LUMEN ET VIRTUS
ISSN: 2177-2789

BRAND DESIGN TO BOOST HANDMADE PRODUCTS: AN APPLICATION FOR THE VASO DE CASA COMPANY IN BELÉM/PA

https://doi.org/10.56238/levv15n41-076

Submitted on: 09/22/2024 **Publication date:** 10/22/2024

Geovana Andrade de Holanda[1], Giselle Palheta Moura[2], Maysa Graziely de Moraes Maciel Pena[3], Rahama Julieta Costa da Silva de Sousa[4], Ygor Fernandes Duarte[5] and Ana Paula Nazaré de Freitas[6]

ABSTRACT

The article addresses the proposal of a brand redesign, packaging creation and point of sale for a handicraft company in Belém-PA. The methodology adopted, based on the approaches of Wheeler (2019), Munari (2008) and Mestriner (2002), played a crucial role in organizing the data collection and analysis, providing the necessary basis for the development of the rebranding proposals. After completing the phases mentioned above, the result was the presentation of a proposal with a visual identity that captures the essence of the company, through the creation of a distinctive brand, accompanied by a striking packaging that reflects its identity. The point of sale was also presented, incorporating elements of the brand, innovation and aiming at consumer satisfaction. Therefore, it is evident that the challenge of the Design professional lies in the ability to adopt a strategic approach to understand the needs of the client and the market, aiming at the creation of innovative and functionally effective solutions.

Keywords: Branding. Redesign. Packaging Design. Point of sale.

[1]Undergraduate student in Design at the University of the State of Pará
[2]Undergraduate student in Design, State University of Pará
[3]Undergraduate student in Design, State University of Pará
[4]Undergraduate student in Design, State University of Pará
[5]Graduating in Design, State University of Pará
[6]Dr. in Design, State University of Pará

INTRODUCTION

Starting from the recreation of a brand's design, redesign acts as both a *marketing* and communication strategy chosen by companies to reposition themselves in the market in which they are already inserted, since, according to Wheeler (2019), when developing it is necessary to seek new ways to present oneself to one's target audience, and to be able to distinguish oneself from the competition.

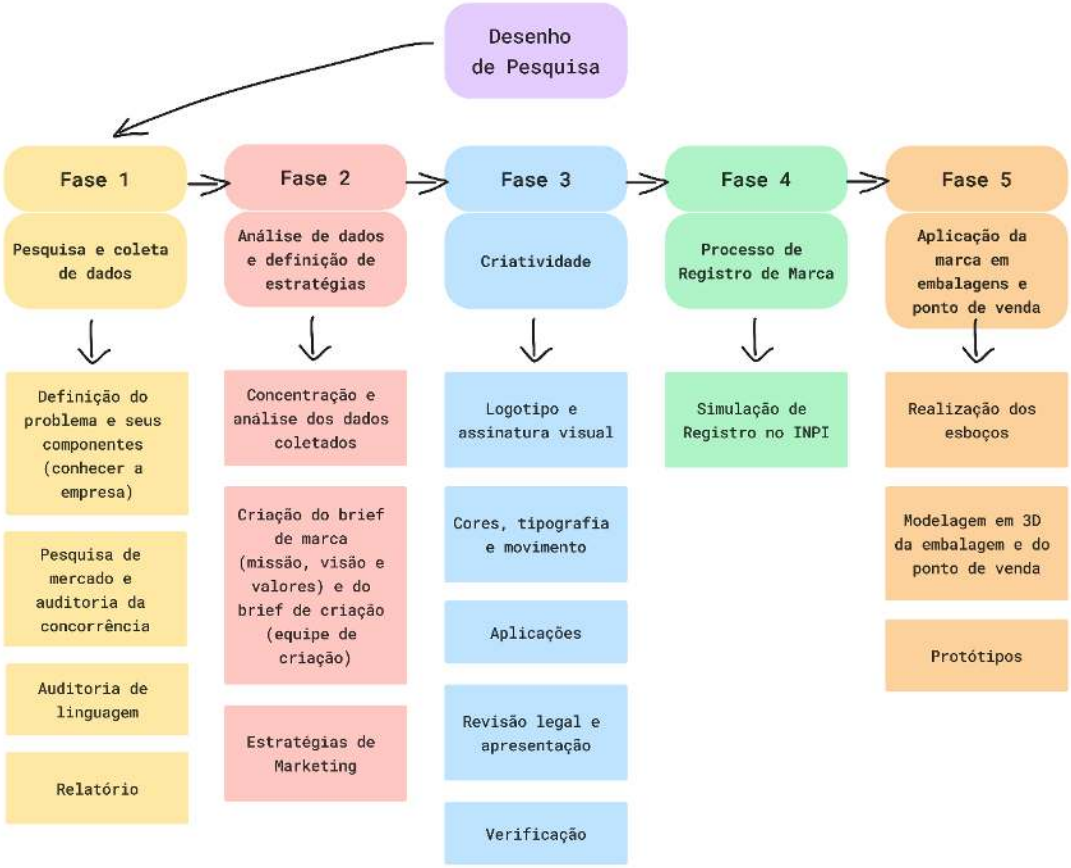
The changes made in the *rebranding* of a brand, depending on the level of need of the company, involve changing its current logo, color palette, typography and icons that are also part of the brand's visual identity. It seeks to highlight the most important characteristics of the company to improve the recognition of its consumers, so that it can extend the modifications to the packaging and points of sale, through not only the application of the new identity but also the alteration of the structure if necessary, since both are the showcase of the product and must reflect the brand in it.

