

Family Album: the people who make up 20 years of Information Design research in Pernambuco

Álbum de Família: as pessoas que compõem os 20 anos da pesquisa em Design da Informação em Pernambuco

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information design, memory,
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This article presents the comprehensive trajectory undertaken to map the Information Design researchers trained in the Postgraduate Program in Design at UFPE, identifying and categorizing their research, the period in which it was conducted, their advisors, their themes, that is, the entire production of ID in the region, and the people involved in it. The problem originates from the construction of the memory of how Information Design developed in the northeast of Brazil, and the difficulty encountered in accurately presenting simple quantitative data. We report here the process and strategies applied to carry out this survey. The mapping, which continues, leads to an interactive memory artifact, which contributes in a subtle but relevant way to ID research: a “family album”, which establishes a sense of community. Perhaps the most significant contribution of this work lies in demonstrating that memory and the sense of belonging are part of the research support infrastructure, operating on delicate and often overlooked aspects of scientific production, such as the motivation and emotional well-being of researchers.

*design da informação,
memória, artefato de orgulho,
pertencimento, trajetória*

Este artigo apresenta a trajetória realizada para mapear os pesquisadores de Design da Informação formados pelo Programa de Pós-graduação em Design da UFPE, identificando suas pesquisas, o período em que foram realizadas, seus orientadores, suas temáticas, ou seja, toda a produção de DI na região, e as pessoas envolvidas nela. O problema tem origem na construção da memória de como o Design da Informação se desenvolveu no nordeste do Brasil, e na dificuldade encontrada para apresentar, com precisão, dados quantitativos simples. Relatamos aqui o processo e estratégias aplicadas para realização deste levantamento. O mapeamento, que continua, deságua em um artefato interativo de memória, que contribui de forma sutil, mas relevante, para a pesquisa em DI: um “álbum de família”, que institui um senso de comunidade. Talvez a maior contribuição do trabalho seja demonstrar que a memória e o senso de pertencimento são parte da infraestrutura de apoio à pesquisa, operando sobre aspectos delicados e pouco considerados da produção científica, como a motivação e a saúde emocional dos pesquisadores.

1 Introduction

It is possible to affirm that research in Information Design (ID) in Brazil has its origins in Pernambuco. Long before the research line was established or national research programs in Design were formed, the work of Edna Cunha Lima, Guilherme Cunha Lima, and Solange Coutinho, who were then professors of Visual Programming on the Industrial Design course at the Federal University of Pernambuco (UFPE), marks the beginning of the genealogical tree of this field in the country.

In 1983, upon returning from her postgraduate studies¹ in United Kingdom, Solange applied for a Regional Development Scholarship (DCR),² aimed at retaining researchers in the country. For this scholarship, she submitted a project that dealt with illustration and typography in Brazilian children's books (1984–1986), which involved four Undergraduate Research scholarship holders, two of whom are now professors at public universities.³ As a result, it was found that the issue of the relevance of illustrations was quite serious compared to typographic readability, especially in textbooks.

During this period, Solange met Professor Lia Monica Rossi (then from UFPE, later UFCG) at the ALADI⁴ Congress in Rio de Janeiro in 1984. At this congress, there were few research studies in the field of Graphic Design. Among them were the studies of both professors, both on readability. In 1985, they organized a course and a booklet on this subject.⁵ The course covered conceptual aspects and readability in books and signage boards. With this experience, they decided to submit a new research project to CNPq, focusing on these aspects in relation to alphabets for vertical traffic signage in Brazil (1986–1988), with resources and the participation of Undergraduate Research scholarship holders.⁶

Also in 1983, Edna and Guilherme began their doctorates at the University of Reading, United Kingdom. Upon their return in 1989, they began to promote the idea of a Graphic Design⁷ Laboratory, the Lab.PV UFPE. There were already investigations on ephemeral artifacts by Edna, Solange's in education, Guilherme's in history, and also an interest in developing design projects for public entities.

Before the inauguration of its facilities in May 1990, the UFPE Lab.PV had started its activities in another room, as shown in Figure 1a. It was a very active period, with several projects involving numerous students and newly graduate collaborators, establishing a pioneering research group in information design, graphic memory, and history, together with their partners and scholarship holders. A very important person for the consolidation of this endeavor was Professor Clylton Galamba. He not only collaborated with the formulation of Lab.PV but also with its facilities. In 1992, the *Jornal do Commercio* (JC) announced the acquisition of the first computer, in addition to the beginning of Desktop Publishing in Pernambuco's design (Figure 1b).

During their time in the UK, Solange, Edna, and Guilherme had already developed an understanding of what Information Design (ID) would entail. In 1992, the Lab.PV UFPE organized a workshop on graphic design education, which featured the distinguished presence of Gui Bonsiepe. The German

- 1 Advanced Typographic Design at LCP – London College of Printing (1982–1983), UK, which had Michael Twyman as one of the examiners.
- 2 DCR – Regional Scientific and Technological Development Scholarship from CNPq, the National Council for Scientific and Technological Development.
- 3 Ângela Rocha, André Moraes, Carla Pereira (UFCG), masters and doctorates at University of São Paulo (USP), and Silvio Barreto Campello (UFPE), master in Psychology (UFPE), PhD at the University of Reading, and advisor in DI at PPGDesign/UFPE.
- 4 Latin American Association of Industrial and Graphic Design.
- 5 Solange G. Coutinho & Lia Mônica Rossi, *Curso de Legibilidade, Compreensibilidade e Visibilidade*. Recife: CAC/UFPE, 1985.
- 6 Odilon de Barros Lopes and Grace Maria Sampaio (professor at UFCG, master at UFPE and doctorate at UFPR).
- 7 At the time, Graphic Design was called Visual Programming in Brazil.



Figure 1 (a) Left: the initial activities of Lab.PV UFPE. Standing: the scholarship holder, Grace Sampaio; seated: Guilherme, Solange, Edna, and Ana Andrade, with her back to the camera. Photo: Lima Filho (Passarinho) on 8/23/1989. (b) Right: JC article about Lab.PV UFPE from November 1992. In the photo: Solange Coutinho, Silvio Barreto Campello, Edna Cunha Lima, Carla Spinillo, and Guilherme Cunha Lima. Source: Edna Cunha Lima, in the book *Memória Gráfica no Agreste* by Paula Valadares, 2018, p. 14.

designer, who chose to live in Latin America, provided clearer insights into how the field of information was being incorporated into graphic design, expanding frameworks and revitalizing design thinking. Bonsiepe highlighted the emergence of a new professional figure, the InfoDesigner, who would be responsible for managing information for people.

