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# Design and Communication at the Communication Department of the Federal University of Amazonas: a visual proposal



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**Abstract** *The article is part of the Design, Communication and Visual Project Management Research Line in the Master of Design at UFAM. The aim is to investigate the interdisciplinarity between Design and Communication in the context of professional practice to develop a visual proposal for cooperative work for the Communication Department of the Federal University of Amazonas. The methodological procedures involve bibliographical research and case study. The results indicate that the activities of the sector are mostly directed to operational actions, being necessary the strategic positioning of the areas to achieve interdisciplinarity, which implies the understanding that Design is not limited to graphic projects, but that it gradually integrates decision-making, articulating knowledge, techniques, and processes with the other members of the department.*

**Keywords** *Design, Communication, Interdisciplinarity, Communication Department, University.*

### **Design e Comunicação na Assessoria de Comunicação da Universidade Federal do Amazonas: uma proposta visual**

**Resumo** O artigo se enquadra na Linha de Pesquisa Design, Comunicação e Gestão de Projetos Visuais no Programa de Pós-Graduação em Design - PPGD da UFAM. O objetivo é investigar a interdisciplinaridade entre o Design e a Comunicação no contexto da prática profissional para a elaboração de uma proposta visual de trabalho conjunto para a Assessoria de Comunicação da Universidade Federal do Amazonas. Os procedimentos metodológicos envolvem a pesquisa bibliográfica e o estudo de caso. Os resultados indicam que as atividades da ASCOM estão direcionadas majoritariamente às ações operacionais, sendo necessário o posicionamento estratégico das áreas do setor para o alcance da interdisciplinaridade, o que implica ao Design o pensamento que não o limite aos projetos gráficos, mas o integre gradualmente a tomada de decisões, articulando os conhecimentos, as técnicas e os processos com os demais membros da assessoria.

**Palavras-chave** Design, Comunicação, Interdisciplinaridade, Assessoria de Comunicação, Universidade.

### **Diseño y Comunicación en el Departamento de Comunicación de la Universidad Federal de Amazonas: una propuesta visual**

**Resumen** El artículo se enmarca en la Línea de Investigación Diseño, Comunicación y Gestión de Proyectos Visuales del Programa de Posgrado en Diseño - PPGD de la UFAM. El objetivo es investigar la interdisciplinariedad entre Diseño y Comunicación en el contexto de la práctica profesional para el desarrollo de una propuesta visual de trabajo conjunto para el Departamento de Comunicación de la Universidad Federal del Amazonas. Los procedimientos metodológicos involucran la investigación bibliográfica y el estudio de casos. Los resultados indican que las actividades de ASCOM se dirigen mayoritariamente a acciones operativas, requiriendo el posicionamiento estratégico de las áreas del sector para lograr la interdisciplinariedad, lo que implica en el Diseño el pensamiento que no se limita a proyectos gráficos, sino que lo integra paulatinamente con la toma de decisiones, articulando conocimientos, técnicas y procesos con los demás integrantes del departamento.

**Palabras clave** Diseño, Comunicación, Interdisciplinariedad, Departamento de Comunicación, Universidad.

## Introduction

In professional practice, interdisciplinarity requires the development of skills related to the forms of intervention requested and the conditions that contribute to its best exercise, which demands the confluence of different disciplinary knowledge (FAZENDA, 2017). The combination of Design and Communication is present in the organizational chart of organizations through the communication department, an organizational subsystem responsible for mediation between the organization and its stakeholders.

In the communication department, the Design professional can act as “a configurator agent of systems, artifacts and environments” (FREITAS; COUTINHO; WAECHTER, 2013, p. 2), capable of promoting interaction between people, in addition to helping with search for alternative materials and processes that meet the need for innovation in the organization’s communication tools (ARAUJO; SILVA, 2017). In a complementary way, the Communication professional acts as an “intermediary that seeks dialogue, understanding and mutual respect between organizations and their wide audience” (GUIMARÃES, 2017, p. 14), contributing to the establishment of communication policy and relationship plans adequate to the organizational reality and the expectations of the public.

Although they have particularities inherent to each area of activity, public relations, designers and journalists need to work together to obtain positive results for the organizations’ strategic audiences. The interdisciplinary work of the areas is essential for communication department, which interacts with a multiplicity of people, which implies the development of communication strategies that have adequate language and interface.