The general objective of this work was to carry out the *redesign of the brand, the design of the point of sale and the packaging of the* company Vaso de Casa. The company in question has been operating in the market for the production of ceramic vases with handmade painting since 2020. It is located in the city of Belém, in the district of Icoaraci. The company offers products made of clay, as well as services such as digital authorial art, artistic murals and ceramic painting courses, in which in all its works and products it seeks to address themes that refer to the Amazonian atmosphere of Pará.

METHODOLOGY

The work has an applied nature and used qualitative methods from studies in the field of *Design*. As data collection instruments, interviews and market data analysis were used. The *Design methodology* applied was an adaptation of the methods of Wheeler (2019) and Munari (2008), which were guidelines for the process of identification, selection, processing and analysis of information about the company and, thus, making it possible to achieve the objective of the research. Figure 1 shows the design of the research.

Figure 1 - Research Design Adapted from Wheeler's (2019) and Munari (2008) Methodology



Source: Authors (2023)

This methodology consists of five phases, the first being aimed at researching and collecting data from the company chosen by the project team; in the second phase, an analysis of the collected data and definition of strategies is carried out, in this stage the briefing is also created; in phase three, the creativity process is carried out, where the logo is created, the visual signature, definition of colors, typography and its applications, including the review and presentation process; in phase four, the trademark registration process is carried out through the Federal Government platform, at the National Institute of Industrial Property (INPI). In it, the search for the brand is carried out; Finally, the fifth phase is assigned only for application in packaging and point of sale.

Data collection took place through an interview with the owner of the company that aimed to get to know the enterprise and its potential.

Regarding the tools used to create the products, they are presented in the Methodological Framework.

Chart 1 - Tools used in the Design project according to the products.

Quadro Metodológico				
Fases	**Munari**	**Wheeler**	**Mestriner**	**Resultado**
Fase 1 - Pesquisa e Coleta de Dados	- Definição do problema e seus componentes	- Compreender a empresa - Pesquisa de mercado e auditoria da concorrencia - Auditoria de linguagem	- Verificação de necessidades - Compreender o produto	Relatório
Fase 2 - Análise de dados e definição de estratégias	- Concentração e análise dos dados coletados	- Criação do brief de marca (missão, Visão e Valores) - Criação do brief de Criação (equipe e funções) - Estabelecer estratégias de marketing	- Briefing de embalagem - analise de mercado	Briefing
Fase 3 - Criatividade	- Criatividade - Materiais e tecnologias - Experimentação - Verificação	- Logotipo e assinatura digital - Cores - Tipografica - Movimento - Aplicações - Revisão legal e Apresentação	- Forma - Construção visual da embalagem - Elementos visuais de apoio - Materiais	Esboços Croquis Modelos
Fase 4 - Solução	- Desenho de construção	- Criação de pontos de contato (Registro de marcas, papelaria, embalagem, propaganda, ambientes, ponto de venda, novas midias)	- Uso da Embalagem como ferramenta de marketing	Protótipos com aplicação da marca nova

Source: Authors (2024)

THEORETICAL FRAMEWORK

As a theoretical contribution to this research, studies on *Branding*, packaging and the relations between design and territory, as well as valorization to enhance local products. In this sense, we use the concepts, definitions, approaches, and discussions of Wheeler (2019), Munari (2008), Mestriner (2002), and Krucken (2009).

One of the Designer's competencies is to play a role as an agent of valuing local products and identities, in order to recognize and disseminate the values and customs of the analyzed locality. According to Krucken (2009), there is a need that has been accentuated with globalization and represents a great challenge for emerging economies; It is about promoting "visibility", as well as the development of conditions so that the potential of local resources is converted into real and lasting benefit for communities. Therefore, according to the author, understanding the qualities of local products, rich in meaning, and sharing them with society, which is often unaware of them, is a task that involves a lot of sensitivity and responsibility.

The initial process of this research consists of the collection and analysis of data from the work of an artisan whose production process is predominantly manual, involving the painting of ceramic vases. These objects carry with them elements from the Amazonian identity, through representations of fauna, local architecture, symbols and other elements that refer to the culture of the region. Therefore, when proposing a strategy of *Redesign*, packaging and point of sale for the "Vaso de Casa" brand, it is worth considering all these elements that make up the brand's identity. Thus, the intervention of the design professional

is crucial, and must be carried out in an improved way, maintaining the artisanal and manual essence that characterizes the initial proposal.

For the creation of packaging, Mestriner (2002) shows that innovation is the most desirable attribute of the packaging that is being designed. The author also considers the planning phase important, where he points out that the professional who is going to conduct a packaging design project needs to adopt an attitude consistent with the responsibility he is assuming.

It is also known that it is a challenge for the Design professional to develop the image of a brand and its products, with a focus on customer satisfaction. *merchandising.* According to Blessa (2003), merchandising is any technique, promotional action used at the point of sale that provides information and greater visibility to products, brands or services. This technique aims to attract, stimulate the senses and sensations of this target audience, culminating in an atmosphere conducive to the promotion of products, winning customers and boosting the sales of that product. Therefore, the relevance of this technique is noted when applied at points of sale.

