

KHANIMAMBO COOPERATIVE: visual identity from a territorial design perspective

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ABSTRACT

This paper aimed to improve the brand's visual identity of Khanimambo Cooperative from the perspective of territorial design. The demand for the study was identified by the leader of the Khanimambo Cooperative, a business based on the Creative Economy, which makes and sells handmade fashion products for tourists, to tackle the social problems of the community of Matola, Mozambique. The research method adopted was Design Science Research (DSR), following a five-step protocol: problem understanding, alternative generation, development, evaluation, and conclusion. To guide the creative process, the Design Inova Embalagem (DIEmb) model was applied as a design tool, adapted to the context of the study, with an emphasis on incorporating the Affective Map Generator, related to territorial design. As a result, a new visual identity was created for the cooperative, making use of symbols associated with the territory of Matola, as well as Mozambican culture and its representations.

Keywords: Design for the Territory, Creative Economy, Visual Identity, Mozambique.

INTRODUCTION

The creation of value based on intangible dimensions, such as creativity and culture, is one of the pillars of the Creative Economy, which is based on assets that have the potential to generate social and economic growth. Cultural and creative industries are based on various sectors and activities whose main purpose is the production or reproduction, promotion, distribution, or commercialization of goods, services, and activities of cultural, artistic, or heritage origin.

The tourism sector is part of the development of creative cities through products that differentiate the destination and are directly linked to local and territorial characteristics. From this perspective, the city of Matola, the second largest city in Mozambique, southern Africa, uses cultural tourism to trade creative products. Although the city's economy is based on industry and it is the largest industrial park in the country, in recent decades there has been a growth in social movements that integrate collective actions developed by non-governmental organizations (NGOs). The problems arising from natural disasters, droughts, floods, and war, combined with the distortions created by the Economic and Social Rehabilitation Program, were determining factors in the emergence of new social and economic actors, NGOs, and cooperatives, seeking to mobilize material and symbolic resources to achieve social justice (Matsimbe, 2023).

Given the above, the Khanimambo Cooperative is a business based on the Creative Economy. Its collaborators reside in a socially vulnerable community in the city of Matola, where they face scarcity or lack of resources, such as piped water, regular food, basic schooling, and home internet access, among others. The cooperative's goal is to generate profit from the sale of handmade products to tourists as an alternative to addressing social problems. Therefore, it is clear that organizations need an identity that allows them to be recognized, differentiated from others, and positioned in their context of operation. In this sense, the objective of this research is to redesign the visual identity of the Khanimambo Cooperative, using a territorial design approach.

The demand for this research arose through contact between one of the researchers and the leaders of the Khanimambo cooperative, during volunteer work previously carried out with the community. Therefore, as the cooperative's leaders expressed the need to improve the brand's visual identity, the researcher showed interest in assisting in this regard and contacted some professors to verify the possibility of meeting the request.

To achieve the proposed objective, the research followed the Design Science Research (DSR) approach, which promotes dialogue between knowledge, design, and the development of artifacts. The knowledge generated from the fundamentals of DSR is multidisciplinary, and research guided by this approach considers the context in which its results will be applied (Dresch et al, 2015). In this regard, the research was carried out using the Santos (2018) protocol, consisting of five stages: Understanding the problem, Generating alternatives, Development, Evaluation, and Conclusion.

As a secondary objective, the research sought to adapt an existing artifact to meet the previously established demand. To this end, Design Inova Embalagem – DIEmb (Mesacasa & Rosset, 2021) was used as a design tool. The process model was adapted to enhance the visual identity of the Khanimambo Cooperative in an agile and creative manner. Furthermore, the Affective Map Generator (IGMA), a tool designed to explore territorial identity, was incorporated into its structure. Affective maps align with the concept of territory, as they relate the construction of subjectivity to identification with built or natural spaces. Communicating the quality and content of the products and services offered within the Khanimambo Cooperative is extremely important for promoting the autonomy of the women's group and generating income, given that effective communication with consumers can support them in the processes of choosing and appreciating quality, in addition to valuing the territory.

