Mariana Pereira Gomes

DESIGN DE UMA MARCA PARA UM PÚBLICO JOVEM
O PROJETO GAMERS4NATURE

DESIGNING A BRAND FOR YOUNGER AUDIENCES:
THE GAMERS4NATURE PROJECT

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Dissertação apresentada à Universidade de Aveiro para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design, realizada sob a orientação científica do Prof. Gonçalo Gomes, professor do Departamento de Comunicação e Arte da Universidade de Aveiro.

o júri

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agradecimentos

Aos meus pais, pelo apoio incondicional e presença em todas as etapas marcantes da minha vida.

À minha família e amigos, Margarida Carvalho, Beatriz Henriques e Patrícia Carvalho, Terese Coelho, Rosa Silva e Beatriz Oliveira por todo o suporte, força constante e amizade.

Ao meu orientador Prof. Gonçalo Gomes pela a ajuda.
Ao cooordenador do projeto Gamers4Nature, Prof. Pedro Beça, pela oportunidade.
À Mónica Aresta, Sofia Ribeiro e Cláudia Ortet e ao DigiMedia pela tremenda ajuda e apoio.

resumo   Que conjunto de estratégias é imprescindível ao projetar uma marca para um público-alvo específico, como uma geração mais jovem?

Atualmente, informação flui a uma velocidade tremenda, dificultando o papel das marcas para afirmação perante o público. Este projeto de investigação tem como objetivo determinar como criar uma marca para o projeto Gamers4Nature, que prevalece no mundo de hoje.

Gamers4Nature é um projeto DigiMedia, ID + e BioLiving, financiado pela Fundação para a Ciência e a Tecnologia (FCT).

Com base na revisão da literatura sobre a lacuna entre gerações, foram entendidas as características de cada geração, iniciando o processo de design. Juntamente com a pesquisa e o levantamento de dados sobre Comunidades de Marcas, Identidades de Marca e Gamification, foi compreendida a necessidade de envolver o público-alvo no projeto.

O uso do design participativo como metodologia levou ao desenvolvimento do design através de uma visão comum entre os designers, os membros da equipa de investigação e o utilizador.

Os resultados indicam que o recurso a uma estratégia interativa pode levar à criação de uma solução positiva, contribuindo para projetos futuros que visem os mesmos objetivos.

Essa investigação resultou na identidade da marca do projeto, baseada em marcas dinâmicas, no produto, Toolkit para Construção de Jogos e, estratégias de comunicação.

abstract

What set of strategies is imperative when designing a brand for a specific target audience, such as a younger generation?
Nowadays, information flows at a tremendous speed, making it difficult for brands to stay relevant and in the mind of audiences.
This research project aims to determine how to create a brand for the investigation project
Gamers4Nature, that prevails in today's world. Gamers4Nature is a DigiMedia, ID+, and BioLiving project funded by the Fundação para a Ciência e a Tecnologia (FCT).
Based on a review of the literature about how different generations behave, it was understood the characteristics of each generation, making the design process start. Along with the collected research and data about brand communities, brand identities, and gamification, it was comprehended the need to involve the target audience in the project. The use of participatory design as a methodology made the design
development a shared position between the designers, the members of the team, and the user. The results indicate that the path of interactive strategy made a more precise solution that can help future projects aiming for the same objectives.
This investigation resulted in the brand identity of the project based on dynamic brands, the product, Toolkit for game design construction, and a communication strategy.

TABLE
OF
CONTENTS

LIST OF FIGURES

DOCUMENT'S STRUCTURE

This document's structure separates in several chapters that include Introduction to the issue tackled, the theoretical framework, the state-of-the-art, the project and applications, conclusions, references, and finally, the appendices.

The introductory segment explains the relevancy of the dissertation, the objectives, and the challenges faced.

The second part is a journey through a theoretical framework of what defines brands and the strategies that serve as fundament to the project.

For the third portion of the document, it is first explained the project and identified the brief for the designer. It follows up, the development of the brand itself, and its applications taking special devotion to the development of the Toolkit, the final product of the investigation project.

At last, the conclusion divides itself into two subparts where is indicated the conclusions about the work done and in second is suggested future works.

INTRODUCTION

**THE INFLUENCE OF THE USER
WHEN CREATING A BRAND**

Young people, purported as Gen Z (and Millennials), will determinate the future of business and branding. This research is part of a relatively new area that has emerged in the last decade.

How to design a visual identity for users that are permanently connected by social media and how to create engagement? Our world is completely changed, information, reliable or not, comes and goes as never seen before, and everyone is affected by these changes, some generations more than others.

There is a need to redesign and adapt to the new demands of technologies and social media (Ordun, 2015). While designing the brand for the project, there was a need to understand the target audience in a better light. Being a relatively tricky group to work with, it was necessary to, through the review of the state-of-the-art, find some pointers that could ease the process of design.

THE DIFFERENTIATION OF GENERATIONS

To first understand the new demands of this new world,
its best to take a generational approach.
Each generation and demographic consumer groups
are exposed to:

A   - different social and economic opportunities and barriers;

B   - different types of technology activities;

C - different social perceptions and different community norms;

D   - different life experiences and events (Hume, 2010).

These four different elements make every generation singular
and with its characteristics.

**"Consumer motivations and purchase engagement often
lie below the surface of age; we could gain a deeper
understanding by considering generational cohorts.
Generational cohorts are comprised of people who are
born during a particular period, and whose life courses
correspond to each other"**   (Ordun, 2015)

The differentiation of generations has become a useful design
and marketing tool since it shows the different influences that
determine values, preferences, perceptions, and consumerism.
The graphic presented (fig. 1) shows, in short, the four main
generations researched.

	B BABY BOOMER 1940-59	**X** GEN X 1960-79	**Y** GEN Y (MILLENNIAL) 1980-94	**Z** GEN Z 1995-2010
Context	Postwar Dictatorship and repression	Political transition Capitalism and meritocracy dominate	Globalization Economic stability Emergence of internet	Mobility and multiple realities Social network Digital natives
Behavior	Idealism Revolutionary Collectivims	Materialistic Competitive Individualistic	Globalist Questioning Oriented to self	Unified ID "Communaholic" "Dialoguer" Realistic
Consuption	Ideology Vinyl and movies	Status Brands and cars Luxury articles	Experience Festivals and travel Flagships	Uniqueness Unlimited Ethical

Fig. 1 - Graphic based on an online survey with 2,321
men and women from 14 to 64 years of age and various
socioeconomic brackets in Brazil (Francis and Hoefel, 2018)

GEN Z AND ITS IMPLICATIONS
IN NOWADAYS BUSINESS

This investigation's primary focus is in younger generations, Gen Z (born between 1995 - 2015). As our original target audience, it is significant to understand, on a deeper level, what makes this generation's core.

For generation Z, the search for the truth is at the root of its behavior. The graphic showed (fig. 2) expresses what this statement means. The search for the truth comes as a personal need to express individual truth and also as a communal necessity, where connecting, understanding, and unveiling different truths is essential.

GEN Z CHARACTERISTICS

06

UNDEFINED ID

Don't define yourself
in only one way

Expressing
individual truth

COMMUNAHOLIC

Be radically
inclusive

Connecting through
different truths

DIALOGUER

Have fewer confrontations
and more dialogue

Understanding
different truths

REALISTIC

Live life
pragmatically

Unveiling the truth
behind all things

Fig. 2 - Graphic based on an online survey with 2,321 men and women from 14 to 64 years of age and various socioeconomic brackets in Brazil (Francis and Hoefel, 2018)

For the project's purpose, two personas were created to understand the mindset of the target audience. These personas are part of the research process, being adapted from the Chaturvedi (2018) paper.

Persona I

"**Everything I want is to be free and myself. Internet makes this possible. Stereotypes, like gender, are absurd in today's society**"

NAME: Helena Pereira
AGE: 17
CITY: Lisbon, Portugal
ACTIVITY: High School Student
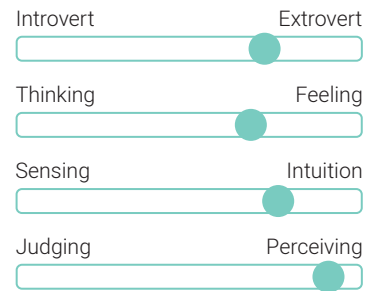
Fig. 3 - Female Persona
Author's Illustration

PERSONALITY

Introvert ———————●——— Extrovert

Thinking ——————●———— Feeling

Sensing ————————●——— Intuition

Judging —————————————●— Perceiving

07

Not be defined as one stereotype is one of the core characteristics. Currently, anyone can be anything and is not required to pick a role in today's society. This shift is not only personal but also professional, it is long gone the notion of having only one skill through an entire career, and the need to cross-domain knowledge and cross-functional skills is enormously essential to stay in the competitive landscape (Chaturvedi, 2018).

PERFERRED CHANNELS

Traditional Ads

Online & Social Media
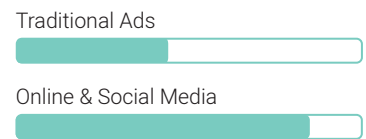
Persona II

"Everyone has their own style and
sense of being, but that is what makes
us accept and understand everyone"

NAME: Gabriel Salvador (Gabi)
AGE: 19
CITY: Porto, Portugal
ACTIVITY: First year student in
            engeneering

PERSONALITY

Introvert   Extrovert

Thinking   Feeling

Sensing   Intuition

Judging   Perceiving
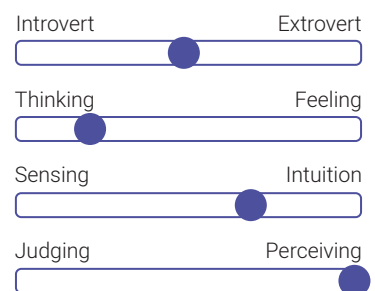
Fig. 4 - Male Persona
Author's Illustration

There is a need to be radically inclusive and there is
no distinction between friends met online and friends
met in the physical world. The sense of community is
really important for this generation, especially online
communities, thanks to the technology available.

PERFERRED CHANNELS

Traditional Ads

Online & Social Media
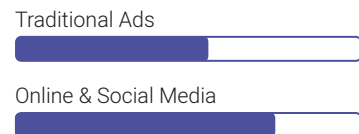
"Gen Zers value online communities because they allow people of different economic circumstances to connect and mobilize around causes and interests" (Francis e Hoefel, 2018).

This is an important discovery done by Francis and Hoefel (2018), when they conducted an online survey with 2,321 men and women from 14 to 64 years of age and various socioeconomic brackets in Brazil.
With this survey, it was revealed that sixty-six percent of Gen Z's believe that communities are created by causes and interests and not by economic backgrounds or educational levels being a percentage well above the corresponding one for millennials, Gen X and baby boomers.

The importance of getting to know this generation illustrates what path someone could take to find a better and more positive outcome when it comes to designing a brand.
More factors can make or break a brand, but having the perception of who is the end-user is the first step toward a better aftermath.

DESIGNING FOR A SUSTAINABLE WORLD

Nowadays, it is critical to look at design with a different mindset. Designing artifacts, services, or identity should have some impact on people's life. Nonetheless, what we experience today is almost the opposite, where poorly designed products and artifacts contribute to environmental and social degradation. User consumption has been a concern since the capacity of the resources is limited, and we are consuming beyond those limits (Thorpe, 2010). Subsequently, we arrive at a world where designers need to think sustainably. Nevertheless, what is sustainability? The Oxford English Dictionary defines sustainable as "capable of being upheld; maintainable, "and to sustain as "to keep a person, community, etc. from failing or giving way; to keep in being, to maintain at the proper level; to support life in; to support life, nature, etc. with needs." (Brown et al., 1987).

The problem with today's design is that the use of the word "sustainable" in almost everything we see, and it clearly does not help with the problems we are facing and cannot "fully solve the crisis of sustainability because they focus only on a product's physical attributes" (Stegall, 2006).
There is a need to not only think about the physical but also the social impact of an artifact. Stegall (2006) conclusion is that as designers, we have to understand the people we are designing for and the ecological issues that affect them directly. This ignorance is only possible to overcome with ecological literacy. This skill cannot solve all environmental problems, but it can be a starting point.

When designing the brand and applications, there was always the intent to make a long-lasting brand that can prevail and concerns the needs of its users.

"Our goal as designers must be a broad knowledge of the many disciplines which contribute to any project, a sense of kinship and spiritual connection with all life around us, and the practical competence to create sustainable solutions." (Stegall, 2006)

011

WHAT IS A BRAND?

To start from the beginning, it is best to look at the definitions of "brand." The origin of the word comes from the "Old English brand 'burning', of Germanic origin; related to German Brand, also to burn. The verb sense 'mark with a hot iron' dates from late Middle English, giving rise to the noun sense 'a mark of ownership made by branding' (mid 17th century), whence Brand (early 19th century).

Fig 5 - Example of icons used to brand animals

To go even deeper to the meaning, according to The Pocket Oxford Dictionary of Current English (1934):

Brand. 1. n. Piece of burning or smoldering wood, torch, (literary); sword (poet.); iron stamp used red-hot to leave an indelible mark, a mark left by it, stigma, trademark, particular kind of goods (all of the best bb.). 2. v.t. Stamp (mark, object, skin), with b., impress indelibly (is branded on my memory)

Likewise, The Oxford American Dictionary (1980) states:

Brand (noun): a trademark, goods of a particular make: a mark of identification made with a hot iron, the iron used for this: a piece of burning or charred wood, (verb): to mark with a hot iron, or to label with a trademark.

These definitions show the evolution of this word's significance in which there is always a connotation with the old way of stamping for ownership but with a slight change in the last one where a brand has a commercial application (Blackett, 2003). Moreover, this is the most significant and most crucial change in what a brand is right now.

"As competition creates infinite choices, companies look for ways to connect emotionally with costumers, become irreplaceable, and create lifelong relationships. A strong brand stands out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success. regardless of whether it's a start-up, a non-profit, or a product." (Wheeler, 2017).

BRAND IDENTITY

The identity of a brand is the characteristics and circumstances that distinguish and individualize something or someone. For Alina Wheeler, it is tangible and appeals to the senses. "You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition amplifies differentiation, and makes big ideas and meaning accessible" (Wheeler, 2017).
Another way to look at it is as a unique system that unifies all different elements of a brand, as a strategy to create/maintain a relationship between the consumer and organization (Aaker, 1996; Wheeler, 2017).

There is two explanation for why the consumer uses a specific brand. The first, because it makes him/her feel some way, and there is some identification. The second, because it represents something that the consumer aspires to have, to feel somehow the person he/she aims to be. A brand is not only a logo, a symbol, or a slogan; the story, the lifestyle, the attitude that conveys to the world is what makes people interested in it (Underwood e Klein, 2015).

The era we are living right now is considerate the "new marketplace" where every single brand is expanding to the Internet world, making the branding a big, vital part of the construction of new or improved brands. The way the designer enters this equation is in the direct relation that the consumer has with the brand. That relation being the first thing that the public sees hears and touches. Furthermore, here is where the target and all of what the designer researched comes to play. Only if there is full knowledge from the designer, the product, service, organization will be selected by the consumer (Kathman, 2002).

To have an identity that inspires the recognition of the brand, it is necessary to have a balance of the elements in that brand that is found by using a suitable system (Peón, 2003).
A system of a brand identity is all the visual elements of a brand and how they are linked to one another to make that brand memorable, reliable, and dependability.
There are different authors with different definitions of what are the actual elements that compose a Visual Identity System. Alina Wheeler's definition of a system is the one in use for the creation of this project.

For Wheeler the elements that define the system are:

1. Logotype + signature
- Logotypes need to be not only distinctive but durable and sustainable.
- A signature is the specific and nonnegotiable designed combination of the brandmark and the logotype. The best signatures have specific isolation zones to protect their presence. A company may have numerous signatures, for various business lines or with and without a tagline.

2. Color
- Is used to had recognition to the brand by evoking emotion and express the personality;
- 60% of the decision to buy a product is based on color;

3. Typography
- Typography is a core building block of an effective identity program;

4. Sound
- It transcends cultures and languages;
- Helps improve engagement;

5. Motion
- "People think in motion. There's no better way to build a brand, tell stories, and bring a brand to life or bring new life to a brand" says Dan Marcolina, creative director for Marcolina Design;

6. Trial applications
- It's important to showcase where and what the brand will be used;

7. Presentation
- The solutions found for the project will not speak for itself; This means it needs a well-crafted presentation so it can be sold.

1. LOGO + SIGNATURE

2. COR

3. TIPOGRAFIA

4. SOM

5. MOVIMENTO

6. APLICAÇÕES

7. APRESENTAÇÃO

Fig. 6 - Author's illustrations

"**What your consumer remembers, and talks about, is defined by the experience they've had with your brand**" (Fieker, 2016)

BRAND'S STRATEGY

When there is an effective brand strategy built by every party involved in the project, it gives a central unifying idea that can align all behaviors, communications, and actions.
It helps to define the positioning and what can differentiate a brand.
With a strategy, it is easy to create recognition over time.

What does it take for a brand to have recognition? Brands like Nike, Volvo, Apple, Bulgari have this type of recognition, where people know the brand for its design features. The repetitive use of several elements such as shapes, forms, colors, materials, graphic elements, logos creates a sense of recognizing a brand. However, these brand features need to be created "valued-based" with the brand's core.

Ravasi and Lojacono (2005) state that a brand's design philosophy has two related components, a set of core design principles and a stylistic identity. These code design principles are essential guidelines for designers, to ensure that all products/services commercialized by a company/brand, share certain distinctive conceptual and functional features.

A brand strategy is not outlined by one person but by the team behind a project. It includes the business strategy as well, including visual design features, should embrace the company's competitive scope and strategic intent.
As the authors continue, the unity of intent and consistency of action are starting point (Clatworthy, 2012) for successful design. In particular, the design has a strong potential for evoking symbolic associations to support brand values (Creusen and Schoormans, 2005).

When the design features and brand core values do not link, design signs can be perceived as "artificial", which can also be perceived as a recognition sign (Clatworthy, 2012).

DYNAMIC BRANDS

As more and more information is out for the general public, more the industry can get stagnated, and the struggle to get noticed as something worth to the user rises. Knowing this, organizations try always to find new ways to challenge the eye of a potential user to make their market's position solid (Fieker, 2016). There are different approaches to what can be done to distinguish a brand. It can be a louder approach or a toned-down approach. The key is to deliver the message cognizant to the brand as clear as it can be.

To achieve this, it is necessary to look up the best solution for the brand itself. For this project was essential to get to know better the target audience and understand what are the key elements that make engagement happen. With this in mind, there was a possibility to work with a dynamic brand where the user can interact and relate with it, so it becomes more personal and leaves a feeling of ownership. It was essential to think about the marketing strategy used from the beginning of the brand's creation.

What is a Dynamic Brand? It is considerate to be, in its primary sense, a brand with more energy that can show change, movement, and flexibility. It is also named living brands because of this exact flexibility where is reflected in their dynamism.

Fig. 7 - Nordkyn – Neue Design Studio
'Where nature rules' is the slogan that this dynamic brand revolves around. Weather statistics from the Norwegian Meteorological Institute affect the logo to change when there is a change in wind direction or the temperature changes. The logo on their website updates every five minutes.
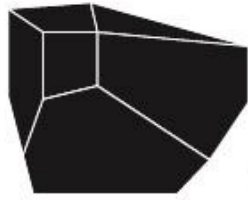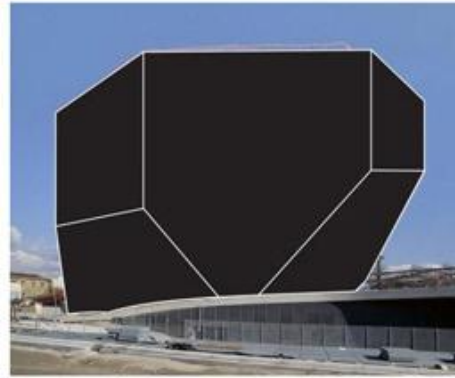
Fig. 8 - Casa da Música, Porto, Portugal

A Dynamic Brand is considered to be an evolution of a Visual Identity and can be extremely appealing for openness, interactivity, and broad innovation. One other important aspect of Dynamic Brands is the significance it has as a marketing strategy and branding (Kreutz, 2012).
The attractiveness of a Dynamic Brand is the experience that can offer to the user and to the designer itself. The intention is not to be consumed by the uniformity of the brand but the variations that a brand can provide.

Another characterization of this type of Identities is the metamorphosis, variation, and flexibility that makes the identity itself. It is also essential to have a stable and unaltered element to the brand so it can be recognizable by the public. It is crucial to find a balance between the unaltered elements and the variables for the same reason (Felsing, 2009)

Kreutz (2012), defines 7 fundamental stages of building a mutant/dynamic brand:

1. Identification of the nature of the brand: each brand has a different worldview and mission;

2. Determination of the desired image for the brand: also known as the global identity of a brand;

3. Deliberation of the desired characteristics of the brand: Brand identity is the functional representation of the brand essence and should be the synthesis of its graphic design (Santos, 2014);

4. Definition of the base for the brand identity;

5. Flexible characterization: the most frequent ones are color, typography, form, name/word, and movement;

6. Setting of the collective variations of the Identity;

7. Interaction with the audience.

There are several typologies and categorizations done
of Dynamic Brands by different authors.
Irene van Nes created an "evolution" of the methodology used by
Ulrike Felsing (2009). In her book "Dynamic Identities – How to
create a living brand," Nes suggests a more brief and objective
answer to the categorization of Dynamic Brands.

For this investigation, it was necessary to define what type
of brand was being built. The typology of a generative brand
that changes when the user logs in a website making infinite
responses to a logo seems to be the best explanation. This option
gives a brand "life," letting it be influenced by an external factor
such as data, weather, news … the possibilities are countless
(Nes, Van, 2012). Taking also the quote below as an answer
to what generative art is:

"Generative art refers to any art practice where the artist uses
a system, such as a set of natural language rules, a computer
program, a machine, or other procedural invention, which is set
into motion with some degree of autonomy contributing to or
resulting in a completed work of art (Galanter, [s.d.])
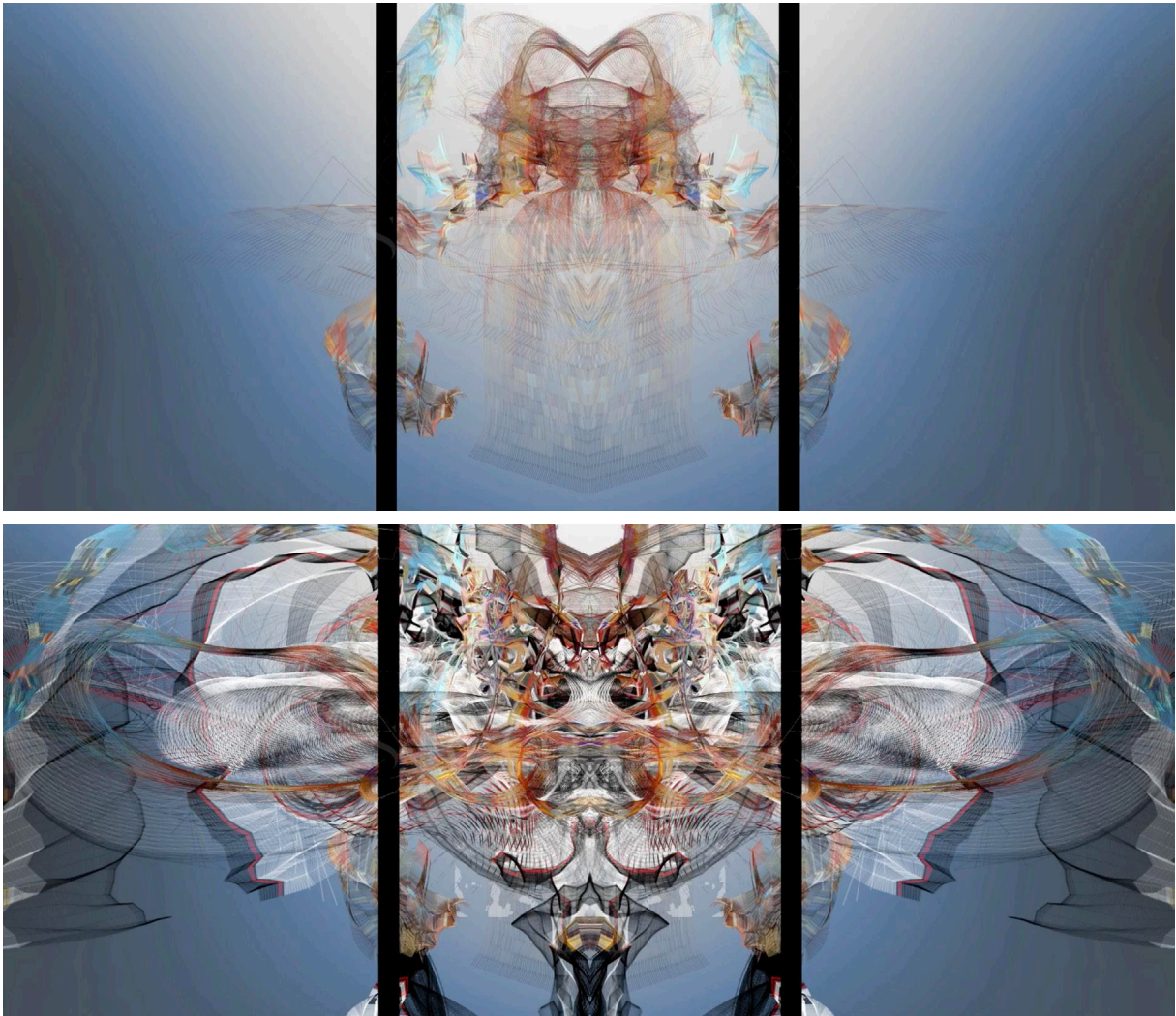
Fig. 9 - Examples of generative art
Flamingo by Alba G. Corral

BRAND COMMUNITIES

When looking through history, the concept of community is bounded over geography and based on emotional and familiar values (Brogi, 2014; Muniz e O'Guinn, 2001). With the new social age and telecommunications technologies, the notion of community has now a broader sense of transcending standard relationships and geographical borders.