The ontological diagram can also be applied in the field of graphic design. Instead of the material artifact, the immaterial artifact called information is used.[...] According to the traditional conception, the graphic designer is, first and foremost, a visualizer. This concept needs to be revised, because in the information society, it is not only about visualizing, but about organizing information. The graphic designer transforms into an information manager. (Bonsiepe, 2015, p. 42, authors' translation)

His visit to Recife was significant as it reaffirmed to the participating audience the understanding that the group already had about ID.

In 1993, Solange went to the UK for her doctoral program at the University of Reading (1993–1998), the same year Guilherme defended his thesis at the same institution (1983–1993). Edna moved to Rio de Janeiro for her master's degree in Design at the Pontifical Catholic University of Rio de Janeiro (1985–1998). Therefore, Lab.PV UFPE was gradually dissolved. However, the idea of the field of Information Design remained alive.

In 2000, Solange Coutinho and André Neves coordinated and initiated the first Postgraduate Certificate Program⁸ in ID in the country, which remained active until 2010. In addition to the specialization in ID, UFPE also established a specialization in ergonomics, coordinated by Marcelo Soares and Solange Coutinho. In 2001, Carla Spinillo returned from her doctorate at the University of Reading and assumed the vice-coordination of the Information Design Course in place of André.

⁸ Called *lato sensu* (from Latin) postgraduate program (broad sense postgraduate), this type of course in Brazil is, in fact, equivalent to MSc, MA, or MBA.

- 9 Called *stricto sensu* (from Latin) postgraduate program (strict sense postgraduate), this is a research program that encompasses master and doctorate levels, MSc and PhD equivalents.
- 10 Available in Diretório de Grupos de Pesquisa (DGP) from CNPq at <https://dgp.cnpq.br/dgp/espelhogrupo/5273>.
- 11 Today, the group is led by Solange Coutinho and Hans Waechter.
- 12 The Graduate Program of Research in Design at Pernambuco's Federal University.

The Postgraduate Certificate Program established the initial foundations for what would become the research program (Postgraduate Research Program⁹), serving as the initial organizational infrastructure for Information Design in the country; in 2001, from the course, the group of professors organized themselves into a research group,¹⁰ led by Solange and Carla at the time¹¹ (which remains active to this day and serves as the organizational structure of the research line of PPGDesign/UFPE¹²); in 2002, they worked towards the foundation of the Brazilian Society of Information Design (SBDI); in 2003, they organized the 1st Information Design International Conference (CIDI) and the 1st National Information Design Student Conference (CONGIC), both in Recife; and finally, in 2004, as a result of this effort, the Brazilian Journal of Information Design (InfoDesign) was founded, edited by Carla Spinillo and Priscilla Farias.



Figure 2 (a) Left: Information Design Postgraduate Certificate Program Folder, UFPE, 2000. (b) Above: 1st Information Design International Conference (CIDI) poster, Recife, 2003. Authors' Collection.

13 Coordination of Improvement of Higher Education Personnel Foundation, part of the Brazilian government responsible for *stricto sensu* research programs in public universities.

14 *Fronteiras do Design – [in] formar novos sentidos*. https://www.blucher.com.br/in-formar-novos-sentidos_978655500431

15 In 2022, 22 masters and 24 doctors; in 2023, 54 masters and 26 doctors. https://www.blucher.com.br/in-formar-novos-sentidos-vol-2_978655501087

The *Postgraduate Research Program in Design* (PPGDesign/UFPE) was approved by CAPES¹³ in 2003, with its inception in 2004, the same year as InfoDesign; and what began as a Postgraduate Certificate Program, a research group, and a scientific organization, became a specific line of the first research program in Design at a federal university (starting, of course, only at the master's level).

Between 2004 and 2024, the SBDI changed its headquarters several times, from Recife (PE) to Curitiba (PR), then to Bauru (SP), and later to Rio de Janeiro (RJ); the Postgraduate Certificate Program ended its activities in 2010, the year that marked the beginning of the Doctorate in Design at UFPE; and InfoDesign continues to be organized in São Paulo. CIDI and CONGIC returned to Pernambuco twice, in 2013 (Recife) and 2023 (Caruaru), celebrating respectively 10 and 20 years of their existence. However, both the research group and the research line of PPGDesign/UFPE have remained and reinvented themselves, based on the roots planted in 2000.

In 2020, PPGDesign/UFPE took the initiative to publish a series of books called *Fronteiras do Design*, based on demands from CAPES for the dissemination of research conducted in Brazilian postgraduate programs. The one from the Information Design line is titled *[in]form new senses*,¹⁴ doing justice to the vast range of investigations.

During the writing of the preface for the first volume, it seemed important to present data on alumni and current students, but identifying and quantifying what this group/line had produced over 20 years was not an easy task. We encountered what is often referred to in data science as “data dark matter” (Thorp, 2021, p. 57), that is, the absence of systematized records, neglected for years.

In this preface, based on the records of PPGDesign/UFPE, it is stated that the group “graduated 43 masters and 22 doctors” (Coutinho, Miranda, & Ranoya, 2020, p. 23) up to 2019. This information was incorrect and was rectified in the volume two years later (2022), where it is stated that there were “126 Information Design researchers”¹⁵ (Ranoya, Coutinho, & Miranda, 2022, p. 23). Reframing and better describing the problem at hand, we asked ourselves: how can we, through Design (Zimmerman et al., 2010), think about the human resources, systems, and structures necessary to address the gap in capturing, managing, and maintaining the history of ID research at PPGDesign/UFPE? Until then, this memory was maintained by faculty, students, and the Postgraduate Program offices, who, despite their heavy workload and lack of support, preserved (as best they could) the history of research developed in the field of Information Design at PPGDesign/UFPE.

Our effort was directed towards establishing parameters and methodological paths that would produce more accurate information about the current Information Design researchers in the program, but which could also be applied in other institutions (at both master's and doctoral levels, as well as postdoctoral). It is natural for our field, which deals precisely with the issue of information, to need to transform quantitative data into qualitative data. We were interested in thinking about narratives that involved not only current researchers but the entire genealogical tree of the group, the profile of the researchers, and their themes.

2 Designing policies for better futures: evaluations, collections, and movements

Years before the beginning of this survey – more specifically in 2019 – the Postgraduate Research Programs were undergoing changes in their evaluation model. The proposal under discussion was for a self-assessment that would need to be developed by the programs themselves and only validated by CAPES.¹⁶ During the actions promoted by UFPE to support the definition of the evaluated criteria and the mechanisms adopted for the execution of this evaluation, many questions and indexes were considered to describe the role of postgraduate studies in the lives of their alumni.

Among the criteria considered important for evaluation during this period of uncertainties and interferences in the evaluation process was the impact of postgraduate studies on the careers and economic lives of alumni, and the need to ascertain whether the activities of scientific research deepens produced transformations in the parallel or subsequent productive activities of them (promotions and salary increases). These demands sounded like the need for justifications and arguments for the maintenance (or very existence) of research programs, at a time when the higher education context and the activities of public universities were visibly threatened.