For a better understanding of this study, it begins with a literature review on creative territories, design for the territory, and visual identity. Section 2 presents the methodological procedures and research protocol used. Section 3 presents the results obtained. Section 4 demonstrates the evaluation of the artifact applied in the context of the Khanimambo Cooperative. Finally, section 5 presents the final considerations, followed by acknowledgments and bibliographic references.

1. CREATIVE TERRITORIES

The term territory is broad and can be used to delimit a nation state or a relatively smaller portion of space. To be considered a territory, there must be a subject (someone's territory)

and borders that limit and define the space (Sar de Neto & Malanski, 2023). According to Santos (2000), territory is both the result of the historical process and the material and social basis of new human actions. Thus, it constitutes a complex whole where a web of complementary and conflicting relationships is woven.

The relationships established between subjects are marked by the (unstable) predominance of equality and difference, and the dialectic between difference and equality is what will establish place and territory as geographical modes of existence (Serpa, 2019). The connections and networks established between subjects in the territories are fundamental to the success of the Creative Economy. These connections can be identified through the production, distribution, and consumption of cultural and creative goods and activities, as well as in the respective established territorialities. Through the recovery of the memory of the place, the collaboration and reciprocity of the different subjects involved in the process, creative territories are transformed, also serving as community tactics to form strategic alliances (Silvestro, 2023; Teixeira et al, 2022). Within this perspective, creative territories are places transformed in terms of aesthetics and utility, making the environment dynamic and stimulating for the creativity of the people who circulate there, while at the same time arousing the interest of citizens, leveraging economic and sustainable development, and bringing together businesses and people in the creation of a creative ecosystem (Teixeira & Catapan, 2023).

Creative territories bring together two fundamental elements: the recognition of creativity as a driver for "making things happen" and the introduction of a relational device that connects stakeholders within and outside the territory to a series of actions that, together, produce beneficial effects for residents, workers, and passersby who visit the location. Nevertheless, creative territories are geographical spaces for collaboration between different social actors, driving innovation and requiring regulatory mechanisms for sustainability and growth (Silvestro, 2023; Bozhikin et al, 2024).

Creative and cultural activities have great potential to leverage economic growth and sustainable development, given that the services and products resulting from the creative and cultural sectors are constantly innovating and promoting more sustainable cities, encouraging healthier relationships between the social actors that are part of their context (Builes-Vélez et al, 2024). For Núñez (2016), the Creative Economy is also associated with local culture and historical heritage, exerting a significant influence on tourism activities and, consequently, on development.

The tourism sector is part of the development of creative cities through products that differentiate the destination and are directly linked to local and territorial characteristics (Arcos-Pumarola et al, 2024). A fundamental aspect of creative tourism is its connection to the place where it occurs. Local identity and the distinctiveness of the place are intertwined with tangible and intangible heritage, local cultures and traditions, narratives and history, landscape, and local communities. In creative tourism, the place as a geographical space that is defined by meanings, feelings, and stories, rather than a set of coordinates, is used as a source of inspiration to develop activities that infuse the landscape with deeply personal and localized meanings (Buxbury et al, 2021).

(Re)valuing a place by creating its cultural identity serves the purpose of accessing extra-local resources, strengthening economic control, and expanding opportunities for a specific locality to assert its socioeconomic interests (Eitler, 2022). In fact, as Krucken (2009) points out, for emerging economies that seek to position themselves competitively, design represents a catalyst for innovation and the creation of a positive image linked to the territory, its products, and services, insofar as it can contribute through projects that do not detract from the identity of the product and the territory.

Territorial design is an approach that aims to consciously position a locality in relation to its identity, culture, and geographical context. It can be said that it contemplates the formulation of development strategies that consider both the tangible and intangible aspects of the environment (Krucken, 2009). In addition, it aims to foster collective, participatory, and systemic processes that are the basis of local development.

