

# Design as an expression of human capacity: study on the artifacts present in the Quarta Colônia of Italian immigration

*Design como expressão da capacidade humana: estudo sobre os artefatos presentes na Quarta Colônia de imigração italiana*



**Lucy Carlinda da Rocha de Niemeyer**

PhD in Communication and Semiotics – Pontifical Catholic University of São Paulo – PUC-SP  
Graduate Design Program – School of Industrial Design, Rio de Janeiro State University – ESDI/UERJ  
lucy.niemeyer@gmail.com



**Daniele Dickow Ellwanger**

PhD in Design – School of Industrial Design, Rio de Janeiro State University – ESDI/UERJ  
Franciscan University – UFN  
daniele\_ellwanger@hotmail.com

## ABSTRACT

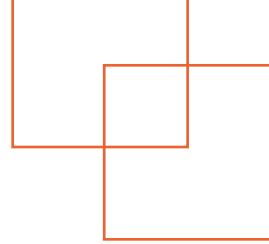
The following paper sought to present the analysis developed from the artifacts brought in, made or acquired by the Italian immigrants, who settled in the region of Quarta Colônia, in the center of Rio Grande do Sul state, and how they were present in the lives of their descendants. It was considered relevant to approach this subject because little is known about the material culture that is found in this region, in contrast to what is known about the Serra Gaúcha. For doing so, some questions about the following topics were considered here: the formation of the Quarta Colônia and the relations existing between the craftsmanship and the field of design. From these and other topics approached in the thesis, a field research, which involved the testimonies of six interviewees, which were later described. Then, the research participants presented their collections and allowed photographic records to be made. This availability led to the cataloging and classification of more than 300 artifacts through the Standards of Science and Technique Inventories used by Portuguese museums and palaces. After this stage, the analysis of these artifacts occurred from the interpretative dimensions. Then, the results presented the researched scenario, which enabled some discussion about the artifacts of the region and the surrounding circumstances.

## KEYWORDS

Product design. Italian colony. Material culture. Interpretative dimensions.

## RESUMO

O presente artigo buscou apresentar a análise desenvolvida a partir dos artefatos trazidos, confeccionados ou adquiridos pelos imigrantes italianos, os quais se estabeleceram na região da Quarta Colônia, no centro do Estado do Rio Grande do Sul, e como eles se faziam presentes na vida de seus descendentes. Considerou-se relevante a abordagem desse assunto porque pouco se sabe sobre a cultura material que se encontra nessa região, ao contrário do que se conhece sobre a serra gaúcha. Para tanto, foram abordados aqui assuntos referentes à formação da Quarta Colônia e às relações existentes entre o fazer artesanal e o campo do design. A partir desses e outros tópicos aportados na tese, realizou-se uma pesquisa de campo que abrangeu os depoimentos de seis entrevistados, os quais, posteriormente, foram descritos. Os participantes da pesquisa, então, apresentaram suas coleções e permitiram a realização de registros fotográficos. Tal disponibilidade

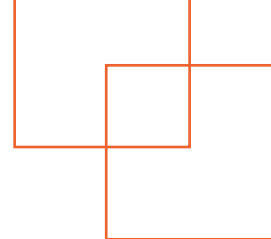


propiciou a catalogação e a classificação de mais de 300 artefatos por meio das Normas de Inventários de Ciência e Técnica utilizadas pelos museus e palácios portugueses. Após essa etapa, a análise desses artefatos deu-se a partir das dimensões interpretativas. Dessa forma, chegou-se aos resultados apresentados pelo cenário pesquisado, os quais proporcionaram a discussão sobre os artefatos da região e as circunstâncias que os cercam.

### **PALAVRAS-CHAVE**

Design de produto. Colônia italiana. Cultura material. Dimensões interpretativas.



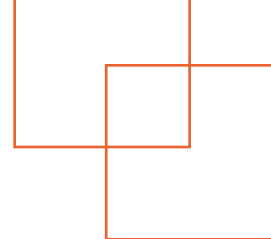


## INTRODUCTION

According to the thesis entitled “Design as an Expression of Human Capacity: a study on the artefacts present in the Fourth Italian Immigration Colony, from their origins, particularities and meanings”, held at the School of Industrial Design (ESDI), Rio de Janeiro State University (UERJ), this article sought to present the analysis developed from the artefacts that were brought, made or acquired by Italian immigrants and how they made themselves present in the lives of their descendants. This subject’s approach was considered relevant because little is known about the material culture found in the Fourth Colony, contrary to what is known about the gaucho mountains. There is an excellent bibliography on the history of Italian immigration in the Rio Grande do Sul. However, few studies address the valuation of the artefacts present in this region in specific, as to their origins, particularities and meanings. For this reason, there was a stimulus to examine how these artefacts were made or acquired and what uses and meanings they had obtained in the course of their careers. Besides, when one studies something from the past, one does not necessarily look for a new fact but returns to a particular moment under a new perspective.

Was possible to analyze the artefacts present in the Fourth Italian Immigration Colony, considering the end of the 19th century up to the beginning of the 20th century. Also, the researchers investigate the origins of these objects; distinguish the types of technology used in their manufacture; establish categories for the artefacts researched; identify their different uses in their trajectories; report the affective relationship existing between descendants and the objects developed up to the beginning of the 20th century, observing them in their courses.

To discuss this subject, bibliographical research was carried out, based on primary and secondary sources. The problem in question called for qualitative research, to analyze the artefacts brought, made or acquired by Italian immigrants in the region studied, and their uses and meanings during their journeys. For this purpose, field research was conducted, where data collection took place through the interview application, which was structured, with a previously established script, which was later described. Another collection instrument was the photographic record of all artefacts found. After this stage, they were catalogued and classified based on the Science and Technology Inventory Standards used by Portuguese museums and palaces and their analysis was carried out from the interpretative dimensions.



Thus, for this article, subjects involving a brief history of the Fourth Colony and the study of handcrafting and its interfaces with the design were approached to understand the context investigated, as well as the description of the methodology and techniques adopted in the thesis for the development of bibliographic and field research. In the end, the results were pointed out so that the final considerations could be reached.

## 2 A BRIEF HISTORY OF THE FOURTH COLONY

Following the real Portuguese policy of increasing the population in the southern region of Brazil, to guarantee the possession of this territory and make it productive, coinciding also with the overpopulation of the Azores, at the beginning of the second half of the 18th century, the Azoreans (of Portuguese origin) arrived in the Rio Grande do Sul. From the beginning of the 19th century, the imperial government<sup>1</sup> encouraged the arrival of Germans and, later, Italians and Poles and other European ethnic groups (ANTONELLO, 1996; BONI; COSTA, 1984).

According to Boni e Costa (1984, p. 25), the policy of colonization was divided into three periods, mainly about the Rio Grande do Sul:

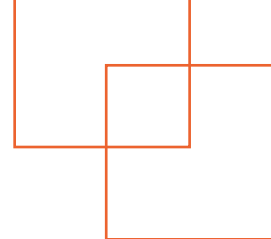
- a)** the promotion of colonization (1808-1830);
- b)** the suppression of colonization due to the stabilization of the slave system (1830-1848);
- c)** the encouragement of immigration - not colonization - to replace African labour (1848-1889).

After the last phase, immigration became spontaneous (BATTISTEL; COSTA, 1983, p. 599).

In 1824, German settlers arrived in the southern province, which was considered the initial mark of colonization in Brazil. The need for labour in the monoculture latifundio, mainly for work in the coffee plantations in São Paulo, and, at the same time, the socioeconomic crisis in Italy promoted the entry of Italian immigrants into Brazil only in 1875 (BONI; COSTA, 1984, p. 27-31).

---

<sup>1</sup> This includes the administration of D. João VI (1808-1822) and, in the sequence, of D. Pedro I (1822-1831) and D. Pedro II (1831-1889).



In the Rio Grande do Sul, the Italians received a land plot and became the landowners, the whole ground being occupied and built by Italians of the same origin. As the years went by, they reached their economic autonomy, organized themselves in society and protected their ethnic identity (BATTISTEL; COSTA, 1983, p. 599; ZANINI, 2006, p. 11).

The first colonies were then created to settle the immigrants, called Conde d'Eu<sup>2</sup> and Dona Isabel<sup>3</sup>, current municipalities of Garibaldi<sup>4</sup> and Bento Gonçalves<sup>5</sup>, respectively. Still in 1875, the third colony was created by the General Government, first called "Nova Palmira Fund", which was renamed "Caxias" in 1877, a region that currently includes the municipality of Caxias do Sul (BATTISTEL; COSTA, 1982, p. 14).

In addition to the high mountains, many immigrants were directed to the Fourth Imperial Colony of Silveira Martins<sup>6</sup>, in December 1877<sup>7</sup>, a region close to Santa Maria da Boca do Monte, the heart or geographic centre of the then, Province. This action, taken by the government at the time, had as its objective the settlement of forest lands near the current city of Santa Maria, in addition to "protecting borders and boosting regional markets" (ANTONELLO, 1996; BATTISTEL; COSTA, 1982, p. 14 and 187; BISOGNIN; RIGHI; TORRI, 2001, p. 57; VENDRAME, 2007, p. 26; ZANINI, 2006, p. 52).

