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Ways of doing: an experience in shared creation processes and transdisciplinary acting model on the design and craftsmanship relation

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Abstract

In the end of the XX century, a growing group of designers¹ turned their attention to the serious social problems which were multiplied: poverty, social exclusion, violence. The

¹ Design is a creative activity, with the goal to establish multiple qualities to objects, processes, services and systems throughout its life cycle. However, design is the central factor of **humanizing innovation** of technologies and a crucial factor to **the cultural economic exchange**. ICSID – International Council of Societies of Industrial Design (2007). If the design has its emergence connected to dissociation between the way of projecting and the way of executing [task delegated for the industry, which specialized in the repetitive production, quick and massive, today, what it is seen is a reconnecting of the original executor: the craftsman]. Victor Papanek, Tomás Maldonado, Gui Bonsiepe are examples of designers who dedicated their attention to the social paper of design, whose works had repercussion in the Latin America and Brazil, especially in the 1980's. The relation between design/craftsmanship was

challenges of this complex society have imposed a critical reflection on the creation processes. And a specially challenging scenario impacted the established relation between designer X craftsman² X artifact. Between the dilemma of dialoguing with tradition and innovation, authorship and collective creation, design was impelled to search new performing ways to act in the communities and productive groups. The Laboratory, *O Imaginário* (The Imaginary) experienced these challenges and, since 2001, experiments with a transdisciplinary acting³ model limited by the axis: *design*, management, communication, production, market and focusing on quality and sustainability⁴. Built from a dialectical approach, the premises of the model cover the recognition of the actors and local doings the understanding of the cultural values and the socio-economic potentialities and local environments. The purpose of this article is to describe the shared creation process by the Laboratory *O Imaginário* and the craftsmanship group – *Cestaria Cana-Brava* (Cana-Brava Basketry), dotting the main transformations lived in its journey, since its creation in 2003, from the dimensions linked to organization, artifacts, materials and processes. The report of this experience points to the shared development of the artifacts, the collective construction of projects, the local memory valuing, the autonomy of the groups and the strengthening of the partnership network.

Keywords: creation processes; *design*; craftsmanship; culture.

Introduction

The inclusive social politics in Brazil adopt practices that, even if necessary, are insufficient to guarantee changes in the social condition of craftsmanship producing communities. The attempts to integrate these groups in the work market failed mainly in the least favored regions, where the government acts as the main source of employment generation.

stimulated, starting from the 1990's, in Brazil, by programs and government policies which can be exemplified by the "O Artesanato Solidário", craftsmanship program of SEBRAE that involved designers and acted in several country regions.

² Craftsmanship is among the first man forms of action over the environment and himself. It is with the hands that he begins to build himself and invent as a human being. This becomes surprisingly as it seems – the man is not born as a human being, he becomes human, through work, through intelligence (Gullar, 2000, p.20).

³ Transdisciplinarity is a scientific approach that aims the unity of knowledge. This way, it searches to stimulate a new comprehension of reality by articulating elements which passes between, beyond and through the subjects, in a comprehension search of the complexity (Rocha Filho, 2007).

⁴ Sustainability here its understood according to the premises defended by Manzini (the development of sustainable products) which points when the proposal is a sustainable scenario, the understanding must be that the economic dimension is based on the idea of time endurance. In this sense, the entrepreneurship must have characteristics which, in its relations with the market, ensure its permanence. The orientations for economic viability of a sustainable society are founded in the necessary conditions for its survival, and thus the relationship between cost and benefit of the consume and productive practices must be balanced to achieve sustainable patterns. The social and cultural sustainability aims to improve the quality of life, reduction of inequality and social injustices and to the social inclusion through redistributive justice policies. As background, the environmental issue should be considered in order to allow the ecosystem have the capacity to absorb or recover from attacks derived from human activities. Thus, achieving a new balance between the rates of emission or waste production and absorption rates or regeneration of the natural resource base (Manzini, 2005).

Opposed to this reality and regarding the cultural and tourist tradition of the Northeast, it is possible to state that inside the productive chains, craftsmanship has demonstrated high potential for revenue generation. Researches indicate that about 3.3 million⁵ of Northeasterners are involved in this activity, and, in this sense, it is possible to appoint craftsmanship as an important alternative to encourage employment generation policies and thus, configure sustainable inclusion possibilities.

