51 - ARTISAN TOY IN THE CONSUMPTION SOCIETY: CHALLENGES AS ALTERNATIVE SUSTAINABLE

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INTRODUCTION

The Brazilian folklore is formed by the union of the aboriginal culture with the cultures of the peoples who stop here had come: Portuguese, dutches, Spaniard, blacks and more recently immigrant Italians, Japanese, Germans etc. All these peoples had come bringing its customs, and the union of these customs originated the Brazilian folklore, therefore, is parts of the Brazilian folklore the popular toys, such as: doll of cloth, wooden truck, spinning top, ball of stocking (toys made for the people and not in plants). To confection the pião, the pipe or parrot, floor of bamboo or can leg, to play with seed of tucumã as if was the small ball-of-marble game, between as much other toys that are objects of playing, constructed of artisan form, in send to the beautiful undisputed e link to them between diverse cultures and to live in the body the memory of as many generations, that still they are part of the history of life of all we and represent an important cultural patrimony of the humanity. In this direction, a "open and sensible look" to the act is considered to play and the manipulation of its object, the toy, in the case, the artisan one, that it brings in its bulge the field of the imaginary one, of the fancy, of the emotion without rigid structures that direct the thematic "cognitivas, affective and motor" that sounds as music in the ears of the educators. Here, if it makes necessary to inside exaurir thinking on the unit of being of a diversity to be in the universe of playing, without that the object toy has limited it having and allows to carry through the pleasure to make and to feel. By means of this to think, is agreed to Sartre, in the being and the nothing:

[...] is necessary to observe before everything that the game, in opposition to the "espírito of seriedade", it seems to less possessive of the attitudes: it undresses the Real of its reality. It has seriousness when if part of the world and if attributes more reality to the world of that itself exactly [...]. (2005: 709)

To if thinking about the opposition of this "spirit of seriousness", one perceives that to if opposing the seriousness of the real world, with the act of the game the man tends more to be, to be subject and to liberate its subjectivity. The society of effective consumption has an importance of this opposition in the "critical look", a time that, glimpses a light so that the man retakes the way exactly itself, therefore being subject of itself, obtains the freedom as bedding and objective, even so can remain "windows" for the objective world. Certain of that it has certain trend the subjectivity and not an exclusive domain of this on the man. In this perspective, characterized of artisan form, the toy acts of interactive form in the world of the fancy in approach the social reality of the environment that if lives, developing internal and external experiences, over all, capable to promote to the man best conditions of being, feeling and to act in disclosing of its life. With simplicity, the artisan toy impregnates the devotion of that they had made it, stimulating trying reproduziz it. In this context, in it discloses Renata to them Meirelles (2005), in its article of the Nucleus of studies and Research - Symbolism- Infancy- development, published in the Internet: In a project of research on toys and tricks in the Amazônia, carried through it enters the years of 2001 and 2002, could observe, among others things, a called boy Rodrigo Tapajós, confectioning its proper wooden pião of abiorana, withdrawal of the bush for he himself. After acquiring the substance cousin, the boy starts to give to forts blows with its machete sculpturing step by step its proper toy. After that he sandpapers the pião with a language of a fish, this exactly, a language of the biggest fish of the Amazônia: pirarucu. In less than 30 minutes, it there is rolling its fieira and showing its ability in launching the pião. It does not know to say well to certain who taught it to make and to play pião, only says that it learned looking at. For all around the sides in marginal communities of the Amazônia, if see lesser children if agglutinating of the boys oldest observing intently its tasks, generally atarefados with its machetes and pledged in transforming the nature into a great trick. Who teaches who is difficult to say, but of one it forms or of another one the tradition remains. Exactly rich in cultural identity, the artisan toy comes losing space with the advent of the Industrial Revolution, a time that the toy long ago, elaborated with simplicity and enchantment, becomes plus a "product" produced by the "body-work" in detriment of then, "body-pleasure" that, consequently with its great technological modifications, they have caused to the reduction of the demand of the artisan toy and the increase of the production and demand of the industrialized toy, with new forms and roupagens that had run away from the social reality where if the majority of the children lives that they desire (since they do not possess the power of) to manipulate so sophisticated toys. However, the artisan toy never left of being confectioned, mainly in the regions poor of Brazil, where the artesanato is the way of subsistence of the majority of the population. Concomitant to this to think, as the artisan toy can be a sustainable alternative in the consumption society? If it has the increase of the habit of the consumer in acquiring industrial toys and has a reduction in acquiring the artisan toy, then bigger probability of ambient insustentabilidade. Thus, the challenge will be to make possible the aiding of the cultural and social maintenance of the confection of artisan toys, since that, if it has as estimated the descompartimentalization of sciences and interconnection of the ideas of the different areas of knowledge in the práxis, aiming at solutions that go beyond the economic growth, over all, that it directs them the questions of the exclusion, that as much reveals and little it is decided, either in quarrels politics or academics.