This interdisciplinary perspective presupposes a strategic view of the role of the designer and the communicator in the communication department, treating them not only as “content creators” or “information reproducers”, but assuming them as professionals who think, plan, execute and evaluate the actions taken. In the current context, thinking about areas receives new contours, positioning them as strategic fields, as Design is based on the articulation of business practices guided by the internal and external environments (IKEDA, 2008) and is oriented towards and by interactions between people and objects, Communication acts in an integrated manner through a philosophy that directs the convergence of activities based on the organization’s objectives and the interests of the public (KUNSCH, 2020), in search of actions that integrate the different forms of relationship.

The university, as a producer of scientific, technological, cultural, artistic and historical knowledge, needs to disseminate in the scientific community the advances obtained in different areas, in order to make them known or contribute to the development of new theories or the refinement of existing ones among peers, in addition to disseminating the results to society, in order to include citizens in the debate on issues that impact their lives (BUENO, 2010). The relevance of joint action in the communication department is understood when considering that the university’s audiences

(professors, students, administrative technicians, outsourced workers, external community, among others) have specific determinants for the definition of forms of interaction (ALVES, 2015). The interrelationship between professional Design and Communication practices can offer communicative actions and efficient graphic projects to achieve organizational goals and the interests of the public.

This study aims to investigate the interdisciplinarity between Design and Communication in the context of professional practice for the development of a visual proposal for joint work for the Communication Department of the Federal University of Amazonas (acronym in Portuguese: Ascom-Ufam).

### **Design and Communication: in search of an interdisciplinary relationship in organizations**

Interdisciplinarity is a concept under construction whose premise is the interaction between knowledge, which encompasses knowledge, methods, techniques and processes, in order to generate mutual results without disregarding the particularities of each area of knowledge. It is not about overcoming the disciplinary knowledge, on which the concept is based, but about recognizing the relevance of another way of generating knowledge (ALVARENGA et al., 2011) that assumes the individual as the protagonist, as the disciplines only dialogue when the people are willing to do this (FAZENDA, 2003).

Historically, Design and Communication were constituted through the confluence of other fields of knowledge and developed notably from the Industrial Revolution and the expansion of corporations/organizations, mainly in developed countries. In contemporary society, in which information is vital and technologies drive relationships between individuals and organizations, Design and Communication complement each other in the search for actions that address the different needs of users, whether for products or for information. According to Flusser (2017, p. 12), “Design and Communication are consequences of the same larger phenomenon - the process of codification of experience”, in which the author shows that society is less interested in owning things, that is material goods, and more engaged in disposing of non-things, that is information. This affects the growing portion of society that performs functions related to the production of information to the detriment of the reduction of people engaged in the production of things, since the adoption of machines and computers has replaced human work in companies.

Considering that objects present in human life have a material and an informational dimension, the joint action between Design and Communication can favor the creation of products (palpable or not) that guarantee an interaction that goes beyond the functional aspect and allows people to give new meanings to the use of objects. Flusser (2017) states that every object aims to transform the user’s relationships with his surroundings in order to abstract some benefit from him. Thus, designers and communicators

can act in an interdisciplinary way in the planning of objects whose core is in the user and in their relationships with the environment around them.

Relationships are fueled by information. Etymologically, *inform* (from the Latin: *informare*) means “to give shape to”, which affects the role of designers and communicators, responsible for shaping objects with pre-established purposes. For example, when designing a chair, the designer shapes a product that will meet the seating need of a certain audience (user). Although the basic purpose of the chair is the act of sitting, the selection of its constituents (structure, type of seat, colors, etc.) will convey different meanings to each user, by decoding the information present in the chair. When preparing a press release, the communicator gives shape to an event that has occurred or will be carried out within the organization, with the aim of spreading the importance of their role in society, as a social and economic agent, which reflects on their image. The choice of words and images will convey different meanings to the audience when decoding the information content.

