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EXTENDED SUMMARY

THE USE OF SKETCHBOOK TO RECORD THE BOBBIN LACE ARTISAN KNOWLEDGE: REPORTING AN EXPERIENCE

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1 INTRODUCTION

Understood as a book of sketches that gathers image references and textual annotations based on a certain point of view about a subject of interest of its authors, the sketchbook can be seen as a tool present in the phase of project ideation common in the routine of designers and artists (JONES, 2005; MORRIS, 2007; HOPKINS, 2011). Also known as workbook, the sketchbook can be used as an inventory of insights and ideas that might otherwise be lost through trivial activities and tribulations of these professionals' lives (BRUM; COSTA, 2012; FERRETTI, 2013; SOUZA; NAKATA, 2014).

The present article aims to report how the sketchbook can also be used as a tool to record information on social groups, scenarios, and perceptions. To do so, the article presents as a sample a group of lacemakers from the artisan community of the Rio Vermelho neighborhood in Florianópolis (SC). The objective information permeates the artisan knowledge of these women and the description of their manual practices. As data collection tools, we used: (I) a bibliographic survey with a selection of authors chosen by their affinity to the axis of investigation established about the production of Bobbin Lace in the municipality; and (II) interviews with the coordinator of the nucleus of the artisan community in question, Fernanda Gonçalves. In total, two interviews were conducted in October 2019, each lasting approximately two hours.

2 EXPERIENCE REPORT

The construction of the sketchbook followed two steps: (I) conducting a survey of content with the Núcleo de Rendeiras de Bilro of Rio Vermelho neighborhood in Florianópolis (SC); and (II) assembling the sketchbook to register technical and subjective information on the artisan knowledge of the community from notes and imagery panels.

The verbal information obtained from the lacemakers and the coordinator of the center was registered in the sketchbook during and after the visits and allowed to elucidate how the bobbin lace produced by the artisans of the Rio Vermelho community can be understood in its distinctive characteristics and as a cultural heritage of the city.

In order to keep the sketchbook close to the reality of the investigated lacemaking community, we chose cardboard as the supporting material to assemble it. As was observed during the site visits, cardboard is used by the lacemakers as a base to support the pricking patterns (graphic motifs) and is perforated for the demarcation of pikes. The pikes support the pins that allow the thread to be cast, creating the lace. Some photographs were also used as a form and source of registration of the bobbin lace.

After the image panels were elaborated with the photographs, they were printed and fixed in the sketchbook. Their inclusion in the sketchbook was accompanied

by notes on the stitches, materials, and tools used by the artisan community, in the past and the present, following some reports collected from the lacemakers. It is believed that the confrontation between past and present can serve as a basis to uncover details about the filling of the designs through the manipulation of bobbins and threads, the positioning of the cushions on the form support, or even the basic stitches that are used to start the manual activity.

Subjective perceptions about the experience of the interviewer, Elisa Aparecida Corrêa, during her visits to the core of the lacemaking community were also included in the notes. These perceptions were transcribed and arranged by means of short sentences that sought to demonstrate the sensations the interviewer had while immersed in the context of the community. In addition, physical samples woven by the lacemakers and materials, such as threads, piecing, and stitch schemes, provided by the coordinator of the center for the research, were attached to the pages of the sketchbook.

Once the sketchbook was finished, panels and texts were reviewed in order to ensure the relevance of the information collected by the social group investigated, the scenario described, and the considerations perceived by the interviewer. Having reported on the experience involved in the research, we now proceed to the findings.

3 FINDINGS

We understand that the present article was successful in achieving the proposed objective by demonstrating how the sketchbook can be used as a tool to record information about a given social group in a given scenario and from the perspective of the perceptions generated in this context. Unlike some authors who point to the sketchbook as a book of project ideation for creative minds, this article has shown that it can also be used as a source of record for the documentation of artisan knowledge.

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