Arriving at their destination, the Italians settled in Barracão de Val de Buia, located at the local mountains' foot. Later, they had to build other sheds to shelter the different waves of immigrants that arrived there. Besides the desolation of the delay in delivering the land, the immigrants suffered from an epidemic plague, which ended up slaughtering about 400 Italians in Val de Buia (ANTONELLO, 1996; BISOGNIN; RIGHI; TORRI, 2001, p. 60; ZANINI, 2006, p. 109).

In 1878, the government authorized the division and distribution of land plots and the supply of the necessary tools for plantings, such as an axe, sickle, machete and hoe, and bean, corn and potato seeds.

2 Name given to the place in honour of Princess Elizabeth's husband, Prince Count D'Eu (1842-1922) (E-BIOGRAPHIES, 2012).

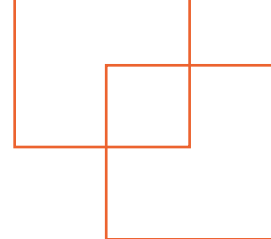
3 Name given to the place in honour of Princess Isabel (1846-1921), who was regent of the Empire in Brazil and signed the Law of the Free Belly and the Golden Law (E-BIOGRAPHIES, 2012).

4 Name given to the city in honour of the "Italian revolutionary Giuseppe Garibaldi [...] [who] arrived in Brazil in 1836, at the age of 28, and had active participation in the Farrapos War. [...] He fought [also] for the unification of Italy" (IACOCCA, 2011, p. 10).

5 Name given to the city in honour of the Italian who led "the Republic of Piratini in the Rio Grande do Sul, a separatist movement with republican ideals" (IACOCCA, 2011, p. 10).

6 : The current municipality of Silveira Martins is considered "the cradle of Italian colonization in the region. It was initially called "Città Nuova" (ZANINI, 2006, p. 18 and 111).

7 In the region, this process lasted until the mid-1930s (ZANINI, 2006, p. 122).



Even so, these individuals remained, for a long time, abandoned and without medical assistance. After receiving the lots, the settlers opened “a clearing and set up a hut with sticks, covered with palm leaves and which would serve as the family’s first shelter. The wood from the felled trees and the basalt or sandstone stones taken from the region served as materials for the construction of the houses (BISOGNIN; RIGHI; TORRI, 2001, p. 60; GUTIERREZ; GUTIERREZ apud MACHADO; SAAD; SAAD, 2012, p. 61; LORENZONI apud ZANINI, 2006, p. 118; ZANINI, 2006, p. 109).

At the end of 1879, there were 1,465 Italians installed in the Fourth Cologne. In 1885, this number rose to 4,823. In 1882 the Colony of Silveira Martins was emancipated from the colonial regime, becoming then the 5th District of Santa Maria. Its emancipation occurred only in 1987, breaking up from Santa Maria (ANTONELLO, 1996; BISOGNIN; RIGHI; TORRI, 2001, p. 66 and 68).

Thus, the Fourth Imperial Colony includes today the municipalities of Silveira Martins, Ivorá<sup>8</sup>, Nova Palma<sup>9</sup>, Faxinal do Soturno<sup>10</sup>, São João do Polêsine<sup>11</sup>, Dona Francisca<sup>12</sup> and Pinhal Grande<sup>13</sup>. Currently, for political and economic reasons, Agudo<sup>14</sup>, with German colonization, and Restinga Seca<sup>15</sup>, with Portuguese colonization, integrate such region, now also known as the Fourth Integration Colony (Figure 1) (BENADUCE; MANFIO, 2010, p. 1; MACHADO; SAAD, 2012, p. 58-60).

---

8 Ivorá emancipated himself in 1988 (ANTONELLO, 1996).

9 Nova Palma emancipated in 1960 (ANTONELLO, 1996).

10 Faxinal do Soturno emancipated in 1959 (ANTONELLO, 1996).

11 São João do Polêsine emancipated in 1992 (ANTONELLO, 1996).

12 Dona Francisca was emancipated in 1965 (ANTONELLO, 1996).

13 Pinhal Grande emancipated in 1992 (ANTONELLO, 1996).

14 Agudo emancipated in 1959 (CENTRO UNIVERSITÁRIO FRANCISCANO, 2005).

15 Restinga Seca emancipated in 1959 (CENTRO UNIVERSITÁRIO FRANCISCANO, 2005).

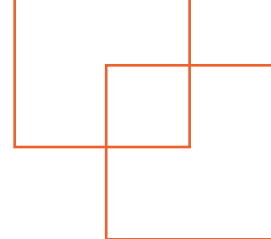
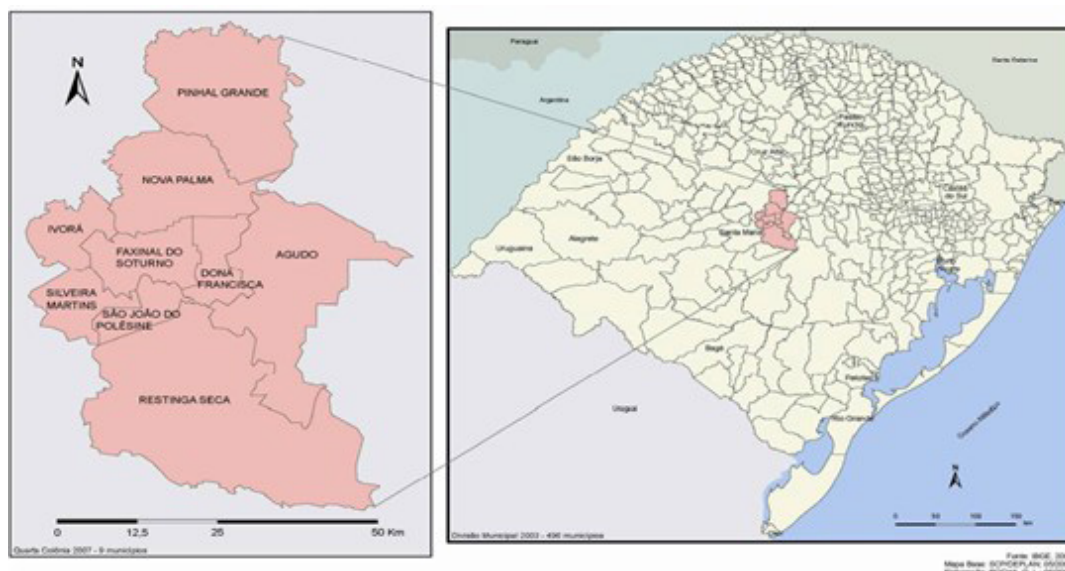


Figure 1 - Current cities that make up the region of the Fourth Colony, located in the center of the State of Rio Grande do Sul.



Source: IBGE apud BIANCHI, 2007, p. 28.

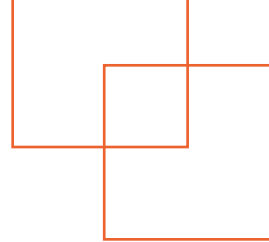
## 3 THE CRAFTING AND ITS INTERFACES WITH THE DESIGN

### 3.1 The Formation of the Field of Design

According to Bourdieu (2007a and 2007b), the field's theory is characterized by a structure formed among people or group of people, which allows the analysis of this specific social space. These constitutive parts have properties of position or power and functional weight, relative to their actions, which structure human behaviour and contribute to the field's construction.

The motivation to do something, which arises from each part's preferences and dispositions, comprises one of the principles of field theory, known as habitus. The parties' action will depend on their capacity and ability to do something (SAMPAIO, 2011). Habitus presupposes the search for separation between objective/subjective opposites based on collective actions, which comprise a system of structural relations, sometimes invisible to the eyes of the subjects involved. According to Bourdieu (2007a and 2007b), the social is constituted by spaces of objective relations, which have their logic, irreducible to the reason that governs other fields. Such structures form both force fields and struggle fields, where the subjects act according to their relative positions in





space, conserving or transforming their system.

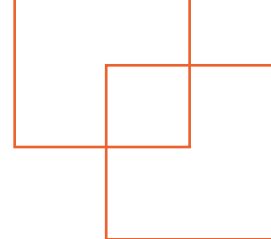
From other fields, we saw the need to form a structure that would meet the consequent demand of the Industrial Revolution. This is the field of design. This area originated from fields like the corporations of crafts, and later, from engineering, architecture, in Europe, and, for another bias, perhaps, even from certain particularities established in some countries, as it happened in Brazil. From the relations established between these structures, the parts with common properties expressed in them were extracted, to take advantage of the actions that had positive results. In short, from other fields, one could think about design.

In Brazil, the design field was structured from the School of Industrial Design (ESDI) institution, in Rio de Janeiro, in 1963. Even though some previous unsuccessful attempts already existed, such as the course created at the Art Museum of São Paulo, in 1951, and the insertion of design in the Faculty of Architecture and Urbanism of the University of São Paulo (FAU-SP), in 1962. Such initiatives had the purpose of meeting the industrial demand that arose, mainly, in São Paulo and Rio de Janeiro. “The diffusion of design in Brazil, a phenomenon that does not emerge as a mere coincidence, develops, as in other peripheral countries, in a prominent way in the academic sphere to the detriment of its application in the productive industrial sphere” (MORAES, 2006, p. 30).

Even with the institutionalization of design, this country has continued to receive “references, models, methods, concepts and theories from” countries such as Germany, Italy and Switzerland. All of these influences have come to be related to local characteristics and, over time, have been absorbed and interpreted. ESDI, for example, followed the concepts adopted by the School of Ulm (1946-1968) in Germany (MORAES, 2006, p. 30).

