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Arte, Design e Artesanato: Ressignificações e Relacionamentos em Rede

EXTENDED SUMMARY

THE ARTISTIC OBJECT, THE CRAFT OBJECT AND THE DESIGN OBJECT

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INTRODUCTION

Several intersections, in many aspects, between art, craft and design, contribute to the conceptual evolution and interaction of these areas. This study considered the concepts related to art, handicraft, and design, their ambiguities, correlations, and connections with respective updates over different periods, which involve actions, technical and material terms, from social transformations and contextualization. The methodology used chose for a synthesis and adaptation of the authors Löbach, Munari, and Baxter, as well as Dijon De Moraes.

This study is concerned with reality beyond the physical appearance of objects. In this way, it is appropriate, at first, to clarify concepts related to art, craft, and design, always contextualized, whose purpose is to promote their understanding of these concepts.

Thus, this paper proposes a revision of the concepts, ambiguities, their interrelations, and connections between art, craft, and design considering their updates, which involve actions, technical and material terms, inserted in different periods

OBJECTIVES

This work aims the study concepts, ambiguities, interrelations, and connections between art, craft, and design and their respective updates that involve actions, technical terms, and material, from social transformations and contextualization, considering different times.

Analyzing the origins of shape in art, Read (1981, p. 78) comments that, at some point in the evolution of the object, the utilitarian function will be overcome, obtaining the refined shape of the object itself.

It is not intended, here, a discussion about the erudite and popular aspects, but there is the reflection of Canclini (1980, p. 78) on the determination of the artistic in plastic production. This means that the artistic aspect is subject to variations according to the period of its production when the relations between man and object are observed. Throughout history, there are no constant properties neither in the objectives of the producer nor in the work nor the perceptive habits of the recipients. Everything is a changeable thing.

From the social transformations and contextualization, this work proposes a revision in the concepts, ambiguities, their interrelations and connections between art, craft, and design, and respective updates, that involve actions, technical and material terms, and the same contextualized by different times.

METHODOLOGY

The methodology of this research was based on a qualitative approach and an exploratory and interpretative theoretical scope. With this scope, it is necessary

to contextualize concepts and their interfaces, to facilitate their understanding and direction. Through field research, it aims to analyze concepts of art, craft, design, and their relationships.

Thus, this study prioritizes a methodology based on the Löbach, associated with Munari; Baxter, Moraes (2010), and Munari approach. Löbach's approach focuses on defining the problem with its components, analyzing the problem, and, finally, studying concepts. Baxter's approach focuses on reinforcing the study of concepts, in the direction of generation and analysis of concepts. Based on the proposal of Moraes' meta-project, it is understood that the best way to analyze the concepts related to art, crafts, and design is the association of some proposals, under the way we intend to address each subject. Munari privileges data analysis, experimentation, and verification of the final design or, in this case, final considerations.

RESULTS AND DISCUSSION

Objects in general, produced of the needs of own consumption in pre-capitalism, were exchanged predominantly based on their use-value. Today, with the disappearance of this value, the products are exclusive to sales and are measured from this point of view. In this way, the pre-capitalist system of production establishes a connection with the forms of capitalist exploitation and industrial accumulation (LAUER, 1983, p. 6).

Looking at the field of study, far from the intention to resemble the two areas, art and crafts share common features, especially if the contemporary aspects and ways of production are considered, the predominance of the individual workshop, controlling most of the production process.

In terms of the market, art and craft products have limits on availability, which is not the case with Design. Having freedom in the market, according to Lauer (1983), in a predominantly capitalist economy, is possible only for those who act as entrepreneurs. This means being in a situation outside the strictly productive part of the process: the state and the intermediaries.

Although there are many theoretical issues involving the areas of aesthetics, philosophy, analysis of customs, Eastern and Western, and philosophy regarding these observations, the observations, and reflections generated in this study are considered relevant to the subject addressed.

RESULTS

According to the initial statement, this work was developed from the concern with concepts, ambiguities, interrelationships, and connections between art, craft, and design and their respective updates that involve actions, technical and material terms, from social transformations and contextualizations.

As stated by Juan Acha (1978, p. 3), "art is far from the beginning and ending in production (work)". In this study, this statement can also be extended to

handicraft, taking into account, that production becomes only one of the starting points for object analysis, whether it is art or handicraft, since it also includes other aspects, such as distribution and consumption.

Concerning design, its origin already appears amid several controversies, increased by the aspect of its function, with discussions that, at first, involved both art and technique. It is perceived that these discussions seem to evolve over time and maybe will never cease.

On the other hand, it agrees with Mazza, Ipiranga, and Freitas (2007) when they state that industrial design transits in two aspects: the utilitarian character of the technique and the non-utilitarian character of art. Still, for the authors, there is a strong sign that marks the design: its project aspect.

The semantic and symbolic aspects decided by the “designer-artist”, an expression used by Mazza, Ipiranga, and Freitas (2007), will be projected in the aesthetic quality that the product should express.

Thus, interpretations, based on the creative process of the designer, are considered, according to the authors, as one of the most important aspects in post-industrial societies, since the referent is no longer the object, but the message. In this way, the design also assumes an expressive form very close to art.

Although some authors agree that design does not concern artisanal production, more comprehensive concepts recognize the use of handicraft as an instrument of design expression, highlighting the transformative potential of its intervention, in addition, to add value to the object.

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