A guidebook for design intervention projects in artisanal productive communities

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ABSTRACT
The social and cultural devaluation of handicrafts demands its adaptation to a new market scenario. Their work together with design has been the strategy employed through design intervention programs. However, this process has not generated lasting results. Therefore, this research sought to build guidelines for the construction of new programs structured in a booklet. To this end, it developed an analytical-qualitative research with conversations with 100 artisans from 16 communities about the intervention programs in which they participated. As a result, the negative and positive points of the programs according to the artisans were presented. This issue involves (1) the project itself; (2) its execution; (3) content worked and (4) participants. The active participation of artisans from the design of the project to the execution of the workshops as workshop workers stands out as fundamental. They were also emphasized as important contents and workload distribution of the workshops contextualized with the community. In addition to these direct results, it was also possible to conclude some characteristics of the community that facilitate and hinder the execution and maintenance of the actions of the intervention projects, such as the presence of active leadership (natural or built) and the understanding of the need and interest in changes. As an obstacle, the financial immediacy and low self-esteem of the artisans stand out. Given this information, some guidelines can be identified.

Keywords: Primer, guidelines, Intervention, Design, Teaching.

1 INTRODUCTION

The contemporary economic context still has craft production as a strategy for the construction of objects. According to the IBGE and the Ministry of Culture through the Basic Municipal Information Survey (2014), many Brazilian municipalities still develop artisanal production. Handicrafts are part of social entrepreneurship, the creative economy and the economy of culture.

In this sense, Wanderley (2015) presents craftsmanship as both a product and a process. The same author (2015) points out 03 fundamental characteristics: (1) predominance of manual manipulation; (2) direct result of artisan energy with author identity; (3) a cultural representation.

In this context of local artisanal production, Krucken (2009, p. 17) also argues that "local products are cultural manifestations strongly related to the territory and the community that generated them. These products are the result of a network, woven over time, which involves biodiversity resources, traditional production methods , customs and also consumption habits ".

Even at this juncture, handicrafts in Brazil have been losing their social existence and cultural strength due to the lack of identity of these actions as an expression of the community, of technical quality, of dissemination, of personal and collective valorization. Faced with this problem and understanding

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cultural practices as dynamic and changeable, craft activities must adapt to a new scenario.

This scenario is a market with competition with digital artifacts and industrialized products with very different characteristics from artisanal artifacts. For Borges (2011, p.204), "handcrafted objects appear as a counterpoint. In a virtual world, they offer a real experience. Instead of the uniformity and standardization of industrial objects, they are unique, never identical . "With this, the craft needs to consolidate its concept and its differentiating characteristics to be chosen for itself (functionality, aesthetics and symbology).

As an action strategy, the participation of design in artisanal communities presents itself as an effective possibility of guiding these changes. Design is presented as the act of identifying a problem and the creative intellectual effort of the sender, who presents solutions through drawings and plans that include schematics and specifications to be absorbed by the receiver. "In the communication process, both the sender and the receiver are active partners" (Wolf, 1999, p.29). Fujita and Barbosa (2020), based on a bibliographic review (finding 08 articles) observed that design has been working to optimize the activities of social and/or solidarity companies (such as craft cooperatives) as it has analytical tools for evaluation, identification and indication productive activity and business as processes, actors, resources, among others.

Due to the volume of information involved in productive activities and crafts, information design was of fundamental importance for the compilation of information and mainly to make it understandable in an efficient and clear way for the general public. This is justified because "the main objective of information design is the clarity of communication" (Petterssonp , 2012). The IIID (International Institute for Information Design) (2022) contextualizes information design from the concepts of information and design, with information defined as the result of processing, manipulating and organizing data in a way that adds knowledge to the receiver.

And, second, Scariot and Schlemmer (2012), information design is the definition, planning and elaboration of the content of a message and the environments in which they are presented, with the intention of satisfying the information needs of the recipients. Updating some of these definitions, the International Institute for Information Design itself presents a modification by the idX group – information design interchange (Egger , 2013) explaining information design as "it is the definition, planning and modeling of the content of a message and of the environments in which it is presented, with the intention of satisfying the information needs of the intended recipients", this definition IIID being modified by the idX group (IIID, 2022).