These initial outlines of evaluation processes ended up being lost. UFPE itself instituted a unified model applied to all postgraduate students, exempting the programs from this herculean effort made individually by each one. Apparently, this entire mechanism ended up being abandoned, along with many of the troubled proposals for change made (and undone) by CAPES. The evaluation of the programs remained in its original format, through the submission of the programs' production and activities via the Sucupira platform, subject to evaluation by the sectoral area committee in which it was located.

Due to the remnants of this moment of uncertainty and fragility, and their demands for information considered even invasive, the survey we developed with the students of the line included the collection of data on income and job positions (before and after the program, indicating professional growth conditioned by the completion of the Postgraduate Research Program). The self-assessment processes were emptied, but the issue was never officially closed, leaving open the possibility of requiring such data for future evaluations.

These surveys were conducted within the Laboratory of Visualization and Senses of the Northeast – VISSE.¹⁷ The laboratory resulted from the work developed by the research line in Information Design of PPGDesign/UFPE, linked to the Department of Design (dDesign) at the Center for Arts and Communication of the Federal University of Pernambuco (CAC/UFPE). VISSE initially welcomed the efforts of researchers in the field, working in various teaching and research institutions spread across the northeast region, to focus research and innovation efforts on information visualization, one of the prominent areas within the field of Information Design. Given the gaps regarding the program's students, one of the laboratory's goals was

16 The CAPES workgroup report on this changes is available at <https://www.gov.br/capes/pt-br/centrais-de-conteudo/10062019-autoavaliacao-de-programas-de-pos-graduacao-pdf>

17 Founded in 2022, by professors Guilherme Ranoya, Rodrigo Medeiros, Ricardo Cunha Lima, Rafael Castro de Andrade, Solange Coutinho and Eva Rolim Miranda. <https://visse.vercel.app/>

to improve this framework and make visible the efforts of the research community in ID at PPGDesign/UFPE through the study and experimentation with data/information visualization design, and design developed for communication, equally useful as support for decision-making.

3 Paths and methodological affects

In 2022, the research line received an invitation from SBDI to participate in a live event called “SBDI Encounters: Information Design in Postgraduate Studies”, which aimed to present the different postgraduate programs¹⁸ working with Information Design. When we began to consider what we wanted to present on behalf of the research line, the desire emerged to showcase all the people who have contributed and continue to contribute to the field. Once again, following our initial survey for the book series, it became clear that there was a need to quantify these numbers and obtain qualified data on each of the researchers who had been part of the line over its 18 years of existence. This motivated the development of a project within VISSE to survey and record this information, which we affectionately called the “Family Album” (Figure 3).

We started the survey in a very manual and individualized manner, with basic information recorded in the *Currículo Lattes*¹⁹ of advisors, advisees, and alumni, such as information about their research work, advisor, and the dates of entry and completion of the program. In this first stage, the fragility of these data became evident, making it necessary to rely on the memory of those who participated in the master’s and doctoral committees of the researchers in training. For each researcher’s name not recorded in the *Lattes* of their respective advisor, which had been mentioned by one of the committee members, a new investigation on the platform was conducted, searching for these and other gaps in the formal records.

After recognizing that missing names began to repeat and no truly new information emerged, a refinement process began. The difficulties in obtaining updated information from university students were already well known. Emails, phone numbers, addresses, and all other information recorded in institutional systems were only updated at the time of the student’s entry and never verified again.

In addition to the minimal personal records that accurately identified each researcher who had been part of the program’s research line, we realized that many of the present registration problems (with the secretariat, program coordination, or the faculty themselves) stemmed from this inherent ambiguity: entry and completion dates are multiple, as the same researcher may have entered the program for a master’s degree, completed their research, and entered again at another time for a doctorate or postdoctoral research. It became necessary for the entry and completion records to be multiple; similarly, a researcher could have had one advisor for their master’s work and another for their doctorate and/or postdoctorate. From a methodological standpoint for structuring the records, this meant that the central entity of the data could not be the researcher. The solution

¹⁸ *Encontros SBDI #04: O Design da Informação na Pós-Graduação (UFPE)*, 9 de agosto de 2022. <https://www.youtube.com/live/zja-veKOQPs?si=l3mjBtduvJZskotx>

¹⁹ *Currículo Lattes* is the database of brazilian researchers maintained by CNPq.

was to consider the researcher's production (dissertation or thesis) as the entity in the records, as these are unique and do not repeat.

Through this initial survey, many issues and needs intertwined with the research in ID at PPGDesign/UFPE, and equally in other institutions, were identified, such as institutional support and its impact on improving the quality of production. The existence of a mapping, even if incomplete, generated the desire to outline a broad panorama of who the current researchers are, their training time, whether they received research grants, scientific dissemination from their dissertations and/or theses, and the impact of their training on their careers. For us, these data can support internal policies in the strategic planning of the program, and also for other programs in Brazil. Understanding the reach of the efforts made, in their various natures, is crucial for the permanence and expansion of the ID field in the country.



Figure 3 First graphic manifestation of the survey produced for online presentation with SBDI, in 2022.

Bearing in mind that this mapping helps us understand what has been and is being done, but above all allows us to imagine futures (Franzato et al., 2015; Freire et al., 2017) for research in Information Design, our entry point would be the title of the research presented to the program, as well as the link to it in the institutional repository (when completed), thereby incorporating the survey records. With an initial data structure already consolidated, even if collected through manual case-by-case work, the completion of the information began to be done automatically through a questionnaire (online form) sent to the email of each researcher and alumnus of the research line so that they could update their data regularly.

Table 1 Summary of the information that needed to be collected. Source: From the authors.

Question	Information	Applications
a	the name of the student/alumni	expand understanding and design strategies aligned with CAPES' requirements based on the type of training and the time for completion
b	training completed at PPGDesign/UFPE (master's, doctorate or postdoctorate)	
c	year of entry and completion	
d	name of the advisor, and co-advisor when applicable	identify partnerships created through co-advison and their influence on strengthening local, regional, national and international research networks
e	city in which you lived at the time of joining the program	deepen our efforts in the CAPES internationalization criteria that contemplate the mobility of students residing outside the state of Pernambuco
f	whether there was a scholarship for the master's degree and through which funding institution	quantify the students who completed their training paths with the support of scholarships granted by CAPES, CNPq, Fundação de Amparo à Ciência e Tecnologia de PE – FACEPE, or even scholarships granted by UFPE through the Deans of Research & Innovation, understanding the political and social importance in postgraduate studies
g	if you had a scholarship for your doctorate and through which funding institution	
h	completed a split-site doctoral program	quantify the students who completed a split-site doctorate and its importance in maintaining research networks, strengthening and expanding this initiative
i	title of the dissertation and/or thesis	consolidate data from the first survey, with the inclusion of questions to advance the contribution of postgraduate studies
j	dissertation and/or thesis link in the institutional repository	
k	link to <i>currículo Lattes</i>	
l	profession	contribution to the training of new teachers or free researchers
m	place of work	information that may be requested for CAPES evaluation
n	city of residence	
o	income range	
p	updated photo	

However, data collection solely through the questionnaire proved ineffective given the number of alumni and students. Therefore, we proceeded with data triangulation using the questionnaire responses, the data from the PPGDesign/UFPE secretariat, the information presented in the application forms for admission to the program, and the Lattes curricula of the advisors, students, and alumni.