Of this form, it is thought here, in a perspective where taking care of in the relation man and nature, they tread the field of the moral and the spirit, a time that, if does not have more to only wait for thinking politician, economic and to bet in the technological evolution, that although to be indispensable in the change process, in them defies the interconnection of the moral principles and ethical that must become to be valid in this objective world and the subjectivity of the being. According to Cavalcanti (2003: the 155) parameter of environment shows what if it can be made of the biofísico point of view. The ethical parameter indicates what it has been allowed morally to make. This author in them takes the reflection of two extreme paradigms of life styles, on the basis of an ecological perspective that, obtains to keep the relation of the man and nature in tunning, cites as example the Brazilian indian (sustainable parameter). E as paradigm on the basis of optics moral, where if they perceive the consumption standards, that lead to the extremity estresse ambient, cites as example U.S.A. (unsustainable parameter). Of this form, when thinking the world vision, of the value of capital, the use of the substance and energy, the knowledge, culture and trend of the man amazônida by means of these two paradigms considered for Cavalcanti, is intended to analyze sustainable the artisan toy as alternative in the consumption society, being identified the challenges and dialoguing with the model of effective Sustainable Development. However, it is evident that this context is about a in such a way incipient boarding one, and for this, the bibliographical research searched at the first moment, with sights to the intensive research of direct field, through comment in the reality and interview structuralized in the universe of the State of Amazon with sample if to define. one "To Look at" on the toy and consuption If it does not know to need to the certainty where time appeared the popular toys. One only knows that they had

appeared in all society since most remote. Either of the toy to the trick, all a universe is condensed to the wait of that if it makes use the descobriz it. Some authors of diverse areas had dived in the history of the games and the toys. But to cite some, Walter Benjamin, Gilles Brougère, Johan Huizinga, Roger Caillois, Philippe Aries, Tizuko Kishimoto, Marli dos Santos, João Freire Batista and others are distinguished. In other times, the toy was the part of the production process that bound to parents and children. Wood, bones, fabrics, seeds, rocks, straw and clay were the used materials for its construction. Before century XIX, the production of toys was not function of an only industry. Of the remaining portions of the used materials in the constructions, the adults created objects that, in a way or another one, went to stop in the hands of the children. In the call "consumption society", that according to Portilho (2005: 73), engloba not only the cultural aspect, but the politician, the connections with the economic systems of production and provision and the construction and maintenance of the social life. The variety and amount of toys are enormous and its quality varies in such a way in the artisan toy how much in the industrialized toy. Certainly, to if thinking about the interference of the medias how much to the spreading it toy, the most selled is those propagated by the televisionada media, that possesss a characteristic that destoa of the cultural and social reality of the majority of the children. In this to think, Days (2006: 71) in the alert one that great part of the toys that arrives at the children, today, is industrialized and depends on electric energy to function. Games of video and stands need stacks, batteries or electric chain of the net. Evidently that, to if divulging the toys industrialized and if making to carry through the consumption as a "duty of the citizen", that exceeds the limits of the right and the pleasure, from there that if can call of "body-consumes", extends to diminish it significantly the artisan production of toys, being stimulated ready products, of restricted access for the value of the capital, that mask having in detriment of the being, if perceiving the estetizado, molded and confused use of the Real. The industrialized toy that if dresses of symbolism propagates the name of "celebrities" whom if they coat many of the times of a fálica moral, that darkens the light of the act to play, transforming the moment only, special, that express emotions, fidgets, dreams and subjective fancies of "I" to a moment of imagination, fancy, emotions, hidden for the objective of the exterior world, that it dominates with the power of the capital and submit the man the unsustainable one "body-I consume" and "body-work", by means of the world of the businesses. In this context, Days (2006: 72), in takes them to think and to rethink the consumption society that if presents: It has that if to rethink and to search a new model of existence for specific purer and less pernicious, more collective and less egoistic, gladder and less tenebrous human being, who is more honest and less mediocre, where let us hear more the sound of musics of that of shots, where tenha¬mos more toys and little tears, where each person let us be plus US and little I. The media when contributing for the consumption of mass in the wide scale of industrialized toys, intervenes promptly with the cultural question. Already the artisan one, if makes gift in our society and represents the concrete reality of the way where if it lives. However, as in them it reports Saints (1995: 6):