Therefore, information is the element that interconnects Design and Communication, as all objects contain information that only needs to be read, “deciphered”, to become evident (FLUSSER, 2017). The challenge for professionals lies in selecting resources that lead the public to decipher the information on objects in accordance with the objectives defined by the organization. Flusser (2017, p 14) equates fabricating with informing, as they are “manifestations of the unique human action of trying to impose meaning on the world through codes and techniques”. The meaning of fabricating (from the Latin, *fabricare*), that is to produce something through mechanical processes, to invent, to engender, is similar to informing, since, although the concept of fabricating may seem to apply only to manufactured products, digital artifacts are also made from tools and techniques whose purposes coincide with manufactured production. According to Flusser (2017):

Fabricate corresponds to the strict sense of the term in + formation (literally, the process of shaping something). In the broad sense, to fabricate is to inform. Hence the less usual sense of “fabricate” as inventing or engendering ideas or versions, as in the phrase “fabricated an alibi” (p. 12).

The act of fabricating, historically linked to the activity of Design, is related to the act of informing, one of the most relevant attributions of Communication. In the Information Society, concepts converge, as products are elaborated and disseminated based on manufacturing techniques, from planning to commercialization and evaluation of uses by users. In each object, multiple information is inserted, whether related to the organization that produced it or data that generate identification in the public that consumes it. By acting together, Design and Communication enable a strategic look at projects not only developed in organizations, whose functions in society go beyond the mere production of goods for consumption and encompass the public’s needs for products and information.

However, we emphasize the relevance of thinking about interdisciplinarity as a perspective that integrates Design and Communication activities in organizations, and not just as a concept to simplify work in groups that are not always interdisciplinary made up of professionals from both areas. Mueller (2006) states that there is an indiscriminate use of interdisciplinarity, as many projects that claim to be interdisciplinary are perceived simply because different areas share the same space.

It is noted in organizations the constitution of interdisciplinary teams composed of professionals who received their training in different domains of knowledge with their own methods, concepts and terms, whose purpose is in the conception, planning and production of common objects (POMBO, 2008). However, such teams, in many cases, are formed by professionals from different areas who, united in one or more sectors, develop the activities separately. In the scope of the communication department, for example, several authors, such as Curvello (2018), point out that the convergence between professional activities only takes place in discourse and is not part of organizational policy and daily practice. Despite being in the same environment and sharing the same objective defined by the organization, professionals do not maintain a relationship interdisciplinary, as this implies the convergence between methods and knowledge in order to result in mutual enrichment of the areas involved.

### **Design in communication departments: activities and relationships with other professionals**

Almansa (2010, p. 23) defines the communication department as an organized “structure, directly subordinated to the top management, which coordinates and interconnects all communication actions (internal and external), to create, maintain or improve the organization’s image before all its audiences”. It is a sector that manages communication in a holistic, centralized and unique way, dealing with “all the area’s needs and not just a few actions (for example, it should not focus solely on satisfying the informational needs of the means of communication, as occurred in the beginning)” (ALMANSA, 2010, p. 10).

The role of Design in the communication department requires from the professional the competence to design actions aligned with the context of the organization and the expectations of the public, in addition to a holistic domain of tools and methods of diversified subfields (such as graphic design and information design), the which also entails shared work with professionals in the field of Communication.

According to the objective of this study, Law No. 11.091 (BRASIL, 2005) was required, which provides for the structuring of the career plan of technical-administrative positions in education, within the scope of Brazilian federal education institutions linked to the ministry of education. Among the professionals listed in the aforementioned law that make up the



communication department, we can mention public relations, journalists and advertisers. There is no record of the position of designer, but the professional in the area falls under the position of visual programmer, whose name is adopted in selection processes and civil service examinations of Brazilian federal education institutions.

From the Law, it is understood that the Design professional in the communication department, specifically in Brazilian federal educational institutions, works mainly with graphic design - or visual programming, which, according to Panizza (2004), is not limited to creation of pieces for the dissemination of an organization's product or service, but encompasses the encoding of any message of interest to the sender in a visual language that is properly decoded by the receiving audience.

Thus, designers are responsible for preparing graphic projects for different communicative interfaces, based on personality and organizational goals and the needs of the public. Zurlo (2010) says that the designer is able to interpret the complexity and apprehend its structures of meaning in order to make it visible, contributing to the communication and management of the processes of sharing choices in the organization. The designer's relevance in the communication department concerns the proposition of strategies and the production of images that communicate non-verbally (BÜRDEK, 2010), combined with the choice of typography and textual language suitable for the public. For this, one of the pillars for the work in the area is the construction of scenarios, conceived by Meroni (2008) as the professional's ability to translate information and intuitions into perceptible knowledge, using experience and tools.