Care with the way information is presented is essential for the research results to be productive, so that they can be used, reviewed and consulted whenever necessary, "...messages must be carefully designed, produced and distributed to, more later be correctly interpreted and understood by the majority of individuals within the intended audience." (Dick, Gonçalves and Vitorino, 2017).

Without a proper presentation, the information becomes just an accumulation of data, not corresponding to the real value of the research that can be better recognized if the information is easily

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identified and understood. Establishing effective communication between the main characters interested in the research content presented in the booklet is the main objective.

Due to the need for visual presentation of information, a booklet can be an important material. It organizes and exposes information, making it accessible to institutions that promote intervention projects, to designers and artisans, in addition to the general public. The booklet must have a printed and digital version, since "the need for effective information spreads through all means" (Baer , 2009).

The work between design and craftsmanship has been taking place through intervention programs such as the Brazilian Crafts Program, Artesol , the SEBRAE Crafts Program and Imaginary. Borges (2011, p. 215) emphasizes that "less tangible than the economic impact, the social transformation provided by the programs is no less important." From these actions of approximation between center and periphery, often with discrepant approaches, a common thought is perceived: replacing welfare policy with a model that encourages collectivism and entrepreneurship (Borges, 2011). In fact, social transformation is observed in most of the initiatives, mainly in the increase in the self-esteem of the actors involved.

Krucken (2009, p. 17) highlights that "the strengthening of relationships with educational , research and entrepreneurship support institutions is essential to promote the development of the territory . These relationships stimulate the interaction of professionals from different areas of knowledge in the search for together for innovative solutions , strengthening the system vision ."

However, as Wanderley (2018) points out, problems are still identified in the consolidation of this interaction between crafts and design, with the programs, presenting itself as the research problem of this study. Lost knowledge, actions not continued or not employed, setbacks of processes are examples observed when the programs are completed.

Although the stakeholders understand the programs in depth and have experience in these processes, they are not part of the real scenario of productive activity and artisans. Its analysis takes place from an outside-in perspective. Discussion with artisans would validate and complement this diagnosis from an internal point of view.

Handicrafts must be worked on based on social entrepreneurship. According to Ashoka Social Entrepreneurs and Mackisey and Cia. Inc. (2001), social enterprises produce social values through innovation for the benefit of social, economic and community development. As Melo Neto and Froes (2001) point out, the intention is no longer "the business of the business", but "the business of the social" with civil society being the center of action and partnerships between the community, the government and the private sector. being the strategy. Oliveira (2004) still complements is not (a) corporate social responsibility (actions centered on the company's mission and activity), (b) a social organization (production and revenue generation with the sale of products and services); (c) represented by an investor in the social field, social charity or philanthropy; (d) Therefore, it must involve (and does involve) actions and initiatives of innovation, creativity and sustainability aimed at solving social problems, maximizing the social capital of communities, and collective representation.

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The creative economy must also be a strategic one. According to the Ministry of Culture (2011, p.22) "the creative sectors are those whose productive activities have as their main process a creative act that generates a product, good or service, whose symbolic dimension is determinant of its value, resulting in production of cultural, economic and social wealth". Therefore, it must have as guiding principles: (a) cultural diversity, (b) sustainability , (c) innovation and (d) social inclusion.

Productive activities, especially crafts, need to work and be concerned with multiple and integrated contexts, as Wanderley (2015) points out: economic, educational, cultural, social and political. Gamem (2016) agrees with these dimensions, organizing them into: environmental, social, economic and social intelligence. Environmentally, it indicates the use of reused raw materials and " local endogenous resources " (Gamem, 2016, p.15). In the social field, it values actors, culture and local memory. In the economic scenario, to be guided by the plural economy (solidarity, creative and market). Collective intelligence is composed of collective dialogue with the construction of partnerships (civil society, public and private companies, society and the productive community itself).

