

Presentación Working Paper

Título: MalocAnime - Colombian graphic

Autor: Miguel Angel Parada Dimate

<https://orcid.org/0009-0009-0377-7935>

https://scholar.google.com/citations?hl=en&user=_LDPG1IAAAJ

Resumen: Este proyecto busca desarrollar una animación audiovisual basada en la identidad cultural colombiana, con énfasis en el uso de gráficas construidas a partir de elementos visuales y sonoros representativos de las regiones del país. A partir del análisis de referentes gráficos nacionales, se propone una línea visual que combine narrativas del realismo mágico con una estética propia, destinada a jóvenes adultos. Se identificó la carencia de una identidad visual consolidada en la animación colombiana, lo que motiva la creación de un sistema gráfico coherente y funcional. Mediante una metodología mixta y un enfoque correlacional y experimental, se recopilan y analizan datos visuales, narrativos y sonoros, que posteriormente serán integrados en un cortometraje animado.

Palabras clave: Identidad cultural, gráfica colombiana, animación, realismo mágico, narrativa visual.

Abstract: This project aims to develop an audiovisual animation based on Colombian cultural identity, focusing on visual elements and sounds representative of different regions. Drawing from national graphic references, a visual line will be proposed that blends magical realism with an original aesthetic aimed at young adults. The study identifies the lack of a consolidated visual identity in Colombian animation, which motivates the creation of a coherent and functional graphic system. Through a mixed methodology with correlational and experimental depth, visual, narrative, and sound data will be collected and analyzed, leading to the production of an animated short film.

Keywords: Cultural identity, Colombian graphics, animation, magical realism, visual narrative.

Introduction: Animation in Colombia has experienced significant growth in recent years, yet it still lacks a defined visual identity that reflects the country's rich cultural expression. This project emerges from the need to propose a distinctive graphic style that draws from Colombia's own symbolic and visual heritage. The identified problems focus on the limited cultural appropriation in local audiovisual products and the scarcity of graphic styles developed from a national identity perspective.

This need is supported by voices like Tatiana Espitia, who emphasized the potential for Colombia to establish its own recognizable animation style, and by studies highlighting the multicultural

and symbolic wealth of the nation. A mixed methodology combining qualitative and quantitative research is proposed to guide the creation of a graphic system that connects culturally rooted visual elements with storytelling techniques, aiming to create engaging, identity-based content for young adult audiences. The most relevant result will be a short film that visually and narratively reflects Colombian identity. The key conclusion is that it is indeed possible to build a distinctive animated aesthetic rooted in local heritage.

State of the Art: The project draws on multiple visual and narrative references from Colombian graphic design and animation. Marta Granados' work with color and metaphorical form, the animated series *El Profesor Súper O* with its use of Colombian semiotics, and the reinterpretation of global formats in *Ucronía Latina* offer diverse methodological and aesthetic approaches. Similarly, *Virus Tropical* exemplifies graphic synthesis in storytelling, while Edgar Álvarez's *Se lo explico con plastilina* showcases physical character representation rooted in local communities. These references provide a solid foundation to develop a visual system for animation that balances abstraction, narrative, symbolism, and cultural representation.

Objectives

To identify and compile visual references created from Colombian cultural identity, including key graphic and sound characteristics of each region such as color palettes, visual textures, significant locations, and pre-Columbian forms.

1. To develop a selection and analysis process for the collected visual and sound data in order to define which elements will shape the narrative, establishing connections to create a coherent and functional visual system.
2. To design an animated audiovisual product that applies and demonstrates the effectiveness of the proposed graphic and narrative system based on Colombian cultural identity.

Methodology: The research follows a mixed-method approach, combining qualitative and quantitative techniques with correlational depth and an experimental phase. It begins with a documentary analysis of key visual and narrative projects rooted in Colombian identity, followed by the collection of visual and audio materials—landscapes, architecture, attire, cultural expressions, and regional color schemes. This information is cross-analyzed with current global animation trends, adapting them to highlight local identity. The collected elements are evaluated and organized to prioritize those that align with the intended audience, leading to the design of a coherent graphic system. A co-creation workshop with the target audience young adults validates the proposed narrative and graphic direction. Ultimately, an animated short film will be developed to showcase a graphic style that enhances Colombian cultural identity through a magical realism narrative.

