



CLIPPING DE ARTIGOS

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Por: Adilson Castro de Souza Rocha

Estratégia e Gestão de Projetos: uma “dupla dinâmica”

“Aí blá-blá-blá, blá-blá-blá, blá-blá-blá... ti-ti-ti, ti-ti-ti, ti-ti-ti... tá tudo muito bom, tá tudo muito bem, mas realmente... mas realmente...”. Este é um trecho de um grande sucesso da banda Blitz nos anos 80 (com direito a um “revival” recente) que sempre me vem à mente quando vejo alguns casos de empresas patinando na execução de suas metas. O ano começa, todos com novos desafios e metas pra baterem, mas os meses vão passando e... blá-blá-blá, blá-blá-blá, blá-blá-blá... ti-ti-ti, ti-ti-ti, ti-ti-ti... mas realmente... (muito) pouco do planejado consegue ser executado. Tudo bem, há sempre boas desculpas: situação interna da empresa, do país, China, EUA, Europa, mercado, e, às vezes, até clientes! Entretanto, realizações “capengas” são um luxo ao qual nenhuma empresa pode se permitir.

Estratégia é a parte encarregada de analisar o que a empresa é e o que ela deseja ser, propondo caminhos para esses objetivos. Não é simples, não é fácil. Mas, felizmente, já não é mais uma caixa-preta, um segredo guardado a sete chaves pelos “sábios anciãos”. As empresas têm amadurecido nas práticas de planejamento estratégico. Mas, em muitos casos, a execução ainda é confusa e não traz os resultados esperados.

Aí entra a Gestão de Projetos: a objetividade na execução e materialização dos desafios estratégicos através dos projetos prioritários. Mas por que Gestão de Projetos? Não é só “ir lá e fazer o projeto”? Não é bem assim... desta forma, muitas vezes, senão todas, os resultados não alcançam o esperado.

A visão holística de Gestão de Projetos aborda não só aspectos técnicos, como gestão de recursos (tempo, dinheiro, pessoas, equipamentos, conhecimentos etc.), mas também aspectos gerenciais, como escopo, riscos, comunicação (em diversos níveis), qualidade etc. O objetivo é simples: realizar projetos com eficiência e eficácia. E através dos conhecimentos gerados ou aprimorados, pode ainda contribuir com bons elementos para a próxima rodada de planejamento estratégico da empresa.

É essa “dupla dinâmica” – bom planejamento e realização eficiente e eficaz - que garante um crescimento sustentável às empresas. Sem ti-ti-tis nem blá-blá-blás.

Adilson Castro de Souza Rocha é mestre em Engenharia de Produção pela POLI/USP, professor da FGV Management e gerente financeiro da Imprensa Oficial de SP.

CHARGES

O pintinho: mais um filho de mãe brasileira



Fonte: <http://opintinho.com.br/>

Quadrinhos dos anos 10



Fonte: <https://webmanario.com/2010/06/18/todo-mundo-produz-conteudo-uma-critica-acida/>

Quadrinhos dos anos 10



Fonte: <http://www.malvados.com.br/>

ENCONTRE TODOS OS ARTIGOS DESTAS E VÁRIAS OUTRAS REVISTAS NA
BIBLIOTECA JOÃO LÁZARO FERREIRA



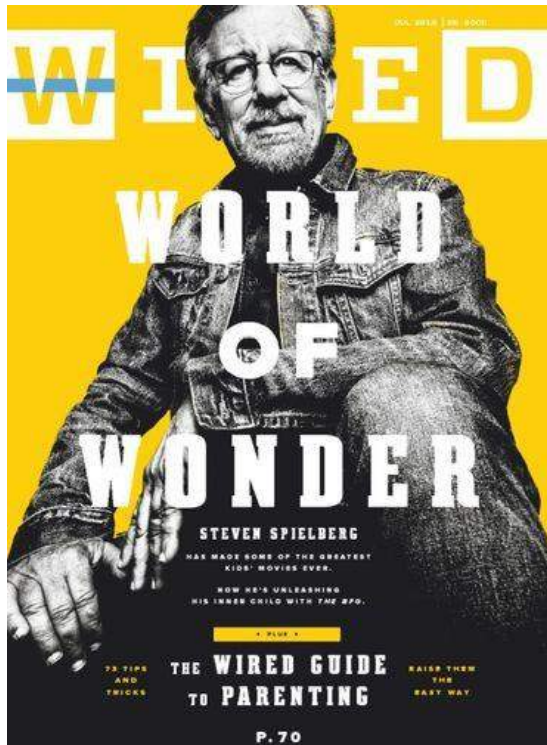
Venda Mais

Na edição do mês de julho da revista, você encontrará várias estratégias para driblar a crise, mantendo um plano bem traçado. Além de dominar o jogo da execução, ganhando clientes e mantendo a fidelização dos mesmos.



Você S/A

Nesta edição da Revista Você S/A, dicas sobre como aumentar a renda trabalhando com vídeos, blogs, e-books e cursos online e as melhores plataformas para oferecer seu trabalho como freelancer.



Wired

WIRED revela as histórias mais surpreendentes e ressonantes sobre as pessoas, empresas, tecnologias e ideias que estão transformando as nossas vidas. Nesse mês, o destaque é Steven Spielberg.



How

Aqui você encontrará tópicos como:

Spindletop Design Studio
Contatos Imediatos do tipo 3D
Berlin: Cidade do Design
Lista de verão
Balde do Designer

ARTIGOS

Empreenda na rede

É possível atingir pessoas e promover o seu empreendimento fornecendo informações relevantes na internet. Basta usar o marketing de conteúdo a seu favor

Tempos de instabilidade econômica equivalem a tempos de incerteza. Agora, misture essa insegurança econômica com agitação política e crie uma situação explosiva. Infelizmente, essa é a realidade do Brasil dos dias de hoje. Inúmeras pessoas em todo o país temem o que pode acontecer com elas. Mesmo para aquelas com bons empregos e uma farta poupança, uma economia em dificuldade provoca inquietação e paranoia.

À medida que mais gente fica desempregada ou vê amigos e familiares sem trabalho, o projeto de empreender vai ganhando força. A boa notícia é que começar um negócio online está mais fácil do que nunca. Além de ser simples, é muito mais barato e menos burocrático do que abrir uma loja ou um escritório. O dinheiro economizado tornará possível investir seu tempo e recursos para aumentar a sua presença na rede.

Atualmente, graças à internet, uma pessoa sem muito conhecimento tecnológico consegue divulgar mundialmente uma ideia. Misture o espírito empreendedor com as ferramentas e plataformas de marketing digital disponíveis online e você poderá transformar a sua ideia em um negócio bem-sucedido.

Hoje, o marketing de conteúdo e SEO (*search engine optimization*) são as estratégias mais importantes para quem está envolvido com marketing, especialmente as pequenas empresas e empreendedores com recursos limitados. Embora haja muito a aprender so-

bre marketing online, o investimento para se tornar bom nisso será em forma de tempo e disciplina, em vez de dinheiro.

Segundo o Instituto de Marketing de Conteúdo, o marketing de conteúdo é uma abordagem estratégica de marketing focada na criação e distribuição de conteúdo de valor, relevante e consistente para atrair e manter o público alvo — e, com isso, estimular ações rentáveis de clientes. Esse conteúdo pode ser apresentado na forma de artigos, vídeos, infográficos, podcasts, webinars e muito mais.

Para conquistar pessoas com o conteúdo certo é preciso entender o seu público-alvo e o que ele quer. Se você escrever artigos, por exemplo, sobre os problemas desse público e oferecer soluções, construirá uma relação de confiança com ele e será sempre lembrado.

Essa jornada será fácil e tranquila? Absolutamente, não. Haverá momentos em que você vai querer desistir? Definitivamente, sim. Mas, se investir em você mesmo, o retorno não será somente financeiro. Você também ganhará mais autoestima e um sentimento de realização pessoal que vai muito além da satisfação momentânea de descontar um cheque.



NEIL PATEL

escreve sobre empreendedorismo digital, é cofundador da Crazy Egg, Hello Bar e KISSmetrics e ajuda empresas como Amazon, Facebook e Google a aumentar sua receita.

“Graças à internet, uma pessoa sem muito conhecimento tecnológico pode divulgar mundialmente uma ideia”

HOMENS X MULHERES

AGORA

ANÁLISE

FIA*

Homens X Mulheres

A igualdade de gêneros é um tema muito discutido na sociedade, mas as empresas ainda precisam trabalhar duro para fazer com que os funcionários e as funcionárias tenham as mesmas oportunidades – principalmente no que diz respeito ao salário. Veja como está esse tema entre as companhias do *Guia VOCÊ S/A – As 150 Melhores Empresas para Você Trabalhar 2015*, em análise da FIA.