It is noticeable, then, that Brazil’s design activity was promoted, since the time of its official establishment, as a kind of continuous nexus, that is, the meeting between local pioneers and European design actors of that time. This fact provided a constant confrontation between the local Brazilian particularities and the international models in the scope of design (MORAES, 2006, p. 31).

All areas, like this one, remain in a continuous process of construction. Their parts articulate, so that transition period is transposed, and changes take place. Among so many forms of thought, perception and action, there will always be certain specificities that may come to the surface under a new look. This can be evidenced from the attempt to



relate the craftwork and its interfaces with the design field, areas that are intimately interconnected.

Although distinct languages are intimately linked in the know-how, the dualism of craftsmanship and design is intimately linked because creativity permeates all of them. Inventiveness is channelled with sensitivity towards a product full of identity and symbolic aspects, which adds value and establishes a collaborative relationship between them. Thus, this unity between the two fields of knowledge can be understood.

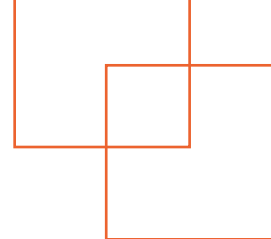
### 3.2 The Crafts Corporations in Europe

Craftsmanship is considered an “individual exercise, or in small [and] medium-sized autonomous, of a manual activity linked to a popular art or traditional craft” (ARTESANATO, 1981, p. 32). Also, craftsmanship works as a tool that facilitates the understanding of destiny, acts together with memory, and improves social, economic and political problems, as a sustainable alternative for development, being able to interconnect several agents Bourdieu recommends.

To reach this definition, many actions have been developed since the beginning of humankind, which is maintained until today, under various practical applications. As a criterion for clarification, it is worth mentioning that, in this work, it was not intended to distinguish them.

The association of craftsmanship to education refers to crafts corporations. “The [own] word handicraft comes from the equivalent word ‘art’ of Corporation” (BARDI apud MORAES, 2006, p. 66). In Europe, concentrated mainly in Italy, these were schools concerned with their continuators’ training and endowed with a cultural and pedagogical heritage characterized by technical transmission particularities, which served as a basis for industrial development (RUGIU, 1998, p. 2, 4 and 25). According to Rugiu (1998, p. 1), they

had a strong development from the 12th century, reached its peak in the 14th century entering, from then on, in a slow but continuous weakening until they were formally extinct in the late 18th century and early 19th century. [...] In fact, craftsmanship evolved from the “family system”, when the rudimentary instruments needed for subsistence were produced through agricultural work, to the “corporation system”, when the craftsman moved to the city and started to produce for a small and stable market constituted by the urban inhabitants.



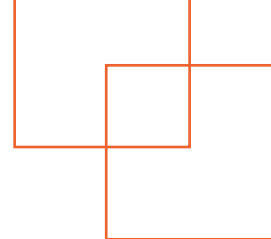
In the first system, “the true virtues were inherited, not learned”, they were passed from parents to children. In the second system, the teachings were passed on from master to apprentice, considering the “look as I do”, without the study of texts, according to the process of “learning by doing”, common to the mechanical arts until the 17th century (RUGIU, 1998, p. 36, 38, 43 and 73).

The corporations’ origin came from various schools (fishermen, butchers, shoemakers, carpenters, etc.) and monastery workshops in Italy. The latter was characterized by “organized and rationalized work, [...] [where] there was a technical and social division [...] according to a rigorously unknown and that [...] constituted a [...] formative model, [...] with structures and functions in certain aspects, not different from those of the successive organization of the corporations” (RUGIU, 1998, p. 27, author’s emphasis).

With the crisis of feudalism and the rural exodus, artisans also migrated to the cities, where the market and consumption expanded due to the increase in the standard of living that gradually took place. This favoured the growth of production in quantity and quality but demanded “new productive and reproductive modalities, implying, in turn, an increase in the rate of primary and specialized education. Thus, the associations began to be institutionalized, accompanied by universities’ spread (RUGIU, 1998, p. 29, author’s emphasis).

From this, there was also the separation between the liberal arts (thought production) and the mechanical arts (production of goods) and the appearance of the merchant (commercial mediator and supplier of raw materials, which kept the artisan in his hands - only the Industrial Revolution could reverse this situation). The craftsman, then, dedicated himself entirely to production, always keeping the secret of his craft. The term “craftsman” began to be used in the 15th century (RUGIU, 1998, pp. 33-34 and 36-38).

The decline of the corporations occurred when more importance was given to university education, being those marked “by the progressive emptying of their pedagogical and didactic function”, related to the insufficiency of the contents and the low quality of the methods adopted. Another reason was the valorization of the craftsmen-artists in the face of the humble craftsmen’s work (carters, carpenters, blacksmiths, shoemakers, etc.) when the former became “sought after by the masters and by the great businessmen, for individual fame”. The aesthetic invention stood out in front of purely manual work. This was followed by “some commercial standards, already standardized,” still subject to the merchant’s “requests.” In contrast, the merchant got rid



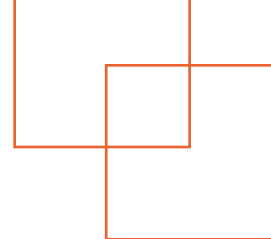
of this intermediary, besides being more educated, in terms of counting and knowing how to read and write. To stand out, the craftsman of the mechanical arts should have a natural gift, besides being highly creative, mainly to innovate in the project and operative terms (RUGIU, 1998, p. 87, 90, 92-93 and 105).

This gave rise to the academies, destined to teach thought forms and ways of expression to aspiring artists and offer the opportunity to confront them “with other values and other methodological guidelines”. Their activities, which lasted until the end of the 18th century, were similar to those of university courses, which provided the evident future union of such institutions. “It was, in short, the first example of a higher school of improvement that broke the narrow limits of traditional craftsmanship” (RUGIU, 1998, p. 106 and 113-114).

The end of the corporations came with the spread of “manufacturing already in the embryonic phase of the industrial revolution, [...] in addition to the appearance of new crafts and relative new professional profiles. As a result, craftsmanship forms, despite all efforts, have practically disappeared, and craftsmanship culture has been increasingly devalued. In Italy, for example, the suppression of corporations at the national level occurred in 1864, through a law imposed by the government. “In the 19th century, craftsmen and artisans will survive only in those spaces and niches left intact, or little affected by the production and commercialization of big industry. At this time, the family system or the so-called elementary school, of a lower level, returned with more force, and control of the whole process of development of the object prevailed, from the “original idea [sic] to the final realization”. Other pedagogical and educational typologies were represented by technical and professional schools (training of experts), of an intermediate level, and the technical-scientific university faculties “(engineering, architecture, surgery, pharmacy, veterinary, etc. [sic])”, considered as the highest degree of cultural tradition (RUGIU, 1998, pp. 128-129, 131, 145, 156 and 167).

### 3.3 The Industrial Revolution

At the beginning of the 18th century, new circumstances emerged, which preceded industrial capitalism’s technological revolution. New evidence in terms of taste, demand and fashion led to a materialistic culture focused on developing products and goods. For example, manufacturing traditions have changed “in reaction to commercial and



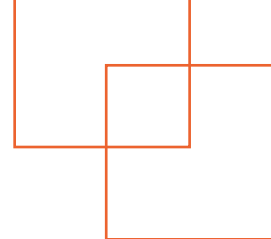
aesthetic impositions or to impulses of wider scales and sometimes distant consumers" (APPADURAI, 2008, p. 56 and 67).

The revolution that was being seen to happen, also known as the "world revolution," the "cultural revolution," the "scientific revolution," the "revolution of hope," became the cause of "a vanguard social process, driven by industrialization," and which took place from 1785 to 1860 (HILL, 2006, p. 28 and 31). In the 18th century, according to Hill (2006, p. 21 and 31), in several European countries, there was a "dizzying increase in population density and production growth", the latter aspect being identified from two sides: "the artisanal, measured and balanced, seeking acceptance and beauty, and the mechanized, a consequence [sic] of the technological inventions of the time, manufactured in large quantities and at a better price", which enabled the expansion of the market. On the other side of the production was the consumer society, which was more and more motivated to consume products taxed by the ideology of "welfare". At the same time that it produced, the man also suffered the consequences of the indiscriminate use of these objects, stimulated mainly by the companies' investments in advertising. Besides, the human organism served as a reference for the construction of machines and devices, which overcame it and became hostile to it, since productivity was the focus, characterized mainly in quantitative terms, which gave rise to the so-called mass culture, and the consequent low cost of more excellent supply (HILL, 2006, p. 22-23, 28, 30-31 and 33).

As the 19th century entered, progress was based on the scientific, technical and industrial triad. The first two terms could not be dissociated. "Technology will be the means that will allow science to experience the facts; the technological resources will always be renewing themselves. And a vicious circle is established" (HILL, 2006, p. 32).

The spiritual character of a man has given way to materialism, both because of his production and because of the circulation of symbolic forms that have become part of the system of commodification and transmission. He ceases to belong to God and belongs to another man (HILL, 2006, pp. 33-34 and 116).

