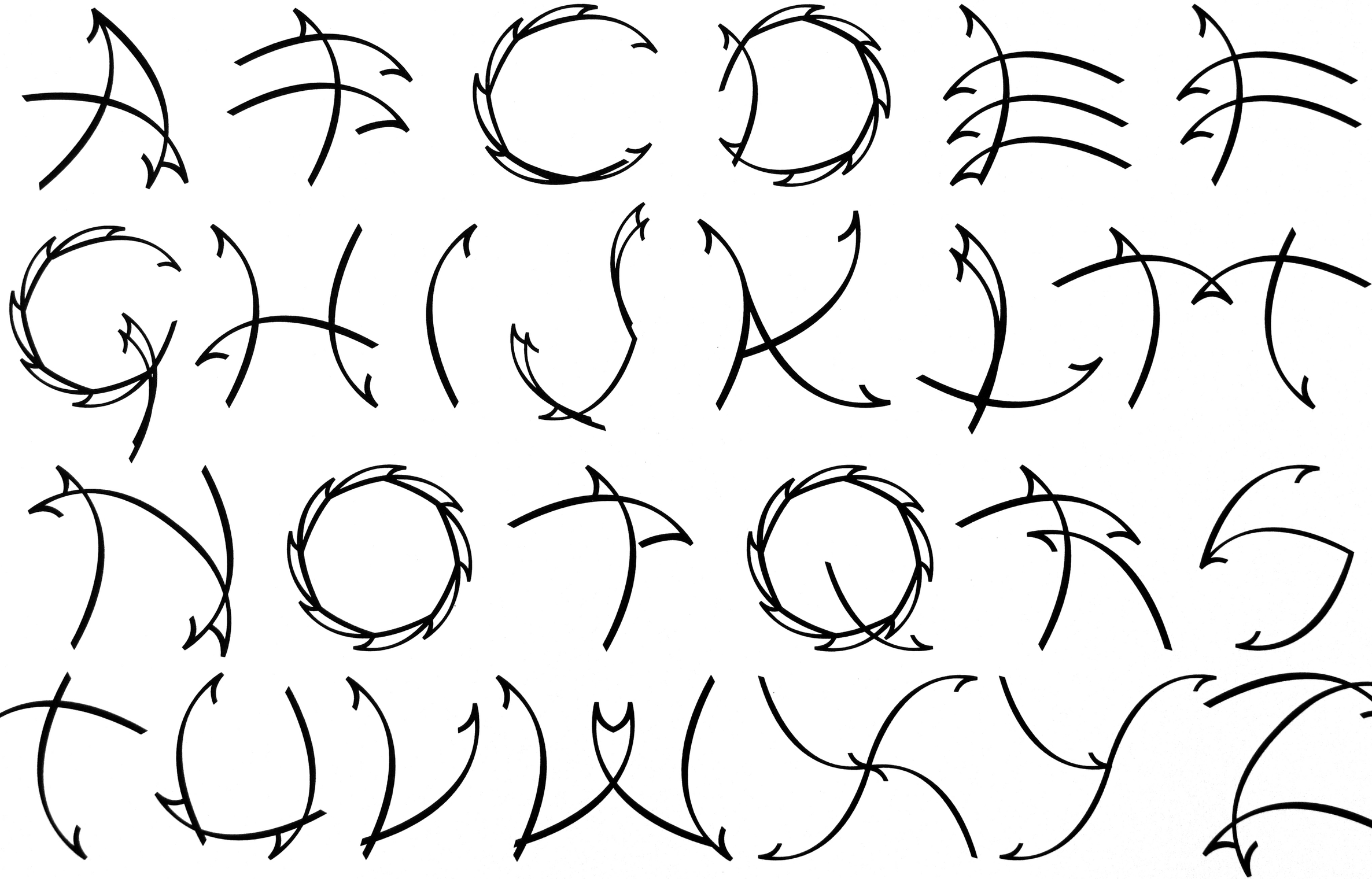
NOTAS: 1 - NAS FACULDADES ONDE É NECESSÁRIO REQUERER EXAME SÓ DEVE SER LANÇADA NOTA AOS ALUNOS QUE APRESENTEM RÚBRICA DO FUNCIONÁRIO NA COLUNA REQ
2 - APOR RÚBRICA NA COLUNA FREQ. AOS ALUNOS QUE NÃO TENHAM OBTIDO FREQUÊNCIA.

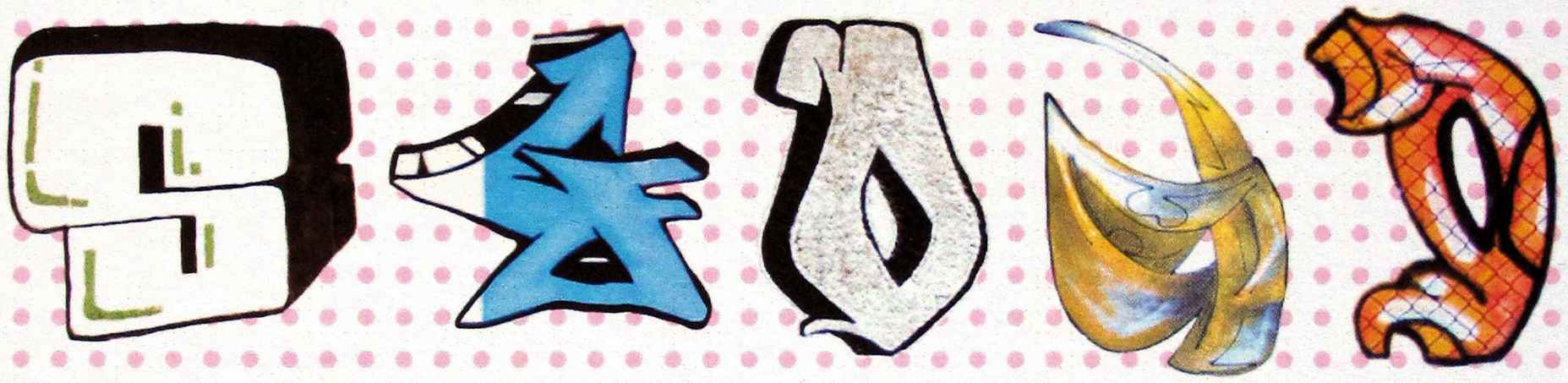
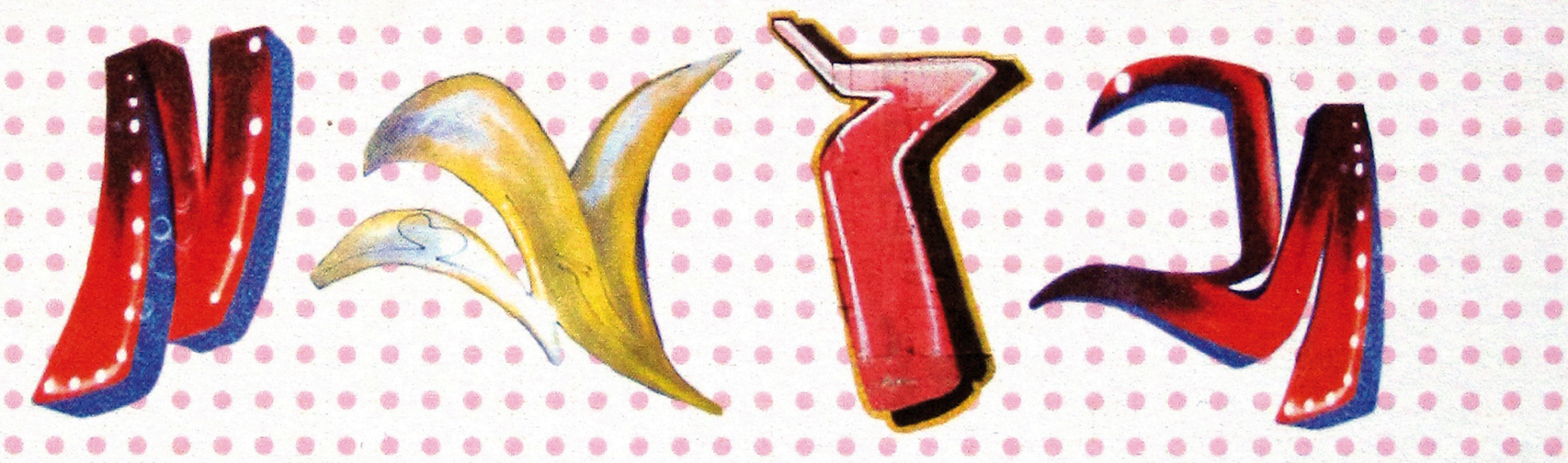
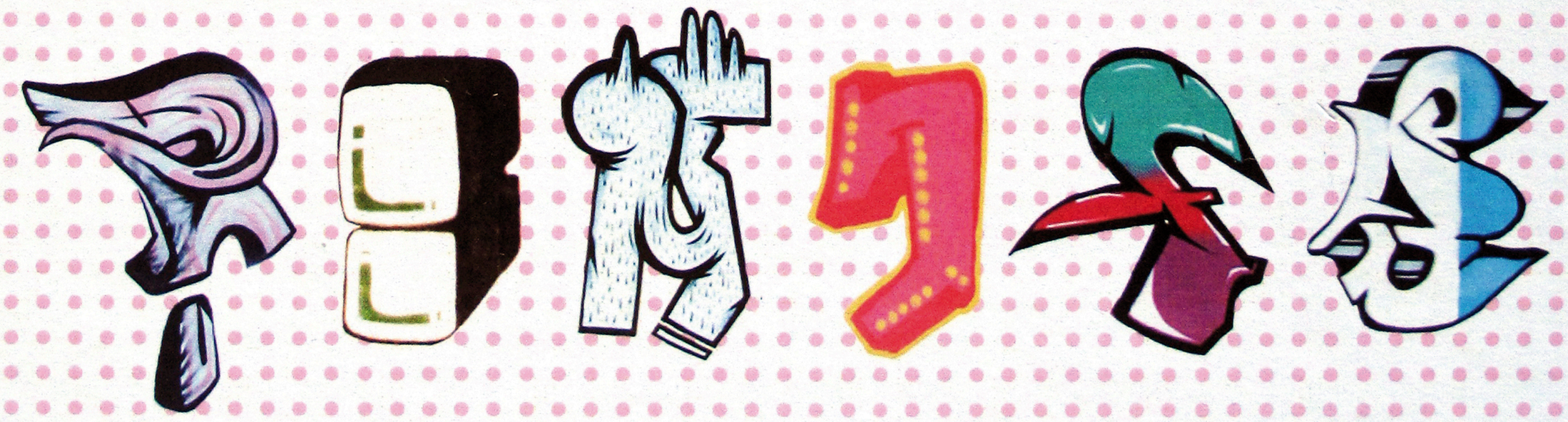
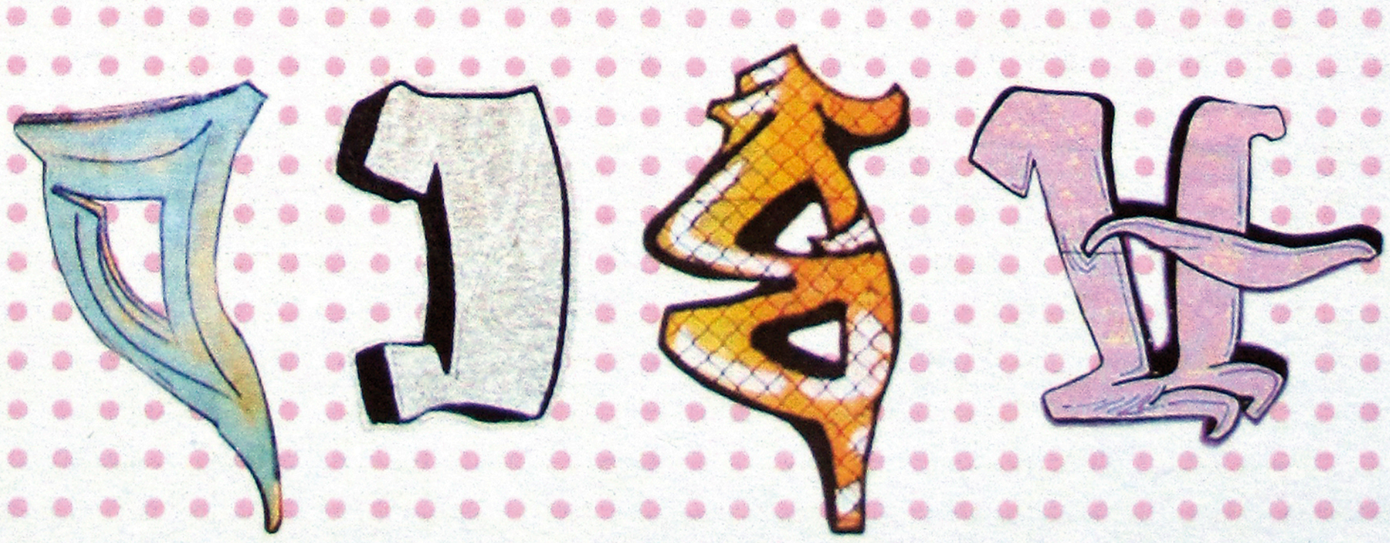
(a) Tipo de Frequencia: O - Ordinário M - Militar MA - Militar no activo DA - Dirigente Associativo
(b) Tipo de inscrição na disciplina: Frequência: N - Normal C - Complementar X - Extraordinário Exame: F - Fazer M - Melhoria

PROCESSADO POR COMPUTADOR

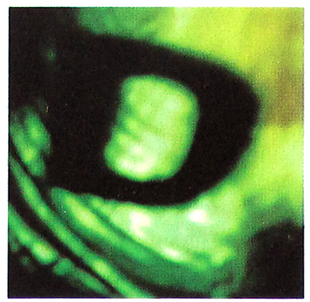
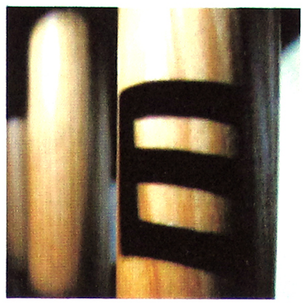


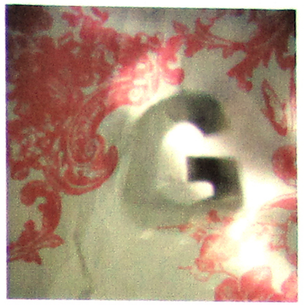


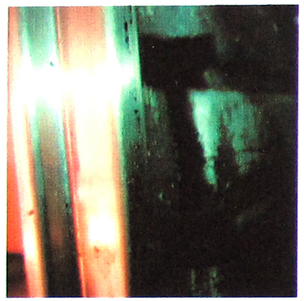


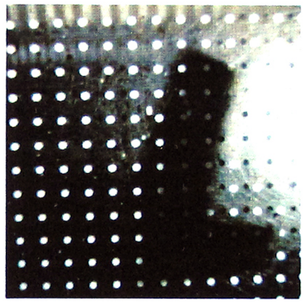






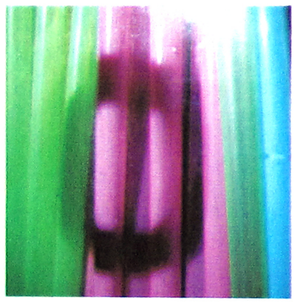
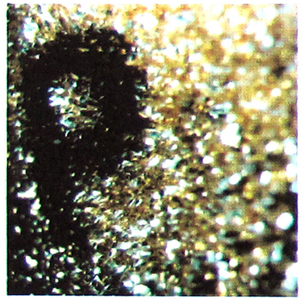
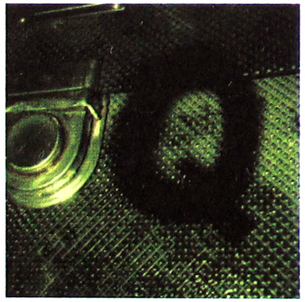
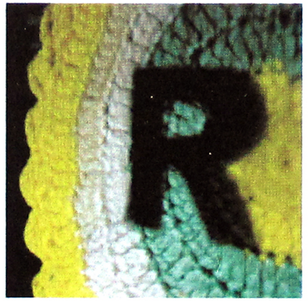


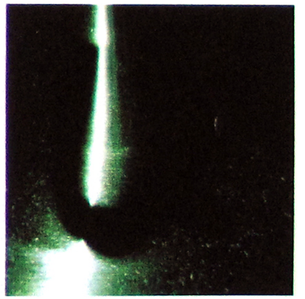














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U V W X Y Z
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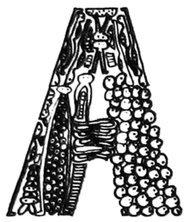

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Portugal

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Portugal

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Portugal

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Portugal

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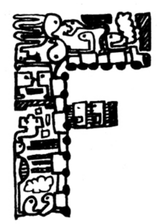

Portugal

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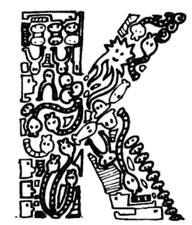

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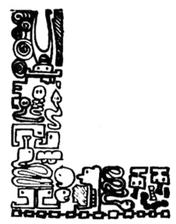

