




Taste and values in handicraft: connected relationships

Gostos e valores no artesanato: relações imbricadas

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ABSTRACT

The present research aimed to understand the links between taste, value, and their relationships with ceramics craftsmanship produced in the Northern region of the state of Rio de Janeiro, specifically in the city of Campos dos Goytacazes, identifying the latent perceptions regarding the consumption of this product by the local population. As a methodological approach, the investigation was guided by a qualitative approach, and in order to address the research objectives, the data collection instrument consisted of the development and application of interviews. At the end of the research, we could comprehend that the surveyed audience understands tastes and values regarding craftsmanship taking into account various perspectives, especially their subjectivities. The diversity of responses enabled us to understand perceptions and gaps in the supply and consumption of ceramic products and pointed out future research demands.

Keywords: Affection. Handicrafts. Northern Fluminense Region. Rio de Janeiro.

RESUMO

A presente pesquisa teve como finalidade compreender os vínculos existentes entre gosto, valor e suas relações com o artesanato produzido em cerâmica no norte do estado do Rio de Janeiro, mais especificamente na cidade de Campos dos Goytacazes, identificando as percepções latentes acerca do consumo desse produto por parte da população local. Como processo metodológico, a investigação foi orientada pela abordagem qualitativa, e, a fim de responder aos objetivos da pesquisa, o instrumento de coleta de dados consistiu na elaboração e aplicação de entrevistas. Ao fim da pesquisa, pudemos averiguar que o público pesquisado compreende os gostos e valores em relação ao artesanato levando em consideração as mais diferentes perspectivas, principalmente suas subjetividades. A diversidade das respostas possibilitou observar percepções e lacunas existentes na oferta e no consumo de produtos em cerâmica e apontou para futuras demandas de pesquisa.

Palavras-chave: Gosto. Artesanato. Região norte fluminense. Rio de Janeiro.

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INTRODUCTION

When discussing artisanal production and modern crafts, various authors offer different perspectives and definitions from a contemporary standpoint. According to Lima (2005), crafts encompass a wide range of objects, including pans, dishes, and utensils essential for our daily lives, “which are products of making” (Lima, 2005, pp. 1-2). The author argues that the artisanal universe involves diverse methods of creation, stemming from distinct and thus non-homogeneous lifestyles, worldviews, and aesthetics.

Given the wide variety of raw materials used in artisanal creations, which reflect the cultural diversity of each region in the country, we can mention the use of threads, wood, leather, straw, and clay. The latter, in particular, holds significant historical importance in the artisanal production of Campos dos Goytacazes, located in the northern region of Rio de Janeiro.

The interest in writing this article emerged from the Postgraduate Program in Design at Universidade Federal do Rio de Janeiro, specifically within the course Aesthetic Taste and Diversity. This course engaged with the concepts and authors discussed here. Therefore, the creation of this work was motivated by a dialogue with these debates.

This research aimed to better understand the links between taste, value, and their relationships with the ceramic crafts produced in the municipality of Campos dos Goytacazes, identifying the latent perceptions of the local population regarding the consumption of these products. The study was conducted as qualitative research, using a series of individual semi-structured interviews with residents of the municipality as the research method.

The theoretical dialogue established between design and studies in the field of aesthetics was centered on qualitative research conducted throughout the study, based on the works of authors such as David Hume (1973) and Immanuel Kant (1995), both European philosophers from the 18th century, and Edgar Morin (1987), a contemporary sociologist and philosopher. The work does not limit itself to the concepts of these authors nor does it aim to exhaust them; instead, it seeks to identify points of intersection and divergence that were useful for the research. Firstly, the theoretical foundation is presented, highlighting the dialogue established between the field and the theory studied, starting with Edgar Morin’s (1987) conception of complexity and explores the notions of taste and beauty discussed by Kant (1995).

Subsequently, the research proceeds with the methodological process, the analysis of interview results, and the final considerations. As previously mentioned, this study did not aim to comprehensively cover topics related to aesthetic values, taste, and beauty. Instead, its focus was on examining how certain social agents perceive and engage with local crafts, considering the pervasive presence of these cultural expressions in these people’s daily lives.