From the 20th century on, the overload of work, daily urban life and private life became more intense. As ways of escaping from this oppressive world, families have seen themselves going to vacation clubs, or indulging in the utopia of happiness or, as Morin calls it, the concrete utopia, based on the search for acquiring their own house, car and television. The products are created, but consumers are also made. The interrelationship between these two groups is due to the need, which is



also “produced”. So, “one is in a vicious circle: one must consume because one produces, one must produce because one produces ‘necessities’” (HILL, 2006, p. 26, 38, 42-43 and 45).

This system makes different communities develop competitive strategies for the place, leading them to achieve an absolute advantage over others if they have a sharper perception. “A product is created, with small variations of specific characteristics, connecting the global to the local and the diverse” (HILL, 2006, p. 96-97).

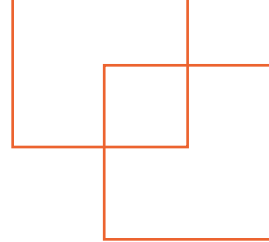
In the global versus local clash, a way must be found for both parties to interact with each other, as the multinational product may encounter “resistance coming from contextual and cultural peculiarities. [...] The identity of place and people is in constant transformation and will also benefit from foreign influences, without giving up its essential characteristics” (HILL, 2006, p. 100).

### 3.4 Handicrafts in Brazil

Unlike what happened in Europe, trade corporations in Brazil did not have the same formality, nor did the social body present in European associations. However, perhaps industrial development may have originated from handicrafts, at least when it comes to the creation of a “design” or national technology, although another point of view maintains that industrialization came to replace the hand-made, representative object the past of backwardness, poverty and cultural insignificance (ARTESANATO, 1981, p. 3; BARDI apud MORAES, 2006, p. 66; BORGES, 2011, p. 31 and 41; RUGIU, 1998, p. 2).

The centuries-old experience of research and manipulation of raw materials, the equally structured reproduction technique and, above all, the inventiveness identified with the country's traditions and culture are elements that can easily be incorporated into industrial production, with benefits not only cultural, but also economical, insofar as they can create their own style capable of replacing imported patterns (ARTESANATO, 1981, p. 3).

An example of this is the creation of the company Carraro, owner of the Comódite and Creare lines, which, since 1961, operates in the market with the production of furniture, in Bento Gonçalves, in the Rio Grande do Sul, a city considered as one of the furniture hubs most important in Brazil. The company had, as founders, Nelson Carraro and friends,

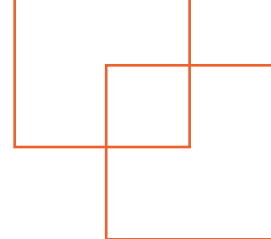


who previously worked as wood artisans. Here we can see the evolution from artisanal making to the industrial process. “This leap from [...] the handicraft industry ... to the factory was made possible by the colonists’ knowledge of simple European [sic] productive techniques, but more complex than those dominated by other Brazilian centers” (ELLWANGER, 2008, p. 213; RIBEIRO apud MORAES, 2006, p. 73).

Specifically, on handicrafts, it evolved as it presented a genuine production of various handcrafted forms, represented by the richness of the indigenous and African traditions, complemented by those of the diverse groups of immigrants who settled in the late 19th century, which were inserted in the popular practices of the various regions of the country. In Brazil, this story started to be told when Europe was already presenting the definitive decline of corporations and the crisis in agriculture, with the consequent population increase in cities (RUGIU, 1998, p. 4 and 12).

By their extension, handicrafts in Brazil benefited from the potential of the materials found in each region. But one of the most used materials in Brazilian craftsmanship was and still is wood, mainly due to the variety and quantity of species available throughout the country. It shapes Brazil’s material culture, applied in the composition of items that are gaining more and more notoriety in the scope of popular arts and techniques, with emphasis on architecture, furniture, utensils, tools, means of transport, etc. It can sometimes be combined with other materials, such as braided fibre for seats, for example. Such objects follow local characteristics and are intended for domestic use, even for more immediate consumption, as a subsistence criterion; for sale, following social contexts; or recreational or religious purposes. They are made by the families themselves, by community groups or at the business level. In the case of furniture, many pieces can be simple and rustic, others follow more modern models and techniques, but always executed manually through the use of primary instruments specific to each trade, these being considered as a continuity of the man’s hand (BORGES, 2011, p. 79; FUNDAÇÃO NACIONAL DE ARTE, 1980, p. 12-13, 16-17, 55-57 and 71; LODY; SOUZA, 1988, p. 11, 69 and 155).

The coexistence of man with the usefulness and functionality of woods is visible in the dwellings. The preferences of the types of houses and the materials added to the woods are based on ethnic patterns adjusted to social-economic realities [sic]. The houses, the roofs, the pulls, details of the constructions, wainscot, decorations of the facades, besides the interiors [sic] with the varied furniture, say of the habits and ways of living and living. [...]



The houses of the immigrant settlers generally follow styles and materials similar to those of origin, making appearances, notably in the southern region of the country, Polish, Italian and German constructions, where the wood will be fundamental in the structures and in some cases in the totality of the housing.

By following the types of housing, the furniture exemplifies social conditions and identifies its users. The furniture can follow regionalist, traditional styles: oratories, a variety of benches, tables, chairs, beds, chests, hangers, tulhas, boxes, suitcases. Others follow consumer trends, such as living room, bedroom, kitchen sets, already standardized by Formica models or style furniture (LODY; SOUZA, 1988, p. 12-13).

Also, the production of furniture results from craftsmen's work, or even the users themselves, through the "use of logs, bark, veins and designs of the woods themselves", which usually prints rusticity to such artefacts. They share space with industrialized furniture, and the latter's acquisition may be considered a sign of social ascension (LODY; SOUZA, 1988, p. 75 and 77).

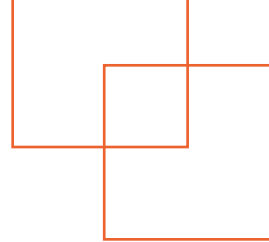
The means of transportation developed by the settlers, for example, are represented by the wagons of the most varied models and names. They are useful in agropastoral activities and the transportation of goods or passengers (LODY; SOUZA, 1988, p. 103).

Woodworking demands a tremendous physical effort. Therefore, such activity is usually performed by a male force, to "fulfil functions determined by symbolic uses and representations". In Brazil, differently from the formation in European corporations, the transmission of knowledge has found its solutions, but following the hierarchy of corporations (apprentice, official and master) and developing itself in the domestic sphere or workshops (LODY; SOUZA, 1988, p. 12 and 39).

### **3.5 Relationship between the Field of Design and the Craftsmanship**

It is important to emphasize that the institutionalization of craftsmen associations in Europe, especially in Italy, was fundamental to creating a favourable university foundation context. The growth of production in quantity and quality, with the diffusion of manufacturing, resulting from the Industrial Revolution, began to demand an increase in specialized education, which came about with the academy's advent. The creation





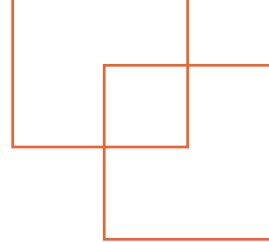
of the field of design derived from these educational investments and business, marketing and economics.

In Brazil, differently from what happened in the European continent, the design field's formation did not come from handmade work but perhaps found in this area references for its construction, such as the relationship with raw materials, production techniques, traditions and culture of the country. In institutional terms, the creation of design courses had, as models, the European schools; they did not originate from handicraft. The Brazilian industrial development may have evolved from artisans' work, often familiar, but there are points of view that argue that it came to replace the craft.

Amid so many transformations, there are practically genuine productions of artisan forms in peculiar Brazilian regions, such as the one developed in the Fourth Colony, from the end of the 19th century until the first decades the following century. This region's craftwork is based on the Italian immigrant tradition because it benefited from the ability that some immigrants already had, perhaps because they kept in touch with master artisans in Italy or with a more advanced technology, combined with the abundance of material available. In the first moment, his productions were fundamental for his survival to supply his own consumption's basic needs.

Faced with the imposed situation on the immigrant, it should be noted that the artefacts he made were the result of handcrafted production. Still, the design that emerged with the need for industrial production in Brazil served as a reference for creating models and different typologies. In this sense, the social relationship advocated by Bourdieu deals with the various positions that groups occupy in space, differences that are present in the conditions of existence. Thus, as an area of specific knowledge, the field of design benefits from craftsmanship, still strongly linked to project activities, and vice-versa. These areas, such as arts, architecture, and engineering, aim to "give concrete and autonomous [sic] existence to abstract and subjective ideas" through projects. Then, it is observed that the project development goes through the different fields, seen as something familiar to all of them (DENIS apud RODRIGUES, 2015, p. 20).

Also, it is worth mentioning that, before considering any of these possibilities, one must consider the projectual capacity as something inherent to every human being, as it holds specific necessary skills in design so that it can relate to the artefacts. Besides the characteristics of the individuals themselves, one also takes into consideration the "characteristics of the socio-cultural contexts in which the objects [sic]



emerge”, which provides the identification of “a reciprocity between the human being as a producer of artefacts [sic] and the latter as producers of behaviour”. In this context, “design has been, since prehistory, an ‘agent of change’ that makes scientific, technological, political and cultural evolution accessible” (BONSIEPE; BUCHANAN; DUNIN-WOYSETH; RAWSTHORN; ROBOREDO apud RODRIGUES, 2015, p. 17, 21 and 34).