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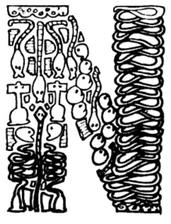

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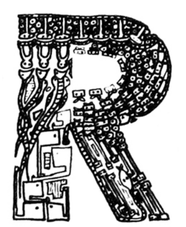

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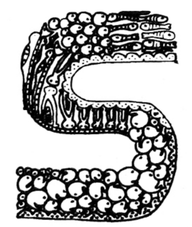

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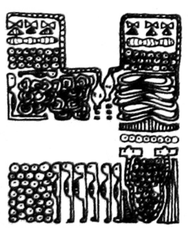

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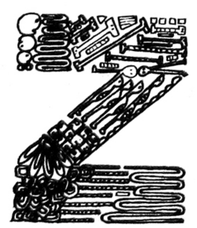

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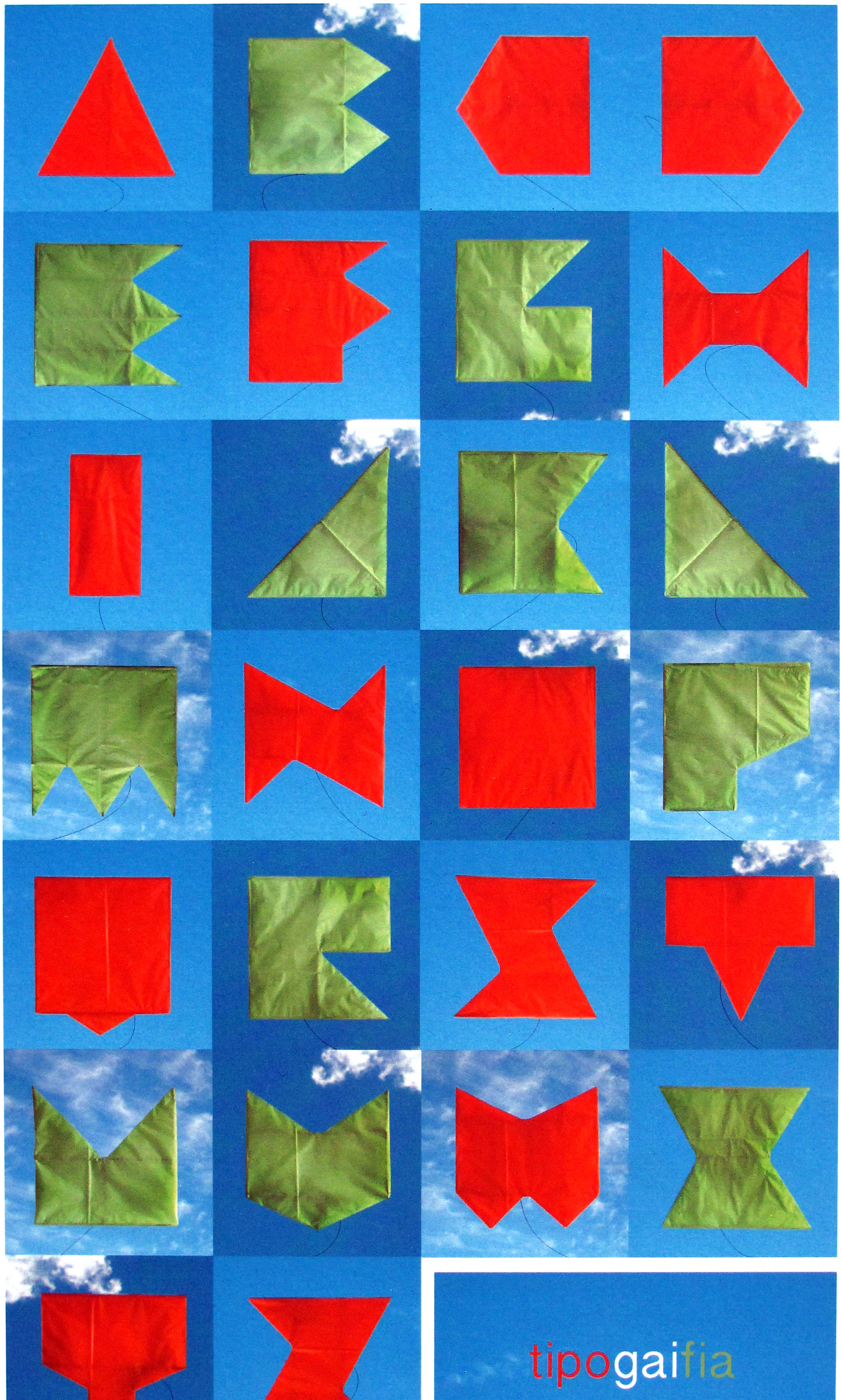
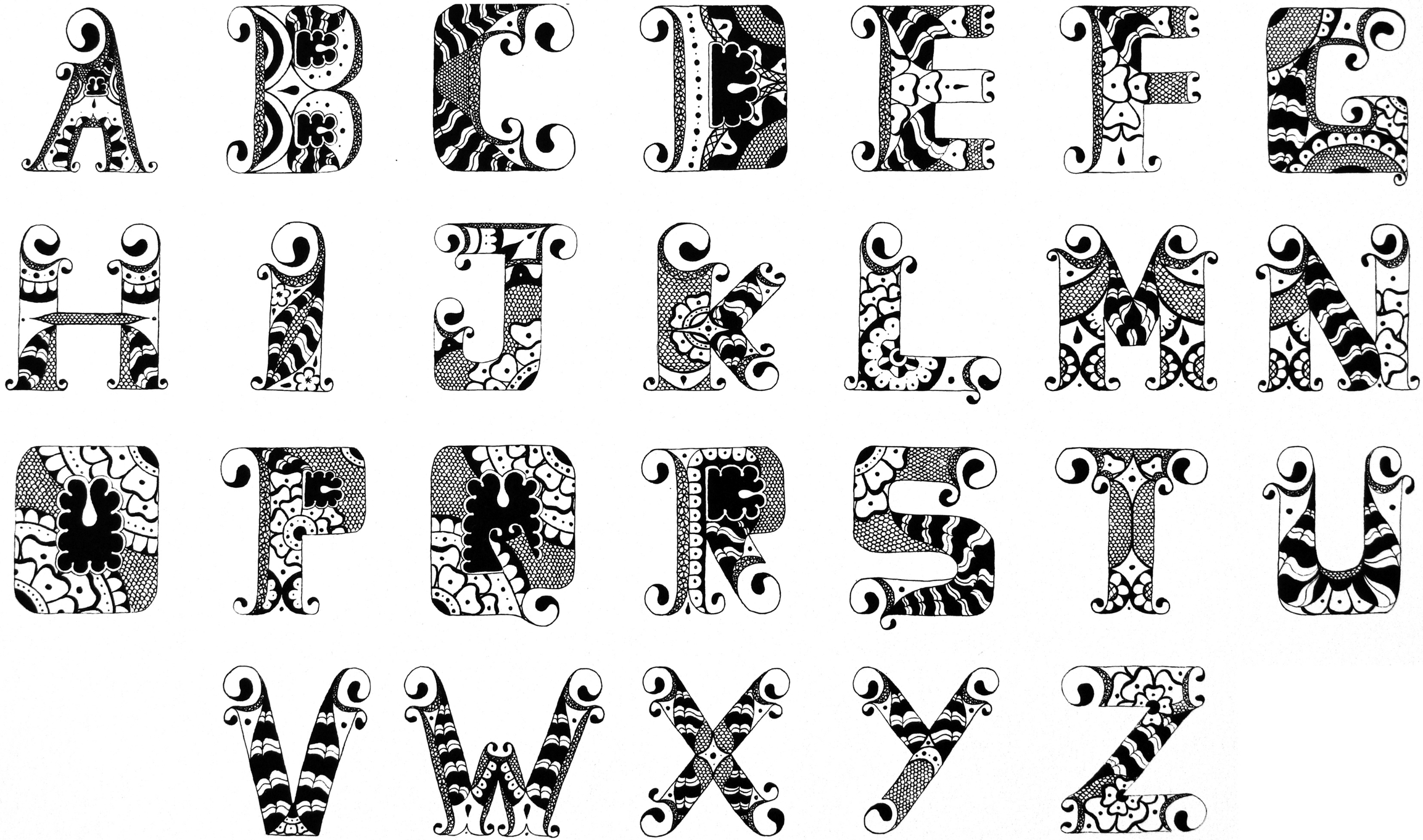


tipogaifia


YUMY
sweet candys

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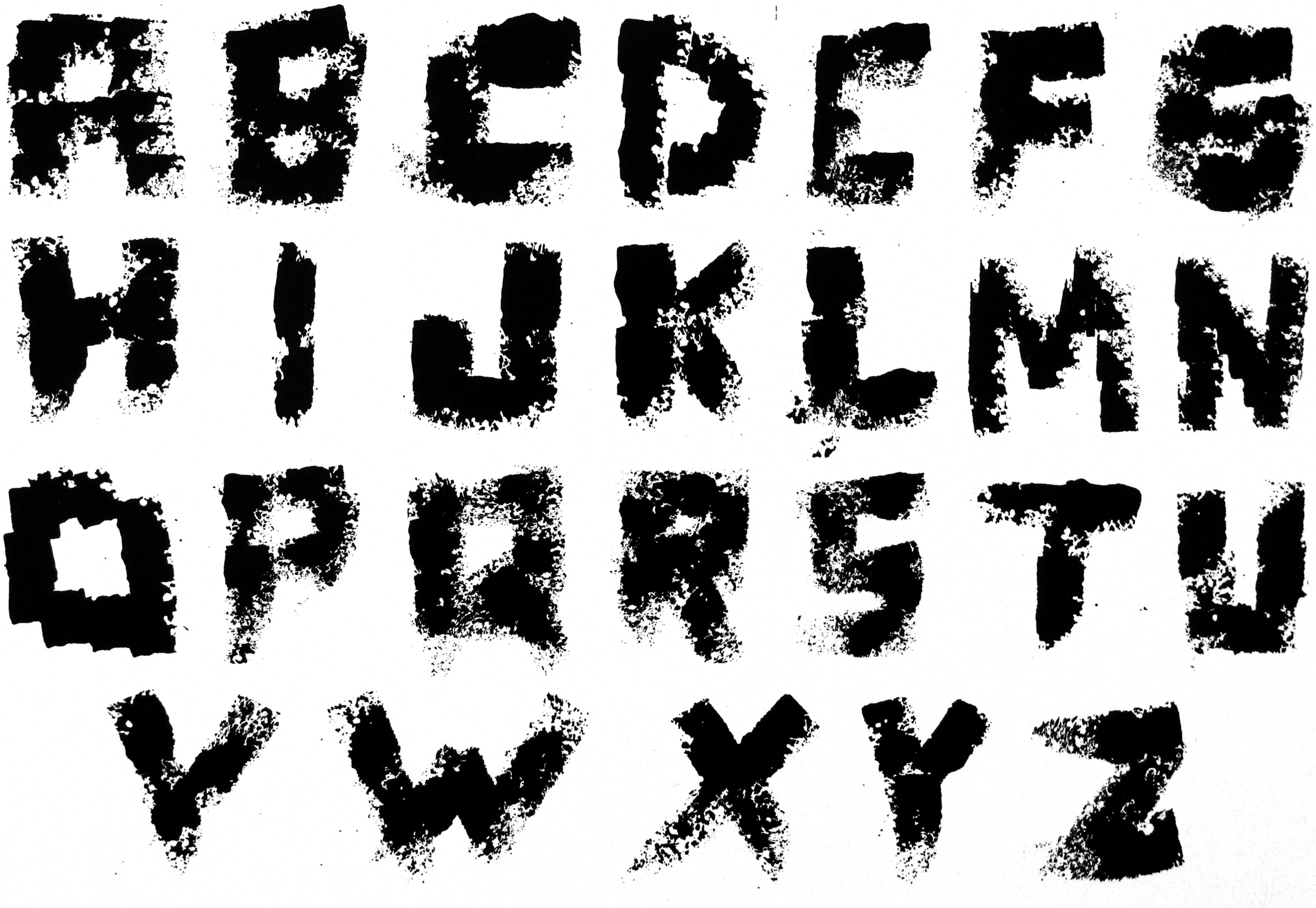