The relation between designers and craftsmen, in this setting, seems like a valuable opportunity to establish the exchange of knowledge on several aspects, which involves from the building of a collective project construction to the business generation. For the designers, it allows the experimentations on design concepts and processes, especially the creative ones focused on the craftsmanship production, detached from the industrial production and high aggregated value and, for the craftsmen, it permits the opportunity of social production translated in the increase of the quality standard of the lives of these communities; since it is ruled by a respectful relation between tradition and innovation.

The Laboratory *O Imaginário* experience, from the *Universidade Federal de Pernambuco* in craftsmanship producing communities has allowed the organization of productive groups, the development of artifacts, the improvement in the productive process and the articulation of partnerships that create the opportunities of insertion in the consuming market for craftsmen and youths in a sustainable way.

This article describes the shared creation process by the Laboratory *O Imaginário* and the craftsmanship group - *Cestaria Cana-Brava*, since its creation in 2003, from the organization, artifacts, materials and processes dimensions. The report of this experience points to the shared development of the artifacts, the collective construction of projects, the local memory valuing, the autonomy of the groups and the strengthening of the partnership network.

The report structure initially presents The Laboratory *O Imaginário*, its mission and arrival ritual in the communities and the craftsmanship group - *Cestaria Cana-Brava* from *Pontas de Pedra*, Goiana-PE municipality, its history and cultural context. Then, a reflection on the shared creation processes through the analysis of the journey dotted by the most meaningful aspects in each one of the dimensions: organization, artifact, materials and processes.

The Laboratory *O Imaginário* in the craftsmanship communities

The Laboratory *O Imaginário* is a research and development laboratory in *design* of multidisciplinary character, formed by professors, students and technicians from several areas of knowledge, who work with design as an instrument at the service of the environmental,

⁵ Actions for the development for craftsmanship in the North East. *Banco do Nordeste*. Fortaleza: Banco do Nordeste, 2002, p.09.

economic and social sustainability. It is the result of the evolution of research projects and extension, which sum efforts for the *design* insertion in the industrial scope as well as in the craftsmanship one.

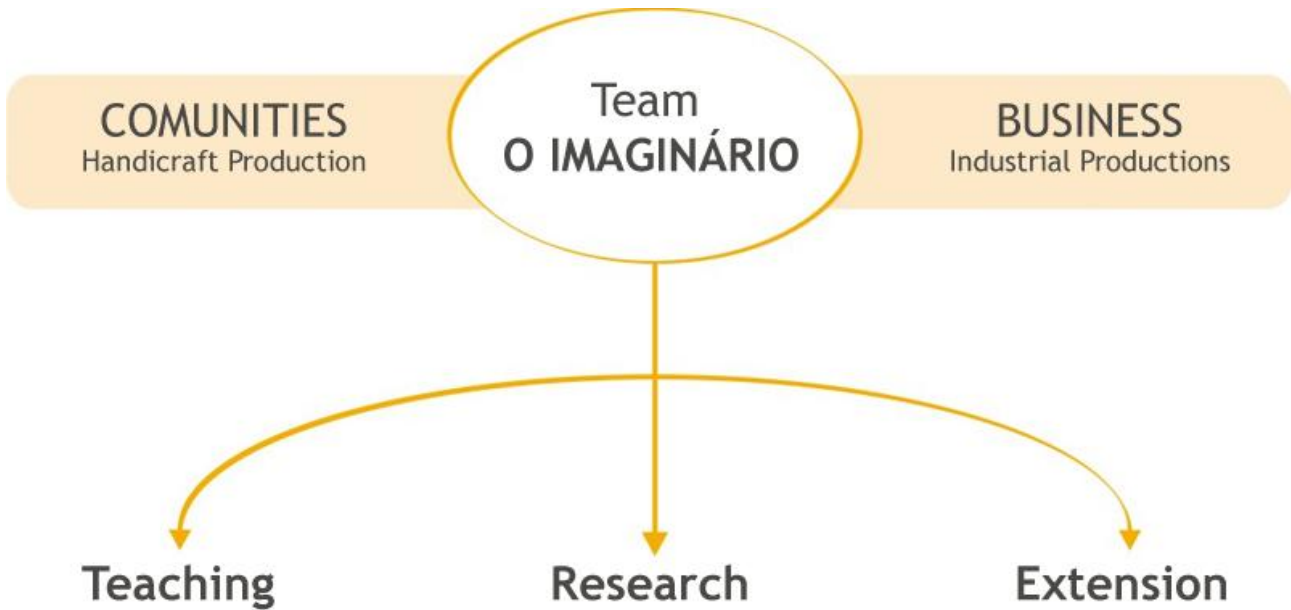


Figure 1. Graphic schedule of The Laboratory *O Imaginário* acting structure.
Source: Laboratory *O Imaginário*, archive 2011.

