

# DESIGN-ORIENTED MANAGEMENT TO CRAFTWORK: CASA DA ALFÂNDEGA CASE

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## Abstract

Craftwork, most of the time, presents local culture as a kind of connection between a determined region and the rest of the world. Its insertion in the economy, in social organization, and in communities is increasingly notorious, along with the search for differentiated products that reflect the cultural and stylistic features of a region. Thus, this study aims to present a preliminary diagnosis of a group of artisans through design management. The study was divided in two stages: in the first one, theoretical framework, we examined the concepts of design management and craftwork, and, in the second one, we developed a study case with a group of artisans of Casa da Alfândega, Santa Catarina, through the GODP methodology and the information survey, which considered the product, the user, and the context. The results allowed us to identify possible weaknesses in the space destined to the sale of artisanal products that identify the history of the State of Santa Catarina.

## Introduction

In an environment in which the culture of design management prevails, the design has been increasingly recognized as a strategy to add value to local products, in order to promote the recognition and preservation of culture and regional identity.

Currently, the relationship between design and craftwork is increasingly explored and questioned in several areas of knowledge, whereas the first is associated with the academic knowledge and the second to practical activities, linked to promote handmade and knowledge of popular culture. In this sense, the designer acts as a mediator, developing actions along with the handicraft production groups, assisting in the production and product marketing and in the management of artisanal communities [1].

Craftwork identifies the local culture, which provides, in the understanding of Johann [2], "[...] a way of approximating your own region to the rest of the world". In this sense, "when you make a trip and if you want to buy a souvenir to remember the location, you usually buy a handmade object". According to Barroso [3] "the one who buys craftwork, is also buying a little bit of history. Even if it is your own travel history and discoveries".

In addition, the craft represents a significant part of the economy, soaking up labor and social and cultural added

value from techniques passed from generation to generation, expressing the popular culture. It is also seen as a source of income from which many families rely solely on – there are already groups of craftsmen who, in addition to presenting local culture, are organized in order to generate even more income for the participants [2].

The craft, as an activity of the third sector, lacks of added value and distinctive features, which ultimately weakens the productive groups' relations. So, the design requires a management that understands its value, which identifies clearly at what point the organization – in addition to associations, non government associations - NGA, and others - that the design can be inserted, contributing to the results of the enterprise performance.

This study falls within the context of the managing design and craft theme. It aims to present a preliminary diagnosis in a Craftwork Association, by the product, the user and the context.

Regarding the methodological procedures, the study is divided into two stages: the first, a theoretical foundation of key concepts related to design and craft management; and the second, a study case in Casa da Alfândega in Santa Catarina, by using the Guidelines for Project Development - GPD methodology instrument (2016).

This study has an applied nature, which generates data for practical application in design management to enhance the craftsmanship in the sense of "solution of specific problems involving truths and local interests" [4], following a qualitative approach, exploratory and descriptive purposes. For Prodanov and Freitas [5], it is "compiled from the information survey about theme and then describes the procedures performed and the obtained results".

In addition, it is considered to be a study case for being "an empirical research that investigates a contemporary phenomenon within a real-life context, especially when the boundaries between phenomenon and context are not clearly defined" [6].

As a result, we expect to identify the weaknesses of Casa da Alfândega, in order that the design management, in the context of the crafts, contribute as a strategic business factor, considering that this should be at the core of the enterprise since projects conceiving in order to identify opportunities, interpret the needs of the association, and so, to contribute to the its recovery.

## Theoretical Foundation

On theoretical foundation, management design and craft themes are approached in order to support the results and subsequent discussions. The study was developed under authors who made reflections about these topics and have enabled us to gather information which have helped in the preliminary diagnosis proposed in the aim of the study.

### A. Design Management

The application of design management within the organizations has evolved with the improvement of the industry and as the changes of management models propagated by the administration. Along this process of globalization, the design function was shaping up along transformations arising in the socio-economic context for the introduction of new technologies and theories.

Design is a social process that stimulates the team communication in individual understanding of the project that needs to be made collectively. I mean, design is not only solving problems, but also a way to find them. Maybe that is why recently there has been a growing interest in design management [7].