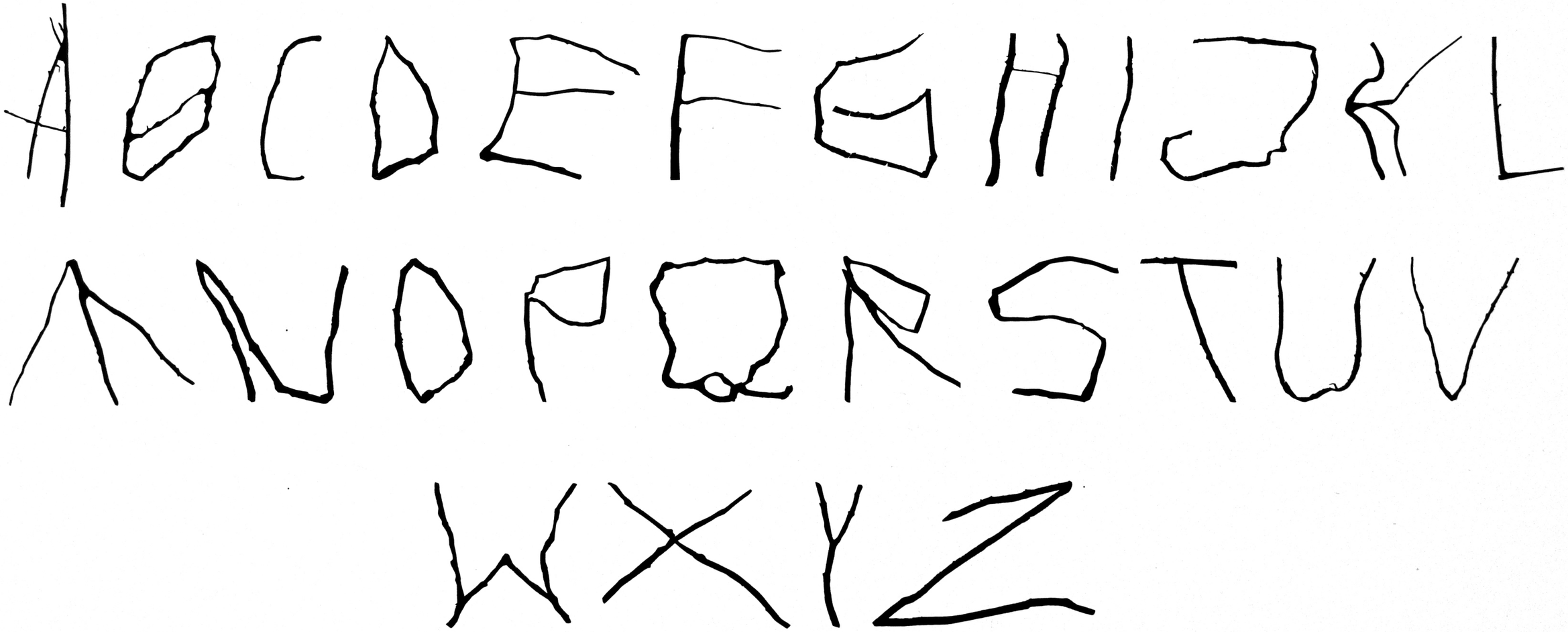

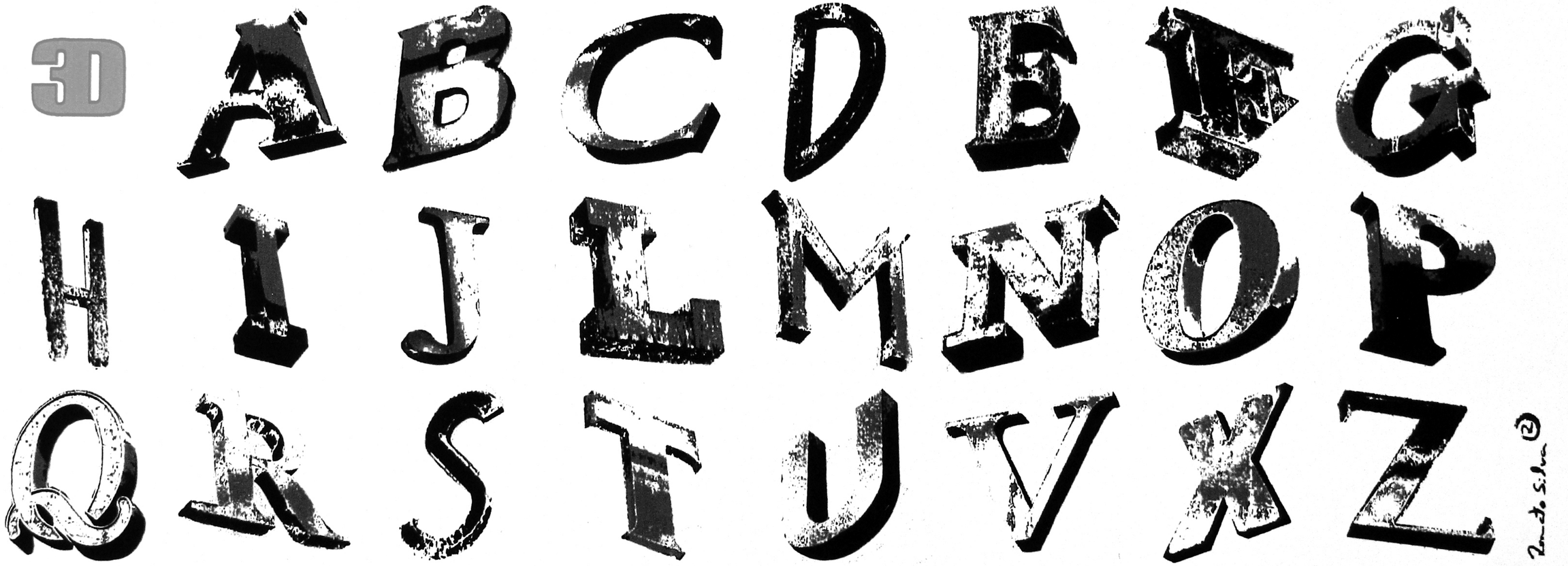
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H I J L M N O P
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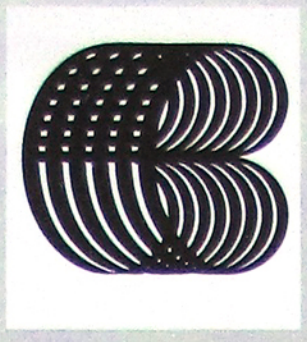
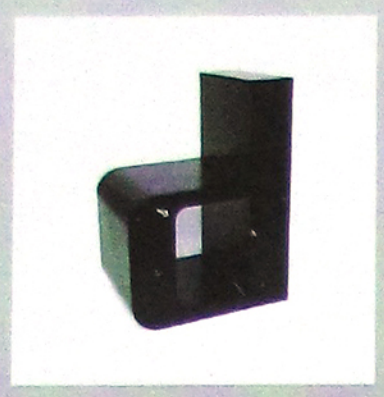
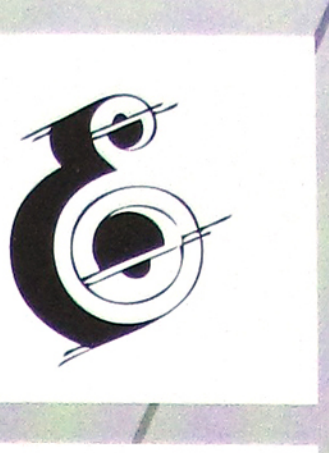
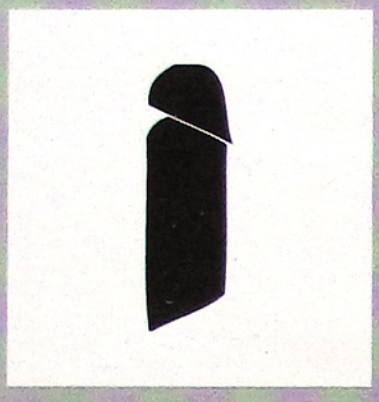
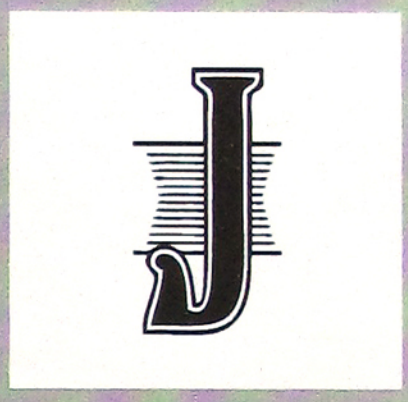
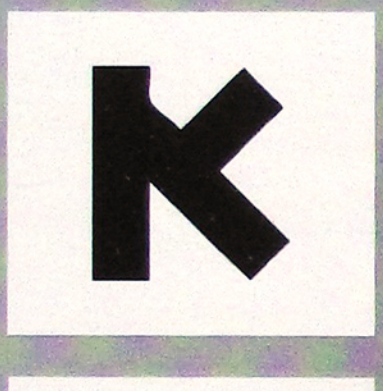




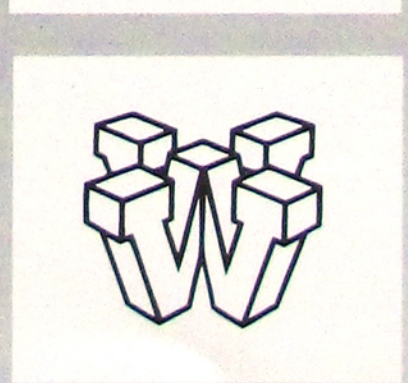
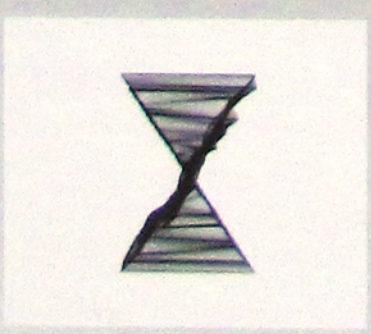


