UNDERSTANDING THE RELATIONSHIP BETWEEN DESIGN AND FASHION BY TEACHERS AND STUDENTS OF UNIVALI DESIGN COURSES

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ABSTRACT
The teaching on fashion and the definition of fashion itself are recurrent themes because they are in evidence, but they have only recently become the subject of discussion. Being evidenced not only as a product but as a phenomenon typical of modern capitalist society, the objective of this paper is to understand how the public directly involved in fashion studies associates and relates fashion in its definition with design. The public involved in the research sample was set up by the professors and students of Design courses at the Universidade do Vale do Itajaí. The research methodology involved field research tools for qualitative and quantitative data collection involving students and professors of Design courses. As results achieved are the identification, from the interviewed public regarding the terms and studies published, on the characteristics that define fashion and its relations with design, its partial knowledge about the theme and the clear lack of definition of the theme by teachers who do not have training in the area.

Keywords: Education. Fashion. Design.

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1 INTRODUCTION

Today fashion is considered an important manifestation from the cultural, social and economic areas. Although humanity has made use of clothing for thousands of years and has discovered in this trajectory that it was not only for physical protection, but as adornment and instrument of distinction, many still do not consider it a complex subject but rather futile. In the same way, Design began to translate ideas in the form of design, giving shape, colors and use to various elements, including directly relating to Fashion and both seduce the consumer with the same intensity.

Studies on fashion, its importance, definition and presence in modern capitalist society are considered recent. No matter how evocative it may be in modern society, fashion is still not prominent in academic research. Even if it is constantly invading new spheres, present in museums, in the media, in industry and on the streets, its participation in the intellectual spheres is still considered superficial, being considered object of criticism before actually being studied (LIPOVETSKY, 1989).

Some prominent authors in the last 150 years have noticed the presence of fashion as a phenomenon of modern society. One of the earliest texts was written by Charles Baudelaire in the nineteenth century when he observed fashion in the industrial age by criticizing modernity. After him others came to consolidate fashion as a topic of theoretical discussion as Thorstein Veblen, Georg Simmel and J. C. Flugel in the twentieth century. Gilles Lipovetsky, Gilda de Mello e Souza, Diana Crane, Pierre Bourdieu, Roland Barthes and others have already dedicated themselves to the theme, producing associations with areas such as psychology, history, sociology, economics and philosophy. However, in recent years fashion has received more attention from the academic world, not only because it has become a college degree, but because its presence has broadened, attracting the attention of more attentive researchers.

In Brazil, the area of studies in fashion is even more recent, as are studies in design. Recently recognized as a culture and art by the Ministry of Culture, Brazilian fashion still finds many obstacles in the understanding that the fashion industry, designers, publishers and their organizations do not only produce fashion products but spread the idea and culture of (BORGES and LIMA, 2015). According to

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Moura (2008, p.37), "fashion is an important area of production and expression of contemporary culture. Both presents reflections and references of society as well as the customs of daily life. [Its dynamics] allows to reflect, to create, to participate, to interact and to spread these customs". But, according to Pires (2002, apud BORGES and LIMA, 2015), its universe still carries the stigma of banality generally associated with the product, the clothing itself. Avelar (2009) also perceives in many of the studies on fashion a relationship with clothing, associating the term mechanically and immediately to clothing.

But, of course, fashion is not limited to frivolous matters or is confined to clothing only. There are researchers, such as Lipovetsky, Simmel, Wilson and others, who have perceived fashion as a social phenomenon of great importance to modern and contemporary society. Borges and Lima (2015) associate that the materialization of an abstract concept through a basic commodity of immediate consumption such as clothing brings fashion to frivolity, but emphasizes that it is important to consider that consumption is capable of constituting cultural elements of extreme complexity and wealth of meanings. Moura (2008) also refers to fashion as a set of factors that occur through the products developed and elaborated by designers in the industry or in the craft systems of manufacture, constituting, therefore, a broader and complex phenomenon than the development and use of the product itself. In this way, it can be seen that fashion is a definition that is a little deeper than the various associations found in the most diverse media and the simplified image of the superficiality of tastes and styles. The knowledge about the definition of the term fashion is the subject of questions and reflections even within Fashion and Fashion Design courses, in which, especially among students, the relationship with the concepts brought by the theoretical disciplines or the practice of the project highlighted by the disciplines of product development and collections raises doubts.

