

CREATIVE CITIES AND ITS INFORMATION UNITS: A NEW ROUTE FOR THE FLORIANÓPOLIS/SC CREATIVE DISTRICT

CIDADES CRIATIVAS E SUAS UNIDADES DE INFORMAÇÃO:
UMA NOVA ROTA PARA O DISTRITO CRIATIVO DE FLORIANÓPOLIS/SC

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ABSTRACT

Creative cities are regions that concentrate people and places with a common goal: to make it a better place to live through different connections and using the best of each individual, creativity. Florianópolis, because it's an island, where you can not install industries due to the limited space, stands out in the world of entrepreneurship and consolidates itself as a pole of technological innovation. The Sapiens Center (SC), when taking notice of international examples, sees in the eastern region of the center of Floripa, the opportunity for transforming the region. The perimeter has different types of institutions, among them information units. In this context, the goal is to map the information units that are located in the Creative District of Floripa and build the Route of Information Units. The justification is based on the premise that in order to build a creative environment it is necessary to contact information sources that link the past to the present, as well as to disseminate these spaces. For mapping and route creation, GMM was used. The route gathered 16 information units, the collections contain rare, historical, specialized, works, literature, among others; and 87.5% allow consultation of their collections. It is believed that the invitation to managers of the information units to integrate the group of partners of the SC will enable them to know the project and to feel included as agents of transformation of the site. In addition to meeting their colleagues and seeking the connection between the units.

KEYWORDS

Architecture and urbanism. Information units. Information network. Information dissemination.

RESUMO

As cidades criativas são regiões que concentram pessoas e lugares com um objetivo em comum: fazer dele um lugar melhor para se viver por meio de diferentes conexões e utilizando o melhor de cada indivíduo, a criatividade. Florianópolis, por ser uma ilha, onde não podem-se instalar indústrias devido à limitação de espaço, destaca-se no mundo do empreendedorismo e consolida-se como polo de inovação tecnológica. O Centro Sapiens ao tomar conhecimento de exemplos internacionais avista na região leste do centro de Florianópolis, a oportunidade de transformação da região. O perímetro possui diferentes tipos de instituição, dentre elas as unidades de informação. Neste contexto, tem-se como objetivo mapear as unidades de informação que estão localizadas no Distrito Criativo de Florianópolis e construir a Rota das Unidades de Informação. A justifica baseia-se na premissa de que para se construir um ambiente criativo é necessário entrar em contato com fontes informacionais que ligam o passado ao presente, assim como divulgar esses espaços. Para mapeamento e criação da rota foi utilizado o *Google My Maps*. A rota reuniu 16 unidades de informação, os acervos contêm obras raras, históricas, especializadas, literatura, entre outros; e 87,5% permitem consulta aos seus acervos. Acredita-se que o convite aos gestores das unidades de informação para integrar o grupo de parceiros do Centro Sapiens possibilitará que os mesmos conheçam o projeto e passem a se sentir incluídos como agentes de transformação do local. Além de conhecerem seus colegas e buscar a conexão entre as unidades por um bem comum.

PALAVRAS-CHAVE

Arquitetura e urbanismo. Unidades de informação. Rede de informação. Disseminação da informação.

1 Introduction

Creative cities bring with them a set of components that make them attractive, both for locals and tourists who want to enjoy them. According to Ashton (2013, p. 231), these spaces

[...] are important promoters of tourism because they have elements capable of generating products and services of interest to tourists. Founded in the cultural capital, creative cities are considered spaces conducive to the development of the arts in general and appear among the main tourist destinations of those who privilege the authenticity of cultural experiences. (ASHTON, 2013, p. 231).

Through the Sapiens Center and other collaborators, the city of Florianópolis develops activities to transform the east area into a creative city. Called "Creative District", this region is made up of several actors who may or may not know the revitalization project that the area has been suffering.

Among the cultural initiatives of the Sapiens Center are the tourist routes, which point out in a map (of the referred east region) the places where you can find bars, restaurants, historical, cultural and artistic spaces, as well as tallow and thrift shops. Among the actors that are part of the Creative District map are the Information Units (IU), institutions that collect, treat and disseminate information.