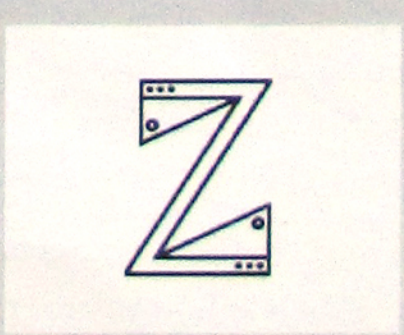








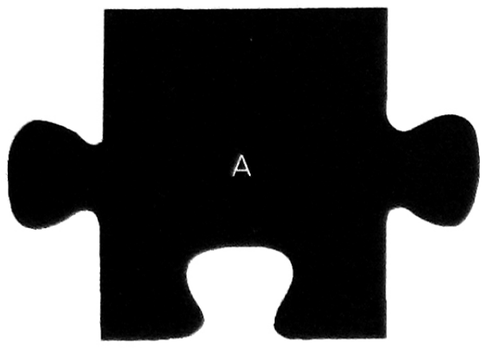




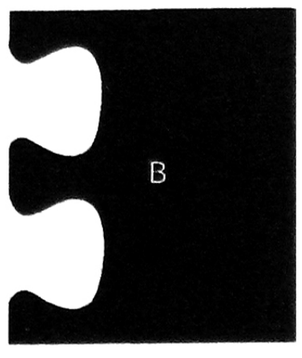


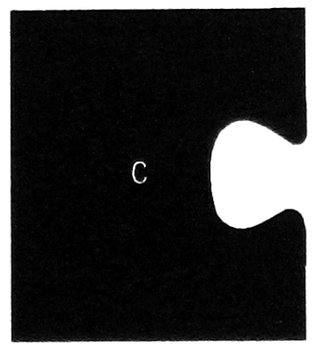
THE NIGHTMARE BEFORE CHRISTMAS

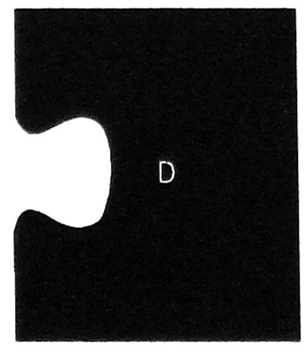


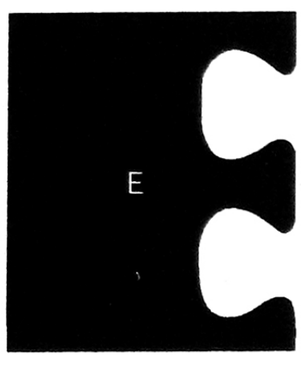


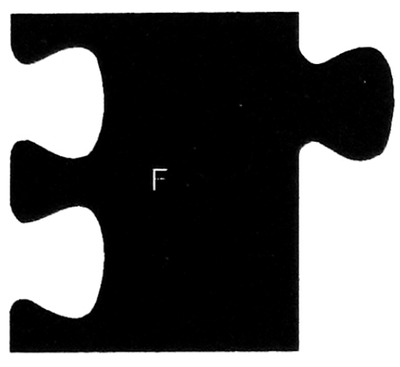


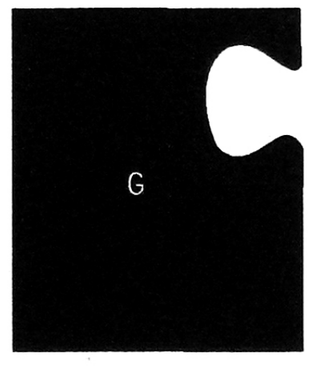


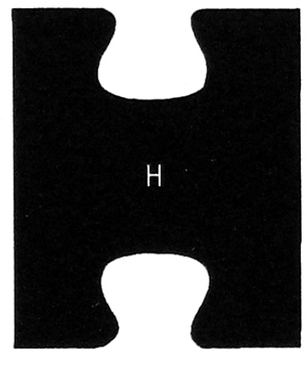


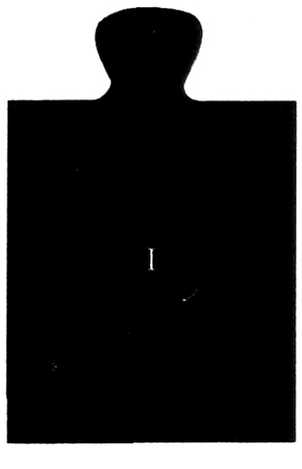


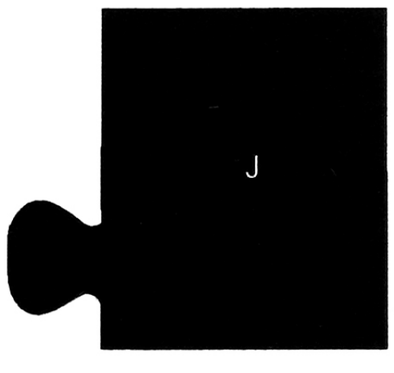


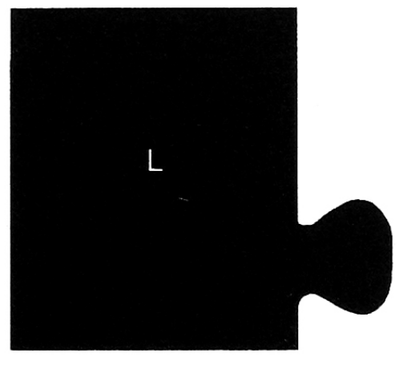


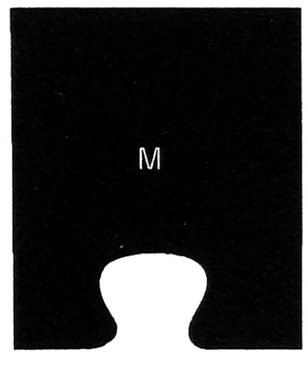


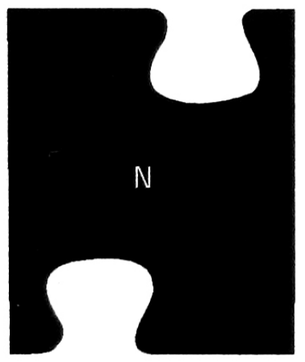


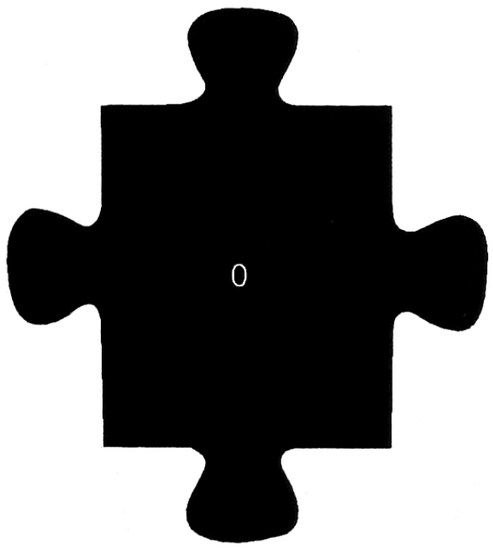


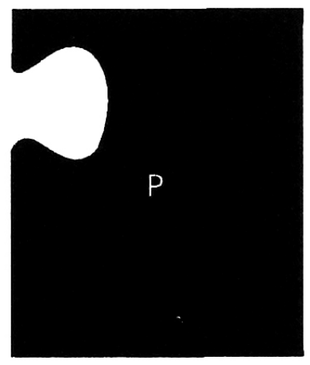


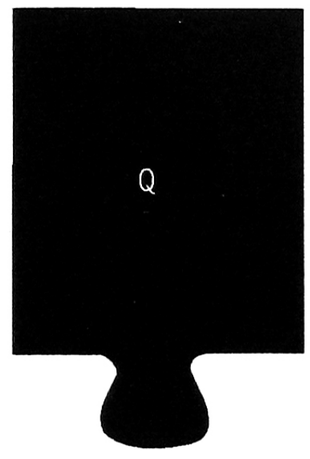


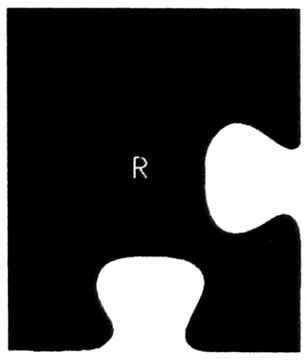


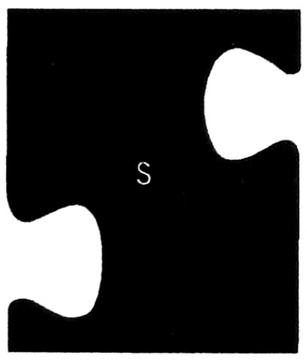


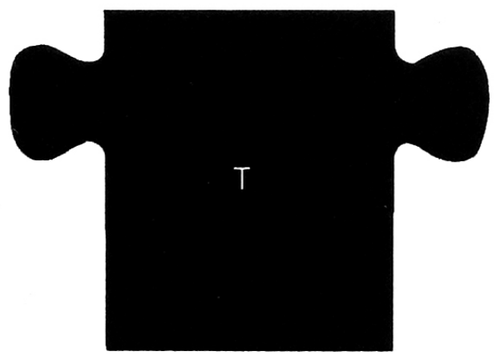


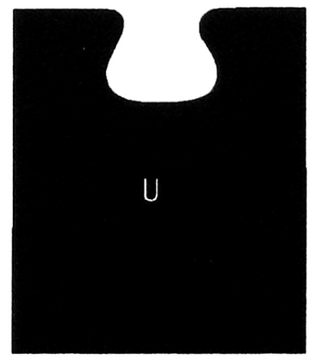


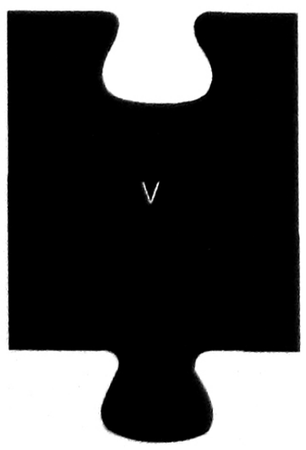


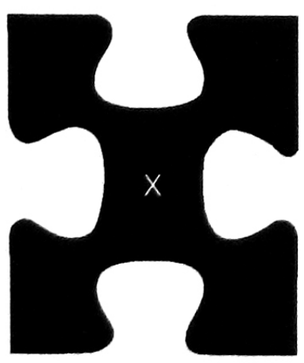


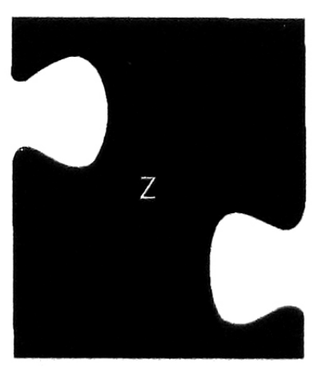












ABECEDÁRIO PUZZLE

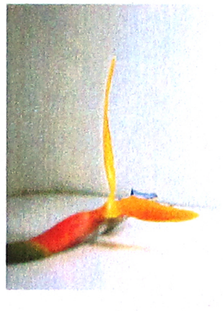




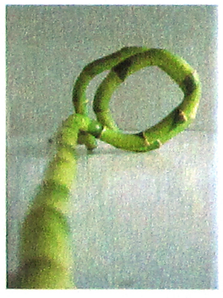


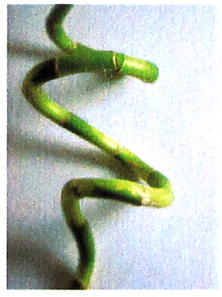












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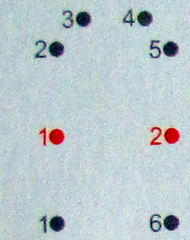
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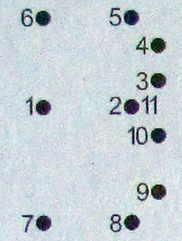
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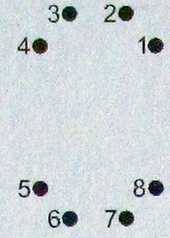
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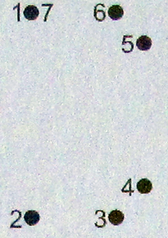
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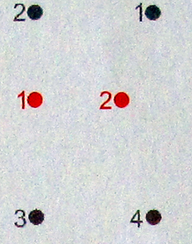
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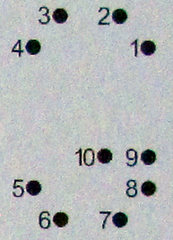
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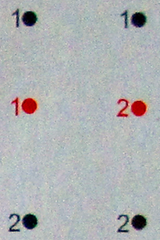
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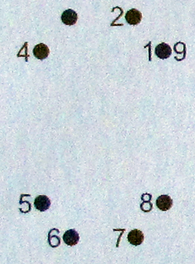
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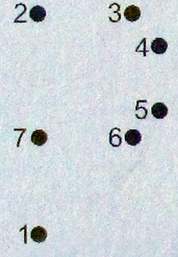
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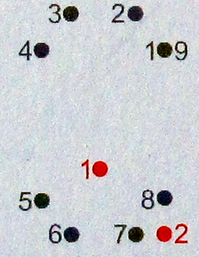
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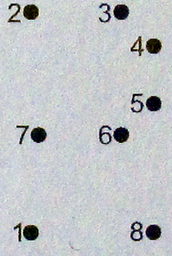
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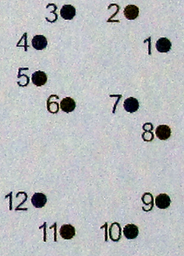
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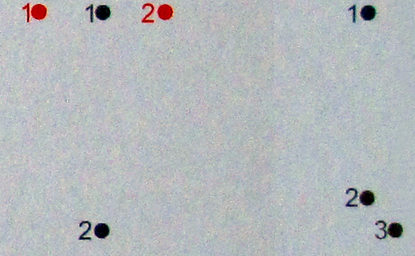
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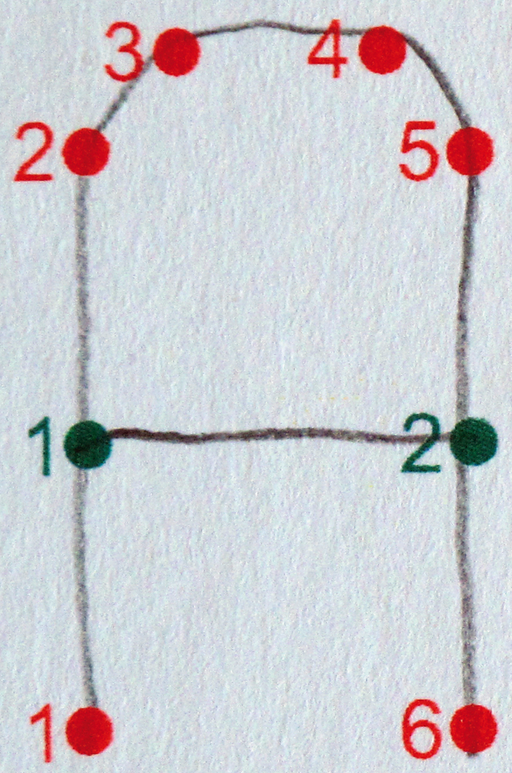
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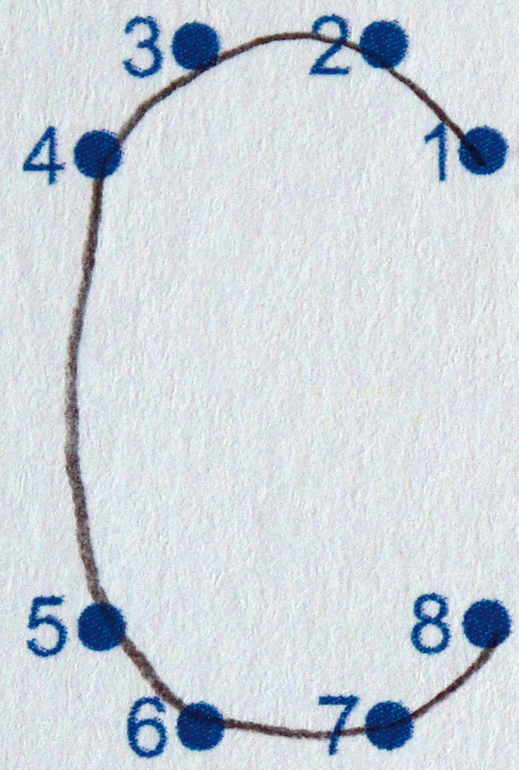
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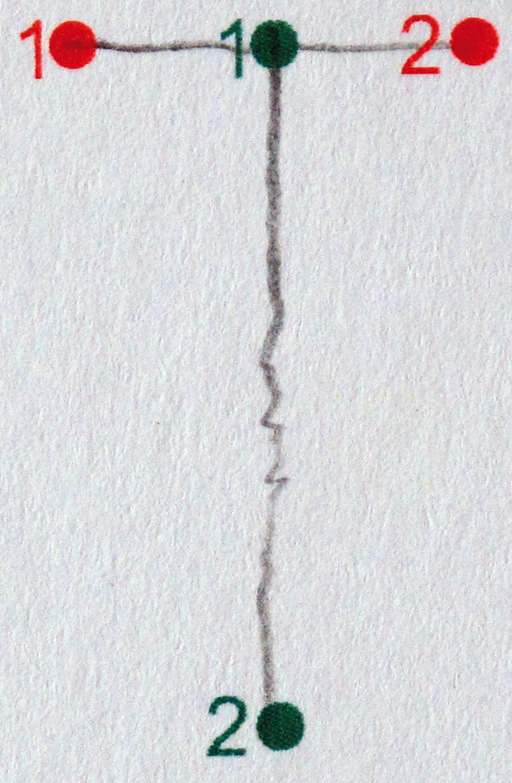
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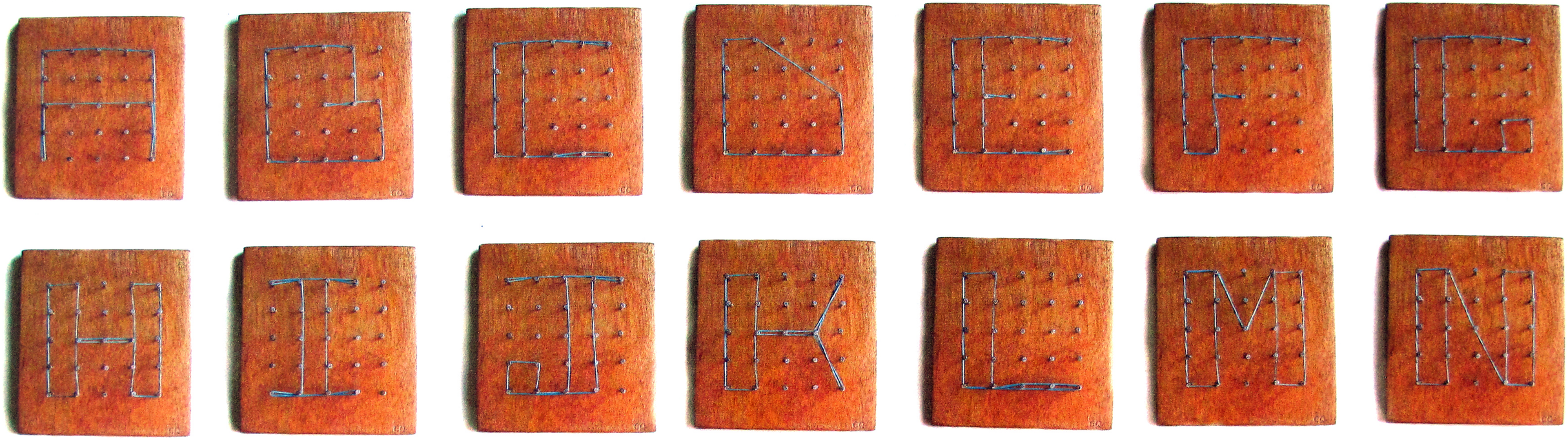

