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In Candomblé there is a specific order to worship the orishas (orixás) called xirê. And the game respects this narrative, beginning with the challenge of Exú, known as the orisha of the communications. The mythology tells that Exú was worried because people didn't praise the orishas anymore, so he started consulting other orishas on how to persuade people to do so. One of them, Orungã, recommends Exú to collect 16 coconuts of dendêⁱ, so that he could turn the devotion situation. And that's the first challenge the gamer faces.

When succeeding to this test, some monkeys tell Exú to travel around the world and find 16 stories, one for each coconut, each carrying its own meaning, and those would be guidance tools for human beings. That's how the orishas offered humans the art of foretelling the future and in return for this knowledge, they started praising the orishas again.



Fig. 2: Exú travelling around the world, looking for answers for his anguish.

In 2003 the Brazilian Congress approved a law that included as mandatory disciplines at regular schools the study of History of Africa and Africans, the fight of black people in Brazil, black Brazilian culture and the role of black people in the evolution of national society, causing distinct pedagogies related to African culture in Brazil to emerge. This has regained the contribution of black people in social, economical and political areas on the history of the country. However, many of these enterprises did not attract the youth to the debates, since the methodologies available couldn't handle the cognitive infrastructure that new technologies and networks provide to connected black youth. And Coco de Umbigada Cultural Center - which is also a *terreiro*, named Ilê Axé Oxum Karé - is actively engaged in building a cultural digital Brazilian literacy while proposing methods which enable the youth to have fun along with learning, on how to break the habit of prejudice and discrimination towards Afro-Brazilian religions, in a process that enriches ludicity as means for cognition. This cultural center is based in Olinda, at the state of Pernambuco, in the northeastern region of Brazil, and we believe that they have what it takes to gather and motivate, in a privileged manner, the transformations into the hegemonic frame.

In 2010 the project started being developed by 3Ecologias in a partnership with Coco de Umbigada Cultural Center. The method used in Contos de Ifá allows the implementation of games into public schools, cultural centers, terreiros and indigenous areas, for example. The media through which we speak to the youngsters makes things easier to involve them, impacting on the empowerment of people based on their cultural identity. Putting together technology, methods, youth and the knowledge of Afro-Brazilian religion and history, we now have four phases of Contos de Ifá available to play, each one dedicated to an orisha: Eshu (Exú), Ogun (Ogún), Oshossí (Odé) and Babalú-Ayé (Obaluaiê). Two phases are currently being developed

technologies and communications. Many of them begin the lab thinking they are dealing with a binary method (teacher/student) and leave it as a co-creator of a product that's capable of transforming economy into more social and human. The turn in their attitudes when you face them, afterwards, with other challenges of the lab, is noticeable.

Q4: Why did you choose this name, does it has a specific meaning?

Contos de Ifá means "tales of Ifá". Ifá is the divination system of the yorubá mythology, from West Africa, composed by poems and proverbs that tell the story of the Orishas, representing nature. The system is composed of 16 stories subdivided into 256 situations and circumstances. Since Ifá is the storyteller in the religion - which actually is passed orally from the iyalawoⁱⁱⁱ (mother of divinities) or babalawo (father of divinities) to the others, we thought there couldn't be a name more appropriate than this.



Fig. 6: In a screen of the game, the shells are thrown indicating the start point of a phase. The conches are used at the Ifá, the divination system, to give people some advices.

been often hired by artists or cultural centers that need an interactive demonstration. As an example, we have just played the curator role to a games exhibition for the Continuum Festival, one of the main festivals of electronic arts of Brazil. This year's theme was privacy, so we have set up a wide display on the games that move in this territory.

Q8: In what way do you decide on new endeavors, f.e. do you follow an established process regarding how you formulate your projects?

There isn't an established process but it's usually followed by an evaluation on economic viability and social environmental counterpart. We develop technologies for education and culture, so this investigation is usually based on more than 15 years working with media innovation labs at suburban areas.

Q9: What is your next project about, and when and where can we look out for it?

We are now searching for international funds and investors, since we aim to scale this project, doing labs in different countries of Latin America, other communities and realities where we may apply our methodology to create new games. The idea is to enlarge the network with which we work and share ideals, as a strategic process to engage more youngsters to experience this model of replicating technology on creative labs.

We are currently engaged in PlayLabito, a transcultural laboratory for youth innovation and artistic creation using new ICT tools and methodologies based on video game creation for enabling international cultural cooperation. This project aims

to explore the context of video games as a creation, experimentation, learning and reflection tool, which is particularly suitable for collaborative, transdisciplinary and transcultural work between young people and their communities. PlayLabito will be an international lab that will take place in four different countries — Argentina, Brazil, Mexico and Spain. Its main aim is to enable the creation of citizen collaborative teams that will develop video games and interactive artistic works as a methodology of analysis and reflection on citizenship and related social issues, both on a local and global scope. This project seeks to improve the regional presence of youth in the video game global production through the re-appropriation of the medium. The communication backbone is going to be provided by the website <http://playlabito.arsgames.net>. For now, you can check out a bit more about our projects on <http://3ecologias.net/>.

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ⁱ Dendê is a fruit of the African Oil Palm (*Elaeis guineensis*), native to West Africa in the region from Angola to Gambia.

ⁱⁱ Picture by Arisson Marinho/AGECOM This image is under a Creative Commons License CC BY 2.0

ⁱⁱⁱ Iyalawo and babalawo are spiritual titles that denotes the woman or the man are such as a priest, if compared to catholic religion.