In addition, the sustainable value of maintaining the artisanal practice is highlighted. Manzini and Vezzoli (2005, p.23) talk about "proposing the development of design for sustainability means, therefore, promoting the capacity of the productive system to respond to the social demand for well-being using an amount of environmental resources drastically lower than the levels currently practiced". Even referring to environmental resources, this article makes use of this idea to focus on human resources and how much design can improve, sustain this resource, through good practices and strategies.

Several researches and projects have been aimed at introducing the culture of design in diverse artisanal productive communities. They already point out some basic guidelines. Fernandes (2021) believes that collaborative work between design and craftsmanship should happen through a systemic approach, continuous process, participation of all, gathering experience, collaboration, co -creation . Sasaoka (2022) believes that a social design program should be based on (a) diagnosis or recognition of context, (b) articulation, (c) social learning and (d) construction of the notion of autonomy" (SASAOKA, 2022, p 35) and be structured in activities with periods, objectives, semi - defined results. Martins, et al (2022) point out the socialization between the actors for the sharing of the "artisanal popular experience" as an important aspect with the establishment of paths beyond the economic context. Marcia & Maria (2022), comment:

"This exchange of knowledge between designers and artisans is necessary, since the changes that have taken place in the field of handicrafts usually come from the personal taste of the artisans attributed to artisanal products, that is, many artisans create from the perspective of the artist, or that is, the products are based on your personal taste, without the concern of carrying out a previous study to get to know the consumer public, their desires and tastes." (Márcia & Maria, 2022, page 175)

Therefore, this research aimed to build guidelines for design intervention programs in artisanal productive communities. It also sought (a) the identification of the positive and negative points of some intervention programs, (b) the structuring of the process of interaction of craft and design knowledge and

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(c) the development of a booklet.

The information was organized into topics, separated by types and numbered. Preparing content and its presentation was a challenge in which information design was the main tool, considering "the art and science of preparing information so that it can be used by humans efficiently and effectively" (Horn, 1999).

But in addition to organizing the information, representing it visually for efficient and effective communication was also challenging and inspired the preparation of the booklet that will be presented later in this article. The visual demands that should guide the booklet were defined with the division of information, establishing the main groups of the guidelines and representing them with icons, in order to facilitate understanding.

2 METHODOLOGY

This article classifies the research as being of an applied nature, due to the preparation of the booklet as a final product. Regarding the objective, it has an exploratory nature, as it brings to the research universe the empirical reality observed with the artisans. The approach to the problem is qualitative, since it has no interest in quantifying or presenting statistical relevance of any data presented (Silva & Menezes, 2011).

The thematic delimitation of this research addresses craftsmanship and design intervention as main themes. As for the population and spatial delimitation, it is an analytical-qualitative research with conversation with 100 artisans from 16 communities about the intervention programs in which they participated.

For that, an analytical-qualitative research was developed. Knowledge was built by the critical analysis of information (criticism and praise) of the objects of study (the artisans). And he was concerned with the existence and meaning of the facts themselves and not with their periodicity, working with information regardless of their frequency of occurrence and the size of the sample.

It involved the inductive approach method when working particular cases (communities) for general conclusions (main problems and important aspects for intervention programs in design). In the total context, it qualifies with the structuralist procedure method when seeking the integration of multiple knowledge, the development of an orientation structure (the guidelines and the booklet) to represent and work the object of study (the integration of crafts and design).

As a research technique, the semi-structured interview in the form of informal conversation was used, with an emphasis on the artisans' evaluation of the intervention projects in which they participated. It took place in a collective environment of the community and involved the participation of 100 artisans from 16 different communities. The conversation was mediated by the research researchers with the introduction of some basic questions.

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3 RESULTS AND DISCUSSION

The search

In the conversation/interview with the artisans, they presented 29 problems and 28 general strengths of the intervention programs in which they participated. This issue revolved around (1) the project itself, in relation to elaboration, temporality, people and content, and (2) the project's actions on content, temporality and people, but also didactics and structure.