Design management follows the developments in managing, despite certain differences regarding cognitive approaches; its areas have many convergent points. So, design is a process, not only a form, which must be connected to the beauty of objects, a second level, but that, at first, has to do with the whole approach about the way of doing business, serving customers and offering value [8].

Adding value to the venture must be the focus of management design. This process is accomplished through an approach that integrates multidisciplinary teams in order to conceive, establish, implement and generate projects by joining expertise.

Understanding the meaning of adding value to the company is a complex process, because the decision of such effect may be inherently unpredictable [9]. The integration of multi-disciplinary teams contributes to the concept, construction and management, being crucial to develop and realize the value in projects for the customers and stakeholders [10]. Their inadequate integration may have far-reaching consequences, such as imprecise synthesis of needs analysis, leading to a low value creation for the customers and end users.

Design management has been understood from several points of view. Considering the design management in three points: as a process of transformation of inputs into products; as a flow of information through time and space; and as a process to create value for customers. Understanding that these points are not alternative, but rather complementary, and the design management is integrated into the transformation, the value and the flow [11].

The design insertion requires a management that understands its value. "The design management should remain as

a significant concept of management and not be dismissed as something old-fashioned; it should cause a prolonged impact on the interests of the enterprise" [12]. To this end, it is necessary to clearly identify at what point the organization design can contribute to performance results.

So, as craft is a third sector activity, there is a lack of added value and distinctive features, which can have their purchase cycle, single, not contributing to a continuing income generation, which ultimately weakens the productive relations of groups.

So, we identify the importance of the design management in the construction of a social technology, in which the design will become the end of the process, the tangible result. Becoming an efficient production system, respecting the craft production group characteristics, one can combine local know-how aesthetic requirements of the formal market. Considering that there is no meaning in a group production process without a product that can be aesthetically and functionally competitive, likewise there is no use in a competitive product without a brand identity that distinguishes, validates and supports it.

### B. Craftwork

The transition from craft production system for the industrial production system, which takes place in England, in late 1780, marks the beginning of industrialization and the entire revolution generated by it, which resulted in the devaluation of crafting [13].

During this period, the craft is concentrated in workshops; a small group of apprentices living with the master-craftsman, holder of all the technical knowledge. "This master offered his knowledge, clothing and food, in exchange for cheap labor and faithful behavior." [14]

Even so, the craft survived to the constant technological advances of the industrial age and the changes of modern society, characterized as an economical activity from many cultures and countries.

One of the central issues that arises, when craft one is discussed, it is its own definition. In a broader approach, the only sense of craftsmanship itself relies on manufacturing mode (handmade), which might mean that it can just not be industrially produced to be considered handmade. Therefore, it is necessary an accurate technical definition.

As a starting point, Unesco [15], which has actions on handicrafts in several developing countries, presents a consistent definition on craft products: those made by artisans, that are handmade, in which handmade or mechanical means were used, provided that the direct manual contribution of the artisan remains the most substantial component of the finished product.

In a more technical aspect, the Brazilian Handicraft Program (BHP) understands craftsmanship as "one of the richest forms of expression of culture and the creative power of the people. Most of the time, it is the representation of the histo-

ry of your community and the reaffirmation of your self-esteem "[16].

The Brazilian handicraft is considered one of the richest in the world, which ensures the livelihood of many families and communities. It is rooted in the folklore, customs, traditions and characteristics of each region [17]. It represents the story of a community and the reaffirmation of its self-esteem.

The southern region of Brazil, formed by three states, has a wealth of cultural accents, dances, food, rhythms and religious manifestations. In the state of Santa Catarina, the craft is a source of work and income for families involved with the process. This diversity is partially due to the wide variety of raw material found in the flora and fauna of the region, which generates unique cultural valuable products. "Santa Catarina has a small-scale diversified production, from different cultures, such as indigenous people, Africans and Europeans." [18], immigrants that populated the territory in different periods, which resulted in an extensive variety of techniques and objects.

Thus, the design management is seen as the link between this and the crafts, guiding people's goals through a multidisciplinary work. "The rapprochement between designers and artisans is undoubtedly a phenomenon of extreme importance for the social and economic impact that generates and for its cultural significance." [19]. Therefore, this is an exchange that generates benefits for both.