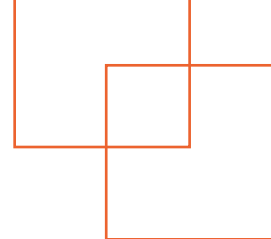
In other words, it becomes

It is pertinent to establish the difference between Design as a human activity [sic] - the ability to do things was already one of the attributes of homo habilis (Friedman, 2000) which is later confirmed in the human being as being projectual [sic] (Bonsiepe, 1992), - and Design as a recent professional and disciplinary area (Bertola, et al., 2004). In fact, in the 1930's it was still common for the industry to resort to a series of professionals, artists, craftsmen, engineers, to outline the objects [sic] to be produced (Molotch, 2003): the process of affirming design as a professional activity [sic] was slow, persisting the need to regulate the profession, create professional associations and consolidate the status of the designer (RODRIGUES, 2015, p. 34).

As concepts materialized in artifacts [sic], design was linked to the craft practice of arts and crafts and, following the Industrial Revolution, it was progressively affirmed as the “transition from a practice to a profession” occurred, being “design as a profession” instituted and recognized [as] “an innovation of the 20th century” (FRIEDMAN apud RODRIGUES, 2015, p. 110).

Thus, one must consider “the human being as a projectual being [sic]”, “capable of creating, materializing his capacity to imagine”, “and designers as specialists in this field”, adding their experience and tacit knowledge, “their capacity to observe what [s] surrounds [m]”. As in Rodrigues (2015), this work focuses on the artefact, making no sense to erect barriers between craftsmanship and design and discuss this problem in-depth, as the correlation between these areas is considered evidence. Therefore, the artefacts elaborated according to different forms of confection were considered, since the design is understood as an intrinsically human capacity (BONSIEPE apud RODRIGUES, 2015, p. 49; RODRIGUES, 2015, p. 26, 43, 51 and 198).





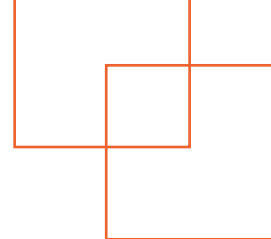
## 4 METHODOLOGY AND TECHNIQUES ADOPTED IN THE DOCTORAL THESIS

For the thesis in question, an articulation of techniques was used, such as the study of documentaries, literature review, documentation using photographs and audio, visual analysis, etc., to achieve the proposed objectives. By adopting a variety of techniques, it was understood that a methodology similar to that initiated by Lévi-Strauss and developed by Denzin and Lincoln was used, which combines methods originating from the social, human and natural sciences, which can be adapted to design research, as it meets the undetermined nature of the discipline (BREMNER; GRAY; MALINS; PIRIE; YEE; apud RODRIGUES, 2015, p. 169).

Thus, qualitative methodology procedures, characterized by subjective experiences (perception, memory, affectivity, social activity, etc.) and intuitive interpretations, were combined with specific techniques, which resulted in the collected empirical material, coming from fieldwork. In this way, the study inductively took place, starting from the particular reasoning to the general one, as it correlated the studied elements to understand the phenomenon.

According to consultations in Cruz e Ribeiro (2004), Gil (2012) and Lakatos e Marconi (1991), at first the subject was analyzed from a preliminary data survey. Later, bibliographic research was carried out, based on primary sources, such as Internet sites and documentaries, and secondary sources, represented by books, articles, monographs, dissertations and thesis, for example, to elaborate the theoretical foundation and other chapters.

The study was then carried out using qualitative methodology, as already mentioned, as the artefacts brought, made or acquired by the Italian immigrants who settled in the region of Quanta Colonia, located in the center of the current state of Rio Grande do Sul, as well as their uses and meanings for the succeeding generations, were analyzed. In this experimental procedure, the data analysis comprised three stages, according to Huberman and Miles (apud GIL, 2012, p. 175-176): reduction, display and conclusion/verification. The first consisted of “the process of selection and subsequent simplification of data,” according to the objectives of the research; it was defined “how to code the categories, group them and organize them so that the conclusions [...] [would] become reasonably constructed and verifiable. The second phase allowed “the systematic analysis of similarities and differences and their interrelationship”, which could provide “a new way of organizing and

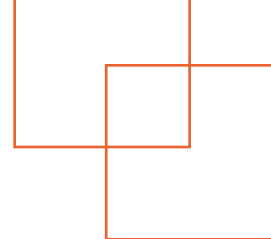


analyzing information”. The last stage consisted of a “review to consider the meaning of the data, its regularities, patterns and explanations.

To begin the field research, we contacted the secretariats of the seven central municipalities that comprise the Fourth Colony region, to be highlighted: Silveira Martins, Ivorá, Nova Palma, Faxinal do Soturno, São João do Polêsine, Dona Francisca and Pinhal Grande. The research did not extend to Agudo and Restinga Seca’s cities because the former was formed from the settlement of German immigrants and the latter from Portuguese. Of the seven offices contacted, four were returned (Ivorá, Nova Palma, Faxinal do Soturno, São João do Polêsine). But finally, the field research was restricted to the cities of São João do Polêsine, Ibarama (a town neighbouring the region) and Faxinal do Soturno.

The data collection, which took place between July 2014 and August 2015, was based on an interview with six descendants of immigrants. According to the established date, the answers were obtained through a personal consultation with the author, recorded in video form, with the same equipment used to photograph most artefacts. The interview itinerary covered subjects related to personal data; information on the immigration process and the establishment in the Rio Grande do Sul, as well as on culture and artefacts; current information on culture and goods; and specifically on artefacts. The interviewees signed the Term of Free and Informed Consent. It is worth mentioning that the interview script’s elaboration was based on a questionnaire made available in Zanini (2006, p. 273). A structured interview characterized the data collection instrument and, according to Lakatos and Marconi (1991, p. 197), “the interviewer follows a previously established script; the questions asked to the individual are predetermined”. Narratives are considered essential means to know the experiences and values of certain groups. They circulate within the culture, dealing with the culture itself and therefore, with the objects (WOODWARD apud RODRIGUES, 2015, p. 235).

The research participants then presented the artefacts belonging to their families, all of the Italian descent, some in the form of a personal collection. Also, they had access to the Geringonça Historical Museum collection, which has pieces that were donated, mostly, by families of Italian descent. In general, the artefacts were photographed with a semi-professional digital camera, supported by a tripod, owned by the author herself (Pablo Zambeli, a professional photographer photographed some) a rustic background and using a 30 cm ruler as a reference to fix



proportionality between them. The artefacts' cataloguing was based on the Science and Technology Inventory Standards used by Portuguese museums and palaces, and its analysis was based on the interpretative dimensions, proposed by Rodrigues (2015).

## 4.1 Inventory Standards as a Tool for Cataloguing and Classifying Artifacts

Due to the endless diversity of material identified from the field research, the need to make a selection and cataloguing of the most various utensils, tools, etc. The difficulties resided in the definition and structuring of the fields of the filing of each selected item. For this, the researcher Giane Vargas Escobar, PhD student in Museology at the Federal University of Santa Maria (UFSM), recommended as references for the development of cataloguing and classification of artefacts the Standards of Science and Technology Inventories adopted by museums and palaces in Portugal. The adoption by these institutions took place after the "introduction of the Matrix system in the museums of the Institute of Museums and Conservation (IMC)" in 1993, to reflect "on the conceptual and terminological specificities of their [sic] heritage. This system aims to standardize, in digital format, the collections of these entities, using information technologies. Since 2000, via the MatrizNet search engine, inventories can be accessed via the Internet. MatrizPix, launched in 2008, consists of an online information system that provides images produced and/or managed by the IMC (COSTA; COSTA, 2010, p. 15, 24, 28 and 30-31).

The Portuguese museums and palaces used the filing fields to inventory their collections, from which those most relevant and pertinent to the research in question were selected. Then, a detailed description of the artefacts could be made, according to the simplification presented in Figure 2, contemplating the following fields: photo no., type, function, place of origin, date, owner, manufacturer, parts, materials, manufacturing technique, general measures and brands. These aspects are based on the definitions of the fields selected from the Inventory Standards.

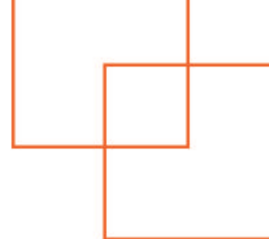
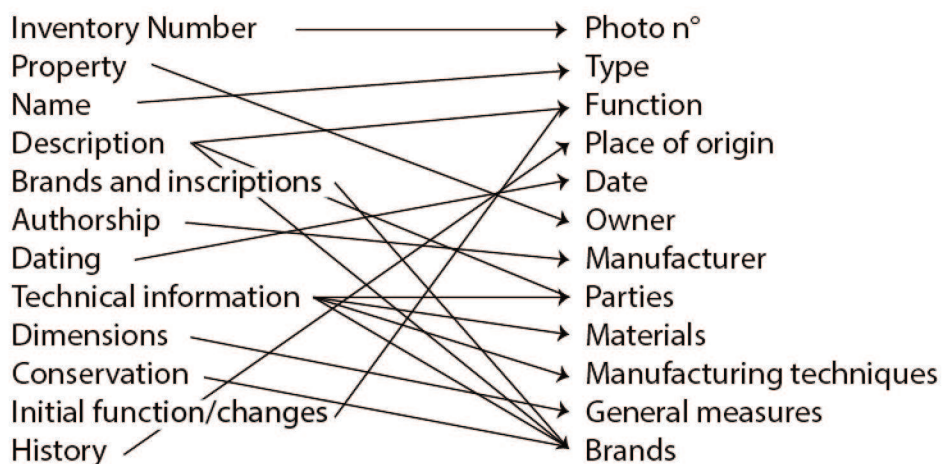



Figure 2 – Selected and simplified aspects for description of each artifact.