[...] if cannot affirm that all the industrialized toy is negative, therefore exists in the market examples that prove the the opposite. Moreover, it can serve of base for the recria¬ção of other toys, adaptando them it the reality: in this adaptation they can be used material of low cost, as the scrap iron, adding they it playful character, the joy and the encantamento of the alive recriação and keeping the space of the other types of toys. According to Oliveira (apud SAINTS: 1995).

The hands human beings are capable to state what machine some could make. or either, our proper identity. However, the fact of our society to be organized for the production and the consumption of merchandises, makes with that the artisan toys many times suffer discrimination. Thus, it is identified cerne of the challenge for sustainable the artisan toy as alternative: the consumption, of the industrialized toys, which favor the insustentabilidade ambient, if showing doubtful with the scrap iron slogan "it turns toy", For who? Where? She will not be a restricted clientele, who by itself already does not meet in the exclusion favored for the search of the economic growth and technological evolution?

Leff (2006: 236), in makes them to reflect in this context in its book ambient rationality, when it says: The economic globalization installs the sovereignty of the consumer in the place of the sovereignty of the peoples, who in its historical processes to establish the rules of imaginary cohesion and social solidarity and the collective ones that inside define the necessities and desires of the people of differentiated cultural organizations. Of these principles the homogeneizantes rules of the world market emerge nowadays the fights of resistance of the peoples to submit it: to be reduced the one elements capital human being, to dissolve its values and life styles.

[...] For in such a way, when allowing to scrumble itself to a "human capital", the objectives of the sustainable development if dislocate in aiding to the capital and deny the necessary ambient rationality, where if "it looks at" the subjective value in knowing them traditional potencials in the cultural diversity of the people. Therefore, to if "looking at" the artisan toy in the effective consumism environment, the reduction of the use of this toy is real, that gratuitously in them makes human more than in oportuniza the contact I obtain and with the other, that still in makes them in the act to play to dream without social inaquality.

However, according to Capra (apud CAMARGO: 98) the solutions require a radical change in our perceptions, our thoughts and our values. In this direction a change in relation the perceptions and values is overcome so that if reach essential a sustainable future.

Then, a direct and intensive field is considered research of, where it will be tried to identify the practical ones of the act to play and the confection and manipulation of the object artisan toy, observing it cultural and social complexity that composes it. Besides verifying, arguing and to analyze the aspect of sustainable the artisan toy as alternative, for the handling of the flora, creativity permeada for the tradition in the confection and aiming of as to manipulate it, either individually or collectively. Soon, the use of the artisan toy not only brings in its bulge a sustainable challenge as alternative, but a little more than this, in makes to think them the challenge it human being in the search of the sustainable development, by means of flowing of the objective world of the human being, in contraposition the subjectivity of exactly.