A ÁREA MAIS FEMININA É A DE ADMINISTRAÇÃO E RECURSOS HUMANOS

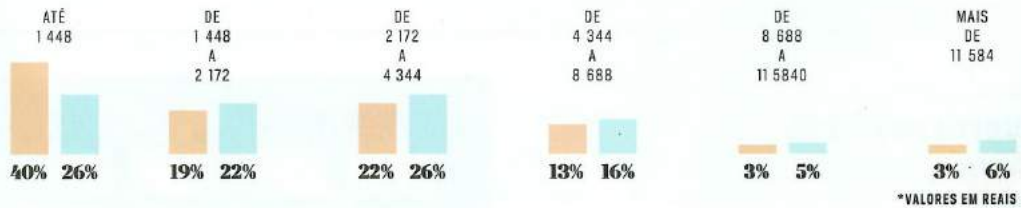


AS MAIS MASCULINAS, TECNOLOGIA E LOGÍSTICA



QUANDO O ASSUNTO É DINHEIRO, A DESIGUALDADE É GRITANTE

As mulheres são maioria nas primeiras faixas salariais e minoria nos contracheques mais parrudos*



E, SE OLHARMOS COM LUPA OS SALÁRIOS DOS GERENTES, VEREMOS QUE AS MULHERES, EMBORA OCUPEM O MESMO CARGO DOS HOMENS, AINDA GANHAM MENOS

30%
DELAS TÊM HOLERITE ACIMA DE 11 584 REAIS

ESSE ÍNDICE SOBE PARA **50%** ENTRE OS HOMENS

AS MULHERES SÃO MAIS CRÍTICAS

74% DELAS ACREDITAM QUE SUAS EQUIPES SÃO VERDADEIROS TIMES. ENTRE OS HOMENS, O PERCENTUAL É DE **78%**

56% DAS PROFISSIONAIS CONFIAM NOS COLEGAS. ENTRE OS HOMENS, ESSA PERCEPÇÃO CHEGA A **64%**

74% DAS MULHERES SENTEM REALIZAÇÃO PROFISSIONAL. ENTRE OS HOMENS, A PORCENTAGEM SOBRE PARA **79%**

*FONTE: FUNDAÇÃO INSTITUTO DE ADMINISTRAÇÃO

COMO ATRAIR CONCORRENTES DA CONCORRÊNCIA: e não perder seus clientes para outras empresas

VENDAMAIS DIGITAL / DA REDAÇÃO



COMO ATRAIR CLIENTES DA CONCORRÊNCIA

(e não perder seus clientes para outras empresas)

“Q

UANDO VOCÊ ESTÁ FAZENDO UMA AÇÃO DE prospecção e o mercado já está completamente atendido, na verdade, você está tirando clientes de outras empresas.”

Com essa frase, Marcelo Caetano explica que é possível, sim, conquistar clientes que já estão comprando de outras empresas. Basta pensar nesse processo como uma ação de prospecção direcionada. Acha a ideia interessante? Pois ela foi tema de debate em uma das últimas edições do programa *VendaMais Responde*, em que Marcelo Caetano e Raul Caneloro, diretores da VendaMais,

respondem, em vídeo, dúvidas de nossos assinantes.

Na ocasião, o ponto de partida do bate-papo foi a seguinte pergunta que recebemos de um assinante: “O que preciso fazer para ‘roubar’ clientes da concorrência?” Contrários à terminologia usada pelo leitor, Caneloro explicou que “roubar” é tirar algo de alguém à força. E ninguém obriga o cliente a comprar! Portanto, o correto é dizer “atrair”.

"É preciso, sim, atraí-lo e conquistá-lo aos poucos, convencendo-o a deixar de consumir de outra empresa para comprar da sua", analisa. "Mas como fazer isso?", você pode se perguntar. É o que os especialistas revelam a seguir.

MAPEAMENTO DO CLIENTE

De acordo com os especialistas, o primeiro passo para fazer esse tipo de prospecção é mapear os clientes para entender de quem eles consomem, do que eles gostam e do que não gostam na relação com seu atual fornecedor. "Eu vejo que, às vezes, a conversa é muito estreita, ela é muito direcionada para o que você quer vender para o cliente. Um erro comum, mas possível de reverter. Para isso, é preciso fazer as perguntas certas", indica Caetano, que recomenda que estes questionamentos estejam na lista de dúvidas prioritárias:

- > Você usa esse produto/serviço?
- > De quem você compra?
- > Há quanto tempo compra desse fornecedor?
- > Do que você mais gosta nele?
- > Quais são os desafios e os problemas você já enfrentou como cliente dessa empresa?

"Assim, você começa a encontrar um caminho para vender para esse cliente, partindo do ponto de vista dele. Fazendo esse mapeamento, você terá informações para montar um banco de dados já sabendo, por exemplo, que os clientes que consomem de tal concorrente se comportam de determinada maneira ou reclamam de tal coisa", destaca Caetano.

Candeloro complementa dizendo que essa mesma análise pode ser feita dentro da sua própria carteira de clientes para ava-

liar os clientes inativos, que ainda podem estar comprando os produtos ou serviços que você vende, mas dessa vez tendo um concorrente seu como fornecedor.

Para pensar!

Seus próprios clientes atuais também podem estar comprando de outras empresas. Pergunte a eles: de quem você consome, além da nossa empresa? Isso vai ajudar você a entender por que eles se relacionam com outra marca e a identificar oportunidades de expandir suas vendas.

EVITE A "CONCORRÊNCIA PREDATÓRIA" – ATRAIJA POR VALOR, NÃO POR PREÇO

Você já deve ter visto empresas tentando atrair clientes igualando seus preços aos da concorrência – ou até mesmo vendendo mais barato. Para Candeloro, esse tipo de estratégia é prejudicial para todos os envolvidos (empresa, vendedor e cliente). "É muito comum que a concorrência atraia clientes de maneira quase predatória e pouco rentável porque a única proposta acaba sendo a de baratear custos ou preços, ou de fazer uma oferta mais baixa. Porém, o que acontece nesses casos é que, depois de baixar o preço para atrair o consumidor, a empresa precisa compensar, para repor a margem de valor perdida. E aí, se o cliente veio só pelo preço baixo (e não por algum diferencial), é bem provável que ele procure outra empresa", explica.

Caetano concorda com Candeloro e se diz radicalmente contra essa tática. "O problema quando você começa a jogar com o preço como fator fundamental de atração é que você vai tornando a sua equipe meio preguiçosa no decorrer do processo. Aí você, como líder, vira aquela pessoa que ou recusa todas as propostas que vêm, ou aceita todas elas", destaca.



"É muito comum que a concorrência atraia clientes de maneira quase predatória e pouco rentável porque a única proposta acaba sendo a de baratear custos ou preços, ou de fazer uma oferta mais baixa. Porém, o que acontece nesses casos é que, depois de baixar o preço para atrair o consumidor, a empresa precisa compensar, para repor a margem de valor perdida. E aí, se o cliente veio só pelo preço baixo (e não por algum diferencial), é bem provável que ele procure outra empresa." (Raul Candeloro)



de falar sobre fidelização de SEUS clientes. Afinal, seus concorrentes também podem enxergar a sua carteira como um belo ponto de prospecção. Se você quer evitar a perda de clientes, precisa cuidar muito bem da sua base antes de olhar para a carteira “do vizinho”.

Na visão de Caetano, aliás, essa é uma questão-chave na gestão comercial. De acordo com o consultor, o segredo está no equilíbrio. Enquanto muitas empresas são muito boas em atrair e não tão eficientes em reter, outras esperam perder clientes para, então, buscar novos – ou seja, não conseguem trabalhar esses dois pontos de uma maneira equilibrada.

Candeloro concorda e complementa: “Fica todo mundo desesperado falando só em prospecção. Mas é preciso parar e pensar um pouco, porque você, antes de mais nada, deve procurar oportunidades na sua carteira atual.”

Aproveitando o gancho, ele conta que, certa vez, fazendo um

workshop, o gestor falou que estava decepcionado com o treinamento, que esperava aprender técnicas mais avançadas. Querendo entender melhor a insatisfação do cliente, o diretor do Instituto VendaMais perguntou se a equipe tinha feito a Roda das Vendas (que avalia o nível de qualidade e a eficiência de cada um dos oito passos da venda) e, se sim, qual tinha sido a nota média. O gestor respondeu que havia sido entre 7 e 7,5. “Resultados ruins! Ou seja, eles não faziam bem nem o básico e já queriam técnicas avançadas. Por isso que eu digo: faça o feijão com arroz primeiro e, depois faça o resto. Porque se você fizer o feijão com arroz direito, estará na frente de 90% do mercado. Atração de cliente é a mesma coisa”, conclui Candeloro.

Dica!

Lembre que clientes satisfeitos indicam sua empresa para outras pessoas. Então, de certa forma, fidelizar também é uma forma de atrair novos clientes – inclusive aqueles que compram do seu concorrente.

“O problema quando você começa a jogar com o preço como fator fundamental de atração é que você vai tornando sua equipe meio preguiçosa no decorrer do processo. Alô, você, como líder, vira aquela pessoa que ou recusa todas as propostas que vêm, ou aceita todas elas.”
(Marcelo Caetano)

Essa é apenas uma amostra do conteúdo do *VendaMais Responde* sobre como atrair clientes da concorrência. Os assinantes da VendaMais tiveram acesso a todas as dicas de Marcelo Caetano e Raul Candeloro sobre o assunto em maio, quando receberam o vídeo sobre o tema e a revista digital que o acompanha e ainda traz conteúdos inéditos e exclusivos. Não é assinante e quer saber quais são as vantagens de passar a ser? Acesse bit.ly/VendaMais-assinatura. Você vai ver como vale a pena!

Colaboraram nesta matéria:
Francine Pereira e Tom S. Neto

12 basic principles of animation in motion design

Disney's animation methods defined the way we visually communicate realistic motion. Learn how these same principles can help you create more authentic, believable motion graphics today.