Thus, from the issues presented previously, plus many relationships that can be established about the relationship between fashion and design, the development of recent fashion education in Brazil and the excess of uses of the term in the media, the following question was generated: How do the students and professors of the Univali Design courses understand the definition of the term fashion and how do they identify aspects of approach between fashion and design? To answer this question, the objective was to investigate how the students and

professors of the Univali Design courses understand the fashion and the relationships between fashion and design. It is possible to list a number of important questions that justify the development of this topic in an academic research. The first one consists of the own understanding about the definition of fashion and the context of the emergence and consolidation of the higher education courses in fashion. One can add not only the lines that define the courses of fashion, design and fashion, but also the scope of academic research.

Understanding the area of research and fashion studies related to the universe of course formation should help to understand the image and understanding that a phenomenon as complex as this may have or be reduced to a frivolous and consumerist phenomenon. This issue has great importance in its area of origin, in which students and teachers deal and discuss the subject on a daily basis.

2 FASHION AND DESIGN

Fashion and design are areas of production of products, systems and lifestyles that establish the translation of time into signs that constitute language. According to Moura and Lago (2015), design and fashion, from modernity, came to be understood as areas of production that interact and stimulate the capitalist system, but also individuality, personalization, valuing the subject and style of life. The studies on fashion have expanded and it's possible to find a series of definitions regarding the term. Some authors highlight one or another characteristic, but in most of them ephemerality appears as the main characteristic. In a brief survey, the following are some definitions of the term:

> Fashion is a harmonious whole and more or less indissoluble. It serves the social structure, accentuating the division into class; reconciles the conflict between the individualizing drive of each of us (need for affirmation as a person) and the socializer (need for affirmation as a member of the group); expresses ideas and feelings, since it is a language that translates into artistic means (SOUZA, 1987, p.29).

O'Hara, author of the Encyclopedia of Fashion (1992), explains fashion as a mobile reflection of who we are and the time we live in, emphasizing the changing character of the phenomenon. Gilles Lipovetsky, one of the most important fashion scholars, defined fashion as follows: "Fashion is not linked to a particular object, but it is, first of all, a social device characterized by a brief temporality, more or less twists

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fantasies, and can therefore affect very different spheres of collective life". The empire of fashion (1989) is one of the most important works that deal with the theme and highlights fashion as a phenomenon characteristic of modern capitalist society. Finally, Teixeira Rainho (2002) explains fashion as an element that reflects sociocultural transformations of society not as a frivolous phenomenon, but as something that reveals habits, behaviors, social positions and tastes of a given epoch.

Studies on fashion began to develop between the late nineteenth and early twentieth centuries. The theme came to the attention of artists and intellectuals committed to unveil the dynamics of modernity - understood as a new way of life that began to consolidate in the flow of urban culture of industrial society (CRANE, 2006). However, such studies still showed themselves punctually and among a few intellectuals, maintaining for a long time attributions related to frivolity among a large part of the scientific community.

Among those interested in the subject are social scientists such as Gabriel de Tarde, Georg Simmel and Thorstein Veblen who have studied the subject in order to understand the importance of the phenomenon of fashion from different cultural contexts. His earliest theories, constructed at the end of the nineteenth century, placed social distinction and class hierarchy as the center of the discussion to think fashion in the industrialized capitalist world. "Viewed as a space of ostentation of the economic power of the elites, fashion was conceived as a sphere of reconstruction of the social frontiers in bourgeois society" (CRANE, 2006, p.10). Adam Smith, still in 1759, stated that fashion applies first and foremost to the area in which taste is a central concept, particularly clothes and furniture, but also music, poetry, and architecture (SVENDSEN, 2010). Still in the nineteenth century it is important to highlight the contribution of Walter Benjamin who wrote that fashion is the "eternal recurrence of the new".

Even during the twentieth century, the great majority of fashion-related research labels it as the product of "capitalist consumerism," associated with kitsch and irrationality. Only after World War II and the cultural movements of the 60s, perceived of the great transformations of the world of fashion, it came to occupy again a prominent place among the researchers. Before that, some rare published works were almost always essays. Crane (2006) highlights Roland Barthes, who

developed a semiological approach to fashion in "The Fashion System" published in 1967 and Pierre Bourdieu and Yvette Delsaut, who wrote "The Couturier and His Designer" in 1975 developing theory of class reproduction and social tastes, thinking fashion from social distinction.