4 Results and discussion

The questionnaire responses marked the beginning of a deeper exploration into the production history of the ID research line at PPGDesign/UFPE. Over three consecutive years, we obtained 116 responses that served to consolidate the information we had, cross-referencing it with data from

20 According to a text published in the *Jornal da Unesp*, CAPES reports that 54.2% of those enrolled in Postgraduate Research Programs are female. <https://www.gov.br/capes/pt-br/assuntos/noticias/capes-destaca-diferenca-de-generos-na-pos-graduacao>

the secretariat and the *currículo Lattes* of advisors and students. This triad of data collection allowed us to examine the production of 153 researchers in a detailed and comprehensive manner, and here we will make some considerations in light of the questions from the online form.

CAPES statistics (2024)²⁰ indicate that 54.2% of those enrolled in Postgraduate Research Programs are female. The reality in the ID research line at PPGDesign differs from these data: among alumni and students, we have 98 women and 56 men, confirming a greater presence of women in postgraduate studies (Table 2).

Table 2 Distribution of researchers by gender.

Source: From the authors.

Level	Gender
Master (only)	53 women
	35 men
Master and doctorate	30 women
	9 men
Doctorate (only)	13 women
	9 men
Postdoctorate	3 women
	1 men

Regarding the duration of research (question c); in accordance with the regulatory period of two years for a master’s degree and four years for a doctorate established by CAPES, it indicates that master’s research, by its nature, aligns with the regulatory period, while doctoral research, due to its complexity and the likelihood of personal issues arising, mostly takes more than four years.

Table 3 Length of stay in the program. Source: From the authors.

Level	Students	Timeframe
Master	67	2 years
	26	more than 2 years
Doctorate	16	4 years
	21	more than 4 years

Among the 93 completed and ongoing dissertations, based on the available titles, we can group them into ten categories that overlap each other (Table 4).

Table 4 Summary of the research fronts covered in the program.
Source: From the authors.

Field	Masters	Doctorates
Artifact analysis and configuration	30	23
Graphic language	33	16
Graphic memory	19	7
Fashion	17	9
Education	20	14
Typography and lettering	9	5
Experience and interface	4	
Visualization	3	
Theory	4	1
Gender studies	6	3

Another relevant criterion that we sought to map was the movements of researchers before, during, and after their time in the program, in this case attempting to understand the strategic role of the research line as a training center for the northeastern region of the country. In the initial survey, we generated two graphical representations (Figures 4 and 5).

Analyzing the data we obtained, it is possible to perceive the ID research line at PPGDesign as a training hub in the northeast region. Among the 125 occurrences of master’s degrees, including students and alumni, we have their distributions across 8 states and 2 countries outside of Brazil (Table 5).



Figure 4 First sketches of the regional distribution of DI researchers in our online presentation made for SBDI, in 2022.

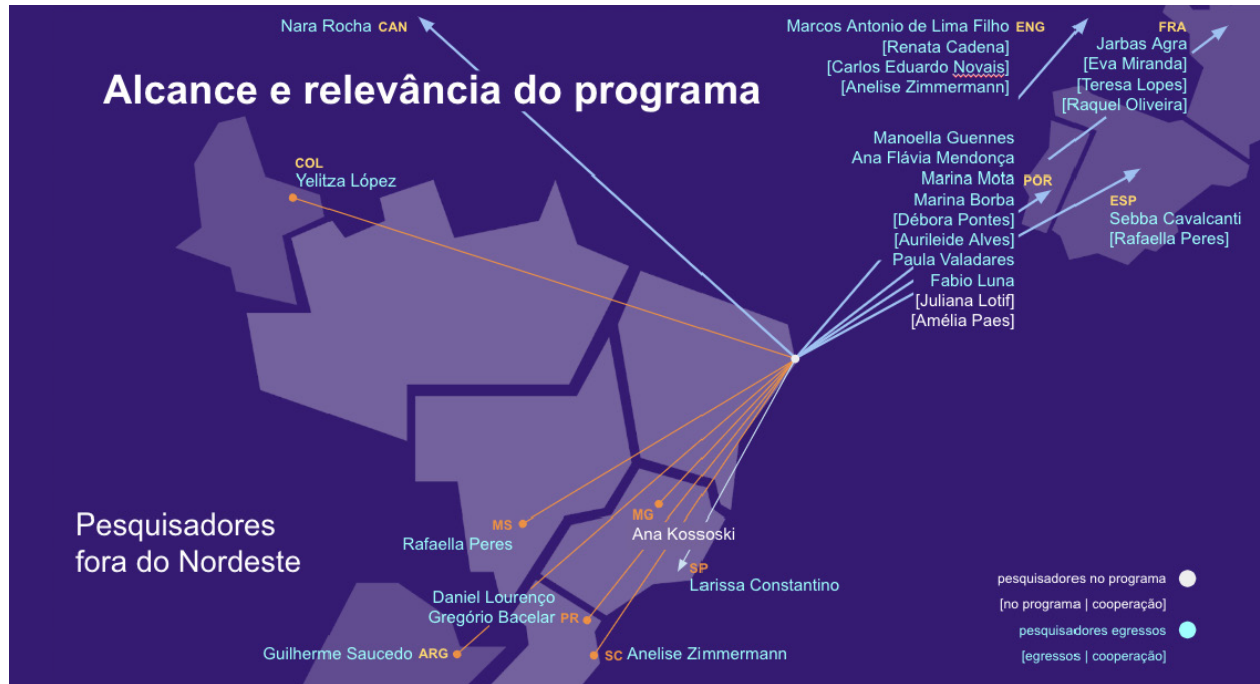


Figure 5 First sketches of the national and international distribution of DI researchers in our online presentation made for SBDI, in 2022.