Expected Results:

- A graphic line for animated products based on Colombian cultural identity: As a first expected outcome, a coherent graphic line for animated products will be developed, based on visual elements representative of Colombian cultural identity. This visual system will be built from the collection and analysis of graphic references from different regions of the country, integrating colors, textures, pre-Columbian forms, and local symbols. The goal is to create a recognizable, functional animated aesthetic aligned with magical realism narratives, aimed at engaging a young adult audience.
- An animated short film that applies this graphic language and magical realism storytelling: The second outcome will be the production of an animated short film that applies the developed graphic system and combines it with a narrative inspired by magical realism. This piece will serve to validate the aesthetic and communicative effectiveness of the proposal, synthesizing the visual, narrative, and sound elements gathered throughout the research process. The short film will act as both an artistic and cultural work that demonstrates the potential of a Colombian visual identity within contemporary animation.
- A podcast-format teaser exploring identity through sound: The third expected outcome will be a podcast-format teaser that adapts the animated short film into a sound-based experience, exploring Colombian cultural identity through an auditory lens. This sound version will draw on the acoustic elements developed during the research soundscapes, voices, music, and ambient sounds to offer an immersive interpretation of the story through listening. The podcast will serve as both a dissemination tool and an extension of the short film's narrative universe, allowing the audience to engage with the proposal from a different sensory perspective.

Referencias Bibliográficas:

Referencias:

Ballestas Rincón, L. H. (2010). Las formas esquemáticas del diseño precolombino de Colombia: relaciones formales y conceptuales de la gráfica en el contexto cultural colombiano.

Bermúdez, J. (2015). El nacimiento del diseño gráfico en la educación superior bogotana, 1948–1963. *Revista Kepes*, 12, 85–112.

Caicedo Velazco, E. N. (2022). Análisis visual de la serie El Profesor Súper O como registro semiótico de la cultura colombiana (Bachelor's thesis, Escuela de Arquitectura y Diseños).

Durán, L. P., González, A. D. R., Barrero, L. X. S., Luna, K. A. M., & Quiñones, W. H. M. (2017). El mestizaje cultural e identidad visual en el diseño gráfico colombiano. *Ignis*, (11), 77–88.

Grass, A. (1979). *Animales mitológicos*. Verlag nicht ermittelbar.

Hernández, J. (2023). Características graficas del color en la elaboración de propuestas creativas. Universidad Santo Tomás <https://repository.usta.edu.co/handle/11634/50955>

Hernandez, J, Rojas, R (2022) GALERÍA VIRTUAL CUVO Estrategia de difusión del conocimiento. En Jeice Hernandez y Cynthia Hurtado. Cultura Visual Digital (p.161). Universidad de Guadalajara – Universitaria virtual digital. ISBN. 978-607-57184-1-5 MX ISBN 978-628-95472-0-7
<https://drive.google.com/file/d/1S6oNne13vNNMkVlmLYhtWisdi6F7bqF8/view>

<https://cuaad.udg.mx/?q=publicaciones-investigacion>

Itten, J. (1961). El arte del color. https://www.leo.edu.pe/wp-content/uploads/2019/12/Arte_del_color.pdf

López, Y. C. B., Holguín, A. M., Cordero, M. S. G., & Joven, L. A. M. (2024). La disciplina del diseño gráfico en Colombia: objetivos, enfoques pedagógicos y tendencias. *Kepes*, 21(30), 11–49.

Los colores de la identidad. El diseño gráfico tiene un lugar en el Museo Nacional de Colombia. (n.d.).

Nuestros trazos. (n.d.). <https://www.radionacional.co/especiales/nuestros-trazos>

Perdomo, P. A. (2018, May 25). Animación en Colombia, un camino hacia el futuro. Señal Colombia. <https://www.senalcolombia.tv/general/el-futuro-de-la-animacion-en-colombia>

Radio Caracol. (2022, November 1). Se lo explico con plastilina para entender lo que pasa: Edgar Álvarez. https://caracol.com.co/programa/2020/07/24/lo_mas_caracol/1595596300_744739.html

Rivas Yuste, M. I. (2017). Psicología del color: Cómo influye el color a nuestra percepción y emociones en el audiovisual [Video-ensayo y memoria]. <https://idus.us.es/items/bae84030-ab82-45de-ba24-cec196226667>

Ruiz Muñoz, M. M., & Álvarez Gil, M. F. (2023). La narrativa y sus aportes a la construcción del conocimiento social. *Revista Latinoamericana de Estudios Educativos*, 53(2), 385–399.

Vista de Núm. 1 (2024): Catálogo de obras-creaciones-artefactos Primera Bienal Colombiana RAD de Investigación Creación en Diseño / Modo Proyectual. (n.d.).