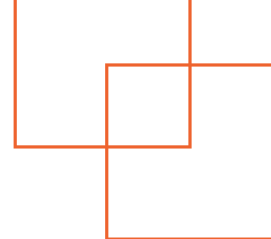
Source: Authors, 2016.

Thus, this study resulted in cataloguing with a total of 318 artefacts described, related to their current owners. In Table 1, we have the description of an artefact as an example.

Chart 1 - Description of an Artifact

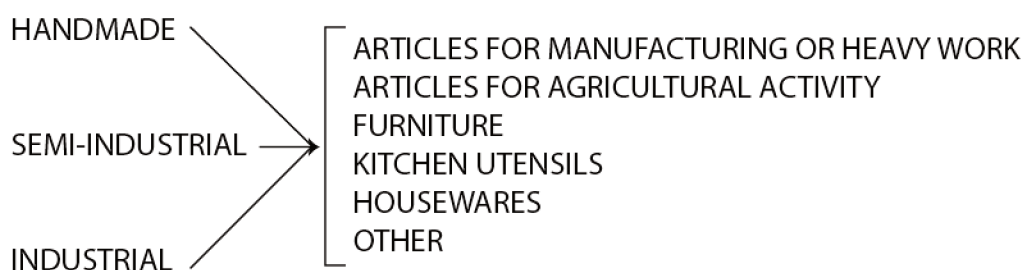
Picture 15	Artifact description
	Type: serrinha
	Function: provide small cuts
	Place of origin: acquired in Ribeirão, district of São João do Polêsine
	Date: early 20th century
	Owner: Alexandre Marquezan (deceased), acquired through his son Pascoal Valídio (deceased)
	Parts: four = cable, blade (adapted from other artifact by the owner), screw and nut
	Materials: wood and iron
	General measurements (W x H x D): 20 x 2.5 x 13.5
Marks: wear and tear, rust, termite holes, hanging hole and number inscription ("35") on the screw head (detailed image)	

Source: Authors, 2015.



After the end of this first stage, the need to classify this diversity of artifacts according to their affinities and similarities was verified. The Inventory Standards provided subsidies to identify, through macro analysis, that such material could be classified into categories, according to its main means of production: artisanal, semi-industrial or industrial. From this, a microanalysis was carried out, in which subcategories could be defined, being the same for each category, according to the main use of the artifact, which correspond to: artifacts for manufacture or heavy work, artifacts for agricultural activity, furniture, kitchen utensils, household utilities and others. Such classification can be seen in Figure 3.

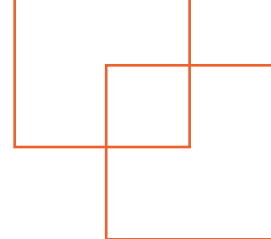
Figure 3 – Categories and subcategories for artifacts classification.



Source: Authors, 2016.

## 4.2 Method for Artifacts and Narratives Analysis

From Rodrigues (2015, p. 212-213), we sought to analyze the artefacts and narratives through the Interpretative Dimensions, but from a different perspective. The author adopted the following dimensions in her thesis: functional, operative, semantic, emotional/vocational, sensory/experimental, social, oneiric/overcoming limits. For the thesis in question, it was decided to consider the functional dimension, associated to the operative one, then called Functional/Usual/Indicial Dimension; the emotional/vocational extent, in this work understood as Affective/Evocational Dimension; and the Temporal/Spatial Dimension, created to complement this study. The Temporal/Spatial and Functional/Usual/Indicial Dimensions referred to the interpretations related to artefacts. The Affective/Evocational Dimension, on the other hand, was directed towards the relationship between the artefacts and the individuals, in this case, between the objects belonging to or under the care of the participants of the research in question.



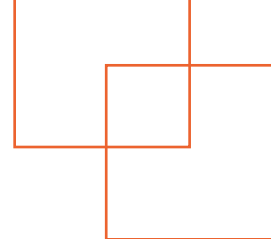
The Temporal/Spatial Dimension referred to the origins of the artefacts, in which countries they were made or where they were acquired, and at what time such situations occurred. The Functional/Usual/Indicial Dimension contemplated the particularities of the researched artefacts, under an exclusively instrumental and physical perspective, in terms of functions, usability, and manufacturers' brands, authorship or caused by use and/or time. The Affective/Evocational Dimension described what the artefacts reminded individuals, who evoked memories and/or remarkable stages of personal life and aroused emotions, in addition to the meanings they acquired over the years, unlike the roles they had been destined for (RODRIGUES, 2015, p. 20, 64 and 213).

These interpretative dimensions allowed "the integrated consideration and communication of different types of knowledge implicit in artefacts. Thus, they could "be seen as answers to research questions, as arguments, and as methods for collecting and preserving information and understanding," as they were understood as repositories of knowledge(s), as there was "evidence of the knowledge and knowledge involved in its conception and production stored in the object [sic]," as well as of value(s). In addition, the artefacts also incorporated the individual identity and personal knowledge of the human being, which was acquired through the relationship with the material dimension of life (MÄKELÄ apud RODRIGUES, 2015, p. 239; RODRIGUES, 2015, p. 244).

### 4.3 Field Search

As already mentioned, the field research was restricted to the city of São João do Polêsine, Ibarama and Faxinal do Soturno. Through indications, it was possible to arrive at the names of six descendants of Italian immigrants, which culminated in Adrioni Antonio Alberti, Alessio Agostinho Borin's testimonies Elisa Grigoletto Foletto, Jorge and Ivanilde Foletto, Zeferino Bridi Sachet and Claudete Vestena. Thus, the interview was applied and, after, each participant of the research presented the artefacts belonging to their families, some in the form of a collection. At the same time, the collection of the Museu Histórico Geringonça was also accessed. It should be noted that the author took all photographs in this sub-item. For this article, as an example, it was chosen to present Mr Aléssio Borin's testimony, the richness of his speech, and his collection's diversity.

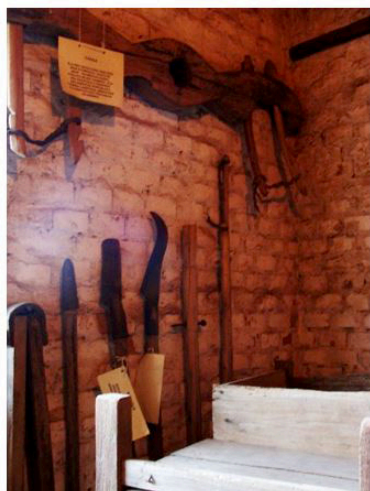




### Testimony of Aléssio Agostinho Borin

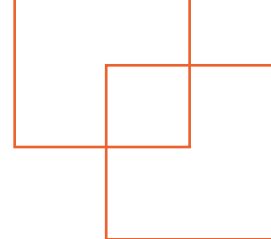
In an interview with the author, Borin (2014), a farmer and carpenter, resident of Vila Ceolin, in São João do Polêsine, said that his great-grandfather, Virgílio Burin, and two brothers came from Italy because of the country's overpopulation and lack of food. The brothers stayed in São Paulo, and Virgílio settled in Novo Treviso, a district in the municipality of Faxinal do Soturno. In fact, as Borin (2014) says, only a few Italians received what was promised by the government. His great-grandfather had to "invent" his work tools, for example. In the beginning, iron pieces were forged and tempered with fire and hammer to obtain the sickle, shovel, hoe and other devices, such as the digger (a tool to plant corn, rice, etc.), which can be seen in Figures 4 and 5. Then, the press appeared, which moulded the metal, making it easier to make the craft. In the first moment, the tools were necessary to knock down the woods and thicket existing in the region and, later, for the planting of the food destined to support the family.

Figures 4 and 5 - Tools belonging to Italian immigrants from the Fourth Colony.



Source: Authors, 2015.

It is worth mentioning here that, both in Borin's family and in the others spread throughout the Fourth Colony, there were people who recreated artefacts already known from a previous tradition and inserted them into the new reality to which they were submitted and began to dominate. This was due to the primordial need to search for survival in a place, until then, unknown.



The houses usually had two floors, beyond the attic, and were built near streams. At night, immigrants settled on the second floor, mainly to protect themselves from wild animals. In the attic, they kept their food and cereals for their consumption. These houses were made of wood from the pine tree (*araucaria*), abundant in the region. This material was soft and durable. All the activities were based on manual service, with the help of ox or mule, if necessary or convenient. The boards were unfolded by hand, from the logs. The columns were carved and squared with an axe. The houses' roof was made of a slatted frame, covered with tablets (*scandolle* = tiles). These, in turn, were ordered and had holes, where wooden pins were placed to hold each other. The slime formed on the boards' external surface was not removed, as it was responsible for sealing the gaps between the pieces. The kitchens were mainly covered with this material, often separated from the rest of the house (with grass cover), because of the possibility of a fire. To make all this possible, the immigrants set up their sawmills.