When directed to the craftsmanship production, the laboratory actions aim to contribute to the craftsmanship activity while a sustainable way of life, through interventions that respect the cultural values of the craftsmanship producing communities. In the industrial scope, the laboratory actions aim to strengthen the articulation between the University and the productive sector, aiming the information exchange between the academy and the companies, broadening the designers' actuation possibilities in the state and contributing to broad the possibility of insertion of new designers in the local market. During its actuation, since 2000, *O Imaginário Pernambucano* has lived the use of several materials and productive techniques in different craftsmanship groups. This experience allowed the development of strategies proven to be effective either for the work and revenue generation as the promotion of the sustainable development, with plenty of replication capacity in several population groups.



Figure 2. Pernambuco map and indication of *O Imaginário* actuation places.

Source: Laboratory *O Imaginário*, archive 2011.

Generally, the transdisciplinary model developed by the Laboratory *O Imaginário* has been used in communities with different profiles and with diverse organizational and social mobilization. Based on ethical principles which value and respect the local culture, The Imaginary action seeks to promote an autonomy of the groups it works with, and to do so, stimulates the inter dialogue among the several areas of knowledge from a discussion based on reality, and the application in the collective construction of projects.

In this sense, it is possible to reflect about the creativity understanding from the aspects of the analyzed model. Sharing several views and therefore, rich in solutions, the model permeates five guideline axes and mobilizes human and financial resources to promote social inclusion. It has to be clarified, however, that the representativeness of this Laboratory happens through diverse aspects, among some which are described by Andrade, et al. (2006) when he states that:

The actuation of the Imaginary is based on [...] a PARTICIPATIVE model, from the understanding that the craftsmen and craftswomen are the subject of their own practices; COLLECTIVE, through the incentive of collective deal construction and to the leadership acknowledgement; INDIVIDUALIZED, through the acknowledgement of the skills and competences of the people involved.; CRITICAL, as it leads the craftsmen and craftswomen to reflect on their own artistic doing; and CONTEXTUALIZING, since the intervention is grounded on the necessities, desires and respect to the values of each one of the craftsmanship communities (Andrade, et al., 2006, p.30).

The Laboratory model in the craftsmanship environment is in constant adaptation, "being adjusted according to the "feedback" of the implemented actions" (Andrade, et al., 2008). This means the model brings in its essence a continuous reevaluation process which is resulted of the experiences lived in the *O Imaginário* routine with the craftsmanship groups. It is also oriented according to "axes which generate strategies capable of mobilizing resources (human

and financial) and to promote social inclusion” (id), not only of members of the group worked with, but in some aspects of the community itself.

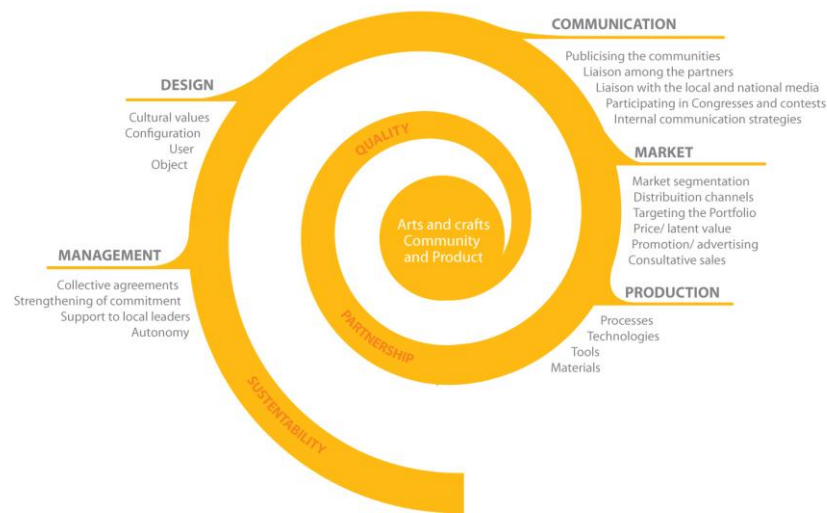


Figure 3. Graphic representation of the Laboratory of *O Imaginário* acting model | craftsmanship environment. Source: Laboratory *O Imaginário*, archive 2011.