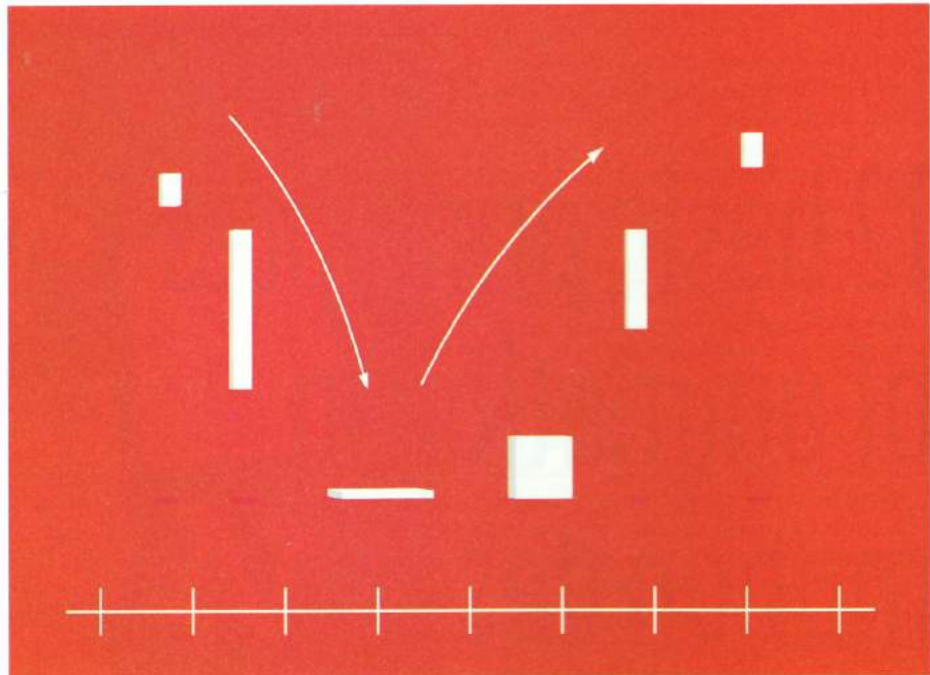
Words James Pannafino / Art Cento Lodigiani

With the growing ubiquity of digital devices, moving interfaces and adapting technology, motion design has become an important part of a designer's creative toolbox. When a designer thinks of moving a graphic, various programs such as After Effects, Cinema 4D (3D motion) or coding languages such as HTML5, CSS3 and jQuery come to mind. Mastery of tools does not always guarantee mastery of the craft, however. Understanding the grammar of what molds the craft and the principles involved is key to creating a meaningful motion design.

The grammar of motion has been around since long before designers had advanced tools, and it will continue to guide designers after the tools have evolved. Perhaps the most influential work on the grammar of

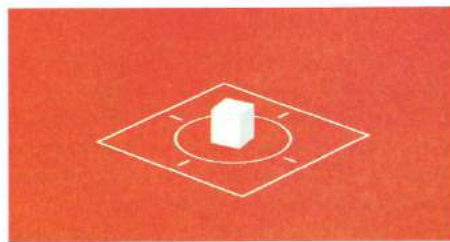
motion is the 12 Basic Principles of Animation, first introduced in the book *The Illusion of Life: Disney Animation*. *The Illusion of Life* was written by Disney animators Ollie Johnston and Frank Thomas, two of the master animators referred to by Walt Disney as the "Nine Old Men." No matter the style of animation—be it hand drawn, 3D or experimental—the 12 principles appear in almost any motion-based design.

The following is an examination of the 12 principles as they relate to motion design. While some principles relate more closely than others, designers can draw upon each one to create more effective motion designs. I will describe each principle as it relates to traditional animation and will explain how motion designers can apply them in their own work.



1 SQUASH AND STRETCH

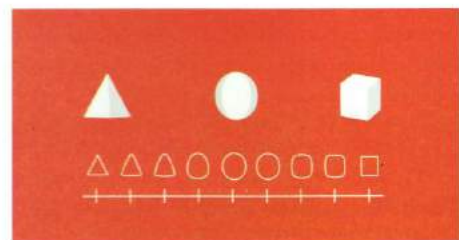
Adding exaggeration to an object in motion gives it a greater sense of weight and volume. Animators often demonstrate this principle with a bouncing ball: The ball appears stretched when it is falling and squashed when it hits the ground. By squashing and stretching the ball, an animator gives it a more realistic feel. In motion design, a designer would apply squash and stretch when objects morph from their original state. An example of this could be a logo dropping from the top of the screen, bouncing off of the ground and reforming into its natural state. By giving the logo a sense of weight and volume through the use of squash and stretch, the logo appears to fit more naturally into the motion design context.



2 STAGING

Influenced by theatrical principles, staging helps establish mood, create focus and clarify what is happening in the scene. Staging is seen in static compositions through placement of content in a graphic

design layout: Letters and words can be seen as actors on the stage, with each role establishing hierarchy and adding detail to the scene. The stage for motion design is your device's screen. As a letter or word moves on the screen, it's like an actor moving on the stage; it has to move with purpose to convey meaning and direct the viewer's focus. In motion design, it's often good practice to avoid including extraneous details in the background. This helps keep the main focus in the center even though the scene is always moving.

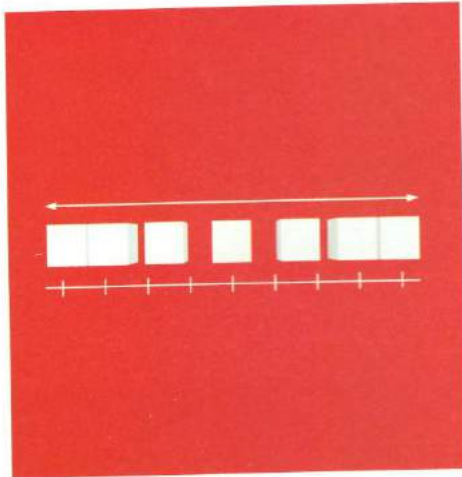


3 STRAIGHT AHEAD ACTION AND POSE TO POSE

Straight ahead action refers to the technique of drawing each pose, one right after another, which yields a fluid animation style. The animator creates each pose "straight ahead," working chronologically through the scene. In motion design, straight ahead action gives an organic feel to a design. Pose to pose refers to the technique in which an animator plans key frames

separately and then connects them, filling in the transformation from one pose to the next. Pose to pose usually creates a more proportional animation that is convincing to the eye, while straight ahead action conveys spontaneity and exaggerated action. Motion designers might use pose to pose based on key frame animations, resulting in more controlled movements that have more balance.

they lend a sense of gravity to a moving graphic or typographic element. The next time you need to move a graphical object across a long distance and want to give it a natural feeling, think about using an arc.



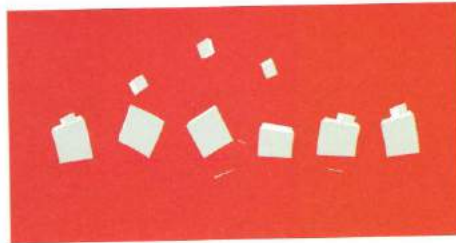
4 SLOW IN AND SLOW OUT

In the physical world, objects and humans need to pick up momentum before they can reach full speed. Similarly, it takes time to decrease speed before an object comes to a complete stop. In motion design, graphic elements need to flow realistically to convey believable actions. A motion designer can vary the speed of objects slightly at the start and end of their paths to keep the overall animation more interesting and lifelike.



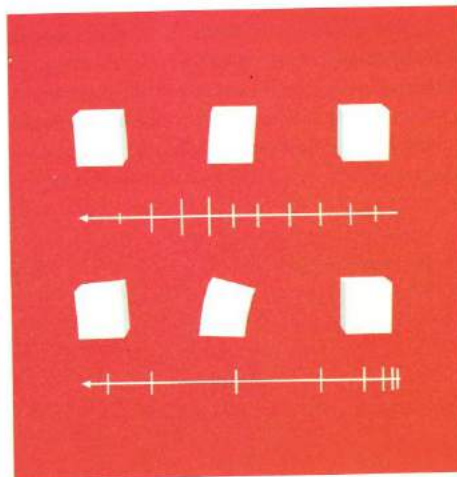
5 ARC

When an archer shoots an arrow, it rarely flies on a completely straight trajectory. Gravity causes objects in motion to arc between the start and end points. Even many of the human body's natural gestures move via arcs, such as the arm, hand, fingers, etc. Arcs can be a great aesthetic tool in motion design because



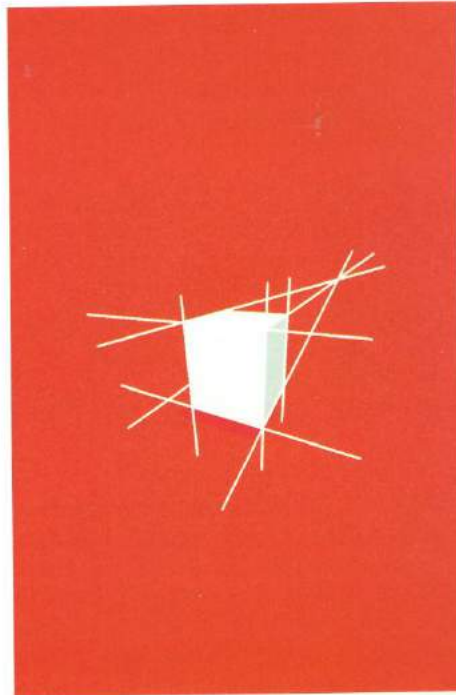
6 SECONDARY ACTION

In the physical world, we can observe primary movement in the motion of a person walking or a bird flying. Secondary actions, such as a person swinging his arms as he walks or a bird's feathers rippling in the wind, help support primary movements. Even smaller actions, such as blinking, are also considered secondary actions. Secondary animations shouldn't detract from or dominate the main animation movement. Since words and images need visual rest to be read, motion designers can add subtle secondary actions to create interest in the design and to express a sense of time.