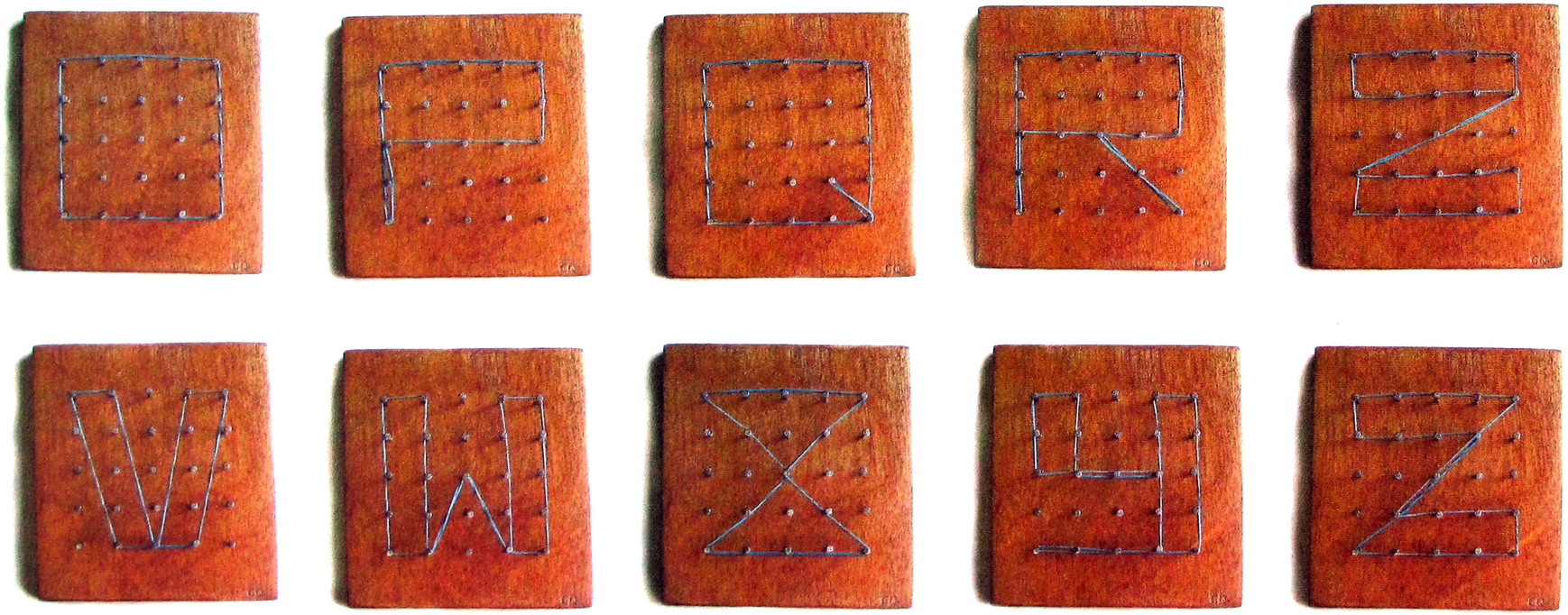

Catarina Queirós
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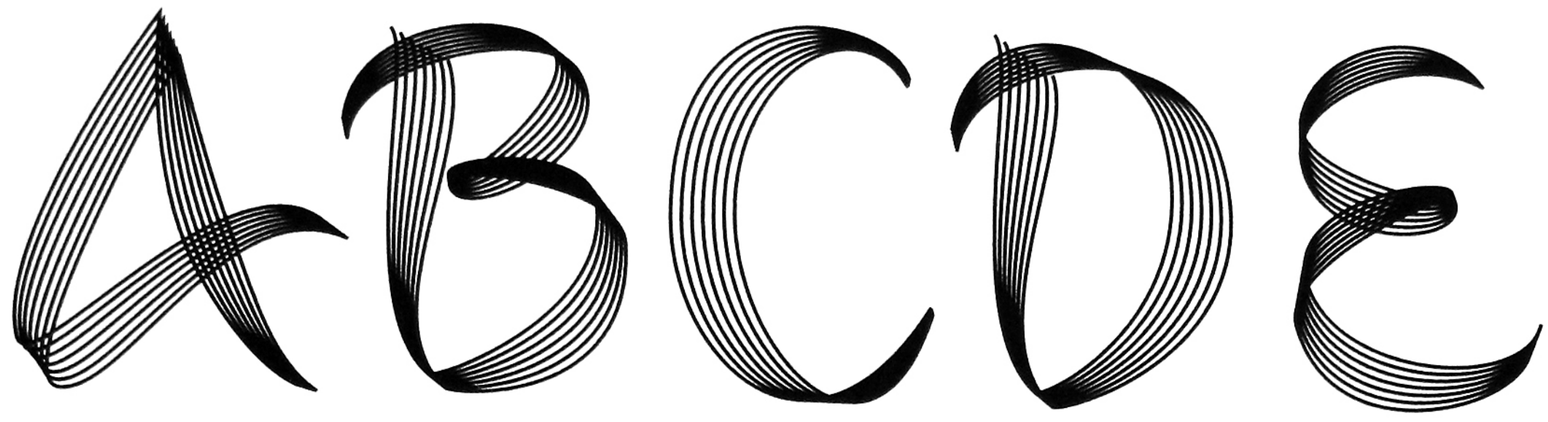
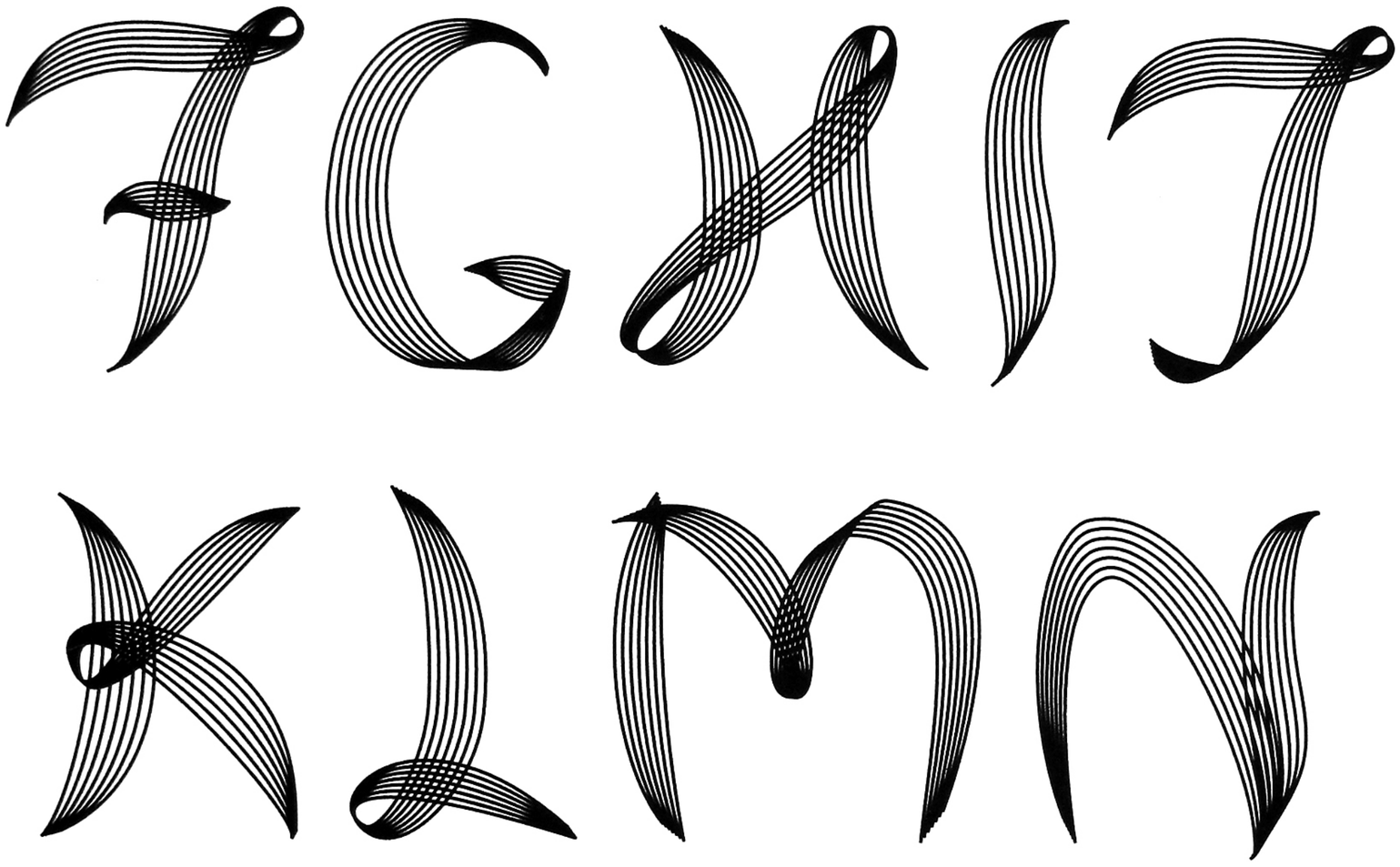
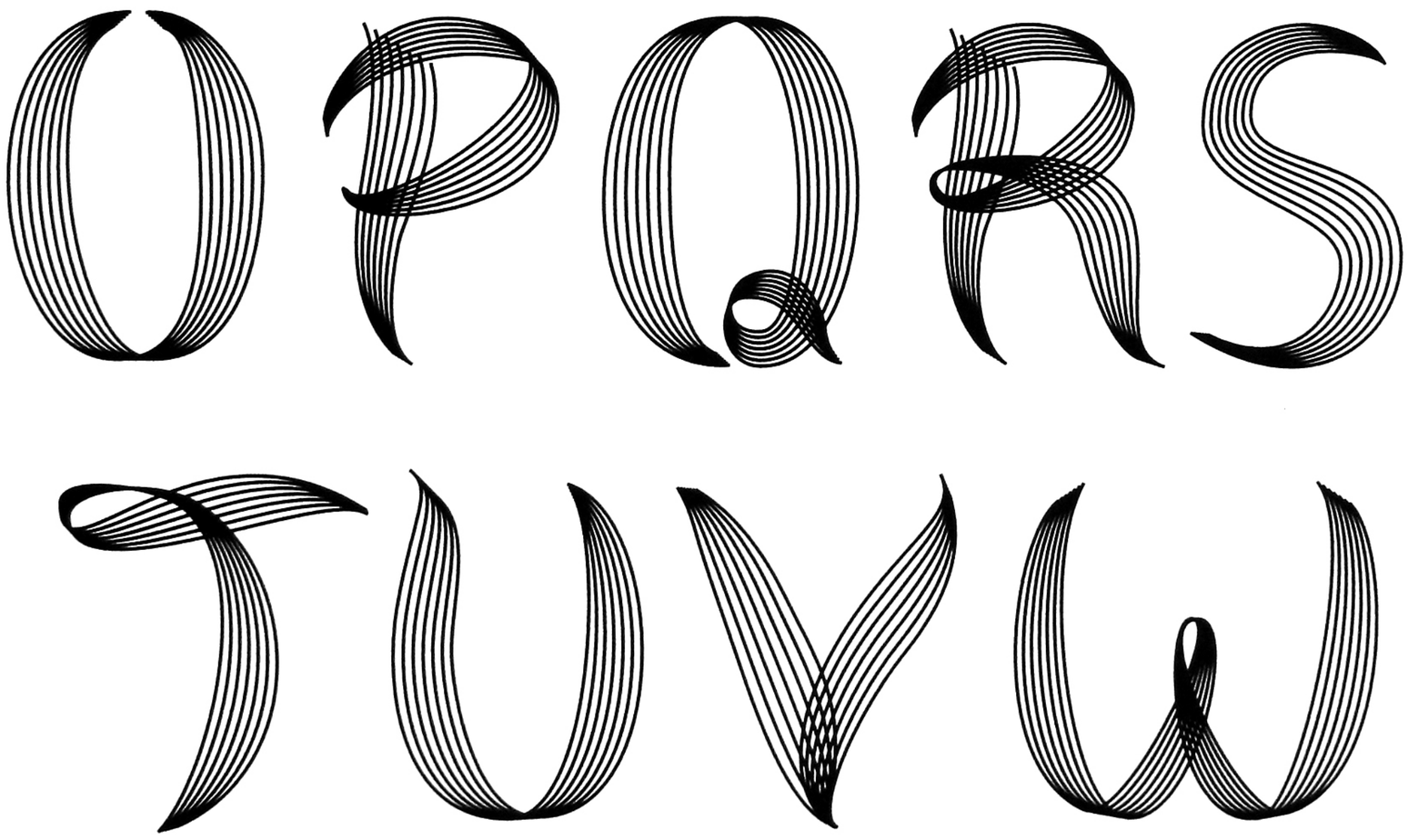
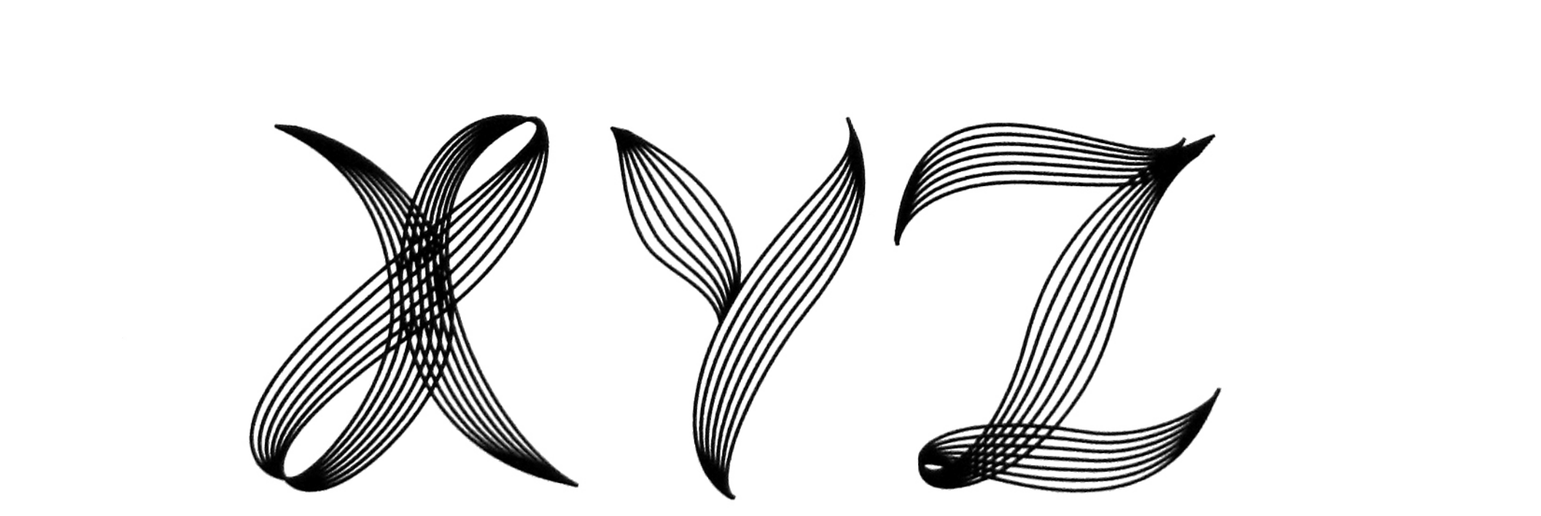







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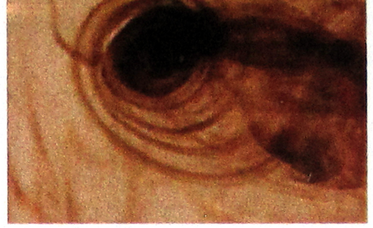



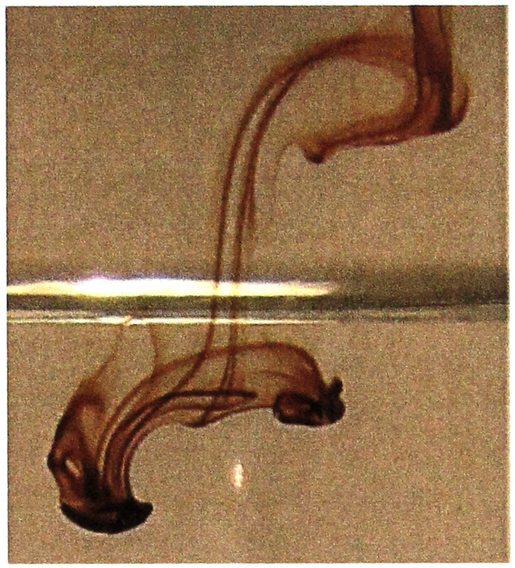



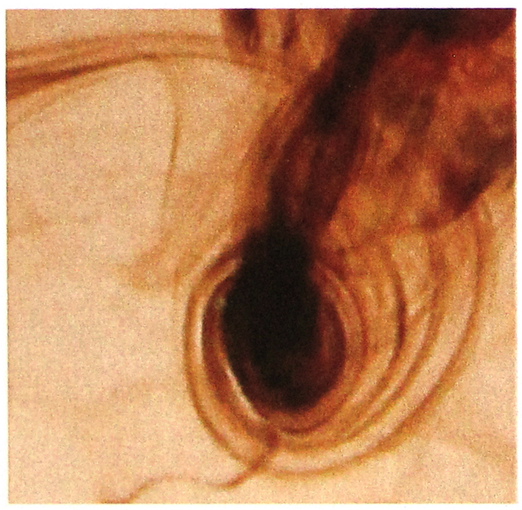





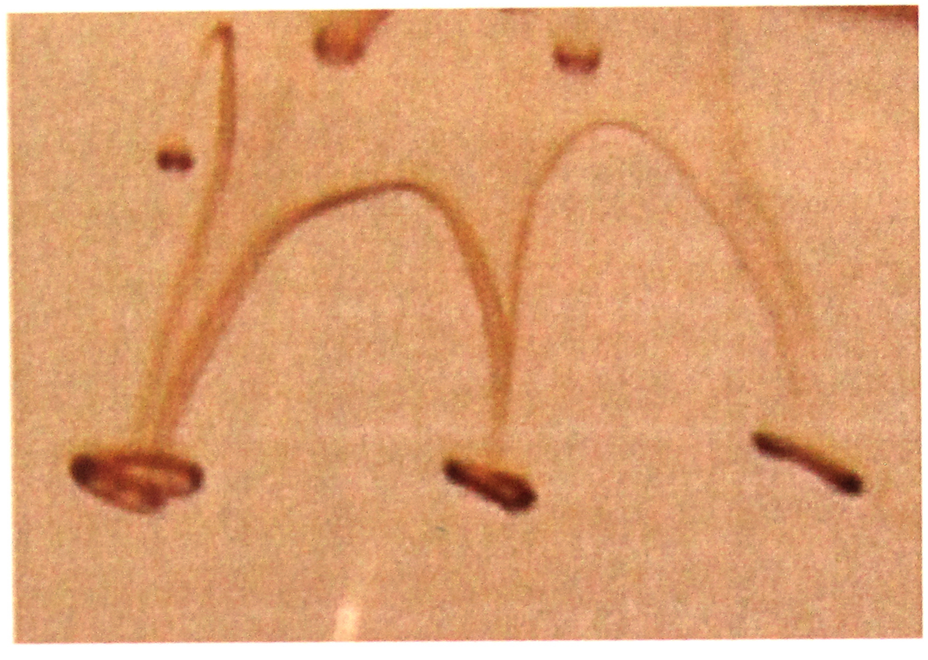











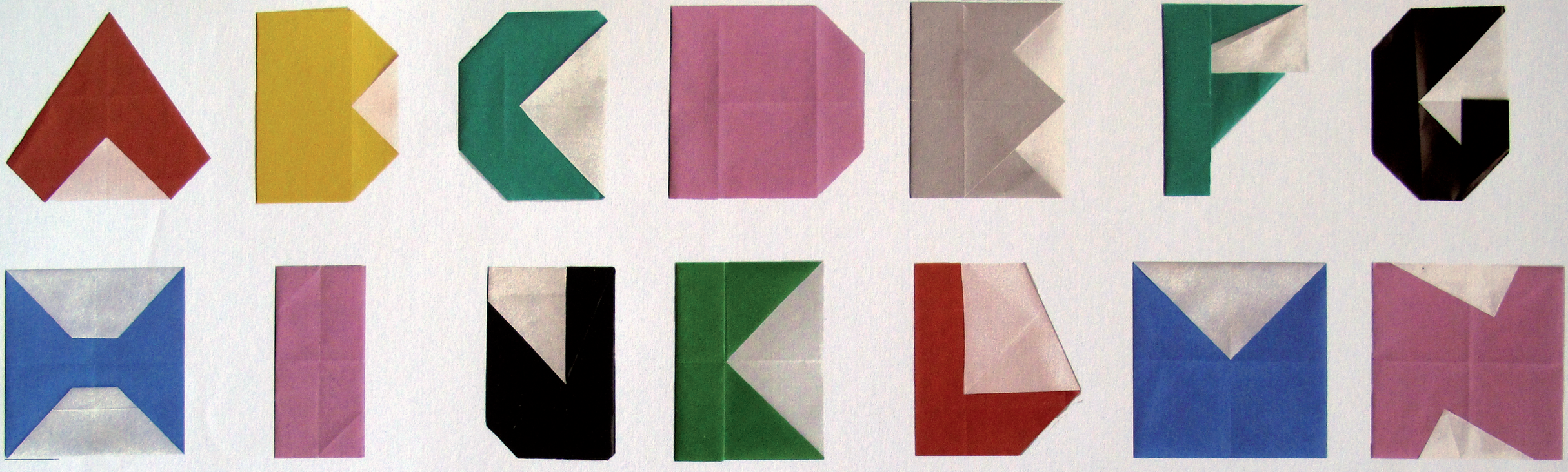

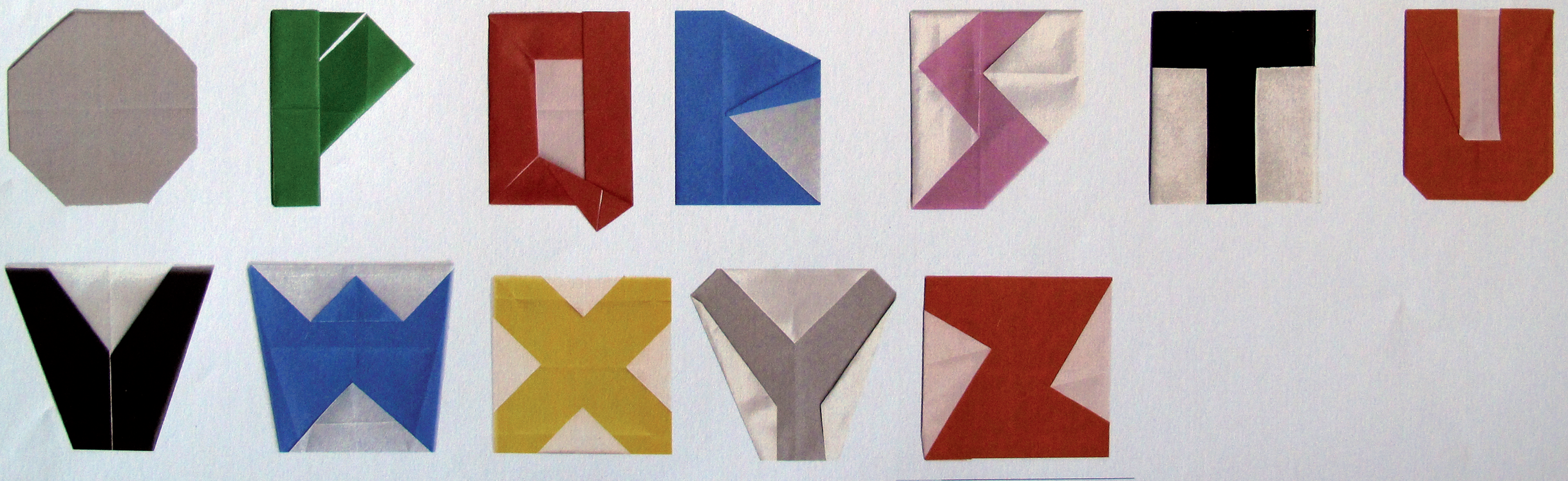

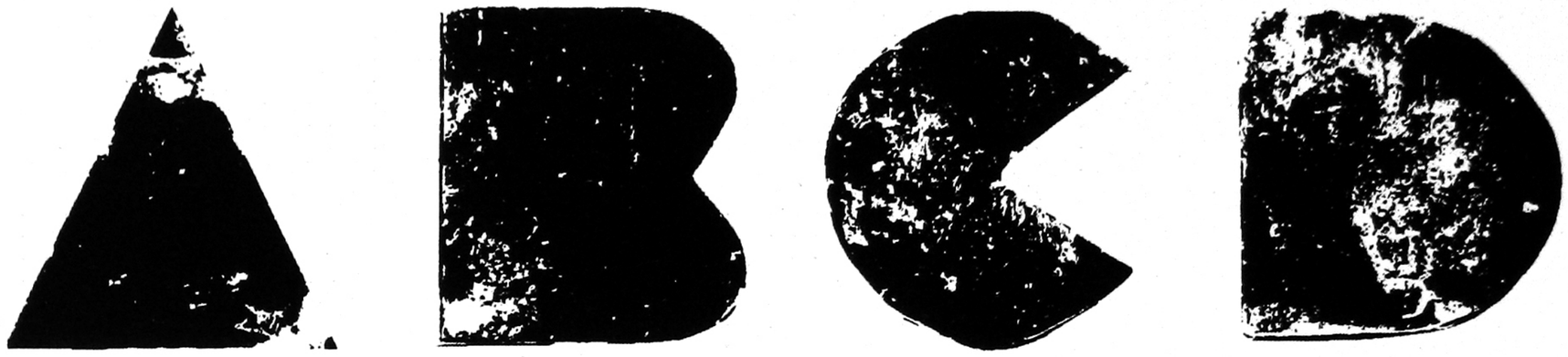


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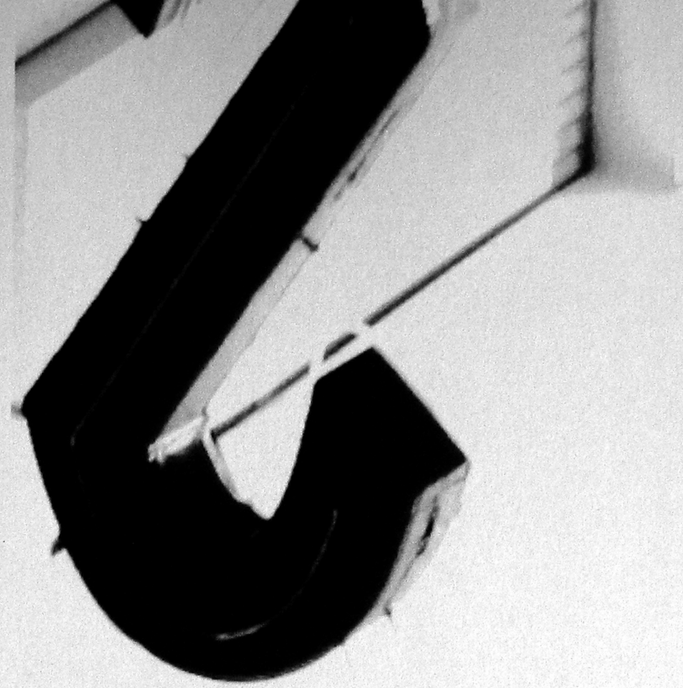