Research on artisanal activity is justified due to its substantial annual revenue generation and widespread presence in 63.3% of Brazilian municipalities, as

reported by the Brazilian Institute of Geography and Statistics (2023). This sector not only supports the economy of artisans but also enhances the appreciation of locally developed cultural production. This study thus provides a foundation for future research initiatives in artisanal production, particularly in tourist areas, where such cultural manifestations are particularly beneficial.

LITERATURE REVIEW

Some authors acknowledge the difficulty in defining craftsmanship due to the complex characteristics involved. Oliveira (2019) suggests that having a rigid notion of artisanal production can weaken the approach, as it tends to overlook certain aspects that might be relative to those emphasized in the analysis. Borges (2011) also highlights this challenge as intrinsic to the topic, given the diversity of meanings presented by various authors, articles, and books on crafts — a term that, while familiar, remains widely misunderstood.

The concern with a clear conceptualization of artisanal activity was evident in one of the first systematic government initiatives to support crafts, embodied in Decree No. 80.098 of August 8, 1977. Although now revoked, this decree established the National Crafts Development Program under the supervision of the Ministry of Labor (Oliveira, 2019). Aimed at “coordinating initiatives to promote artisans and the production and commercialization of Brazilian handicrafts,” the decree highlighted the urgent need for conceptual clarity. Article 8 stipulated the urgent need for this conceptualization by the commission then established as a consultative body for the work: “For the purposes of the Program, it will be primarily up to the Commission to adequately conceptualize crafts in order to preserve its identity as a peculiar economic activity and to characterize artisans professionally” (Brasil, 1977).

Further in Decree No. 80.098 of August 8, 1977, the commission proposed a definition:

(a) The predominantly manual activity of producing a good that requires creativity and/or personal skill, possibly using tools and machines; (b) The product or good resulting from the above-mentioned activity; (c) The result of the individual assembly of components, even if previously worked on, which results in a new product (Brasil, 1977).

Due to gaps in the previous definition and the modifications that the activity has undergone over time, new official definitions have emerged, consolidated in a document that serves as a reference for this research. The new definition of craftsmanship arose from the Conceptual Base of Brazilian Craftsmanship, a Brazilian crafts program created in 2012 by the federal government, in which the definition was established:

All production resulting from the transformation of raw materials, predominantly by hand, by an individual who possesses complete mastery of one or more techniques, combining creativity, skill, and cultural value (having symbolic value and cultural identity). In the course of this activity,

there may be limited assistance from machines, tools, artifacts, and utensils (Brasil, 2012, p. 14).

It is worth highlighting that the document also includes guidelines that better define what is not considered crafts, helping to avoid mistakes or distortions of the concept:

Work done through simple assembly, with industrialized parts and/or produced by other people; Gemstone cutting; Production of soaps, perfumes, and bath salts, except for those made with essences extracted from leaves, flowers, roots, fruits, and national flora; Skills learned through magazines, books, TV programs, among others, without cultural identity (Brasil, 2012, p. 14).

Based on these definitions, one can relate the difficulty of conceptualizing the term craftsmanship to the complexity and transformations this activity has undergone over the years. Riul (2015) clarifies that artisanal production was one of the primary methods for creating material accessories for human use in various contexts, leaving a legacy that permeates all of humanity, whether as inherited techniques, materials, and improvements, whether in aesthetic and functional terms.

Understanding craftsmanship as a complex field involves considering several factors, such as sales processes, relationships with clients and consumers, advertising, and the craftsmanship itself. This complexity can be analyzed using Edgar Morin's (2000) paradigm. The paradigm is based on open reason (opposing the idea of rigid logical and methodological systems), which is characterized by being evolutionary, dialogical, residual and complex. Estrada (2009, p. 86) summarizes this conception:

This is a residual approach, as it embraces the a-rational and the super-rational. It is complex because it recognizes the complexity of the subject/object relationship, order/disorder, and acknowledges within itself a zone of obscurity, irrationality, and uncertainty, opening up to chance, randomness, the anomic, and the structural. It is dialogical because it operates with recursive macroconcepts, that is, large theoretical units that are complementary, competitive, and antagonistic in nature.