Upon learning of the routes and realizing that libraries, archives, museums and memorials have been installed in this region, the idea arose to elaborate a route for the information units, since these spaces provide inputs for tourists to know the history of the region and local artists, as well as for the locals to know which sources of information they can enjoy. After all,

Teaching, learning and training presuppose, in addition to the pedagogical relationship established between teacher and student, to resort to the documentary resources and instruments of exploration and dissemination of knowledge that constitute libraries and other information units. The increasing demand for education in an increasing number of countries, the obligation imposed on ever more varied categories of professionals to update their knowledge, for ongoing training, and a better qualification, indispensable for scientific progress, are fundamental for the development factors to multiply. (GUINCHAT; MENO, 1994, p. 22).

In this context, the present research aims to map the information units that are located in the Creative District of Florianópolis and build the Route of the Information Units (IU). The justification is based on the premise that, in order to build a creative environment, it is necessary to come into contact with books, sculptures, pictures, maps, historical documents, among others, so as to allow one to know the past and the present, with the intention of not losing the local identity. Another motivation lies in the fact that a large number of IUs provide specialized study environments and collections that are often underutilized due to a

lack of disclosure, which demands the widespread publication of this information. In addition, the professional responsible for the IU must know the project and insert themselves as an agent acting before the creative economy that is witnessed.

2 From the Center of Florianópolis to the Sapiens Center

Florianópolis, the capital of the state of Santa Catarina, is located in the South of Brazil and is known for its exuberant nature and variety of beaches. Its economy is based on tourism, services and information technology.

The center of the capital can be divided between the noble area, destined to leisure, and part of the commerce, and also harbors the history of the city, its initial mark. The first is one of the most valued regions of the city, with its imposing buildings and themed restaurants, besides being the chosen place for walks and practicing sports while contemplating a beautiful landscape, which contrasts with the sound of the cars passing in the Beira-Mar Norte Avenue. The commercial and historic part of the center is where one finds shops, restaurants, bars, museums, libraries, commercial and public buildings (municipal, state and federal agencies) and tourist attractions.

Like most of the centers of the great cities of Brazil, the historic commercial region of Florianópolis presents a bipolarity in the flow of people who pass by. In business hours there is an intense flow of people, who need to be careful not to run into each other. On the other hand, as the establishments are closing and night falls, the region begins to empty and the atmosphere of insecurity infects the passers-by. From then on, there is an underground environment with the people in conditions of homelessness, nightclubs, bars and brothels.

Still on the commercial and historical region, especially the eastern area - the most degraded and abandoned part of the center of Florianópolis -, some glances darted over it, sighting new perspectives. In September 2015, the Sapiens Center - a partnership between Sapiens Park and the Federal University of Santa Catarina with the support of the Florianópolis City Hall - emerged, which, in the light of international references such as the 22@ model (Barcelona), the city of Bologna (Italy), Soho and Soreditch (London) and Medellín (Colombia), led a project that aims to make the eastern part of Florianópolis Historical Center a Creative District, through a process called urban revitalization and through the promotion of the local creative economy (CENTRO SAPIENS, 2018).

This project seeks to outline actions aimed at transforming the area into a creative city. The Sapiens Center "[...] is a territorial technological development project aimed at promoting the creative economy - focusing on tourism, gastronomy, arts, design and technology - a sector with great potential in the city of Florianópolis." (CENTRO SAPIENS, [201?], p.1).

The Sapiens Center has collaborators - such as universities, private companies, public agencies, development agencies, civil society and non-governmental organizations, among others - that are located in the region or have some interest in the development of the eastern area (VIA, 2018).

After contextualizing the region of the capital of Santa Catarina that seeks to become a creative city, the main definitions of the concept of creative city will be pointed out in the next section.

3 Creative Cities

Before defining what creative cities are, it is necessary to elucidate the meaning of creative economy, since the emergence of both is mutually related. If economics is a science that studies the norms that control the production, distribution and consumption of products, and creativity is something that comes from the knowledge of the human being, which causes him to have ideas and to create. It is assumed that the creative economy concerns the discovery of new ways of performing all mechanical processes that were already pre-established, requiring the individual's reasoning ability to find solutions to detected problems.

Newbigini (2010) reports that the creative economy has strong roots in the cultural industry and involves economic and cultural values. The author adds that a basic characteristic of the creative economy is intellectual property and that in 1998 the UK government defined the term as "[...] those activities which have their origin in creativity, individual ability and talent, and which enhance the creation of jobs and wealth through the generation and exploitation of intellectual property" (NEWBIGINI, 2010, p.15).