As seen from the research made, it is vital not only the creation of the symbols, colors, the typography of a brand but also all that it stands for. Knowing the user intimately and create trust between the company and the consumer (Wheeler, 2017). With this in mind, creating an active community within the brand is a prime objective. Brand communities are specialized in the consumer, "they differ from traditional communities due to their commercial character, and members' common interest in and enthusiasm for a brand." However, these communities contain common markers: consciousness of kind, shared ritual, and moral responsibility (Muniz e O'Guinn, 2001; Zaglia, 2013).

A brand community is one of the tools used in relationship marketing to, as the name implies, create, and maintain long relationships with consumers (Habibi, Laroche e Richard, 2016).

CHARACTERISTICS OF A BRAND COMMUNITY

A brand community first and foremost is a place of comfort and familiarity for the consumer. This type of comfort is composed of social identification with others and shared an interest in a specific brand (Coelho, Bairrada e Peres, 2019).

For a brand community to work, there are several concepts to keep in mind. Brand Love described as "the degree of emotional and passionate affection that a satisfied consumer has with a particular brand" (Carrolle Ahuvia, 2006). For this type of phenomenon to occur is necessary to exist also Brand Loyalty which is defined as the repeated support for a brand over the time (Back, 2005), Worth of Mouth (WOM) which is talking about a product or service between people apart from advertisement (Shirkhodaie e Rastgoo-deylami, 2016) and Brand Advocacy understood as the promotion or defense of an organization/product/brand by one consumer to another. This last concept differs from WOM because it is seen as less informal and more protective.

BRAND LOYALTY

023

BRAND COMMUNITIES

WOM

BRAND LOVE

BRAND ADVOCACY
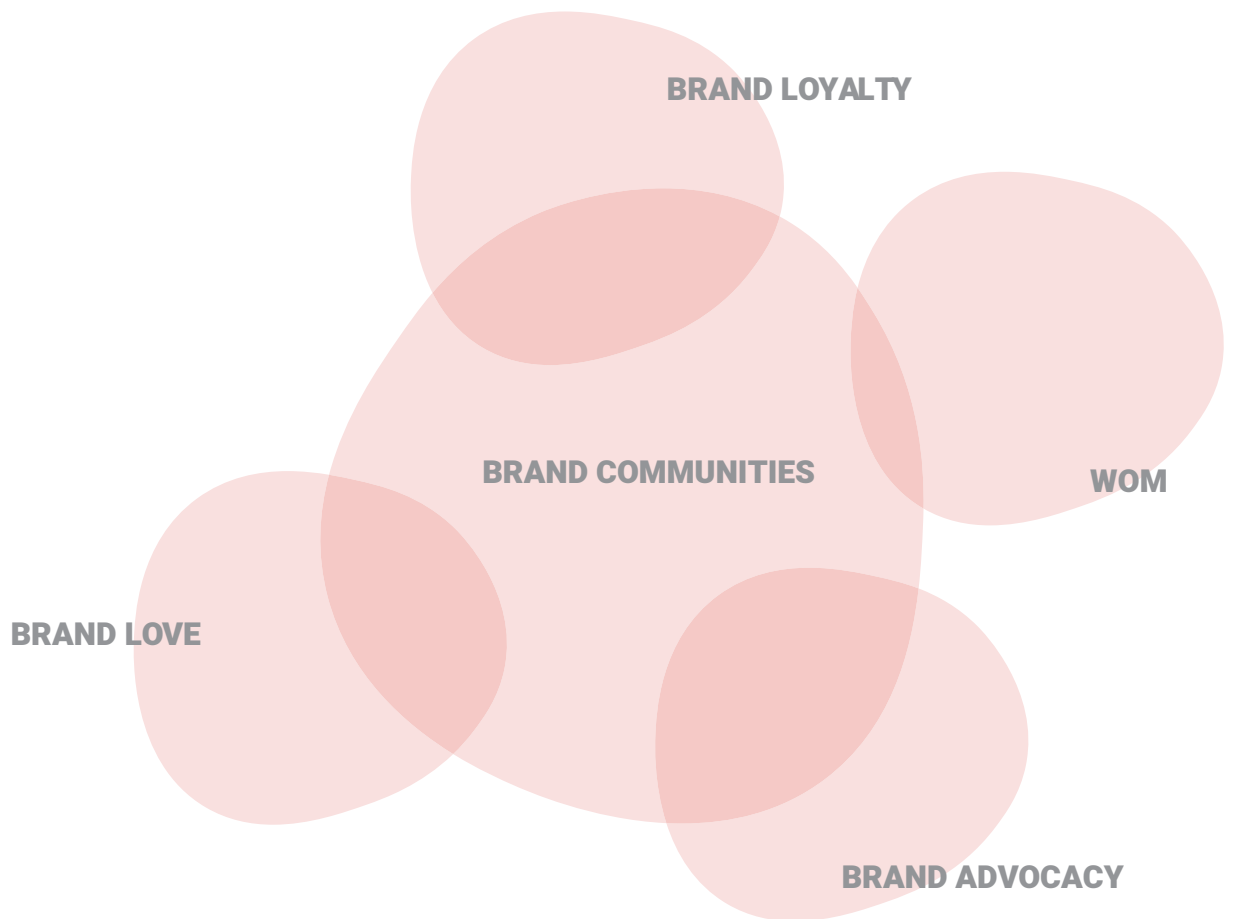
Fig. 10 - Graphic representation
by the author
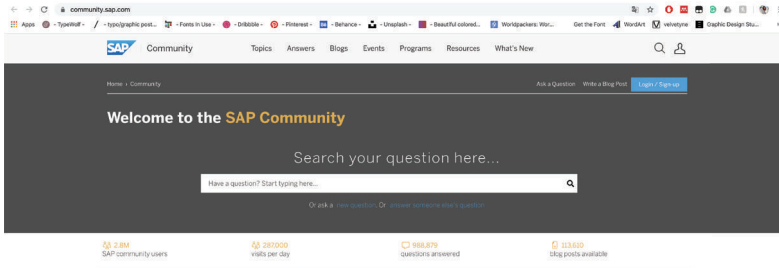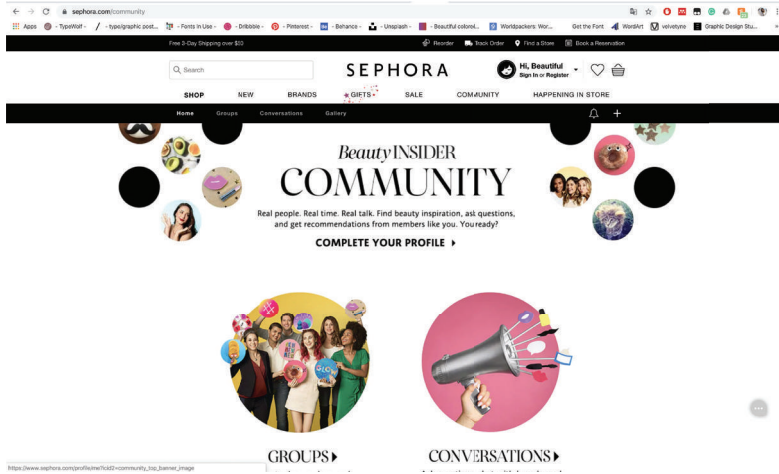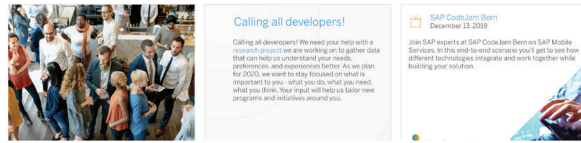
Fig. 11 - Several examples of brand
communities connected online
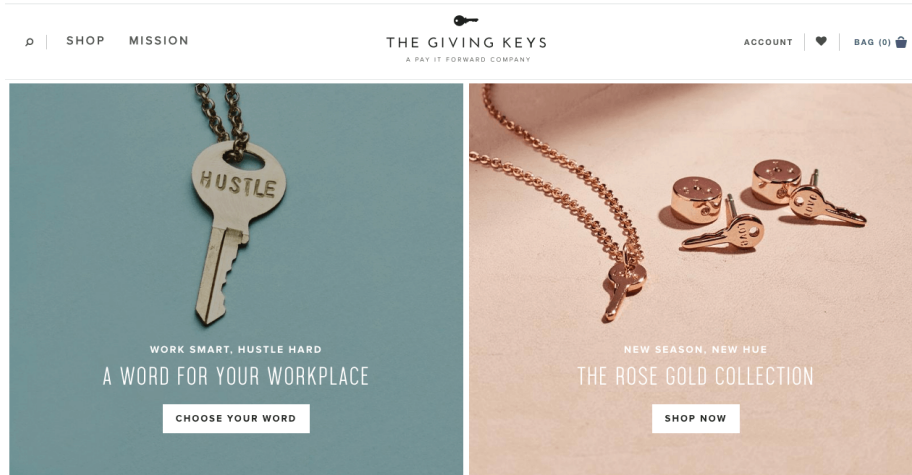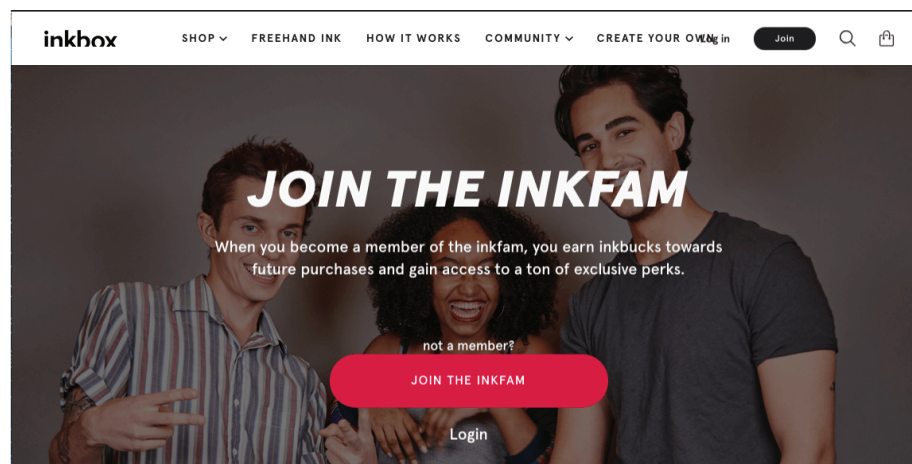
To conclude, it is vital to understand how brand communities can contribute to establishing customer relationships through loyalty, advocacy, and WOM, based on the mediator role of brand love. After a thoughtful look through the collection of data and papers about the issue, it is understood that these concepts may be useful for companies that have a stable or growing brand and want to involve the consumers in the process of expansion, integrating the individuals in the brand to feel they are a part of it.

This is all possible through brand communities.

Fig. 12 - What is gamification?
Illustration by the author

026

GAMIFICATION NOWADAYS

Gamification, in the eyes of Karl Kapp, is using game-based mechanics, aesthetics, and game thinking to engage people, motivate action, promote learning, and solve problems (Kapp, 2012).
In other words, it is the craft of deriving all the fun and addicting elements found in games and applying them to real-world or productive activities (Chou, 2015).

There are several fields where gamification is a vital tool to improve engagement and motivation. As this project is aimed at students between the ages of 15 to 20 and is expected to be explored in educational setting, it is important to look at what has been done in the education field. Kiryakova, Angelova, and Yordanova (2014) present arguments to emphasize that today's learners are "digital natives." There is a lack of adaptation in education nowadays, as the technologies of today made an incredible jump from what it was just some years ago. Gamification in an educational environment is one of the techniques that can successfully help with teaching students. The project being, in its core, about the construction of games, it was logical also to give the students tools that are appropriated from games.

OCTALYSIS

Yu-kai Chou, one of the pioneers of gamification and behavioral Design, has created Octalysis (appendix I), a framework that identifies the key topics for human motivation. This model is based on Human-Focused Design as opposed to function-focused Design. "Human-Focused Design remembers that people in a system have feelings, insecurities, and reasons why they want or do not want to do certain things and therefore optimizes for their feeling, motivations, and engagement" (Chou, 2015).

Fig. 13 - Yu-Kai Chou

This framework defines 8 core drives (principles) which should define the strategies used in gamification. These core drives are:

Epic meaning and Calling
A player believes that he is doing something greater than himself or he was "chosen" to do something. A good example is when a player devotes a lot of his/her time to the maintenance of a forum (e.g. Wikipedia)

Development and Accomplishment
Internal drive of making progress, developing skills, and eventually overcoming challenges. The easiest core drive to design for.

Empowerment of Creativity & Feedback
The user is engaged in a creative process where they have to repeatedly figure things out and try different combinations. Here the user as the possibility to get feedback and respond in turn.

Ownership and Possession
The motivation of the gamer is established by the feel that they own something. When someone owns something it immediately makes them want what is theirs better and own even more.

Social Influence & Relatedness
Incorporates all the social elements that drive people like mentorship, acceptance, social response, competition, …

Scarcity & Impatience
A gamer wants something because they can't have it. A lot of games have this type of "Appointment Dynamics" – come back in x hours later to ger your reward.

Unpredictability & Curiosity
The player desires to know what is going to happen next and the fact that he/she will not know makes him/her think about it more often.

Loss & Avoidance
The user wants to avoid something negative to happen or that the efforts made till that point don't become useless.

OCTALYSIS

028
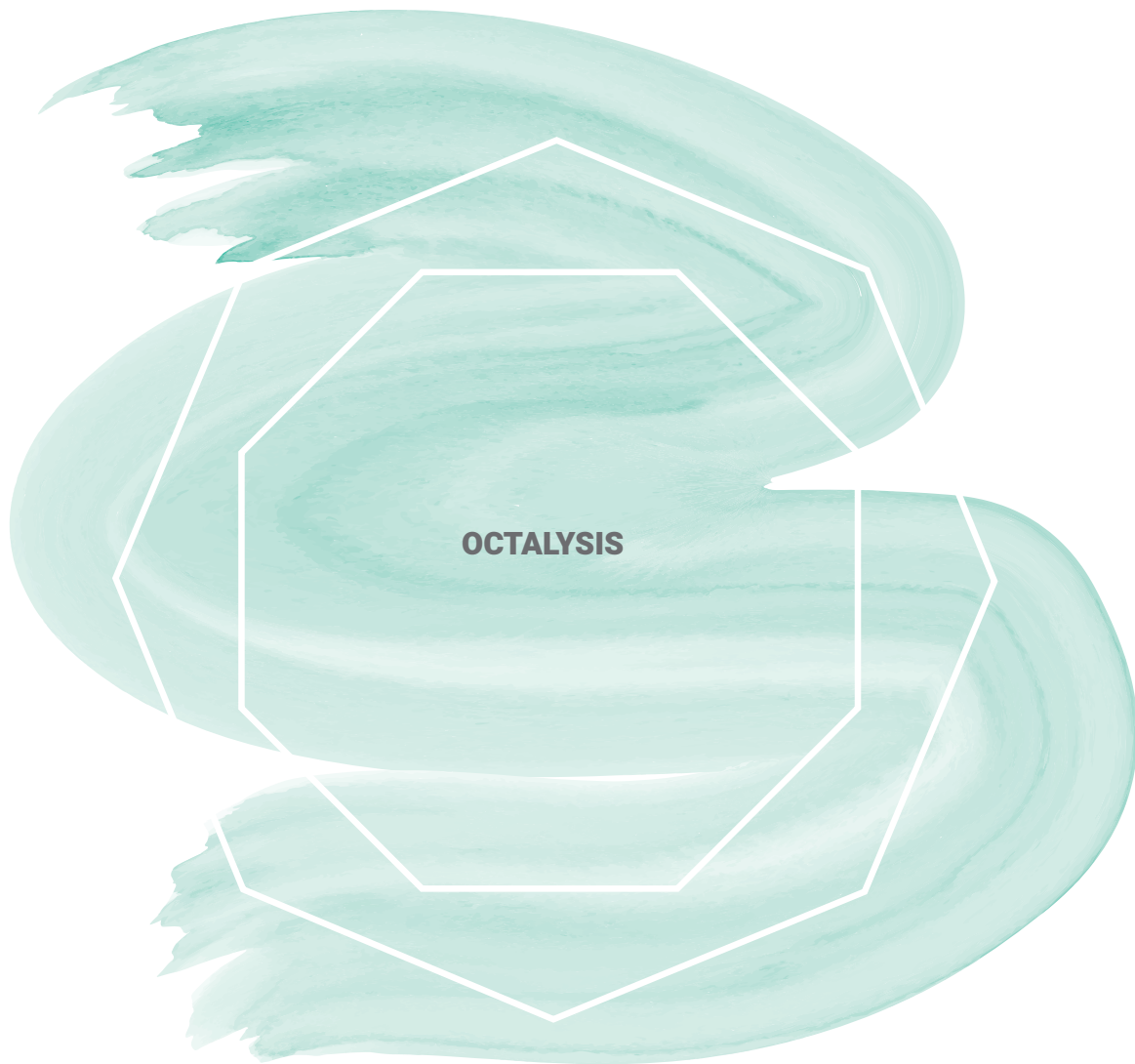
For this investigation, it was imperative since the beginning to think about user engagement. It is an already difficult job to make the target audience engaged, because of the age group worked on. Using gamification as the stepping stone for the buildup of the project is a way of thinking about that engagement, due to the facility to design strategies that motivate the user (Morschheuser et al., 2017).

It was essential to use several methods besides the framework of gamification that is user-centered when developing the toolkit. To get a better outcome, it was used the methodology of participatory design. This type of method is at its core research. It has sometimes been seen as a design approach characterized by user involvement (Johnson, 1998), although the participatory design has its methods and techniques.

Fig. 14 - Octalysis framework
author's illustration

"As the name implies, the approach is just as much about design — producing artifacts, systems, work organizations, and practical or tacit knowledge — as it is about research. That is, although participatory design draws on various research methods (such as ethnographic observations, interviews, analysis of artifacts, and sometimes protocol analysis), these methods are always used to iteratively construct the emerging design, which itself simultaneously constitutes and elicits the research results as co-interpreted by the designer-researchers and the participants who will use the design." (Eaton, 2015).

CASE STUDIES

The following data collection and analysis advert to the selection of brands, strategies, and products that relate to the project's objective and conceptualization. The primary goal of this collection is the need to know and understand the existing reality.

This section is separated into three subparts; The first two in direct relation with the brand and strategies and the last about products that could relate to the product being created and produced by the project:

1 - Brands that share the same dynamic strategy;

2 - Brands that showcase the intention of relatability to younger audiences;

3 - Products with the same or similar goal.

1. BRANDS THAT SHARE THE SAME DYNAMIC STRATEGY

CAPITAL D DESIGN COOPERATION BRAINPORT

Capital D is a design cooperation that aims at stimulating creativity and the international reputation of the Netherlands through, among other initiatives, the Dutch Design Week and the Dutch Design Awards. In this example, the identity, designed by Studio of Things, is based on cooperation, allowing the community to contribute by submitting "their own" Capital D (CAPITAL D – Studio of Things, [s.d.]). This type of Dynamic brand is named as personalized brands.

Fig. 15 - Example of Capital D brand

È BOLOGNA/ IS BOLOGNA

"è Bologna" is a new co-generative logo of the city of Bologna, Italy. Anyone can personalize with different words and colors. It is characterized as a new writing system in which each letter becomes a form making it possible to make a different "logo" to any concept referable to the city (è Bologna: il progetto vincitore, [s.d.]). This case is extremely well crafted for its concept behind.

It's impossible to describe a city with only one or two words that came from the brainstorming of a group of people and using the community to describe the city makes it worth a lot more, gives a voice to the city people and a more truthful insight of what the city is.

Città Metropolitana
è Bologna

Sviluppo economico
è Bologna

Cultura
è Bologna

Sostenibilità
è Bologna

Benessere
è Bologna

Scuola
è Bologna

Fig. 16 - Examples È Bologna brand

Fig. 17 - Alphabet's Construction

DESIGN ACADEMY EINDHOVEN

The Design Academy Eindhoven is amongst "one of the world's foremost design schools" (Design Academy Eindhoven Identity (2010) - 100 Archive, [s.d.]) and in 2010 launch their new visual identity, developed and created by the Amsterdam-based creative studio. The main element of the new identity is the letter "E" (stands for the school's city). The "E" was transformed into a frame for individual expression of the name of the school. Inside, the logo can have meny interactions, mainly from students, teachers and employees. The flexibility of this logo showcases the characteristics of the school, setting an even stronger Position.

"The visual identity is a hybrid concept that is driven by expression of individuality, straightforwardness and progress with losing "the academy's institutional feel" as well as by the static frame that brings it all together within a single element" (Jochum, 2013).

033

Fig. 18 - Examples of Design Academy Eindhoven's brand

2. BRANDS THAT SHOWCASE THE INTENTION OF RELATABILITY TO YOUNGER AUDIENCES

Here is showcased some thriving brand communities for younger audiences that have similar ways to communicate their product.

The language used is young, transparent, and direct presenting the Gen Z essence of wanting to find true meaning and values.

The three examples are from brands with strong products/services, and the main focus is on the experiences that one can have. The relatability of the people used to advertise each service is another strategy. In the first example (Fig. 19), communication is based on Portuguese YouTubers who have their whole brand around being relatable.
The second (Fig. 20) and third (Fig. 21) examples demonstrate relatability by showing what most youngsters want, to have a good time with friends and be different in their way.

034
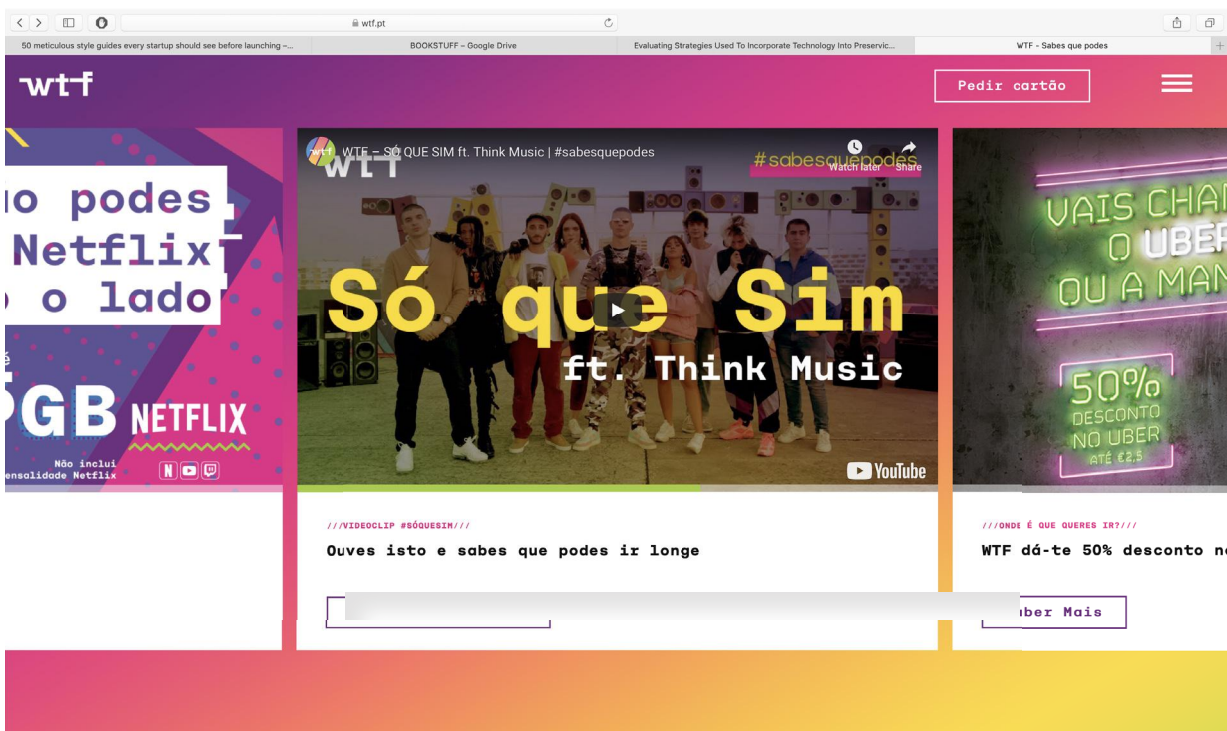
Fig. 19 - WTF website
print screen

Fig. 20 - Sumol website
print screen
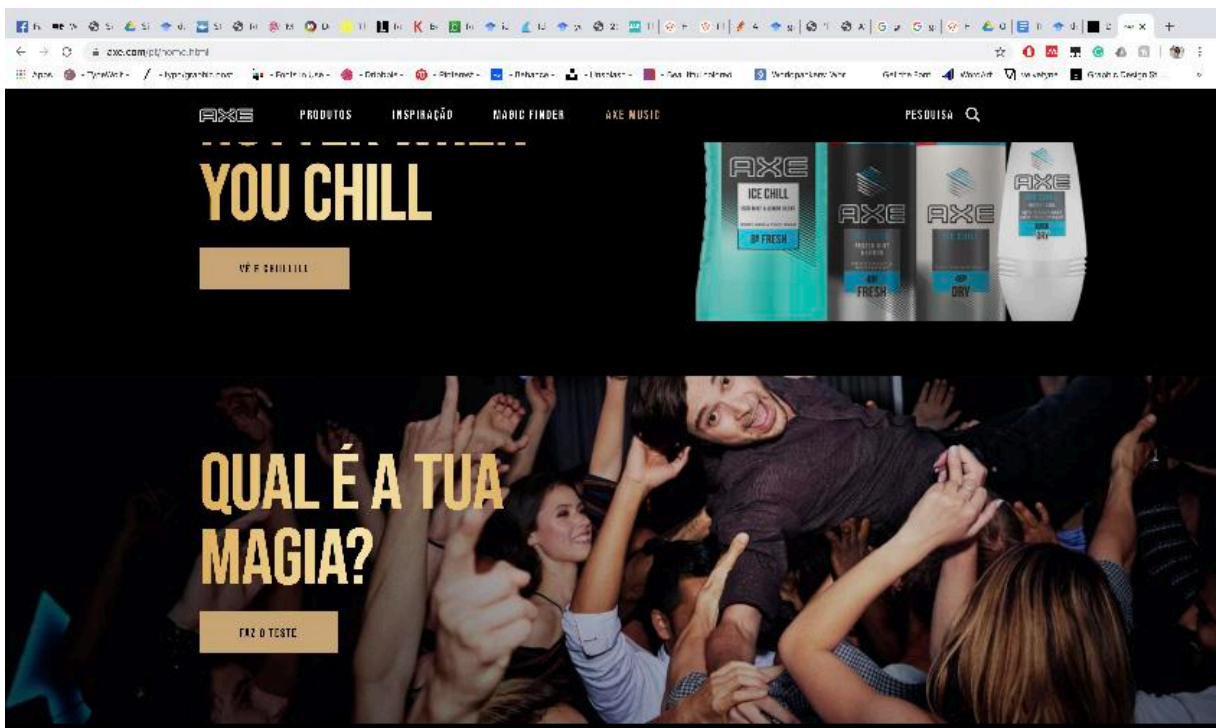
Fig. 21 - AXE website
print screen

3. PRODUCTS WITH THE SAME OR SIMILAR OBJECTIVE

THE WRITER EMERGENCY PACK

To find the right physical channel for the Toolkit a review of the state-of-the-art on existing concepts was conducted. One of the first project to catch some attention was this pack of cards designed for writer's block. The concept behind is to have a tool that could help generate new viewpoints through writing tropes.