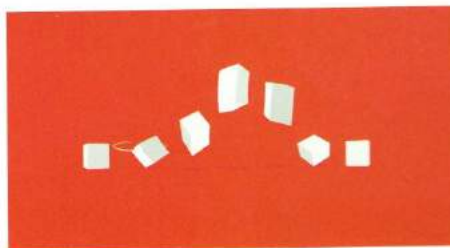
7 TIMING

In a traditional animation, timing is an essential aspect of the way frames are drawn. Timing also helps establish characters' personalities and emotions. Just like when you're telling a joke, the timing often matters just as much as the content. In motion design, a simple pause or change in the pace of a word appearing and disappearing on-screen can communicate a different mood and change the meaning of the design.



8 SOLID DRAWING

Solid drawing enhances realism by adding good form and a three-dimensional feel to an animated work. No matter what tool (pencil or computer) an artist or designer uses to create a drawing, it must work in three-dimensional space. Similarly, in motion design, if a basic graphic element is not properly executed, the design will seem flawed no matter what type of motion applied. It is also important to understand that when objects are moving, some details might get lost at a high rate.

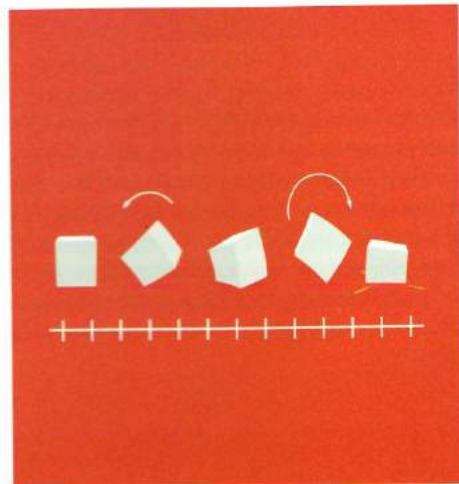


9 APPEAL

A character with appeal isn't always attractive. An ugly or evil character, for example, makes sense within the story as long as his or her actions are illustrated with the appropriate level of charisma. In motion design, you can establish appeal before anything moves by choosing an interesting typeface, creating a visual translation, or juxtaposing images that create an engaging montage of characters or scenery.

“

IN MOTION DESIGN,
GRAPHIC ELEMENTS
NEED TO FLOW
REALISTICALLY
TO CONVEY
BELIEVABLE
ACTIONS.

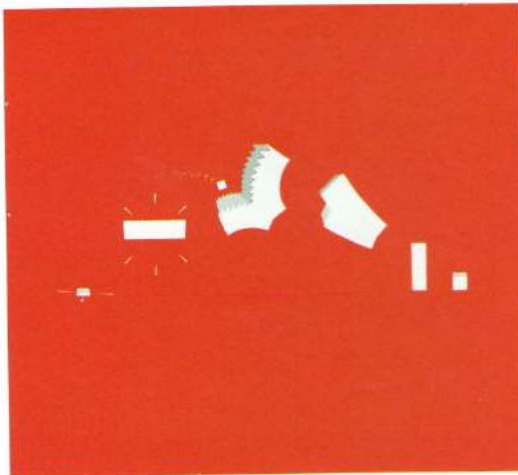


10 ANTICIPATION

Anticipation informs the viewer of any major actions that will happen before they are executed. Imagine a Slinky moving down stairs. The windup of one end pulling up informs us that it's going to flip over, and then the other end will do the same thing, allowing the viewer to anticipate that action over and over again until the Slinky hits the floor. In motion design, anticipation allows the viewer to predict when graphics or letters will appear in certain areas or positions. If the viewer can anticipate when a major action will happen, the motion designer can increase the pace of the animation or add complexity to the overall design.

“

WHENEVER YOU CAN, CONTINUE TO EXAMINE AND BUILD UPON YOUR MOTION DESIGN GRAMMAR. WHILE TOOLS WILL CHANGE OVER TIME, THE PRINCIPLES AND GRAMMAR WILL ALWAYS BE THERE.



11 EXAGGERATION

Exaggeration is a great way to create interest in an animation or motion design beyond the normal shape or form of the object moving. In a cartoon, you might see a character's hand inflate to an enormous proportion and slam the ground to make it shake. A motion designer might use exaggeration to allow a graphic shape to expand or move beyond its normal form or meaning. Imagine, for example, a series of circle shapes in a line. An exaggerated motion might result in one of the circles growing larger, forming a mouth and eating the adjacent circle shapes like Pac-Man. The key when applying exaggeration is to maintain believability and not go too far beyond the reality of the original form.

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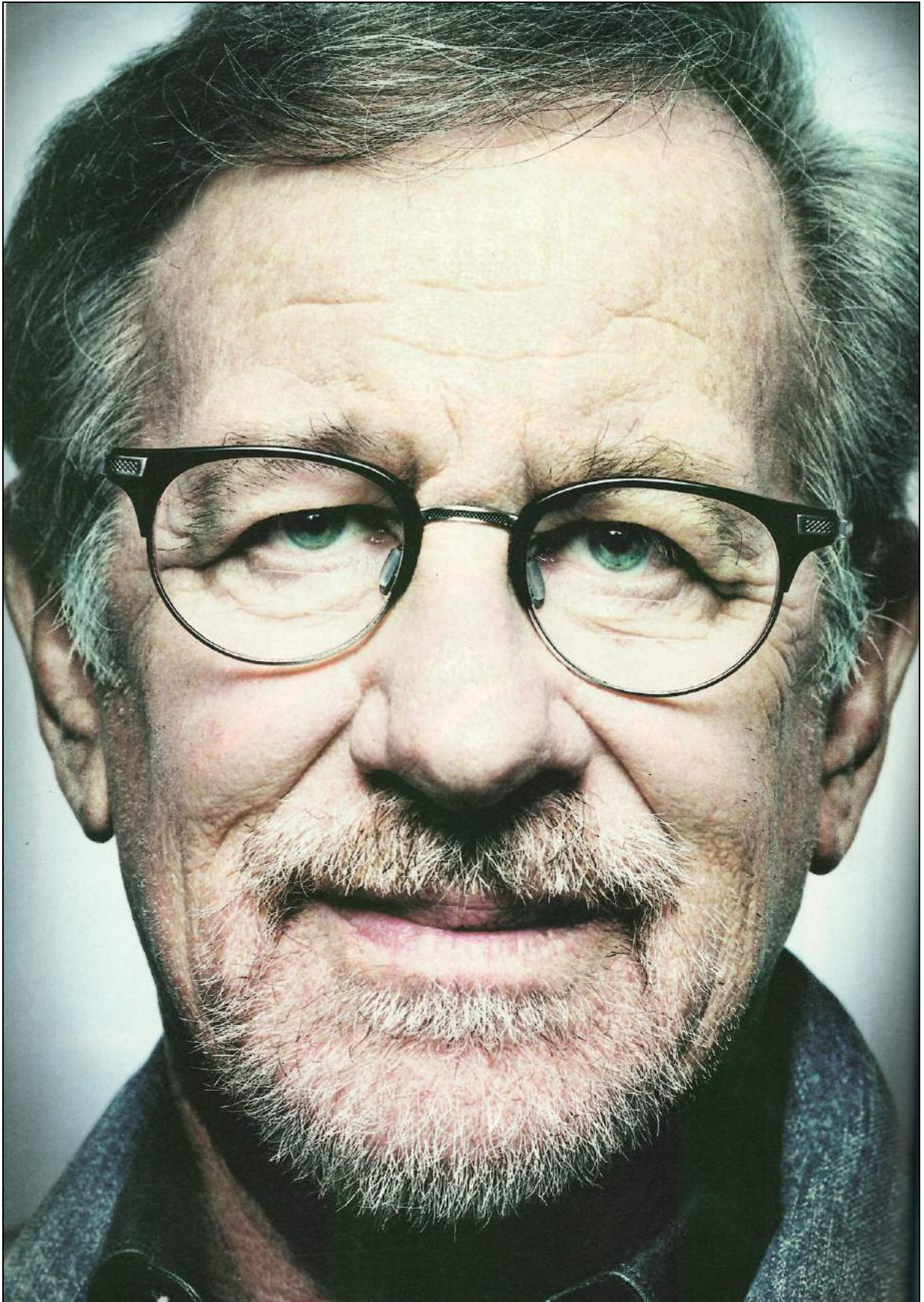
12 FOLLOW THROUGH AND OVERLAPPING ACTION

Follow through and overlapping action is when a main object stops moving while other elements continue to move or overlap the main object. In traditional animation, an example could be when an animated character stops while its hair, clothes and other parts connected to its body continue to move, giving the character a sense of kinetic energy beyond its main skeleton. In motion design, the main object could be a word—such as “Time,” for example. When the word is moving across the screen and the base stops, the body of the “i” could follow through by bending in the direction of the movement, and the dot of the “i” could overlap the other letters in the word, then spring back. This allows the viewer to read the word in a state of visual rest while the dot of the “i” moves just enough to add a sense of realistic motion to it.