The creative economy appears before a series of factors that demand a new form of organization of the society. Among them are globalization, new media, promotion, development and valorization of knowledge as a differential economic asset, which is increasingly recognized as a basic and indispensable resource (REIS, 2011a).

Just as a city follows the logic of prevailing economic models, the creative city has adopted the precepts of the creative economy. In this way, a creative city is defined as an urban perimeter...

[...] in which cultural activities of various kinds are an integral component of the economic and social functioning of the city. Such cities tend to be built on a strong social and cultural infrastructure, to have high relative concentrations of creative employment and to be attractive for investments due to their consolidated cultural facilities. (REIS, 2011a, p. 43).

The creative city allows the participation of any citizen, as long as they have a sense of belonging, will and capacity to think and act within that space, in short, the possibilities of integration are manifold. The definition given below denotes such an individual's action, pointing out that

The creative city is a trumpet call to stimulate open mind, imagination and public participation. This has a dramatic impact on organizational culture. The philosophy is that there is always more potential anywhere than we would think at first glance [...]. The assumption is that conditions must be created for people to think, plan and act with imagination to seize opportunities or solve seemingly intractable urban problems. These can range from responses to the issue of the homeless, to wealth generation or to the improvement of the visual environment. This means that cities large and small can be creative. Creative city is therefore a positive concept. The assumption is that ordinary people can make extraordinary things happen if they have a chance.. (LANDRY, 2009, p. 3-4).

When talking about creative cities, another item that should be mentioned is the captivation of people who master different areas of knowledge. This factor gives one insight into different perspectives, helping make the best decision on a given reality, making more people benefit. According to Neil Bradford, creative cities

[...] are dynamic places of experimentation and innovation, where new ideas flourish and people from all walks of life come together to make their communities better places to live, work and have fun. They involve different types of knowledge and encourage widespread public participation to deal imaginatively with complex issues. In their decision-making, they value holistic thinking and act in the interdependence of economic, social, environmental and cultural goals. . (BRADFORD, 2004, p. 1, unofficial translation).

Considering that in order to solve a given problem it is necessary to interconnect the information that is consumed and the knowledge generated in the processing of this information, the word of order that is presented is "connection". This is important because, as society developed, both with regard to knowledge and the forms of organization of work and society, these aspects were fragmenting and distancing themselves. Reis (2011a) points out that innovative cities are

[...] Based on connections (of ideas, people, regions, intra and extra-urban, with the world, between public and private, between areas of knowledge) and have, in culture (identity, production flow, circulation and consumption, infrastructure, environment) great source of creativity and social, economic and urban differential. (REIS, 2011a, p. 70).

The junction of different actors and spaces culminates, figuratively speaking, in the assembly of a large puzzle, which is the resolution to see an image in full. Thus, one can imagine a creative city, where each is responsible for using their intellectual baggage to help find the right idea to fit the problem solving existing for a collective.

Some authors punctuate what is needed to increase creativity in a city:

- the offer of a labor market aimed at workers with high creative potential, thus

comprising universities, research centers and companies with a differentiated profile; • cultural offer and aesthetic appreciation, compatible with the creative sensitivity and voracity for expanding the repertoire of these professionals; • effervescence of urban life (cafes, galleries, design centers, bold fashion shops, small niche businesses - a kind of great Soho) and appreciation for diversity. (REIS, 2011a, p. 37-38).

The scenario outlined above is worthy of large urban centers, however, it is also possible to conceive of a creative city in smaller cities, for the fundamental element of the creative city are individuals, and if they come together for the purpose of transforming the reality they live, anything is possible.

The first item cited by Reis (2011a), regarding the increase of creativity, are the workers with high creative potential that are in universities, research centers and companies. A good part of these institutions has IUs, since this "thinking mass" needs to feed itself information to create. In addition, study space and meeting points are key factors that they offer to the public.

4 Information Units

The units of information arose due to the expressive increase of the informational production, demanding that there be a place that collects, organizes and disseminates the information. This information can be found in the most varied formats, from the most obvious, such as a book, to a sculpture.

García-Reyes (2007) defines information units as centers that manage information resources and develop activities aimed at document conservation and the promotion of access and use of information, in order to meet the demands of the community they serve.

