

Lucca Simeoni Pavan
(Organizador)



A Economia numa Perspectiva Interdisciplinar 2

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Ano 2020

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APRESENTAÇÃO

Cada vez mais o conhecimento se torna o produto mais valioso em nossa sociedade. A proposta desta edição está no cerne deste acontecimento. Aqui são apresentados diversos trabalhos dos mais variados assuntos e agora com pesquisas feitas tanto por instituições brasileiras quanto europeias, mais especificamente portuguesas.

Como o próprio título deste livro ressalta, a interdisciplinaridade faz parte da construção desta coletânea, cujos trabalhos desenvolvidos abordam temas como o agronegócio, agricultura, mercado de peixes, saúde mental e previdência, temas estes referentes às pesquisas feitas por instituições brasileiras. Percebe-se a vocação natural do Brasil quanto às questões agrícolas, além da urgência e relevância dos assuntos pertinentes à saúde mental dos brasileiros e do financiamento da seguridade social que suporta estes cidadãos incapacitados.

Com respeito aos trabalhos desenvolvidos por instituições portuguesas, os temas tratados foram renda básica universal, reforma do sistema de pensões e consistência dos mecanismos de proteção social, regulação de recuperação financeira de entidades subnacionais e design aplicado à indústria. Pelos temas abordados pelas instituições portuguesas, fica evidente como questões sociais e de responsabilidade do governo ainda estão em voga na discussão acadêmica deste país. Estes temas de pesquisa são demandas da sociedade cujo debate ficou acalorado após a crise financeira mundial de 2008 e 2009, onde Portugal, juntamente com Espanha e Grécia estiveram entre os países europeus que mais sofreram consequências nefastas com esta recessão mundial.

Com isso, antecipo aos leitores que aqui encontrarão um aprofundamento nos temas destacados, além da oportunidade de analisar como se diferenciam e se assemelham as pesquisas realizadas pelas instituições brasileiras e pelas instituições portuguesas.

Lucca Simeoni Pavan

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FROM HERITAGE TO CITIZENS' CREATIVITY – THE ECOLOGY OF DESIGN AND PARTICIPATION IN PAREDES' INDUSTRIAL HERITAGE

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ABSTRACT: The following paper explores the dynamics of design, citizens' engagement and local culture, in the framework of the city of Paredes and its industrial heritage. This particular case study aims at demonstrating communication design as a strategic constituent for the organizations' ecology. This is assessed in the municipality of Paredes, a traditional industrial region in Northern Portugal, with a symbolic deficit in its main industrial activity, the furniture industry. Paredes has a historically rooted entrepreneurial tradition, centenarian,

with varying endogenous assets, a privileged geographical position and a strong industrial heritage associated with furniture and wood. This activity defines an identity and local culture and is recognized as such. The relationship of the industry with the design as strategy, methodology and product has evolved very significantly, having a framed governance strategy that aimed to connect with sustainable development practices in design, but that wanders by a series of decisions that report to mismatched agendas with the design. To enhance this regional development, design is included in policies and upheld as a promoter of development for a creative city. This research acknowledged design as an enhancer for the interpretation of organizational strategy, an innovation model that branches into the economic and creative spheres. It evolves to build the concept of creative economy, and is particularly associated with models for territorial development. In addition to traditional conditions linked to the industrial strategy, design as a constituent part of the development of organizations may be interpreted as the bridge between strategy, communication and participation.