METHODOLOGY

It had been carried through in this work exploratórias research of the type, under the bibliographical form; the used method is deductive, of historical procedure and the used technique will be of Indirect Documentation, where the bibliographical survey on the subject was carried through to be investigated. A research is classified as exploratória according to Gil (2002), when it has for objective to provide to greater familiarity with the problem, with sights to become it explicito. Still in accordance with the author, considers a bibliographical research when he is developed on the basis of material already elaborated, mainly constituted of books and scientific articles. In accordance with Piovesan and Temporini (1995), method procedure of qualitative boarding called exploratória research Is considered, when an application has for purpose the elaboration of adequate instrument of research to the reality. The exploratória research, in the way proposal in this work, apóia in determined principles sufficiently spread out: 1) the learning best if carries through when part of the known one; 2) it must be searched always to extend the knowledge and 3) to wait rational answers it estimates formularization of also rational questions (PIOVESAN & TEMPORINI, 1995). Gil (2002) classifies a research of deductive method when it has broken of theories and more general laws for the occurrence of particular phenomena. Historical procedure thus is called because it has left of the principle of that the current forms of life and to act in the social life, the institutions and the customs have origin in the past, therefore is important to search its

to understand its nature and function. For Ranganathan (1967), the deductive method is used for the organization of a species of bibliographical classification that goes to call a limitless politomia. The present work contains the above described profile accurately: it was based on a revision of literatures; through indirect documentation, that is based on the reading and analysis of materials written for other authors (they can be periodicals, texts, devices, among others things), according to Passerino (2004).

CONCLUSION

To "feeling" the world of the development, if it places to the test the world of the sustentabilidade, a time that, if adentra to century XXI, inserted in a society that if characterizes for it I exaggerate of the consumption, many times superfluous that if masks in the scope of the toy for the production of technologies, aesthetic, symbols and values, contradizentes to the reality where if it lives. Thus, this "to feel" of the sustentabilidade presents paradigms and contradictions that perpassam for the advance of the medias, that they speed up the information and discoveries, on the most varied knowledge areas, and, however, stabilize to if thinking acting for a real perception of the reality. It is lost notion of space-time by means of the consumption, that in an increasing running "to feel" is confused with the desire of "having". E that I eat a vicious cycle favors the increase of the unemployment, the violence, the corruption, the mediocrity in favor of the capital, of the company of the capital, the best company, why not? "to feel" of the sustentabilidade it acts against the social inaquality and worsening of the quality of life and, "to have" of the development acts in the increasing pollution of air, the land, of the water, what if it has disclosed with the constant ambient disasters. Still a sustentabilidade in the deepest can "be felt", where Cavalcanti approaches as an ecological perspective, citing as example: soon to that they had been always kept out of society, the indians in its harmony with the nature. Then, if he makes necessary this "to feel" of the sustentabilidade, a time, that without has disclosed the sovereignty of "having" sustainable, or better unsustainable, since the routes of the sustainable development in the economic perspective defy any notion of health of the planet land.

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ARTISAN TOY IN THE CONSUMPTION SOCIETY: CHALLENGES AS ALTERNATIVE SUSTAINABLE

ABSTRACT

The reflections on the thematic axis, handmade toy, they are centered in the analysis of the following problem: How the handmade toy a maintainable alternative can be in the consumption society? Such issue is directed in the first moment, with bibliographical research (GIL: 2006) and, in a second moment, through the method case study (YIN: 2005) in that she intend to go to field with procedures of intensive research and application of the instruments direct observation and glimpses semi-structured (TRIVINÑOS: 2004). the object called toy, characterizing some of your dimensions and of your challenges as maintainable alternative. The counterpoint is delineated between the importance and the right of playing with the binomial production-consumption, articulating them purely with the inclination economical of the model of Maintainable Development that comes in the academic and government debates that, above all, it disrespects the social subjects. Then, it is ruled in the need of the changes of the science, and it is guided to an interconection among the areas of the knowledge, in search of solutions with a variety of "glances", capable to supply possibilities of successes and mistakes, that it favors the reflection, understanding and explanation of the local reality in the práxis by the conflict.

KEY-WORDS: Toy, consumption, maintainable development.