The author adds that reason is an evolutionary factor, progressing through mutations and profound reorganizations. Morin (2000) argues, following Piaget's perspective, that reason is not an absolute invariant but undergoes improvement through a series of operational constructions capable of generating novelties, corresponding to paradigmatic changes.

The paradigm of complexity opposes that of simplification by interconnecting elements within a complex system. In another work, Morin (1987, p. 80) clarifies:

The polylogical game of order/disorder/organization cannot be considered a perpetual game. It's a game where the data transform, and we must consider the two antagonistic orientations followed by these transformations; one is the "progress" of organization and order, always complex, thus absorbing and encompassing more disorder in its sphere; the other,

indicated by the fatal prediction of the second principle, is the triumph of dispersion, the heat death of the universe.

However, he points out:

Order and organization are improbable, that is, they are minority occurrences in the vast cosmic diaspora. However, this notion of improbability must be considerably softened and relativized. In fact, if every birth of organization is improbable, the very constitution of organization introduces a transformation of the local conditions where it operates. [...] In other words, the organization and the order associated with it constitute a principle of selection that reduces the possible occurrences of disorder, increases their chances of survival and/or development in space and time, and allows for the construction, against a backdrop of diffuse and abstract general improbability, of a concentrated, local, temporary, and concrete probability. Upon such a foundation of local and temporary probability, a new improbable and minority organization can be built, benefiting from stable organizational support, which can itself establish its own probability, and so on (Morin, 1987, p. 80-81).

Indeed, the idea of complexity is closely tied to the concepts of order and disorder. However, for Morin (2000), order extends beyond notions of stability, repetition, rigidity, and regularity; it embraces the concept of interaction. In contrast, disorder encompasses two distinct perspectives — objective and subjective. Objectively, disorder pertains to phenomena such as dispersion, agitation, instability, irregularity, or what could be termed as noise and errors. Subjectively, disorder involves “indispensability or relative indeterminacy. Disorder, to the mind, translates into uncertainty” (Morin, 2000, p. 200). Estrada (2009, p. 87) notes that disorder “brings with it chance, an inevitable ingredient in everything that appears to us as disorder.”

The concept of complexity does not seek to replace clarity, coherence, determination, and certainty with ambiguous ideas or contradictions. Instead, the author grounds these principles on the necessity for coexistence, interaction, and collaboration among them.

According to Morin (2005), complexity is viewed as a qualitative instrument due to the profound quality of interactions and interferences among the units comprising a system. The author emphasizes that complexity should not be conflated with complication. Morin observes that the real challenge lies not in simplifying complexity by establishing simple foundational rules, as complexity itself constitutes the foundation.

The modernization of complex systems enables us to construct representations of contexts that we wish to explore further, employing a focused perspective to address specific inquiries. This systemic approach also involves considering the variables present in the environment with which the system interacts, thereby broadening the scope of research beyond traditional approaches. It does not aim to confine theories or methods but rather extends beyond the concept itself.

The complexity as understood by Morin (2000) can be highlighted by relating it to individual perceptions of attraction and repulsion. In one of his significant

works, “Moral, Political and Literary Essays,” originally published in 1742, David Hume (1973) argues that in the realm of art, there exists a certain standard of what is beautiful, ugly, pleasing, or not. To support this view, Hume incorporates empiricist concepts — a philosophical school of which he was a prominent advocate —, including the relationship between ideas and knowledge derived from facts.

Hume (1973) emphasizes that opinions vary greatly among individuals because we each perceive and understand the world differently. In further elaborating his viewpoint, the empiricist philosopher categorizes as “barbaric” those things that do not align with our personal tastes, that is, those which we do not wish to see, cultivate, or consume. This underscores the lack of universal agreement in matters of taste, as it is inherently tied to individual preferences and perspectives.