According to Menzardi and Perucio (2019), the term territorial design was used by Ugo La Pietra in 1988 at the Genius Loci exhibition in Verona to recall the evocative power of place and material, cultures capable of interpreting territories and defining their identity. For the authors, the interpretation of the concept of territory by Design went through numerous phases throughout the 20th and 21st centuries. The first approaches focused on "design in the territory," referring to the context of creation, in this case the territory and its material and immaterial resources. The intermediate phase systematized "territorial design," whose product design was directly related to the expression of the values and specificities of the place, which should be disseminated in other contexts to make them better known. Currently, the approach to design in relation to the territory can be defined as "design for the territory," working to improve and develop places. From this angle, it moves toward the recovery, knowledge, and dissemination of local identities and resources with the aim of promoting and preserving heritage and empowering communities (Parente & Sedini, 2017).

2. METHODOLOGY

This study was driven by the observation of reality and the detection of a problem to be solved, serving as a starting point for scientific research (Dresch et al, 2015). The leader of the Kanimambo Cooperative, in analyzing commercial operations developed at the local level and observing competitors, identified the need to implement improvements related to the brand's visual identity, intended to represent the organization and its derivative products. With this demand, one of the authors was contacted because she had ties to residents of the community where Kanimambo meets, a place where she had volunteered in previous years. Thus, in search of an innovative solution to the demand raised, the authors worked together throughout the process. The research method adopted was Design Science Research (DSR) paradigm, which has as its characteristic function the act of designing solutions for the concrete world through the abductive method (Dresch et al, 2015).

2.1 Data collection protocol

To achieve the defined objectives, the research process based on Design Science Research outlined by Santos (2018) was used, which comprises five stages: understanding the problem, generating alternatives, development, evaluation, and conclusion.

2.1.1 Understanding the problem

This stage deals with understanding the problem, which requires a systemic emphasis. In this logic, once the problem is perceived, it is essential that it be understood and defined. At this stage, Santos (2018) states that a Systematic Literature Review (SLR) and Asystematic Literature Review (ALR) can be used, as well as studies using other research methods to better understand the defined problem. At this point, an Asystematic Literature Review (ALR) was applied to the themes of "creative territories," "design for the territory," and "visual identity." As a result, a report was produced containing updated theoretical information that assisted in the later phases of the project.

The problem understanding stage may also involve reviewing previously developed artifacts that may be useful for solving similar problems. Within the scope of this research, the Design Inova Embalagem – DIEmb (Mesacasa & Rosset, 2021) model was selected for the visual identity development phase of the Kanimambo Cooperative. This was selected because of its alignment with innovation-related issues and the possibility of including a tool for territorial design in its structure. Then, the DIEmb model was studied, which helped to define the scope for the development of the alternatives to be generated and the profile of satisfactory solutions to the problem.

2.1.2 Generation of alternatives

The alternative generation stage operates from a creative and reflective perspective, involving the design of artifacts that can act to solve the identified problem. Therefore, the Design Inova Embalagem (DIEmb) process model, previously selected in the previous research stage, was reviewed and adapted, considering the context of operation, feasibility, deadline, among other aspects. Given the above, the structure of the DIEmb model was reduced to bring more agility to the product development process. In addition, the IGMA (Affective Map Generator Tool) was included to enable the insertion of the territorial context of Matola, the city where the Kanimambo Cooperative is located. In view of the reduction in stages and activities provided for in the original model, the modified model was renamed Design Inova Embalagem (DIEmb) – Small version.

2.1.3 Development

In this phase, the proposed solution is implemented in the organization being studied. Therefore, the Design Inova Embalagem (DIEmb) model – Small version (Figure 1) was applied in the context of the Kanimambo Cooperative and consists of five phases: Plan, Investigate, Analyze, Design, and Test, which are broken down into steps, activities, and tools. In order to assist professionals during the application of the model in different contexts, several innovation and design tools associated with the planned activities were selected and described.