KEYWORDS: design, furniture industry, local heritage, Paredes

DO PATRIMÓNIO À CRIATIVIDADE DOS CIDADÃOS – A ECOLOGIA DO DESIGN E PARTICIPAÇÃO NO PATRIMÓNIO INDUSTRIAL DE PAREDES

RESUMO: O presente artigo explora a dinâmica do design, o envolvimento dos cidadãos e a cultura local, na estrutura da cidade de Paredes e seu património industrial. Este estudo de caso específico visa demonstrar o design de comunicação como um componente estratégico para a ecologia das organizações. Isso é avaliado no contexto de Paredes, uma região industrial tradicional do norte de Portugal, com um *deficit* simbólico na sua principal atividade industrial, a indústria de mobiliário. Paredes tem uma tradição empresarial historicamente enraizada, centenária, com ativos endógenos variados, uma posição geográfica privilegiada e um forte património industrial associado ao mobiliário e indústria da madeira. Esta atividade define uma identidade e uma cultura local e é reconhecida como tal. A relação da indústria com o design como estratégia, metodologia e produto evoluiu muito significativamente, tendo uma estratégia de governança estruturada que visava conectar-se às práticas de desenvolvimento sustentável em design, mas que vagueia por uma série de decisões que relatam agendas incompatíveis com essa mesma estratégia de design. Para sustentar esse desenvolvimento regional, o design é incluído nas políticas e confirmado como promotor do desenvolvimento de uma cidade criativa. Esta pesquisa reconheceu o design como um potenciador da interpretação da estratégia organizacional, um modelo de inovação que se ramifica nas esferas económica e criativa. Evolui para construir o conceito de economia criativa e está particularmente associado a modelos de desenvolvimento territorial. Além das condições tradicionais ligadas à estratégia industrial, o design como constituinte do desenvolvimento das organizações pode ser interpretado como a ponte entre estratégia, comunicação e participação.

PALAVRAS-CHAVE: design, indústria de mobiliário, património local, Paredes

1 | A STARTING FRAMEWORK

Paredes' evolution as a developing territory is closely tied to the furniture and wood industry, with more than a century of history. This paper systematizes information collected from relevant sources, otherwise scattered, and that is part of a PhD research project about this local culture and its relation with design culture and design identity (Pereira: 2015).

It is a developing municipality, endowed with the essential infrastructure, which has recorded a demographic change and an ability to become a more attractive area.

The furniture industry is one of the economic, strategic and social drivers of the region. It is the largest employer in the region, since “62% of its workforce is in the manufacturing sector, with the weight of furniture in this sector exceeding 60%” Paredes Rota dos Móveis-SACIC (2009: 10). The furniture sector is, in fact, over-represented in Paredes, hence the relevance the strategy has for this economic area.

2 | DEFINING A LOCAL INDUSTRY

Paredes was elevated to town status in 1844 by Queen Maria II, an important date which highlighted an historical figure politically linked to the historic reality of Portugal at the time, that enabled Paredes to participate in promoting progress—as understood then—focused on accessibility, transport, communications and education. This figure was the Counselor José Guilherme, who incorporated a strategic vision for the region linked to the furniture industry, “a bourgeoisie with the economic power to acquire furniture, the figure of José Guilherme is worth mentioning because he was greatly involved in the whole development of the municipality and the town, in terms of city planning, the road network, and “progress” in general.” Alves (n.d.: 4)

The economic development of Paredes, from this time, was concentrated on agriculture, which was modernized, and this new industry of timber and furniture, which in turn boosted trade.

The origins of this “new” industry are in the tradition of woodworking, for which “there are indirect references that point to the existence of joiners, sculptors, woodcarvers, sawyers and other craftsmen (...)” Alves (n.d.: 2). Alves undertook some research, a review of literature and interviews with the population, and refers to the “near invisibility of the furniture industry in the works consulted” Alves (n.d.: 1).

These craftsmen underwent a gradual evolution from manual labor to industrialization, in the phenomenon of the Industrial Revolution that was witnessed throughout Europe. The descriptions by Vieira in “O Minho Pittoresco”, a monograph dated 1887, refer to the existence of “construction workshops (carpenters, bricklayers and plasterers), 136 workers. Pine sawmill: 3 manual laborers and 3 hydraulic saws” Vieira (1887: 583).

In an interview published in the newspaper “O Progresso de Paredes”, Joaquim Moreira dos Santos is presented as one of the pioneers in the industrial manufacture of furniture in the municipality of Paredes. He identifies some hypotheses about the emergence and development of the furniture activity in the territory. According to the interviewed: “the activity may have started with a Sicilian who have installed in town (...) and they may been the ones who developed from the mid-19th Century the industry of the chairs in the county and extending to Paços de Ferreira. In his words, this activity was an completely handmade “industry”, family-oriented, working father and children mostly in the production of chairs. “Around 1888/89 the industry was already highly developed. In Rebordosa parish, everyone had cadeireiros.” Pereira (2011: 51)

Barreiro (1922) produced the monograph that today serves as a reference document for historical research on Paredes. In a lengthy, detailed description of the municipality, he updates this information with data that Alves confirms, referring to