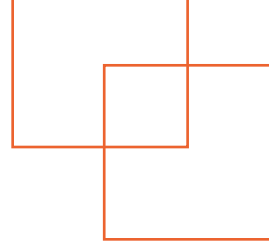
As for furniture and utensils, according to Borin (2014), many immigrants coming from Italy were already professionals specialized in the manufacture of such artefacts, they knew how to work wood, even for the construction of houses. Hammers and chisels were used for the elaboration of what they needed. The niche craftwork to expose religious figure can be observed below (Figure 6).

Figure 6 - Niche to expose a religious figure.



Source: Authors, 2015.

Other examples are the dishwasher and the *birô*, in Figures 7 and 8, which have a rustic and straightforward character due to the means



of production and materials available at the time, mentioned above. The idea was to recreate something that would nearly meet functional issues. The first piece of the furniture mentioned above was made and produced by Borin's wife's grandfather (2014), father of his 98-year-old mother-in-law, at the time a carpenter. The second example was used by one of the first doctors he took over in the region in 1902. These are pieces that, for sure, have more than 100 years of existence.

Figures 7 and 8 - Dishwashing sink; and birô used by doctor, from 1902; respectively.

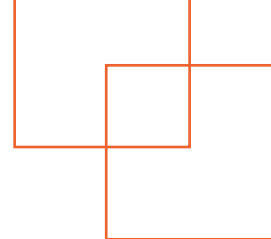


Source: Authors, 2015.

According to Borin (2014), acquiring tools and machines was not very easy. He was still working with his grandfather's tools in the 1960s. But the family was accumulating specific savings to acquire new equipment because they saw in the new material more useful, practical and profitable at work from its use. And so, the tools and machines were modernizing. The old instruments were no longer used. This concerning the functions they were initially intended for, and the new products for the kitchen and other environments and the machinery for planting, for example, began to have more value.

## 5 RESULTS AND DISCUSSION

Through the methodology and techniques adopted, it was possible to identify, for example, that only a few specimens came from Italy. Still, it was considered that, among the classified objects, more artefacts were



brought by the Italians, which was not guaranteed simply because such items had successive owners or had passed through several generations. The last owners were not sure about their origins.

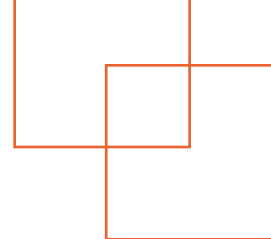
The artefacts made by the first immigrants were made for immediate consumption, nearly related to functional issues, which corresponded to the urgency of having instruments to obtain others or to perform arduous tasks, as well as those that served for work and household chores, to meet basic survival needs, i.e., they were, above all, production goods. With the surpluses of agricultural production, which exceeded what was necessary for own consumption, the Fourth Colony region began to prosper, which allowed the renewal of production systems and the acquisition of new artefacts.

Thus, it was observed that, until the end of the 1910s, handmade material was prevalent, already with the presence of some artefacts resulting from the semi-industrial process. After this period, the products that replaced those rudimentary ones had, as a means of obtaining, the industrial production. Then, the evolution of the same type of artefact was observed through the analysis made in this work, in which pieces obtained by different processes of getting, be they handmade, semi-industrial and industrial, were destined to perform the same function.

Most of the artefacts classified in the research were known and were acquired by their current owners in the State of Rio Grande do Sul, mainly within the Fourth Colony region. Some had inscriptions regarding their specific origin, which informed which municipalities or states of Brazil, or even in other countries, were made. Unfortunately, it was not known how these objects got to that region. Formal and structural differences were found in the artefacts coming from different localities, caused mainly through obtaining them also being different. It was also realized that even possessing the same functions. The pieces could vary in structure and form. Thus, some of these objects came from Italy or were made from memory records, which determined the variation in their characteristics due to the materials available and the processes of obtaining them possibly at the time.

The field research also provided the perception that most of the classified artefacts included those made by hand. It was believed that there was a greater incidence of artisanal models because they were obsolete and out of use since they were replaced by new technologies, which now make up the collections belonging to the participants of the research.

However, the details, the brands, the particularities of certain artefacts revealed their origins, their manufacturers, their means of obtaining

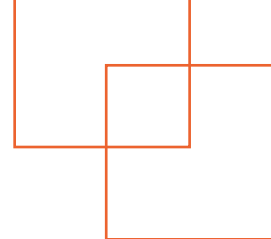


them, their functions and their uses. Other elements were essential for their understanding, such as the aesthetic-formal attributes and the security components. Besides, most of the artefacts presented wear, such as dents, degradations of materials, rust, among others, by use or time, because some of them had more than a century of existence and termite holes in parts that integrate them.

When analyzing the artefacts from another perspective, it was realized that they possessed a meaning at a particular moment and transformed over time. As soon as families started to prosper, the handmade objects became a reason for shame because they represented the initial period of difficulties they went through. For this reason and when possible, they were replaced by new products, more comfortable and efficient for their tasks. According to Alberti (2014), old objects were not given more importance. There was no thought of keeping them. Other families valued the acquired the artefacts. Thus, through the messages assimilated through their memories, a new network of values, meanings, and importance attributed to their descendants' objects were built.

The objects became relics, became sacred things, which represented a symbol of belonging and identity reference. Thus, that shame felt by the immigrants and their descendants, due to the poverty and initial precariousness experienced, gave way, from the 1990s onwards to another form of interpretation of these objects, more pleasurable and bearer of value, affection and dignity. Those exposed in the houses, like collections, have meanings that are constantly being reworked, elements that recall family experiences.

Because they provide memories, these objects became repositories of stories, at the same time that they incorporated people's stories. Thus, these pieces began to represent pride, as most interviewees reported, due to their ancestors' adversities to achieve better living conditions, besides the enormous sentimental value they felt for such objects, as they reminded them of their ancestors. For their children and grandchildren, belonging to the fourth or fifth generation of Italian descendants, these artifacts aroused curiosity about what they were used for, how they worked, which demonstrated their interest in artefacts and their ancestors' experiences.



## 6 FINAL CONSIDERATIONS

From the methodology and techniques used, it was concluded that there were two critical moments of change concerning the means of obtaining artefacts that were found in the region of the Fourth Colony: the first took place shortly after the arrival of the Italian immigrants in the locality in 1877 when they began a practically genuine production resulting from handcrafting, from meeting immediate consumption and basic survival needs; while, after 1920, the products resulting from the industrial process emerged to replace those rudimentary. It is worth noting that artefacts obtained through the semi-industrial system were already circulating in the region since the end of the 19th century and beginning of the 20th century.

Thus, the combination of artefacts composed by individual characteristics, many times different from each other, coming from different technologies and times, was noticed. This caused immigrants and their descendants to attribute new uses and meanings to the first elaborated objects. Because of the analysis presented, it was noted that it is indeed possible to understand the elements of the studied collection beyond their functions and technologies since they are carriers of information still little explored, that is, the artefacts should be understood as repositories of knowledge(s) since they contain aspects related to their conception, as well as values, which serve as answers to questions of investigation of a culture, of human thinking and doing.

Thus, the study presented lends itself to other reflections that may be the object of further research. In this way, there may be a relevant contribution to the deepening and expansion of knowledge construction in design.

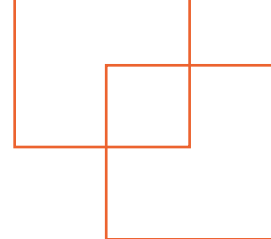
## REFERENCES

ALBERTI, Adrioni Antonio. Entrevista degravada, com duração de 30 minutos. São João do Polêsine: 02 de julho de 2014.

ANTONELLO, Idê Vitoria. **Emigração na Itália e Imigração Italiana no Brasil e no Rio Grande do Sul**. Santa Maria, RS: 1996. 60 fl.

APPADURAI, Arjun. **A Vida Social das Coisas: as mercadorias sob uma perspectiva cultural**. Tradução de Agatha Bacelar. Niterói: Universidade Federal Fluminense, 2008. 399 p.

**ARTESANATO e Desenho Industrial: um processo contínuo**. São



Paulo: FIESP/CIESP. 1981. 36 p.

BATTISTEL, Arlindo Itacir; COSTA, Rovílio. **Assim Vivem os Italianos:** religião, música, trabalho e lazer. Porto Alegre: Escola Superior de Teologia São Lourenço de Brindes e Editora da Universidade de Caxias, 1983.

\_\_\_\_\_. **Assim Vivem os Italianos:** vida, história, cantos, comidas e estórias. Porto Alegre: Escola Superior de Teologia São Lourenço de Brindes e Ed. da Universidade de Caxias, 1982.

BENADUCE, Gilda Maria Cabral; MANFIO, Vanessa. A Quarta Colônia de Imigração Italiana: a valorização cultural da região. In: XIV Simpósio de Ensino, Pesquisa e Extensão – SEPE: Responsabilidade Socioambiental. **Anais**. Santa Maria: Centro Universitário Franciscano, 2010. v. 1. Disponível em: <<http://www.unifra.br/eventos/sepe2010/2010/trabalhos/humanas/Completo/4596.pdf>>. Acesso em: 06 abr. 2014.

BIANCHI, Ana Cristina. **Avaliação de Propostas Públicas Municipais e Regionais no Âmbito do Planejamento Integrado do Turismo Sustentável na Quarta Colônia**, RS, Brasil. 2007. 161 p. Dissertação (Mestrado em Desenvolvimento Regional), Universidade de Santa Cruz do Sul – UNISC, Santa Cruz do Sul, 2007. Disponível em: <<http://btd.unisc.br/Dissertacoes/AnaBianchi.pdf>>. Acesso em: 07 abr. 2014.