RESULTS

In this topic, the company's diagnoses will be presented: information about the enterprise, product, its consumers, current visual identity and market. Then the results from the diagnostic analyses will be presented.

DIAGNOSIS OF THE COMPANY

The company in question is called Vaso de Casa, the owner is Rodolfo Setubal and the main contacts are through the *Instagram* (@vasodecasa) and *WhatsApp* (91-984769935*)*. It started in 2020, where when going through the closure of his landscaping company due to the pandemic, Rodolfo, the owner, began to create pots with plant arrangements in the courtyard of his parents' house, which attracted consumers who purchased the products through social networks and picked up the pieces in the garage of his home. Like the company, his name was idealized in an unplanned way, referring to the items he created in his residence.

Currently, it does not have an establishment dedicated solely to the company's products, the pieces are sold in a collaborative store, called Espaço VEM, and in a stand located in Praça da República, on Sundays.

As a mission, vision and values, the company seeks to value the art, local handicrafts and potteries of the Icoaraci District, presenting the strength of the Amazonian culture to the world and awakening the affective memory of the population.

The main items sold are decorative ceramic vases with unique shapes, which are ordered from artisans in the District of Icoaraci and finished with paintings produced by the owner, which are constantly produced (except those that are made to order). Sculptures and digital arts produced by Rodolfo Setubal are also produced, which through partnerships can be applied to stationery materials, such as notebooks and notepads. The company's flagship product is the pots in the shape of houses, in which they are potted plants with facades of historic houses in Belém.

The differential of the products is in their regionality, uniqueness and their purpose of bringing memories of the moments in the lives of those who live in the Amazon region, working on the emotional relationship with handicrafts, which in addition to being decorative for open or closed environments, being part of the landscaping project, is also functional as an item for daily use. Because of the material, the products need care when being installed and repaired, such as cleaning.

The prices of the pieces vary according to the service required by the customer. There are small items worth R$15.00 and others produced to order that have already reached the value of R$3,000.00. The company's costs are linked to production expenses, since there is a hiring of labor to mass-produce ceramic pieces, in addition to the purchase of materials necessary for the painting of the products and their finishes. It is necessary to invest in packaging, even if it is temporary, in hiring the carrier and in maintaining the sales stand.

To date, the company does not have standardized packaging with its visual identity, therefore, for transport, the box provided by the carrier that protects the goods is used, as well as common plastic packaging for direct delivery to customers.

Regarding the study of the company's current visual identity, several data and notes of the creator and administrator of the company were considered, to understand what image he wanted to convey to his consumers, using from the name, the color palette, typography, to the symbols. Then, the brand image was determined, which elements are a priority and which cannot be changed, and what their future applications will be.

According to Rodolfo Setubal, the Vaso de Casa brand can be defined mainly by the words sensitive, creative and artistic, although it is also considered, according to the owner, as modern, exclusive, daring, emotional, dreamy, intuitive, free and accessible. About his

slogan, the owner showed interest, but did not create one, despite wanting consumers to describe the company as "art with affection".

The brand needs to convey the same sensations as its products through its visual identity, being considered unique and original, starting from a very diverse and eye-catching color palette, and without traditional elements, as it is not considered a "serious" brand, that is, contained and reserved.

The possible applications where consumers could see the brand the most would be on the company's social networks, physical spaces, such as the collaborative store and the sales booth in squares, exhibition fairs and art galleries. In addition, the possibility of using it in packaging and in the products themselves as a type of signature was perceived.

Regarding consumers, it is important to be aware of the characteristics of current consumers, so that you are able to understand what they expect from the company, how it should position itself in the market and that it becomes more visible to other potential consumers. For this, the social position in which the company's customers fit was verified, as well as their cultural position, where they live, age group, gender, frequency of purchase and use of products, the need to purchase Vaso de Casa products and the company's relationship with the consumer.

In general, consumers are part of different classes, from the low, where they do not have so many conditions, but still consume more affordable products, to the high, which is partly made up of entrepreneurs who usually order parts for their offices and establishments. Most of them are female, belonging to the range between the ages of 23 and 60 years, although they have a male audience, this is still small. Most of the buyers belong to the culture of which the company itself, which it seeks to represent through its products, that is, the one from Pará, not excluding the existence of other residents in other states or outside the country.

Vaso de Casa products are sought after for their originality, representativeness and how they are produced, being a reference for craftsmanship, since the pieces are unique for decorating environments such as gardens, houses, offices and stores. Therefore, daily sales are constant, even if the best-selling products are at the booth in Praça da República on Sundays, rather than through the physical collaborative store. Sales intensify during festive seasons, such as Círio, where demand rises quickly. Through the virtual store it is more common to sell made-to-order products.

Based on the owner's opinion, he wants a prolonged relationship, always contacting the customer (virtually and in person, preferably). Customers also like to be at the

production site, so they always return to the store with *feedback* and with each update on the social network, there is a lot of interaction.

Regarding the positioning of the Vaso de Casa brand, it seeks to stand out in the scene of handmade products by offering a regional, modern and relaxed approach, as well as creative and sensitive. The positioning of the company "Vaso de Casa" would be the sale of a handicraft that transcends the boundaries of the conventional, promoting the idea of an updated and accessible approach to contemporary trends in the design and decoration market with a humorous touch, without losing its artisanal roots.