While character animation and motion design—or motion graphics—are distinct art forms, the 12 principles of animation are applicable across both of these processes. The next time you watch a commercial, a movie or a motion design, look for the 12 Basic Principles of Animation. Whenever you can, continue to examine and build upon your motion design grammar. While tools will change over time, the principles and grammar will always be there. **HOW**

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THE GIANT: STEVEN SPIELBERG



T ————— H ————— E

W I N I N

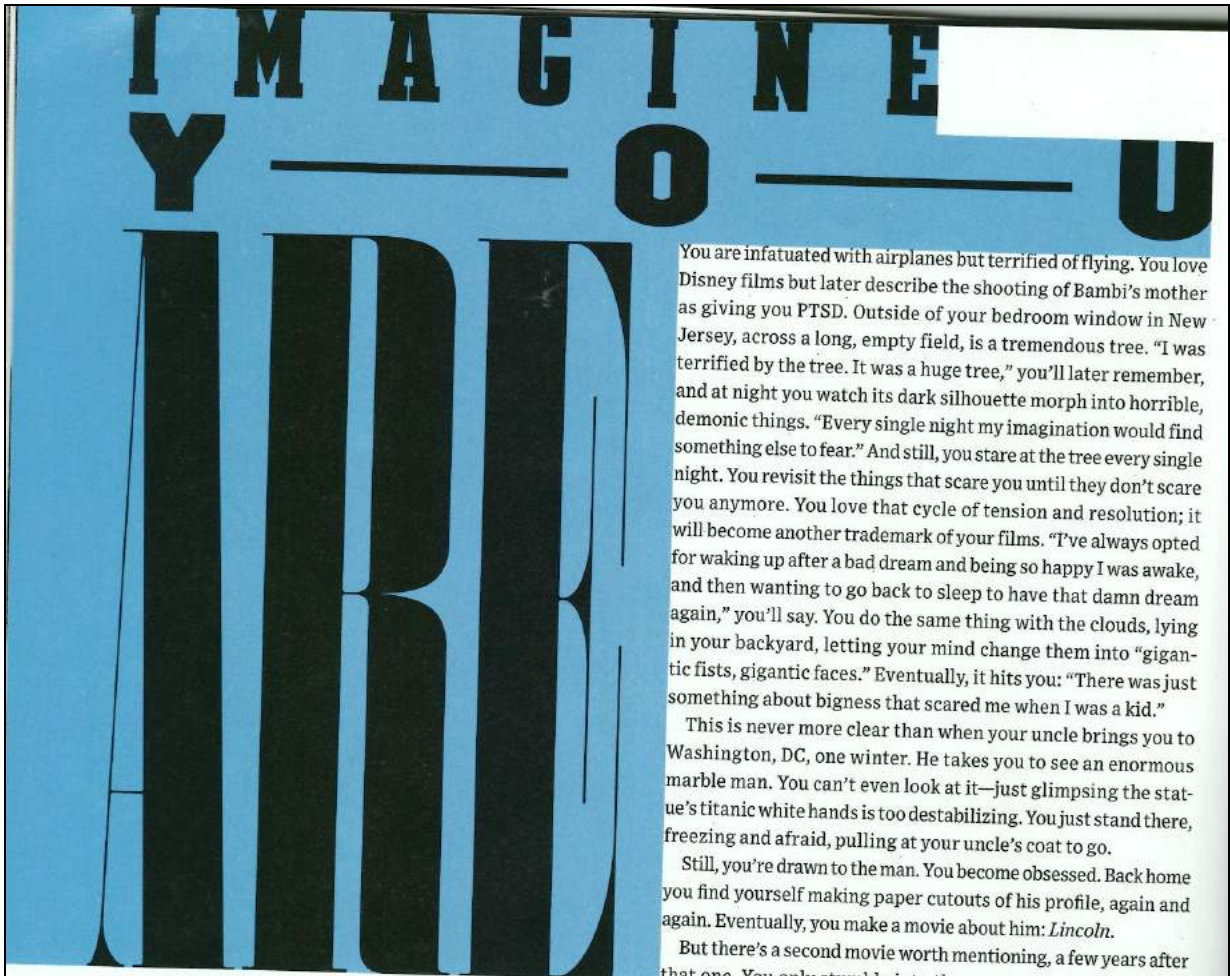
Of all **STEVEN SPIELBERG'S** talents, none is greater than his ability to capture the ardor, heartbreak, and beauty of childhood. But adapting Roald Dahl's *The BFG* for the big screen put the master's skills to the test.

by **JON MOALLEM**

© 2015



PLATON



You are infatuated with airplanes but terrified of flying. You love Disney films but later describe the shooting of Bambi's mother as giving you PTSD. Outside of your bedroom window in New Jersey, across a long, empty field, is a tremendous tree. "I was terrified by the tree. It was a huge tree," you'll later remember, and at night you watch its dark silhouette morph into horrible, demonic things. "Every single night my imagination would find something else to fear." And still, you stare at the tree every single night. You revisit the things that scare you until they don't scare you anymore. You love that cycle of tension and resolution; it will become another trademark of your films. "I've always opted for waking up after a bad dream and being so happy I was awake, and then wanting to go back to sleep to have that damn dream again," you'll say. You do the same thing with the clouds, lying in your backyard, letting your mind change them into "gigantic fists, gigantic faces." Eventually, it hits you: "There was just something about bigness that scared me when I was a kid."

This is never more clear than when your uncle brings you to Washington, DC, one winter. He takes you to see an enormous marble man. You can't even look at it—just glimpsing the statue's titanic white hands is too destabilizing. You just stand there, freezing and afraid, pulling at your uncle's coat to go.

Still, you're drawn to the man. You become obsessed. Back home you find yourself making paper cutouts of his profile, again and again. Eventually, you make a movie about him: *Lincoln*.

But there's a second movie worth mentioning, a few years after that one. You only stumble into the connection between them momentarily, when this new film is nearly finished and you're doing your first press interviews for it. It's not about Lincoln, but it's steeped in the way that encounter at the Lincoln Memorial *felt*—the confused way that childhood itself felt. You'll remember how "it terrified me to see a giant in a chair like that," but also what happened next. As you once explained it: "Just before I left, I dared myself to look up into his face and suddenly felt like we were in some way related. It was a very familiar face, a very warm feeling, and I felt very safe and protected, just at a glance."

The colossus with the comforted face and threatening fingers suddenly felt like a guardian. He was a giant, but he was a Big Friendly Giant.

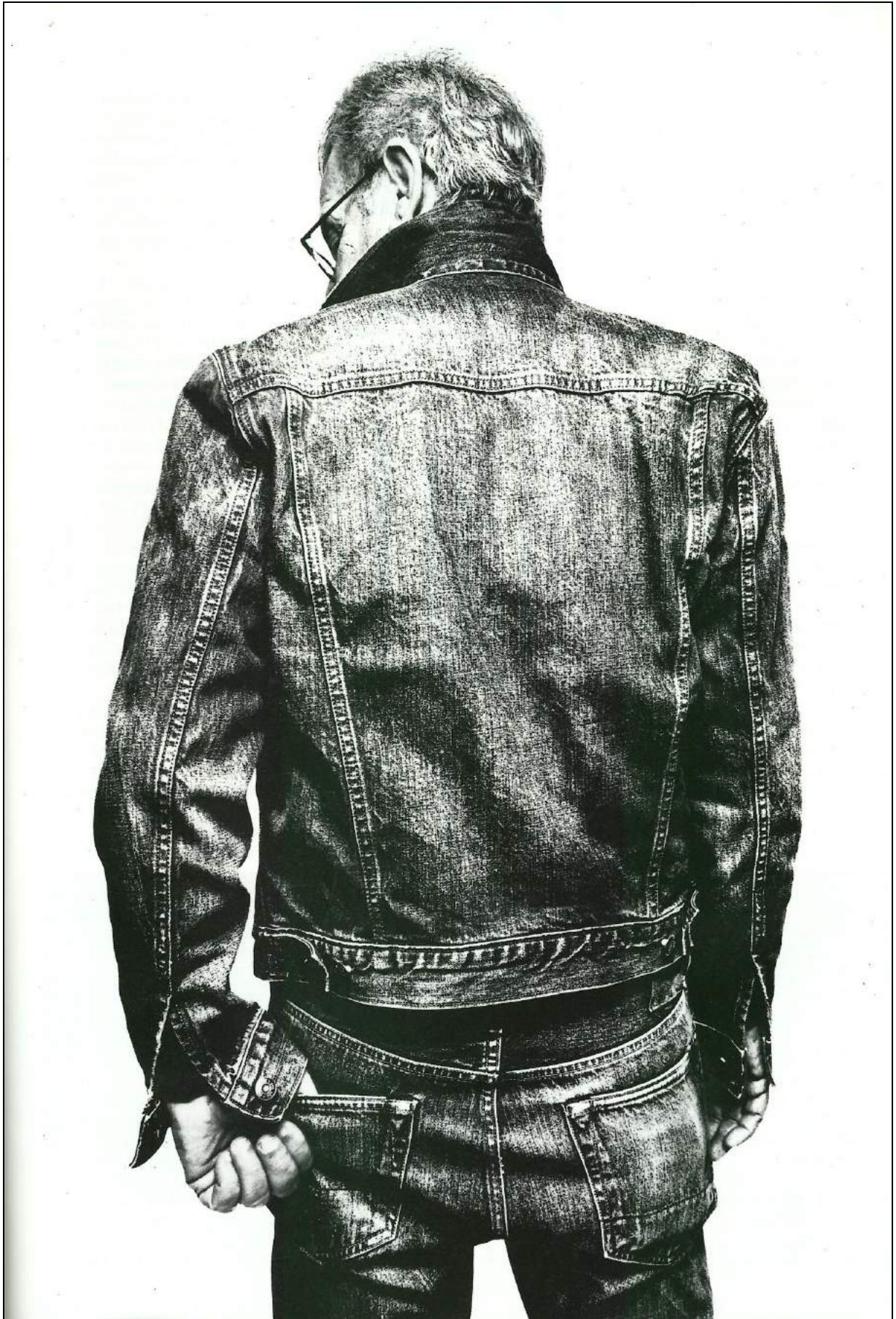
LITTLE STEVEN SPIELBERG, It's the early 1950s. You are 7, maybe 8. You are very small in an enormous world. You feel things strongly, as all children do, and seemingly all at once. Awe, dread, wonder, joy, vulnerability, sadness—often these come crashing over you together as a single phenomenon. Later, when people recognize your gift for re-creating the sensations of childhood—when a critic describes your work as going "so deep into the special alertness, loyalty, and ardor of children that it makes you see things you had forgotten or blotted out and feel things you were embarrassed to feel"—it's this sensitivity they're often talking about.