Both the craftsmanship and design have particular characteristics to express themselves. To make any intervention on the craft, it is necessary to "search about reality, aimed at the identification and knowledge of available raw material, process, and method of production, among other" [19].

Getting to know the local reality, the intervention should occur "[...] valuing and strengthening the regional traditions, the craftsman abilities and the existing relationships within the groups worked ", as well as the most common and typical elements of their surroundings [16].

So, knowing, respecting and appreciating the artisanal production context, the rapprochement between design management and the crafts should be based on a planned intervention, in which the exchange of experiences can culminate in the partnership between the two areas. In other words, one cannot and should not overlap the other.

## Methodological Procedures

This stage of the article details the theoretical-methodological path, in order to show you how to insert in the students of design and management of the craft, which will assist in the construction of the preliminary diagnosis and consequently in implementing the procedures to get to the result of the study.

In the first part, theoretical foundation, presented management concepts of design and craftsmanship. Then we explored the study case, with the implementation of applied

research to data collection, through direct and indirect observation techniques.

The following image (Figure 01), presents the GPD (2016) with their times and their respective steps: Inspiration (1/0/-1), Ideation (2/3) and Implementation (4/5/6).



**Figure 1. Guidance Methodology for Project Development.**

In General, Figure 1 presents the phases defined for the study case, with the objective of performing a preliminary diagnosis that starts from the collection of information concerning activity of artisans and their products, to identify the weaknesses of Casa da Alfândega, considering the data has the function of displaying the current local situation.

Initially, the study will be applied at the moment of Inspiration, presented in a route configured by three steps: Step -1 (opportunities), Step 0 (Prospecting) and 1 Step (data collection).

In this sense, it is important to mention that, in the prospect for a group to carry out the research, we counted on the support of Santa Catarina Culture Foundation (SCCF), which manages Casa da Alfândega.

While collecting data, in addition to theoretical information, photographic records and videos-with prior consent of those involved were done; documentary research in technical reports, preliminary visits to Casa da Alfândega, meetings with the SCCF and Casa da Alfândega and site visits, between September 2015 and May 2016, in the meantime when the products are sold.

In a preliminary diagnosis, as some of the difficulties identified were the information summary reports, the Block of Information was used – (2014), comprising: product, user, and context.

The Product analyzes the form, function, material, size, price, brand, packaging, instructions for use and diachronic-synchronic analysis; the User considers who this product is for; and the Context observes under which conditions and circumstances the product is in.

For a better understanding of the method used, the Figure 2, illustrates how the Block of Information-Survey was applied within the framework of this study. To do this, the Product analyzes the craft; the User, the craftsman; and the Context, Casa da Alfândega.



**Figure 2. Information Block steps- Collecting.**

Afterwards, it will be presented the results obtained through the study case, following the methodological procedures presented in this item.

## Study case: Casa da Alfândega

The opportunity to develop this study effectively happen because of the Doc. No. 212/FCC 2015 for the Design Post-Graduation Program at Universidade Federal de Santa Catarina (PósDesign/UFSC), with the objective of proposing improvement to the quality of handicraft from Santa Catarina, as well as, the cultural production, in order to offer the customer and prospective customer the cultural experience of creative diversity.

The aim was to propose improvement actions in Casa da Alfândega – cultural and touristic area of disclosure and sale of crafts of Santa Catarina – from the approach of design and design management, in order to present a preliminary diagnosis about the current situation of this place.

Thus, on 2 September 2015, the first meeting at the headquarters of Casa da Alfândega, downtown of Florianópolis (SC), was held with the purpose of presenting to the researcher the space where handmade products are commercialized. The meeting also set a schedule, so that, the researcher could perform the data collection and, consequently, pointing out the weaknesses of the site, through a scientific report.

Therefore, the information gathered during the preliminary diagnosis could be grouped within a logical design, the Information Block was assessed [20], from three areas: Product; User; Context, which are detailed below.

### A. Product Unit: Craftwork

This item measures the product, as its form, function, material, size, price, brand, packaging, instruction for use, among others [20].

Currently, more than 3000 handmade products are exposed in a place named Space Craft Gallery. Among them there were several types of crafts, such as weaving, bobbin lace, cachaça, shell, painting on wood, ceramics, jewelry, playful toys, postcards, among others, that depict the characteristics of the culture and folklore of Santa Catarina State.

