

“Men are suddenly nomadic gatherers of knowledge, nomadic as never before, informed as never before, free from fragmentary specialism as never before, but also involved in the total social process as never before; since with electricity we extend our central nervous system globally, instantly interrelating every human experience”.

Extract from *Understanding media* by Marshall McLuhan (McGraw-Hill, 1964)

Editorial

The birth of the internet and the emergence of the information society constituted, from the beginning, a beautiful seed for the dissemination of the transmedia concept. Stimulated by the hybridisation of languages and the diversification and complementarity of the channels, transmediality gradually blurs the borders in order to move from encapsulated information to ramified content.

The transmedia concept alludes to the viralisation of information, knowledge or stories through multiple media and communication platforms that are available to us nowadays, where the expansion process of the recipient assumes an active role.

It is in this context that the *Temes de Disseny* publication wonders: How does a multidisciplinary topic act as the design in this new ecosystem?

With the intention of learning about the relationship between design and the new transmedia universe, we have investigated different aspects where the design is manifested. Interested in education, conscious of our social responsibility, of our economic environment and the desire to look towards the future of our profession, we have searched in the periphery of the term coined by Henry Jenkins and developed by authors such as Carlos Scolari and Robert Pratten, from different professional and methodological perspectives, aware of what the design can contribute as a prefigurative and configurative discipline.

The design can be conceived as a powerful tool for transmediality thanks to its vocation to research, prototype, propose and connect multiple areas, and expression

in multiple languages and flowing through multiple channels. At ELISAVA, a design and engineering school in Barcelona, the discipline of design is studied with the aim of projecting a value onto society, onto the market, and also influencing the economic prosperity of the territory. The content of this number, therefore, could be divided into these four large blocks: education, society, market and economy. Four fundamental areas where design offers great opportunities for the present and the future.

Design, a powerful discipline for the generation of knowledge

Faced with the opportunities offered by new technologies, the surge of new formats and the condition of digital natives of the new generations, it is necessary to break away from the traditional teaching methodologies. In this sense, the transmedia narration is an extraordinary opportunity to develop a different type of learning. Currently, the education system is no longer linear and one-way, i.e., the teacher does not transmit the knowledge to the students, but rather the student finds himself at the epicentre of a network of information where the teacher becomes the manager of this learning environment and the curator of content.

Approaching the learning process from this perspective, Juan Arrausi and Jose Cerro introduce us to a study on new innovative education formats. They analyse how the design methods, applied to a transmedia environment, are capable of achieving competent learning processes. Above all, the processes are collaborative and reflexive. As part of the same block, the doctors Ruth S.

Contreras and Jose Luis Eguía study the effectiveness of the use of transmedia narration in the learning processes, and review how this experimental learning is being implemented in classrooms.

These educational paradigms lead to higher involvement and social integration by the student, as well as a collaborative dynamic of knowledge among all parties involved, one of the principal characteristics of the transmedia concept.

The issue as an inherent figure in the design process and the design as a collaborative discipline

Can we consider the attitude of questioning to be one of the essential elements that define the creative attitude of the design? Ruedi Baur positions the question as a main motor and axis of the designer's proposal by showing, through three different projects for interventions in the space, that the consideration contributes greater efficiency to the approach of any problem.

From a different angle, the professor Andreu Belsunces researches the convergence between digital cultures, social innovation and collaborative practices. Belsunces proposes an experimental fictional framework which uses story-telling skills in order to produce an imaginary universe that permits exploration of the speculative design. His article highlights design as a prefigurative discipline, capable of imagining, analysing and proposing new possible worlds; a discipline integrated with the social context, capable of questioning and proposing new ideas.

Doctor Mariana Ciancia, on the other hand, describes the activities of the Plug Social TV research project, which explains the construction of narrative worlds and their multi-channel distribution with the objective of establishing and reinforcing the bonds with the urban community. Her study demonstrates transmediality as an integrating and participative discipline, capable of proposing and distribution local content in two outlying neighbourhoods of the city of Milan, generating a dialogue of common interests in the territory.

Design as an element of connection and interaction

The next block approaches the market requirements and the consumption spaces. Marta Marín and Maurici Figuera demonstrate the need to abandon the strategies of the past and insist on the importance of creating exceptional experiences for users as a differentiating feature from the competition (experimental marketing).

On the other hand, Rafael de Villasante and Silvia Casellas reflect on the communicative phenomenon of transmedia narrative in the tourist context. The story and new technologies are reconfiguring the space and generating new proposals. Geolocation and augmented reality permit the designing of unprecedented spaces and filling them with emotion.

Current context and future perspectives

Finally, this edition wishes to contribute a view towards the economic environment of the discipline of design, with the article by the doctor and economist Aleix Carrió, and an exercise of foresight with the designer and entrepreneur Stiven Kerestegian in order to demonstrate the present and investigate the future of our profession in the transmedia context.

Aleix Carrió reveals the great economic significance that design has in this post-digital era, and shows, with statistical data, the multiple possibilities of taking on new challenges and making the most of technological changes and the transmedia universe. A space where a transversal discipline such as design can take on practically all of the aspects of our daily life.

To finish up, in an interview with the entrepreneur Stiven Kerestegian, we spoke about the challenges presented by the new role of the designer, approaching the concepts of social design and open innovation. Kerestegian also speaks of his experience as a participant in the innovation strategy with one of the largest toy companies in the world, LEGO®, which designs products from a transmedia perspective. Furthermore, Kerestegian, in conclusion, brings us inside the dimension of the metaverse as a shared virtual space, an alternative world

where there are no physical or space-time limits. A universe where a high level of interaction and creativity is possible.

Thus, approaching design as a transmedia discipline from the different points of view described, new avenues for reflection are highlighted that delve into the exercising of the practice and position it beyond the description of events. We therefore confirm a socio-economic trend, convinced that it is unfolding in all spheres of current reality and, in the same way as the impact of the digital revolution, will encourage a leap towards new forms of construction, perception and distribution of the content. This is merely the beginning.