You are exquisitely uncomfortable with yourself. You are pimply, wimpy, and Jewish, and you are bullied for all of it. Nickname: the Retard. One day your class has to run a mile, and eventually only you and one other boy are left slogging around the track. This other kid actually *is* intellectually disabled. But now he's gaining on you, and the entire class is cheering, yelling, "C'mon, beat Spielberg!" You know, intuitively, that you should take a dive; letting him win is the generous thing to do. So you slow down, start fading. Then, once he's overtaken you and your classmates explode with glee, you make a show of running hard again, so it still looks close. As an adult, in the '80s, you'll remember: "Everybody grabbed this guy and threw him up on their shoulders and carried him into the locker room." But you just stay there, bawling by yourself, not even trying to sort out the conflicting spasms of pride and shame inside you. All you know is "I'd never felt better and I'd never felt worse in my entire life."

That's just how it is: all your feelings bound up together. You are scared of so many things but simultaneously drawn to them.

FOR ANYONE whose actual childhood has been marked by Steven Spielberg films *about* childhood—who has watched it emerge and re-emerge as one of his inescapable obsessions—these will always feel like the most Spielbergian species of Spielberg film, no matter how many *Munchies* and *Amistads* the man makes. Now, this July, Spielberg will release his adaptation of the beloved Roald Dahl children's book *The BFG*, or the Big Friendly Giant. After a five-year run of stoic historical dramas—*War Horse*, *Lincoln*, *Bridge of Spies*—he's again made an unapologetically magical, family-oriented film: a story about childhood, experienced largely through a child's wide-open eyes.

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The BFG stars 11-year-old Ruby Barnhill, in her movie debut, as an English orphan named Sophie, and Mark Rylance, who won an Oscar for his role in *Bridge of Spies*, as the motion-captured title character. The BFG is 24 feet tall, with legs like crooked cedar trunks and eyes the size of lobster pots. Every night he lumbers out of his native Giant Country to skulk through the streets. One night, Sophie happens to spot him through her window during the witching hour—that eerie emptiness that any child, awake and alone, feels setting in around 3 am. The BFG is exposed. He reaches in, snatches Sophie from her bed, and runs.

But the BFG turns out to be harmless—the tenderhearted runt of his race. All of his brother giants are vicious and nearly twice his size. They kidnap and eat little children. (Bill Hader plays one of the ringleaders, the Bloodbottler.) But the BFG is too gentle for that; he'd never harm a "human bean," as he calls them in the scrambled, goofy dialect of giants. (Giants don't "fart," for example, they squeeze out "whizzpoppers.") Instead, the BFG resigns himself to a diet of dreary vegetables called snozzcumpers. He traps dreams in jars like fireflies. And while the other giants go out marauding, he prowls around, blowing happy dreams through sleeping children's windows with a massive trumpet. In the end, the movie is a buddy film: Sophie and the BFG hatch a plan to protect the world's children from giants forever and must enlist the Queen of England for help.

The film represents a collision of two iconic imaginations: Spielberg's and Dahl's. And yet, while Dahl's book was optioned in 1993 by Spielberg's longtime producing partner, Kathleen Kennedy—now the head of Lucasfilm—Spielberg never felt drawn to direct it. He knew the book; when you have seven kids, he tells me, you end up reading a lot of Roald Dahl. But there were always so many other stories swarming his imagination.

Consider everything on the man's docket right now: Before *The BFG* even premieres, Spielberg will have started shooting his 32nd feature film, *Ready Player One*, based on the science fiction novel by Ernest Cline. Then there's *The Kidnapping of Edgardo Mortara*, a script by Tony Kushner based on the abduction of a Jewish boy in Bologna, Italy, in 1858. And following that, he and Harrison Ford will reunite for a fifth *Indiana Jones*. All of this will keep Spielberg busy through the end of 2019 at least—and he's attached to direct other upcoming films too, like an adaptation of war photographer Lynsey Addario's memoir, starring Jennifer Lawrence. Maybe his extreme busyness, this late in his career, is proof that we live in a universe spilling over with mesmerizing stories that simply demand telling. But the more salient point here is that an exaggerated proportion of the best ones find you when you are Steven Spielberg.

The truth is, Spielberg has always been exceptionally choosy about what he directs. No matter how different his films, they all begin with the same, almost supernatural tingle of predestination when he first reads the script. "I call it That Old Familiar Feeling,"



he says. He refuses to trust it at first. "It's the only way I can test how emotionally involved I want to be. I'm getting married to a movie. I've got to know it's true love. And every time I read the script again, I say, 'This read—this time around—I'm going to find the fatal flaw that will turn me away from this.' And when I can't find it, I throw my hands up in the air, and I say, 'I surrender, dear!'"

The BFG, on the other hand, knocked around in development for two decades, phasing through script after script. (One iteration imagined Robin Williams as the giant.) Then, a few years ago, Spielberg found a revision by screenwriter Melissa Mathison in a pile of DreamWorks properties he'd taken with him on vacation. Right away, he saw that Mathison had recognized it as a story about "the oneness of opposites"—two disparate creatures bridging the distance between them with their empathy, finding a kind of emotional symbiosis. Mathison's script, Spielberg explains, was "just such a pure love story ... It's a great wise sage, but with a very innocent outlook and a very, very young girl with an old soul. I just said to myself, 'I don't know if I can live without this movie in my life.'" There it was: that old familiar feeling. "For Melissa even to say, 'Yes, I'll do *The BFG*,' was itself a minor miracle," he says.

Mathison passed away last year, after *The BFG* finished shooting, from complications of neuroendocrine cancer. She was, it seems, a bit of a sphinx in Hollywood—a freakishly well-read, deeply committed Buddhist. She'd grown up in the Hollywood Hills, where, well into early adulthood, she and her sister capitalized on the neighborhood's gold mine of babysitting gigs, minding the children left at home every night by their ardently socializing, filmmaker parents. After regularly watching Francis Ford Coppola's kids, Mathison became the director's on-set assistant. He encouraged her to write. Her first script—an adaptation of *The Black Stallion*—was produced in 1979; the film received two Oscar nominations.

But after even more success, Mathison seemed to take a conspicuous step back. People in the industry describe this as a choice: Mathison was raising two kids and was active in the cause of a free Tibet. But Mathison's sister, Melinda Johnson, explains that while all this was true, Mathison would "also frequently tell us, 'There's a lot of scripts I can do, but I can't even get considered because of my age.'" As a writer, she was known for her uncommon sensitivity to the interior lives of children. Kathleen Kennedy, who hired her to take on *The BFG*, says, "What Melissa exuded in her writing was this incredible sense of whimsy and empathy, and her unique ability to take stories that are viewed as just being for children and excavate the intellectual depth of the story so it resonates with adults."

Spielberg had first met Mathison in 1980, on the set of *Raiders of the Lost Ark*, in Tunisia. She was dating Harrison Ford, whom she'd later marry and have two children with. Mathison

The BFG (Mark Rylands) and Sophie (Ruby Barnhill) are threatened by the Fleshlumpeater (Jemaine Clement).

introduced herself to Spielberg only as “a failed screenwriter,” which shocked him when he eventually learned that her supposed failure was *The Black Stallion*, because—as Spielberg puts it to me—he’d always considered that film “a triumph of the heart!”

Spielberg, meanwhile, was in almost the opposite position of Mathison at the time: confident in his talent and success but lonely. After directing *Jaws* some five years earlier, he’d had license to do anything he wanted in Hollywood but wasn’t as adept at managing that privilege as he is now. He was making escapist movies—fun stuff, like *Raiders*—and wondered what deeper, more personal stories he might have to tell. The legendary French director Francois Truffaut had recently urged Spielberg to do a film from a kid’s point of view. (“You are the child still!” Truffaut kept insisting.)

Now, in Tunisia, Spielberg started confiding in Mathison, telling her a story about the dislocation he’d felt as a child—a story in his head that he hoped she’d turn into a script.

“I told her the story of E.T.,” he says.

How do you talk about *E.T.* at this point? Say the title to anyone of a certain age and what burbles to the surface are not thoughts about the movie but fully reexperienced sensations. There’s the feeling of the woods at night, the keys jangling ominously on that faceless grown-up’s belt. The feeling of a family so structureless and jumbled by divorce that a little boy can sleep outside all night on a patio chair without his mother intervening—how crazily liberating that felt, but also just how off. And then there were the feelings of terror: even before the straight-up terror of that astronaut at the door, the subtler terror of Elliott and E.T. crumpled on the upstairs bathroom floor, and of Elliott—a child, just like you—actually saying the d-word, out loud, to his mother: “I think we’re dying.” And then your compassion for them turning inward, if you let it, and changing delicately into something even worse: a recognition, somewhere in your subconscious, but also in your gut, that you’d die someday too. The entire film’s like this: a mind-expanding fog of suspense and alienation and vulnerability, probably the three most upsetting things a kid can feel.

It was a movie about childhood that was too real for many children to watch. There were reports, in that summer of 1982, of kids becoming ill in the theater during the last scene, when E.T. lifts off and leaves Elliott behind. A psychologist named Richard Sloves looked into it and discovered that these children had fathers that, like Elliott’s, had recently left home after a divorce. And this, of course, was precisely the trauma that Spielberg was channeling too: the loneliness and disorientation that followed his own parents’ separation—the foundational experience of Spielberg’s childhood. He needed Mathison to give that fraught condition words, but its imagery and ambience were still totally fresh for him. “I think a lot of his childhood stayed trapped in his imagination,” Kennedy says. “He has the best memory of anyone I’ve ever met.” And he doesn’t just remember *what* happened, but how it was experienced. “He remembers the *stories*. I think he carried them with him into his adult life.”