Negative points of the projects

1. Project ready – without the participation of the group;
2. Short design;
3. Discontinued project;
4. Unfinished project;
5. Project restricted to training;
6. Little promotion action;
7. Little marketing action;
8. Widely spaced actions;
9. Strict guidance/correction workshop;
10. Very theoretical classes with little practice;
11. Non -consolidation of the techniques taught;
12. Content of the workshops not suitable for the group (too restricted or too varied);
13. Courses with workload distribution not suitable for the group (considered short or long);
14. No stimulus and training for creation (such as ready-made drawings);
15. Little variety of courses;
16. Proposal of non-differentiated products;
17. Proposal of activities and copy products;
18. Products without personal or community identity;
19. Inadequate materials (expensive , difficult to obtain, or lack of identification   with the artisan);
20. Techniques without individual or community identity;
21. Decontextualization : technique not adaptable to the material and equipment used by the community;
22. Workshop not suitable for   the development of the technique;
23. Workshop not suitable for guidance, mainly to work errors;

Positives of the projects

1. Long projects;
2. Constant and easy contact with stakeholders;
3. Easy contact with those responsible for the project;

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4. Donation of equipment and materials;

5. Opening hours and days of accessible workshops;

6. Adequacy of working hours to the availability of artisans;

7. Participation of artisans as instructors;

8. Language accessible by teachers;

9. Qualified and active teachers;

10. Patient teachers;

11. Efficient teaching methodology;

12. Development and improvement of products already developed;

13. Artisans' understanding of the need for new products;

14. Artisans' understanding of the need for more contextualized designs;

15. Artisans' understanding of quality control and management;

16. Understanding on the part of artisans of the need to take care of their waste;

17. Visits to successful cases;

18. Technical visits to the market;

19. Introduction of new themes;

20. Work with recyclable material;

21. Adaptation of techniques;

22. Product Mode   Identification;

23. Color Workshop;

24. Sales classes;

25. English classes ;

26. All artisans go through all stages of the project;

27. Theoretical and practical understanding of the entire process of each participating artisan;

28. Promotion of products at fairs;

29. Psychological support when needed.

In addition to these direct results, it was also possible to conclude some characteristics of the community that facilitate and hinder the execution and maintenance of the actions of the intervention projects. They are not definitive but have an influence on the progress and consolidation of projects. They are quite varied but cover domains, people, structure, products and processes.

Community facilities for the development of intervention projects

1. Interest and love for the activity;

2. Defined leadership;

3. Leader with collaborative character, initiative and great curiosity;

4. Leader with critical ability and creativity;

5. Leader with teaching ability;

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6.   Trained leader;

7.   Collaborative spirit;

8.   Exclusive dedication;

9.   Willingness to change;

10.   Willingness to learn;

11.   Willingness to invest financially;

12.   Specific   and "own " production space;

13.   Specific and "own " marketing space;

14.   Consolidated traditional technique;

15.   Easy to pass technique;

16.   Artisans trained in the technique;

17.   Varied productive activities;

18.   Material available in the community,

19.   Awareness of the need for community crafts to have an identity;

20.   Product Identity.

Community facilities for the development of intervention projects

1.   Dependence on running projects;

2.   Low self-esteem;

3.   Financial Immediacy;

4.   Insecurity;

5.   No leadership;

6.   Leader as bosses;

7.   No initiative;

8.   It does not have a typical raw material;

9.   Without a consolidated technique; 1

10.   Product without identity;

11.   Great dependence on the Associations to carry out the actions;

12.   Not aware of what they want (besides earning money);

13.   Non-exclusive dedication

With these two groups of knowledge worked in the research, the guidelines were elaborated.

The Guidelines

An effective change process in any community can only happen if it involves the sharing of thoughts, attitudes and emotions among all participants. This process generates a sense of belonging, creates commitment and stimulates the collectivity. In this sense, Krucken (2009, p. 69) highlights that "the construction of quality relationships demands a strong spirit of collaboration and coordination ". Therefore,

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the sharing of intentions and objectives among the network actors is fundamental [...] Thus, it is necessary to stimulate the construction of collaborative networks in craft groups.

As Wanderley (2015) comments, this sharing happens with planning (identification of information), execution (sharing of information) and evaluation (reflection of information). Therefore, the program must also be structured in these three actions, making them its basic phases. Also two main qualities are fundamental for the programs: (a) collaboration, effective participation of all in the whole process and (b) flexibility, possibility of its adaptation to the concrete reality of each community and each artisan.