“joiners and carpenters in the municipality, the grandparents and great-grandparents of the people interviewed.” Alves (n.d.: 2)

In particular, it relates to an initial sign of what would be the industry of the region: “In Vilela, there is a recent initiative, the first factory in the country that we know of, making wooden seats for chairs, expanded with the production of materials for other similar industries.” Barreiro (1922: 43)

In his description of the central parish in the Municipality, Barreiro writes that “chickens and eggs are dispatched from Paredes station, along with wooden items, especially chairs, from Lordelo, Vilela and from other parts, as described below, going to Porto, Lisbon, Trás-os-Montes, etc.” Barreiro (1922: 308).

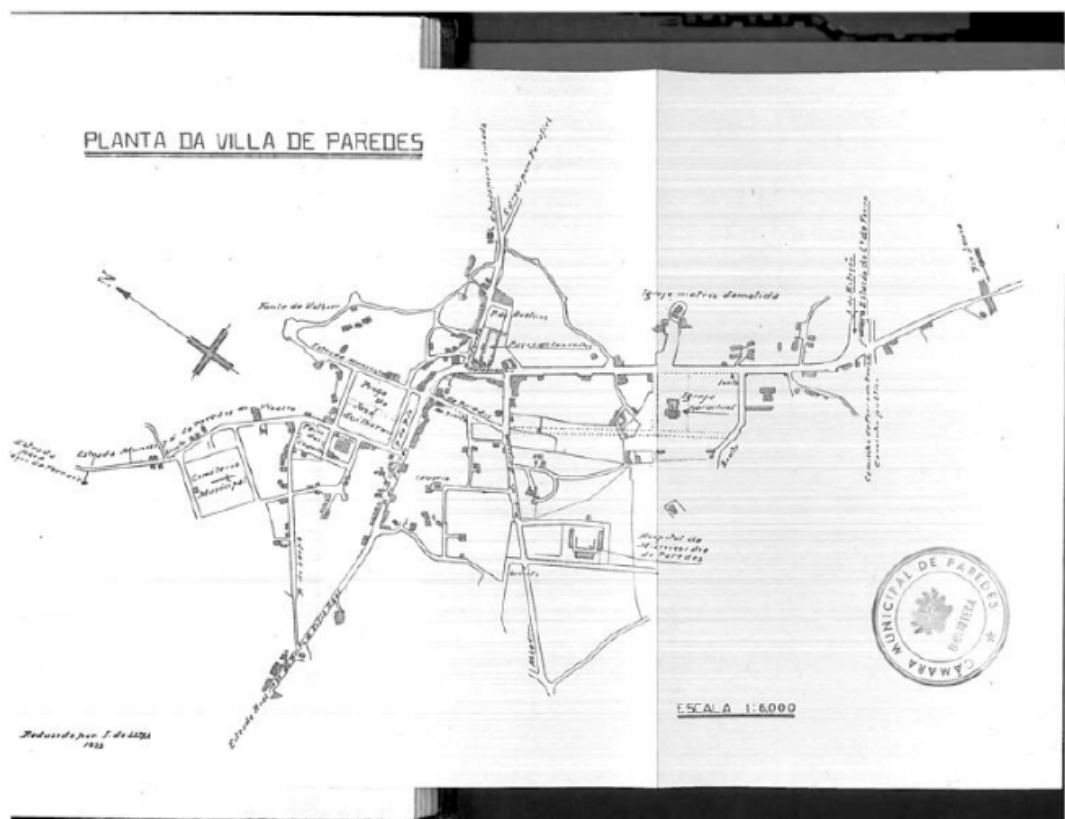


Figure 1: Map from Paredes central parish (Barreiro, 1922).

On top right we can observe the railway station reference (Estação do Caminho-de-ferro), with straight connection to *Praça José Guilherme*, the central square.

Here is a specific mention to the women who carried the chairs to sell, the *cadeireiras*. The man, the *cadeireiros*, deal only with the woodworking and production. This activity had such a great impact that at the end of 19th century almost all families had *cadeireiras*, women carrying chairs on their backs or head.