There is a wide variety of parts and products, such as wall clocks, produced from the wood, which serve as decoration pieces; the products produced from the weaving, like scarves and knitting bags; and the products produced from rocks, resulting in necklaces or earrings.

As for the prices, each craftsman is free to establish the value of your product. Of the total amount, 25% is reverted to the administration of the Casa da Alfândega, as a way to fund the maintenance of space.

Another point that was analyzed considered the identification of the brand, the packaging and the instructions for use of the products. Since Casa da Alfândega does not have an identity, different types of tags that identify where a particular piece was produced, the type of technique used, producer contact, among other information have been checked.

As for the packaging, it was noticed that one of the 106 artisans, developed a package for his product, because the jewelry are considered more sensitive to exposure or movement. According to this artisan the earrings, necklaces, bracelets, among others, are exposed inside cardboard boxes, wrapped in felt and with plastic cover, as a form of protection, as well as, it is a way of adding value to the product. The other products, after sold, are wrapped in plastic bags, bubble wrap or brown paper.

The products are sold from Monday to Friday, from 9:00 to 6:30 pm and on Saturdays, from 9:00 to 1:00 pm, at Casa da Alfândega, which is located in Largo da Alfândega, Mafra, 141 Advisor Street – Downtown - Florianópolis, Brazil, with free admission.

### B. User Unit: Craftsman

This item measures the user, and for whom the product is intended, as the user directly or indirectly [20]. Considering that this preliminary diagnosis to check the fragilities of the Casa da Alfândega, we opted here for measuring user from the point of view of the craftsman and not the client.

Currently, Casa da Alfândega has registered 106 artisans, participating in the marketing of the products in that space. These artisans are represented by Casa da Alfândega Artisans Association (CAAA), a non-profit entity that performs the control of sales and financial oversight by Casa da Alfândega.

As for the genre, of 106 members, 67% is formed by women (71 associated) and 33% for men (35). Considering the artisans' origin, the vast majority live in Florianópolis (100), and (6) live in other regions of the State.

The artisans also collaborate with Casa da Alfândega organization. Some days a week, in an orderly manner, it is

possible to find craftsmen demonstrating diverse techniques, allowing the visitor to learn about the crafts elaboration, as well as, cultural stories.

### C. Context Unit: Casa da Alfândega

This item measures the context in which product is – the environment in which it is used and the integration [20].

In 1976, by means of Decree No. 77,068/1976, Santa Catarina State acquired from the Union, the right to transfer the Casa da Alfândega building. Therefore, the Government of Santa Catarina establishes the criteria for using such space through the Culture State Office and Santa Catarina Culture Foundation.

For this reason, since 1988, the Handicraft Gallery Project is inserted in this building. The project aims to rescue Santa Catarina's culture through the marketing of local crafts, besides preservation, redemption and the continuity of the crafts of Santa Catarina, being a cultural dissemination point in a touristic site.

With an area of 1,300 square meters, built on two floors, Casa da Alfândega building was opened on 29<sup>th</sup> July 1876 and is located in the historic center of Florianopolis. It was built in neoclassical style, with monumental works of corners and spans, with granitic rocks similar to the buildings of Rio de Janeiro.

The building listed in 1975 by the Institute of National Historical and Artistic Heritage (INHAH) and recognized as one of the rare examples of Portuguese colonial architecture that still survives in Brazil; it is considered one of the oldest buildings of the city, with 140 years of history [21]. Currently, the mansion suffered from the action of time and the depredation of vandals, with graffiti and peeled, untying from its neighborhood, such as Florianópolis Public Market, restored in 2015.

The last major renovation of the building occurred in 2009, but it was restricted to its central part. Since then, maintenance routines are carried out, such as: review of electric and hydraulic infrastructure, preservation of roofs, facades and plastering treatment. At the moment, there is a project, which is being executively detailing to be forwarded to a specific budget, and a bidding process for contracting the work of restoration of the building, with resources from the growth acceleration program (PAC- historical towns).

As the building is listed by INHAH, Casa da Alfândega administrators must fulfill the Ordinance No. 420/2010, issued on 24<sup>th</sup> December 2010, which "provides for the procedures to be followed for granting authorization for interventions on built heritage assets and its surrounding areas.