"Writers have long used tarot cards, looking for meaning in the illustrations, or decks like Oblique Strategies. The ideas in Writer Emergency Pack are designed to be less abstract, and more immediately useful. They're specifically tailored to people writing fiction, from novels to scripts, poems to plays. The cards focus on story, character, and conflict." (August, [s.d.])
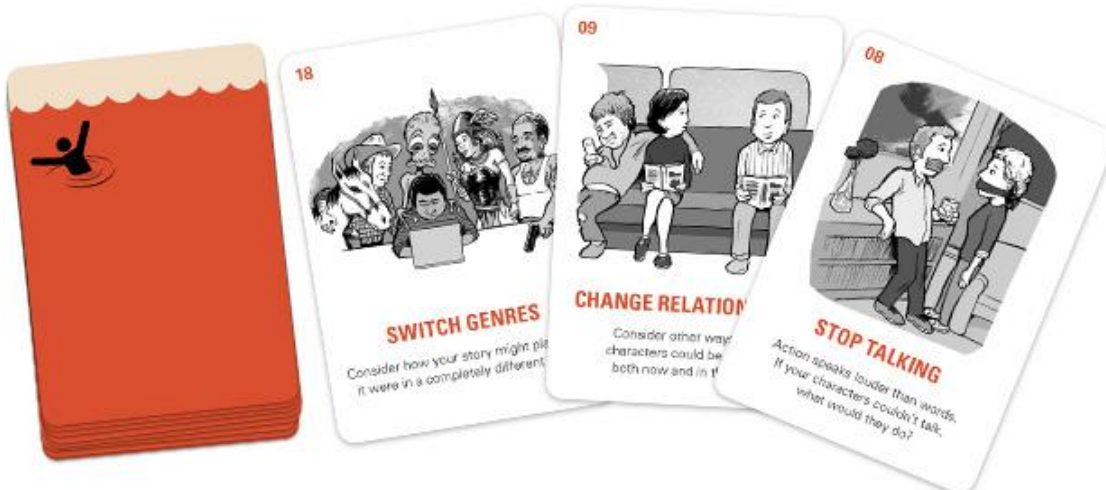
Fig. 22 - The writer emergency pack examples

TRIGGER CARDS

Trigger cards were created by Alejandro Masferrer, a creative consultant. The idea behind Triggers (as the author calls it) is having a set of physical cards that can help people come up with ideas while brainstorming in groups.

"I came across the need of Triggers long ago during some of my workshops; sometimes you try a great group exercise for ideation, but the whole team thinks the same, or they just can't get any ideas. The method might be great, but the inspiration is not there."

The "What if" type of questions can make people think in different ways and directions that go further than the mainstream thinking. This is a great example of a physical recourse that assists an analog process like brainstorming.
The design of the cards is extremely simple very alike a standard set of playing cards: the front always the same and the back with the "What if" questions.
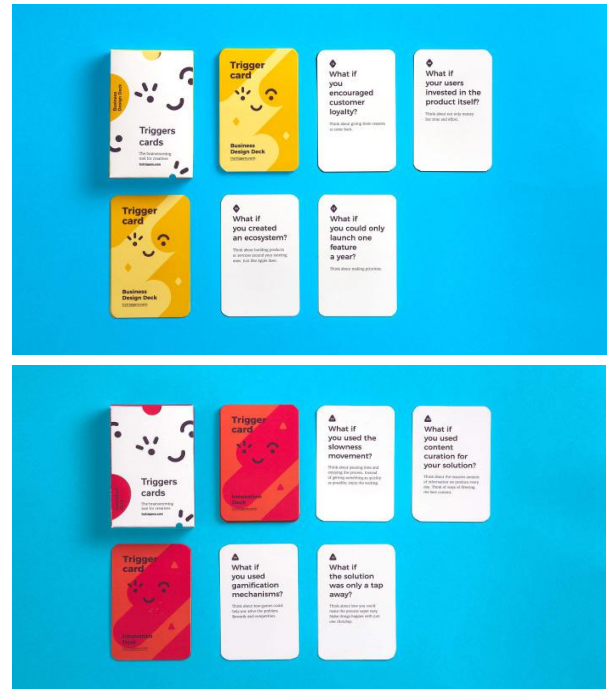
Fig. 23 - Trigger cards examples
- different card sets

The project:
Gamers4nature

THE GAMERS4NATURE PROJECT

The Gamers4Nature project, headed by Professor Pedro Beça, is a project from the University of Aveiro, funded by the Fundação para a Ciência e a Tecnologia - FCT - and with the help of DigiMedia, ID+ and BioLiving.

The project aims to design helpful tools to encourage young audiences to participate in game creation as well as promoting knowledge about environmental preservation and biodiversity conversation.

In the first phase, a game creation toolkit will be developed, which will include guidelines on the various phases necessary to achieve this goal, as well as resources and tools that may be useful during the process. Besides being foreseen the evaluation and application of this toolkit in a set of secondary schools, by students of different areas, the toolkit will be used by other public, such as universities, allowing people with different backgrounds to be involved in the process of creating games. The project also includes the organization of game jam events to develop games around the environment and nature conservation issues. In these events, participants will have the opportunity to apply the knowledge derived from contact with the toolkit and, in multidisciplinary teams, create a set of games that reach the target audience, communicate important messages around the preservation of the environment and conservation of biodiversity and with the potential to awaken consciousness and change behaviors.

With this project, it is considered that a significant contribution is made to the promotion of the environment and biodiversity, by proposing a set of strategies to create games that can be used by schools, universities, environmental organizations, public bodies, among others, to improve their communication and educational strategies on the importance of preserving the environment.

THE DESIGNER'S ROLE

The designer had to find a solution for the project's visual identity as well as several applications of the brand. This includes the process of finding what form the ToolKit will take.
Besides this first development, the designer also has to outline layouts that can present the project as one.

The first steps within this project required a deep understanding of his final audience and the development of a strategy to enroll participants in his activities.

A general identity was defined, where a specific "language" to reach this audience was designed and a brand to support it was created. This "language" was applied in all graphic materials developed since day one, allowing the project to maintain a coherent strategy in all his representations that exceeds his graphic language.

THE START

After getting the brief, it was developed a Lean Business Model Canvas (Appendix II), dedicated to the target audience, with the aim of highlighting the current limits and problems in the gaming construction filed.
Through research, it was established that the current problems are four:

1. Education methods and studies disconnected from today's world;

2. Students not interested in classroom methods;

3. Disinterest in the general environment and learning code;

4. Not enough technologies available in classrooms to make students work full digital.

The solutions found to be in line with the needs of students were incorporating technologies into classrooms and out-of-class study methods and use the interests of students integrated into teaching.

042

PROBLEM

Education methods and studies disconnected from today's world

Students not interested in classroom methods

Disinterest in the general environment and learning code

Not enough technologies available in classrooms to make students work full digital

SOLUTION

Incorporating technologies into classrooms and out-of-class study methods

Use the interests of students integrated in teaching

EXISTING ALTERNATIVES

Swift Playgrounds

Academia de Código

CodeCombat

UNIQUE VALUE PROPOSITION

Creation of physical elements that can interact within groups brainstorming

UNFAIR ADVANTAGE

Gap between technologies and education

Introducing different ways to teach with code and learn code at the same time

COSTUMERS SEGMENT

High school and university students

043

CHANNELS

- Secondary Schools

- Universities

- Web site

HIGH-LEVEL CONCEPT

Using code games to make users aware of environmental issues

EARLY ADOPTERS

Students between 14 to 20

Fig. 24 - Lean Business Model
Canvas for Gamers4Nature

FIRST LOGO VERSION

For this first attempt, the idea behind was to refer to code within the logo. This idea was to create a dynamic logo from the start.

The chosen typography was the first problem faced in this first try. The typography is called SoulCraft, which is a variable font. That is, we can change its extension and inclination to the percentages we want. The drawback of this typography was the unpleasant look of the letter "G." After interviews with some specialists, it was undoubtedly a problem to be solved.

The color palette was an attempt to get away from the gaming scene to please a broader audience. For that, it was selected black and white as primary colors and then went to blue, yellow (gaming colors), and light pink and darker green. The color palette would change later.

044

GAMERS4NATURE *

Fig. 25 - First logotype design attempt

| YELLOW | BLUE | PINK | GREEN |
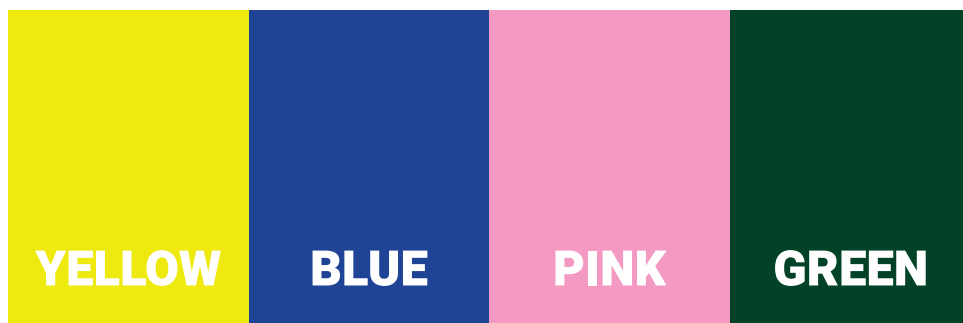
Fig. 26 - Used color palette

APPLICATIONS   The applications strategy was to use relatable young people, like known gaming youtubers and create catch phrases that could hook the target audience. Here are some tests.
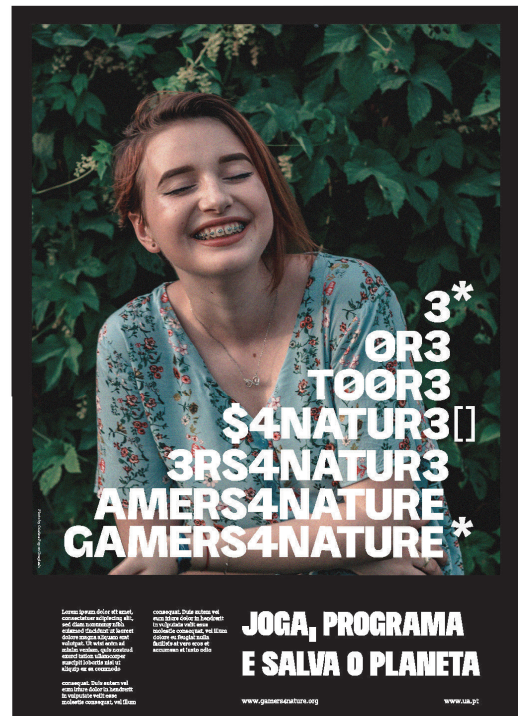
Fig. 27 - Different advertisement ideas

046
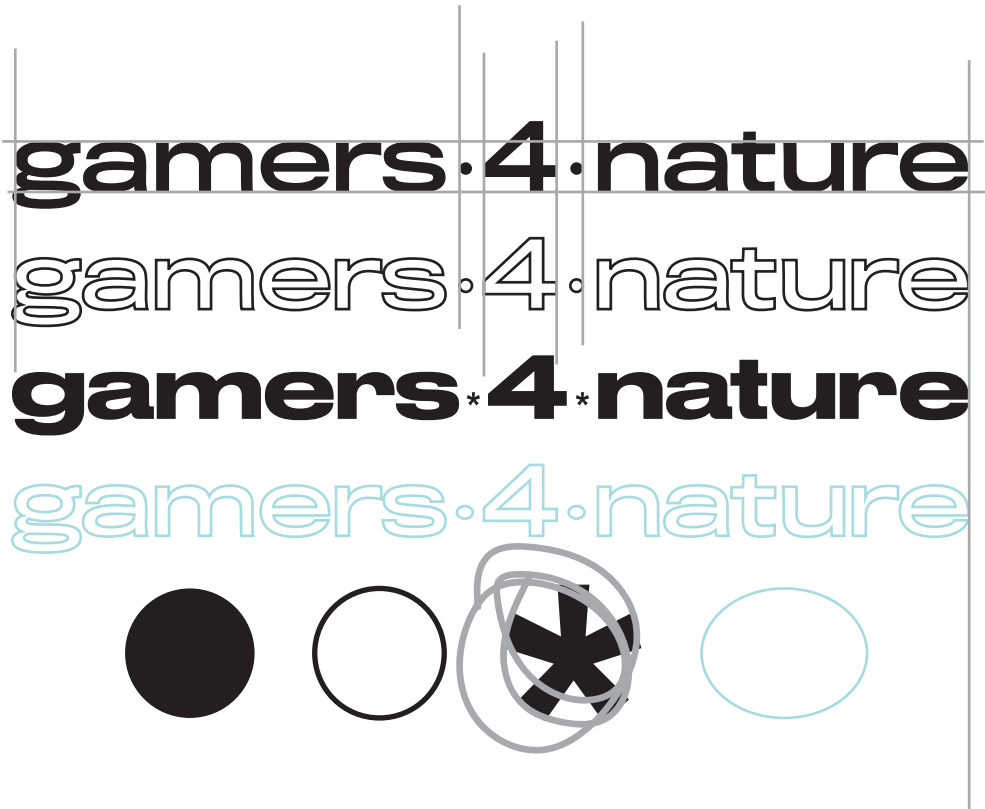
Fig. 28 - attempts of different typographies I
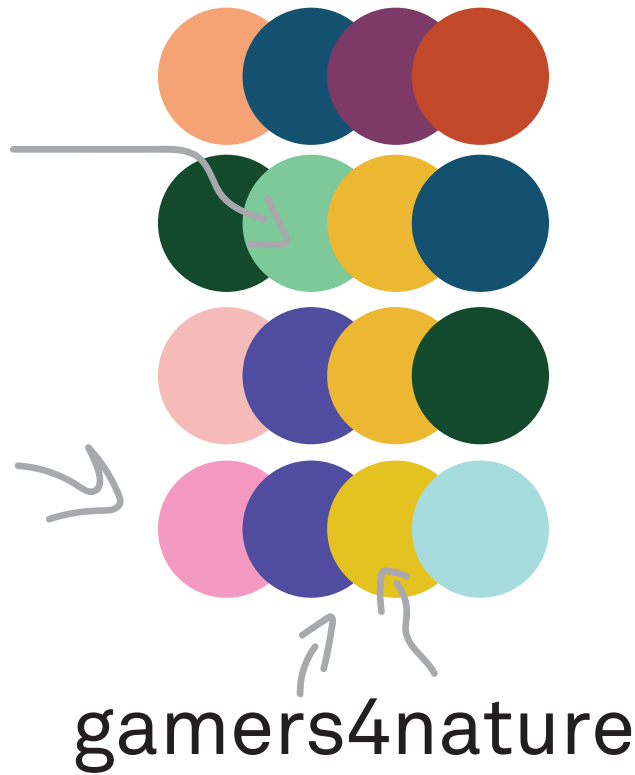
gamers4nature

GAMERS4NATURE

GAMERS4NATURE

GAMERS4NATURE

Fig. 29 - attempts of different
typographies II

THE FINAL
SOLUTION

The intention behind the Gamers4nature brand is to make the consumers experience different from general gaming platforms.

What is most important to our brand?
Making young people aware that
sustainable values are fun with our brand.

What are we never going to give in to?
Personal identity, entertainment, jovial

What can consumers expect from us?
We offer a niche where anyone can feel welcomed.

048

GAMERS4NATURE*

Fig. 30 - Final Logotype

LOGOTYPE

GAMERS4NATURE*

The logo consists of two key elements,
a typographic element (the brand name)
and the asterisk as the remainder.
Using the brand name as a logo is inspired
by many examples of online code schools,
brands game, and games in general.
It is a current and youth-oriented logo.
The asterisk is a wildcard character
(wildcards) widely used in code.

049

Why Gamers4nature?

The name comes as a clear description of the project's objective.
In plain language is a platform for people who enjoy playing and
creating games and want to help the planet.
The use of the characters "4" and "*" remit to the idea of game
and the use of code characters.

TYPOGRAPHY

For the typography in Gamers4Nature, it was essential to find a neutral font with all characters and symbols (e.g. "ç," "~") since the approach was to present a logo whose letters would change regularly, as is seen in coding. It was chosen Heebo font as the logo font, and some characters were adapted.

This approach – to develop a logo able to be transformed - reflects the nowadays participatory culture (Fields, Vasudevan e Kafai, 2015) by allowing the involvement of users in the identity process, as they can "build their brand" by combining letters, numbers, and signs that reconfigure the Gamers4Nature lettering. The personal appropriation of the brand is a crucial element in brand community building, and it contains common markers: consciousness of kind, shared ritual, and moral responsibility.

050

Heebo Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Heebo Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Fig. 32 - typography
demonstration

GAMERS4NATURE

Fig. 33 - Overall view of
modifications

Fig. 34 - Heebo
typography

M R 4 N U

Fig. 35 - Typography
modifications

M R 4 N U

For the logo there were some changes
to the font to meet the required look of
the project. As you can see in the figures,
the characters "m", "r", "4", "n", "t", and "u"
suffered modifications.

COLOR

After collecting data about the current state of the art on game platforms branding (Appendix III), it was comprehended that in this market was primarily used colors considerate strong and manly and, at the same time, childlike. Greens, yellows, oranges, dark purples, and reds are the predominant colors as well as black and greyscale.

With the target audience in mind, it was necessary to contradict the usage of the color "norm." As it is a service to be used by an adolescent target that does not necessarily insert in game communities, the brand has to appeal to a broader audience.

From this perspective, the colors chosen were thought to satisfy a broader audience but keeping the gaming brand. From the warmer colors, it was taken the yellow and pink.
These two colors read warm but have cold undertones.
As for the colder colors, it was chosen the green and purple.

In further application's development, namely, the Toolkit, it was designed watercolor marks for the illustrations. The colors suffered some changes in tones because of the irregularity of watercolor. The colors suffered some variations in tones because of the irregularity of watercolor.
These variations can be seen in the figure below.

052

Pantone 169 C	Pantone 325 C	Pantone 108 C	Pantone 2117 C
#F3BBB9	#7BCCC0	#E4C420	#524C9F
R 243 | G 187 | B 185	R 123 | G 204 | B 192	R 228 | G 196 | B 32	R 82 | G 76 | B 159
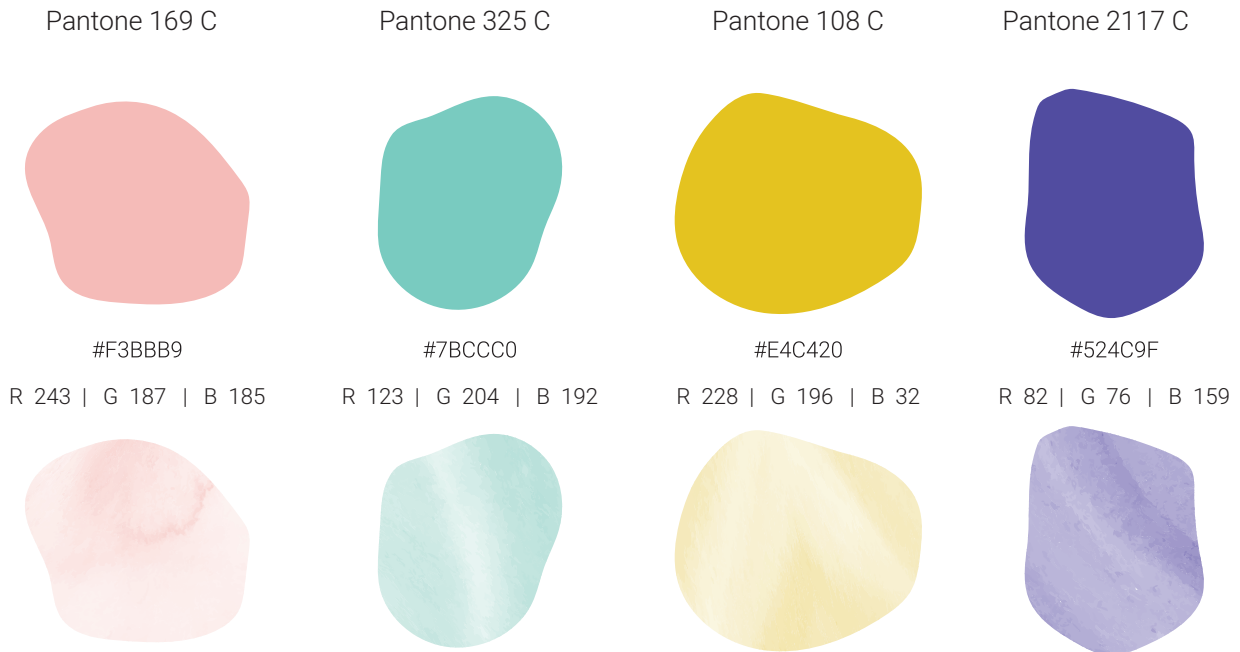
Fig. 36 - color palette and watercolor version

LOGOTYPE VARIATIONS

Even though it is a dynamic brand, and there are infinite variations on a physical level is challenging to build a brand as dynamic. Consequently, for this reason, it was created three variations and defined some rules. It is predetermined to use the first variation on occasions where the logo gets small dimensions.
The second and third variations are used in artifacts where the larger version feels too much for space, like, for example, the cards created for the Toolkit.

1.

053

GAMERS4NATURE

Fig. 37 - Logo version 2

2.

G4N*

Fig. 38 - Logo version 3

CLEAR SPACE

To maintain its position of prominence, the logo requires a minimum area of clear space around it. This clear space is equal to the width of the asterisk.

In general, the logo should not be constrained in boxes or be placed extremely close to text or other design elements.

X | | X

GAMERS4NATURE*

X | | X | X

Fig. 39 - Main version clear space

X | | X

G4N*

X | | X

Fig. 40 - Secondary version clear space

BRAND IDENTITY GUIDELINES

It was created a brand identity guidelines book to ease the process of use of the brand. In this guidelines it also gives the guidelines to recreate the cards from the toolkit.

GAMERS4NATURE *

LITTLE BRAND IDENTITY GUIDELINES BOOK

This is a guide to the basic elements
that make up Gamers4nature.
It will help you get to know us
a little better.

Fig. 41 - Guidelines book layout

GAMERS4NATURE*

LITTLE BRAND IDENTITY GUIDELINES BOOK

This is a guide to the basic elements
that make up Gamers4nature.
It will help you get to know us
a little better.

OUR VOICE

Our brand is creating a genuine and safe place to learn and have fun.
The flexibility of its visuals is unexpected and playful. These features are the core of our brand.

C	O	C	C	H	V	U	I	V	V	C	S	Q	J	M
M	O	J	L	U	A	N	J	A	S	T	P	M	M	P
A	U	D	L	L	U	E	H	E	S	B	I	K	V	Q
V	R	T	R	J	Q	X	W	U	O	N	E	A	R	P
G	Q	N	K	P	Q	P	F	A	I	L	P	E	X	V
L	M	G	M	L	T	E	O	B	G	Y	R	B	N	L
M	Q	X	A	A	W	C	Z	P	L	E	A	R	N	D
R	M	H	C	Y	G	T	K	Z	R	M	M	Z	P	I
L	E	B	S	F	W	E	F	C	B	S	I	M	J	R
I	W	C	D	U	B	D	G	U	Q	M	N	N	S	X
D	D	H	K	L	B	G	V	S	P	M	V	H	M	S
F	Q	J	U	T	T	G	O	B	S	A	F	G	R	W
T	S	U	S	T	A	I	N	A	B	I	L	I	T	Y
K	Z	J	D	N	V	X	F	S	S	S	J	G	N	A
P	V	N	O	H	K	E	T	X	I	V	X	S	J	W

OUR VALUES

Successful brands effectively generate an image through in-depth knowledge of their values and character that evaluate the vehicle. At the heart of the Gamers4Nature brand, there are three core values: Sustainability, Community, and Fun.