In Vilela, Barreiro (1922) also describes the activity of “Fábrica A Boa Nova”:

“In this parish, in Casães, there is an important steam factory making chair seats, which makes large-scale exports from Paredes station to Porto, Lisbon, Alentejo, Algarve, etc., as well as to abroad. It makes perfect chair seats in the Austrian fashion, using thin wooden circular slats, engraved with beautiful designs. It also

manufactures chairs, which are largely exported. The factory is the main one in the municipality.” Barreiro (1922: 554)

Barreiro (1922) reproduces a newspaper article from *Jornal de Notícias*, No. 214 of September 9, 1917 Barreiro (1922: 554-557), which describes its intensive activity and influence on its workers and the local economy.

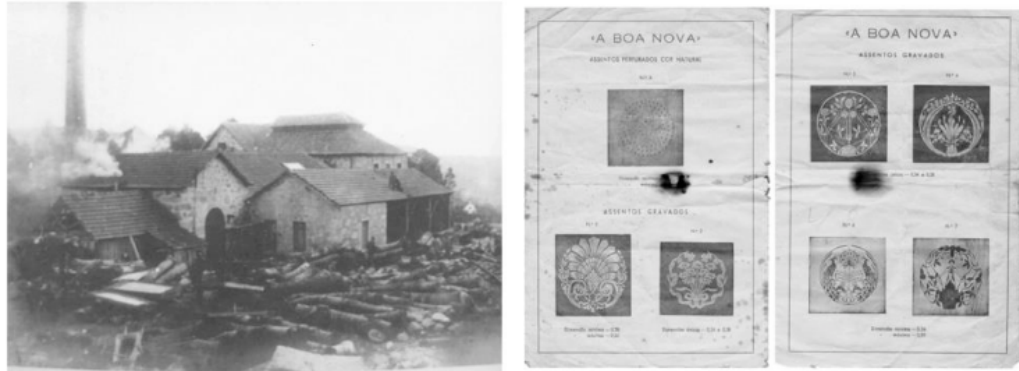


Figure 2: *Fábrica A Boa Nova*, the first furniture industry;
Designs used on the seats of chairs produced (Pereira, 2015).

We thus conclude that the local industry was already one hundred years old and developed due to political strategy, economic development and the particular characteristics of important individuals, who played an active role in the development of the history and industry of Paredes. Alves describes these reasons as “a set of favorable factors at the turn of the 20th century” (n.d.: 4). We also note the reference to the *cadeireiras*, women from Paredes, an important piece on the Art on Chairs narrative.

The railway installed in Paredes allowed the distribution of joiner pieces and chairs throughout in the county, and that until then were transported by *carreteiros* or *cadeireiras*. These identities are very charismatic in the County and are part of popular imagery, but this research made possible to observe that it has been losing some of its memory (Simão: 2007; Pereira: 2011). They marked a period of Paredes’ History, connected mainly to an elder population.

“According to the elder citizens, the *cadeireiras* were women whose family members (parents, husbands) worked in carpentry and as usual for these times all contributed with their work within their abilities. These women hold the one of the toughest jobs because they had to carry the chairs at the back, or head, as if it were a beam.”
Pereira (2011: 55-56)

Added to these factors was a natural disaster, the cyclone of February 15, 1941. This natural disaster caused a profound change in Paredes, at the time and for the future. “The damage caused by the storm that night felled thousands of trees throughout the municipality (and the country), causing a great amount of good quality

timber to be available at a low price. (...) To properly understand the importance of this event for the wood and furniture industry, it should be noted that in Lordelo, particularly, sawmills were built specifically to “cope with” the increase in timber work caused by tree felling.” Alves (n.d.: 5)



Figure 3: Newspapers are privileged sources for the memory and inventory of damage caused. *O Século*, from February 16, 1941; and *Jornal de Notícias*, from February 18, 1941. (Pereira, 2015).

The excess of wood available for work, received from tree felling, contributed to the development of the furniture industry in the county. This is concluded by Pereira (2011), “as it is certified through the number of applications for licenses to install more sawmill devices, sawmills and carpentry workshops.” Pereira (2011: 68)

3 | AN INDUSTRIAL ASSET

The decades following the 1941 cyclone, until 1980, are regarded as the “golden age of the furniture industry in Paredes” Alves (n.d.: 8). At this stage, Paredes underwent a transformation from a rural district into an industrial area, boosted by an emerging consumer society and the political and social context of the country.