In addition to these two bases, four parameters are active for the structuring, execution and representative effectiveness of the results of the programs: actors, processes, contents and results.

The actors are made up of people involved in the program such as artisans, designers, among others. The means of involving them and the appropriate ways for them to participate are identified. The main objective is emotional involvement, collaboration and autonomy.

The processes represent the actions to be developed. Its necessary characteristics in the temporal, spatial and human domain are pointed out. Contextualized and identity actions are representative and accepted.

The content involves knowledge and topics important to craftsmanship and its production. The main ideas to be worked on are indicated. It focuses at the same time on the identity of the activity and the group as well as on the generation of knowledge and competences.

The results are concrete solutions to basic problems of artisan communities. Some changes, decisions and products necessary for all are indicated. It directly seeks productive sustainability with the satisfaction of the actors.

Therefore, some basic guidelines are:

Actors:

1.   Enable the total collaboration of artisans, mainly in the elaboration of the project;

2.   Promote accessibility to project members by participating artisans, both during execution and at any time;

3.   Involve workshops not only guiding (ordering to be done) but also knowing and doing;

4.   Implement the participation of artisans as instructors with the monitoring of project members;

5.   Involve instructors and students working in a horizontal, non-hierarchical manner and with reciprocal sharing of knowledge;

6.   Liberate decision-making autonomy for artisans.

Process:

1.   Implement long, progressive and comprehensive projects in several areas (such as design, administration, communication, among others);

2.   Develop constant actions and without a long time interval between them;

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3.   Establish continuous and systematic training;

4.   Carry out technical visits to learn about successful realities;

5.   Develop capacity building through workshops;

6.   Conduct workshops with   sequential activities;

7.   Conduct workshops not only for guidance: first working on a new product with teaching how to do it and only then guiding the improvement of products already developed;

8.   Carry out time-spaced workshops so as not to stop production for a long time;

9.   Conduct workshops with various exercises, including extra room to assimilate and practice knowledge.

Contents:

1.   Work on raising awareness of quality, identity, and concern for waste;

2.   Have as base workshops:

Creativity and new   product development,

Graphic language (color, texture,   shape, among other aesthetic-symbolic elements),

identity ,

pricing ,

management ,

entrepreneurship ,

quality ,

development of high self-esteem and independence;

3.   Take advantage of available raw material and community identity ;

4.   Explore the techniques already developed in the community;

5.   Work with community identity techniques ;

6.   Work on pricing systems suited to the productive and market realities of that type of craft and not just based on hours worked;

7.   Work with sales processes and strategies;

8.   Include in the workshops the importance of each suggested change (in actions and products) and knowledge worked on.

4 RESULTS

1.   Qualify the products already developed;

2.   Qualify the processes   necessary for the activity;

3.   Qualify the structure (space, furniture, machinery and tools) of the activity;

4.   Develop new and different / innovative products;

5.   Create the group's visual identity and promotional materials (such as catalogs and folders);

6.   Establish partnerships;

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7.   Define   price system;