SUSTAINABILITY
We believe that the future belongs not only to those who have a responsible perspective on the planet, but also to those who provide this ability to others. So, it has an environmentally conscious approach and the warning about the environmental problems in our world are the core of the games to be constructed.

COMMUNITY
We are closely linked to people. Building community relationships between players is very important to the brand.

FUN
We want it to be learned in a lighter and more accurate way, and there is a way to do it: through diversion.

DO'S
AND
DON'TS

Even though our logo has a considerable amount of variations there are some lines we don't want to cross.
This are some of the examples for the Don'ts:

01   Do not stretch the logo.

02   Do not use any other color besides black and white and the colors designated for the project.

03   Do not change the font.

04   Do not Rotate the logo.

05   Try to not apply anny type of elements like shadows.

06   Do not use grayscale within the logo.

DO'S
AND
DON'TS

01

GAMERS4NATURE *

02

GAMERS4NATURE *

03

GAMERS4NATURE ★

04

GAMERS4NATURE *

05

GAMERS4NATURE *

06

GAMERS4NATURE *

5

MINIMUM DIMENSIONS

GAMERS4NATURE * 1 cm

GAMERS4NATURE * 0,9 cm

GAMERS4NATURE * 0,7 cm

GAMERS4NATURE * 0,5 cm

0,5 cm high is the minimum acceptable height for using the first version of the logo.

MINIMUM DIMENSIONS

G4N*   1 cm

G4N*   0,9 cm

G4N*   0,7 cm

G4N*   0,5 cm

G4N*   0,3 cm

0,3 cm high is the
minimum acceptable
height for using the
second version of the logo.

COLOR

Pantone 169 C
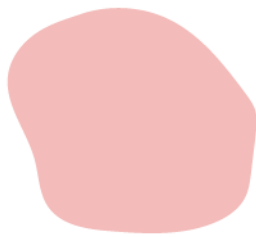
Pantone 325 C

#F3BBB9

#7BCCC0

R 243 | G 187 | B 185

R 123 | G 204 | B 192

Pantone 108 C
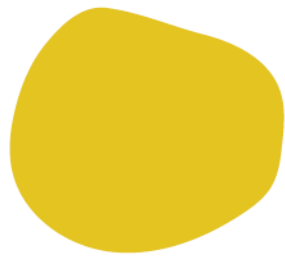
Pantone 2117 C

#E4C420

#524C9F

R 228 | G 196 | B 32

R 82 | G 76 | B 159

TOOLKIT: EDUCATIONAL RESOURCES CARDS

In the next pages, you will find how to reproduce perfectly our educational resources cards.
First thing to tackle, the layout and color of each category:

R: 242
G: 187
B: 185

1. Sabias que, - Did you know,

The layout for the front of the card is aligned to the right of the card and the color given was pink.

R: 242
G: 187
B: 185

2. Mas afinal, − After all,

For the layout everything at the front of the card was aligned to the left and the yellow color was assigned.

R: 242
G: 187
B: 185

3. Verdade ou Mentira − True or false

The color for this cluster is purple.

R: 242
G: 187
B: 185

4. Junta-te aos bons − Take Action Cards

The layout at the front of the card, although centered differs from the category above because for not mirroring the category name. The other differentiator is the color, green.

TOOLKIT:
CARDS LAYOUT

G4N* — Projects
Logo

Category
Name

7,14 cm

Question:
max. 5 lines

Cards
Theme

10 cm

Actual Size

Theme
related Icon

Informative
text

Projects
Logo

G4N*

Actual Size

TOOLKIT:
CARDS TYPOGRAPHY

G4N* ————————————————— Width: 0,8

Heebo Regular:
8,5 pts

Agrandir Variable
Tight Heavy:
12/13 pts

Heebo Light:
8,5 pt

Actual Size

Width: 1,7
Height: 0,6

Heebo Regular:
9 pts

G4N*
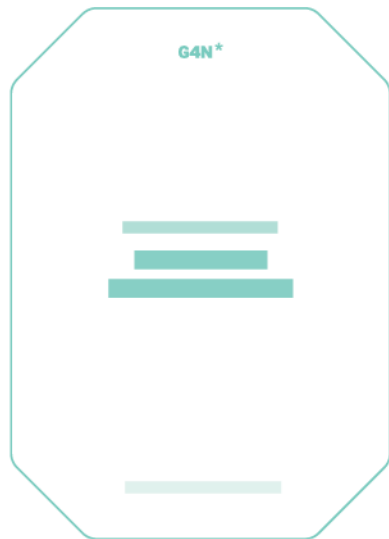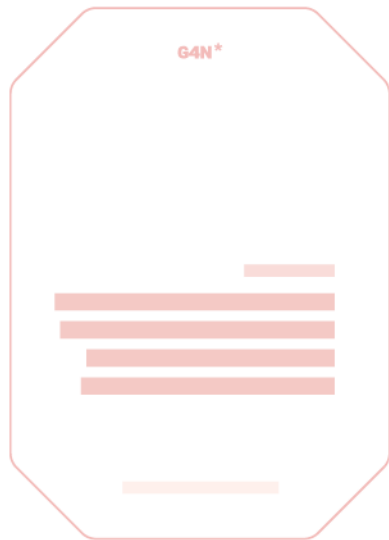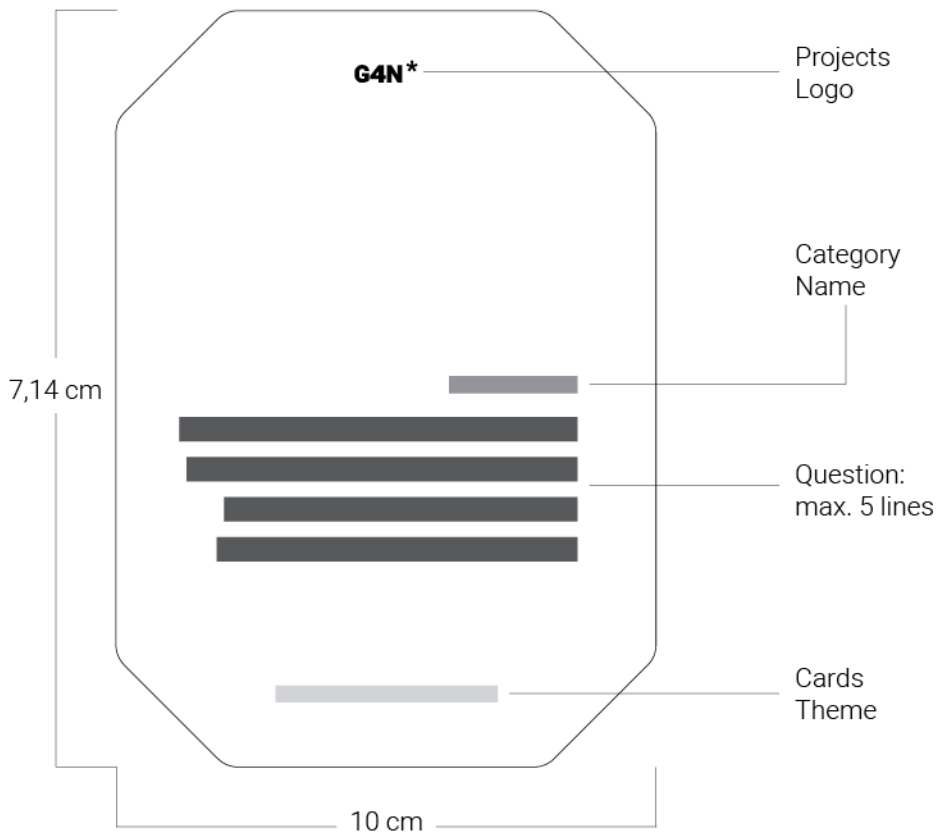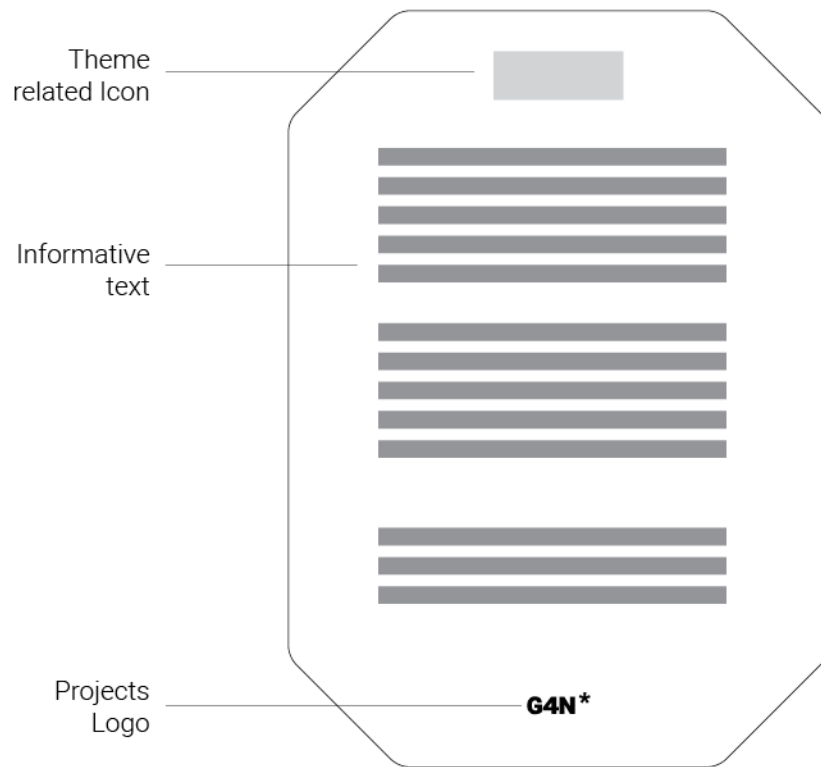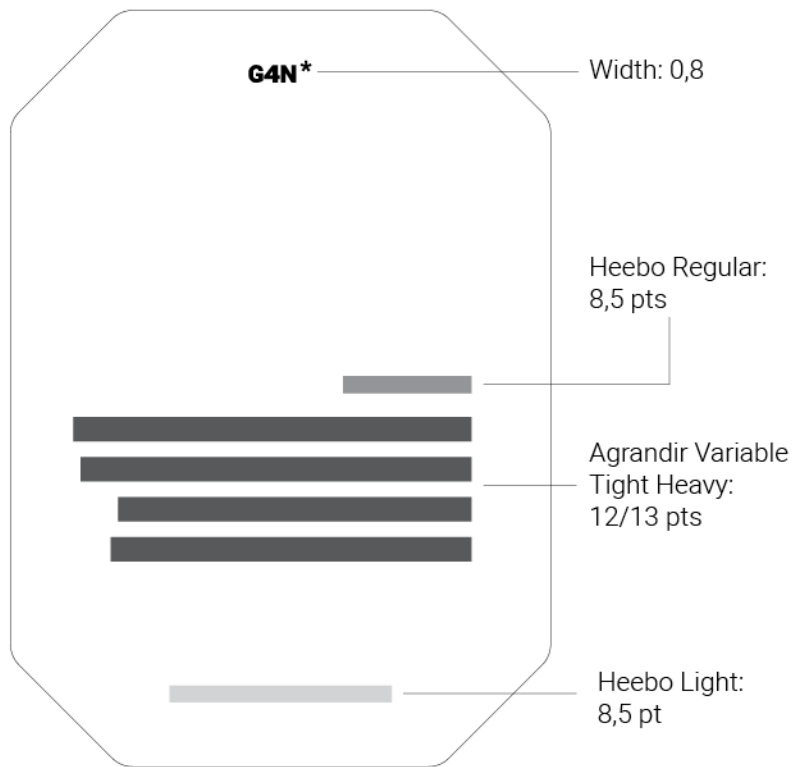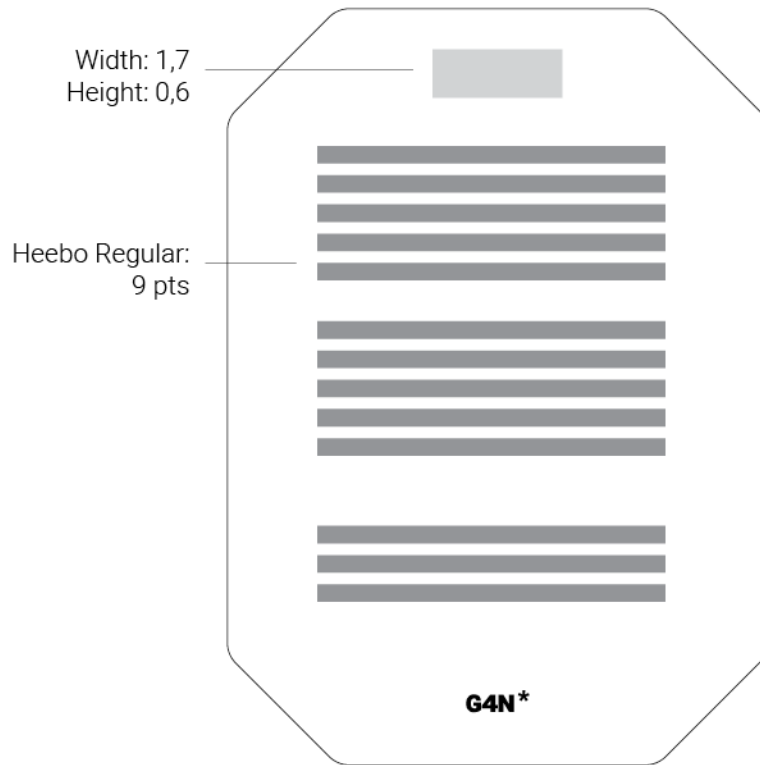
Actual Size

TOOLKIT:
CARDS TYPOGRAPHY

To distinguish the cards there was a need to get a new font for the main topic. Agrandir is a serifless variable typography that is playful and youthful. It catches the eye of the viewer for its imperfections

Agrandir Variable
Tight Heavy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

TOOLKIT:
CARDS ILLUSTRATIONS

Our illustrations are simple and easy to create. The beautiful splashes of watercolor as the background of the cards give some life to the cards and the icons explain what need to be explain. We've developed some sets of brushes for the watercolor as well as some icon. Feel free to recreate the cards using these ones or even create your own.

EXAMPLES: FRONT

G4N*

Sabias que...

OS MICROPLÁSTICOS SÃO
PARTÍCULAS DE PLÁSTICO
DE TAMANHO INFERIOR
A UM GRÃO DE ARROZ?

OS MICROPLÁSTICOS

G4N*

VERDADE OU MENTIRA

HÁ MICROPLÁSTICOS
NA MINHA COMIDA?

VERDADE OU MENTIRA

OS MICROPLÁSTICOS

G4N*

JUNTA-TE AOS BONS!

DIZ NÃO ÀS MICROESFERAS

OS MICROPLÁSTICOS

G4N*

Mas afinal,

COMO SURGEM OS MICROPLÁSTICOS?

OS MICROPLÁSTICOS
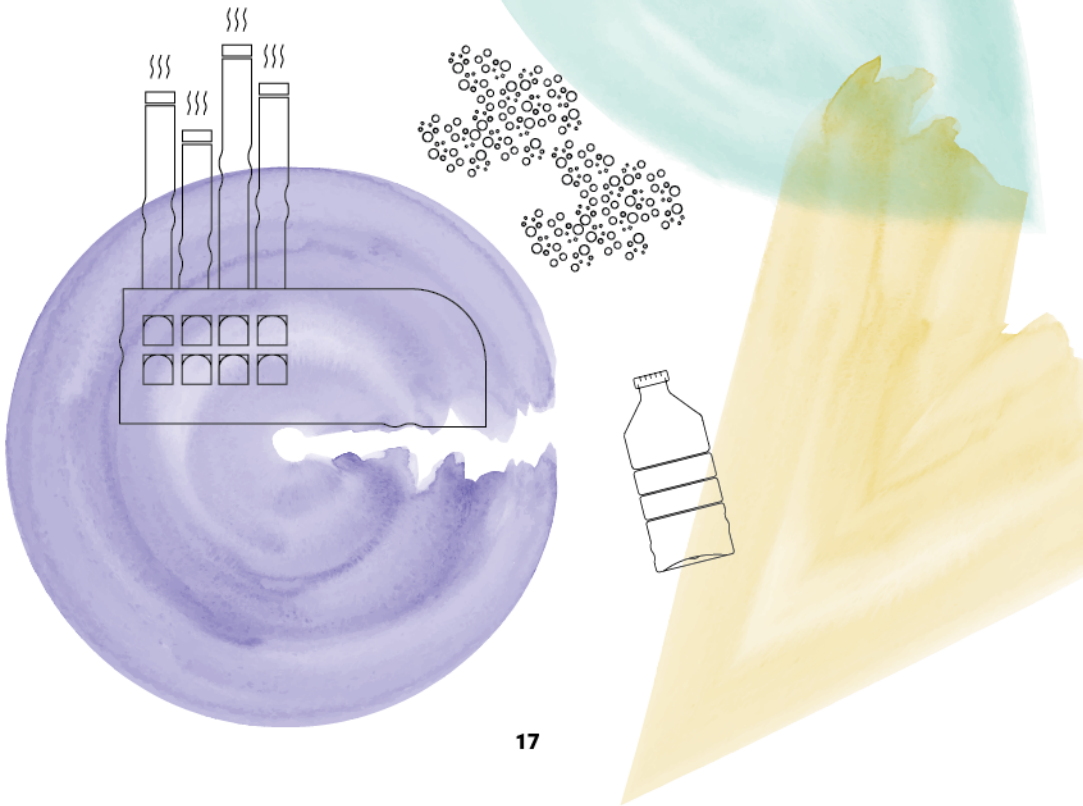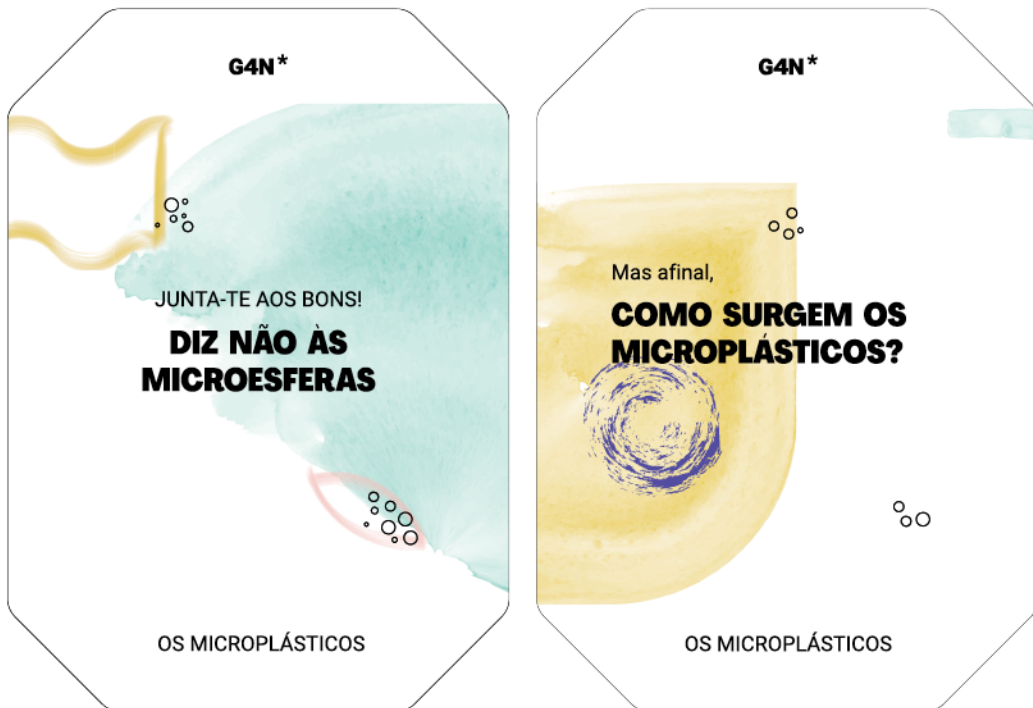
Here are some exaples of how to make the cards. Illustrations can be done for all of the fronts or just use the theme illustration.

EXAMPLES:
BACK

Ainda que cerca de 86% do lixo plástico global tenha origem nos grandes rios da Ásia, na Europa já foram identificados níveis alarmantes de microplásticos em alguns rios. No Tame, Manchester, Reino Unido, foram encontradas 1000 partículas plásticas por litro de água.

Também na ilha da Madeira, foram encontradas rochas com crosta de plástico.
Há evidências que apontam que a crosta terá sido formada – e ainda se continuará a formar – devido ao choque das partículas de plástico com as rochas através das ondas.

Porque não tentas descobrir?

Procura por estas palavras no rótulo: polietileno ou polyethylene (PE), polipropileno ou polypropylene (PP), Polietileno tereftalato ou polythylene terephthalate (PET), e polimetilmetacrilato ou polymethy methcrylate (PMMA).

E procura ver se há microplásticos ou microesferas nos cremes, gel de banho e pasta de dentes que tens em casa.
Se uma ou mais destas palavras estiver no rótulo, há microplásticos nesse produto.

G4N*

Atirar uma beata para o chão, para além de ser proibido por lei, significa muitas vezes que esta irá ser arrastada pelo vento/chuva, parar nos esgotos e chegar ao mar.

Pelo caminho, pode libertar compostos químicos e microplásticos que podem vir parar... a ti!

G4N*

Os microplásticos podem ser intencionalmente produzidos (microplásticos primários), ou resultarem do processo de degradação de objetos maiores (microplásticos secundários).

G4N*

Here we showcase some examples of the back of all categories. Here it is important to associate the color of the category. In case of the use of illustrations do not associate color.

TOOLKIT:
GAME CONSTRUCTION
CARDS

These guidelines will help you recreate the Game Construction Cards.

G4N*

HISTÓRIA

**COMO SE
DESENROLA
A HISTÓRIA?**

a história estabelece um
contexto e um cenário para
a situação do jogo

G4N*

JOGADOR

**QUEM É O
JOGADOR?**

jogador é um participante
oluntário, que toma decisões
z escolhas

G4N*

REGRAS

**O QUE É
PERMITIDO
ZER?**

efinem
ogador
zer

G4N*

**JE
MPEDE
O JOGADOR
DE GANHAR?**

no jogo, os conflitos são
situações que impedem
o jogador de alcançar
diretamente o objetivo

TOOLKIT:
CARDS LAYOUT
(ELEMENTS)

G4N* ———————————————— Projects
Logo

JOGADOR —————————— Card's
element

QUEM É O
JOGADOR?

o jogador é um participante
voluntário, que toma decisões,
faz escolhas

Question:
max. 4 lines

Card's
summary

Projects Logo

G4N*

Card's element

JOGADOR

Ao desenhares o teu jogo, deves ter em consideração o número de jogadores e a interação entre eles.

NÚMERO E PAPÉIS

O teu jogo está pensado para quantos jogadores? Apenas um? Dois? Vários? Vão ter o mesmo papel ou vão ter papéis diferentes? Vão competir?
Ou vão cooperar?

A INTERAÇÃO ENTRE JOGADORES

Como é que o teu jogador vai interagir com os outros jogadores e com o sistema?
- vai lutar contra outro jogador?
- vai lutar contra o sistema?
- vai ser um jogo de equipas?
- as equipas vão competir ou cooperar?

Informative text

TOOLKIT:
CARDS LAYOUT
(CONTENTS)

G4N *   Width: 0,8

JOGADOR   Heebo Regular:
                                             9 pts

QUEM É O
JOGADOR?

o jogador é um participante
voluntário, que toma decisões,
faz escolhas

                                             Agrandir Variable
                                             Tight Heavy:
                                             21/23 pts

                                             Heebo Light:
                                             8 pt
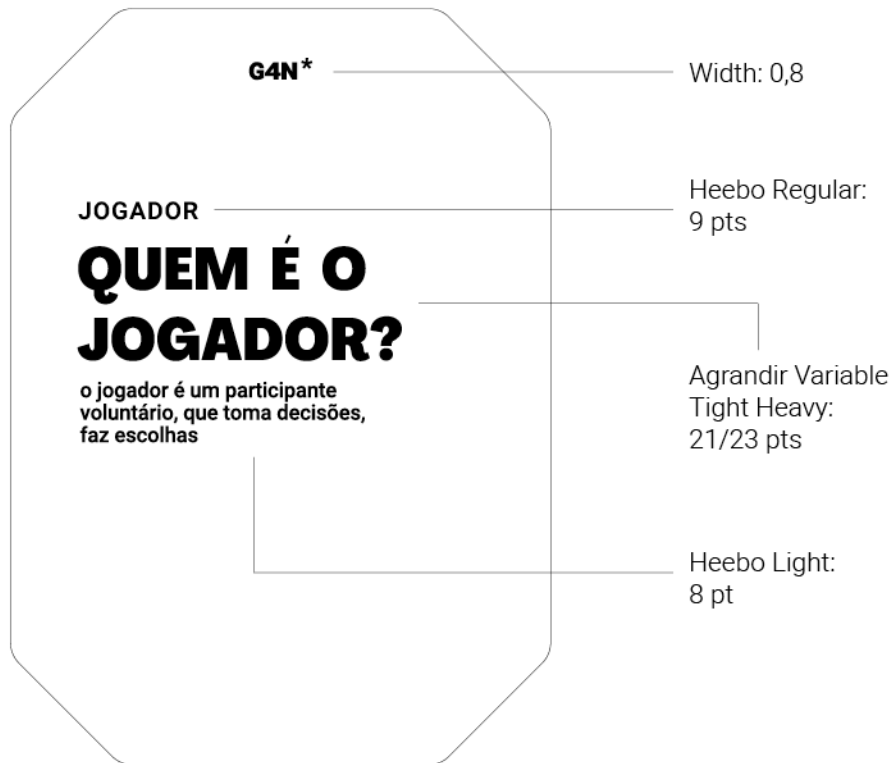
G4N*

JOGADOR

Ao desenhares o teu jogo, deves ter em consideração o número de jogadores e a interação entre eles.