As a supplement, in the realm of “language ethics,” one might argue for the necessity of a word to encapsulate a feeling. Hume (1973) posits that when examined through the lens of culture or specific patterns of taste, such agreements may not hold much validity, as the same word or pattern can evoke different interpretations based on the cultural context in which it is embedded. Ethics further complicates matters by highlighting the divergence between the particular and the universal. In other words, while all cultures identify fundamental concepts such as taste, humanity, and justice, each culture interprets these concepts uniquely.

Thus, Hume (1973) identifies a fundamental divergence in universality concerning the understanding of taste, stemming from these cultural differences — which he extends to include religion itself. Based on this perspective, it appears that the author aims to persuade us that “taste cannot be debated,” as disagreements persist both in the universal and particular domains.

Attraction and repulsion are directly linked to Hume’s (1973) approach to art. According to him, beauty can be perceived through judgment or feeling, but our perception of it can vary based on the internal disposition of our spirit, leading us to perceive it more or less favorably.

Beauty is not a quality inherent to things themselves; it exists only in the mind that contemplates them, and each mind perceives beauty differently. It is even possible for one person to find deformity where another sees only beauty, and every individual should acquiesce to their own feelings without attempting to regulate those of others. To seek to establish a real beauty or a real deformity is as futile an endeavor as trying to determine a real sweetness or a real bitterness (Hume, 1973, p. 316).

So, beauty does not reside in the object itself; it does not depend on an opinion or judgment to be considered true. Beauty is within us.

When it comes to judgments, there is inherent subjectivity because statements like “I believe it to be like this” or “this is like this...” do not perfectly align with the objective reality of the object. In legal contexts, for instance, we rely on evidence and observations to form our understanding of the object. Therefore, what we perceive or opine about the object may differ from others’ perspectives, as everyone interprets things differently.

Although Hume (1773) asserts that the perception of taste and beauty is tied to the internal disposition of our spirit, Kant (1790) posits that beauty is primarily linked to the object itself. Despite some theoretical differences between these authors, it is evident that there are similarities in certain concepts they discuss.

Almost 50 years later, Kant (1790) argued that “beautiful” is not connected to an “internally generated concept,” whereas “good” is intimately linked to the individual’s internal spirit. The philosopher noted that while the association of “good” with something pleasant is implicit within us, it is not solely related to emotions. In his *Critique of the Power of Judgment* (1790), he observes:

Before all else, it is necessary to be entirely convinced that in judgments of taste (about the beautiful), one attributes pleasure in the object to anyone, without relying on a concept (for then it would concern the good); and that this claim of universal validity belongs so essentially to a judgment by which we declare something beautiful, that without thinking of this universality, no one would have the idea to use this expression, but everything that pleases without concept would be reckoned as agreeable, with regard to which everyone is left to follow their own mind and no one presumes from another the adherence to their judgment of taste, which, however, always occurs in judgments of taste about beauty. I can call the first one the taste of the senses; the second, the taste of reflection: while the first expresses merely private judgments, the second, in turn, expresses purportedly universally valid (public) judgments; from both sides, however, aesthetic judgments (non-practical) about an object simply with respect to the relation of its representation to the feeling of pleasure and displeasure (Kant, 1995, p. 58).

In the passage, Kant (1790) briefly explains the distinction between the taste of the senses and the taste of reflection. The former closely relates to the notion of feelings expressed by Hume (1773), drawing a parallel with private (individual) judgments and personal perception when we access and/or interpret a certain object.

Kant (1790) also acknowledges that the experience of taste varies for each individual and that universality does not universally apply. Universality, in his view, does not stem from concepts of objects (even empirical ones); it is not strictly logical but aesthetic. This universality lacks an objective basis in judgment and is instead subjective, often referred to as “common validity.”