Public relations are responsible for planning and coordinating organizational communication, which includes surveys, public relations campaigns and institutional events, as well as evaluating the media from the collection and analysis news about the organization. In Kunsch's approach (2020), institutional communication explains the public dimension of the organization, builds its personality and emphasizes the mission, vision, values and organizational philosophy in the face of internal and external environments. By managing institutional communication with audiences, Public Relations professionals also articulate actions of "social responsibility, sustainability, cultural production, crisis prevention and management and everything related to corporate image, identity and reputation" (KUNSCH, 2020, p. 100).

Journalists work in the production of news content on topics of interest to the institution, through the search, organization and dissemination of journalistic material in the media. Reginato (2020) considers that the main purpose of Journalism is to provide information in a qualified way, which means providing society with a summary of the main events, guaranteeing access to this information by different audiences. "To be qualified, the information must be: verified, relevant, contextualized, plural and involving" (REGINATO, 2020, p. 47).

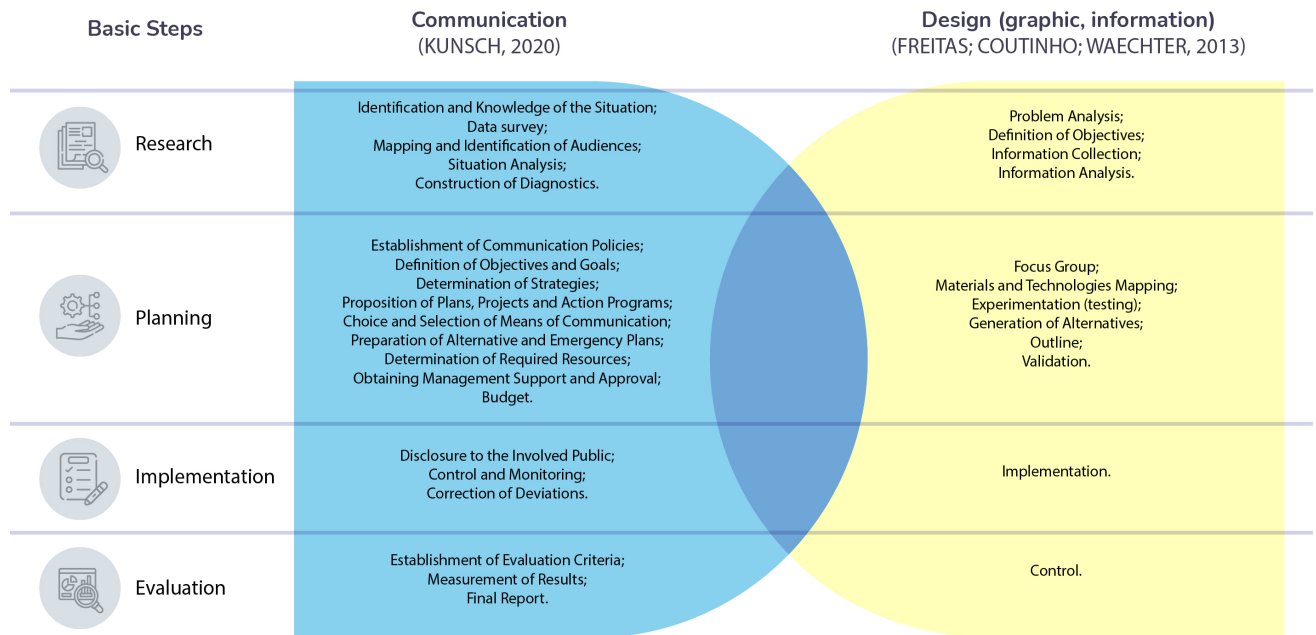
Finally, advertisers work with aspects related to advertising, designing pieces, promotional and institutional campaigns and advertisements

for different media. Sampaio (2013, p. 26) defines advertising as “the planned manipulation of communication aiming, through persuasion, to promote behaviors for the benefit of the advertiser who uses it”. For the author, advertising aims to publicize a product or service in order to inform and arouse the interest of the receiving public in consumption.

### Work process in the communication department: interrelationships between Design and Communication

From the identification of the phases covered by the areas of Design (FREITAS; COUTINHO; WAECHTER, 2013) and Communication (KUNSCH, 2020), it is possible to delineate the existing interconnections in the process of work of professionals in the communication department, taking as parameters the basic steps of the process (research, planning, implementation and evaluation). Figure 1 visually represents the phases of the Design and Communication work process, relating them to the basic stages of planning.