Table 5 Summary of the geographic distribution of researchers in the program. Source: From the authors. (continued)

State/Country	City	Master	Doctorate
Pernambuco	Recife	73	40
	Caruaru	10	5
	Olinda	2	1
	Jaboatão dos Guararapes	2	1
	Igarassu	2	2
	Arcoverde	2	1
	Gravatá	1	
	Garanhuns	1	
	Limoeiro	1	
Paraíba	João Pessoa	3	1
	Campina Grande	2	
	Cabedelo	1	
	Mamanguape	1	
	Uiraúna	1	
Ceará	Fortaleza	3	4
	Cariri: Juazeiro do Norte, Crato, Barbalha	3	2
Alagoas	Maceió	4	2
	Arapiraca	1	

Table 5 Summary of the geographic distribution of researchers in the program. Source: From the authors. (conclusion)

State/Country	City	Master	Doctorate
Sergipe	São Cristóvão	1	1
Piauí	Teresina	1	1
Minas Gerais	Belo Horizonte	1	1
São Paulo	São Paulo		1
Paraná	Londrina		1
Santa Catarina	Florianópolis	1	1
Argentina	Buenos Aires	1	
Colombia	Lozano	1	

Of these 125 researchers, ninety established temporary residence in Recife and, after completing their studies, returned to their hometowns. Seven migrated to another city or pursued their doctorates in other countries (Portugal, Spain, France, and England).

Regarding the geographical mobility data for doctoral studies, sixty of the 62 occurrences returned to their place of origin, and two migrated for professional reasons. Among the doctoral candidates, six undertook split-site doctorates in three countries: England (3), France (2), and Canada (1), as well as doctorates (2) resulting from international cooperation with the University of Lisbon.

Among the four postdoctoral researchers, we have individuals from Minas Gerais (2), Rio de Janeiro, and Avignon (France); of the four, two currently reside in Recife, demonstrating a reasonable factor of local retention.

Master's degree training is also a possibility for an academic or administrative career. Of the 126 master's postgraduates and students, and 63 doctoral postgraduates and students, we currently have 60 individuals working professionally in more than 26 institutions, including educational institutions and state management departments in Pernambuco. Some of the PPGDesign/UFPE alumni have joined the faculty of the design course at the Academic Center of Agreste, UFPE campus in Caruaru, founded in 2006. The penetration of these researchers demonstrates not only the formative role of postgraduate studies in the qualification of human resources involved in teaching but also of managers for society. This indicates that postgraduate training allows for the retention of highly qualified researchers in teaching positions, as well as in the praxis of Information Design.

From the 116 individual responses to the questionnaire, it is possible to observe the students and alumni who were able to count on scholarships to conduct their research. Among the researchers who are/were pursuing a master's degree, out of 51 responses, we have 20 researchers funded by CAPES, 5 by CNPq, and 1 by FACEPE. Among those who only pursued a doctorate in the program (19), we have 5 who have/had support from CAPES,

Table 6 Summary of institutions and organizations where researchers are based.
Source: From the authors.

Institution type	Institution	Master	Doctorate
Public Education	UFPE Recife	3	4
	UFPE Caruaru	8	4
	UFRPE	1	1
	IFPE Recife	1	
	IFPE Olinda	2	
	IFPB	2	2
	UFAL	1	1
	UFPB	2	
	UFRN		2
	IFRN	1	
	UFCA	2	
	UFC	1	1
	UFMS		1
	UDESC		1
Private Education	UNICAP	2	2
	SENAI	1	
	SENAC	2	
	CESAR		2
	UNIFBV		1
	UNINASSAU	1	
	UNIAESO	2	
State Departments	Secretaria de Educação de Pernambuco	1	
	Secretaria de Planejamento de Pernambuco	2	
	Editoria Universitária		2
	CEPE		1
	FUNDARPE	2	

3 from FACEPE, 1 from CNPq, 1 from FAPESP, and 1 from AECID (Spanish Agency for International Development Cooperation). Among those who pursued both a master's and a doctorate, including alumni and current students, 18 have/had scholarships from CAPES, 6 from CNPq, and 1 from FACEPE.

Within the universe of 155 researchers that the line has accumulated over its existence, based on funding data, the greatest support for research comes from CAPES scholarships (43). Other institutions such as CNPq (7) and FACEPE (4) contribute, unfortunately, in a limited manner to supporting researchers through scholarships in the ID research line at PPGDesign/UFPE.

Regarding the salary range, as reported through the questionnaire, we have 63 responses for the master's degree. For some students, the only financial source is the scholarship, but for alumni, the responses may be related to their education and salary increase through better jobs, whether

in the public or private sector. Among those who pursued a doctorate in the program, out of 57 responses, we see a positive movement in income compared to master’s students, with a concentration of salaries equal to or greater than R\$ 3.000,00.

Table 7 Summary of researchers’ income data.

Source: From the authors.

Income range	Master	Doctorate
Less than R\$ 3.000,00	16	11
Between R\$ 3.000,00 and R\$ 6.000,00	19	15
Between R\$ 6.000,00 and R\$ 12.000,00	14	23
Over than R\$ 12.000,00	6	8

To facilitate access to all this data, fulfilling the overall objective of giving visibility to the production in Information Design at PPGDesign, we developed interactive panels capable of presenting them publicly and efficiently. The first is the “Family Album” itself, which allows identifying who the alumni researchers are, who the active researchers are, researchers at different levels of research, the set of research advised by a specific advisor, or even locating a single researcher or a single dissertation or thesis, providing access to the work and the *currículo Lattes* of its author.

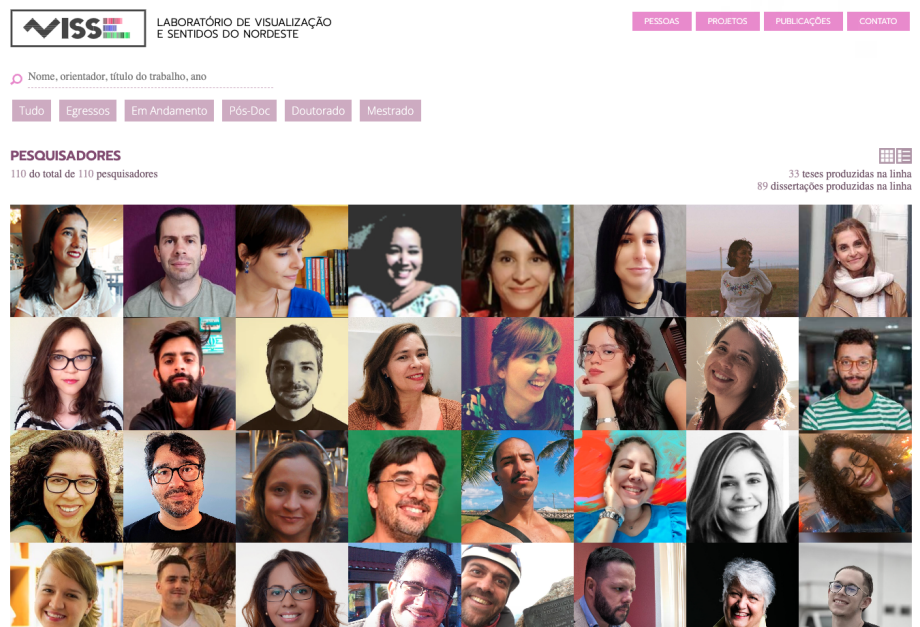


Figure 6 The “Family Album” from the UFPE Information Design research line – grid view. <http://visse.vercel.app/pesquisadoresDI>