So far, we have observed that beauty, taste, and repulsion are intricately connected within a network of values that are sometimes poorly understood, emphasizing the importance of revisiting these themes. The complexity analysis paradigm, as proposed by Morin (2000), serves as a robust framework, facilitating a broader and more comprehensive understanding of the social perception of artisanal production in Campos dos Goytacazes. Through this approach, conducting interviews with residents of the municipality not only yielded valuable insights into their preferences but also highlighted gaps and areas requiring further study.

METHODS AND TECHNIQUES

This study aimed to uncover the underlying perceptions of the local population in Campos dos Goytacazes regarding the consumption of handicrafts,

acknowledging the region's significant production in this sector, as emphasized by authors like Leitão (2013). To advance this investigation, interviews were conducted with all participants involved in the research.

The use of interviews as a method for gathering information was crucial. Through this approach, we gained a deeper understanding of the local community's interests in consuming regional crafts and could better grasp the interviewees' subjectivities and curiosities regarding broader tastes and values. The selection of interviewees was based on recommendations from the current coordinator of the Caminhos de Barro extension project, at Universidade Estadual do Norte Fluminense.

The research focused on several key themes, including patterns of consumption of ceramic objects and insights into the productive potential of handicrafts in northern Rio de Janeiro. Additionally, ten images were presented to gauge interviewees' perceptions of beauty, attraction, and repulsion. To deepen understanding of the interviewees' interest in these objects, they were also asked which artifacts they would choose to display in their homes and which they would select as gifts, along with the reasons behind their choices.

This study takes a qualitative and exploratory approach, employing semi-structured interviews as its methodological framework. Due to time constraints and participant availability, a total of six individuals were interviewed. The small sample size does not compromise the findings, given the qualitative nature of the study. The goal is not to achieve population representativeness but rather to explore and uncover latent perceptions on the topics under investigation.

The interviews were conducted at times chosen by the participants to ensure their comfort and availability for answering questions. A structured script was generally followed to understand various issues based on the group's perceptions. Chart 1 presents the profile of the interviewees selected to respond to the questions guiding the objectives of this research.

Chart 1. Profile of the interviewees.

| Interviewee | Profile |
|---------------|--|
| Interviewee 1 | Female, aged 20 to 30 years old, resident of Campos dos Goytacazes (RJ) |
| Interviewee 2 | Female, aged 30 to 40 years old, resident of Campos dos Goytacazes for 7 years |
| Interviewee 3 | Female, aged 30 to 40 years old, resident of Campos dos Goytacazes |
| Interviewee 4 | Male, aged 30 to 40 years old, resident of Campos dos Goytacazes |
| Interviewee 5 | Female, aged 20 to 30 years old, resident of Campos dos Goytacazes for three years |
| Interviewee 6 | Male, aged 40 to 50 years old, resident of Campos dos Goytacazes |

Given the adverse conditions caused by the COVID-19 pandemic, all interviews were conducted between May and June 2021 via the videoconferencing platform Microsoft Teams, a user-friendly tool. Each interview lasted no more than 25 minutes.

It is worth noting that all interviews were recorded, and direct notes were taken. The interviewees were informed beforehand about the research objectives and potential publication methods, and they expressly agreed to participate.

At the beginning of each interview, the objectives, methodological process, recording of the conversation, and subsequent transcription were explained to the participants. Six open-ended questions were asked, with additional prompts provided when necessary.

The same set of ten images was presented to each interviewee, as shown in Figure 1. Five of these images depict handicrafts produced in Campos dos Goytacazes (1, 3, 4, 6, and 8), while the other five represent ceramic pieces produced on a large scale, mostly from China (2, 5, 7, 9, and 10). Figure 1 reproduces the images as presented to the research participants. The images were deliberately mixed regarding their origin to make it difficult to discern which were locally produced and which were not.



Figure 1. Selection of items for the interview.

The origin of each piece was not disclosed to the interviewees beforehand. This deliberate counterpoint in the selection of images introduced an element of uncertainty regarding the choice of locally produced pieces *versus* those more commonly found and widely available in the city's central decoration stores. This approach aimed to explore preferences without the influence of known origins.