Design Inova Embalagem (DIEmb)

SMALL VERSION

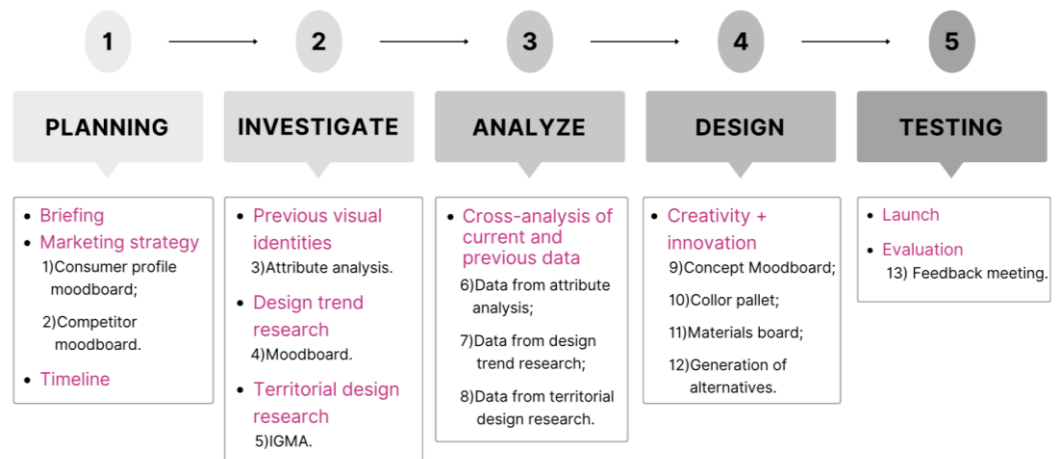


Figure 1. Design Inova Embalagem small version.

The inclusion of tools tends to reduce the subjectivity of the model, facilitating its operationalization. In this regard, the Plan phase refers to the initial planning necessary to enable new products. It includes the design of marketing strategies and the definition of the briefing and schedule necessary to operationalize the project. The Investigate phase, on the other hand, aims to implement the research processes that will support product development. This is a phase of external and internal data collection. This phase includes research on design trends and territorial design research, which uses the Affective Map Generator Instrument (IGMA) (Figure 2) adapted from the study by Bonfim (2010) as a tool.

The Affective Map Generator Instrument (IGMA) form is divided into two main sections, each with a title: "AFFECTIVE MAP GENERATOR INSTRUMENT - IGMA".

Left Section:

- Name:** [Text box]
- Date:** [Text box]
- 1.DRAWING**
Represent, through a drawing, the way you perceive and feel Matola.
[Large empty box for drawing]

Right Section:

- 2.MEANING**
Write the meaning of the drawing you created.
[Four horizontal lines for text]
- 3.FEELINGS**
Describe the feelings related to the drawing represented.
[Four horizontal lines for text]
- 4.KEYWORDS**
Write 6 (six) words that describe the meanings and feelings attributed to the drawing.
[Six numbered horizontal lines for text]

Figure 2. Affective Map Generator Instrument (IGMA)

According to Bonfim (2010), affective maps are images or representations based on emotional or expressive signs, created from visual resources (drawings, photos, art objects). They imply the relationship of individuals to a given environment: home, neighborhood, community, city. They guide strategies for action, orientation, and assessment of levels of

appropriation (belonging or not belonging to a place), attachment (unconditional connection to a place), and social identity (set of values, representations, and attitudes that are part of the individual's identity in the place). Originating from studies in Cultural Geography (Claval, 2007) and Environmental Psychology (Moser, 1998), affective maps align with the concept of territory, as they relate the construction of subjectivity to identification with built or natural spaces. Within this scope, the concept of territory encompasses the relationships of recognition, affectivity, and identity among individuals who share life in a given locality.