BISOGNIN, Edir Lucia; RIGHI, José Vicente; TORRI, Valmor. **Povoadores da Quarta Colônia**. Porto Alegre: EST, 2001.

BONI, Luís Alberto De; COSTA, Rovílio. **Os Italianos do Rio Grande do Sul**. 3. ed. Porto Alegre: Escola Superior de Teologia São Lourenço de Brindes; Caxias do Sul: Universidade de Caxias do Sul, Correio Riograndense; 1984.

BORGES, Adélia. **Design + Artesanato:** o caminho brasileiro. São Paulo: Terceiro Nome, 2011. 239 p.

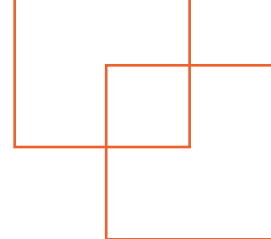
BORIN, Aléssio Agostinho. Entrevista degravada, com duração de 60 minutos. São João do Polêsine: 07 de julho de 2014.

BOURDIEU, Pierre. Condição de Classe e Posição de Classe. In: **A Economia das Trocas Simbólicas**. Introdução, organização e seleção Sergio Miceli. 6. ed. São Paulo: Perspectiva, 2007a.

\_\_\_\_\_. Estrutura, Habitus e Prática. In: **A Economia das Trocas Simbólicas**. Introdução, organização e seleção Sergio Miceli. 6. ed. São Paulo: Perspectiva, 2007b.

CENTRO UNIVERSITÁRIO FRANCISCANO. **Projeto de Organização e Informatização do Acervo da Quarta Colônia**. 2005. Disponível em: <<http://www.unifra.br/home/Noticia.asp?625>>. Acesso em: 06 abr. 2014.

COSTA, Marta Sanches da; COSTA, Paulo Ferreira da. **Normas de**



**Inventário: ciência e técnica** – normas gerais. 2010. Disponível em: <[http://www.matriznet.dgpc.pt/MatrizNet/Download/Normas/NI\\_Ciencia\\_Tecnica.pdf](http://www.matriznet.dgpc.pt/MatrizNet/Download/Normas/NI_Ciencia_Tecnica.pdf)>. Acesso em: 10 set. 2015.

CRUZ, Carla; RIBEIRO, Uirá. **Metodologia Científica**: teoria e prática. 2 ed. Rio de Janeiro: Axcel Books do Brasil, 2004.

E-BIOGRAFIAS. **Princesa Isabel**: Monarca brasileira. 2012. Disponível em: <[http://www.e-biografias.net/princesa\\_isabel/](http://www.e-biografias.net/princesa_isabel/)>. Acesso em: 12 dez. 2013.

ELLWANGER, Daniele Dickow. **O Design na Produção Moveleira da Serra Gaúcha**. 2008. 295 p. Dissertação (Mestrado em Design), Escola Superior de Desenho Industrial, Universidade do Estado do Rio de Janeiro, Rio de Janeiro, 2008.

FUNDAÇÃO NACIONAL DE ARTE. **Artesanato Brasileiro**. 2. ed. Rio de Janeiro, 1980. 165 p.

GIL, Antonio Carlos. **Métodos e Técnicas de Pesquisa Social**. 6. ed. São Paulo: Atlas, 2012.

HILL, Telênia. **Homem, Cultura e Sociedade**. Rio de Janeiro: Lucerna, 2006. 128 p.

IACocca, Angelo. **Retratos da Imigração Italiana no Brasil**. Traduzido por Cipriana Leme. São Paulo: Editora Brasileira de Arte e Cultura, 2011.

LAKATOS, Eva Maria; MARCONI, Marina de Andrade. **Fundamentos da Metodologia Científica**. 3. ed. São Paulo: Atlas, 1991.

LODY, Raul; SOUZA, Marina de Mello. **Artesanato Brasileiro**: madeira. Rio de Janeiro: FUNARTE, Instituto Nacional do Folclore. 204 p.

MACHADO, Marcos Vinícios Machado; SAAD, Danielle de Souza; SAAD, Denise de Souza. **Quarta Colônia de Imigração Italiana**, Patrimônio Cultural e Turismo no Planalto Central do Rio Grande do Sul, no Sul do Brasil. Revista América Patrimônio, Patrimônio y Turismo, Santiago de Chile, n. 4, p. 54-68, segundo semestre 2012. Disponível em: <[http://www.revistaamericapatrimonio.org/revista\\_america\\_patrimonio\\_4/files/publication.pdf](http://www.revistaamericapatrimonio.org/revista_america_patrimonio_4/files/publication.pdf)>. Acesso em: 06 abr. 2014.

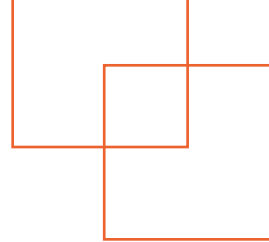
MORAES, Dijon de. **Análise do Design Brasileiro**: entre mimese e mestiçagem. São Paulo, SP: Edgard Blücher, 2006. 290 p.

RODRIGUES, Paula Maria de Azevedo Ferreira. **Design e Conhecimento: uma leitura antropológica dos artefactos** (documento provisório). 2015. 393 p. Tese (Doutorado em Design), Universidade de Aveiro, Aveiro, 2015.

RUGIU, Antonio Santoni. **Nostalgia do Mestre Artesão**. Campinas, SP: Autores Associados. 1998. 167 p.

SAMPAIO, Roniel. **Teoria do Campo** – Pierre Bourdieu. 2011. Disponível em: <[https://www.youtube.com/watch?v=xCV3G\\_oh84c](https://www.youtube.com/watch?v=xCV3G_oh84c)>. Acesso em: abr. 2014.





VENDRAME, Maíra Ines. **“Lá Éramos Servos, aqui somos Senhores”**: a organização dos imigrantes italianos na ex-Colônia Silveira Martins (1877-1914). Santa Maria: Ed. da UFSM, 2007. 322 p.

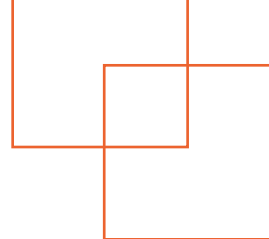
ZANINI, Maria Catarina Chitolina. **Italianidade no Brasil Meridional**: a construção da identidade étnica na região de Santa Maria-RS. Santa Maria: UFSM, 2006.

## Daniele Dickow Ellwanger

Possui Graduação em Design pela Universidade Franciscana - UFN (2004), Especialização em Design do Produto pela Universidade Luterana do Brasil - ULBRA (2006), Mestrado (2008) e Doutorado (2016) em Design pela Escola Superior de Desenho Industrial - ESDI, da Universidade do Estado do Rio de Janeiro - UERJ. Coursou algumas disciplinas da Especialização em Design Gráfico (2019-2020) pela Universidade Federal do Rio Grande do Sul (UFRGS) (trancamento por conta da pandemia). Tem experiência na área de design, com ênfase em produto, atuando principalmente no campo de mobiliário. Possui publicações em anais de congressos, revistas e livros. Mantém vínculo empregatício como professora na UFN, no Curso de Design (desde março de 2009) e de Arquitetura e Urbanismo (2016), onde leciona disciplinas como Desenho Geométrico e Geometria Descritiva, Perspectiva, Metodologia de Projeto, Projeto Integrado I, Design Social, Design de Superfície e Mobiliário I e II, entre outras já ministradas, como Modelos Tridimensionais, Design Contemporâneo, Ergonomia, Projeto de Produto I, II e III, além de ser orientadora de estágio e Trabalho Final de Graduação - TFG. Atuou na especialização de Projeto de Espaços Comerciais (2017) e de Projeto de Espaços Interiores (2020), lecionando a disciplina de Ergonomia e Usabilidade, e Ergonomia,

## Lucy Niemeyer

Designer diplomada pela Escola Superior de Desenho Industrial - ESDI, da Universidade do Estado do Rio de Janeiro; Mestre em Educação pela Universidade Federal Fluminense; Doutor em Comunicação e Semiótica pela Pontifícia Universidade Católica de São Paulo, Pós-doutor pela Pontifícia Universidade Católica do Rio de Janeiro, estas instituições



no Brasil. Pós-doutor em Design pelo UNIDCOM/IADE, Lisboa, Portugal. Professor dos cursos de Graduação e de Pós-graduação – Mestrado e Doutorado – em Design da ESDI-UERJ, em que também é supervisor de teses. Integrou o corpo docente de vários cursos de bacharelado (licenciatura) e de Pós-graduação tanto stricto como lato sensu no Brasil e em Portugal, como docente e orientadora de pesquisas. A atividade de investigação se expressa em artigos e livros, entre eles autora única de Design no Brasil: Origens e instalação, Elementos da Semiótica Aplicados ao Design e Tipografia: uma apresentação, todos eles em várias edições. Colaborou com capítulos na edição de diversos livros no Brasil. Colabora com cursos de especialização em Design e em áreas correlatas. Ministra palestra em diversos países, designadamente Portugal, México e Argentina. É membro de conselhos de científico de eventos e revistas científicos brasileiros e internacionais relacionados ao Design.



**Received on: Nov.20**

**Accepted in: Dec.20**