After *E.T.*, Spielberg became indelibly associated with childhood, both as an artist and a brand. (See, for example, the niche academic anthology *Children in the Films of Steven Spielberg*. Sample passage: “A total of 427 agentic thoughts, expressions or actions by children are enacted across all fifteen films. While that averages 28.5 incidences of child agency per film, closer examination is necessary given that Spielberg’s films vary greatly in child agency portrayal.”) Kennedy says, “The critical community, for a while, didn’t want him to make other kinds of movies. They didn’t give him that license.” His adaption of *The Color Purple* was nominated for 11 Oscars and did \$94 million at the box office, but *Variety* found Spielberg’s “turn at ‘serious’ filmmaking” to be maudlin and “overblown.” (Others found it politically inappropriate for a white guy to make a film about the African-American experience.)

Spielberg insists he didn’t feel pigeonholed during this period, only hemmed in by the expectations his success had created. And yet, promoting his film *Empire of the Sun* in 1987, he often sounded like a man at war with his own Peter Pan-ish infatuation with youth—embarrassed, or even ashamed, of how long he’d managed to indulge it. *Empire of the Sun* is about a boy, played by Christian Bale, who is separated from his high-society British family



in Shanghai during World War II and marooned, for years, in a Japanese internment camp. It is, effectively, one long, cinematic disillusioning. To describe it as a movie about the loss of innocence is an understatement; it's a slow, brutalizing crucifixion of the very idea of childhood as a special, protected state. While promoting the film, Spielberg frequently discussed its themes in disarmingly personal terms. He called it "an exorcism"—on himself. Having recently turned 40, he told *The New York Times*, "I really had to come to terms with what I've been tenaciously clinging to, which was a celebration of a kind of naïveté." He added, "I want to stop having kids on the screen and start having them in real life." And he referred to films he'd recently been producing (this was the era of *The Money Pit* and *An American Tail*) as "sugar substitutes." "I've gagged on it myself," Spielberg said. Already, he was talking up the Holocaust movie he wanted to make and that, six years later, would prove he'd matured, shattering the narrow perception of him as a director: *Schindler's List*.

But when I met Spielberg in Manhattan this spring, in his 70th year, it was clear that he's made peace with all his artistic impulses. So many of his films have continued to be threaded with threatened innocence, from family films like *Hook*—his retelling of *Peter Pan*—to science fiction. (In *Minority Report*, Tom Cruise looks for any trace of his abducted son. In *A.I.*, there's the gut-wrenching wanderings of the abandoned android child, Haley Joel Osment.) Even straightforward action blockbusters like *War of the Worlds* and *Jurassic Park* have revolved around parents (or surrogate parents) struggling to protect their kids. And yet Spielberg talks about *The BFG* as finally being an opportunity to lose that edge and freely revel again in the innocence his films often undermine.

"To me, it was just a wonderland," he says. "It was an opportunity to enter Giant Country and to enter Dream Country." The new film may parallel, or even bookend, *E.T.* in obvious ways. Both are stories about a symbiotic friendship, created by a similar symbiosis of director and screenwriter. "I see both *E.T.* and *BFG* as being about the nurturing of childhood," Spielberg explains. "It's a celebration of the privileges of childhood and all the things you can get away with when you're a kid."

QUICK ASIDE about Roald Dahl, author of *The BFG*, who seems to have lived a life of spirit-obliterating misfortune: Dahl was a weird, accident-prone child who, according to his biographer, Donald Sturrock, seemed more attached to his collection of bird eggs than to other people. When he was 3 years old, his older sister died. His father, bereft, went shortly after that. As a kid, his nose was torn off in a car accident. The nose was reattached, but, as the critic Sam Anderson puts it, Dahl simply couldn't fight back the "toxic tsunami of bad luck" cresting over him. As a young pilot in the Royal Air Force, he crashed during his very first combat flight. Then, splayed half-conscious on the sweltering floor of the Libyan desert with a cracked skull, he discovered that the malfunctioning machine guns on his plane had started firing at him.

Both Spielberg and Dahl buttressed themselves against their childhood traumas with their imaginations. But Dahl's barrier, understandably, couldn't completely hold. There were just too many calamities, and they seem to have shaped him in ugly ways. By adulthood he was prone to misogyny, racism, and anti-Semitism and was often unpleasant at parties. Spielberg would always be driven toward redemption—that moment you wake up from the bad dream. Dahl went the other way. His dying words were literally "Ow, fuck!" because, even at the end, some nurse was stabbing him with a needle.

And yet Dahl was able to channel that darkness to write stories that children loved. His work was morbid, vicious, and full of cruel and dreary adults. James—the boy with the Giant Peach—is beaten by his aunts after a rhinoceros eats his parents. In *The Twits*, a hideous married couple engage in a sick arms race of hateful tricks against each other. Then there's Willy Wonka, that creepily infantilized sadist who, like the foreman in some Upton Sinclair industrial dystopia, hardly pauses to watch as a child is mutated into a massive berry on his factory floor and then wheeled off by his enslaved minions to be juiced. (The girl was a whiny brat, but still: A time-out would have done.) *The BFG*, in which giants abduct orphans and digest them, is probably one of Dahl's least dark books.

The tale spilled out of him quickly in 1981, during a rare period of wonderful feelings about the world. He was coming out of a long despair triggered by the death of his 7-year-old daughter, Olivia,

ALL THE FEELS

One of Spielberg's great gifts is the ability to immerse an audience in childhood emotions through his young actors. Here's a look at some of his most powerful kid scenes and why they get us every time. —LEXI PANDELL



Jaws

Dinner table copycat

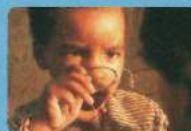
Consumed by the attacks, Dad is snapped back to his family by his son's mimicry. It's innocence in the face of horror, and Dad needs the comic relief as much as we do.



E.T.

Ride in the sky

Elliott's eyes go wide, then squeeze shut as he realizes he and his bike basket cargo are toast—just before they lift off. The emotion plays out on his face, making us worry and then grin.



Hook

Grown-up Peter Pan

The *Lost Boys* don't recognize a now aged Peter, so they pull back his wrinkles to analyze his face. It's a kid's version of determining identity—and it reminds Peter who he is.



Jurassic Park

Velociraptors in the kitchen

The power of this scene comes from an older sister's bravery, attracting the dinos' attention away from her brother with the bang of a ladle, when she is just as terrified as he is.



Schindler's List

Girl in the red coat

The girl hiding under a bed, covering her ears, cuts right to the unfathomable cruelty of the Holocaust. You can't help but imagine your kid-self hiding, desperately afraid.

from measles encephalitis. He was writing energetically again and trying to give his four surviving children the idyllic childhood that had escaped him. "There was a tragic era," his youngest daughter remembered, "and there was my era, which was calm and lovely."

But the character of the Big Friendly Giant originated in stories that Dahl told his children years earlier, still in the throes of that painful time. This was after Olivia had died, and also after Dahl's first wife, the actress Patricia Neal, had suffered a stroke. The Dahls' marriage was now slowly breaking apart, and Dahl "sought solace in the company of his two younger children," a way to escape "from his own anxieties into a world of youthful innocence and fantasy." The BFG lived in the family's orchard, supposedly, and used a long wooden pipe to blow pleasant dreams through the window. One night Dahl went so far as to stand on a ladder, slip a bamboo cane through his children's curtains while they were falling asleep, and make a loud, breathy whooshing sound. The girls knew it was him, but didn't have the heart to tell him. One daughter remembers, "He seemed to me, even then, to have a vulnerable core. So I said nothing."

Dahl was 6'5"—a giant. And, standing on that ladder, he was trying, tenderly, to inflect those little girls' lives with magic. But secretly, they were actually taking care of him.

He was living the same story he was writing.

WHAT'S THE ever-shifting relationship at the core of *The BFG* too—precisely what, in Mathison's script, gave Spielberg his old familiar feeling. The bond between Sophie and the Giant is nuanced and richly scrambled: Each nurtures, protects, and learns from the other. It's a complicated dynamic that's difficult to capture on film, and Spielberg was faced with the additional, technical challenge of having one of those characters be 20 feet taller than the other.

Ultimately he enlisted Weta Digital to solve the problem of scale. A team led by four-time Oscar-winning visual effects artist Joe Letteri devised a way to film Mark Rylance as a motion-captured giant that wouldn't limit Spielberg during shooting and, even more important, wouldn't overburden or alienate his actors from each other. It was an amalgam of high-tech tricks and equally ingenious low-tech ones. Many scenes were shot on three parallel, identical sets, built at different scales, on a soundstage in Vancouver. There was, for example, a set of the BFG's cottage as Sophie would experience it, where actress Ruby Barnhill was placed on a tremendous table, dwarfed by humongous beakers and snozzcumpers, and Rylance would stand on a 20-foot gantry beside her to preserve the proper eye-line between them. And then there was a smaller version of the same cottage, where Rylance, standing on his own two feet, would tower over miniature beakers and snozzcumpers, and Barnhill would be tucked into some low notch on her knees.

"Everything was designed—the entire production was designed—for two actors to be constantly in eye contact with each other,"



Spielberg says. "That was essential." Barnhill was 10 when shooting started, and this was her first film. "I knew immediately," Spielberg explains, "that Ruby was going to need as much authenticity as we could create for her." No normal child can be expected to carry on poignant conversations with a clay maquette or a tennis ball hanging in front of green screen to approximate the location of a digital giant's face. "I knew that if Mark could always see Ruby's eyes when he was acting, and Ruby could always see Mark's eyes, that they would find companionship and authenticity."