The original composition of IGMA includes drawings made by respondents, the meaning of the drawings attributed by participants, the feelings associated with the meaning, and the formulation of summary words. Thus, the responses obtained through IGMA were categorized into units for differentiation and condensation, allowing the data to be presented in a summary table with the following dimensions: respondent identification, structure, description and meaning of the drawing, related feelings, and summary words. Based on the coding and categorization of messages and words, associations were made between them and their meanings based on existing concepts. In the end, the most frequently recurring words and expressions were used to generate visual identity alternatives for the institution participating in the research.

The Analyze phase aims to tabulate the data collected in the previous phase (Investigate). That said, the data from the different surveys were cross-referenced in order to obtain information that supported the development of the product design. The Design phase indicates the development of the creative part of the product design, involving the conception of the concept that will be translated into colors and materials, to then enable the generation of product alternatives, while the Test phase aims at the creation of prototypes and the evaluation of production feasibility, which will enable the launch of products on the market.

2.1.4 Evaluation

The Evaluation stage seeks to compare the developed and/or adapted artifact with the concrete scenario in which it was applied. At this stage, the Small version of the Design Inova Embalagem (DIEmb) model was evaluated by the project team through an analysis of its application within the Khanimambo Cooperative.

2.1.5 Conclusion

After the evaluation stage, the final considerations and conclusions of the study are presented. Therefore, if the artifact has achieved the expected results after evaluation, the lessons learned during the process should be explained, addressing both positive and negative aspects. This activity ensures that the research can serve as a reference in both practical and theoretical fields (Santos, 2018; Dresch et al, 2015). Thus, at this stage, the final research report was prepared, and the results obtained were organized and disseminated in the scientific community.

3. RESULTS

3.1 Step 1 - Planning

The Planning step included the stages of briefing, marketing strategy, and schedule. Based on the demand assessment, it was possible to define the briefing, consisting of the general objective and the products manufactured by the cooperative. In this sense, the objective addressed the creation of a label and tag with the redesign of the cooperative's visual identity. The products manufactured by the Kanimambo Cooperative are handmade items (bags, aprons, earrings, among others) made from *capulana*, a conventional cotton fabric with diverse patterns that is part of Mozambican culture.

The marketing strategy stage consists of consumer profile and competition activities. Thus, in relation to the consumer profile, the moodboard tool was used to outline a profile of the audience that consumes handmade products from Mozambican culture. The moodboard tool was also used for the competition, mapping the products and producers involved in the region's cultural tourism segment (Figure 3). Thus, the activities of NGOs, cooperatives, artisans, and entrepreneurs selling handmade products and regional culture stand out as competitors.