The graphic representation has as central focus the craftsmanship community and their product which articulates with the other axes and is based on quality, sustainability and partnerships. This focus is justified because contributing with the life conditions of the craftsmanship community is part of the mission of *O Imaginário*, which can only happen, among others, according to the economic sustainability of these productive groups, thus its necessary binding with the product.

In the presented model, the design axis is responsible for creating and developing, in a shared fashion, pieces from popular knowledge valorization, acknowledgement of tradition, skills and use of materials together with shapes, textures and colors which reflect upon the community cultural and social values.

In the communication axis, strategies and information are generated and are able to sensitize and mobilize the consumer’s opinion for the value of the craftsmanship. These strategies range from the media divulging in local and national contests, besides the communication of the groups with the local powers.

Concerning management, the actions promote formation, articulation and strengthening of groups based on the collective construction of deals. In this same sense the relation with the other actors and institutions surrounding the place are encouraged, from the replication of concepts such as respect and transparency in the relations. The acknowledgement and support for the leaderships aim to raise awareness in the craftsmanship group for the value of their work and autonomy.

Associating the potentialities of the groups of producers with the demands of specific segment of consumers is the market actions axis' focus. Works of research are performed aiming to identify these specific segments of the market capable of recognizing the aggregated craftsmanship value to the product and guarantee fair payment for the continuity of the craftsmanship doing. The idea is to create a respectful dialogue between producer and client that secures the rhythm of life and the productive process of the craftsmanship groups.

Regarding the production, *O Imaginário* works respecting the rhythm of life of the communities at the same time that it optimizes the production processes it improves the work conditions and the sustainable use of natural resources. In this case, the new technologies and tools insertion guarantees the quality of the craftsmanship doing with more security and less human expenditure, as well as aggregates value to the product.

Building new scenarios for the craftsmanship activity which allows the establishment of a sustainable lifestyle has been *O Imaginário's* great goal. The paths trailed together with the *Ponta de Pedras* communities that follow from the reports which consists the journey of the craftsmanship female groups, formed in 2003.

Arrival ritual in the community: creating a favorable environment for creativity

The actions in community are regarded by *O Imaginário* in the form of a social network, where the groups are formed "according to their own vision of the world, that is, their story has conducted to their social organization way, works and relationships, as much for the internal, as for the external ones" (Tabosa, et al., 2007, p.15). Understanding the way of the community organization, the way their network works is the starting point for the building of the exchange environment between *O Imaginário* team and the craftsmanship community.

The acknowledgement of this reality happens through visits, meetings and formal or informal conversations with craftsmen, community representatives and partners. The craftsman participation is always voluntary and the typology of the craftsmanship, in general, it is already defined by the community itself, either due to the raw material or the mastery of a specified technique by the community.

Once the group is constituted, collect deals are settled.

The first action is normally directed for the collective project construction. The creation of this space for discussion of the wishes and possibilities are stimulus for mobilization and future compromise. It is in this first moment that group members express themselves and share visions on the future. From the collective project the strategic planning is elaborated, using

techniques of work in small groups and collegiate discussion. The action definition, from the strategic planning, is going to configure the work plan.

The roles and functions are established based on this plan and, although it seems simple, it is a very delicate stage, when the group's contradictions and conflicts are exposed, which are expressed in the difficulty of fulfilling the deadlines, absence in the meetings, or even in the power dispute. It is up to the involved actors, understand and mediate different conflict situations, aiming to facilitate the realization of the collective project, the strengthening of the leaderships and incentive for the group search for its autonomy. In The Imaginary case, the leadership protagonist was of crucial importance for the mediation of these conflicts and maintenance of a collective project.