NÚMERO E PAPÉIS

O teu jogo está pensado para quantos jogadores? Apenas um? Dois? Vários? Vão ter o mesmo papel ou vão ter papéis diferentes? Vão competir? Ou vão cooperar?

A INTERAÇÃO ENTRE JOGADORES

Como é que o teu jogador vai interagir com os outros jogadores e com o sistema?
- vai lutar contra outro jogador?
- vai lutar contra o sistema?
- vai ser um jogo de equipas?
- as equipas vão competir ou cooperar?

Agrandir Variable Tight Heavy:
8 pts

Heebo Regular:
9 pts

The variable world of Gamers4Nature

The proposed solution is divided into two parts: at first, it was necessary to implement a primary logo used in physical artifacts, such as the Toolkit. This format is explained in previous pages. Second, the construction of the sub-brands or variations implemented online like the website. The use of a variable visual identity system in this project is mainly focused on typo and the usage of different characters within the main logotype.

This presented itself as a challenge: How to create variations that can be unique and individual while creating brand recognition.
The solution was to use firm but straightforward typography with unique elements.
The use of a variable logo originated from the idea of creating a community and difference by having the element of surprise whenever the user gets online. This contributes to a more playful experience while surfing the site, as it is dedicated to gaming.

GAMERS4NAT00R3
GAM3R$4NATURE(
GAMER$4NATURE[]
GAWERS4NAT00RE*
G4MERS4NATUR3
GAMERS4NAT00R3
GAM3R$4NATURE(
GAMER$4NATURE[]
GAWERS4NAT00RE*
G4MERS4NATUR3
GAMERS4NAT00R3
GAM3R$4NATURE(

Fig. 42 - Logo variations

VARIATIONS

In the figure below is illustrated the possible variations for the logo.

This creates an immense number of possibilities.

GAMERS4NATURE *

W

4

3

$

00

3

4

% # ([]
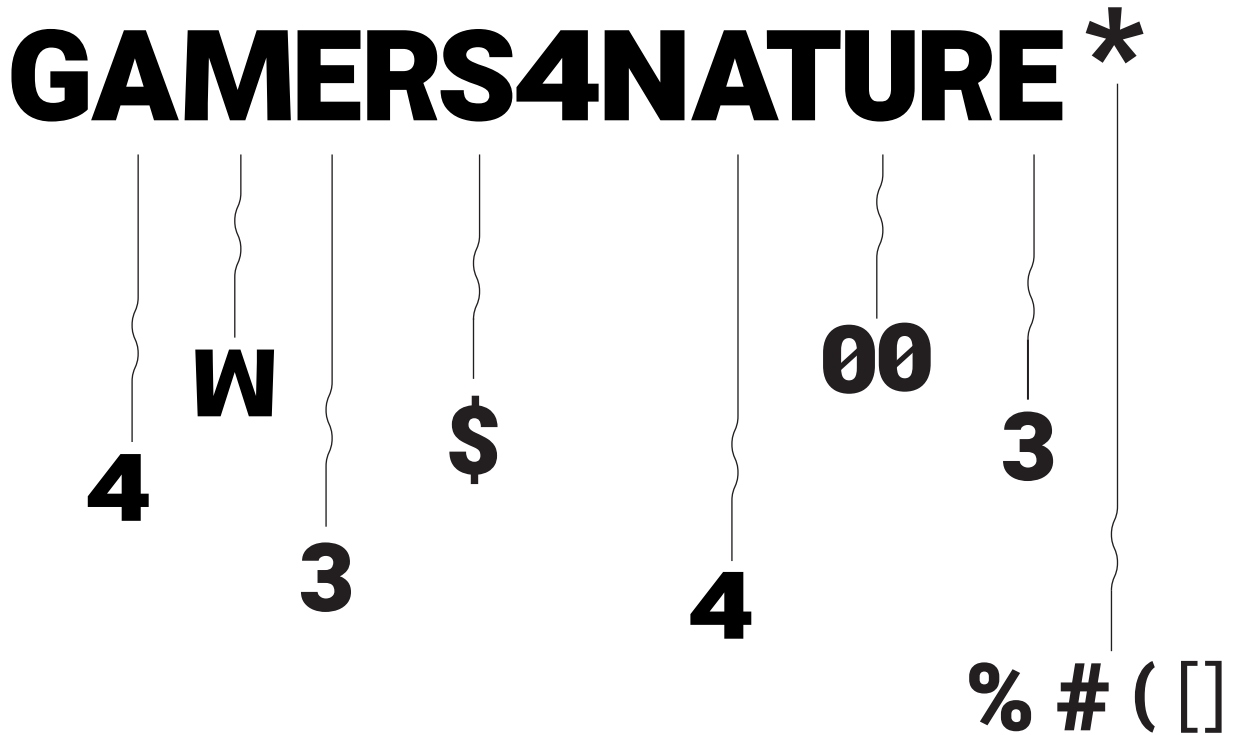
Fig. 43 - graphic explaining the
several changes

BRAND APPLICATIONS:
TOOLKIT

Fig. 44 - GCCS
card in use

GAME CONSTRUCTION CARDS SET (GCCS)

With the identity structured and defined, it was time to look at the Toolkit and what form could it take. After understanding the importance

After a revision on literature done by the Gamers4Nature members, about the concept of games was conducted, the conceptual framework of this project was framed. The relation between the output of the game design development and the user's experience while playing the game is what makes a game. Amongst other perspectives, games are introduced as structures evolving around its formal system, the relation between the player and the game and the relation between the game and the rest of the world (Juul, 2002); a relation between the player's experience and the interaction with the games' rules (Hunicke, Leblanc e Zubek, 2004); and as a formal systems made of formal and dramatic elements, system that engage players in a regulated conflict (Fullerton, 2008).

Being one of the project's goals to assist young students (upper-secondary and undergraduate) in the creation of mobile digital games, Fullerton's approach to game design was considered as being the most suitable, as it includes an extensive description of nineteen game elements (e.g., rules, goals, character, story) and the connection between them. It was expected that taking this approach into the Toolkit to Game Design – namely in the development of artifacts able to transmit information about the game elements – would ease the game creation process and engage users in the creation of games.

061

The brand's concept and the idea to create a brand capable of being reused, redesigned, and appropriated by its users should be present along with the Gamers4Nature's project, namely in its artifacts and interfaces (both physical and digital). All resources would be included in the online platform but also able to be explored as a physical format – a physical artifact. This way, it would be possible to use the artifact in game design sessions (e.g., Game Jams), where participants would be able to interact with the physical objects and the information comprised in it.

There was, therefore, the need to question how to create a flow between these two supports. What would be the proper approach to both? How to transmit, in a physical artifact, the feeling of gaming and the non-linearity of gaming activities and give users the change to explore several paths and approaches while creating their own games?

As stated by Thomas C. Hale, a regular hexagonal grid (honeycombs) is the best way to divide a surface into regions of equal area with the least total perimeter. Hexagonal shapes are perfect for the aggregation of different elements or to branch out a map of the different ideas. Taking this into consideration, a set of hexagonal pieces and a honeycomb-based board were created, as a first way to validate and explore the project's conceptual framework.

THE ITERATIVE DESIGN APPROACH: METHODOLOGY

Iterative design is a process based in cycles of conceptualization, prototyping, testing and evaluation. It is an adaptive process in which designers and developers engage in cycles of defining an idea, developing a prototype that reflects that idea, test the prototype with a target-audience to see the idea in action, and then evaluate the results and make the necessary adjustments. This approach, while leaving room for error, it also allows for the emergence of new viewpoints able to improve the original idea. The validation of the project's artefacts prototypes was made taking an iterative design approach, through interviews and focus groups made with experts and postgraduate students with expertise in game development.

Focus groups are group interviews organized to promote the discussion about a specific subject. While guided by a moderator, these sessions allow for the discussion and interaction between participants and their perspectives, being adopted in the game design field as a way to evaluate and understand game play experiences.

Honeycomb board
The board given to evaluators to explore the cardboard pieces with the game elements name (19 pieces, one representing each game element) was designed with printed hexagonal shapes and had the A3 size. The hexagonal forms give the aspect of communities as it remembers the honeycombs and honeybees' communities. It was essential to develop and provide the board to instigate the user to make configurations with the cardboard pieces to connect them and so the Focus Group moderator didn't have to intervene so much. There were three elements present on the board: the honeycomb-like shape for the cardboard pieces; an area for participants to name the type of game they were thinking while exploring the cardboard pieces; and the project's description, with the base logo below (Fig. 45).
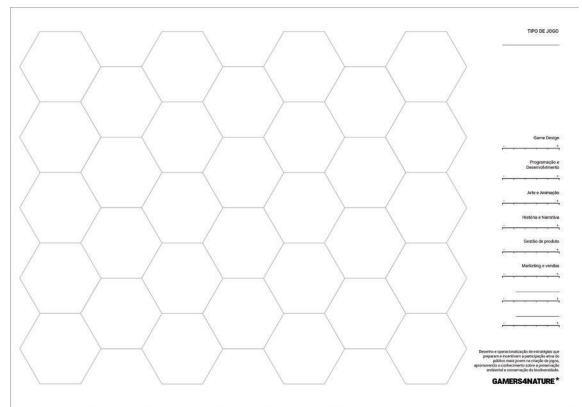
Fig. 45 - Honeycomb board

Cardboard pieces
The cardboard pieces were created with the same purpose of the board: to allow for an ease connection between elements. The hexagonal shape (3 cm side) seems to be the best approach for the group's aggregation of the cardboard pieces or organize a simple branch out a map with different ideas in each cardboard pieces. Six sets were printed, each one with a different colour – so it could be easier to separate or connect the sets, if needed. The used colours were a representation of the brand's Visual Identity, turning the validation cycle also into an exercise on how to communicate the brand (Fig. 46).

Fig. 46 - Cardboard pieces
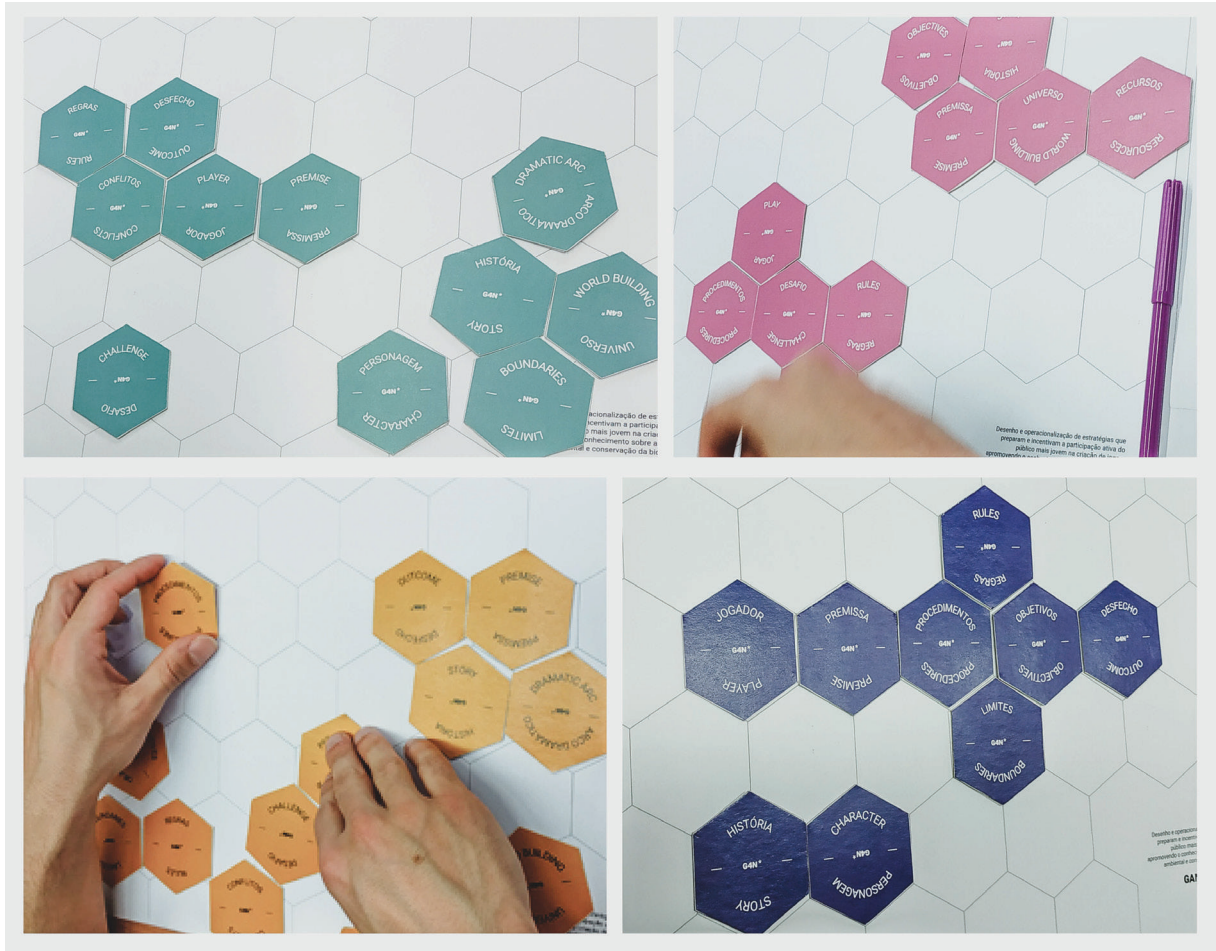
Discussion

Three Game design researchers and one game developer were invited to use the cardboard pieces while talking about games and the game development process (during individual interviews), as well as nine postgraduate students (during two focus groups). Among the nine ICT (Information and Communication Technologies) postgraduate students, six had moderately high or high level of experience in game programming and development; six had some or average experience in constructing game stories and narratives; and five had some or average experience in game art and animation. One participant had no experience in game art and animation, and one had no experience in stories and narratives.

It was stated by all participants that both the board and the cardboard pieces were a valuable artefact in the exploration of game design concepts. It allowed for different ways to group the elements, to expand initial perspectives and to articulate different ideas. Nevertheless, it was clear that – in order to be used by a younger and less expert audience – the pieces would need to accommodate more information and therefore be redesigned.

Fig. 47 - Photo from
focus groups

FIRST VERSION OF THE GAME CONSTRUCTION CARDS SET

The sessions with the Game Design researchers and game developer were recorded (audio format) and latter transcribed, allowing for a deeper analysis. During the analysis process, it became evident that there was a need to develop a new way to introduce the element's information: although the hexagons and the honeycomb board had served its goals – to trigger the discussion and to explore the game elements concepts, namely the ones considered as "core-elements" – a larger (dimensions) artefact was needed, so they could accommodate more information about each game element and thus be used, during game creation sessions, by the project's target-audience (upper secondary and undergraduate students). While the hexagonal cardboard pieces allowed for the exploration and discussion of each game element in the first stage, there was a need to develop a solution able to be used by the audience in game design sessions such as Game Jams. This new artefact should be manageable, able to be used by one or several users at the same time and contain the information addressing the different game elements and its importance to the game design process.

Considering the target audience, it became clear the need to add more information about each element. To do so, the size and format of the cards changed to a somewhat close standard size of 7,14 x 10 cm. The format of the card stayed with a hexagonal form as an evolutive element of the previous stage. With this format, the connective element between cards was lost, however it wasn't a key element of the cards at this point. The expansion of the cards gave us space to explain the game element's concepts that can be slightly difficult to understand by the target audience. This change also opened doors for space to create a more playful design.

In the front part of the card, the only elements present were the logo, the number of the card (for easy identification of the cards), the concept name and a brief description.

The back part had a small contextualization about the game element and a few examples of its presence in games were presented.

As in the previous stage, there were six sets of cards, each. one with a different colour for the same exact reason, to easily separate or connect the sets. For the typography element, it was decided to continue with Heebo only for the text body. Instead of using the same font in the card's element, it was decided to experiment with more playful fonts to make the cards less monotonous and dull. After several readability tests as shown in fig. Nª, the font Agrandir Tight Heavy was selected. This font is a contemporary serifless type that claims to celebrate the beauty of being imperfect. Agrandir is especially interesting for the extremely unusual characters like the "ç" and "Q" that give the cards a youthful look. Another great peculiar characteristic of this font is how variable it is.
The first GCCS is presented in Fig. 48.

Fig. 48 - GCCS first version

Discussion

End-users (the target audience, upper secondary and undergraduate students) were invited to evaluate the new Game Construction Cards Set prototype. This process of validation was made through four focus groups: two with target-group A (upper secondary students) and two with target-group B (undergraduate students). Students of target-group A were upper secondary students attending an ICT (Information and Communication Technologies) course, 11 students divided in two groups, 10 male one female, aged between 15-17 (average: 16), with no previous experience in game creation activities. Students of target-group B were undergraduate students also attending an ICT course, eight students divided in two groups; six males, 2 females, aged between 19-25 (average: 21), four had previous experience with game creation activities.

Invited to analyze each card of the GCCS, they validated not only the information present in each card but also some design aspects: layout, text size and distribution, text's typography and the legibility of text over each color.

The feedback about the size of the cards, size of the text and layout was positive, but participants mentioned that increasing the font size would help in the reading process. Moreover, the analysis of the participants' opinion also revealed that, while addressing the cards, participants adopted similar expressions (e.g. for the player card, they defined player as "the one who plays the game") - this suggested that, instead of using just the name of the element as the main focus of the card, the use of the sentences most used by participants would establish a natural connection between the game element's name and the card's content. In order to help the user's thought process, the sentences where presented as trigger expression/questions. This led to edits in the cards' layout, namely on its content, leading to a change in the front of the cards.

This information was used for second cycle of the GCCS artefact development.

REDESIGNED GAME CONSTRUCTION CARDS SET

As in the previous stages, six sets of cards with different colors were developed. Each card addressed a game element, presenting in the front side the element's name, the trigger question and a brief description. In the back, the information was the same (with minor typo editions) showed in the previous cycle. As in this development cycle users would be challenged to create a game while using the cards, and in order to avoid any previous defined hierarchy or order, cards were no longer numbered (Fig. 49).

Fig. 49 - GCCS second version

Discussion

End-users (the target audience, upper secondary and undergraduate students) were invited to evaluate the redesigned Game Construction Cards Set prototype. As in the previous cycle, this process of validation was made through focus groups: three with target-group A (upper secondary students) and seven with target-group B (undergraduate students).
Students of target-group A were the same students that participated in the previous development cycle (N=10). Students of target-group B were undergraduate students attending an ICT course, 23 students divided in seven groups, 10 male and 13 female, aged between 18 and 25 years old (average: 21). Only three participants had never engaged in game creation activities.
All groups were challenged to create a game using the toolkit cards, what they have done by the end of the sessions. Questioned about the cards and in what way they could use them during a game creation session, participants mentioned the questions present in the front of the cards were a good trigger. Asked to talk about the cards' layout and information it comprised, they also mentioned the adequacy of its size, format, layout, font and text distribution.

Fig. 50 - Illustration of use

FINAL GAME CONSTRUCTION CARD SET

For the final stage of the GCCS the was only needed to make a few final edits. One of the final decisions was to make the cards all with white background instead of one of the identity colors. This decision was made based on the several readability tests done throughout this process and to make this set of cards detached from the rest of the Toolkit, due to the fact that GCCS is going to continuously be the same as the rest of the Toolkit will change from edition to edition – namely the Educational Resources Card Set.
As for the print of the card, it was selected a recycled paper without plastic coating to be in accordance with the project's ideals.

Fig. 51 - Final
version of GCCS

EDUCATIONAL RECOURSES CARD SET (ERCS)

With the first element of the Toolkit to Game Design – the GCCS – finished, requiring only minor adjustments (e.g. decisions about the material in which it will be printed), it was time to start working on another resource of the project, the educational resources to be used during the Game development sessions, focused on environmental preservation and biodiversity awareness.

Following the "trigger question" approach taken in the second cycle of the GCCS, the topic approached in each card assumes the form of a question, along with and a small explanation of the concept.

FIRST VERSION

To tackle this content and to keep it in line with the GCCS, maintaining the brand's consistency, the card format needed to increase on its size: from 7,14 x 10 cm to 9,3 x 13 cm. As for the content for this card set, our first edition addresses micro plastics pollution problem. The graphic layout of the cards will not differ from the GCCS but will have a new element: an illustration able to clarify and more easily address the concepts described in the texts. Illustrations will also be added to the back of the cards, along with a full explanation of the concept (Fig. 52).

The questions at the front of the cards will have the purpose of triggering the interest of the user. As the example below shows, the question "after all, what are micro plastics?" allows the common to identify himself with other users with no expertise in the subject being discussed, and therefore be more comfortable in exploring it.

G4N*

AFINAL O QUE SÃO MICROPLÁSTICOS?

G4N*

Os microplásticos são partículas de plástico de tamanho **inferior a 5 mm**, podendo ter uma forma mais esférica ou mais alargada, como uma fibra.
Os microplásticos podem ser divididos em duas categorias principais dependendo da forma como se formam:

Microplásticos Primários - aqueles que são intencionalmente produzidos e diretamente libertados no ambiente como pequenas partículas (ex: pellets e partículas presentes em cosméticos ou produtos de limpeza);

Microplásticos Secundários - que resultam de processos de fragmentação, desgaste e degradação de objetos maiores como sacos ou garrafas de plástico.

G4N*

AFINAL O QUE SÃO MICROPLÁSTICOS?

G4N*

Os microplásticos são partículas de plástico de tamanho **inferior a 5 mm**, podendo ter uma forma mais esférica ou mais alargada, como uma fibra.
Os microplásticos podem ser divididos em duas categorias principais dependendo da forma como se formam:

Microplásticos Primários - aqueles que são intencionalmente produzidos e diretamente libertados no ambiente como pequenas partículas (ex: pellets e partículas presentes em cosméticos ou produtos de limpeza);

Microplásticos Secundários - que resultam de processos de fragmentação, desgaste e degradação de objetos maiores como sacos ou garrafas de plástico.

Fig. 52 - First version of the ERCS

After getting into several different worries about the format, - to large and unsustainable - the illustrations, - no dimension – and the content - to large and scientific – there where several changes to the cards.

THE FORMAT AND CONTENT

Thinking about the packaging of the overall Toolkit it was decided to make the format of this set of cards exactly the same as the GCCS. This way is easier to store.

The content created and revised by specialists from the BioLiving Association and researchers form the Biology department, though complete and accurate, was extremely scientific and not suitable for the target audience in question. The content was distributed into question and large answers. With this first draft of the content was created 4 different categories. These categories not only subdivide the questions into simpler, more specific content, but also dictate an order and layout for the cards. The 4 categories intend to simplify the several intricate processes of the theme – each edition of cards will have a different theme, but the layouts and different categories are maintained.

1. Sabias que, - Did you know,

2. Mas afinal, – After all,

This category is about objective information and characteristics of microplastics (in this specific first edition). The layout of the front of the card is aligned to the right of the card and the color given was pink.

For this group of cards, the interest of the content has to do with the processes of how something is created – the microplastics. For the layout everything at the front of the card was aligned to the left and the yellow color was assigned.

G4N*

G4N*

Fig. 53 - layout of "Did you know" cards
and "after all," cards

3. Verdade ou Mentira – True or false

These cards are fact checks, questions in the first person. Here the text is centered with the category name mirroring and in between the question asked. The color for this cluster in purple.

4. Junta-te aos bons – Take Action Cards

Here the principle is to give ideas, clues and insights that could help someone to change habits in simple ways to help with the theme in question. The layout at the front of the card, although centered differs from the category above because for not mirroring the category name. The other differentiator is the color, green.

G4N*

G4N*

Fig. 54 - Layout of the "True or False"
cards and Take Action cards

ILLUSTRATION'S STUDY

The initial idea for the illustrations was extremely one dimensional and fell into a rather trendy style. After a deeper research we restrained the exploration into the development of shapes, textures and icons.
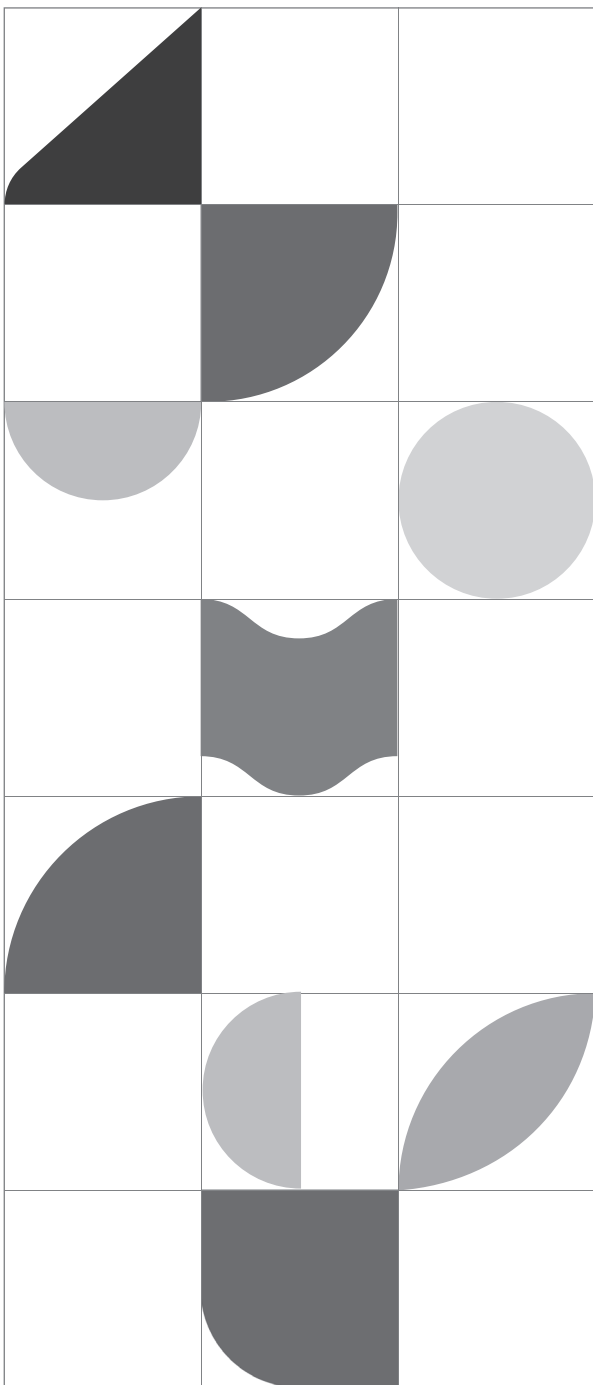
SHAPES

The shapes, when used in the cards, may not provide too much of what they are. However, all of them capture shapes seen in nature. These simple shapes perform as a second plan and are sometimes seen as abstract – getting out of the cards' boarders – it correlates to the way nature is also in the second plan when we do not talk about these real problems.