The units that perform this work may present themselves in different configurations, depending on their mission and the context in which they are inserted. According to Vergueiro and Miranda (2007, page 8), information environments refer to "[...] much more than libraries, but also information and documentation centers, information resource centers, memory centers, etc. in a variety of formal organizations that are generically referred to as information units."

As mentioned earlier, the fuel of the contemporary economy is information, which demands from the IU the social role of delivering information to those who need it. For authors Romani and Borszcz (2006, p.8), IUs have a

[...] social responsibility to be fulfilled: to make information available to society. [...] this becomes vital, since information has come to be perceived as an important input for the development of all the activities of society. Information units, in their most varied types, stand out because they are the information communication spaces, which need to be well managed to better serve their users, as well as to

fulfill their social role.

In addition, IUs are faced with a paradigm that refers to the connection that may exist between them, both in terms of collections and services, as users are accustomed to access information to solve their knowledge needs and a single local. In this context,

[...] the focus is on collective collections, with material of different formats, with user-centered access, with concern for content, keeping only the collection useful and not acquiring, organizing and preserving the collection, organize and distribute the knowledge not in isolated libraries but rather by working with networked libraries. (ROMANI AND BORSZCZ, 2006, p.8).

Cooperation between IUs makes resources optimized and rework avoided. The exchange of experiences also gives the sense of collectivity, making everyone have a clearer vision of the path to follow for a greater good.

In the next session, IUs will be verified as contributing to the creative cities scenario, after all, it is known that one of the essential fuels of creativity is information.

5 Information Units According to Creative Cities

In the literature on creative cities, approaches to information units are still scarce and reported briefly. Nevertheless, it is possible to capture the creative cities' gaze on these institutions, what they expect of them and what role they can play in this scenario.

The case of the Bogota Public Library Network is certainly one of the most significant. The plan was to spread libraries throughout the city in order to reduce the rate of local violence from access to culture (SUSTAINABLE CITIES PROGRAM, 2013). Reis (2011b, p. 138) indicates that the network is

Constituted by libraries of various magnitudes - from the community to the mega-buildings -, dispersed throughout the city, libraries are seen as places of encounter of diversities, of generation of citizenship and, of course, of formation. From architectural design to space management, the community is involved in all stages, engendering and empowering libraries.

The concept of a library, according to the case of Bogotá, does not reduce the library to only one reading space, but considers it as an environment of creativity in which users meet and can produce content..

In this sense, Grodach (2017) points out that museums, libraries and schools open spaces of production, where people can have access to tools and materials for a variety of creative projects, part of the creative city being artisanal activity and small manufacturing scale of cultural products.

Another example of outstanding is the case of the Guggenheim Museum, installed in Bilbao, Spain. The city was considered to be decadent and the project of installation of the museum was considered risky, however, it has brought positive transformations regarding urban recovery and international visibility. In terms of interaction with the local community, great achievements were not obtained (REIS, 2011b).

According to Scott (2006), the case of Bilbao aims to transform people's vision of the place. This practice has been increasingly used by policymakers as a tool to attract flows of tourists, generate new domestic investment, and raise local economic expectations overall.

According to the case of Bilbao, some IUs can also be seen as items that add value to the creative cities scenario, either by the magnificence of its architecture or by the wealth of its collection. According to Grodach (2017), some authors defend that through museums, cultural centers and performing arts, city centers should be transformed into a stage. He also alludes to the opinion of an art museum director, according to which any American city of 10 thousand people or more must currently have one or two museums, and also one on the drawing board, preferably designed by a sophisticated architect, because art has become a new fuel for urban growth machines (GRODACH, 2017).

IUs also come to be considered as cultural infrastructure needed to meet the needs of users in a creative region, where cultural facilities - in the form of museums, art galleries, concert halls, multi-faceted entertainment districts, among others - are almost always present in some abundance (SCOTT, 2006). In this sense, Comunian (2011) reinforces that museums and galleries are considered good cultural indicators of a creative city.

And if IUs are considered by some authors as an essential item in creative cities, it is because they attract user profiles that can contribute to the region. According to O'Connor and Shaw (2014), the possibility of meeting a new talent or renowned specialist is essential to the life of a region, for a city must have a soul - a university, a great art or music school, a cathedral or a large mosque or temple, a large laboratory or scientific center, as well as the libraries and museums and galleries that bring past and present together.