Through the presentation of unique, hand-drawn elements, the specific choice of colors that visually please and stand out among competing products, the artistic methods chosen to transform each piece into a unique product that can generate emotional value, and finally, the design of a recognizable visual identity even after several years, which will be marked in the minds of consumers.

Regarding market analysis, according to Kotler (2021), this analysis requires the collection and interpretation of all available data that affects the company and the target market of interest. Therefore, from the perspective of market opportunities.

The production of ceramic pieces in the state of Pará has a large market that is still expanding, given the growing interest in this type of regional handicraft, however when starting the segment of painting ceramic vases, which have unique shapes and characteristics and representative of the Amazonian culture, it is still considered a novelty, with few artists working in this area.

A survey was carried out through the internet and social networks to assess who these competitors are. There are several companies and potteries that produce similar products such as ceramic crafts and regional handicrafts, however, few are established in the same segment as Vaso de Casa.

The Vaso de Casa brand has emerged as a notable presence among competitors who share affinities in the universe of decorative craftsmanship. In this panorama, there are different approaches that reveal brands that celebrate the rich regional theme of Pará with authenticity. Among the company's competitors, a group of projects that share similarities both in parts and in sales objectives stands out. Despite the similarities, these competitors have different perspectives on the application of their arts in the pieces, resulting in unique products.

Brands that choose to incorporate the regional theme of Pará in their pieces stand out for the careful way they integrate visual icons, colors, typographies and local customs. This approach is carried out through techniques such as painting, embroidery, and reliefs,

providing an authentic representation of the region's cultural richness. On the other hand, brands that do not adopt the Pará theme, but still compete by selling painted ceramic pieces, adopt a more personalized approach. They create varied themes according to customers' individual preferences and requests, offering a diverse range of styles.

Although all brands produce stylized pieces that decorate homes, the Vaso de Casa brand stands out not only for its unique traits, but also for the introduction of a differentiating element: a humorous touch in its pieces. This is evident in pieces that explicitly incorporate the vocabulary of Pará, with phrases such as "Are you a leso right?", "Not a mare, look!", "Açaí do grosso, right there", "Everything with flour" and "Heat mare", among others.

Figure 2 - Products of competing brands



Source: Authors (2023)

When analyzing the visual identity of Vaso de Casa's competitors, a remarkable diversity is perceived. Identities range from manual representations of the work, with handwritten fonts and rustic strokes, to minimalist and contemporary symbols. The color palettes range from earthy and colorful tones that reflect the craftsmanship and materials of the pieces to bolder options such as neons and futuristic, expressing the creative character of their works.

Figure 3 - Competing brands



Source: Authors (2023)

As for the presence of symbols, competitors use a variety of elements, including regional symbols such as the Ver-o-Peso market and the dolphin, work tools such as brushes and lines, as well as symbols unique to each brand. In this context, the pieces of competing brands reflect the demand of customers for stylization and originality. The implementation of the imaginary, whether from Pará or not, highlights that the appeal of brands is intrinsically linked to the manual and creative work they offer.

According to him, he expects the company to continue growing both in product variety and in its expansion in stores and exhibitions, reaching more consumers. In addition, Rodolfo intends to do a social work to teach new talents to foster and enrich local and regional handicrafts. Another objective was also added later, which was to build a space for people to see their production, an environment that customers can interact with.

Among some problems, the lack of visibility that makes it difficult for his work to reach certain places he wants was highlighted, and when asked about the opportunities, he only mentioned the idea of being able to create a venture in the midst of the pandemic, however, the owner stated that since the beginning of the business, the investor value has come directly from it, There are no investors until the present year, thus also characterizing it as a problem.

PROJECTS DEVELOPED

The results obtained from the methodology already described with regard to the *rebranding*, point of sale and packaging of the company Vaso de Casa.

***ReBranding* of the brand, point of sale and displays**

For the *rebranding* of the brand, the stages of Morphological Analysis of the Brand, its Deconstruction, Contact Schedule, Visual Panel, Drafts, in addition to the results of the *Brandbook* (brand and applications), point of sale and packaging were carried out.

Morphological analysis of the brand

In the morphological analysis carried out, the following results were obtained: based on his discovery that it would be possible to earn money from his creativity, the owner found himself in a circumstance in which a logo was needed to represent this work and the identity of his company. Thus, a strategically elaborated visual identity project was not carried out, as shown in Figure 4.

Figure 4 - Current logo of the company "Vaso de Casa"



Source: Vase of House (2023)

It is observed that the brand was generated for a specific need and did not include in its creation any brand design study or a more in-depth and detailed development. Several points needed to be highlighted and improved: regarding the proportion of the "de", the color palette and the typography. The way the identity is, it does not meet the important attributes that strengthen the brand. Such aspects were described in the *briefing*, including the representation of Amazonian culture through the presentation of graphics and letters representative of manual creativity. However, only the diversity of colors is present, which will remain after the *redesign*.