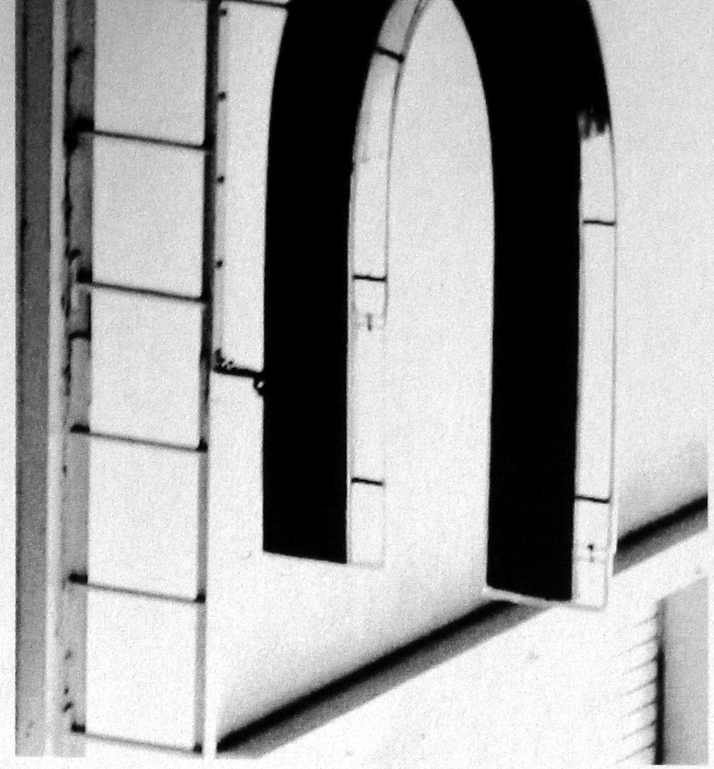



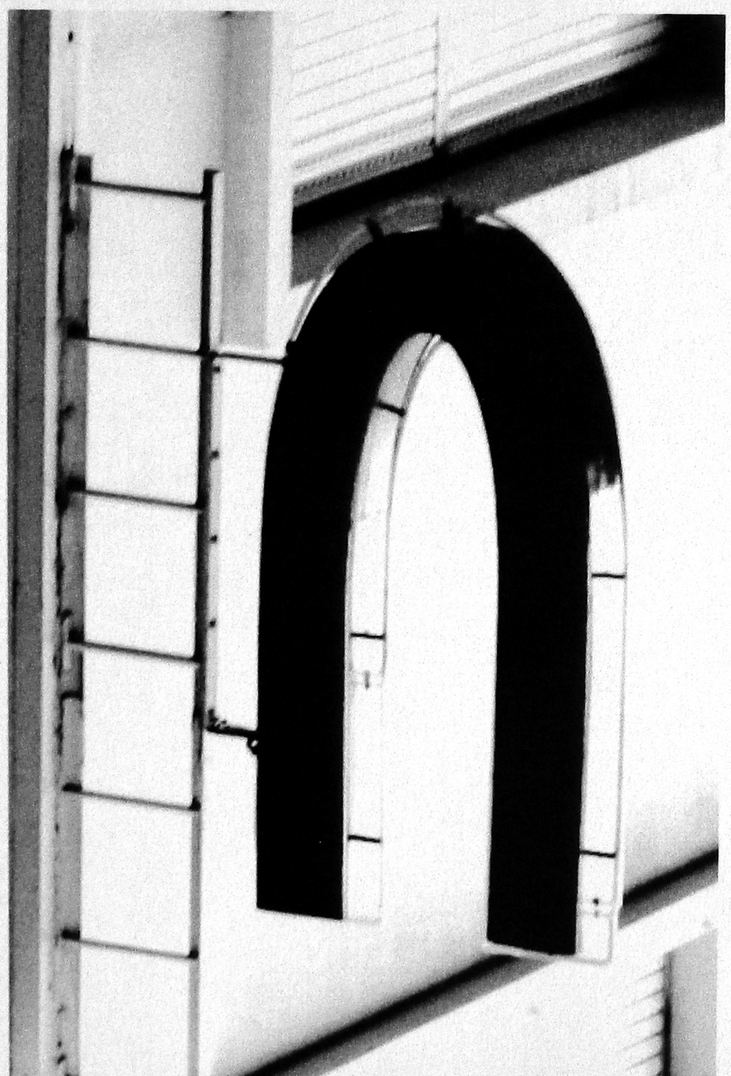




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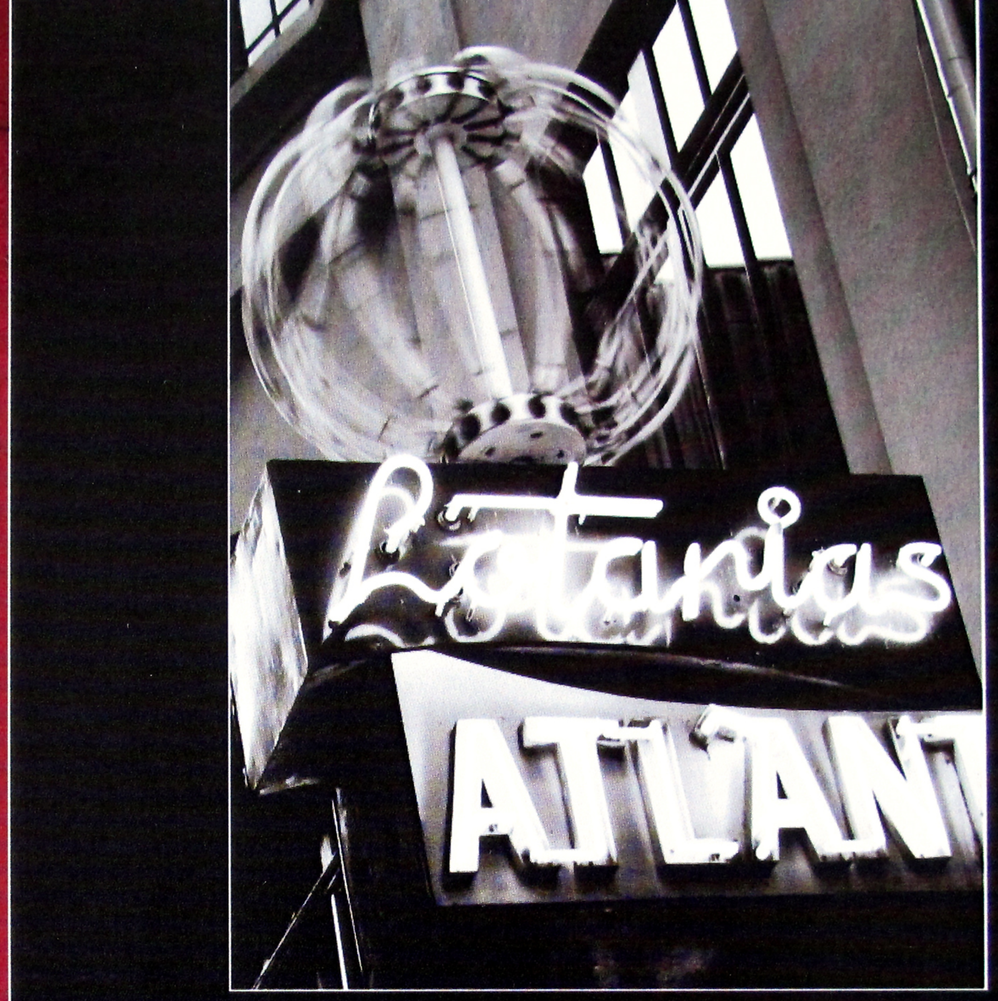
PASSOS MANUEL


Lotarias
ATLANT


Ceuta
ALMA
VIVA

Louie Lo...
LOJA DE DISCOS

TNSJ TEATRO NACIONAL SÃO JOÃO
Teatro Nacional São João 7-23 Nov 2008
O MERCADOR DE VENEZA
ENC. RICARDO PAIS

Teatro Carlos Alberto
SKITe/SWEET &TENDER COLLABORATIONS PORTO2008
CASA ABERTA
29+30 Ago
OXXANIVERSÁRIO DOTEATRO DEMARIONETAS DOPORTONOTNSJ
MACBETH

BRUS
WORKINPROGRESS
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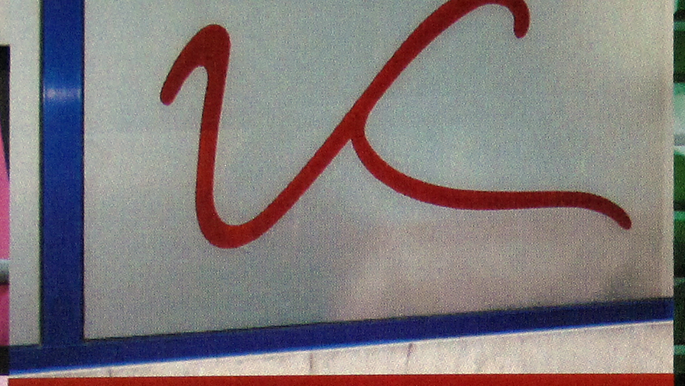

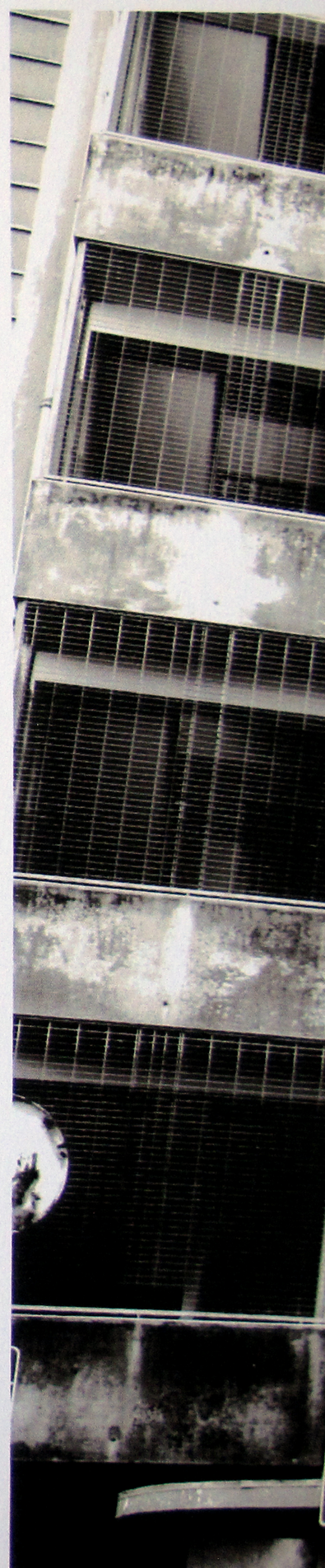
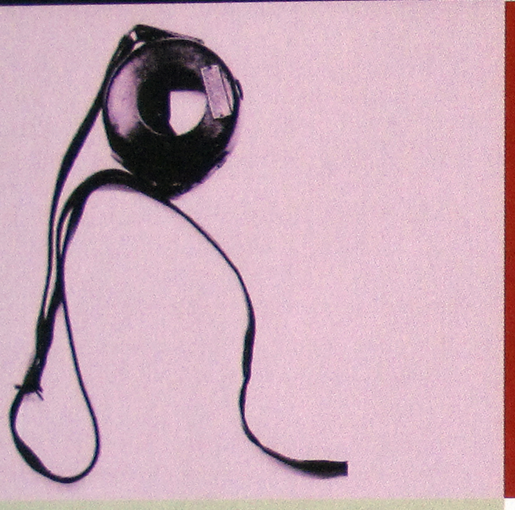
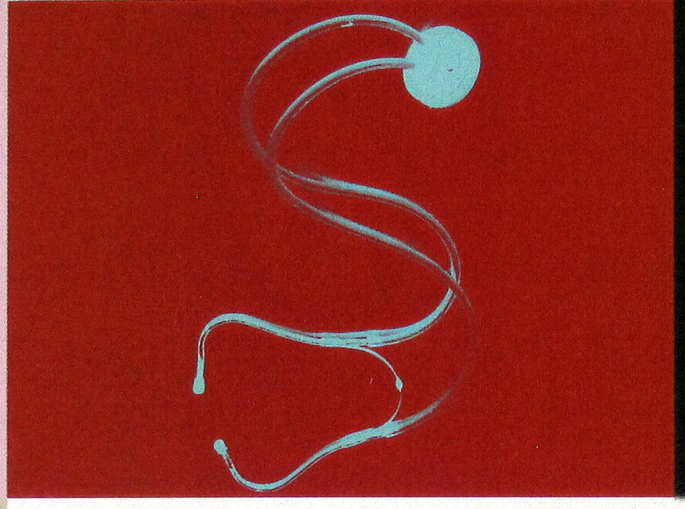

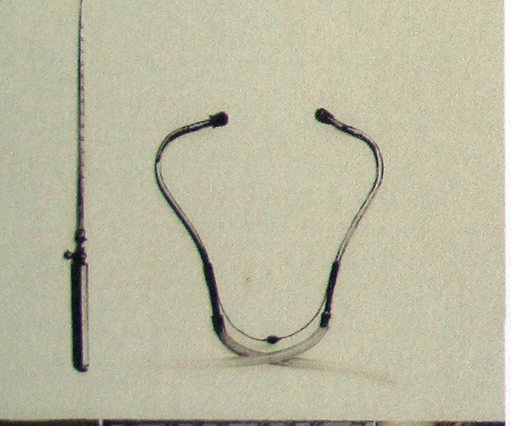
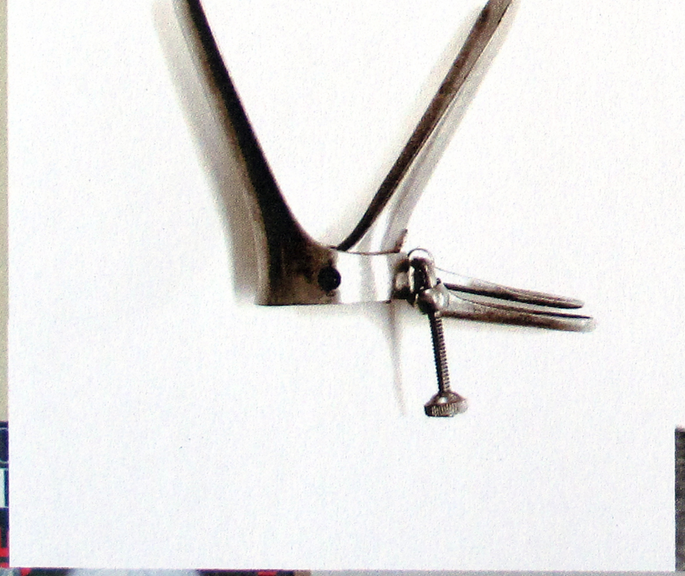