Still in this same sense, Ratiu (2013) compares the cultural spaces to a jar of honey that serves as a decoy for users. Once again, the Guggenheim Museum of Art in Bilbao, which welcomes visitors from all over the world, is cited as an example.

It can be seen that the IUs covered by the literature of the creative cities are libraries and museums. This is believed to be because they are the most popular IUs among the general public. Another hypothesis is that historical memorials and archives can be confused with museums by lay people in the subject.

6 Methodological Paths

The characterization of the present research fits, as far as the point of view:

a) of its nature - applied research, because "[...] it aims to generate knowledge for practical application directed to the solution of specific problems. It involves local truths and interests." (PRODANOV; FREITAS, 2013, page 51);

b) of its objectives - descriptive research, which "aims to describe the characteristics of a given population or phenomenon or the establishment of relations between variables" (PRODANOV, FREITAS, 2013, p. 52);

c) of technical procedures - field research, "[...] is the one used to obtain information and/or knowledge about a problem for which we seek a response, or a hypothesis, that we want to prove, or even, to discover new phenomena or the relations between them" (PRODANOV, FREITAS, 2013, page 59).

The first step was to take note of the urban perimeter that constitutes the Creative District of Florianópolis, which includes Trajano Street to Avenida Hercílio Luz and Rua Artista Bittencourt to the Urban Terminal of Florianópolis City. To do so, we used Google Maps. From then on, the map presented the names of the institutions located in the region and the mapping of the IU and institutions that would probably have IU were listed.

Still on the mapping of IUs, the Regional Council of Librarianship - 14th Region (CRB 14), with the representative of the Sectoral Archives Board of the National Council for Cultural Policies (CNPQ) and Creative District in order to identify the largest number of UI. There were 18 information units, including libraries, museums, archives, memorials and information and documentation centers.

The information needed to create the route were: type of IU, working hours, access form and thematic area of the collection. Much of the information was collected on the internet, at the website itself or in the institutions' social networks. The missing information was collected through telephone contact.

With the information in hand, the creation of the IU Route in Google My Maps began. The tool allows you to create custom maps, you can add bookmarks and information and categorize the places - according to preference in the layer - feature, share the map with other people and create an access link.

Figure 1 shows the step-by-step approach to the IU route.

Figure 1. Steps for the elaboration of the IU Route Map



Source: Research data, 2019

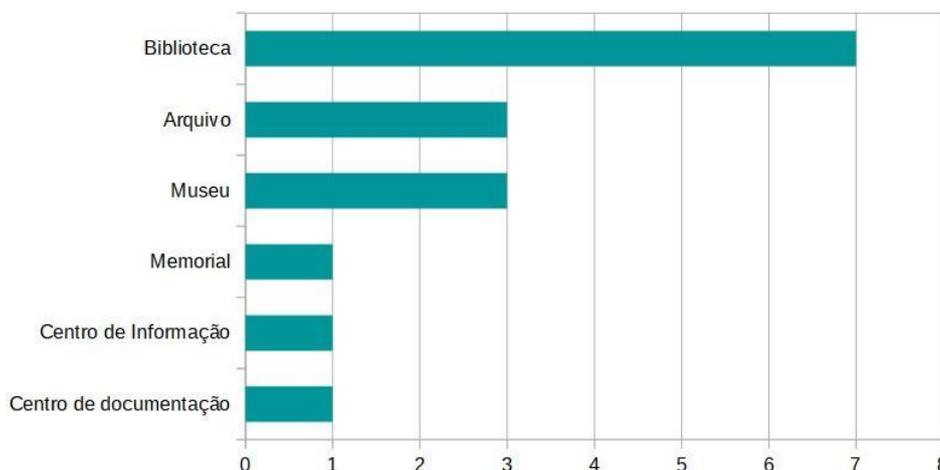
The next section will present the results achieved after applying the described methodology.

7 Results

In the perimeter of the Creative District alone, there was a total of 18 IUs. However, two institutions had their IUs closed, one due to the lack of personnel responsible for the curatorship and another because the building needed the necessary repairs to the security of the people who visited it. The two institutions, therefore, were not part of the information units' route.