Starting from the knowledge of the mission, vision and values of the Vaso de Casa brand, which can be defined as the expression of Amazonian culture through products that value art, local handicrafts and potteries in the District of Icoaraci, while awakening the affective memory of the population, we can analyze that the current brand cannot convey this message. First, we found that the choice of sans-serif and linear typography is commonly used for texts and not in titles and visual identities, in addition to conveying the image of being manual or handmade; Another important point is the color palette, which although it is diverse, revealing the creative and artistic character of the brand's personality, cannot communicate with the typography, even with the presence of the symbol, which has a somewhat confusing meaning, but which serves as a "decorative" complement to the company's name.

The Vaso de Casa trademark can be considered a mixed trademark because it consists of both figurative elements (the symbol in the shape of drops, located next to the letter "o" and above the letter "a"), and nominative elements (the name of the enterprise itself), and there is also a complement in a smaller typography below the word "house", which tells you a little about what the company is about ("Art & Clay"). When evaluating the various types of applications that are intended to be made of the brand, it is realized that due to its construction its use can be restricted, such as that it stands out better on white backgrounds than on black backgrounds or with more than one color.

Brand Deconstruction

On an initial check, the shapes and colors noted reveal a relaxed and casual brand, introducing the customer to the colorful universe of ceramic crafts sold by the company. However, in a controversial way the palette of tones and symbol of drops, the typography, with straight lines and traditional style, leaves the message dubious and confusing. In addition, the brand in question also uses elements usually in children's contexts, thus occurring another interpretation of the brand before the user, in addition to the use of these specific colors conveys an amateurism by employing a wide variety in a few words.

Regarding typography, the choice of font, which closely resembles the *Raleway* typographic family, for a relaxed brand reveals a disconnect between the visual identity and the intended personality. Like *Raleway*, known for its seriousness, it conveys a sense of formality and refinement that can conflict with the brand's light and relaxed atmosphere, causing a noise in the message among the actors of the message.

The large color palette adopted for the brand's identity translates a multicolored universe. The colors perceived, above all, are red, orange, green, blue, pink and purple, in saturated tones, in the same style that the artist, also owner Rodolfo Setubal, uses when painting his decorative and functional pieces. The sensations caused by each color are: red that evokes passion and energy, adding a fiery and dynamic touch to the brand, in addition to conveying the main color of the flag of the state of Pará; the orange hue that conveys enthusiasm and vitality, suggesting an optimistic and friendly approach, something that is reflected in the culture the brand represents; the color green symbolizing freshness and growth, in addition to providing a sense of renewal and sustainability, an important point for the artist; Bringing trust, we have blue that establishes a solid and secure foundation for the company's identity; To bring softness and femininity, we have pink that adds a layer of delicacy; and finally the purple color that suggests spirituality and creativity, evoking a sense of originality, these being great characteristics of the "Vaso de Casa". It should be noted that the choice of this set of colors is consistent with the mission, vision and value of the Vaso de Casa brand. However, the excess of colors, in general, conveys amateurism and infantilization, which generates difficulties in interpreting the brand.

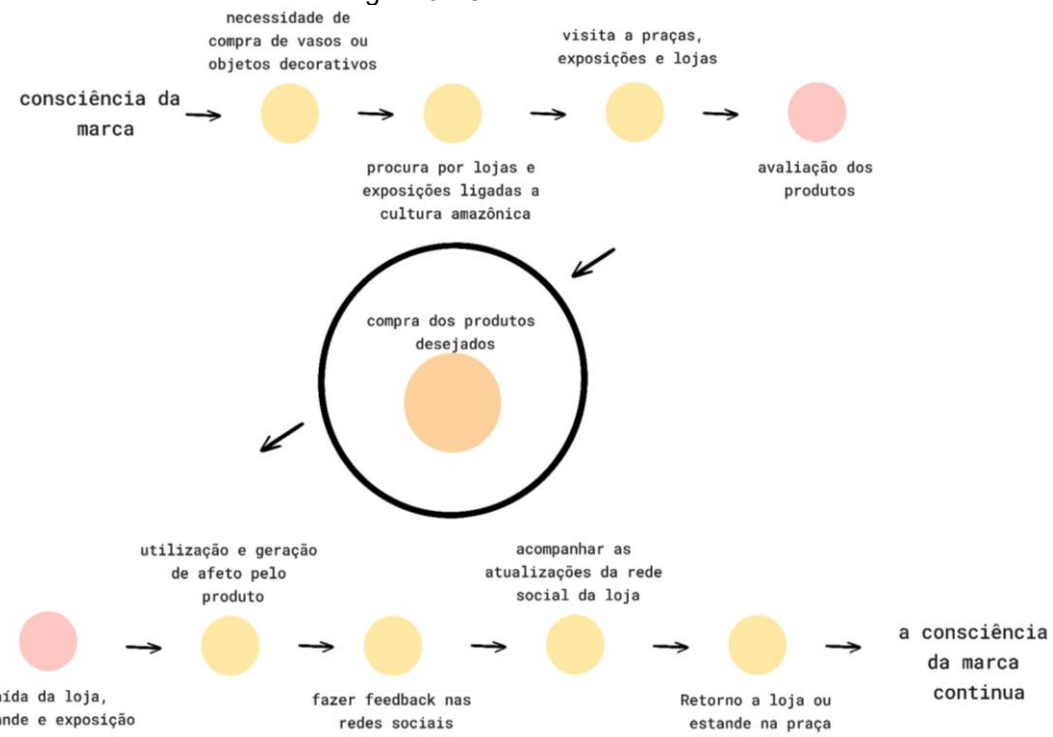
The symbol composed of four drops assumes the role of a complementary icon of the current identity. The curvilinear and rounded aspect of the drops makes for friendly communication with the audience. In addition, the drawing iconically represents the paint that the artist uses in his works, even though the sign is considered generic and predictable in view of the originality sought by the company.