RESUMÉ

Les réflexions sur l'essieu thématique, le jouet artisanal, se centrent dans l'analyse du suivant problématique : Comment le jouet artisanal peut être une alternative soutenable dans la société de consommation ? Telle problematização est contextualizada au premier moment, avec recherche bibliographique (GIL : 2006) et, au un seconds moments, au moyen de la méthode étude de cas (YIN : 2005) dans que se prétend aller à champ avec des procédures de recherche intensive et d'application des instruments commentaire direct et entrevue semi-estruturada (TRIVINÑOS : 2004). Contextualiza l'objet appel jouet, caractérisant certaines de leurs dimensions et de leurs défis comme alternative soutenable. Se délinée le contrepoint et l'importance et le droit le de jouer avec la binômia produção-consumo, les articulant avec la polarisation purement économique du modèle de Développement Soutenable qui se présente dans les débats académiques et gouvernemental qui, surtout, déconsidère les questions sociales. Alors, orientation dans la nécessité de la descompartimentalization de la science, et se guide à une interconnexion entre les secteurs de la connaissance, à la recherche de solutions avec une variété de "regards", capables de fournir à des possibilités d'exactitudes et des erreurs, qui moyennant le conflit favorisent la réflexion, la compréhension et l'explication de la réalité locale dans les práxis.

MOTS-CLÉS: Jouet, consommation, développement soutenable.

RESUMEN

Las reflexiones en el eje temático, juguete del handmade, se centran en el análisis del problema siguiente: ¿Cómo el juguete del handmade un alternativa conservable puede estar en la sociedad de la consumición? Tal edición se dirige en el primer momento, con la investigación bibliográfica (GIL: 2006) y, en un segundo momento, con el estudio de caso del método (YIN: 2005) en eso que ella se prepone ir al campo con procedimientos de la investigación intensiva y el uso de los instrumentos observación directa y ojeadas semi-estructuradas (TRIVINÑOS: 2004). el objeto llamado juguete, caracterizando algunos de sus dimensiones y de sus desafíos como alternativa conservable. El counterpoint se delinea entre la importancia y la derecha de jugar con la produccio'n-consumicio'n binomial, articulando las puramente con la inclinación económica del modelo del desarrollo conservable que viene en el académico y los discusiones del gobierno que, sobretodo, disrespects a temas sociales. Entonces, se gobierna en la necesidad de los cambios de la ciencia, y se dirige a un interconection entre las áreas del conocimiento, en la búsqueda de soluciones con una variedad de "glances", capaz para proveer posibilidades de éxitos y de errores, de que favorece la reflexión, la comprensión y la explicación de la realidad local en los práxis por el conflicto.

PALABRAS CLAVES: Juguete, consumición, desarrollo conservable.

BRINQUEDO ARTESANAL NA SOCIEDADE DE CONSUMO: DESAFIOS COMO ALTERNATIVA SUSTENTÁVEL

RESUMO

As reflexões sobre o eixo temático, brinquedo artesanal, centram-se na análise da seguinte problemática: Como o brinquedo artesanal pode ser uma alternativa sustentável na sociedade de consumo? Tal problematização é contextualizada no primeiro momento, com pesquisa bibliográfica (GIL: 2006) e, num segundo momento, por meio do método estudo de caso (YIN: 2005) em que se pretende ir a campo com procedimentos de pesquisa intensiva e aplicação dos instrumentos observação direta e entrevista semi-estruturada (TRIVINÑOS: 2004). Contextualiza-se o objeto chamado brinquedo, caracterizando algumas de suas dimensões e de seus desafios como alternativa sustentável. Delineia-se o contraponto entre a importância e o direito do brincar com a binômia produção-consumo, articulando-os com o viés puramente econômico do modelo de Desenvolvimento Sustentável que se apresenta nos debates acadêmicos e governamentais que, sobretudo, desconsidera as questões sociais. Então, pauta-se na necessidade da descompartimentalização da ciência, e se guia a uma interconexão entre as áreas do conhecimento, em busca de soluções com uma variedade de “olhares”, capazes de fornecer possibilidades de acertos e erros, que mediante o conflito favorece a reflexão, compreensão e explicação da realidade local na práxis.

PALAVRAS-CHAVE: Brinquedo, consumo, desenvolvimento sustentável.