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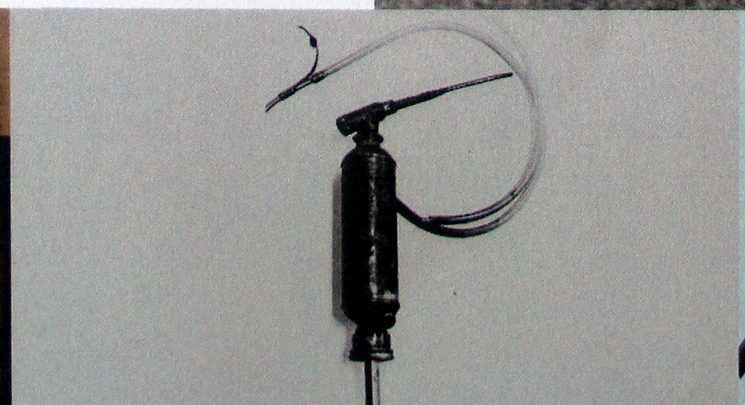
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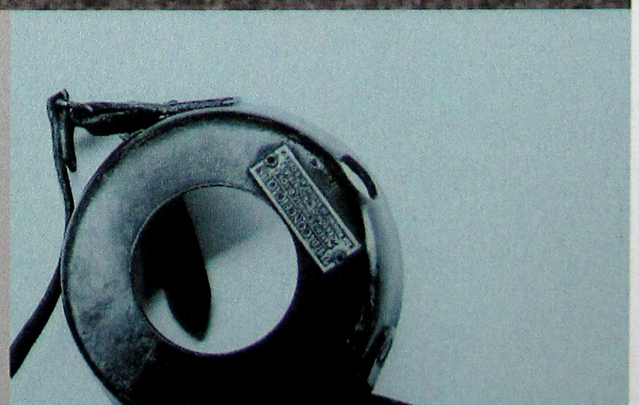


garfos



[A] - sinalização de auto-estrada
[B] - sinal de passagem estreita
[C] - sinalização de telefone
[D] - baía direccional
[E] - indicação de âmbito urbano
[F] - sinalização de oficina
[G] - zona de velocidade limitada
[H] - sinalização de hospital
[I] - paragem para peões
[J] - sinalização de marina
[K] - cesto de papéis
[L] - escola de condução
[M] - indicação de âmbito urbano

[N] - curva à direita e contracurva
[O] - sinalização de rotunda
[P] - parque de estacionamento
[Q] - parque para deficientes
[R] - sentidos obrigatórios
[S] - perigo de electrocussão
[T] - via pública sem saída
[U] - depressão
[V] - cedência de passagem
[W] - indicação de âmbito urbano
[X] - sinalização de restaurante
[Y] - sentidos obrigatórios
[Z] - zona de velocidade limitada



ABECEDÁRIO RODOVIÁRIO

































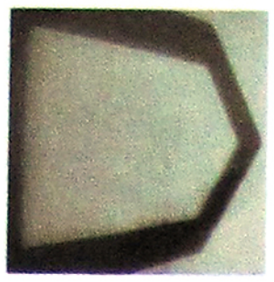
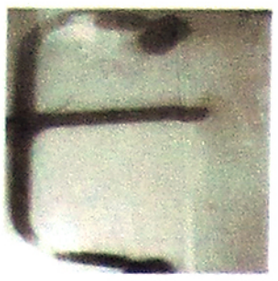
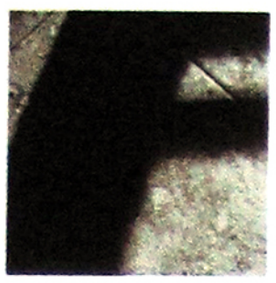


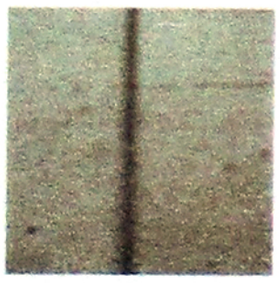

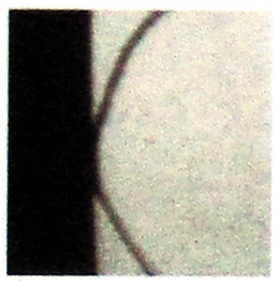
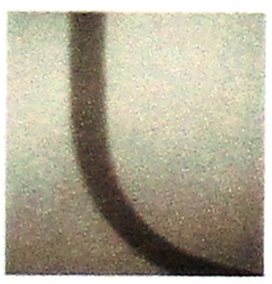
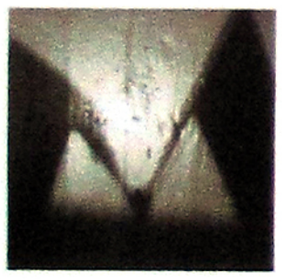
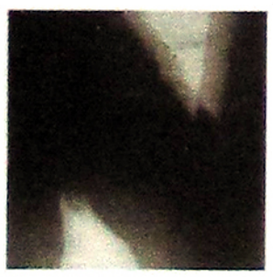
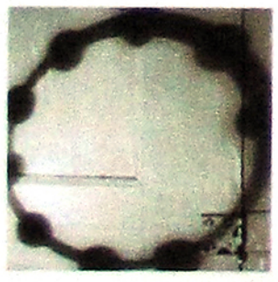

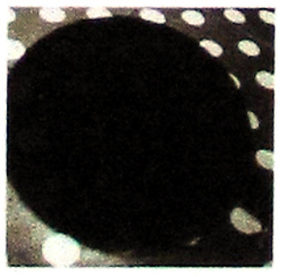
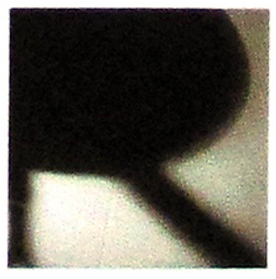






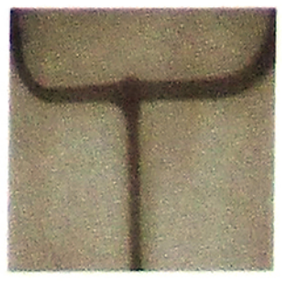
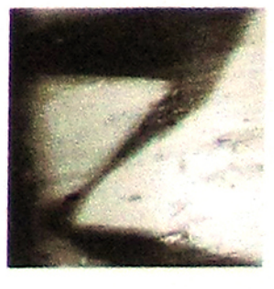

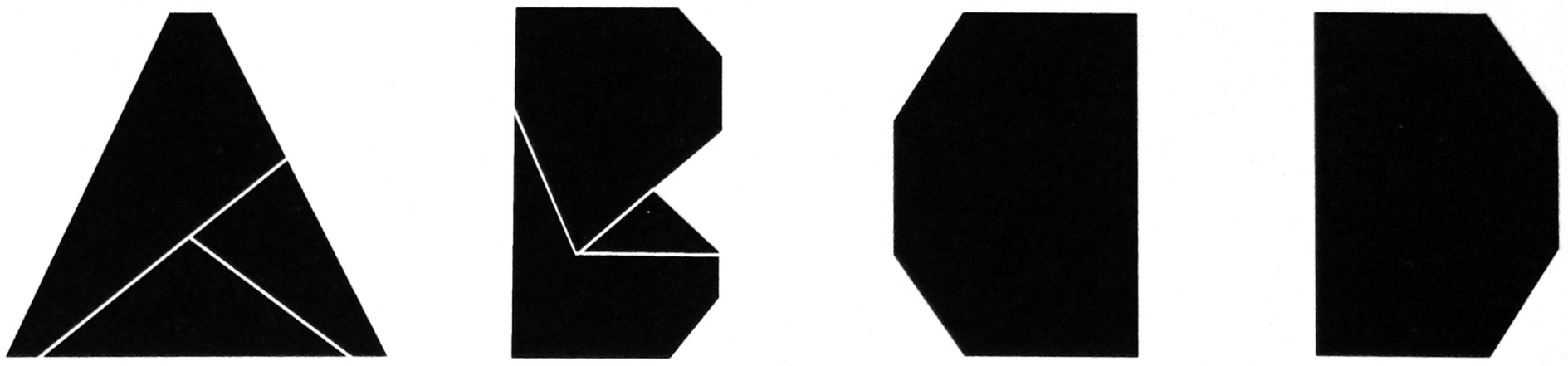

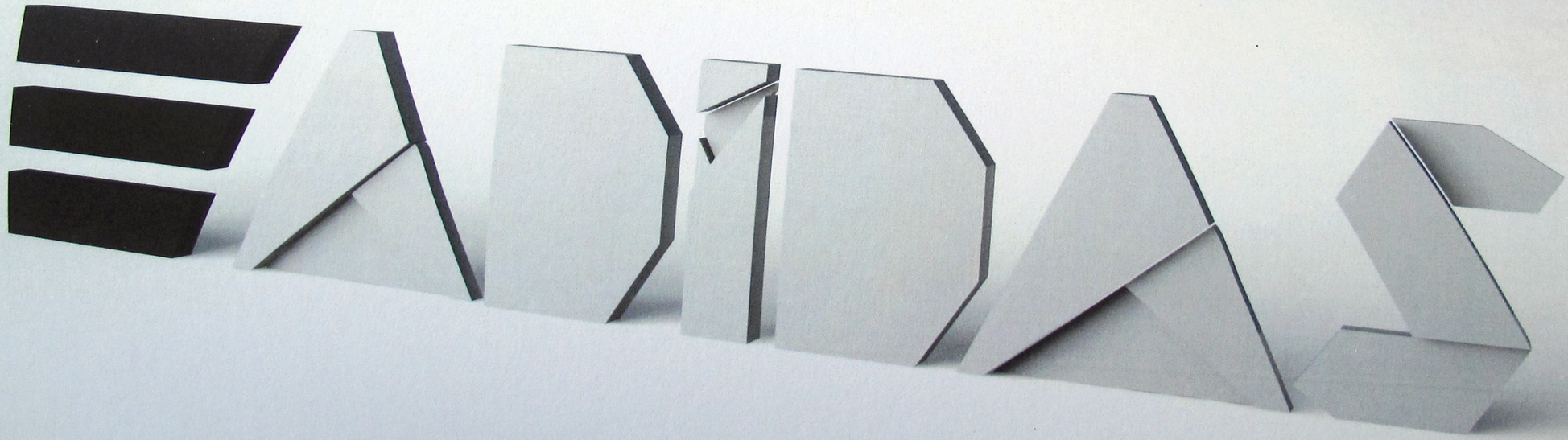
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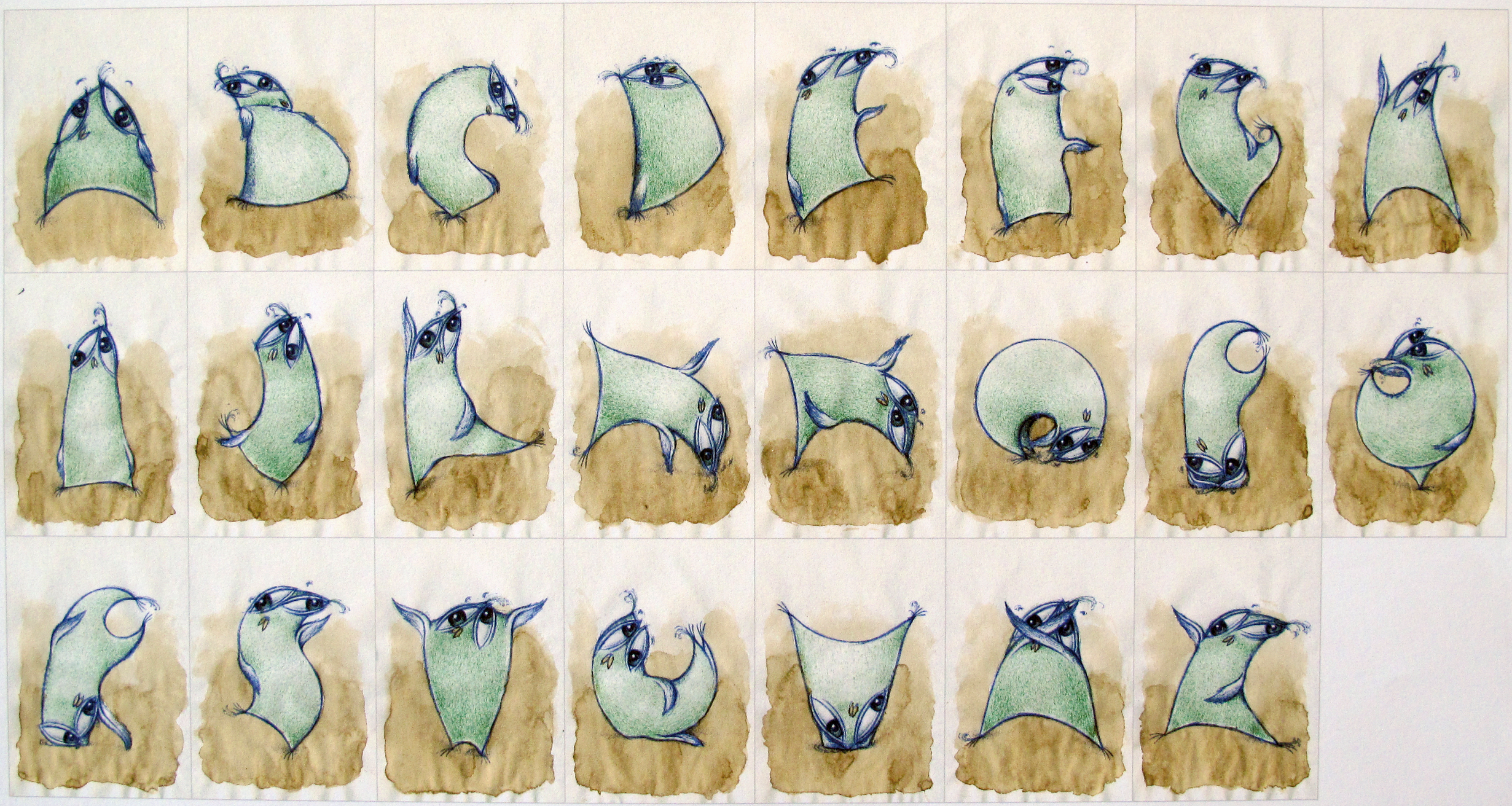

A Insustentável Leveza dos Pássaros

Faculdade de Belas-Artes da Universidade do Porto
Design de Comunicação I : 2005-2006
Projecto 05 : 28/03/06
ABCedário - Imagem : memória iconotipográfica
Horácio Tomé Marques







A B C D E F G

H I J K L M N

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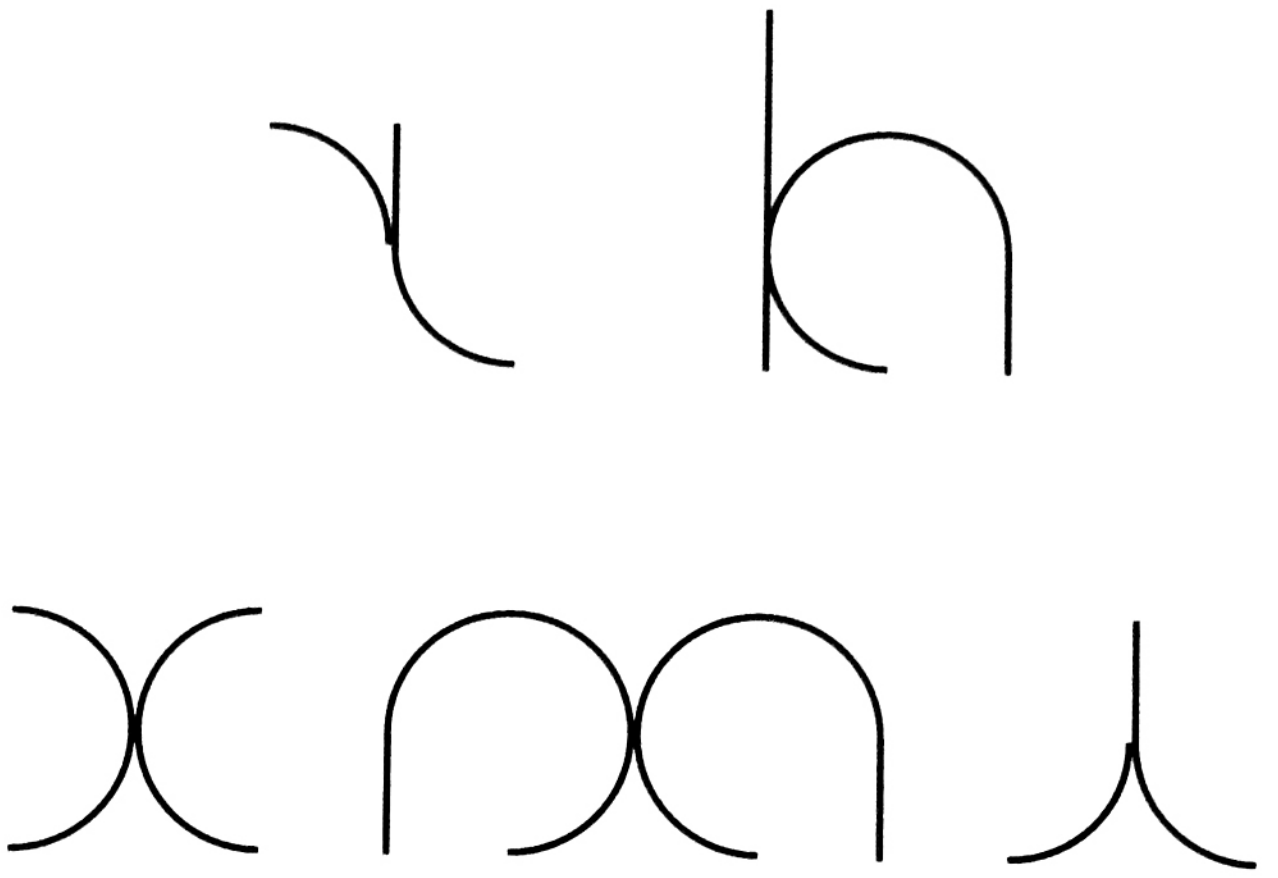