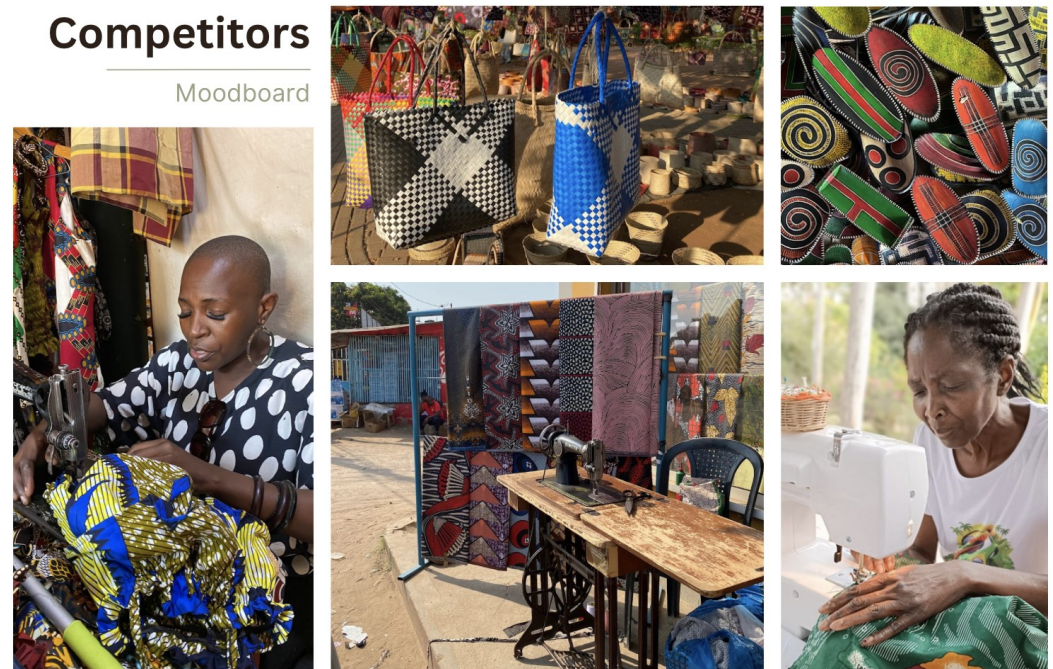


Figure 3. Moodboard of competitors.

The project implementation schedule, as well as the aforementioned application of the DIEmb model, covered the period from January 2025 to April 2025.

3.2 Step 2 - Investigate

The Investigate phase included the steps of analyzing the previous visual identity, researching design trends, and researching territorial design. In the previous visual identity step, an analysis of the design attributes previously used by Kanimambo was carried out. In this way, positive points to be maintained in the new proposal and negative points to be excluded were identified. In general, there was an excessive use of written and visual

information, multiple typographic sources, and a lack of harmony in the spacing between icons.

The design trend research stage was operationalized with the development of a mood board containing updated visual information related to visual identity design. This is shown in Figure 4.



Figure 4. Design trends moodboard.

In the territorial design research stage, the Affective Map Generator (IGMA) tool was used, which was applied remotely with a group of five women members of the Kanimambo Cooperative. For this purpose, the Google Meet platform and the WhatsApp messaging application were used.

3.3 Step 3 - Analyze

In the analysis stage, the data obtained with IGMA was first verified. Next, the categories and frequency of words present in the IGMA analysis tables were framed, which generated the identity markers of the territory. The word cloud in Figure 5 shows the result of the identity markers of the territory.



Figure 5. Identity markers of the territory.

Subsequently, the data obtained from the design trends research and IGMA analysis were arranged in a summary matrix (Table 1), which established guidelines to guide the creation of the visual identity.

Table 1: Summary matrix

FASHION/DESIGN TRENDS	FEELINGS	COLORS	SYMBOLS
Color blocking.	Joy when I make art with my hands. Passion. Love. Enthusiasm. Care.	Orange. Red. Blue.	Sun. People. Hug.
Repetition of words in a circle or horizontally.	The world is getting colder every day in terms of love for others, so it is necessary to return to love. Peace. Unity. Friendship. Caring for one another.	Brown. Yellow.	Circle. World. People. Holding hands.
Large typography, with good readability and spacing.	Friendship with people. Knowledge. Joy. Willingness. Patience. Performance.	Red. Orange. Yellow.	Handcrafted pieces.
Logo with individual application and typographic lettering.	Peace. Joy. Love.	Yellow. Blue.	Hug. Hands.

3.4 Step 4 - Design

The design phase involved the creation of a mood board for the concept, a color palette, a materials palette, and the generation of alternatives. In the concept mood board stage, a mood board was created for the visual identity concept to be created. The concept addressed the summary words obtained from the IGMA analysis, with three categories established: 1) Welcome (love, enthusiasm, unity, and friendship); 2) Work (promotion, detail, and performance); and 3) Peace. The symbols obtained from the drawings collected with IGMA were also considered, which were the sun, circle, hands, people, and clothing items. Next, the colors to be used were listed. In addition to defining the products where the visual identity simulations would be applied, which was defined based on the request of the representatives of the Kanimambo Cooperative, who opted for labels and tags.

Based on the concept and positioning matrix of the intersection of design trends and IGMA data, sketches of visual identity alternatives were generated for the Kanimambo Cooperative. These sketched alternatives were evaluated, and those that best met the requirements of the positioning matrix were refined in Adobe Illustrator and Adobe Photoshop. Consequently, the artwork shown in Figure 6 was presented to the Kanimambo Cooperative.