Libraries are the most numerous type of IU in the creative district, totaling seven. Then with three, are the archives and museums. With each occurrence, there is a memorial, documentation center and information center. These numbers can be tracked in Graph 1.

Graph 1. Type of Information Unit located in the Creative District of Florianópolis



Source: Research data, 2019

Restricted access files were not part of the population surveyed, since the intention is to draw a route for the public to have access to IU documents. If they were counted, it would certainly be the most numerous type of IU, considering that most of the institutions have a file.

One of the institutions surveyed presented two units of information: a file and a library.

7.1 Collection of Information Units of the Creative District

Regarding the field of knowledge of IU collections, it was possible to identify a wide range of specialized collections. A portion of the IU offers users documents about Florianópolis or about the state of Santa Catarina.

In the context of creative cities, these collections are a source for users to understand why the city is organized as it is today (REIS, 2011b). By knowing the origins of the city - whether through local authors and artists or through historical documentation - it is possible to plan changes that do not interfere with the identity of the region. In addition, the sources can inspire to create new things based on the history of the place.

Table 1 shows the areas of knowledge of the collections that the Creative District IU of Florianópolis offer users.

Chart 1. Area of knowledge of the Information Units of the Creative District

Institution Name	IU Type	Area of coverage of the collection
Historical Archive of the Municipality of Florianópolis Superintendency of the Patrimony of the Union	Archive	Municipal administration
Historical Archive of the Municipality of Florianópolis Superintendency of the Patrimony of the Union	Archive	Documents related to the property (land and real estate) located in the state of Santa Catarina
Companhia de Gás de Santa Catarina (SCGÁS)	Archive	Administrative documents related to the institution's area of activity
French Alliance	Library	Works of several areas of knowledge written in French
Fundação do Meio Ambiente (FATMA)	Library	Environmental Sciences
Instituto Brasileiro de Geografia e Estatística (IBGE)	Library	IBGE Publications - Geography and Statistics
Instituto Comunitário Grande Florianópolis (ICom)	Library	Third sector (private, non-profit organizations providing public services)
Instituto Histórico e Geográfico de Santa Catarina (IHGSC)	Library	History, Geography, Ethnography, Archeology and Genealogy and other sciences related to the history and geography of Santa Catarina
Companhia de Gás de Santa Catarina (SCGÁS)	Library	Administration, Law, Economics, Finance, Accounting, National and International Standards for oil and gas distribution, Literature, Geography and History - Brazil

Institution Name	IU Type	Area of coverage of the collection
		and Santa Catarina
Tribunal de Contas de Santa Catarina (TCE/SC)	Library	External Control, Public Administration, Bids, Accounting, Public Budget, Audit, Fiscal Responsibility, Ethics and Corruption, Administrative, Constitutional and Tax Law. Also has a section dedicated to authors and themes from Santa Catarina, as well as productions of the TCE / SC itself
Casa da Memória	Documentation Center	Social and cultural life of the municipality
Banco de Desenvolvimento da Região Sul (BRDE)	Information Center	Administration, Agronomy, Accounting, Law, Economics, Engineering
Meyer Filho Memorial	Memorial	Works by artist Meyer Filho and contemporary artists
Catarinense School Museum	Museum	History of education
Victor Meirelles Museum	Museum	Works by Victor Meirelles
Santa Catarina Historic Museum	Museum	It has five categories in the collection: architectural, archaeological, archival, bibliographical and museological

Source: Research data, 2019

In the collections specified in Chart 1, it is possible to find from rare and historical works to specific consultation works of a certain area of knowledge and literature. The collections of the mentioned institutions offer various formats of information, such as books, periodicals, manuals, norms, maps, paintings, sculptures, documents, among others.

There are IUs that are designed to serve the general public and those that have been created to meet the informational demands of the institution to which they belong. The former widely publicize their services and hours of operation on the websites and social networks. They are: Historical Archive of the Municipality of Florianópolis, Library of the Historical and Geographical Institute of Santa Catarina, Library of the Court of Accounts of Santa Catarina, Documentation Center of the House of Memory, Memorial Meyer Filho, Museum of the Catarinense School, Victor Meirelles Museum and Historical Museum of Santa Catarina.