Directing children is its own art form and one Spielberg seems to have thought about deeply. Producer Frank Marshall says, "He's able to make them trust him and relax, and deliver these incredible performances—often with barely any training, like Ruby." Or like Drew Barrymore in *E.T.* or Christian Bale in *Empire of the Sun*. "He becomes a kid himself."

Barnhill told me that when they began shooting *The BFG*, "I literally felt lost. I was shaking with nerves." She was 4,500 miles away from her home in England. There were 300 people on set. She had her own makeup artist and a driver named Cindy. It was freaky. But Spielberg freed her to improvise dialog and doted on her, constantly checking if she needed a break. It relaxed her, made her feel less powerless in that otherwise disorienting, regimented environment. ("You can't release a kid to be themselves if you

have strict rules," Spielberg says.) And gradually, Barnhill opened up. She began chatting up Spielberg and all his department heads, fascinated by every aspect of their process. Soon she was showing them films she'd started shooting on her phone and editing on a laptop in her trailer. ("She made three movies in the span of time it took me to make one!" Spielberg says.) Barnhill told me, "I don't want to be an actress anymore. I'd like to be a director. I don't think I'll ever be as brilliant as Steven is, though." She calls him "a second father."

Spielberg seems to feel an almost chastening responsibility to keep his young stars feeling this free and safe. He understands that they're still guileless, with a thinner buffer between themselves and their characters than veteran, grown-up actors, and that he, as their director, is forced to manipulate volatile emotions that these children are only beginning to understand and control. He explains, "I've worked with kids my entire career and parented seven children. I know that kids can't fake the truth." Good performances are often only extensions of a child's genuine feeling in the moment.

On *E.T.* for example, Spielberg made a point of shooting the movie chronologically, so the kids were living the story day by day. "By the end of the film," he explains, when each character stepped forward to say goodbye to E.T. on the ramp of his craft, "those tears were real. Because they were all going home." It was like the last day of camp; their time together was done. Drew Barrymore cried hardest. She was only 6 and had taken to sitting beside the animatronic E.T. prop during breaks, telling it her secrets. When the shoot was over, Spielberg bought her a kitten. | CONTINUED ON PAGE 102

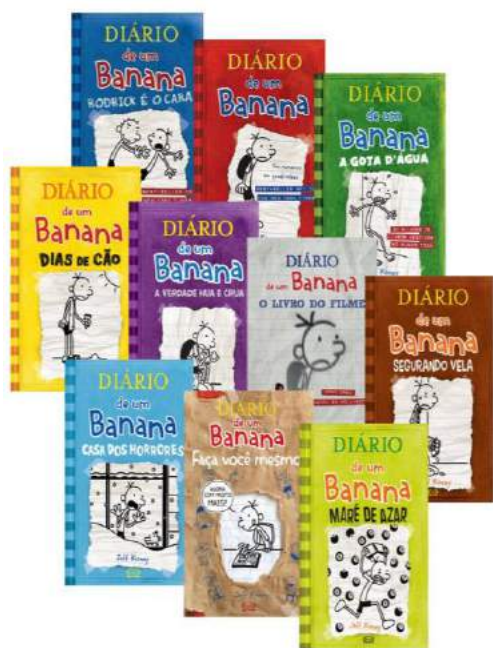
SUGESTÕES PARA LEITURA

Coleção: Diário de um banana

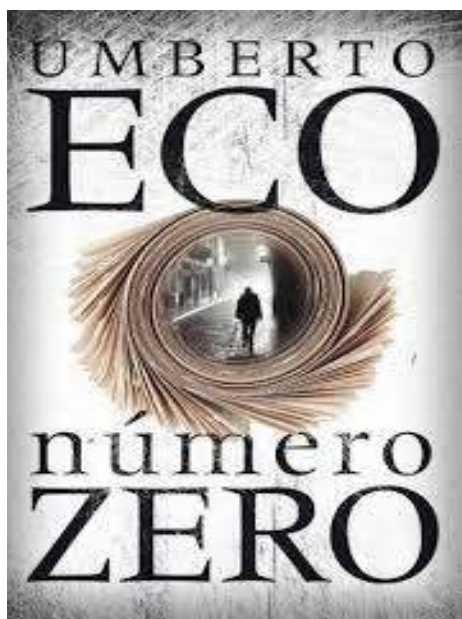
Autoria: Jeff Kinney

Tradutora: Antônio de Macedo Soares

Literatura Estrangeira



Não é fácil ser criança. E ninguém sabe disso melhor do que Greg Heffley, que se vê mergulhado no ensino fundamental, onde fracotes subdesenvolvidos dividem os corredores com garotos mais altos, mais malvados e que já se barbeiam. Em Diário de um Banana, Greg nos conta as desventuras de sua vida escolar. Em busca de um pouco de popularidade (e também de um pouco de proteção), o garoto se envolve em uma série de situações que procura resolver de uma maneira muito particular. No primeiro livro da coleção, o autor e ilustrador Jeff Kinney nos apresenta um herói improvável e encantador. Um garoto comum às voltas com os desafios da puberdade.



Número zero

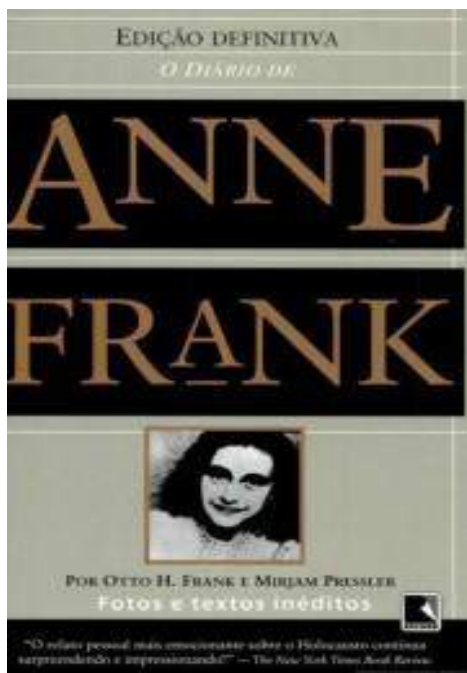
Autoria: Umberto Eco

Tradutora: Ivone Benedetti

Literatura Estrangeira

O romance que é um verdadeiro manual do mau jornalismo. Um grupo de redatores, reunido ao acaso, prepara um jornal. Não se trata de um jornal informativo; seu objetivo é chantagear, difamar, prestar serviços duvidosos a seu editor. Um redator paranoico, vagando por uma Milão alucinada (ou alucinado numa Milão normal), reconstitui cinquenta anos de história sobre um cenário diabólico, que gira em torno do cadáver putrefato de um pseudo-Mussolini. Nas sombras, a Gladio, a loja maçônica P2, o assassinato do papa João Paulo I, o golpe de Estado de Junio Valerio Borghese, a CIA,

os terroristas vermelhos manobrados pelos serviços secretos, vinte anos de atentados e cortinas de fumaça — um conjunto de fatos inexplicáveis que parecem inventados, até um documentário da BBC mostrar que são verídicos, ou que pelo menos estão sendo confessados por seus autores. Um perfeito manual do mau jornalismo que o leitor percorre sem saber se foi inventado ou simplesmente gravado ao vivo. Uma história que se passa em 1992, na qual se prefiguram tantos mistérios e tantas loucuras dos vinte anos seguintes.



O diário de Anne Frank

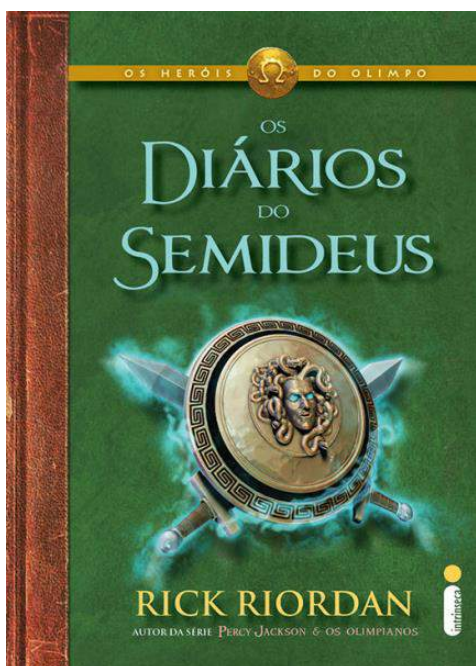
Autoria: Anne Frank

Tradutora: Ivanir Alves Calado

Literatura Estrangeira

O depoimento da pequena Anne Frank, morta pelos nazistas após passar anos escondida no sótão de uma casa em Amsterdã, ainda hoje emociona leitores no mundo inteiro. Seu diário narra os sentimentos, os medos e as pequenas alegrias de uma menina judia que, como sua família, lutou em vão para sobreviver ao Holocausto.

Lançado em 1947, O diário de Anne Frank tornou-se um dos livros mais lidos do mundo. O relato tocante e impressionante das atrocidades e dos horrores cometidos contra os judeus faz deste livro um precioso documento e uma das obras mais importantes do século XX.



Os diários do semideus

Autoria: Rick Riordan

Tradutora: Debora Isidoro

Literatura Estrangeira

Todo jovem semideus precisa se preparar para um árduo futuro: destruir monstros, aventurar-se pelo mundo e lidar com os temperamentais deuses gregos e romanos. Nesse volume recheado de relatos inéditos, retratos e entrevistas com personalidades do Olimpo, diagramas e brincadeiras criados pelo Escriba Sênior do Acampamento Meio-Sangue, Rick Riordan, Percy Jackson e seus amigos vão encarar inimigos perigosos e tarefas mortais. As lições aprendidas com essas histórias poderão salvar a vida de qualquer semideus!