The construction of a favorable environment is essential for the success of specific activities, such as, technical capacitation or product development. Understanding the quality concept, making auto criticism of your individual performance due to the collective agreement, negotiating innovative solutions depend on this favorable environment, whose importance can be observed by the weekly visits of The Imaginary staff to the craftsmanship community. This is a way of organizing the following process and at the same time understands attitudes, costumes and the troubleshooting ways, which are presented in the use of the raw material, in the production means and the product development.

The development of new products is always made with the craftsman, establishing a collective creation and shared practice. In this environment, identifying preferences and taking advantage of individual skills can be a strategy to strengthen the collective.

Ponta de Pedras: from fishing to basketry - history and cultural context

The *Ponta de Pedras* beach is located in *Goiana*, in Pernambuco's *Zona da Mata*, 65 kilometers from Recife. At the time of colonization, *Goiana* was inhabited by Caetés and Tabajara Indians, and belonged to the old Itamaracá Capitania. Since the installation of the first sugar mills, still in the first half of the XVI century, the contact among the different ethnicities marked the local culture. That is, to the former territory inhabited by native indigenous, came another, transformed by the African slave work and the white colonizer (Andrade, et al., 2006, p.88).

Owing to the fact that it is a beach area, *Ponta de Pedras* has in fishing one of its main revenue and employment sources. It was from the foundation of the "Z-3"⁶, that fishermen of

⁶ Colony of Fishermen, founded in 1931, the Z-3 holds around 800 associates, benefiting and trading of fish, in "Goiana PE".

the region consolidated the activity with the use of fishtraps⁷, necessary equipment for the practice of craftsman fishing is what is passed from father to son.



Figure 4. Fish trap manufacturing in Ponta de Pedras. Source: Laboratory *O Imaginário*, archive 2011.

The raw material used in the fish trap manufacturing is the cana-brava, a kind of bamboo, abundantly found in the region. From the technical visits, observations and interviews with the local craftsmen, fishermen and agriculturists of the region was possible to realize some interesting characteristic of the plant.

The cana-brava extradiation process is made manually through a transversal cutting, approximately 25 cm from the ground, without root removal. With this, in only 03 months the extracted area can be cut again without damage for the species sustainability. Cana-brava does not have an extraction period restriction, being possible for it to supply all year round. The species adaptation to the mangrove and its fasts growth favor the supply of the production.

The plant is composed by an external ciliated surface, denominated bark, and interior layer where fiber is found, of smooth surface, rigid and of waxed aspect, in short, and an internal compound called "core". All the extracted material of the plant can be used to make caterpillars, fish traps, and enclosed spaces, besides basketry. For the product manufacturing, sections of the fibers are necessary, denominated pallets. The core can be used for craftsmanship paper manufacturing.

⁷ Fishing with traps is one of the traditional fishing arts. The fish traps are a kind of trap, use in the fishing of lobsters and octopuses.



Figure 5. Extraction process and industrialization of cana-brava fiber. Source: Laboratory *O Imaginário*, archive 2011.

Group journey: Organization

Cana-brava has been part of the local history since the first inhabitants and even nowadays its braiding is used for manufacturing of fish traps and baskets, even though, this skill found in the community was little explored as income and work generation. In the place, only two master craftsmen used the raw material for the basket production.

The raw material potentialities identification and the social- economic context of the community awoke the interest of the *Serviço Brasileiro de Apoio às Micro e Pequenas Empresas de Pernambuco* (SEBRAE|PE) that, understanding the place has few work opportunities and service and, that the craftsmanship is the main source of income, besides having a population of young people and women who suffer from lack of employment and opportunities, articulated with the University, through The Imaginary, an action focus on a productive group formation.

This reality motivated the formation of a group, mainly formed by women, some of them with experience with the master craftsman, others exclusively dedicated to housekeeping, and this constituted the *Cestaria Cana-Brava* group.

In the beginning, *O Imaginário* performance in *Ponta das Pedras* was based on three focuses: first, the formation of a craftsmanship production group; secondly: this group's capacity with the technique of braided cana-brava fiber; and thirdly, the development of new products from this braiding.

The group organization initial moment had as a value aggregating element the cana-brava braiding technique capacitance and the opportunity of working and income generation with the

possibility of managing their own business. This future perspective was essential for the group continuity, since the inter dialogue among their members established the nuances of a collective project.