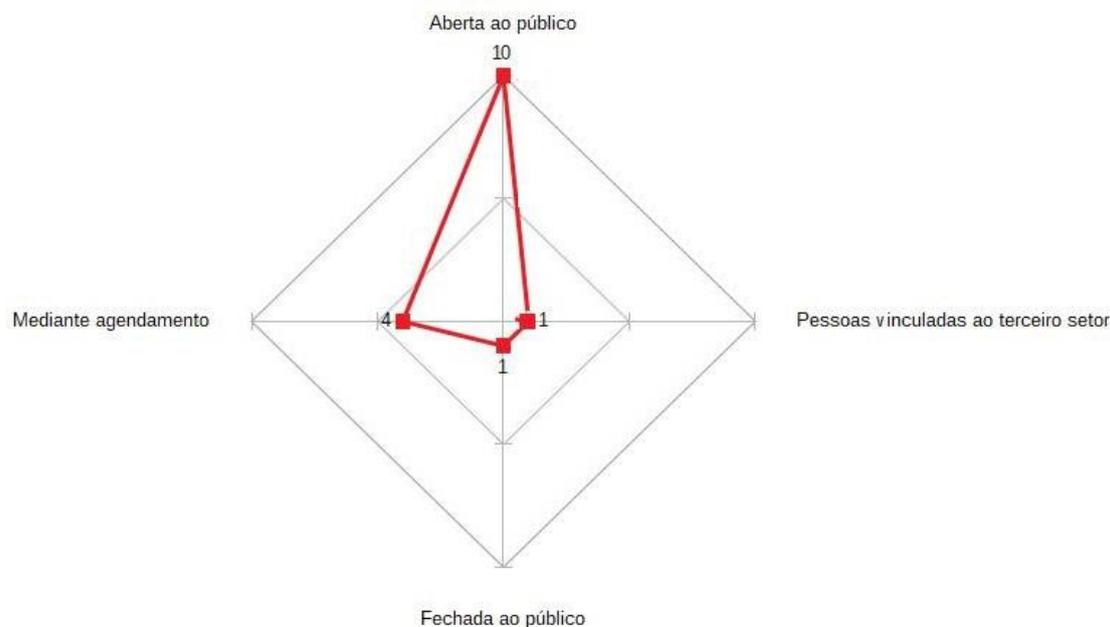
The other IUs, however, do not prioritize disclosing information about their collections, because their target audience is those belonging to the institution itself. However, as discussed earlier, IUs have their social bias that works with the premise of making access to information available to those who need it. This makes these IUs allow the consultation of works, often through scheduling, since they are not designed to serve a large number of people.

7.2 Means of Access to the Collection

As for the means of access to IU works, 62.5% allow public visitation at any time of its operation and 25% through scheduling. The remaining two IUs do not allow access to the general public, one because it contains private documents (access only to documents linked to

the ID of the interested party) and the other because it is intended for a restricted public (Icom case - accessible only to those involved with the third sector). These data are shown in Graph 2.

Graph 2. Means of access to the collection of the Creative District Intelligence Units