Contact Schedule

To build a customer contact schedule with the Vaso de Casa brand, it was chosen to evaluate in two ways: through face-to-face contact, through the store or the sales stand in the square, and the second through virtual contact through social networks, given that all two ways can be evaluated.

The interaction made in person is primarily due to the emergence of the need to buy vases or decorative objects, in which the customer will start looking for stores and exhibitions linked to the Amazonian culture, which sell products he wants. After getting to know the stores, the customer will visit squares, exhibitions and stores, this being the first contact with the Vaso de Casa company and its products, which will be evaluated according to the needs, tastes and capital of the customer, reaching the apex of the schedule that is the purchase of the desired products. After the purchase, the customer can stay for a while longer or immediately leave the store, booth or exhibition, to get to the place where they will use the product and that over time of use can generate a relationship of affection between product and consumer. Feedback is usually made on social networks to publicize the product and its properties, making the customer also follow the updates of the store's social network, and later return to the establishment to make new purchases.

Figure 5 - Contact Schedule

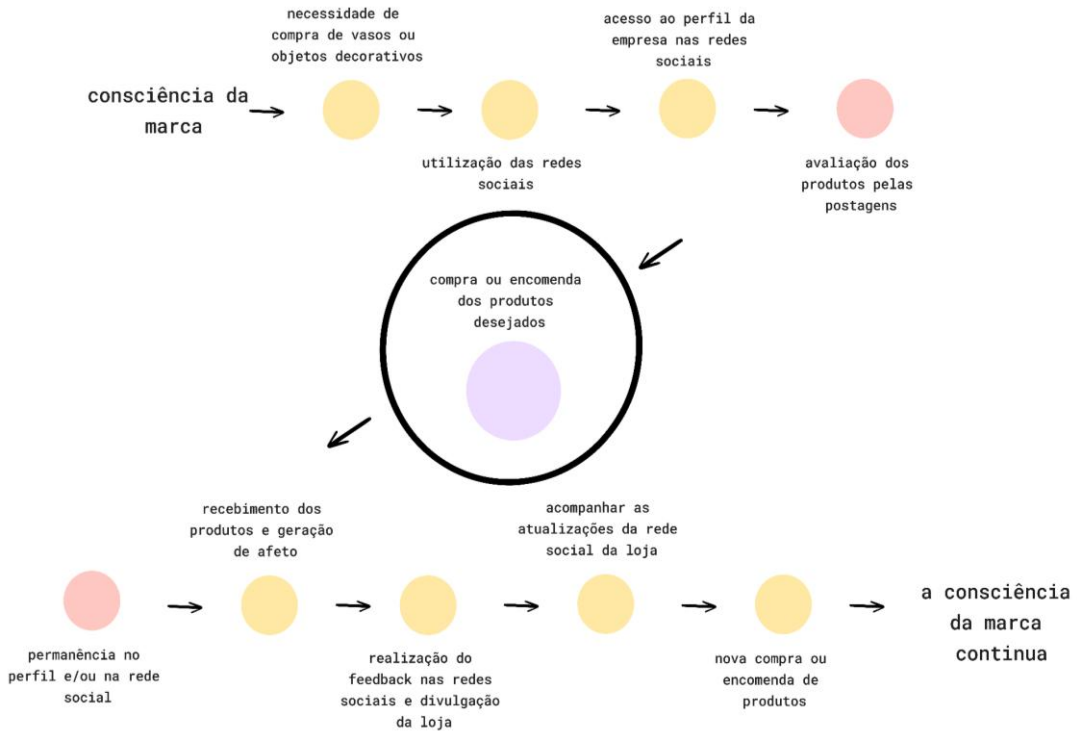


Source: Authors (2023)

The second type of contact occurs virtually and begins with the generation of the need to buy vases and other decorative pieces, which when using social networks the

company's profile can be found through a search or sporadic suggestions from the application itself. The products in the profile are analyzed from the posts and selected according to what is needed, preferences and how much the customer is willing to pay, in order to contact the owner of the enterprise to make the purchase or order of the selected product. The customer has the freedom to continue seeing the products or continue using the social network as it suits him. Because the purchase was *online*, it will take a certain amount of time for the items to reach the consumer and they can handle them as they wish. Feedback can be made either at the time of arrival of the product or during use, also based on the way the consumer relates to it. Even after getting to know the products, it is common for consumers to continue following the store's updates on the social network, which can lead to the customer wanting to make new purchases or orders.

Figure 6 - Contact Schedule



Source: Authors (2023)

From the initial contact with the company, whether virtual or face-to-face, the customer already goes through a unique experience, since the pieces produced generate sensations and feelings of belonging, such as the vases at home that refer to childhood. This generates a relationship between the company and the consumer that in most cases becomes long-lasting, leading people to want to share this bond with other potential customers, who have also evaluated the differential of the enterprise and will sustain the sale of current and new products.

After analyzing all the information gathered about the visual identity still used by the company Vaso de Casa, defining which aspects are important to be changed and suggesting significant changes, satisfactory results were provided for a transformation of the brand that in the future can consolidate this enterprise and achieve the aspirated goals.