DATA ANALYSIS AND PROCESSING

The first part of the interview focused on identifying the interviewees' understanding of how ceramic objects are consumed and whether they believe that the northern region of Rio de Janeiro is a significant producer of handicrafts.

Regarding the first question addressed, there was almost a consensus: the lack of acquisition of ceramic objects was attributed to the lack of purchasing opportunities. An interesting observation reported in the responses was the decline in the consumption of these objects due to the COVID-19 pandemic, which made visiting craft fairs unfeasible. Other reasons given for the lack of habit of buying ceramic objects included a lack of interest and a preference for plastic objects, as explained by interviewee 4:

I don't consume it; I don't have that habit. Usually, I buy plastic ones; I don't have that custom. Maybe because of the convenience, because when we go to the mall or bigger stores to shop, you end up finding plastic ones; for ceramic ones, you have to go to a more specific place to buy them. So, that's why.

Regarding the second question, the interviewees' statements indicated that the region has great potential for growth in the handicraft sector, but that this sector is currently stagnant. There was no consensus on the reasons for this stagnation: some attributed it to a lack of government incentive or initiative from the artisans themselves. However, there were also reports of residents valuing handicrafts. One interviewee mentioned that they purchase products from local artisans whenever possible and noted that some groups of artisans have modernized by migrating their sales to social media, especially after the COVID-19 pandemic, to increase their business.

When asked which objects they found most beautiful, the vast majority of interviewees chose piece number 8, a ceramic object produced in the region. Another interviewee preferred piece number 6, which is also part of local artisanal production. Notably, both pieces are the only ones among the ten with clear religious expressions. The justifications for their choices varied, emphasizing factors such as usefulness, beauty, richness in details, and meaning.

Object 7, which is not part of the local crafts group, was chosen by a single interviewee. The justification provided by this interviewee carries a series of meanings:

I really like this number 7, this fat woman, because I think it's wonderful [to have] objects that also convey a political-ideological message, which I think always does in reality, but [this] is something... Women always seek this process of deconstruction, pressure. In my house, it's full of regular objects that have this meaning of deconstruction, which always seeks to bring a message (Interviewee 3).

The speech highlights what Hume (1977) comments on when he explains the notion of the taste of the senses, which is related to the subjective feelings expressed by the individual. Expanding on this discussion, the beauty perceived in the object chosen by the interviewee aligns with what Kant (1995, p. 82) describes as *conformity to ends*: "Beauty is the form of conformity to the ends of an object, insofar as it is perceived in it without representation of an end." "Nothing other than subjective conformity to ends [...] can constitute the pleasure that we judge as

universally communicable, without concept, therefore, the determining foundation of the judgment of taste” (Hume, 1997, p. 67).

Regarding the notions of attraction and repulsion provoked by objects, the interviewees expressed feeling attracted to those they perceived as beautiful. All interviewees reported feeling repulsed by object number 5, which they identified as lacking in meaning, difficult to understand, and highly abstract. One interviewee’s repulsion toward object number 3 was justified by its religious content, which she did not share, stating that the object “*doesn’t make much sense*” to her.

We can associate the points discussed with the concept of disorder (Morin, 2000), especially when considering its objective side, which relates to the realm of dispersions, agitations, instabilities, irregularities, as well as what Morin terms noises and errors.

To complement the discussion, interviewees were also asked about which objects they would place in their homes and which ones they would give as gifts. The majority selected more than one object they would place in their homes, citing reasons such as functionality, utility, beauty, and meaningfulness — similar reasons to those cited when asked about the most beautiful objects. The most chosen objects were 1, 2, and 8. Among these three, two were produced locally and one on a large scale. Table 1 illustrates the distribution of these preferences.