From the sectorial point of view, it was also during this period that trade associations were created in Portugal, specifically:

1. The Association of Wood and Furniture Industries of Portugal (AIMMP - Associação das Indústrias de Madeira e Mobiliário de Portugal), originally founded in 1957 under the name Industrial Timber Guild of the districts of Porto and Aveiro - Grémio dos Industriais de Madeira dos distritos do Porto e de Aveiro. AIMMP (2007: 6);
2. The Portuguese Association of Furniture and Allied Industries (APIMA -

Associação Portuguesa das Indústrias de Mobiliário e Afins), founded in 1984 (APIMA: n.d.).

During the transition into the 21st Century, the industry benefited from a favorable economic climate and several EU financial aid programs for technological development. “The ‘90s saw a great growth in domestic consumption of furniture, due to the growth of the construction market and consumer habits. At the same time, businesses were encouraged to invest in more and better technologies, increasing the installed production capacity” (EGP, 2007, p. 33). Nationally, Paredes ranks in first place for production and sales in the furniture sector. Pinto (1996: 53).

It is at this turn of the millennium, when Portugal’s infrastructure has been modernized thanks to the support of the then European Economic Community, that design makes a consistent entry into business vocabulary.

As a result of the implementation of support for industrial development from European Union programs, design began to be incorporated as a strategic segment in the development of organizations, particularly in the design of investment-oriented public policies. “Indeed, the lack of creative design in the products offered and a new philosophy of business management in which design takes center stage within business strategies are among the most pressing needs recognized. (...) As industrial design is one of the priorities in our industrial policy, it is perfectly natural that the main financing instrument of this policy, PEDIP, provides support to industrial design.” Mira Amaral (1992: 54-55)

Design enters the agenda of economic and industrial policy, not just for this particular sector but for all economic activity, through the Specific Program for the Development of Portuguese Industry (PEDIP) proposed by the Portuguese Government’s Ministry of Industry and Energy in 1989.

The Program for the Modernization of the Wooden Furniture Industry (PROMIM) was also established under PEDIP. This dealt with a structural change in an important relevant industrial sector in the country’s economy, which at this time “shows signs of structural inadequacy at the corporate level, characterized by insufficient capital, poor business organization, outdated technology, lack of qualification of the workforce, shortcomings in the area of marketing, insensitivity to design and low levels of efficiency.” PROMIM (1990: 10)

Design was seen as an increasingly important factor, accompanying a global attention being paid to design culture, which was also observed in Portugal. What was sought in a structured way, and alongside various other programs, was the establishment of a more complex organizational model. This model positions design in two components:

- I. the interpretation of design as commercial quality, fundamental “both for penetration and to maintain a competitive position in more competitive

markets.” Valente (2000: 53)

- II. the optimization of production processes, for “organizing and strengthening technical capacity in the area of product design and development (technical design and product design).” Valente (2000: 54)

Paredes and its industry integrated and accompanied the national trend for industrial homogenization. The opening of Portuguese economy to international markets entailed structural changes relating to the necessary resources, training and corporate culture. In this sense of development, design was seen as a major factor for change (PROMIM, 1990), integrated with concepts of quality, productivity, competitiveness and marketing. The PROMIM proposal established objectives at three levels: Sectorial; Corporate; Infrastructural. These three strands made up the entire value chain associated with the industry and its organizations, within a transversal emphasis that, if implemented correctly, would correspond to the intended development goals.

It is interesting to see how design was interpreted as a discipline “honestly integrated into the production process” and that “requires a great deal of common sense, a strong approach to the immediate realities and a demystifying cultural attitude” PROMIM (1990: 26). It anticipates structuring concepts related to participatory culture, not just within an emotional connection to local realities but above all in compliance with project methodology as a formal dimension.

This description portrays a new corporate structure, where the artisanal component gradually moves away from industry, and mass production is valued. It is an interpretation of design based on industrial efficiency, the use of technology in business, and with programs like Program for Improving Competitiveness of Wood Industries (COMPIFIM), between 2002 and 2008, described as “the largest intervention program in the sector (...), the know-how gained from this project constitutes a key pillar for the definition of new aid programs to the sector” AIMMP (2009: 9). More recently, under the National Strategic Reference Framework (QREN) programs, the Development Program for the Wood and Furniture Industries of Portugal (PRODIMMP), launched in 2007 in the 2007-2013 QREN, sought “to create competitive advantages in both domestic and international markets where firms are positioning themselves or intend to position themselves.” (AIMMP, 2007)

The municipality of Paredes, recognizing this asset, develops in 2005 an industrial census. This census collected concrete data on the industrial activity of the county (Paredes Rota dos Móveis, 2005) and is the first large-scale survey acknowledged, including data collected in 1166 companies in the various parishes of the county. This study confirms, from an organizational perspective, an industrial asset in the region that perpetuates the involvement of its inhabitants and workers.