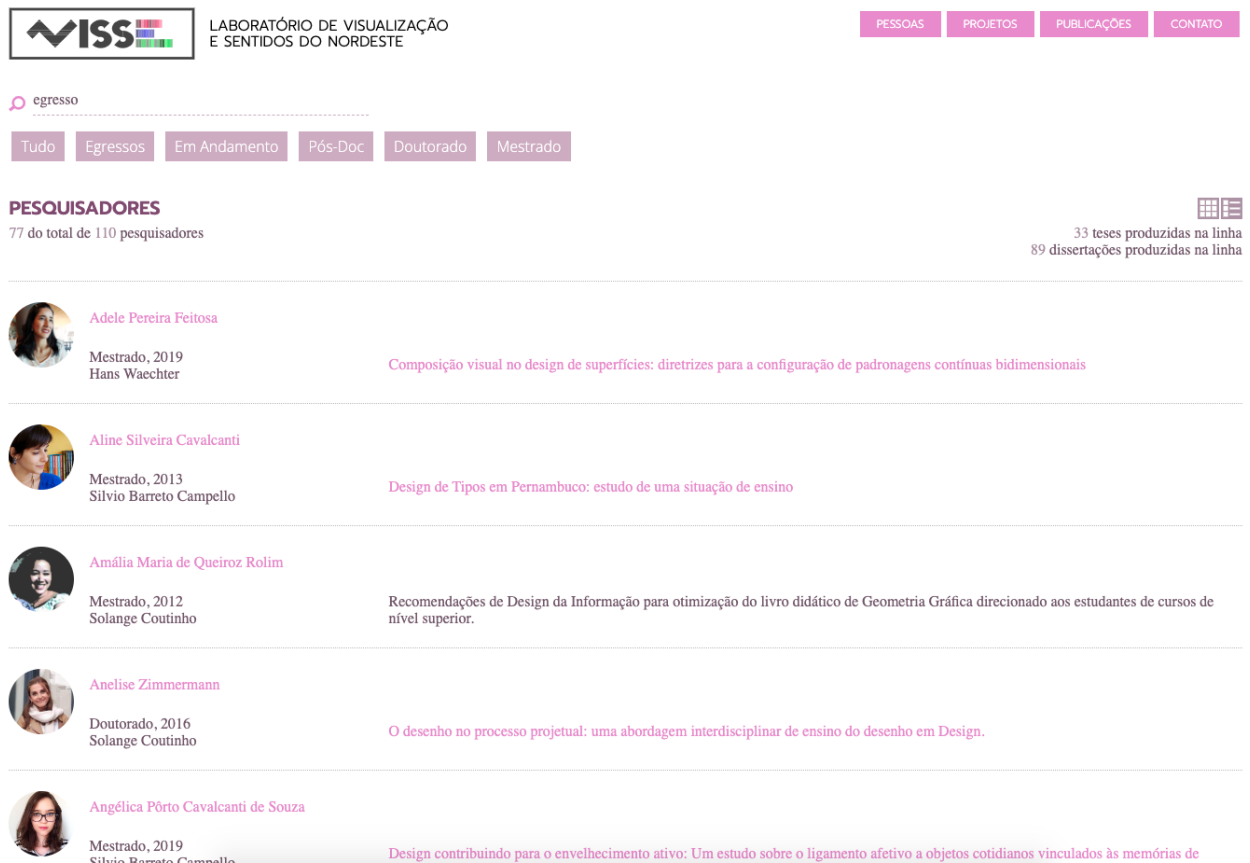


Figure 7 The “Family Album” from the UFPE Information Design research line – list view.
<http://visse.vercel.app/pesquisadoresDI>

In the second (and current) stage of maturation, we aim to include the scientific production (articles, books, and chapters) developed by the researchers in the program. This effort is ongoing and also faces resistance due to the absence of records in the researchers’ own *currículo Lattes* or their unavailability to compile their productions and submit them through the provided form. From the 38 responses obtained regarding articles and chapters, in a specific form designed to receive these compilations, 108 productions have already been mapped. It is estimated that more than 500 publications have been made by Information Design researchers from Pernambuco.

The second panel served as a reference guide for candidates and future researchers in Information Design. Utilizing the Candidate’s Manual,²¹ a document published annually with the PPGDesign selection processes, we compiled all information related to the line’s advisors, making it accessible for consultation. This component is capable of presenting who the advisors with experience in specific areas of ID are, detailing the number of research projects they have supervised at different postgraduate levels, and also showcasing the entire production of their current and former students. It is understood that through this tool, identifying the most suitable advisor and the research areas in ID that will find favorable conditions within the program will become more accessible to those taking their first steps as researchers.

21 The PPGDesign 2023 Candidate Manual containing information about the research fields covered by each PPGDesign advisor is available at <https://www.ufpe.br/documents/39734/4622130/Manual+do+Candidato+2023.pdf/dab39120-9ecb-4e34-8f92-19946e61e8e0>

LABORATÓRIO DE VISUALIZAÇÃO
E SENTIDOS DO NORDESTE

PESSOAS
PROJETOS
PUBLICAÇÕES
CONTATO

Letícia Lima de Barros

Tudo
Egressos
Em Andamento
Pós-Doc
Doutorado
Mestrado

33 teses produzidas na linha
89 dissertações produzidas na linha

Letícia Lima de Barros
Mestrado, 2022
Guilherme Ranoya
Artigo (Congresso)

Diálogos entre o visual e o textual em livros de literatura: a coleção imaginário gótico

BARROS, Letícia Lima de & RANOYA, Guilherme. O espaço das ilustrações em livros predominantemente textuais in Anais do 11º Congresso Internacional de Design da Informação (CIDI2023/Caruaru). São Paulo: Editora Blucher, 2024.

BARROS, Letícia Lima de & RANOYA, Guilherme. Experiência de leitura na coleção de livros imaginário gótico in Anais do 2º Seminário de Pesquisa PPGDesign/UFPE - DESIGN [em fronteira]. São Paulo: Blucher, 2022.

BARROS, Letícia Lima de; COUTINHO, Solange. Narrativa textual e visual em livros de literatura. In: 14º Congresso Brasileiro de Pesquisa e Desenvolvimento em Design. São Paulo: Editora Blucher, 2022.