Fig. 55 - Shape's study

TEXTURES

Textures were used to give more dimension to the illustrations. Initially, the textures were done in paper with water paint, which then created the brushes in Illustrator. This way, the textures were combined with the shapes seen in the figure above. Some of the used textures were also from the brush's library from Illustrator.

The textures can easily be changed as the theme also changes. Because the textures are a prominent feature of the applications (cards and website), it will change the identity of each set of cards (in a cohesive approach), making all of them a family.
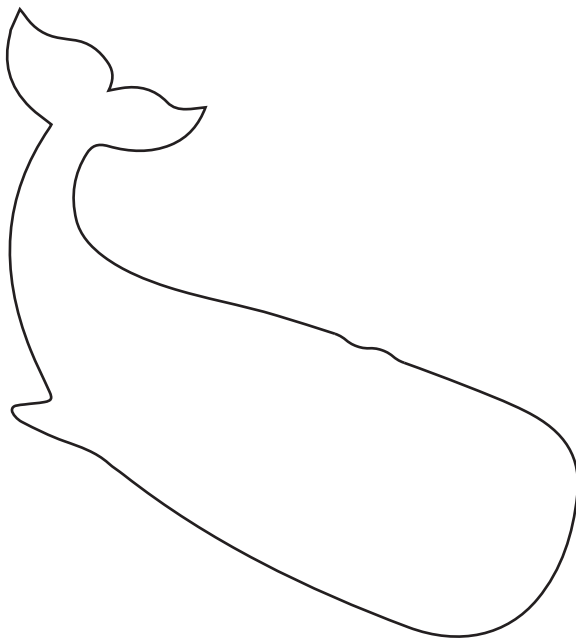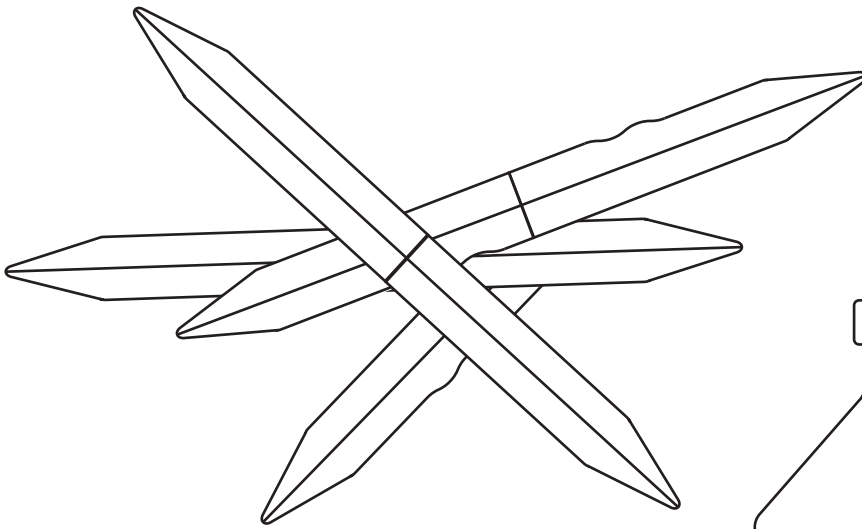

Fig. 56 - Textures' studies
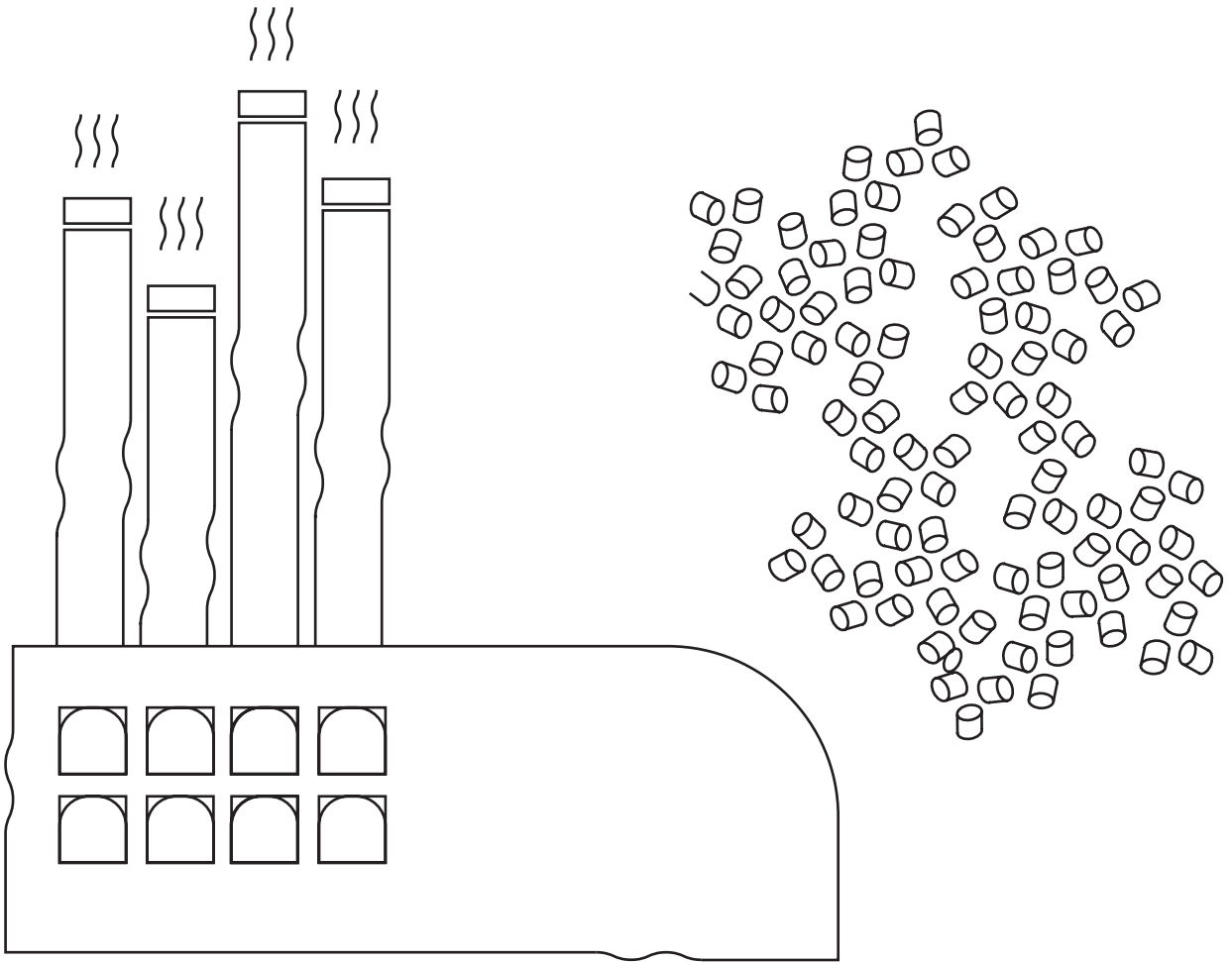
076
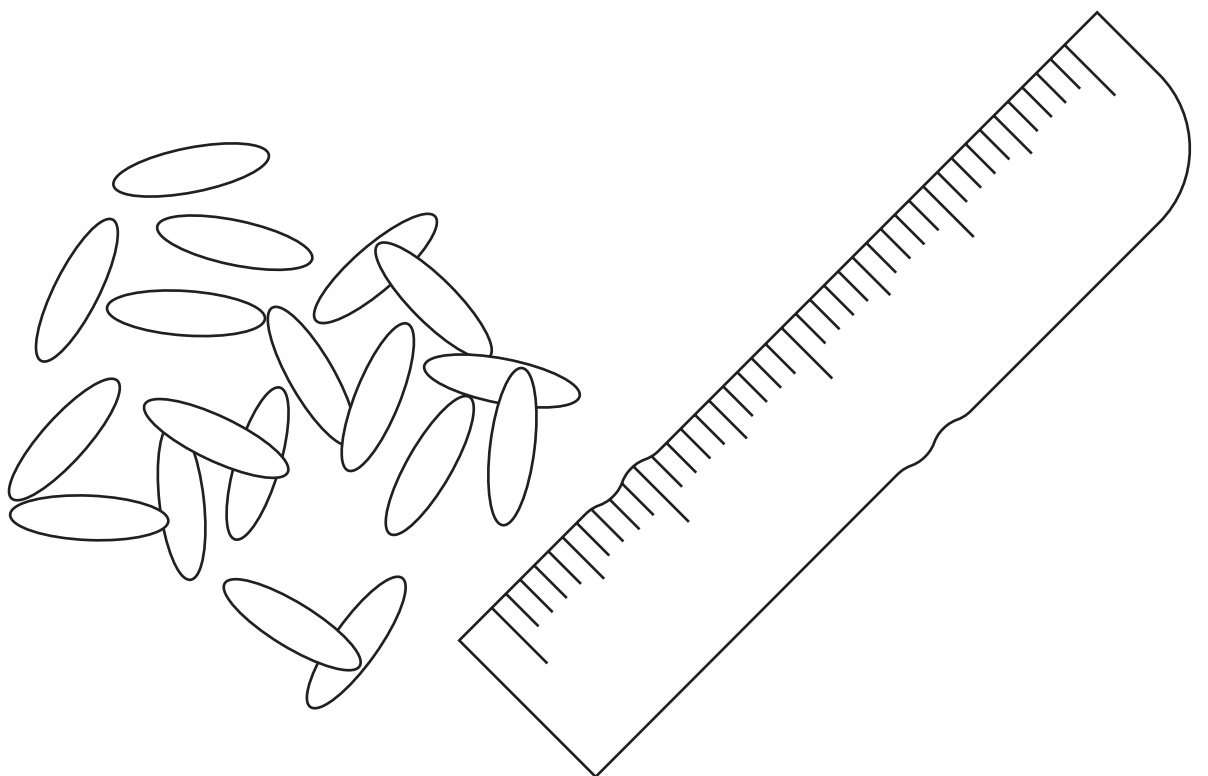
Fig. 57 - Icons' studies
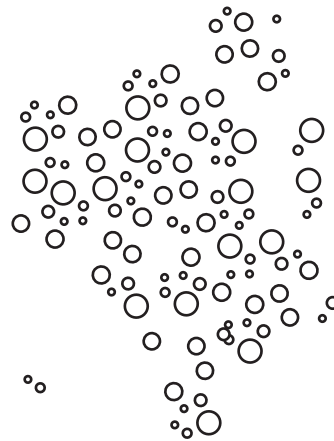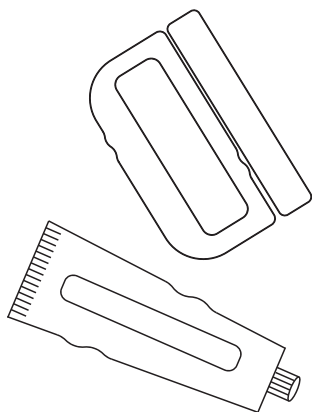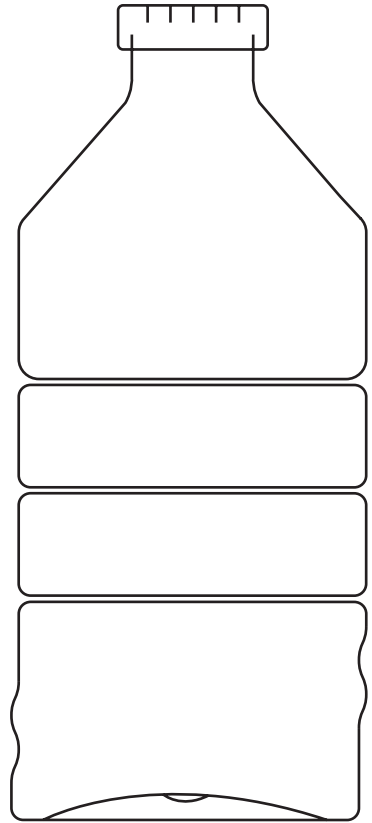
ICONS

The icon's creation started from the need to illustrate some of the cards concepts a bit further. After scanning for alternatives in icon's platforms, it was understood the need to make different icon designs.

The distinguishing characteristic of the icons created is a small wave added to most of the representations. This characteristic gave a bigger dimension and identity to the overall.

Fig. 58 - Illustrations with
all elements

FINAL EDUCATIONAL RECOURSES CARD SET

After some experiments with the textures and illustrations, we arrive at the final solution of this cards. The Layout, as explained in previous pages, is set by each card category.
A small title advertising which card set is is displayed at the front of the card at the bottom.
It was also created a theme icon, in this case, the microplastics, which resemble bubbles. This icon is present all over the cards and at the cards' back on the top.

As for the print of the card, it was selected a recycled paper without plastic coating to be in accordance with the project's ideals.

Fig. 59 - Final Game
Construction Card Set

RAPID GAME DESIGN DOCUMENT - RGDD

To improve the user experience, it was developed a sheet to explain in a more detailed way, the "how-to" of the game construction cards. This sheet, an A3, takes the place of a "gameboard" where the user/s can write while brainstorming and make a plan for the game that is being developed (Fig.60). At the back, we added several quotes about game building from several authors.
 It can be folded in two to transform into an A5 (the packaging size).

Fig. 60 - Front of RGDD

"Os jogos **desafiam** os jogadores
a alcançar **objetivos** enquanto
seguem as **regras** e os procedimentos
que tornam esse alcance mais difícil"

Fullerton, T. (2014). Game design workshop: A playcentric
approach to creating innovative games (3rd ed.). CRC
Press. Taylor & Francis Group

Os jogos são atividades limitadas
no tempo com **objetivos e regras**
pré-definidas, **conflitos artificiais**
definidos por regras e com um
fim mensurável

Katie Salen and Eric Zimmerman. 2004. Rules of Play:
Game Design Fundamentals. The MIT Press.

"Um jogo é um **sistema formal**, fechado,
que representa de **forma subjetiva**
uma **parte da realidade**"

Crawford, C.(1984). The Art of Computer
Game Design. McGraw-Hill, Inc., New
York, NY, USA.

Esta folha ajuda-te
na construção
do teu jogo

Tensões, regras, limites, são componentes do jogo
válidas apenas durante o **tempo** e/ou no **espaço** em que
este decorre: ao entrar no jogo, o jogador entra num
círculo mágico, numa arena temporária dentro do
mundo real onde as **convenções, hierarquias e normas
do dia-a-dia são temporariamente abolidas**

Huizinga, J. (2001). Homo Ludends. (S. Perspectiva, Ed.) São Paulo.

"Os jogos são o resultado do
desejo humano de **jogar** e **brincar**, e da nossa
capacidade de fingir ou representar"

Adams, E. (2014). Fundamentals of Game Design (3rd ed.).
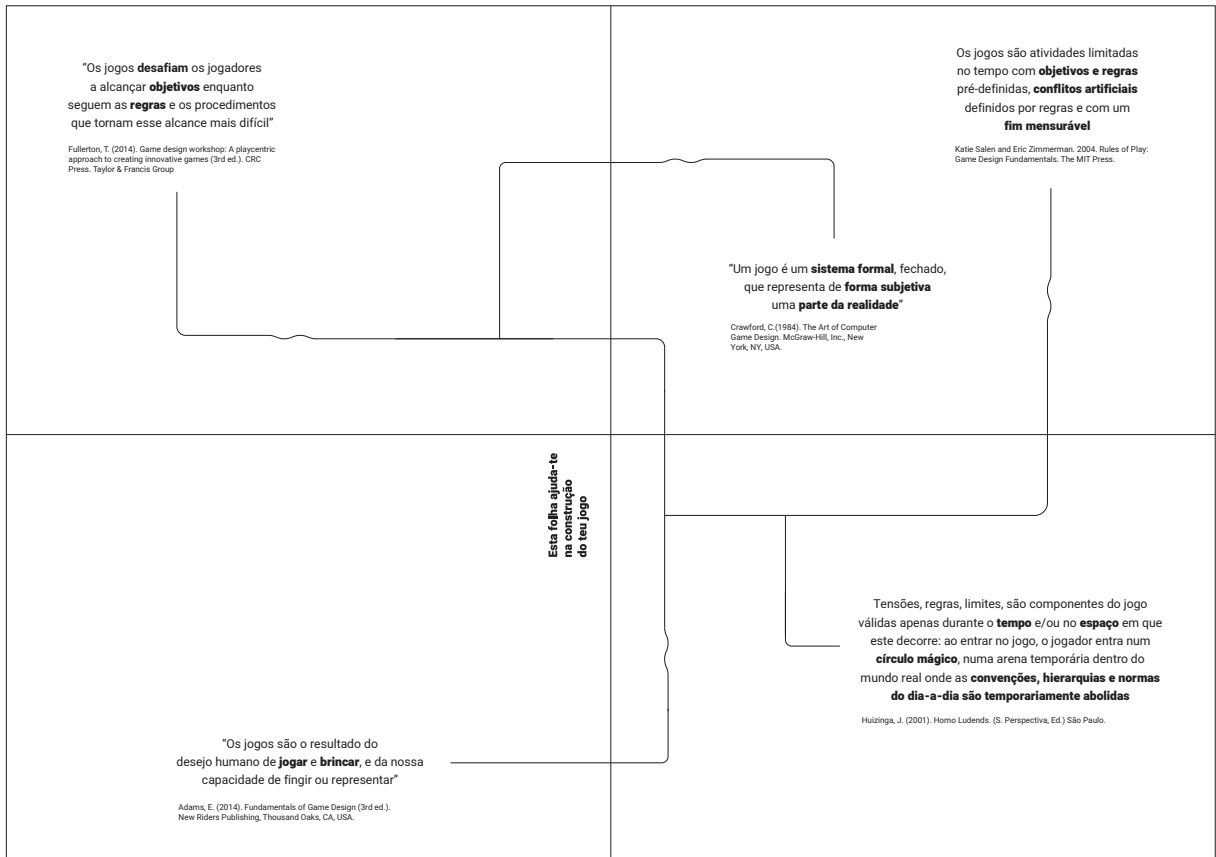New Riders Publishing, Thousand Oaks, CA, USA.

Fig. 61 - Back of RGDD

PACKAGING

When looking for options on where to keep the several cards sets and Rapid Game Design Document, it was important to find a sustainable solution. Right from the start it was crucial to use as little plastic as possible or even no plastic at all. In light of this, it was thought to make the packaging with one material, cardboard. The first attempt for the packaging resulted in one single piece of cardboard that would hold the cards and RGDD in, which would be sustainable and cost effective. It was then found several problems with this approach. For one, it couldn't possibly hold everything without some external pieces.
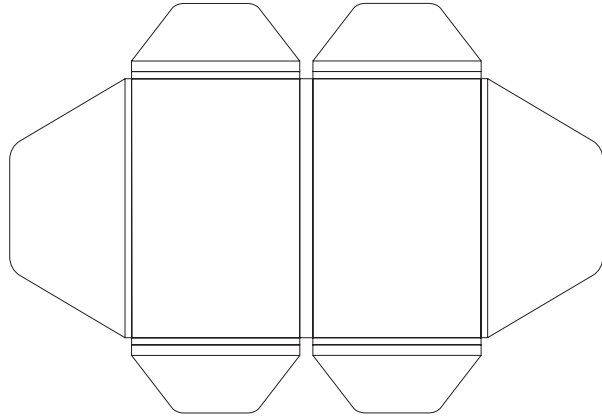
Fig. 62 - Packaging plan I

084

The second attempt was to introduce external pieces of cardboard to hold tightly the cards and the RGDD. This took several attempts to find a right fit (fig. 63).
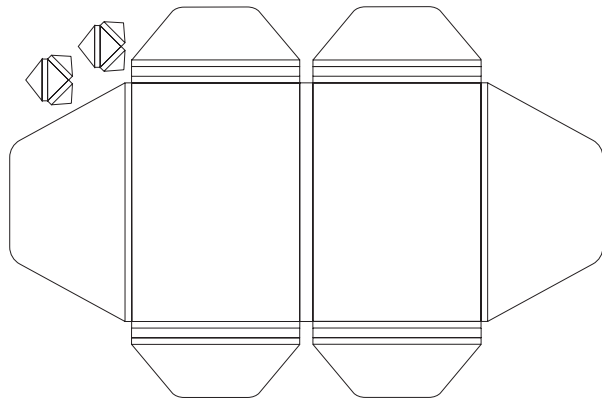
Fig. 63 - Packaging plan II

It was established that these solutions would be extremely difficult to manufacture because of the workmanship needed, and consequently it would have tremendous cost.
Given these circumstances, it was thought of a change of material. For the body of the packaging it was used the same cardboard but the inside it would be added a wood skeleton. The wood used in the fig. below is MDF (Medium-density fiberboard), exceptional for being so cost-effective.

085

Fig. 64 - Final packaging plan

Fig. 65 - Final Toolkit; front of
the packaging

GAMERS4NATURE

KIT DE CONSTRUÇÃO DE JOGOS

uma ferramenta de apoio ao processo de
criação de narrativas de jogo
um kit para ser usado em contexto educativo,
em sessões de brainstorming e de discussão
de ideias, em workshops e em sessões de
Game Jams

"Um ponto de partida
para a criação de jogos"

Através da exploração de recursos
desenvolvidos para apoiar o processo de
criação de jogos, os utilizadores são
desafiados a construir jogos capazes de
despertar uma maior consciência em relação
às principais ameaças à preservação da
natureza e à biodiversidade

O Kit "Gamers4Nature" está desenhado para
públicos do ensino secundário e universitário,
podendo ser utilizado em sessões de grupo
(preferencialmente) ou de forma individual

SOBRE O PROJETO
O projeto Gamers4Nature (G4N) tem como principal objetivo a
promoção do envolvimento dos jovens na preservação ambiental e a
conservação da biodiversidade. O projeto é financiado por fundos
nacionais através da FCT – Fundação para a Ciência e a Tecnologia,
I.P., no âmbito do projeto G4N (valor aprovado pela
Fundação para a Ciência e a Tecnologia da União Europeia
(FCT/FSE)

COMO COMEÇA A HISTÓRIA?
O QUE É PERMITIDO FAZER?
COMO MANTER O JOGADOR INTERESSADO?
Explora as cartas, responde às questões, desenha o teu jogo!

NESTA CAIXA PODES ENCONTRAR
- cartas de apoio à criação da narrativa de jogo
- cartas temáticas, centradas na proteção da natureza e do ambiente
- documento de desenho de jogo

COMO USAR O KIT DE CRIAÇÃO DE JOGOS
1. explora as cartas de construção de narrativa
2. lê a informação adicional do documento de desenho de jogo
3. explora os conteúdos das cartas temáticas
4. pensa numa ideia de jogo e discute e com o teu grupo
5. usa a segunda página do documento de desenho de jogo para registar as principais ideias
6. apresenta a narrativa aos teus colegas!

Fig. 66- Final Toolkit;
inside details I

Fig. 67 - Final Toolkit;
inside details II

Fig. 68 - Final Toolkit details III

**COMPLETE
RESUME
DEVELOPMENT
OF THE TOOLKIT**

**STAGE 1
EXPLORATORY**

-

02/2019

OBJECTIVES

Define the conceptual matrix of the
project, based on Fullerton

METHODOLOGY

Individual interviews (game design
specialists)
Focus Groups (former master's
students in Multimedia Communication)

USED ARTEFACTS

Hexagonal shape pieces with the
indication of game elements (3cm)

090

PARTAKERS

Interviews
3 academic, 1 game developer (all male)

Focus Group
Group I, 4 partakers, 2 males, 2 female
Group II, 5 partakers, all male

**MAIN
CONCLUSIONS:**

+ Hexagonal pieces and honeycomb
trays were useful in promoting
discussion with the experts, leading
to the construction of the conceptual
design matrix

- The need to redesign the hexagonal
pieces at the piece size level has been
identified to include more information
on each game element.

Fig. 69 - First stage cardboard
pieces in use

**STAGE 2
CONTENT VALIDATION**

-

06/2019

What needs to change?

FORMAT
- 3cm hexagons side to cards
7 * 10cm

CONTENT
- inclusion of additional information about each game element
- card numbering (for ease of evaluation, not for ranking)

ELEMENTS
exclusion of system elements: properties, objects, relationships, and behaviors

OBJECTIVES

Validate the content of game element cards: terminology, speech, text density; Validate the physical format (size) of the cards

METHODOLOGY

Focus Group with participants matching the project audience
High school students / undergraduate students

USED ARTEFACTS

game construction cards, 7 * 10cm, one card for each game element

Fig. 70 - Second stage cards in use

PARTAKERS
Target Audience I, High School Students:
Session 1: six participants, 5 male 1 female
Session 2: Five participants, all male

Target Audience II, undergraduate students:
Session 1: four participants, 3 male 1 female
Session 2: four participants, 3 male 1 female

**MAIN
CONCLUSIONS:**
+ validation of (physical) card format
+ text validation (minor corrections)
+ identification of commonalities in participants' discourse (eg for the "rules" letter, the phrase "what can I or can't do" was referred to by both groups)

**COMPLETE
RESUME
DEVELOPMENT
OF THE TOOLKIT**

**STAGE 3
USER TESTING
NARRATIVE GAME
CREATION**

-

07/2019

What needs to change?