Visual Panel

From the collection and analysis of the data described in the development phase, the team members developed a visual panel that represented the essence of the brand, including fonts, colors, typography and a possible target audience. The following words that the brand represents arrived: Sensitive, creative and artistic.

Figure 7 - Visual Panel



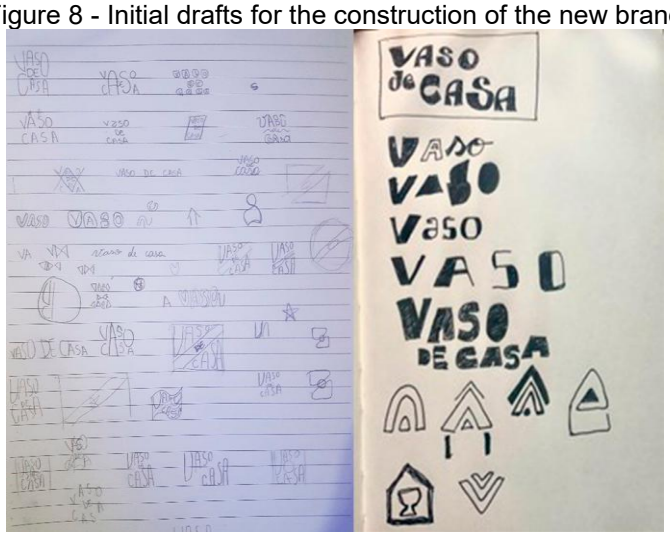
Source: Authors (2023)

From the construction of the inspiration panels by the team, it was noticed that the typography would refer to something manual and modern; as for the colors, pink, green, yellow predominated; And from these perceptions, it was possible to move on to the next stage, which would be the drafts.

Draft

The first drafts were made in order to represent a modern and manual typography, taking into account the stages observed from the interview and the panels.

Figure 8 - Initial drafts for the construction of the new brand



Source: Authors (2023)

Brandbook (brand and applications)

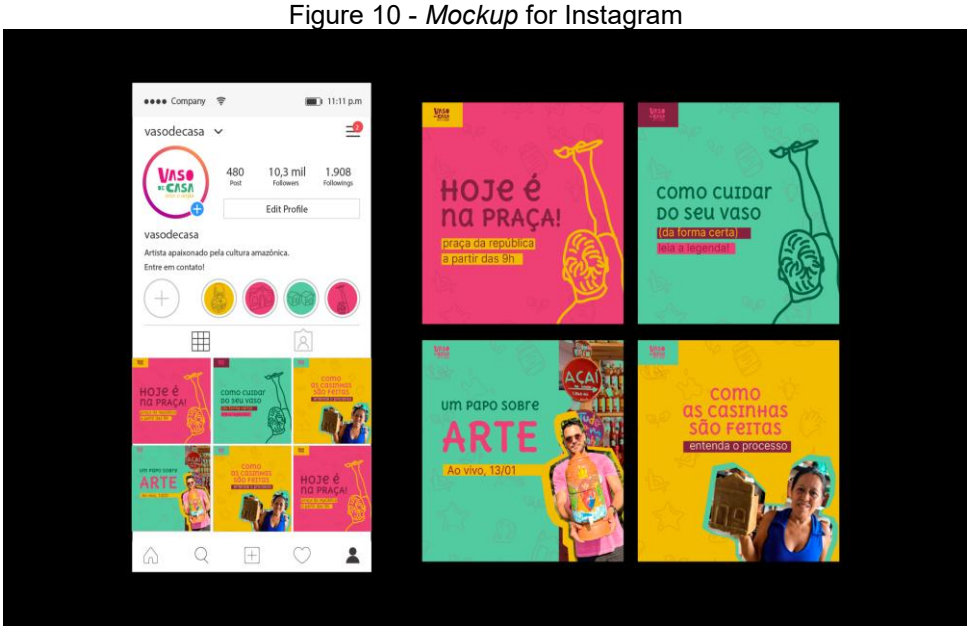
For the development of the *brandbook1*, the main tool used was *Figma*, followed by the *Illustrator* and *Photoshop programs*, in which the latter two served as support for the generation of symbols, icons and typography, in addition to the production of the color palette, and the application of the visual identity and various products as a way of exposing their possible uses. After the drafts, the team arrived at the following result, as shown in Figure 9.

Figure 9 - Redesign of the Vaso de Casa company logo

VASO
DE CASA
arte e argila

Source: Authors (2024)

Figure 10 - *Mockup* for Instagram



Source: Authors (2023)

Point of sale

To prepare the digital prototypes, the Sketchup and *Blender programs were used* , which are *specific software* for the creation of 3D models on the computer. Two prototypes were created: booth and exhibitor shown in Figures 11, 12 and 13.

Figure 11 - Booth



Source: Authors (2024)

There are two main points of sale, the first in a collaborative store (Espaço VEM) and the second in a stand at Praça da República, which is standardized and provided to local sellers. It was then chosen to develop a sales stand for exhibitions at craft fairs and similar events, since in most of them only a space and a table are offered to present the products.