BARROS, Letícia Lima de; ROQUE, Isaac Brito. Em meio à imagem, ao texto e ao suporte: articulações no livro infantil ilustrado. In: 14º Congresso Brasileiro de Pesquisa e Desenvolvimento em Design. São Paulo: Editora Blucher, 2022.

BARROS, Letícia Lima de. Entre mãos e livros: a obra Luas à Luz do conceito de patrimônio gráfico. In Anais do I colóquio design e memória. Belo Horizonte, 2022. v. 1. p. 235-248.

BARROS, Letícia Lima de & RANOYA, Guilherme. Sobre livros e leitores - desenvolvimento de instrumento para apuração de significados pertinentes à atividade de leitura in Anais do 1º Seminário de Pesquisa PPGDesign/UFPE - DESIGN [em fronteira]. São Paulo: Blucher, 2023.

XENOFONTE, Manoel Deisson & BARROS, Letícia Lima de. A configuração visual em edições brasileiras de obras da literatura gótica. In: 10º Congresso Internacional de Design da Informação e 10º Congresso Nacional de Iniciação Científica em Design, 2021, Curitiba. Blucher Design Proceedings. São Paulo: Editora Blucher, 2021.

Capítulo de Livro

BARROS, Letícia Lima; RANOYA, Guilherme & FILHO, Lourival Costa. Capas de livros de literatura - efeitos de coerência, complexidade e novidade na preferência in Fronteiras do Design vol. 4 - Fronteiras e Tecnologia [em fronteira]. São Paulo: Blucher, 2022.

Figure 8 Products from researchers in Information Design at UFPE – second phase of the development of the “Family Album”. <http://visse.vercel.app/pesquisadoresDI>

Identifique os orientadores da linha aderentes a um tema ou palavra-chave:


Linguagem, educação, história, digital, etc.

Linguagem Gráfica
Memória Gráfica
Tipografia
Educação
Cultura
Visualização
Gênero
Moda

ORIENTADORES	Pesquisadores formados *	Orientandos atuais	Mestres formados	Mestrados em andamento	Doutores formados	Doutorados em andamento	Pós-docs supervisionados	Pós-docs em andamento
Solange Coutinho	33	12	28	4	10	7	2	1
Hans Waechter	31	7	24	4	14	3		
Silvio Barreto Campello	18	6	15	3	8	3		
Maria Alice Rocha	8	10	8	3	1	7		
Isabella Ribeiro Aragão	4	5	3	5	1			
Eva Rolim Miranda	5	8	5	3	1	5		
Guilherme Ranoya	4	2	4	2				
Renata Amorim Cadena	0	2		2				
Ricardo Cunha Lima	0	2		2				

* Uma mesma pessoa pode ter realizado mestrado e doutorado com o orientador. Este valor também inclui as co-orientações.

Figure 9 Reference guide on the supervisors of the research line. <http://visse.vercel.app/orientadoresDI>



Prof. Dr. Hans Waechter

Design e gênero | Análise gráfica | Moda | Sustentabilidade

Vagas disponíveis no próximo processo seletivo (2024):
Mestrado: 2

Mestre (2000) e Doutor (2004) pela Universidad Autónoma de Barcelona e Bacharel em Desenho Industrial com habilitação em Programação Visual (1980) pela Universidade Federal de Pernambuco.

Participação em grupos de pesquisa

- Design da Informação
- Design, Tecnologia e Cultura
- Design e Gênero

Pesquisas em andamento

- A observação da metodologia projetual do designer gráfico, no que se refere à transposição de linguagens visuais utilizadas em um meio analógico (exemplo: a xilogravura) para um meio digital (softwares gráficos).
- A observação das linguagens visuais nos produtos de design com valor de moda (exemplo: vestuário) e sua relevância na construção de identidades sociais.
- A observação da presença de figuras retóricas visuais ou de estilo (exemplo: trocadilho verbo-visual) em logotipos e identidades visuais e a sua importância na ampliação de significados.
- A análise do discurso das revistas informativas nacionais e as suas relações e influências no projeto gráfico das capas das revistas.
- A análise e a produção de artefatos educacionais para a educação ambiental informal do cidadão em geral.
- Diretrizes para a construção de um modelo para a observação e análise da linguagem gráfica pictórica (em formulação).
- Observação da relação entre as linguagens visuais utilizadas nos artefatos de design e as identidades de gênero.
- Observação da construção das identidades de gênero nas redes sociais através da utilização das linguagens visuais.

Problemas em aberto

- Linguagem Visual e Identidade de Gênero
- O Design Editorial diante das Novas Tecnologias
- Design, Memória Gráfica e Linguagens Visuais

Figure 10 Contextual information on one of the supervisors of the research line. <http://visse.vercel.app/orientadoresDI>

	Adele Pereira Feitosa Mestrado, 2019 Hans Waechter	Composição visual no design de superfícies: diretrizes para a configuração de padronagens contínuas bidimensionais
	Arthur de Oliveira Filho Doutorado, 2024 Hans Waechter Mestrado, 2019 Hans Waechter	O look como informação: Uma abordagem através da atuação do stylist Consumo e Gênero: uma análise das narrativas visuais da estética de drag queens da cidade do Recife
	Aurileide Alves Doutorado, 2022 Hans Waechter	Design para etiquetas do vestuário: compreensão e usabilidade da simbologia têxtil por profissionais brasileiros autônomos de lavagem e passadoria.
	Bárbara Gomes Formiga Mestrado, 2011 Hans Waechter	Futuro do presente / Observação de comunalidades estético-visuais entre filmes futuristas e a moda vigente
	Beatriz Cavalcante Cabral de Souza Mestrado, 2023 Hans Waechter	Segunemenção do mercado de moda
	Camila Brito de Vasconcelos Doutorado, 2017 Hans Waechter Mestrado, 2014 Hans Waechter	O sistema informacional de artefatos visuais históricos de Pernambuco e sua ressignificação: o planejamento de artefatos em contexto contemporâneo como agente de preservação da memória visual de patrimônios culturais. A PERCEPÇÃO DOS SISTEMAS SIMBÓLICOS E LINGUAGENS VISUAIS DOS LADRILHOS HIDRÁULICOS EM PATRIMÔNIOS RELIGIOSOS TOMBADOS PELO IPHAN NA CIDADE DO RECIFE.

Figure 11 Overview of the work supervised in the program. <http://visse.vercel.app/orientadoresDI>

Finally, the third component that complements the mapping efforts is the data related to scholarship researchers. This survey is also quite complex and further weakened due to the “dark matter” of information, particularly in the researchers’ own *currículo Lattes*.

The viable information is still limited to the data from the university itself, which is required to publish it under the transparency principle provided by the Access to Information Law (LAI). However, the records do not include information related to advisors and their number of master’s and/or doctoral scholarship holders; this information is obtained by cross-referencing the integrated data we have through the mapping of researchers.