Figure 6. Visual identity of the Kanimambo Cooperative.

3.5 Step 5 - Testing

In the testing phase, the identity alternative was simulated on labels and tags (Figure 7). Through the digital simulation, the cooperative members were able to evaluate and select the option that best met the application needs for the products. The artwork then moved on to physical sample production.

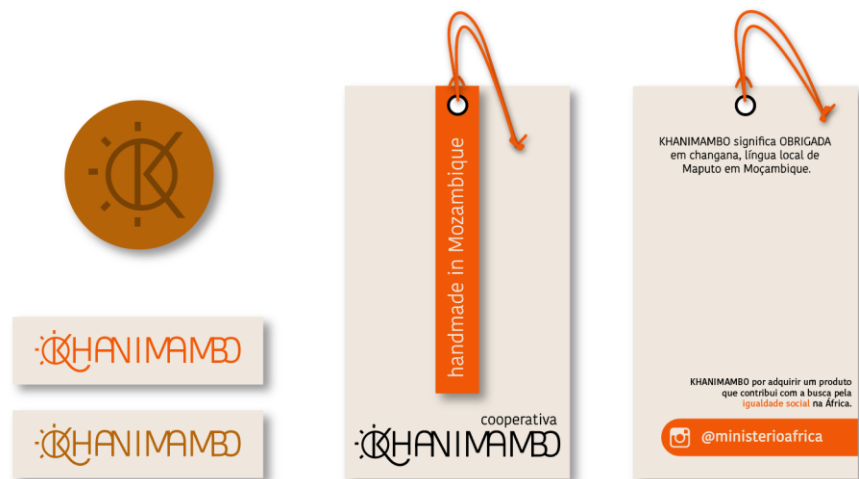


Figure 7. Simulation of the visual identity applied to labels and tags.

4. EVALUATION OF THE DIEMB ARTIFACT - SMALL VERSION

The evaluation of the Design Inova Embalagem Process Model – DIEmb – Small version was carried out after its application in the context of the Kanimambo Cooperative. The evaluation was conducted by the team responsible for applying the model. Throughout the evaluation, conclusions were drawn about how the model could be modified to improve its performance.

In step 1 – Plan, the briefing, marketing strategy, and schedule stages were maintained, as they are fundamental for outlining the beginning of the product development process. The tools linked to the marketing strategy stage were simplified, making use of mood boards, as they demonstrated greater assertiveness, given the context of application, as well as the optimization of the activities necessary for the project's implementation.

In step 2 – Investigate, the three steps present in the previous version of the model were maintained: previous packaging, design research, and territorial design research. However, some changes were made, such as in the nomenclature of the previous packaging stage, which is now called previous visual identity, the exclusion of sociocultural trend research, and the inclusion of the Affective Map Generator Tool (IGMA) in the territorial design research stage. The application of IGMA made it possible to identify icons, meanings, and feelings that are important to the Mozambican community, which contributes to the non-stereotyping of symbols related to the population of the African continent, which is very diverse and rich in representations.

In step 3 - Data Cross-referencing was responsible for organizing the raw data gathered in the previous phases. This organization was essential for producing the information necessary for decision-making in terms of design. From this perspective, no significant changes were made in this phase, given that the data obtained was based on the analysis of the previous visual identity, design trend research, and territorial design research. However, the positioning matrix III was renamed the summary matrix, as it contained synthesized information to be used in the next phase, Design.

In step 4 - Design, there was a significant change, which directed the creative part to the product and process categories, in which the designer's intervention is fundamental and, in this case, no co-creation activities were planned, as in the previous model. Thus, based on the data obtained in the previous phase's research and cross-referencing, the product concept was defined, and a mood board, color palette, and materials were created, as well as the generation and selection of alternatives for the Kanimambo Cooperative's visual identity.