For the creation of the new booth, the practicality for transporting the furniture and installing it at the point of sale was taken into account, as well as the resistance to support the weight of the exhibitor and the products. Therefore, the generated model is simple, portable, its measurements can be determined according to the preferences of the company owner, and it has a fabric cover that extends behind the booth and is customizable, and can be applied to the company's new brand.

The old Vaso de Casa display faced significant constraints, from height, depth and layout to display capacity and safety in handling the pieces. The design team sought to overcome these challenges by prioritizing freedom and creativity in the display, adaptability to the pieces, independent signage and visual appeal.

Figure 12 - Exhibitors



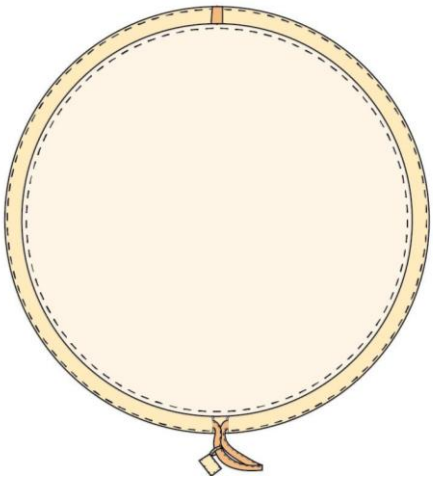
Source: Authors (2024)

The new display, developed to fit a standard table at trade fairs, presents itself as a compact, functional and aesthetically attractive solution. Using the "*pegboard*" for flexibility in the arrangement of shelves, allowing the display of pieces with different characteristics in a single space. The innovation includes interlinking with similar modules, making it easy to expand the exhibition as needed. The top is designed with an adjustable space for the store's nameplate, while the creative arrangement of the pieces offers enhanced organization and a remarkable visual appeal, contributing to a more engaging and attractive experience for potential customers.

Packaging

As for the packaging, one was developed that had a closing mechanism and could cover several products, specifically the vase. The House Vase size S was used.

Figure 13 - Packaging design



Source: Authors (2024)

To make the bag, the following materials were used: raw cotton fabric, fabric dyes and needles and threads. The printing is in screen printing, it has versatility, it is sustainable, which adds value to the product, in addition to providing safety for transport.

Figure 14 - Prototype of the packaging



Source: Authors (2024)

FINAL CONSIDERATIONS

From the results shown in the *brandbook*[7], in the packaging and in the prototype of the exhibitors, it is noted that the objectives were achieved, evidencing the relevance of the

[7] Link to access the *brandbook*: https://drive.google.com/file/d/1npGPX8uHwpwXPMFU5oBNgHH7BmX8eByZ/view?usp=drivesdk.

object of the research, from the collection phase, data analysis, the creative process to the creation of the brand's visual identity and prototypes.

As a future proposal, it is intended to implement the visual identity on the company's social networks through consulting. It is also necessary to prepare the packaging for the other products, evaluating the financial viability of the company, based on the premise of the business plan2 prepared in the entrepreneurship discipline.

Regarding the points of sale, it is intended to implement the physical stands, as the results were presented only via 3D prototype.

The limitations of the research were the difficulties in collecting data, as the customer spends most of the time in the company, serving customers, packaging, managing the networks and participating in trade fairs and other events, and therefore, no time was found to gather. Another factor to be considered is financial, since the project requires costs of implementing the packaging prototypes and the stands.

REFERENCES

1. Blessa, R. (2003). Merchandising no ponto de venda (2nd ed.). Atlas.

2. Boto Psicodélico. (n.d.). Bordados decorativos com temáticas regionais [Instagram post]. Instagram. https://www.instagram.com/p/Cx-1GTXOo4X/?img_index=1

3. Brasil, Ministério da Economia, Instituto Nacional da Propriedade Industrial. (n.d.). pePI - Pesquisa em Propriedade Industrial. https://busca.inpi.gov.br/pePI/jsp/marcas/Pesquisa_num_processo.jsp

4. Égua da Recordação. (n.d.). Loja virtual de souvenirs do Pará [Instagram post]. Instagram. https://www.instagram.com/p/CqdQLnIuFCY/

5. Família Santana. (n.d.). Cerâmicas decorativas e utilitárias adornadas [Instagram post]. Instagram. https://www.instagram.com/p/CqIwHUNuExQ/?img_index=1

6. Hsuan-An, T. (2017). Design: Conceitos e métodos (1st ed.). Blucher.

7. Kotler, P. (2021). Marketing para o século XXI (1st ed.). Alta Books.

8. Krucken, L. (2009). Design e território: Valorização de identidades e produtos locais. Nobel.

9. Lorgus, A. L., & Odebrecht, C. (2011). Metodologia de pesquisa aplicada ao design. EDIFURB.

10. Mateliê. (n.d.). Pintura e lettering em vasos, pratos e outros [Instagram post]. Instagram. https://www.instagram.com/p/CzT9Daiu3mf/?img_index=1

11. Mestriner, F. (2002). Design de embalagem: Curso básico (2nd rev. ed.). Pearson Makron Books.

12. Munari, B. (2008). Das coisas nascem coisas. Martins Fontes.

13. Vaso de Casa. (n.d.). Artista apaixonado pela cultura amazônica [Instagram profile]. Instagram. https://www.instagram.com/vasodecasa/

14. Wheeler, A. (2019). Design de identidade da marca: Guia essencial para toda a equipe de gestão de marcas. Bookman.