**Figure 1.** Phases of the Design and Communication work process in the communication department.  
**Source:** The authors, 2022.



### Methodology

The article is an applied research, with a qualitative approach and an exploratory and descriptive nature, approved by the Research Ethics Committee of the Federal University of Amazonas. The methodological procedures involve: 1. Bibliographic research in scientific sources available in databases on the Internet, as well as in academic journals in the field of applied social sciences, in order to verify scientific articles, theses, dissertations and e-books, in addition to bibliographical works on the theme of



the study; and 2. Case study, with an in-depth study of the work process and professional practices in the communication department of the Federal University of Amazonas (Ascom-Ufam) through documentary research in sources provided by professionals and/or available on the Internet, systematic observation in the department's work environment, and interviews with Ascom-Ufam staff.

## Definition of research participants

Ascom-Ufam is made up of fifteen servers, with two designers, two public relations, four journalists, a photography technician, an audiovisual technician, an administrative assistant, two administrative assistants, a textual proof-reader and a sector manager. It is noteworthy that the incorporation of public relations through public competition took place in 2016, while the appointment of designers with public examinations took place in 2012 and 2018, whose positions have the nomenclature "visual programmer". The sector receives help from interns and volunteers, mostly students of Design and Public Relations who develop specific projects.

To reach the research objective, the sector manager, Public Relations, Journalism and Design professionals from the Ascom-Ufam were included as research subjects, who signed the Informed Consent Term. The technical procedures used to collect information are described below:

**Sector manager:** the collection of information from the sector manager took place through a semi-structured interview. The aim was to understand the communication process in the work developed by Ascom-Ufam, identifying data related to information management and the sector manager's decisions before the other professionals that make up the department. It was also sought to extract information about the advisor's opinion about the work developed by Design professionals, as well as her understanding and the relevance given to the area in the sector. It was also investigated the advisor's vision regarding communication and the sector's contact with the rector and other publics of the institution.

The interview followed an interview script and followed in a conversational style, with the questions asked orally and the answers recorded in audio for the purpose of confirming the information collected. The interviews with other Ascom-Ufam professionals followed the same application model mentioned above.

**Communication professionals:** a semi-structured interview was carried out through the application of an interview script in order to identify the work process performed by professionals, whether public relations or journalists, from the decision to initiate actions, passing through the planning and the execution, until the evaluation of the obtained results. It also investigated the opinion of professionals about the information flows in the department and between it and the rector, as well

as their perception of the relationship with the public. The opinion of communicators about the work developed by design professionals and its importance was also investigated, as well as the level of relationship maintained with the area.

**Design professionals:** a semi-structured interview was carried out, guided by an interview script, with the purpose of identifying the work process developed, in addition to the professionals' perception in relation to communication, especially with regard to elaborated graphic projects.

## Results

The results are constituted by the diagnosis of Design's performance at Ascom-Ufam and by the visual proposal of joint work.

### **Design at Ascom-Ufam: diagnosis and possibilities of action**

The performance of Design is influenced by the positioning of the organization in which it is inserted, since, according to Mozota, Klöpsch and Costa (2011), each organization shapes the definition of Design according to its structures and needs. Thus, the position of Design at Ascom-Ufam is determined by Law No. 11.091 (BRASIL, 2005), as it is part of a federal educational institution in Brazil, which describes the position of "visual programmer" to professionals with higher education in Industrial Design with specialization in Visual Programming and in Design.

The Design area at Ascom-Ufam mainly develops graphic products, such as the creation of banners, flyers, e-mail signatures, business cards, rectory's slideshows and images for the social media of the institution. For the preparation of communication pieces, the professionals receive help from interns and volunteers from the Design course at Ufam. However, the excessive number of demands received, both from members of the department and from other subjects linked to Ufam, makes it difficult to plan activities. Medium and long-term planning is limited to institutional campaigns and the creation of a visual identity, while other activities are carried out in an operational manner.

When analysing the role of Design in organizations, Mozota, Klöpsch and Costa (2011) establish a classification into three levels: strategic; tactical and operational. From this perspective, Graphic Design, the main professional field in the area at Ascom-Ufam, is located at the operational level. To reach the strategic level, the area must be recognized as relevant for decision-making in the department, specifically, and in the institution, globally. In the sector, the designer is seen by the management and by other professionals as an indispensable member for the development of activities, although their performance is limited to the creation of graphic materials. In the institution, the strategic participation of the area is still not perceived due to legal and structural factors already addressed in this research.