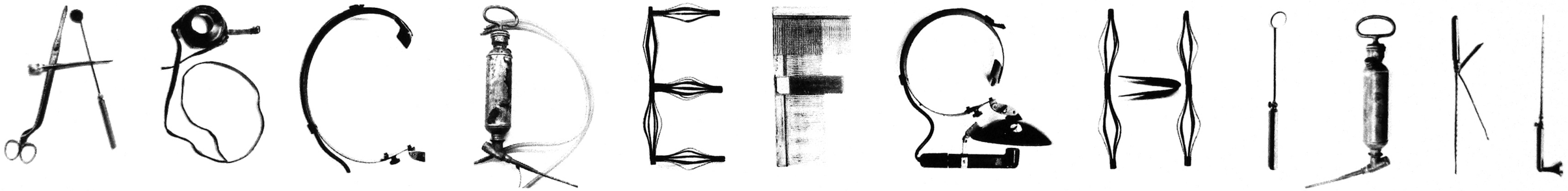
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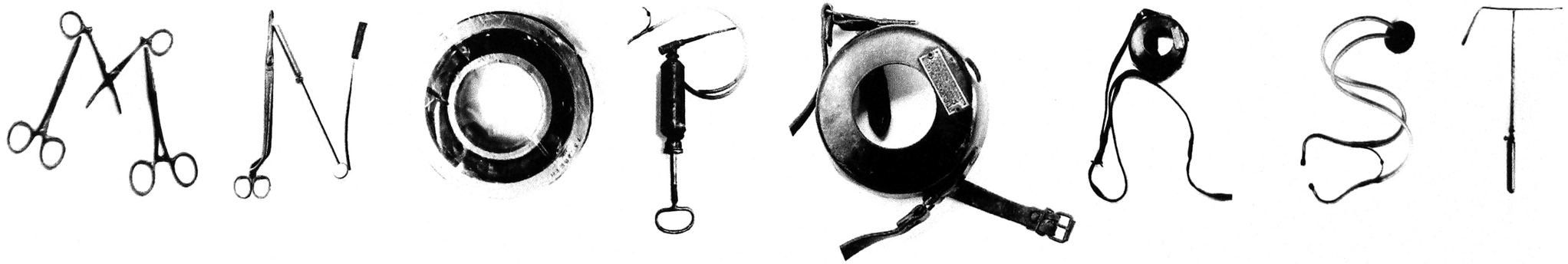
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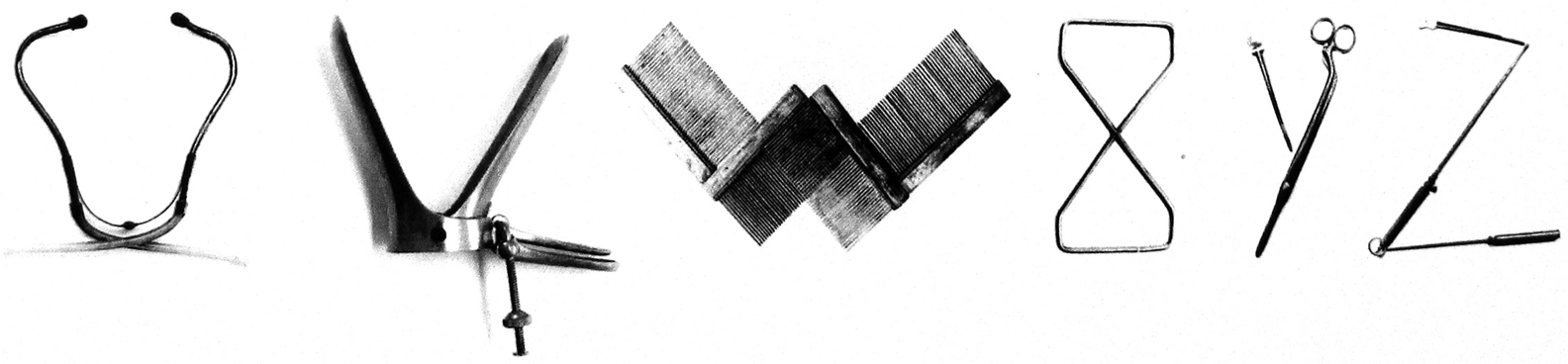
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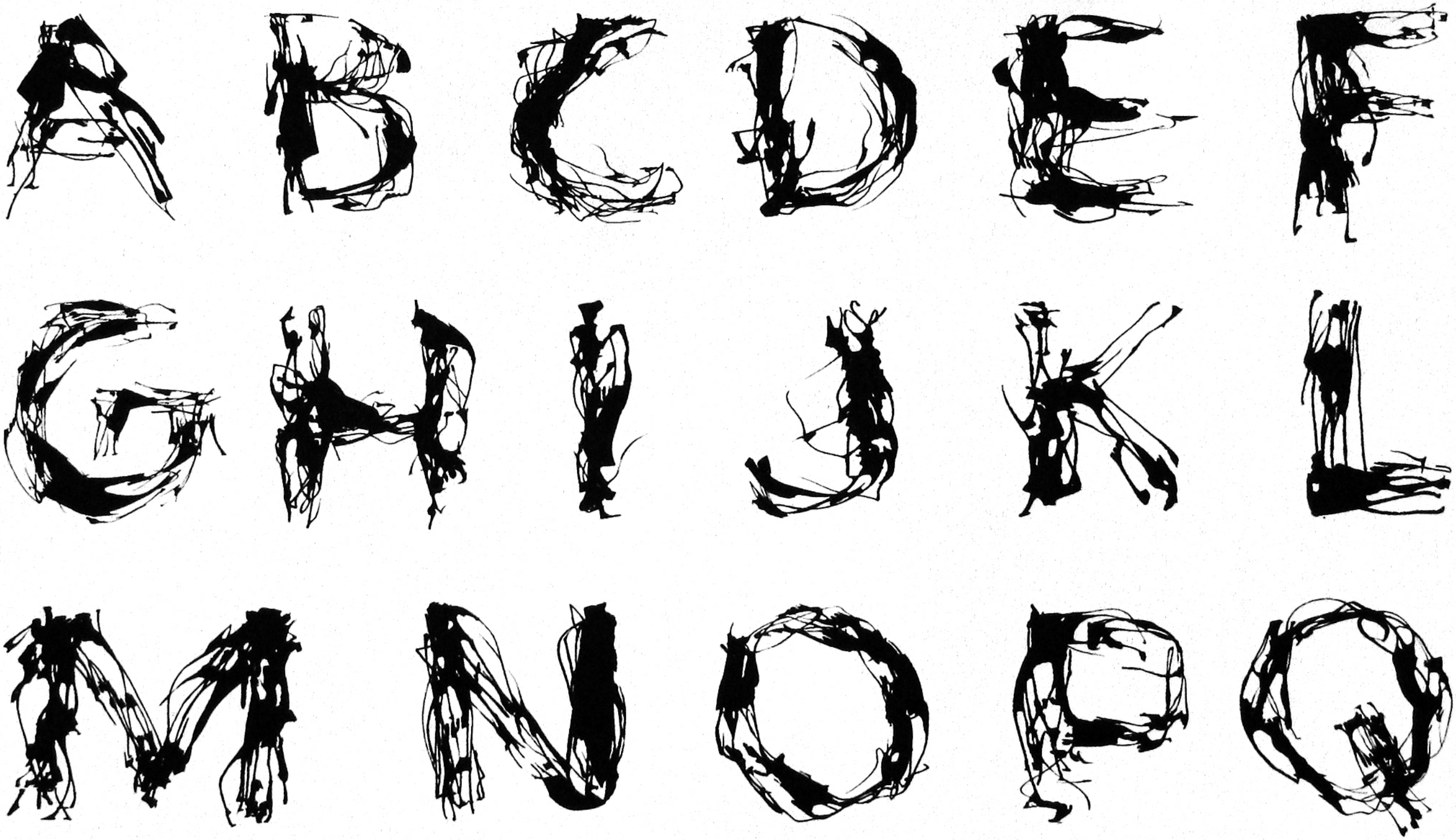
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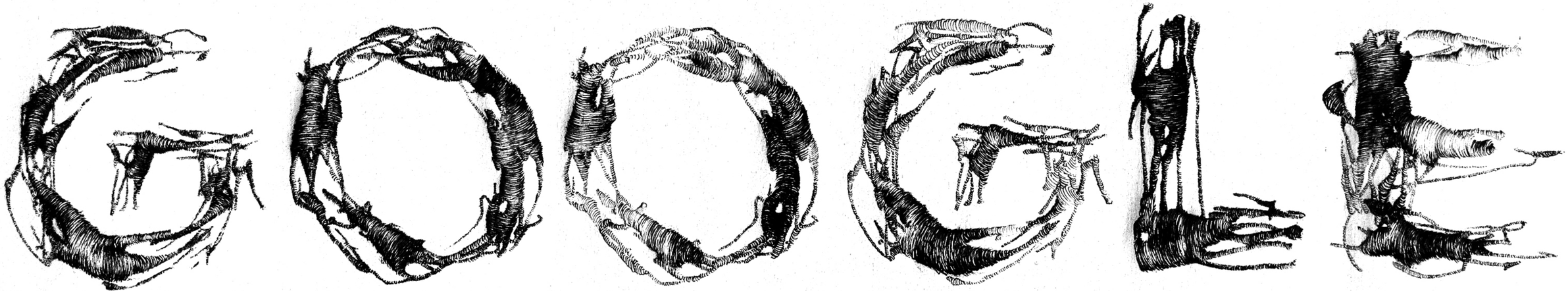

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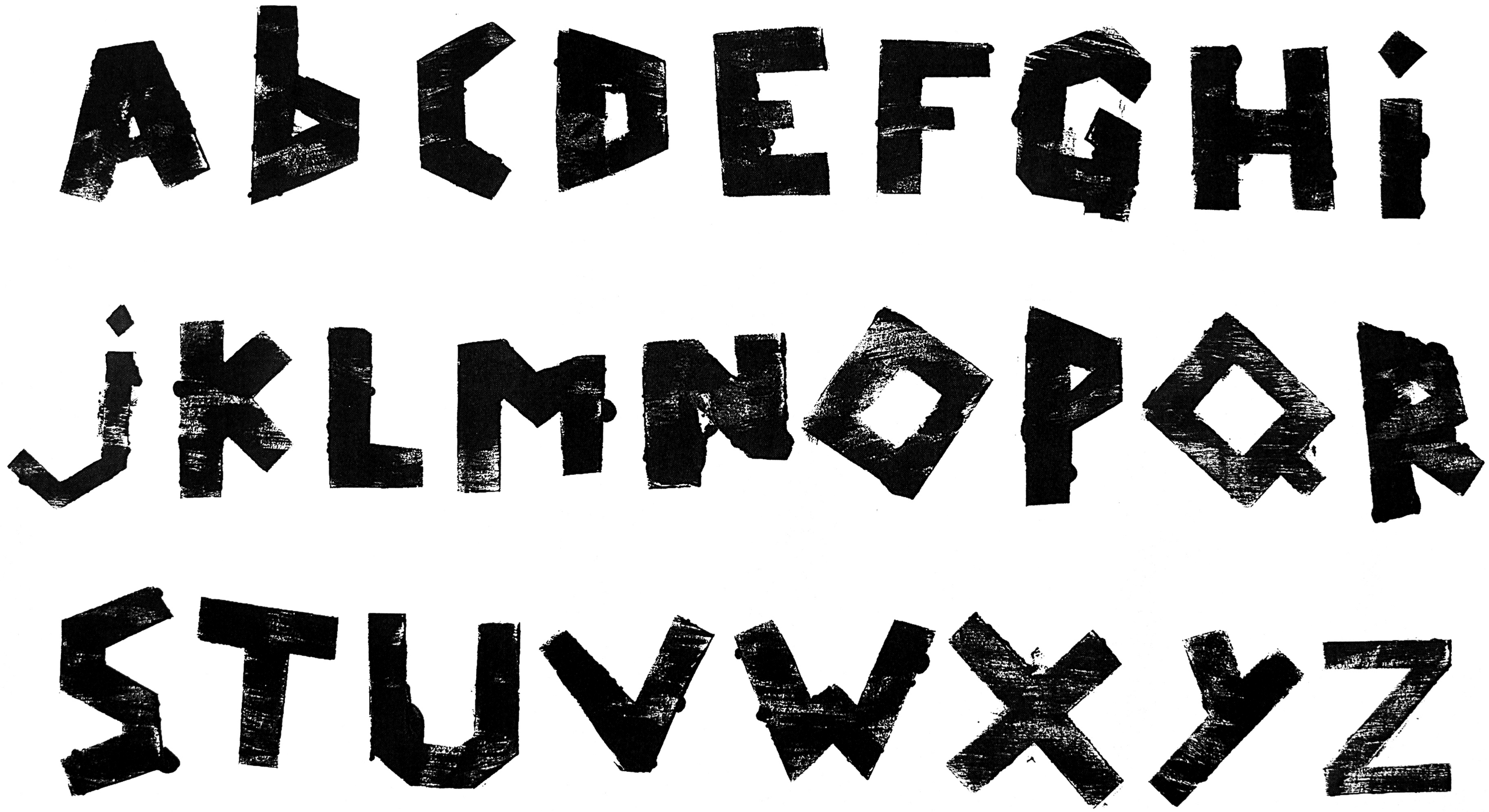
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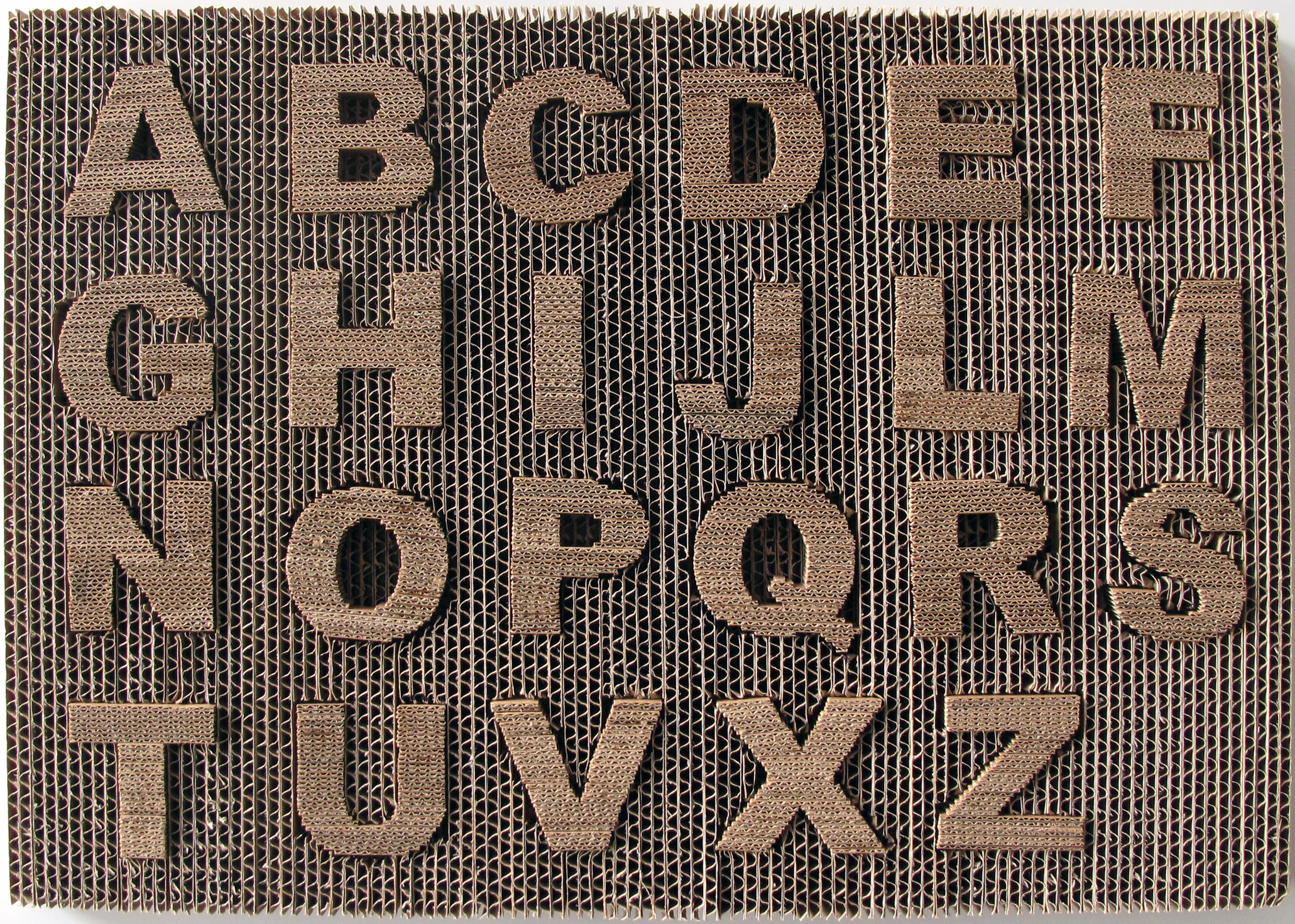
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