In step 5 – Testing, the same steps as in the previous model were maintained: launch and evaluation. The visual identity proposals were presented at an online meeting held with the team and representatives of the cooperative. At that time, an alternative was selected for the development of prototypes.

Finally, a feedback meeting was held with the project team, where the project's trajectory throughout the planned schedule was analyzed, and referrals were made for the dissemination of the results in the academic environment. The materialization of ideas into industrial products is one of the objectives of Design. To this end, organized processes are necessary to enable various activities, ranging from the conception of the idea to its transformation into products. In this regard, it can be inferred that the Small version of the Design Inova Embalagem (DIEmb) model enabled the organization of the process of redesigning the cooperative's visual identity, as well as defining useful tools for the conception of a contemporary design, without losing the connection with local Mozambican symbols.

5. CONCLUSION

Stimulating and recognizing the qualities and values related to local products and the territory to which they belong is a way of contributing to making visible the history behind the product, especially those who produced it (Krucken, 2009). From this perspective, the present research aimed to improve the brand's visual identity of Kanimambo Cooperative

from the perspective of territorial design. To achieve the proposed objective, the research method adopted was Design Science Research (DSR) and the Design Inova Embalagem (DIEmb) model was applied as a design tool. Changes were made to the structure of the Design Inova Embalagem (DIEmb) process model, resulting in a simplified version, appropriate to the context of the research and also to meet demands with short timelines, as in the case of the Kanimambo Cooperative. In view of this, throughout a five-step research protocol, the model was altered, with emphasis on the inclusion of the Affective Map Generator Instrument (IGMA), necessary to address territorial design and thus contribute to the generation of product alternatives such as labels and tags. Thus, in view of the results obtained, it is considered that the objectives were met.

Process models can vary in structure to meet the demands of different segments. In this context, the emphasis on territorial design in the model was aligned with the demands presented by the Kanimambo Cooperative, highlighting elements that enhance the tangible and intangible resources of the Matola territory in Mozambique. In addition, the relevance of a structured design process model for developing creative products that present results connected to the regional reality is reiterated, thanks to the planning, research, analysis, and synthesis of the collected data. Thus, based on the analysis and refinement of information carried out throughout the process, and the improvements proposed for the product in question, which took into account design trends and territorial identity, a new visual identity was designed for the Kanimambo Cooperative.

Territorial design in the DIEmb model has added value to the products created, communicating their connection to their origin and raw materials through tangible and intangible elements such as colors, shapes, verbal information, and the materials used. Consequently, the design approach applied to the territory benefits producers and consumers in a given geographic region. Producers, insofar as they bring market value to regional products, and consumers who seek cultural and authentic products, valuing the territory. Above all, territorial and social capital are fostered in a lasting and sustainable perspective, while the products developed respect the regional vocation of the territory.

The inclusion of the Affective Map Generator (IGMA) tool enabled knowledge about the territorial markers of Matola, Mozambique. Based on the territorial markers: culture, hospitality, work, and peace, the theme "solar" was defined in a collaborative process, which guided the creative aspects of the project. The wealth of cultures and ethnicities present in Africa is the source for the development of products linked to local communities. Thus, the artisanal way of making is an intangible asset that can be added to the product, highlighting this quality at the time of purchase. Furthermore, the development of projects that integrate the community and its culture allows for its inclusion in a global system, as its identity is perpetuated beyond its place of origin. Added to this is the promotion of alternatives for inclusion and increased income.

Regarding the contributions of this research, it is hoped that the study will serve as a reference and resource for generating knowledge, both in practice and in theory. However, due to the nature of the data collection method used with the participants, this research is exploratory in nature and has limitations regarding the generalizability of the findings. As for recommendations for future research, it is believed that the DIEmb model could be applied in person rather than remotely, which would enhance interaction and bring the scientific

community closer to the general public. It is also suggested that future projects address the limitations of this article, particularly the restricted sample size analyzed using the IGMA, which would further improve the collaborative process.

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