It is possible to elucidate some elements that guarantee a positioning closer to the tactical and strategic levels. Meroni (2008) states that, to become strategic, Design must be shared and participatory, with the systematic involvement of different stakeholders in the projects in a collaborative way. In this context, it is noted that the management of Ascom-Ufam, by prioritizing assistance to the rector and planning based on the institutional development plan, which is not fully complied with, disfavours strategic planning among professionals in the sector. Although the advisor comments that the planning follows monthly activities, with a meeting with the team within the need to meet the execution schedule of these activities, it is necessary that the actions alignment meetings also take place weekly or fortnightly for better information sharing for the development of activities, as expressed by the members of the sector.

There is the closest collaboration between Design and Public Relations professionals in planning actions for social media. About two or three months before starting the next year, professionals get together to think about the construction of content for the main dates of the academic calendar. Therefore, medium and long-term planning, essential for the strategic approach of Design in the department, is restricted to sharing knowledge with Public Relations professionals, while the other activities are carried out based on the receipt of demands from the advisor, from journalists and other publics (professors and administrative technicians) at Ufam, without actually having collaboration.

The process followed by the designers includes receiving the demand, originating from the communication department or other departments of the institution, decoding information through meetings with interested parties, elaborating alternatives and presenting the generated products. There is a possibility for changes in the materials produced, if requested by interested parties. The process outlined by the designers at Ascom-Ufam is similar to the operational process of design conception and conduction, constituted, according to Mozota, Klöpsch and Costa (2011), by the following phases: investigation; search; exploration; development; realization and evaluation. Table 1 describes the objective and visual products generated in each phase.

**Table 1.** Phases of the Design Operational Process.

**Source:** Mozota, Klöpsch e Costa, 2011.

Phases	Objective	Visual products
0 - Investigation	Idea	Briefing or performance notebook
1 - Search	Concept	Visual concept
2 - Exploration	Style choice	Rafes (Sketches of the work to be done), layouts, models, or mockups
3 - Development	Prototype, detail	Technical features, validation mockup
4 - Achievement	Test	Execution Document
5 - Evaluation	Production	Illustration

Design at Ascom-Ufam is guided by the aforementioned phases, but the limitation of professionals and the excess of activities make the process speedier, which hinders the strategic planning and thinking of the area in the sector.

Although at an operational level, the Design process based on short-term project management, predominant at Ascom-Ufam, is the first stage for the integration of Design into the organization, as emphasized by Mozota, Klöpsch and Costa (2011). However, to become strategic, the area will have to intervene in aspects that affect the behaviour and motivation of individuals, such as material and immaterial goods, symbols and specific rituals performed according to the organization's decisions (ZURLO, 2010). For this, the understanding of the audiences is essential for the department's designers, being adopted as a parameter for the elaboration of visual products.

This performance is highlighted by Vörös (2012) when treating Design as an articulator of languages that considers objects as carriers of a variety of data about the organization, the processes used for its production, the public of interest, among other information. When thinking about the target audience of graphic products, Ascom-Ufam's designers observe the most efficient elements for communication, noting the institution's positioning and identity.

Design is considered relevant for the development of work in the sector, from the point of view of department management and Communication professionals. However, the area is not yet strategically positioned in the sector and in the institution due to legal aspects that guide the hiring and functions of professionals and the structure and limited number of designers for the size of the university.

The consolidation of Design as a strategic area at Ascom-Ufam presupposes the involvement and support of the sector manager in conducting a joint planning with the fields of Communication. It is also necessary that Design be thought of beyond graphic projects and gradually integrate decision-making, articulating knowledge, techniques and processes with the other members of the department. There is still no interdisciplinary work, as the area only receives demands, prepares visual alternatives and "delivers" them to applicants, but the annual planning for social media carried out with Public Relations professionals demonstrates the possibility of a joint action.

Mozota, Klöpsch and Costa (2011) suggest that Design be progressively adopted through small-scale projects, which would help to promote its benefits for the organization. However, the authors emphasize that this implementation must be responsible, with the involvement of managers as a reinforcement for the strategic character of Design. In this approach, Zurlo (2010) states that Design cannot be used only in product development, but needs to be comprehensively related to organizational dynamics and processes.