The group formation also fomented the leadership appearance that where legitimated by their competence in negotiating deals and producing craftsmanship. The role performed by the leader was, on all aspects, decisive for The Imaginary configuration; mainly during the internal organizational process which suffered oscillations due to factors such as instability of its members' permanence and financial support difficulties. Today, *O Imaginário* is reference for new groups in the Ponta de Pedras surroundings, for instance, the São Lourenço Quilombola.

Shared creation process: artifacts

The shared creation process is, in this case, mainly characterized, by the swapping between designers and craftsmen knowledge. Relation which is founded on the trust between the ones involved and the respect to the differences between the projecting know-how and the know-how.

In the craftsmanship activity nature it is evident the creation of objects. Nonetheless, the care in the local values acknowledgement, the individual potentiality and the technological limits demand a greater interaction moment.

From weekly meetings between designers and craftsmen, the information is shared, feeding an environment of learning and experimentation. Rights and wrongs are discussed and re-elaborated transparently at each meeting, when new necessities are pointed, the process assumes new directions.

The immersion in history and the cana-brava use and its braided was essential to begin the shared artifacts development process.

Informal conversations bring great discoveries. Without losing their local references, but compromised with building a dialogue between tradition and innovation, the craftsmen are stimulated to know new universes. The shared creation process involves, in this case, the craftsmanship community invitation to look at itself and its surroundings. And to go beyond, broaden its repertoire, stimulate the view and creativity. Therefore, workshops are used for the development of artifacts whose content includes the artist's production imagetic acknowledgement, designers and other craftsmen worldwide who work with the same typologies or similar raw materials.

In order to achieve that, visits to the national and international expositions, to craftsmanship fairs and *shopping malls* are promoted. The contact with these realities instills the group creativity and brings restlessness which contributes to the creation process sharing local

references and individual potentialities. In practice, the shape, proportion and finishing refining are results obtained from broadened discussions, when craftsmen and designers together, evaluate and propose alterations, which increase the added value of the product in the market.

In the product development, new possibilities of use are also considered with the goal of adding more value and reach new markets with higher purchasing power. This way the relation between the capacity of producing and market demands get closer, promoting the logic of responsible consumption, associated to the consumer profile that identifies itself with the principles of Fair Trade⁸. This “consumers search products with higher social added-value (...) and for this reasons wishes to contribute to a cause which one believes” according to SEBRAE (2007, p.18).

Thus, the new pieces consume production time and a number of inferior raw materials compatible with others previously executed and provide better pay. Consolidating the respect to the production rhythm of the group observing human work conditions, harmonizing the abilities and experiences of each one of the female artisans, it’s a query that provoked three positive consequences in the insertion of new products.

First, the commitment of the craftsmen to reach better results at each new experiment; second, the mutual relation between craftsmen and designers in the solution of design problems; third, the availability to accept challenges by reaching technical improvement to enable the achievement of new ideas.

An example of the search for design solutions was the development of alternative products at basketry from regions of the Asian continent, with high quality technique and low market price. The application of the weft used in the *Cestaria Cana-Brava* on lamps, magazine holders, among other products, allowed the distancing from aggressive competition strategy in the price factor and proposes new uses, opening the market to the local handicraft.



Figure 6. Lamp – example of artifact developed by the shared creative process and alternative basketry artifact.
Source: Laboratory *O Imaginário*, archive 2007.

⁸ “Fair trade is a commercial partnership based on dialogue, transparency and respect, aiming a bigger equiting in the international trade. It is a trade modality which contributes for sustainable development through better conditions of exchange and the guarantee of the rights for the producers and outsider workers-manly in the South.” Definition during the Annual conference of IFAT (International Federation of alternative trade, 2001).

The association of the product to its social and historical context, through brand, folders and packaging, also enabled the approaching with the client, contributing to the increasing perception of the symbolic character of the product. This aspect potentiated the increasing perception of the product value and allowed pay based on a fair price, keeping the rhythm of group production and going towards the posture of super production to increasing offer and lowering price.



Figure 7. Brand of productive group *Cestaria Cana-Brava*. Source: Laboratory *O Imaginário*, archive 2007.

Another example of the creative process stimulus shared by the necessity of integration with the other local groups can be observed. The group of elderly citizens joined the basketry group, over time, and the youth who work with art-education and production of handmade paper.