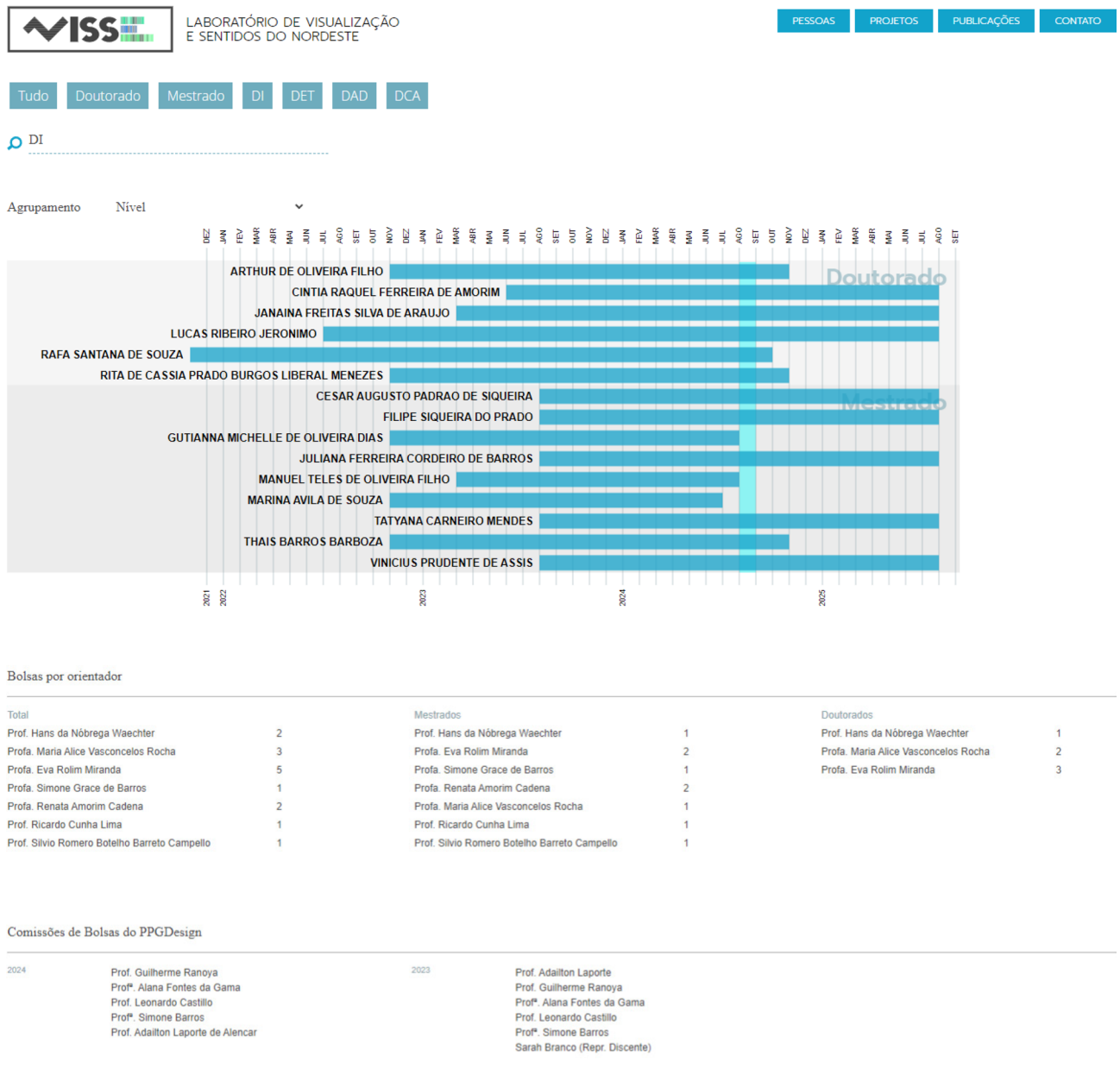


Figure 12 Mapping of ID scholarship researchers awarded institutional scholarships from UFPE. <https://visse.vercel.app/bolsasppgdesign>

5 Final remarks

Much is said, when the discussion is centered on postgraduate studies and the scientific production of the country, about indexes that evaluate productivity or the installed capacity for development offered by research programs. However, it seems to us, especially throughout this effort, that the best indicators of these are expressed by maturity, that is, by the state of organization and accessibility that the programs can promote. While indexes and scores stimulate greater demands, more rigor, harsher responses, higher requirements, and greater production in a shorter time – all in an absolute and even inhumane manner – investments that ensure better infrastructure and support for research development are crucial. In other words, the consolidation of a recognized and organized community, greater awareness of the collective aspects of research, the continuity of efforts already made by previous research, clear directions on the fields of action and necessary work fronts, and the memory of what has been done and by whom. These actions allow research work to be done more intelligently and with more pride. We qualify the “Family Album” as an artifact of pride, which brings to the group a sense of belonging, community, and welcome, contributing sensitively to aspects that are little recognized or valued, such as the emotional and psychological health of its members, in other words, as a device that provides, at the very least, emotional intelligence for scientific production.

The presence of these memories, and the instruments and devices associated with them, demonstrate, in this same sense, the maturity of the research field – an indicator – that seems much more significant and human to us than arbitrary metrics or scores. These mechanisms also reflect the concern that research practices in the area see beyond the urgencies of the here and now, the immediacies, or the trends that emerge from time to time.

It is necessary to reinforce that identifying productions and people trained in a specific field within a postgraduate program is a much more complicated task than it appears to be, precisely due to the lack of maturity in the available processes and mechanisms; and that the contributions of an investment in emotional intelligence, like the one we were able to provide, will not produce results in quantitative indexes in the short term. These are, definitely, difficult barriers to overcome when the proposed actions for improvements in scientific production can only deal with incessant rounds of urgent and instantaneous demands, which only highlight the lack of long-term planning and the fragile condition we find ourselves in when we talk about research in the country.

As stated by Solange Coutinho in a recent presentation (2024)²² on the legacy of design research, building the design research program at UFPE, and all the ID structure we have (SBDI, CIDI, CONGIC, InfoDesign) is not something that is done alone, but something that is done with many people. This entire structure is a collective and collaborative effort, built through many hands. Recognizing them (or getting to know them) is imperative. To ensure that stimuli are not lost among words, this means that similar efforts need to be made in other institutions responsible for the dissemination of ID and ID research nationwide, or, why not propose, an effort to include all researchers, not just those from UFPE, in a large genealogical tree of national dimensions.

22 Presentation on the legacy of Design research for the *Visual+Mente* podcast and for the Study Group on Policies, Rhetorics and Histories of Visuality. <https://www.youtube.com/watch?v=6xkls3VxNOU>

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