The strategic perspective of Design can be gradually implemented at Ascom-Ufam and at the institution, following the acquired strategic positioning model that happens in organizations that progressively learn to

value Design (MOZOTA; KLÖPSCH; COSTA, 2011). When considering strategy as the cause and effect of a collective and interactive process aimed at changing reality (ZURLO, 2010), the relevance of working together with other professional areas, particularly those existing in the department, is emphasized, in order to articulate the knowledge and techniques for a concrete change from an operational performance to a strategic positioning in the institution.

### Design and Communication: visual proposal for joint work for Ascom-Ufam

From the analysis of the steps identified in Ascom-Ufam, a visual proposal was developed with the connection points between the Design and Communication work process, in view of a perspective of joint action in the communication department. The elements of the proposed process are based on Design (FREITAS; COUTINHO; WAECHTER, 2013) and Communication (KUNSCH, 2020) research. Figure 2 shows the visual proposal for joint work.

**Figure 2.** Visual proposal for joint work for Ascom-Ufam.  
**Source:** The authors, 2022.



The visual proposal of joint work demonstrates the interrelationships present in professional areas. Although some steps are specific to each professional field, the process must be shared by all Ascom-Ufam members so that each one can visualize at which stage of the process the other is.

The model consists of four complementary phases, each containing particular stages that can be developed, monitored and evaluated together by professionals, through meetings, meetings and/or other tools that allow areas to visualize the stage in which each one finds itself.

In the research phase, the problem situation is identified, with a survey and synthesis of data/information of an internal and external nature to the institution for further analysis and specification of the problem (definition of objectives and goals according to the culture, vision, mission and values of the organization) and mapping of the audiences involved in solving the problem. Ascom-Ufam must prioritize active action at this stage, with autonomy for professionals to seek problems that need solutions, in addition to preparing the objectives and goals that cover the activities of Design and Communication.

In the planning phase, plans, projects and/or action programs are outlined, with identification of strategies and attributions of professionals, choice of means of communication, determination of necessary tangible and intangible resources, preparation of alternative plans for any deviations, generation of alternatives and definition of budget and schedule of actions. Approval should be sought from applicants for Ascom-Ufam services, regardless of their relationship with the institution, and testing and drafting of strategies for validation should be carried out with team members.

The implementation phase comprises the execution and dissemination of the plan, project and/or action program to the publics involved. It is essential that professionals monitor the actions to identify and correct any deviations during implementation. Design and Communication will be able to provide criteria to control and monitor the effectiveness of this step.

After carrying out the planning, it is necessary to evaluate and measure the results obtained, by defining Design and Communication parameters and analysing the results as a team through periodic meetings, with a view to formulating conclusive reports that will guide the work process.

It is noteworthy that, at each stage, collaboration between professional areas becomes relevant, whether in defining the problem, objectives and tasks, or in the preparation and dissemination of the actions undertaken. Thinking strategically about Design and Communication requires sharing the work process and evaluating it together, considering the reality of Ascom-Ufam and the institution.

## Considerations

The study highlighted the possibility of interdisciplinary work among professionals in the communication department. In a scenario per-



meated with changes and networks of interactions in which organizations have developed, assuming interdisciplinarity as a necessity not only favours effective dialogue with the organization's stakeholders, but also promotes the mutual involvement of related areas, although many sometimes dealt with in an operational and distanced manner.

The joint action guarantees the recognition of the strategic position in the organization before professionals, essential for the creation, sharing and evaluation of communication strategies, whether digital artifacts or relationship actions that involve physical contact with the public.

It is noteworthy that the role of designers and communicators cannot be restricted to the production of information, but also encompass information flows and monitoring of actions before different audiences, whose interactions provide the development of new strategies (whether they are online or offline). For that, the areas will have to be recognized as strategic and take an active participation in the institution's decision-making.

The professionals still work operationally at Ascom-Ufam, which creates obstacles for joint planning and for the strategic positioning of Design and Communication in the institution, fundamental factors for the implementation of interdisciplinarity between the areas.

The visual proposal for joint work elaborated does not ignore the particularities of each area regarding the work process followed by the professionals, but contributes to strengthen the connection points in the activities developed by the professional fields in the communication department, thus contributing to compliance organizational objectives and for the effectiveness of activities and proposed actions.

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