8.   Implement marketing techniques

9.   Build promotion strategies;

10.   Establish tactics to cultivate customers (gifts, personalized products, etc.);

11.   Working with collections – new proposals every year,

12.   Appoint/identify/prepare a leader;

13.   Identify the market, the main and secondary target audience of the craft type.

The Primer

All the information collected and completed in the research was organized in a booklet called Handcrafts Shared (Figure 1). This project was defined because the booklet would be the most effective way to present the knowledge built and for this knowledge to be applied in real contexts.
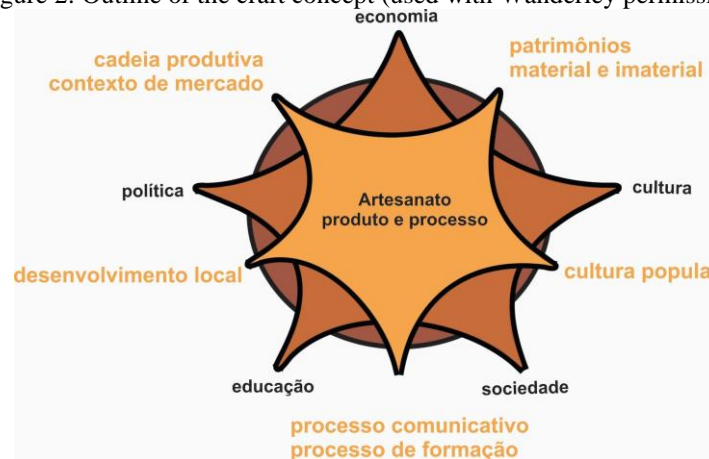
Figure 1: The booklet
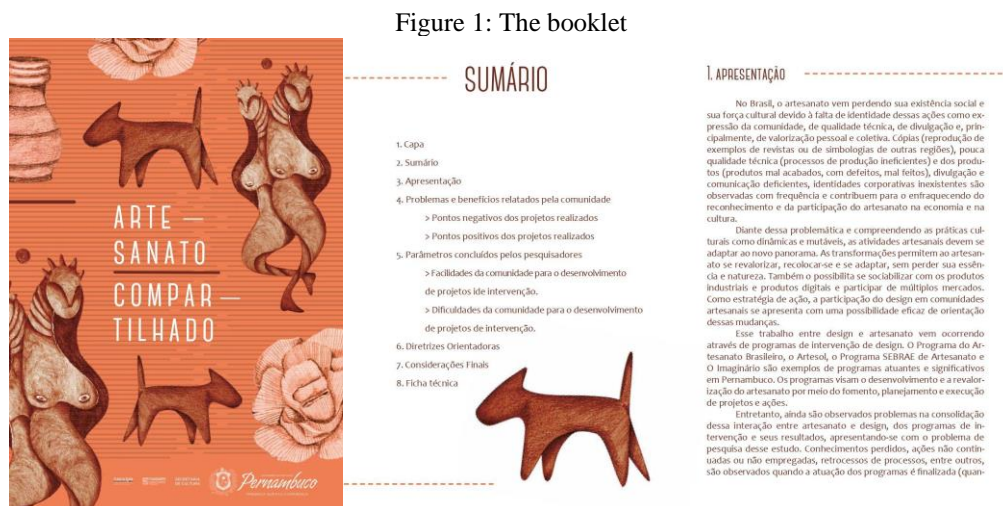
Source: Direct Research (used with permission of the authors).

The booklet's organization was complex with a lot of independent and at the same time complementary information having to be presented textually (which is uninteresting and tiring). Therefore, the organization of information in blocks and sub-blocks was started , expressed textually and when possible schematized in infographics.

The first information worked was the concept and characteristics of the craft. It was outlined in an infographic (figure 2) that demonstrates the link between the characteristics of handicrafts and social domains.

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Figure 2: Outline of the craft concept (used with Wanderley permission).

Source: Used with permission Wanderley (2018).

The first group of information worked on was the presentation of the research context with its problems (crafts and programs) and its solutions (design intervention and booklet). All content was verbalized textually (introduction of this article) and also outlined in Figure 3.

Figure 3: Outline of the research context.

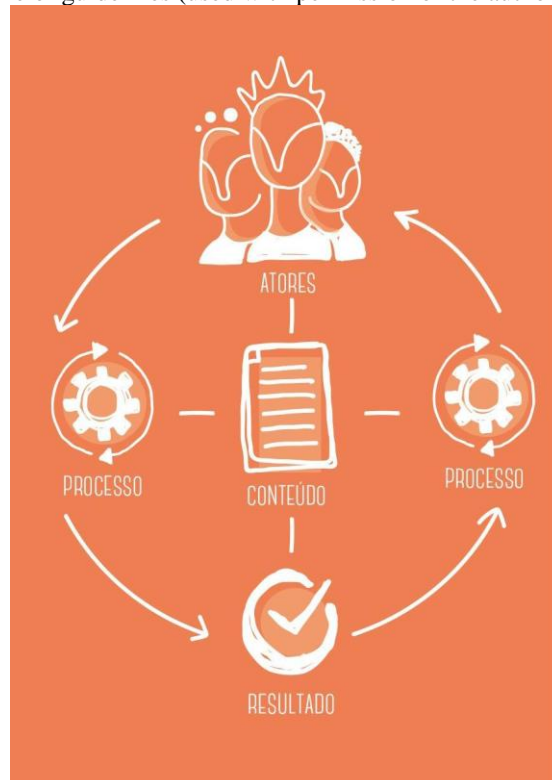Source: Direct Research (used with permission of the authors).