This local network partnership creation contributed to the economic and socio cultural growth of the group enabling the creation of a cultural center, from an old *Ponta de Pedras* seaside farmhouse renovation, where several productive groups are now settled. The building of José Romualdo Maranhão craftsmanship center materializes in stone and lime the group's ability to dialogue with other partners, as Goiana's town hall, conquering physical and political spaces.



Figure 8. José Romualdo Maranhão external area on the opening day. Source: Laboratory *O Imaginário*, archive 2011.

Recently, the network of actors and partners involved has been broadened with the participation of São Lourenço neighboring community members and social organizations, such as the *Ponta de Pedras* fellowship society; and another trading space in the *Ponta de Pedras* town market was conquered.



Figure 9. Trading market in the *Ponta de Pedras* town market. Source: Laboratory *O Imaginário*, archive 2011.

Handmade in transformation: material and processes

As time went by, besides cana-brava, other raw materials were incorporated to the production. Initially, wooden components were added to the fiber artifacts; however, high cost and the difficulty of enabling the finishing quality instigated the group to search for alternatives. The replacement of wood by the body's metacarpus⁹, not only solved this problem, but also opened a new front for the development of artifacts.

Since 2007, the need of keeping in the community portfolio competitive and higher value products a new group was formed and trained to exploit the coconut metacarpus, or as commonly known the "quengas de coco", found abundantly on the beach. Necklaces were also developed from coconut, presented in the 9th National Craftsmanship Fair - "Fenearte", in July 2008, and with great acceptance in the local and national markets.

To stimulate other community member's participation in the group and diversify raw materials and products, the use of fabrics was incorporated to the production. Initially, the fabrics used in the baskets were colorful, but plain, or they were bought with patterns on.

In 2007, The Imaginary took the initiative of mobilizing a new group and enabled them for the professional capacitating in serigraphy, enabling the impression of the exclusive patterns to the basketry products.

⁹ The coconut metacarpus is its rigid internal bark.

The development of the patterns was again one more argument for shared creation. The adaptation of the research developed by Lucrecia Ferrara described in the book "Olhar Periférico"¹⁰ was used as a method to sharpen the "attentive look" over reality.

The images recorded by the photographs made by the craftsmen were the base material to the creation of new patterns. The results pointed the validity of the process: the craftsmen recognized themselves in the design of new patterns and the consumer market noticed the originality and innovation aggregated to the new products.



Figure 10. Products: Fabric Basket, Coconut components basket and necklace. Source: Laboratory *O Imaginário*, archive 2011.

The transformations in the way of interacting with the raw materials are still in activity. The paper manufacturing starting from the residue of cana-brava generated during the improvement of the fiber, required studies to establish the more appropriate process to the mass composition. That way, it was created the "Mata-Vida" project that reinforced the attention to the environment, once the cana-brava residue, uses rests of paper and cardboard and, with the help of community educators and the youth of the community, produces objects of decoration. The José Romualdo Maranhão center shelters the two projects that act in cooperation, sharing work and opportunities.

The living experiences by *O Imaginário* team along with the artifact-producing communities, having as example the *Cestaria Cana-Brava* group, indicate that the interactions in changing process according to the use of raw material, the productive process or the configuration of the object when there is respect to the differences, valorization of the individual and collective experiences and the perception of the benefit. This verification leads us to make use, even more, of concrete situations and objective data such as product valuing arguments and consequently the craftsmanship added value, needed for the increase in the income generation, the emergence of young artisans and the social inclusion of these communities.

¹⁰ Ferrara, L. D'A., 1993. *Olhar periférico: informação, linguagem, percepção ambiental*. São Paulo: Editora da Universidade de São Paulo.

Main conclusions: Sharing experiences

The performing ways with the craftsmanship-productive communities, generally prioritizes design and/or market, but experience has shown that both are important, they are not enough to guarantee more consistent changes in the conditions of life of those communities. Creating collective projects, understanding the know-how, the social aspects which permeate the relations in group, investing in technologies that allow a more sustainable use of the natural resources are essential to support the relation between design/craftsman.

The learning resulting from these experiences points that it is possible to incorporate the design contributions and the creation processes, once the times and movements of the craftsmanship community are observed, which is only possible when there is the understanding of the sustainability of this kind of action is in the democratization of knowledge and in the interaction between the academic and popular knowledge. The artisans are agents equipped with information and design as tools and methodology to guide the action.