Table 1. Comparison between the objects displayed in the image and the choices made by the interviewees.

| Item number | Subject to presentation and individual choices |
|-------------|--|
| 1 | 5 |
| 2 | 3 |
| 3 | 0 |
| 4 | 1 |
| 5 | 0 |
| 6 | 2 |
| 7 | 1 |
| 8 | 4 |
| 9 | 1 |
| 10 | 0 |

It is noteworthy that among the three favorite objects, the only one of non-local origin to the research site is object 2, which originates from China. Object 2 features an internationally recognized image, that of the *Three Wise Monkeys*. Originating from Japan, this motif has undergone numerous adaptations and stylizations while retaining its core meaning to varying extents. Perhaps its inclusion in the cultural repertoire of a globally recognized symbol, with widespread familiarity and ease of understanding and recognition, could explain its popularity among interviewees.

An intriguing aspect of the second question posed in the final part of the interview, regarding which object they would choose to give as a gift, was the

complete disparity compared to the objects chosen for personal use in their homes. The objects selected for gifting were consistently different from those chosen for personal use. This discrepancy was justified by the consideration of the recipient's specific personality, which was perceived as distinct from their own preferences.

RESULTS AND FINAL CONSIDERATIONS

The semi-structured interviews, despite their brevity, provided valuable insights into latent perceptions of taste, beauty, and values in Campos dos Goytacazes. From the interviewees' responses, there is a noticeable consensus regarding which objects they perceive as "beautiful" and which ones attract them the most. While the small sample size cautions against definitive conclusions, it is noteworthy that the objects produced in the region consistently elicited the most attraction. This observation suggests a localized preference and appreciation for locally crafted items among the interviewees.

While most participants do not regularly purchase local craft products, this should not be interpreted as indicating that these objects repel them, as David Hume (1973) suggests that the "barbaric" refers to what we do not wish to cultivate or consume. The interviewees indicated that their lack of engagement with these artifacts stemmed from limited purchasing opportunities, which has kept consumption of these items at a distance from their daily lives.

Based on this reasoning, two interviewees emphasized the importance of policies that facilitate access to and enhance the value of local handicrafts, recognizing the economic and cultural significance of these products in their region.

In the context of taste and beauty, it became evident that all the craft pieces deemed "beautiful" by the interviewees elicited some form of emotion and/or meaning, and/or utility. This observation underscores that beauty is intricately connected to the subjective experience of the observer, as articulated by David Hume (1973), where beauty is perceived through the internal spirit of the beholder.

Another notable aspect is the individuality each interviewee perceives in the displayed craft pieces. It was evident that individuals bring their own values into play even before assessing the beauty of the object. This observation underscores the prevalence of private judgments as advocated by Hume (1973). Furthermore, in his essay "On the Standard of Taste" (1997), Hume observes that while there are many divergences in particular cases, there tends to be some level of agreement on generalities. Consequently, there is a "natural" inclination to seek a standard of taste that accommodates the individualities and subjectivities of the interviewees.

Based on the interviewees' responses, it is evident that they prioritize functionality in objects, even when the object is entirely abstract. When an object lacks this functional appeal or does not afford enough time for understanding, it tends to be deemed unattractive, bland, ugly, or repulsive. Kant's (1995) notion of the

judgment of taste and his concept of complacency can help interpret this data. Complacency refers to the subjective satisfaction or well-being derived from an object without necessarily forming a clear conceptual understanding of it. This is particularly noticeable in the case of object 5, which elicited the strongest repulsion among the interviewees, making it even clearer for this group of interviewees, utility plays a pivotal role, even if their articulation of this concept may seem ambiguous in their responses.

According to Morin (2000), constructing a systemic model based on complexity highlights how individuals perceive various objects differently. The sociocultural context influences perception of the object by presenting potential variables, thereby serving as a reference for this study and offering insights for future research in this area.

The sampling provided an overview of how certain residents perceive local crafts, particularly in contexts where there is a saturation of similar mass-produced items. It also highlighted that interviewees have limited access and knowledge about consuming artisanal pieces produced locally, possibly indicating insufficient investment in dissemination channels and policies to integrate artisans into sales outlets.

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