Due to tourism in the summer, the months of December, January and February are considered the ones with higher sales of the year; the tourists are the biggest consumers. In July, school vacation, and October, when the Germanic traditions are celebrated, we see an increase in sales, as well as, of visitations. In the remaining months, sales are smaller and

the visitors are mostly from Florianópolis and other States of Southeastern and Southern Brazil.

Another point is that Casa da Alfândega has no internal status, which would set out the criteria of mission, vision and values that constitute an organization. The criteria that establishes the guidelines for the functioning of the partnership between Santa Catarina Culture Foundation and Casa da Alfândega Artisans Association is established in a term of Technical Cooperation, revised every two years.

Figure 3 presents a summary of the items discussed in the Information Block Assessment (MERINO, 2014), which served as the basis for guiding the implementation of this stage of preliminary diagnosis.

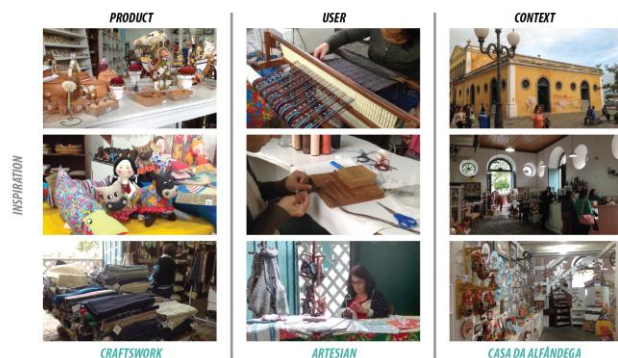


Figure 3. Some images of the preliminary diagnosis.

At the end of the preliminary diagnosis, it is concluded that the relation between the design and the craftsmanship will make possible the integration of design management in Casa da Alfândega.

Based on this study it will be possible to set objectives and common interests, properly to organizational reality, maximizing the benefits generated by the design management, which aims to unify the empirical craftsman know-how with the technological knowledge of the designer.

## Conclusion

Based on the GDP methodology, from the first moment Inspiration, of the steps (1/0/-1), a preliminary diagnosis about the current situation of the Casa da Alfândega, through the assessed in the Information Block. The objective of this preliminary diagnosis was to present the weaknesses of the Casa da Alfândega. So, as final considerations, some of the weaknesses observed during this stage of the study were described.

As for the product, it was found that it is necessary tags that identify where, how and by whom a particular product was produced, as well as these tags contain bilingual information, monthly-mind, more than 4000 tourists from different regions of Brazil, Latin America and even countries in Europe and North America landing in Florianópolis and vis-

iting Casa da Alfândega space in order to acquire a hand-made product that portray the story Santa Catarina State.

As for the user, there is a tendency of the craftsman in maintaining a creative procedure in the construction of their products, possibly by understanding that it was accepted by the market. However, when this artisan performs this procedure, he incurs the danger of making his mechanical work, sometimes wisely repeating the formula that briefly dialogues with tradition, with the times or with creativity.

Another weakness pointed out is that the craftsmen do not carry out trainings, even sharing or exchanging of know-how among users. However, one of the attractions of the area is to keep their most varied daily demonstrating craftsmen techniques, when visitors or tourists have the opportunity to know closely the development and manufacturing of parts and even a direct contact with the artist.

Considering the context, it was possible to notice that, if on one hand the amount of visual information in this space creates a sensory frenzy; on the other hand, it brings difficulties to appreciate products that are being offered. So, it becomes tiresome to the senses, unattractive for the cognition and little attractive to the desire.

In order to be tumbled by INHAH, contractual rules that prevent the application of any type of ID that may change the patrimony, as plates or signs. For that space to become more visible to tourists guests and the local community there is the challenge to understand together with INHAH, how this work can be carried out, without breaking the laws on historic buildings.

The next steps of this study will be possibly to develop a design management strategic plan setting goals and actions, in order to guide and path the customers in Casa da Alfândega. Among the actions that have already been put into practice there are the development of a visual identity, the creation of packages, the standardization of tags, identification of artisans and employees who perform daily activities in Casa da Alfândega, in addition to other strategies that are going to be developed in the short, medium and long term, through the design management.

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