Regarding the cana-brava craftsmanship group, the building of the partnership with local powers demanded a lot of insistence and perseverance, and was only possible due to the group empowering over its own doing and organizing. The collective feeling and the group value are manifested in several way: for example, in the production, the sharing of the tasks is visible in a way that everybody is remunerated. The less skilled ones once receive help to guarantee the delivering of the products with quality and within the deadlines. The incorporation of other craftsmen from other groups to share trading spaces is another indication of the cooperation principle. The partnership between the cana-brava group with the Nazaré da Mata craftswomen allowed them to share the José Romualdo Maranhão center in the summer when the beach receives tourists from Pernambuco and neighbor states. More recently, the cana-brava group stand in the last "Feneart" held clam shell-made products from the São Lourenço Quilombolas and products made of recycled paper from the Mata-Vida youth project. Cooperation does not only occur from the creative process sharing, but also from work and spaces and mainly in the experience with the relation with clients and with the market in general.

It is also important to understand that results take time, because they imply in social and cultural transformations. Today, the *Cestaria Cana-Brava* group is locally acknowledged in its state and nationwide. It was awarded with the SEBRAE TOP 100 in 2009 which classified it as the 10 best experiences in Brazil.



Figure 11. Top 100 SEBRAE award – 2009 and 11th FENEARTE stand in 2011.
Source: Laboratory *O Imaginário*, archive, 2011.

A timeline pointing to the main transformations lived by the *Cestaria Cana-Brava* group, allows to see through materiality and facts, the effects obtained through the shared creation process and transdisciplinary performance model which guided this relation between craftsmanship and design.

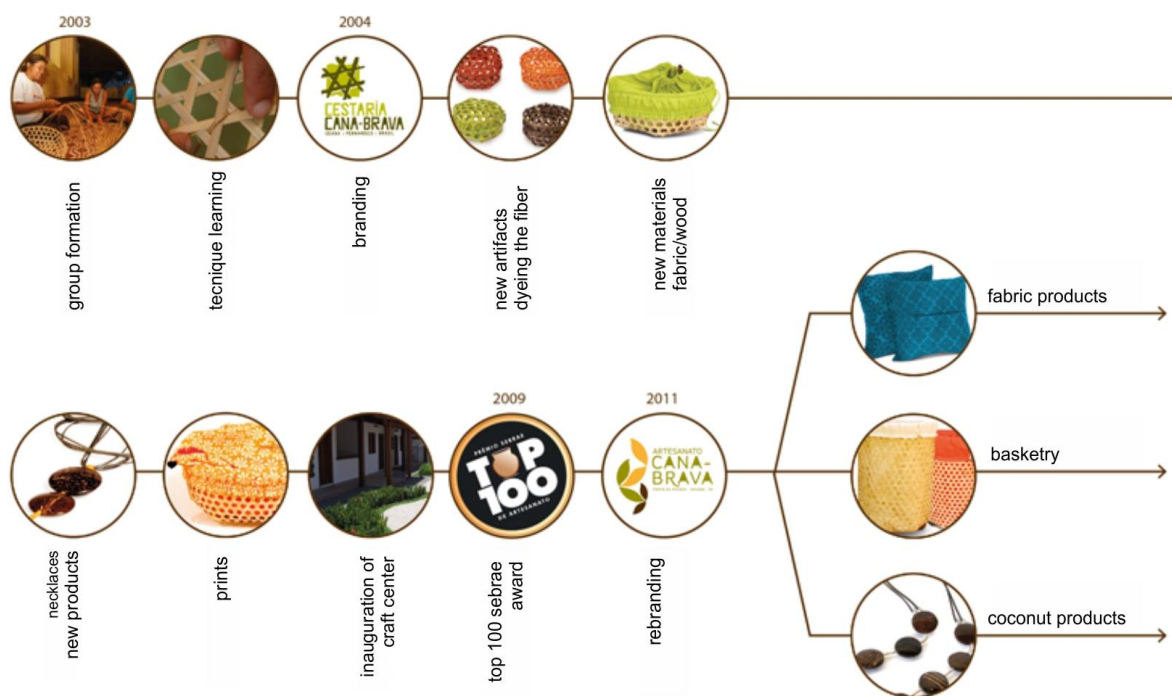


Figure 12. *Cestaria Cana-Brava* timeline. Source: Laboratory *O Imaginário*, archive, 2011.

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