The census presents other relevant data related to this chronology, which is an average creation of 18 new companies per year, in the 1940-2005 range. This is representative of the business dynamics of the region, its boldness and its organizational capacity for growth.

The emergence of this new industrial paradigm was clear, associated with new factors of competitiveness. These factors are associated with the cult of innovation and intangibility of an increasingly complex, more global and less material world. In the industrial ecosystem of Paredes, “there were companies that took the opportunity of these actions to change their attitude towards design and incorporate it as a business strategy, and there were others that considered that it would not be ideal for them and that, in most cases, it was of no use”¹ This eventually constituted an opportunity for the incorporation of such intangible factors as design, communication and new forms of content distribution.

At the beginning of the 21st Century and with the escalation of the economic crisis, there is “a strong tendency for a significant number of companies to disappear, whether by foreclosure and discontinuation of the activity by businessmen or due to bankruptcy proceedings” EGP (2007: 34). In this adverse economic environment, the political leadership of Paredes has identified the opportunity for action, again supported financially by EU investment promotion programs, but this time with design as a bridge between the industrial heritage of the region and the collective organizational development.

It is a hybrid context, a local industry that has simultaneously tradition and will to innovate, where micro, small and medium-sized enterprises coexist, that shapes the framework for the case study of this research. The outcomes can not be interpreted right away, but in face of creative economy challenges, Paredes aims at continuing its History.

4 | PAREDES ROTA DOS MÓVEIS – FURNITURE ROUTE

Beyond the promotion of a set of enterprise infrastructures of support such as enterprise and business parks and training centers, the municipality launched in 1999 a strategic project associated to furniture designed as Rota dos Móveis (Furniture Route), in order to promote the image and prominence of Paredes as a business and touristic center for furniture. It consisted of an articulated touristic route in eight industrial areas (Pereira, 2006, p. 47). In the initial phase the slogan was merely created and after it was devised to allow a visual representation that illustrates this brand. Pereira (2011: 11).

¹ Quote by Celso Morgado, Paredes' Mayor, in a research interview conducted in November 22, 2012 to Pereira (2005: 275-283).



Figure 4: *Rota dos Móveis* brand identity (original and rebranded).

The Rota dos Móveis brand is currently hybrid equity. On one hand, it refers to an industrial and commercial heritage of the region, appearing in all official communications, including the Municipality stationary, and fulfilling the bridge for disclosure of the region's most important industry. On the other hand, is a brand that is naming a multitude of subjects, which are dispersed between the sports hall, sponsoring a Portuguese professional cycling team, a motorsports 4x4 team, a water polo team, a gourmet itinerary and avenues in the city, just to name some.

We observe an intention to render the brand ubiquitous, in all outcomes supported by the Municipality, either as promoter or as sponsor.

5 | PAREDES CENTER FOR FURNITURE DESIGN AND ART ON CHAIRS

Based on its political leadership, the Municipality defined a strategic vision to Paredes, settled in the articulation amongst their endogenous actives, the History and tradition of the municipality and the new factors of competitiveness, targeted in innovation and creativity, electing design as the development anchor.

This strategy's main aim is to affirm Paredes as a creative center of furniture design and production, positioning itself as a renewed territorial centrality, not only at a regional level—particularly in competitiveness with neighboring Paços de Ferreira—but also at national and international level. It concerns not only an economic revitalization strategy of the municipality, but also a regeneration of the city itself, allying creativity to urban and industrial life. “On the one hand, it is intended to introduce design as competitiveness factor of local furniture industry; secondly, to promote design interventions in places, buildings and public spaces in the city.” Selada and Cunha (2010: 221)

It thus moves into the second phase, Paredes Center for Furniture Design – Paredes Polo do Design de Mobiliário: a route that converges a set of ideas, from different individuals and organizations.