The result of the research (the research and the guidelines of this article) was organized in 03 groups of knowledge: (1) Diagnosis of Projects Reported by the Community (2) Influencing Parameters concluded by the researchers and (3) Guiding Guidelines. This division happened because the conversation (informal collective interview) provided (a) the identification of problems and benefits of the projects implemented according to their participating artisans (diagnosis) but also (b) the conclusion of some characteristics of the community that facilitate and hinder the development of intervention projects (parameters) that together

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built (c) the guidelines.

The diagnosis is composed of the problems and successes pointed out by the artisans participating in the various projects developed. The parameters are constituted with the facilities and difficulties characteristic of the communities that positively and negatively influence the development of projects identified by the researchers. All these contents were presented verbally with schematization only of the organizational structure.

Finally, the guidelines represent the main basic instructions concluded from the diagnosis and parameters for the elaboration, execution and maintenance of intervention projects in design in artisanal productive communities. They were structured in 04 pillars: (1) actors, (2) processes, (3) content and (4) Result. The actors represent the people who are part of the project, including the stakeholders (project representatives: designers, among others), artisans and their partners. Process consists of the actions proposed and/or developed with the project. The content is established as the themes and the knowledge and themes important to the craft and its production worked in the projects . And the results are the benefits achieved as the project, the concrete solutions to basic problems of artisan communities. Its internal content was expressed textually, but its structure was schematized in Figure 4.

Figure 4: Outline of guidelines (used with permission of the authors, direct search).

Source: Direct Research (used with permission of the authors).

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5 FINAL CONSIDERATIONS

The Handicraft Shared booklet is still theoretical, having not been used in real situations nor used by project participants. However, even if its effectiveness is not proven, it is established because the content of the booklet was built with information derived from real and direct contexts of artisanal communities. In addition, the structure of the booklet was developed based on information design principles.

The methodology used proved to be effective. The origin of the information involving subjects directly related to the theme, the artisans participating in design intervention projects, provides contextualized information. The number of artisans and communities involved was significant and with different characteristics allowing for greater coverage and variability of information. Also , the analysis and conclusion of the information taking place through experienced researchers in the area of intervention build grounded guidelines.

Even given the competence of the booklet and its construction, some suggestions for future work can be pointed out both for its optimization and for the expansion of its application. Other knowledge bases will allow you to confirm, adjust or modify some information in the booklet.

As an analytical basis, the booklet can be compared with other intervention approaches already developed with important activities, such as (a) O Imaginário, (b) Artesol , (c) SEBRAE handicraft program and (d) Brazilian Handicraft Program. These present their performance parameters as well as their guidelines already applied, allowing: (1) to define common aspects and (2) particularities. With this, they can point out weaknesses and innovative aspects of the booklet that can be further worked on to minimize or confirm them respectively.

The vision of the stakeholders of different programs is also important as they are on the "other side" of productive activity and intervention programs as evaluators and instructors. They would point out the difficulties and facilities encountered when they acted, thus indicating new parameters not perceived by the artisans.

Experimenting with the booklet in practice would assess its performance. It can happen in 02 contexts: (1) practical application and (2) analytical application . The booklet can be the basis for a case study in which its guidelines will be put into practice for carrying out a design intervention program in a community. It can also be used as an analytical model for the evaluation of other interventions, explaining their strengths and weaknesses.

Finally, it is observed that the intervention programs themselves and their projects can be bases for self-assessment and external assessment of their capacity for transformation. Also, its participants, more precisely the artisans, provide important information at a structural, human and technical level for the evaluation and construction of design intervention projects.

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