CONTENT
inclusion of trigger questions,
derived from participants'
sentences, in front of the
letter

withdraw the numbering of
the letters

092

OBJECTIVES
Validate the content added to the cards
("trigger question") through a challenge:
definition of game narrative (free theme)

METHODOLOGY
Focus group with project audience
participants (high school students /
undergraduate students)

USED ARTEFACTS
Game construction cards, with trigger
question, 7 * 10cm, one card for each
game element

PARTAKERS
Target audience I, high school students
(N = 10):
Three groups: 9 male and 1 female

Target audience, undergraduate
students (N = 23)
Scientific Field: Communication
Sciences and Technologies
Seven Groups: 8 male and 17 female

Fig. 71 - Third stage cards in use

**MAIN
CONCLUSIONS:**

+ text validation (trigger question)
+ card validation to support game
narrative construction

* Some groups have suggested
grouping certain cards (eg story and
premise)
* some letters have raised questions (eg
"limits" card)

- target group High School students
asked for help using cards (didn't
understand how to use them)

**STAGE 4
GAME CREATION
MICROPLASTICS
THEME**

-

10/2019

What needs to change?

ELEMENTS
exclusion of "Universe",
"Limits" and "Play" cards =
toolkit now has 12 game
elements cards

creating a new feature:
Rapid Game Design
Document - resource that
guides the use of game
element cards

Development of the
"Microplastic" cards
19 thematic letters, organized
into four categories

OBJECTIVES
Validate the full-featured game
design toolkit proposal, through a
challenge: game narrative definition,
"Microplastics" theme

METHODOLOGY
Focus group with project target
audience partakers (undergraduate
students)
- application of an initial questionnaire
on the subject of microplastics (survey
of general knowledge of the population)
- narrative development session (90
minutes)
- questionnaire application on narrative

USED ARTEFACTS

development experience using the
toolkit Game Construction Cards
Microplastic cards

PARTAKERS
Rapid Game Design Document
Audience Target audience 2,
undergraduate students (N = 46)
Scientific Field: Psychology
Class I: 21 female participants, 3 male
seven groups
Class II: 14 female participants, 8 male

**MAIN
CONCLUSIONS:**
seven groups
+ toolkit validation: charts
+ tolkit validation: Rapid Game Design
Document
+ validation of the "Microplastic" theme
cards

- Need to explain how to explore thematic
cards, particularly at the category level
and how to use / integrate the cards in
narrative construction.

What needs to change?

Creating a new feature:
thematic letter "mother",
contextualizing the theme
and the approach by
categories

toolkit packaging
development to hold:
- 19 thematic letters + mother
card
- 12 game construction cards
- Rapid Game Design
Document

093

* the box should include
indications of "what you find
in this toolkit" plus "how to
use this toolkit"

Fig. 72 - Microplastics cards in use

**COMPLETE
RESUME
DEVELOPMENT
OF THE TOOLKIT**

**STAGE 5
USER TESTING
NARRATIVE GAME
CREATION**

-

07/2019

What needs to change?

CONTENT
inclusion of trigger questions,
derived from participants'
sentences, in front of the
letter

withdraw the numbering of
the letters

OBJECTIVES
Validate the content added to the cards
("trigger question") through a challenge:
definition of game narrative (free theme)

METHODOLOGY
Focus group with project audience
participants (high school students /
undergraduate students)

USED ARTEFACTS
Game construction cards, with trigger
question, 7 * 10cm, one card for each
game element

PARTAKERS
Target audience I, high school students
(N = 10):
Three groups: 9 male and 1 female

Target audience, undergraduate
students (N = 23)
Scientific Field: Communication
Sciences and Technologies
Seven Groups: 8 male and 17 female

**MAIN
CONCLUSIONS:**

+ text validation (trigger question)
+ card validation to support game
narrative construction

* Some groups have suggested
grouping certain cards (eg story and
premise)
* some letters have raised questions (eg
"limits" card)

- target group High School students
asked for help using cards (didn't
understand how to use them)

094

ADVERTISEMENT & PROMOTIONAL CONTENT

When thinking of the overall identity of the project, there is always the intent of creating a participatory brand where the audience can easily build with what has been done. For the advertisement of any event done with the Gamers4Nature's support, it was developed a modular layout, which can be used by anyone. This layout is going to have an explanation and, in the future, hopefully, also a "do it yourself" space in the Gamers4Nature website, which is still in development.

The structure of this layout is particularly basic (Fig.) and somehow fluid, so it is easier for people outside of the design sphere to manipulate. The horizontal guidelines have 2 cm between each other, and the vertical ones have 2,121 cm.

2,121 cm

2 cm
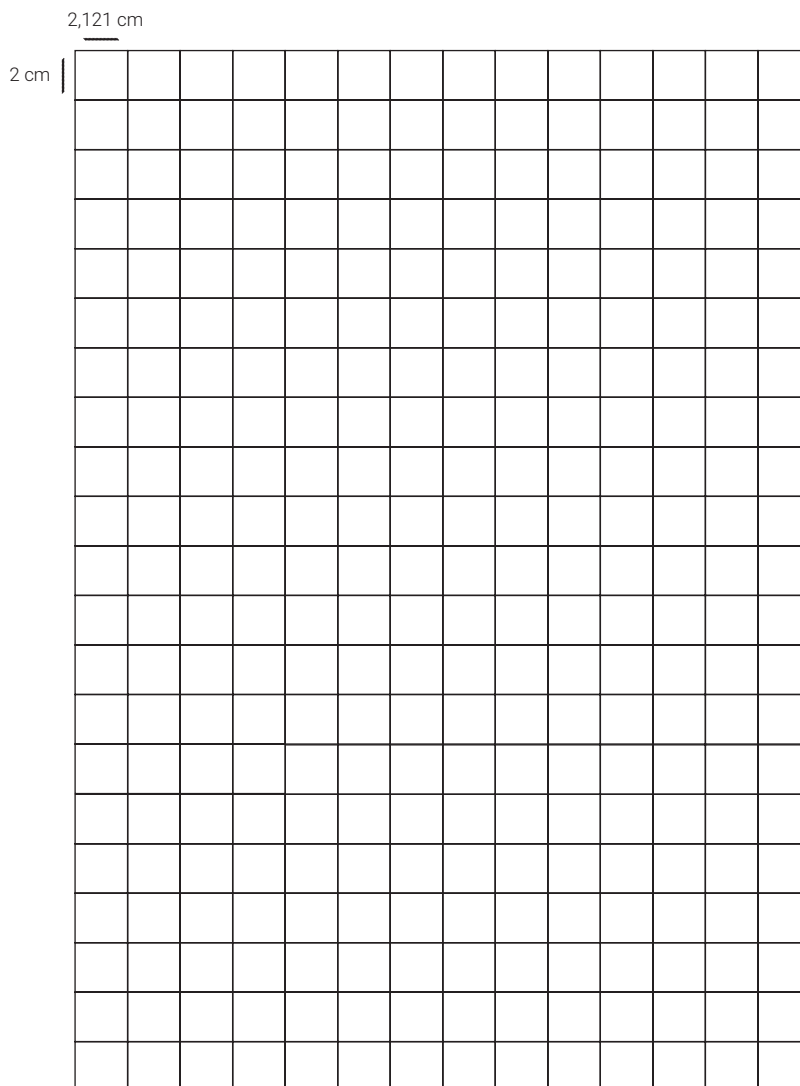
Fig. 73 - Posters layout grid

The modular sections can be minimum the 2/2,121 cm and can get as large as desired. The two fonts used are Heebo Black for leading information and Heebo Regular for minor information. The line used to separate all of the sections is 3 pt.

In the next pages, there are several examples of how to apply the modular layout. This part of the identity development was not subject to validation; therefore, the author's project was the only involved in the creation of these posters. The results of this validation stage will be extremely different since different people design it.
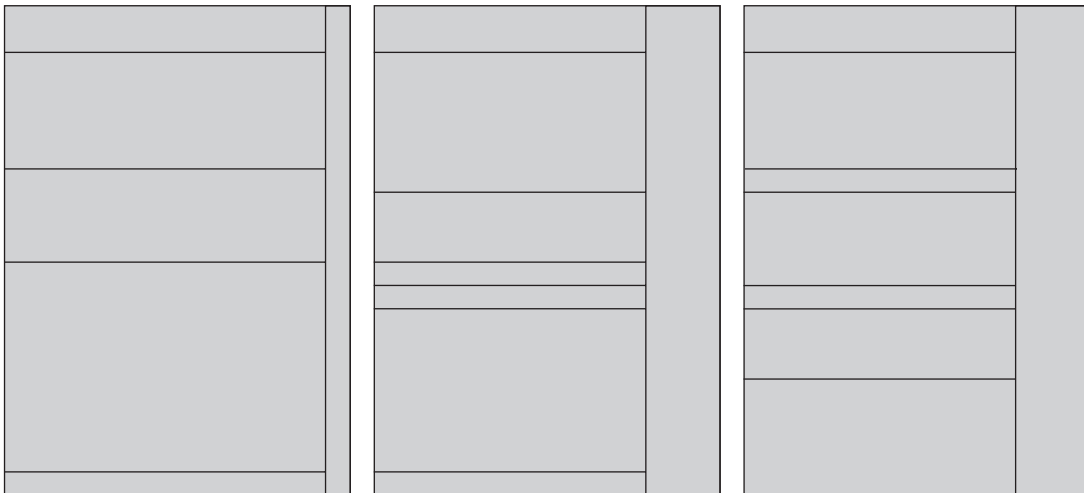
Fig. 74 - Layout of the modular sections changing in vertical
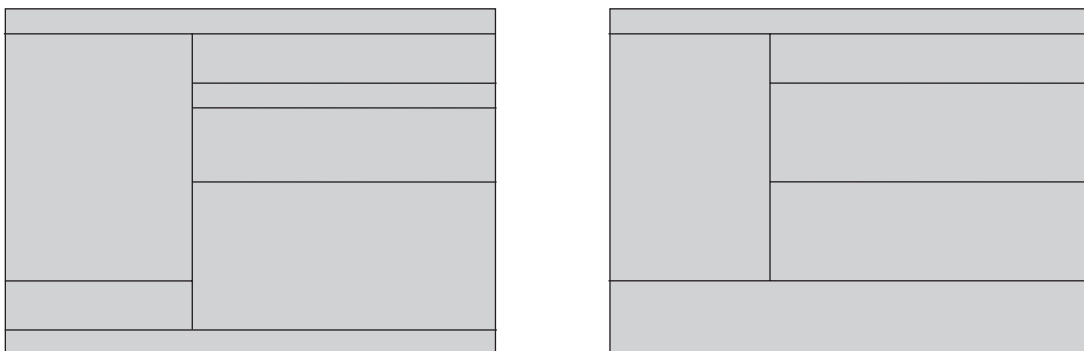
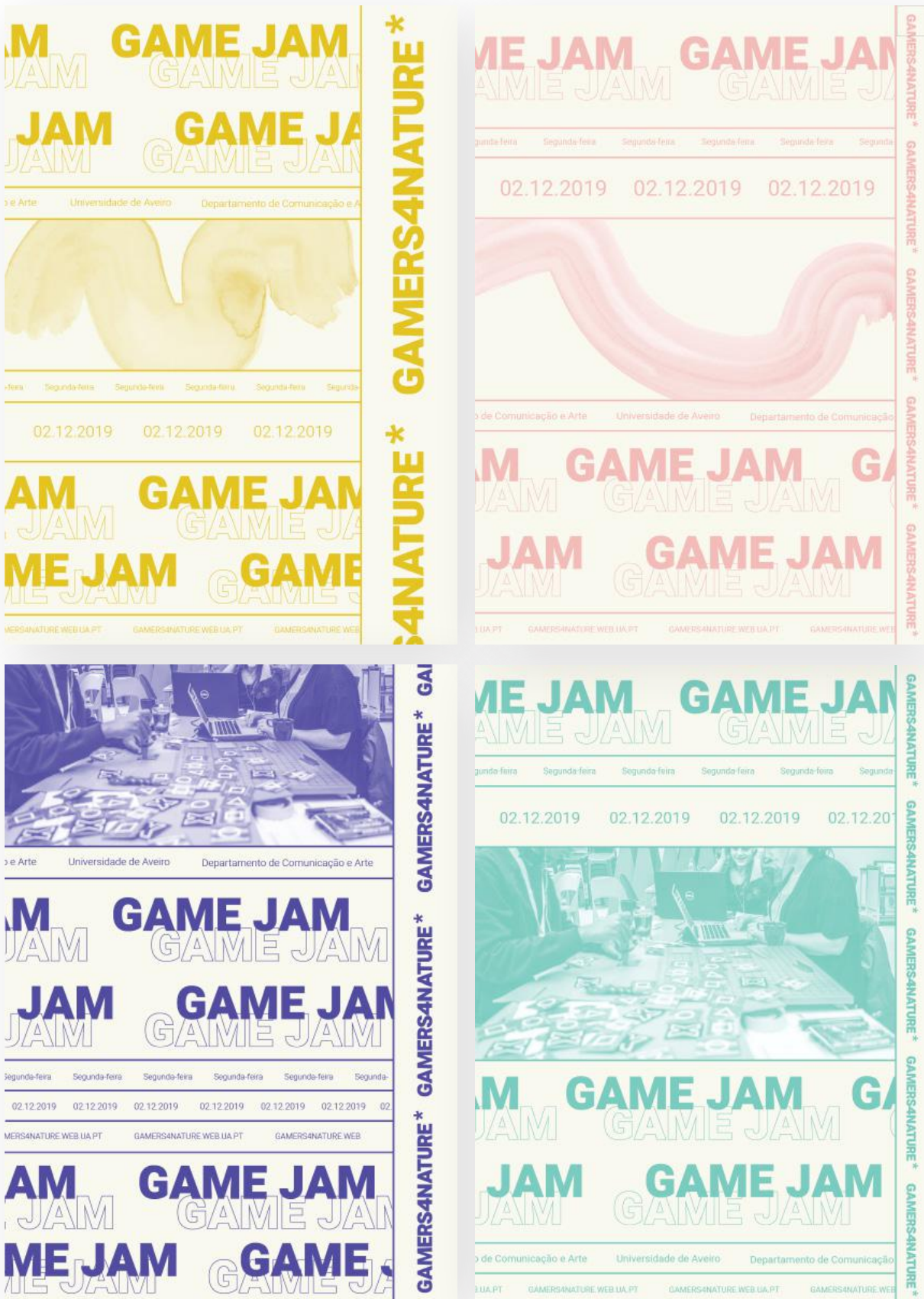Fig. 75 - Layout of the modular sections changing in landscape

Fig. 76 - Posters layout examples I

Fig. 77 - Poster examples
mockup

100

Fig. 78 - Posters layout examples II

Fig. 79 - Landscape Poster
examples

CONCLUSIONS

This research aimed to identify the main set of strategies to take while designing the Gamers4Nature brand's project. Based on the importance of knowing the target audience and what is essential for this group of people, several characteristics arise that hint to a successful brand creation.
These characteristics identify, at least in part, what people want from a brand according to the demographic they are listed.
Being a younger audience relays on being characterized by the finding of truth. The personal truth and the truth that openness to others and other cultures can bring them. It is a generation with a deep need for connection and understanding.
This made our path to find the right strategy somewhat easier. Being an incredibly connected target audience, the idea of building a brand community, taking examples from the gaming, comes as a natural route. The energy of a dynamic brand easily changed by the user also goes in the direction the project needed.
Another idea that helped, both with the brand's design and later with the product created, was the research collected about gamification and the Octalysis framework, which allowed us to use gaming characteristics, like the sense of accomplishment, the sense of social influence and the feeling of curiosity, to engage and motivate people to learn more, both about the sustainable aspect of the project and the brand itself.
The creative process was guided by participatory design, which led to substantial additional discovery of the target audience and their preferences. Based on these conclusions, it should be considered the possibility of continuing the process of participatory design with, for example, the Website and possible deconstruction of the Advertisement section by the user.
To be continued is also the possibility of writing other papers about the process of the Toolkit's design, which already has a published paper. One of the papers would explain and describe the second stage of the project, the Educational Resources Card Set, continuing the idea of the first paper published, with the purpose of writing a third and final paper about the whole merged process.
In addition, the possibility of writing another paper about the Visual identity design process.

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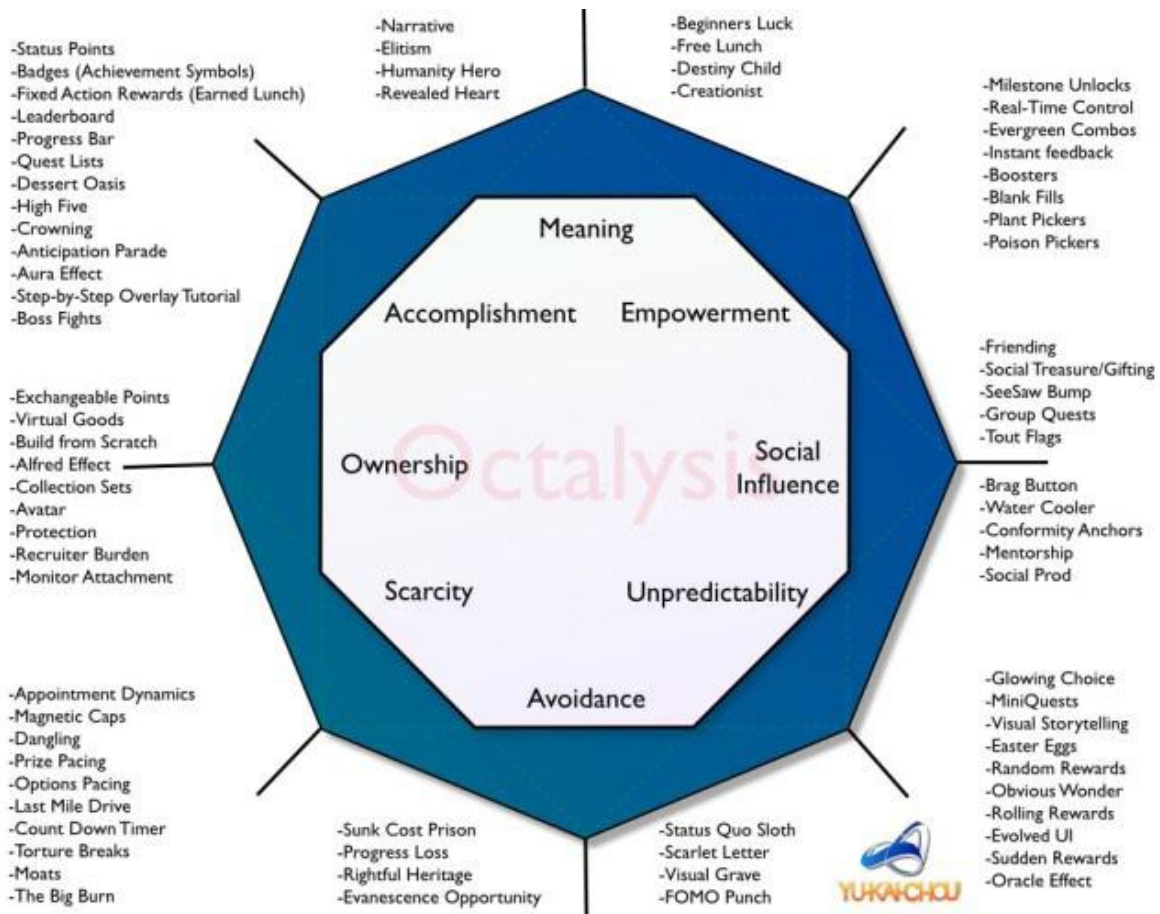
108

APPENDIX

Appendix I

Octalysis Framework

- Status Points
- Badges (Achievement Symbols)
- Fixed Action Rewards (Earned Lunch)
- Leaderboard
- Progress Bar
- Quest Lists
- Dessert Oasis
- High Five
- Crowning
- Anticipation Parade
- Aura Effect
- Step-by-Step Overlay Tutorial
- Boss Fights

- Exchangeable Points
- Virtual Goods
- Build from Scratch
- Alfred Effect
- Collection Sets
- Avatar
- Protection
- Recruiter Burden
- Monitor Attachment

- Appointment Dynamics
- Magnetic Caps
- Dangling
- Prize Pacing
- Options Pacing
- Last Mile Drive
- Count Down Timer
- Torture Breaks
- Moats
- The Big Burn

- Narrative
- Elitism
- Humanity Hero
- Revealed Heart

- Beginners Luck
- Free Lunch
- Destiny Child
- Creationist

- Milestone Unlocks
- Real-Time Control
- Evergreen Combos
- Instant feedback
- Boosters
- Blank Fills
- Plant Pickers
- Poison Pickers

- Friending
- Social Treasure/Gifting
- SeeSaw Bump
- Group Quests
- Tout Flags

- Brag Button
- Water Cooler
- Conformity Anchors
- Mentorship
- Social Prod

- Glowing Choice
- MiniQuests
- Visual Storytelling
- Easter Eggs
- Random Rewards
- Obvious Wonder
- Rolling Rewards
- Evolved UI
- Sudden Rewards
- Oracle Effect

- Sunk Cost Prison
- Progress Loss
- Rightful Heritage
- Evanescence Opportunity

- Status Quo Sloth
- Scarlet Letter
- Visual Grave
- FOMO Punch

Meaning

Accomplishment

Empowerment

Ownership

Social Influence

Scarcity

Unpredictability

Avoidance

YUKAICHOU

Appendix II

"The Lean Canvas Business Model is a tool that guides you in an easy and intuitive way to write the first version of your business plan. It is very useful to summarise your assumptions, track your development and present your ideas when creating a venture. It is easy to change and adapt to the market circumstances or the development phase of the company.

This model was developed by Ash Maurya and it aggregates the concepts explained in two books: Business Model Generation (Alexander Osterwalder & Yves Pigneur) and the Lean Startup (Eric Ries). The result is a new canvas where the building blocks differ from the Business Model Canvas. The focus is on the customers' problem and the solution that we want to give." (What is the Lean Canvas Business Model? • IWIBDUS, [s.d.])
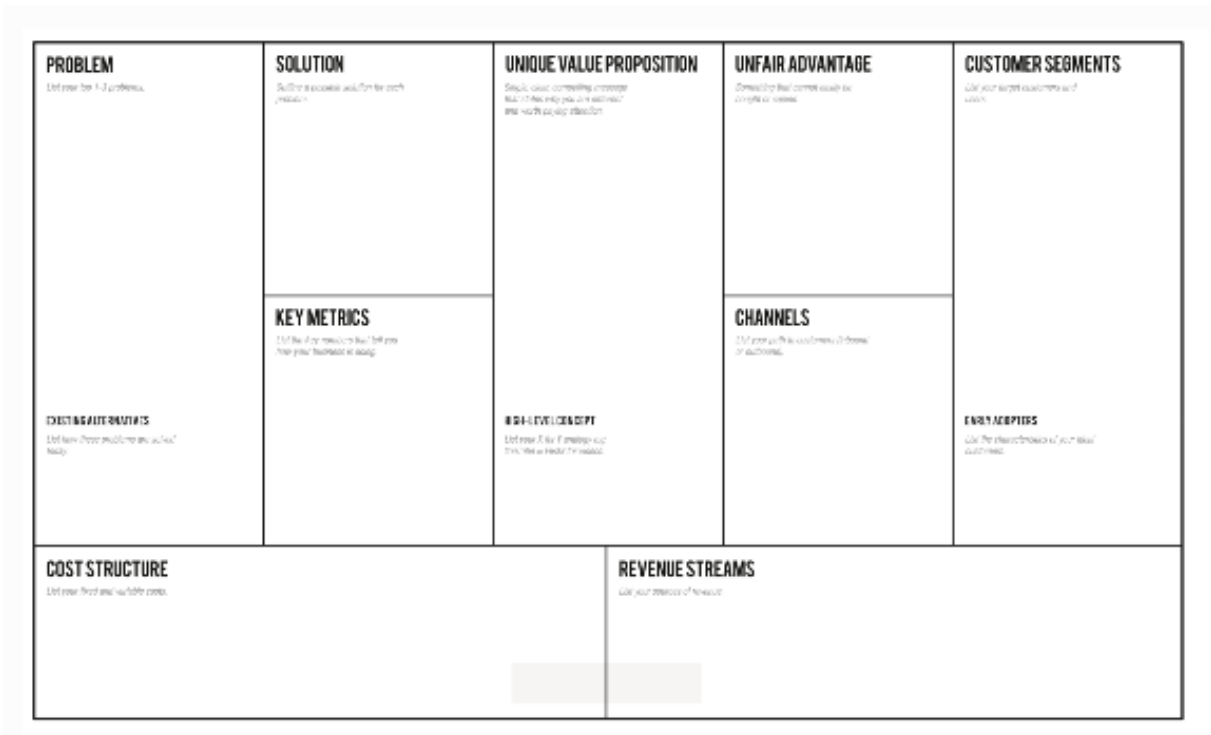
Appendix III

MARKET REVIEW

With the data collected, there were some rough ideas to take in before starting the design process of the brand.

In the next pages is demonstrated the collected information about what is the predominat colors.