Source: Research data, 2018

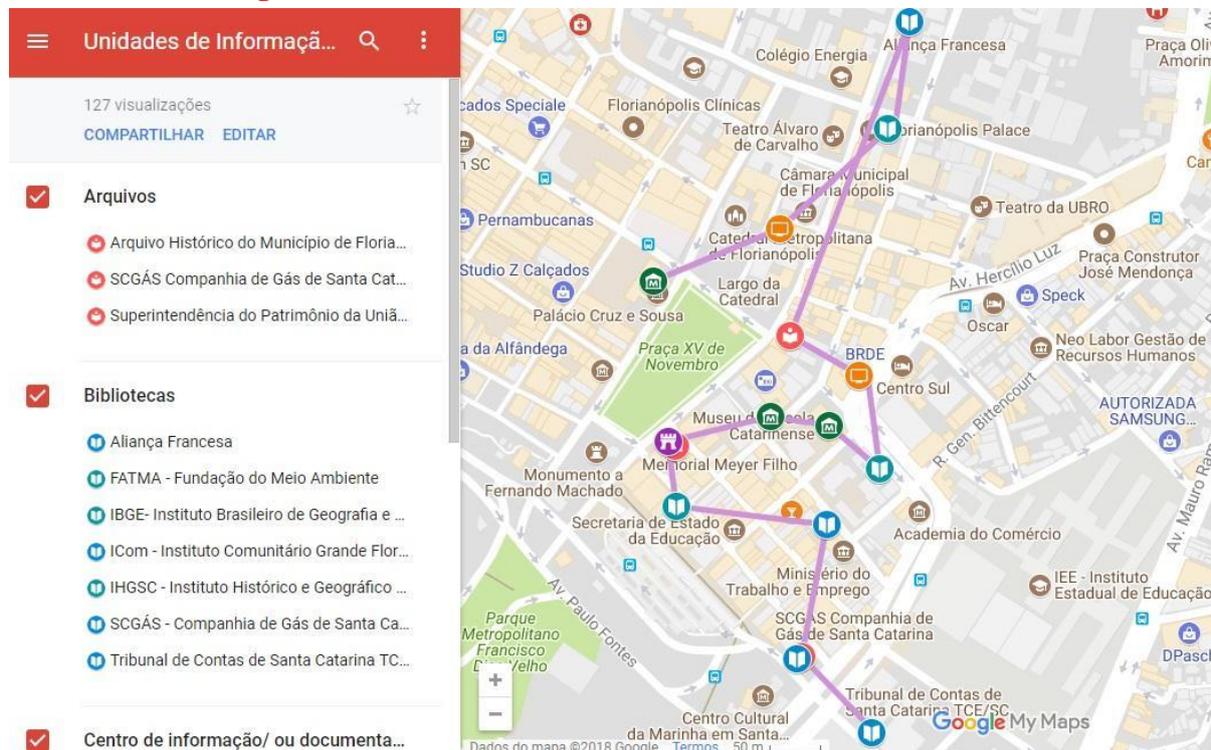
The results show that even IUs that were not created to serve the general public, have also fulfilled their social mission of making information available to those who need them, since 87.5% allow the consultation of their collections to be carried out by the external public..

7.3 Route of the Information Units of the Florianópolis Creative District

The Sapiens Center has already elaborated five routes in the Creative District so that the pathways show "[...] urban scenarios based on art, culture and gastronomy; which make up a charming but little explored side of Florianopolis." (SAPIENS CENTER, 2018). The routes are as follows: Gastro-Bohemia - Bars and restaurants; Cultural - Historical and artistic spaces; Vintage - Old book stores, thrift stores and antique stores; Historical - Facades and buildings; and Urban Art - Works of art.

In order to add another route to the Creative District, it is suggested the route of the Information Units, with the purpose of disseminating the collection of the institutions so that the general public knows and has access to the most varied informational resources of several areas of knowledge. In Figure 2, we can see the route of the Information Units.

Figure 2. Route of the Information Units of the Creative District



Source: *Google My Maps*, 2018

A portion of the creative city literature refers to IUs as decoys in architecture and collections. In the center of Florianópolis, there are few IUs that stand out for their imposing buildings, many of them are installed in simple buildings and sometimes there is an attractive disclosure of what the collection can offer.

The institutions that have IUs, do not state in their facades that in that location it is possible to find a library or archive. It is necessary for the user to be aware of the existence of the IU to search for it.

8 Final Perceptions

The literature that addresses IU in the context of creative cities shows cases of libraries and museums that have transformed the reality of the place. They were part of a planning of managers who saw in the IU an opportunity to neutralize conflict zones through the culture - in the case of the libraries of Colombia - or to revitalize decadent areas by installing a IU that draws the attention of the whole world by the magnitude of its architecture and quality of exhibitions - such as the Bilbao Museum.

In the case of the Creative District of Florianópolis, the present research aimed to take an initial step in relation to the dissemination of the collections that are located in this area, so

that the creative minds begin to circulate through these spaces and when they feel the informational need to know the history of the region, the works of local artists or even consult materials of general knowledge, know where to find them.

The Sapiens Center is suggested to include IU managers as partners who will contribute to actions aimed at accessing information or developing cultural activities. Extending the invitation will allow these managers to know the project and feel included as agents of transformation of the place.

In the mapping stage of the IU, when contacting the entities that represent the information professionals, it was verified that there is no control over the location information and the area of knowledge of the collection in which the professionals work. Therefore, it is suggested for future research, the creation of a database, in which the professionals themselves can enter information about IUs. In this way, the start for the new paradigm can be given, so that IUS begin to work cooperatively and establish connection between them.

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