* PAREDES
PÓLO DO DESIGN
DE MOBILIÁRIO

Figure 5: *Paredes Polo do Design de Mobiliário* visual identity.

The project was publicly presented in October 2011, as “a collective territorial reinvention project for a sustainable development, through design and creativity.” Paredes (2011: 5). It settled four key strategies for the city’s development model:

“To develop a new economic model for the region which joins traditional industries with creative industries and activities.

To implement an Urban Regeneration project for the city of Paredes aiming at the development of the Creative City.

To strengthen the components of creative industries and activities in their relationship with the culture, creativity, innovation and furniture industry of the region, the territory and the communities.

To contribute to the development of the creative industries cluster of the north [sic] region.”

This presentation included the definition of the three initiatives: *Art on Chairs* (First edition, 2012), *Creative City* and *Design Factory*. In order to perform this endeavor, its stakeholders—Paredes Municipality, industry entrepreneurs, and management actors—intended to introduce design as a factor of competitiveness in local furniture industry and as a strategic constituent for its organizations. Additionally, it intended to promote design as intervention in places, public spaces and structures. Beyond the creation of local conditions to the attraction and setting of designers (individuals or companies) and other talents to the development of the creative business, the Municipality intends to potentiate and to maximize the use of endogenous local resources, including the city’s History, industrial heritage and geography.



Figure 6: Visual identity of the sub-brands of *Paredes Center of Furniture Design*.

As one can infer from this description, many subjects are involved in this transformative narrative that wants to implement and communicate design. But the communication strategy addressed this multiplicity of initiatives and its consequences, but this was not fully achieved.

A new moment can be identified, after the Art on Chairs event. The project lost scope and media visibility for their activities, as expected in its aftermath. And in this fading, at the launch of the second edition of Art on Chairs—held between 2014 and 2015—the project got a rebranding and is promoted as a new stand-alone. Art on Chairs is presented and communicated as an autonomous project, empowered from the previous endeavor and with no direct heritage with the previous structure of Paredes Center of Furniture Design.

The Paredes Center of Furniture Design brand has faded, replaced by Art on Chairs. The global project was restructured around this brand and this specific project, apparently postponing or canceling all previous complexity. This shift is complete, including in media.

An important recognition that supports this change was the achievement of the RegioStars 2014 award in Smart Growth, by the European Commission. This acknowledgment as one of Europe’s most promising and innovative regional projects gave Paredes a wider visibility and enhanced its strategy in four key criteria: innovation, impact, sustainability and partnership (EU, 2014).



Figure 7: Visual identity of *Art on Chairs 2014-2015* brand, and its current usage in the Municipality visual identity.

6 | CONCLUSION

The evolution of Paredes' governance strategy has been a growing route, a historical tradition that should be recognized, and with a sense of timing in relation to its integration into national or European funding programs, facilitating the desired growth and commonwealth.

The industrial activity appears in a rudimentary way, predominantly within family businesses—a feature that is still predominant today. Also, natural and geographical characteristics of the territory contributed to this development. These assets shall be an identity in the municipality's activity and its leaders recognize it as such. This knowledge passed from parents to children and between generations, which reinforces the symbolic patrimony of this to the region.

Paredes had governance strategies that were endorsed by design, but that wandered through a series of decisions withdrawing its sustainability – related with economy, political agendas and media visibility. Our research (Pereira, 2015) identified this path and recognized design as an enhancer for the interpretation of organizational strategy, a model of innovation that extends to the economic and creative spheres built on a local industry identity. Evolves to build the concept of creative economy, particularly associated with territorial development models, approaching semantic and contextual approaches sustained in a collective way that develops strategy, communication and participation.

In the context of globalization of economic activities and the increasingly important insertion of local economies and industries in the international sphere, the idea of developing local and regional culture emphasizes the necessary conditions to ensure the competitiveness and sustainability of economic activity. This territorial reflection and identity is necessary to its industrial and economic sustainability, based on its symbolic patrimony and not in contextual timings. This symbolic heritage defines the narrative that is the argument of strategy by design, a collective heritage that belongs to all citizens, is independent from top-down management decisions concerning design, and highlights plurality, which is the characteristic inherent in the various territories in which it aims to be active.

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 **Atena**
Editora

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