For research purposes, there are three categories of brands examined:

1.	Live stream gaming platforms

2.	Code Academies platforms
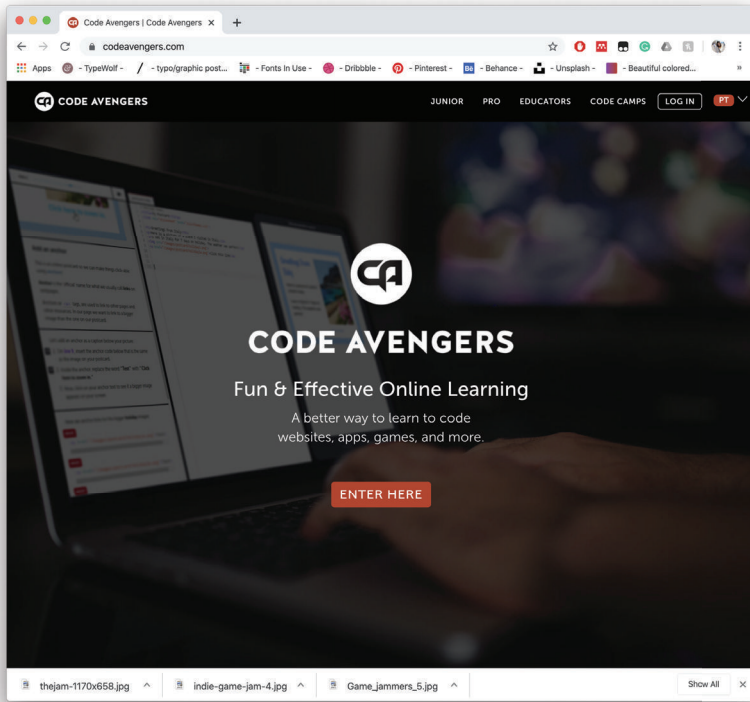
CODE AVENGERS

Logo
Signature and symbol

Colours

1

SKILLCRUSH

Logo
Signature

Colours

2
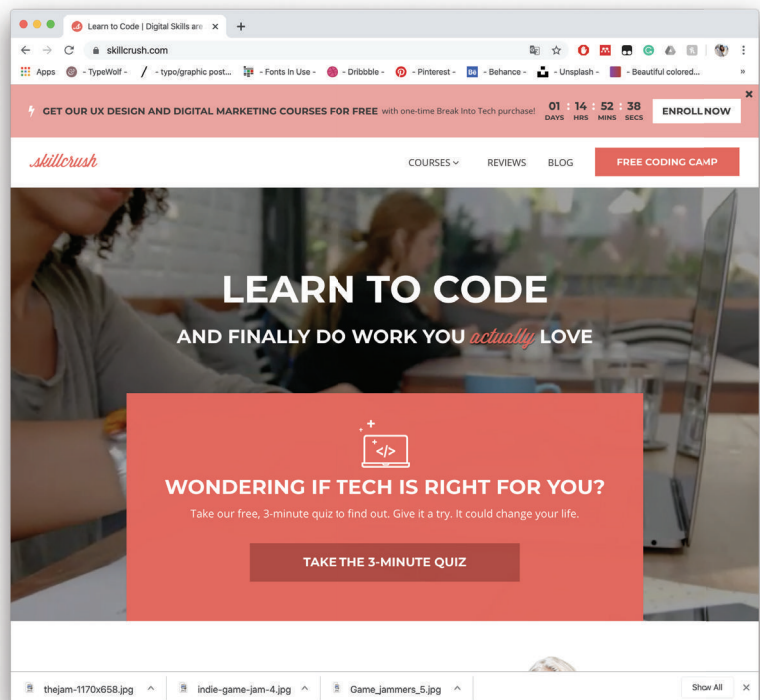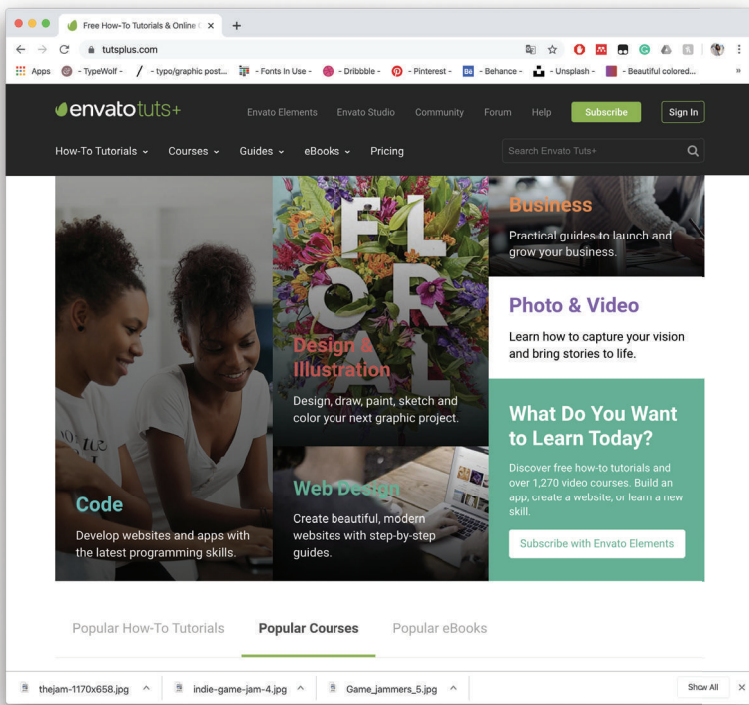
ENVATOTUTS

Logo
Signature and symbol

Colours

3

116

CODEACADEMY

Logo
Signature

Colours

4
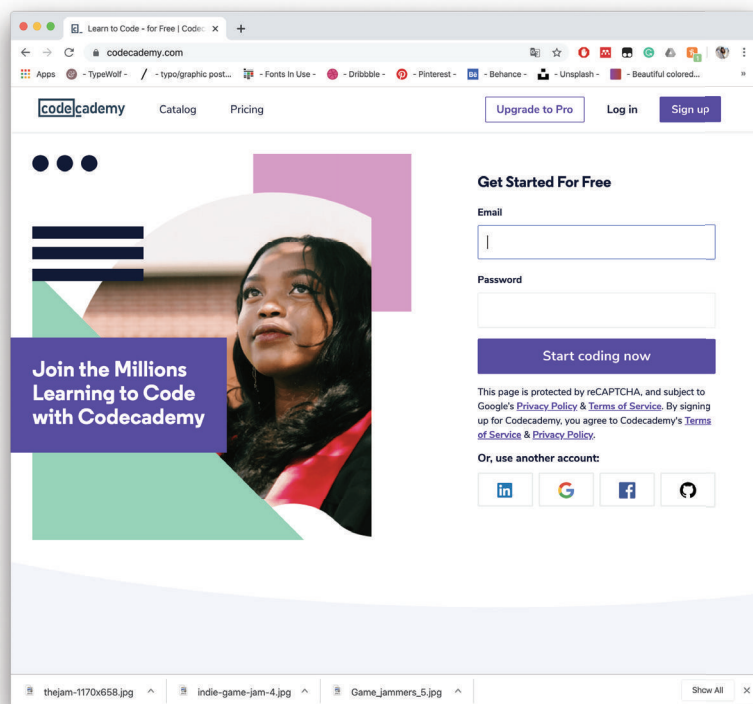
ACADEMIA DE CÓDIGO

Logo
Signature and symbol

Colours

⑤

PLURALSIGHT

Logo
Signature and symbol

Colours

Use of gradient

⑥
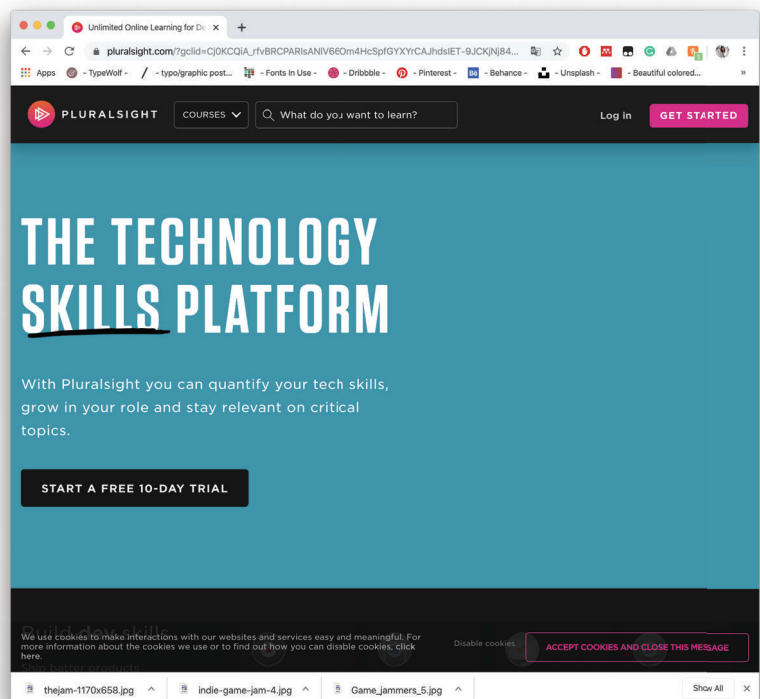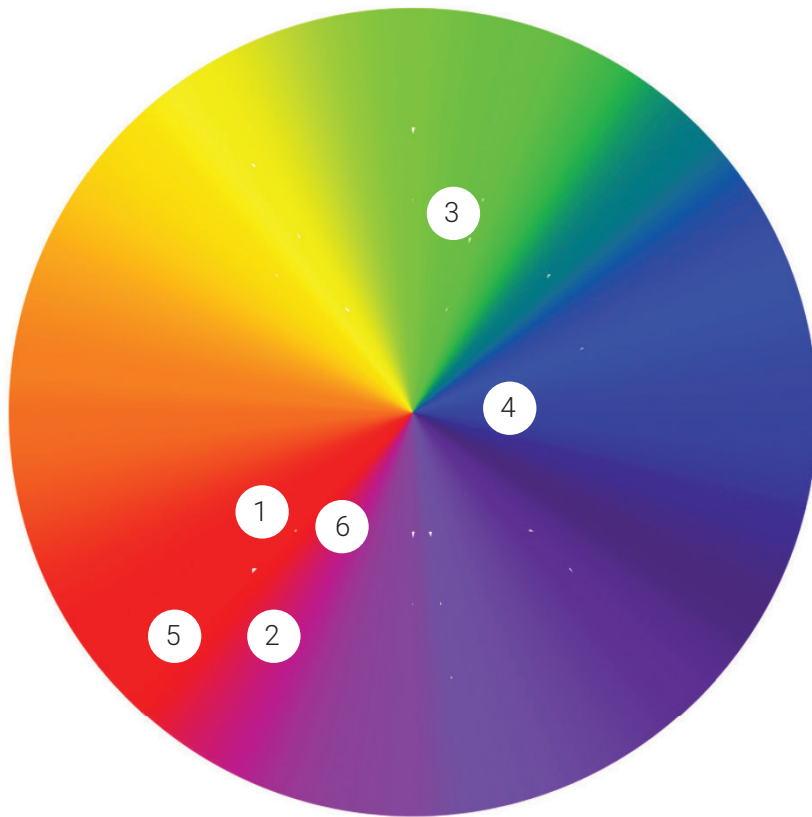
The predominant colors in the category online code academies is reds, orange and pink however, there are some examples using colder colors like green and blue.
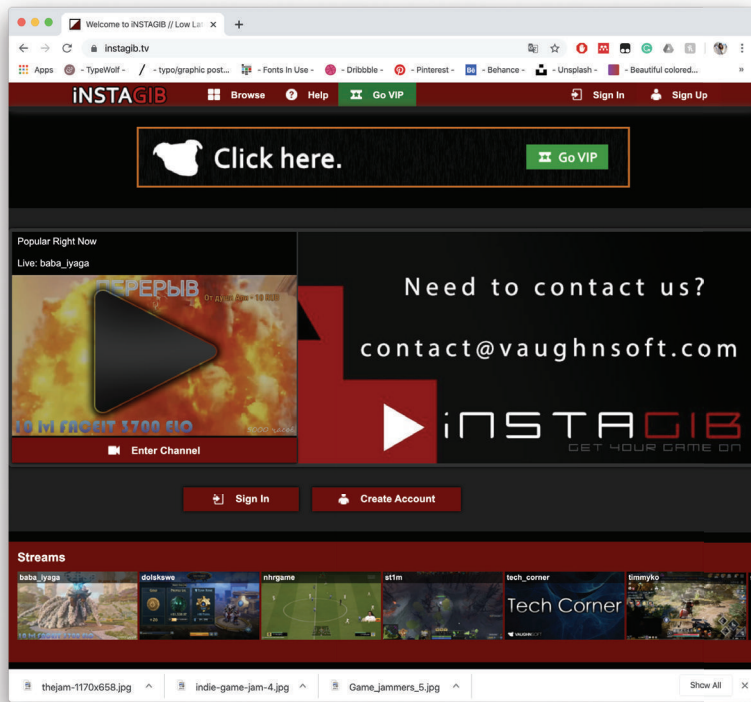
INSTAGIB

Logo
Signature

Colours

1

MIXER

Logo
Signature

Colours

2
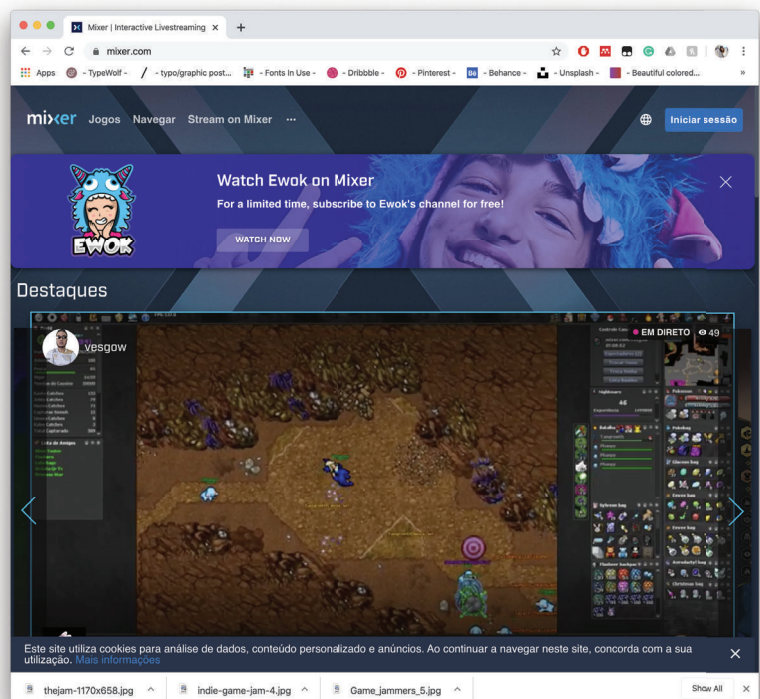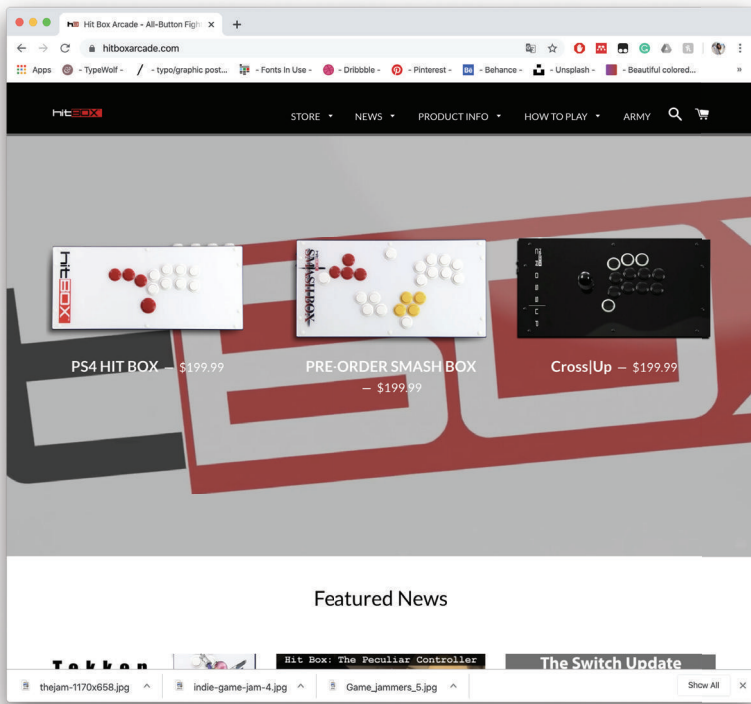
HITBOX

Logo
Signature

Colours

3

120

DLIVE

Logo
Signature

Colours

4
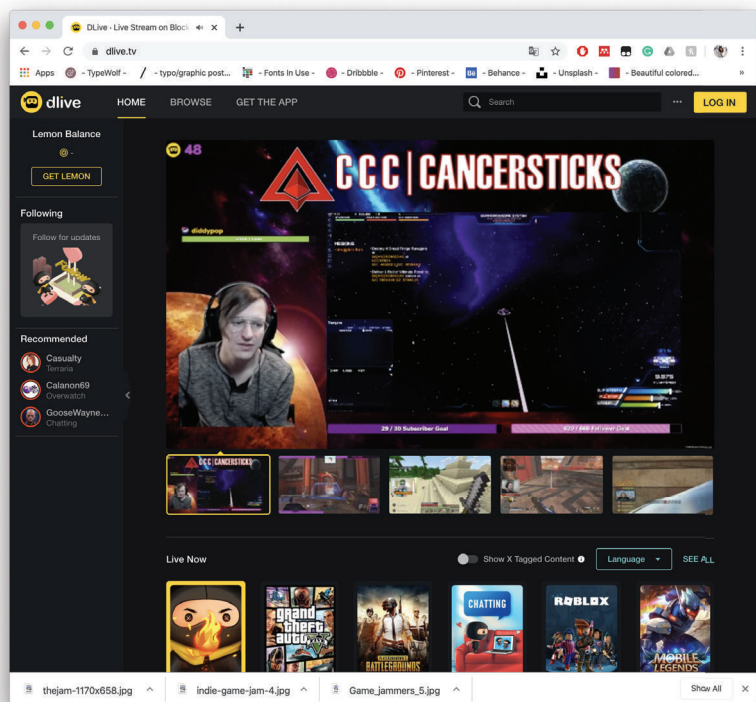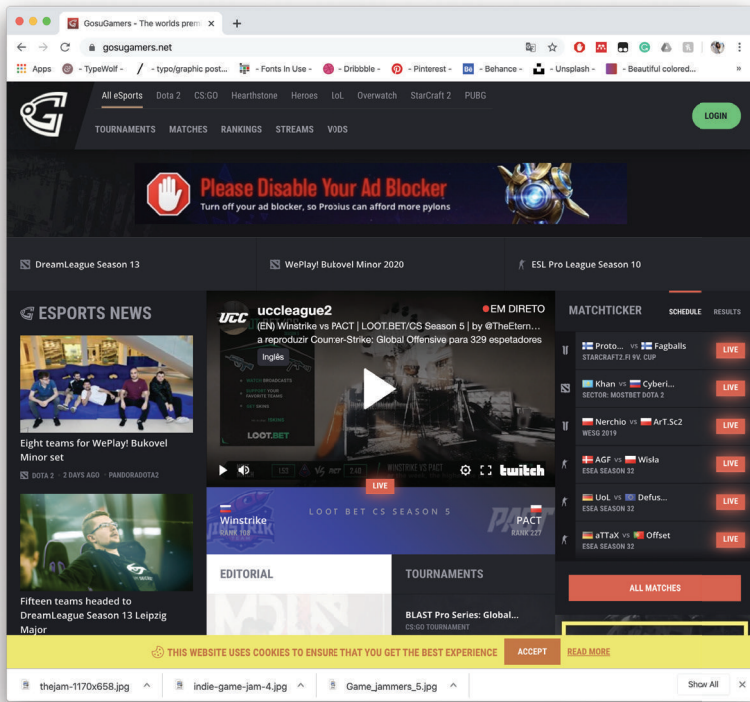
GOSUGAMERS

Logo
Signature and symbol

Colours

5

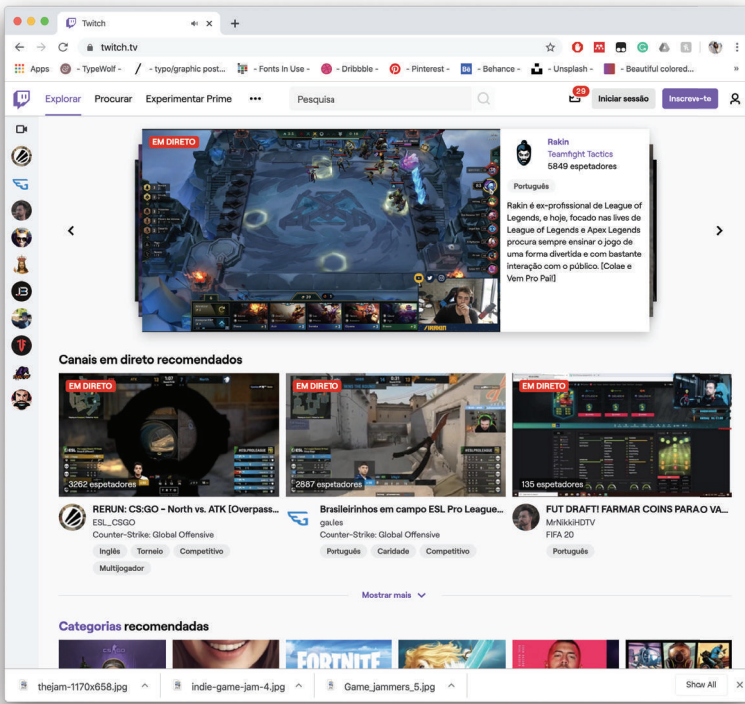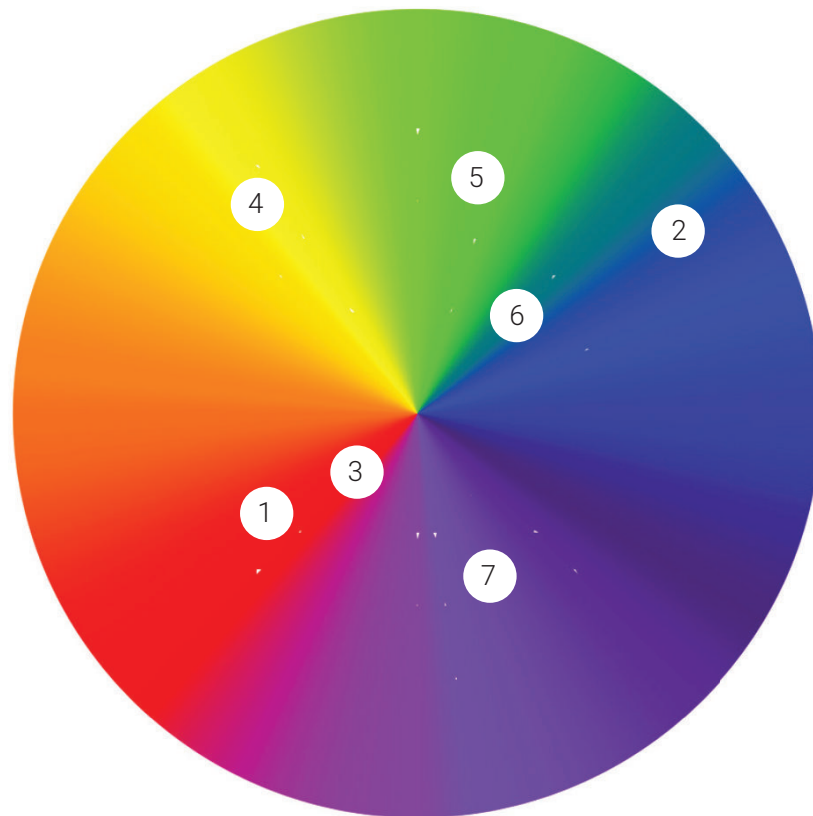## BIGOLIVE

Logo
Signature

Colours

6
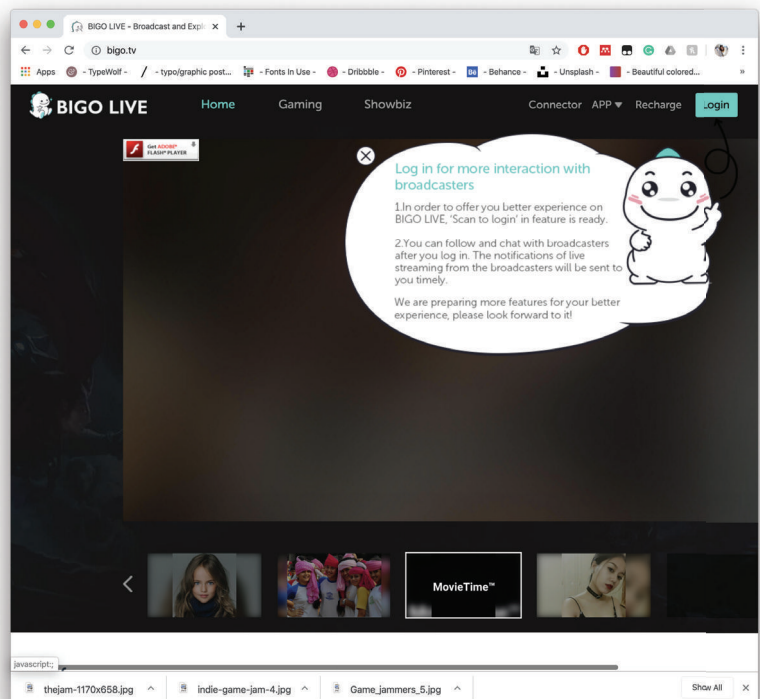
TWITCH

Logo
Signature and symbol

Colours

7

The colors in the category game streaming websites are in a bigger spectrum than the category before. But it shows also a but predominance in blues, green and purples.