Svendsen (2010, p.11) explains that fashion has appeared in texts since the fourteenth century, but the vast majority of research tended to "[...] express a moral condemnation of its object of study, when does not despise it" . From the 80's decade of the twentieth century, there have been major changes in the fashion world, drawing attention to its social importance generating a growing demand for academic research. Thus we can highlight the works of Daniel Roche, who wrote about the culture of appearances in the Old Regime, Phillipe Perrot, who researched bourgeois dress in the 19th century, and Elizabeth Wilson and Gilles Lipovetsky who published the first critical essays on the evolution of fashion in the nineteenth and twentieth centuries. In the 1990s, the first poles of fashion research in human sciences were formed in countries such as England, Italy, France and the United States and the work of the American sociologist Diana Crane appeared (CRANE, 2006 apud MORELLI, 2014) .

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It is important to point out that in Brazil we have also seen a lot of fashion research in recent years, but this fact is really very recent and it combines with the growing number of higher education courses in the area. The top courses about fashion date back to the late 1980s in São Paulo and the mid-1990s in the rest of the country. Design courses are somewhat earlier. From the 70's and 80's, several design schools were created in the states of Rio de Janeiro, São Paulo, Pernambuco, Paraná and Minas Gerais. According to the Ministry of Education (MEC), with updated data for 2017, in Brazil there are 183 higher courses in the area of Fashion (Fashion Design, Fashion, Fashion Design / Drapping and Fashion Design / Styling) being 156 face-to-face and 27 to distance, where the majority is concentrated in the South and Southeast, with São Paulo being the state with the largest number, 49 courses (47 presential and 02 at distance), and the North region of the country is the one with the least degree in the area. Among the most traditional fashion schools in Brazil are Faculdade Santa Marcelina - FASM (1988), Anhembi Morumbi University - UAM (1990), Universidade Paulista - UNIP (1991), and the Fashion Education Center - Senac-Moda (1999). In Santa Catarina, especially, there

are 19 institutions that offer the Fashion courses, being 17 presencial and 02 in the distance. Design courses (Design, Animation Design, Shoe Design, Interior Design, Product Design, Graphic Design, Industrial Design, Visual Design, Furniture Design, Digital Design, Visual Programming Design, Advertising Design, Educational Design, Carnival Design and Design of Environments) are, in all 637, of which 502 are face-to-face and 135 at a distance. Again the largest concentration is in the South and Southeast, with São Paulo leading the number. In Santa Catarina the Design courses total 48, of these 42 are offered in face-to-face and 06 at a distance.

According to Moura and Lago (2015, page 56), both design and fashion in Brazil experienced a "very intense and fruitful period since the 1990s, when there were several changes related to teaching, professionalization and design and fashion, with repercussions to the present day". According to Borges and Lima (2015), the emergence of fashion courses did not happen by chance. The growth of the textile and clothing industries, which demanded more qualified job candidates, generated a need for greater knowledge in the field of fashion. In addition, the opening of markets made society more avid for symbolic goods, and the constitution of an increasingly urban middle class in the country meant that the consumption of information but also the increase in the demand for goods produced by the industry increasingly important. In higher education, according to Borges and Lima (2015), there is a separation of the understanding of fashion as thought and fashion as "production". According to the authors (2015, p.106), "this universe of subjects that relate to and open a range of possibilities of application in the fashion area contribute to the lack of unity in the discourses, make research in the area difficult and confuse the higher education in its lines of research and studies ".

Currently, these higher education courses are professionals who will supply the industries and so many different branches of retail and fashion services. According to the Brazilian Association of the Textile and Apparel Industry - ABIT, with updated data in 2016, referring to the year 2015, the fashion market produced 6.7 billion pieces (clothing, table and bath) in 2015 and employed 1.5 million direct employees and 8 million indirect ones being female majority. In addition, it is the second largest producer and third largest denim consumer in the world, the world's fourth largest producer of textiles, the fifth largest textile producer in the world and the second largest generator of the first job. Santa Catarina, according to the

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Brazilian Society of Retail and Consumption - SBVC, also surpassed the state of São Paulo in 2015 and was the state that most exported clothing articles, even in the face of a more economically recessive scenario, which still maintains in 2017. The main strategy, according to the SBVC, is that residents of Santa Catarina have been able to meet demand, that is, more people entering higher education.

São Paulo Fashion Week is among the five largest Fashion Week in the world. Many fashion events existed in the rest of the country, as well as fairs in several producing regions (Febratex in Santa Catarina, Première Brasil in São Paulo, Fenim in Rio Grande do Sul, Francal in São Paulo). However, in recent years these have declined both due to the crisis and due to other forms of disclosure, given mainly by social networks and the internet. In addition, there are several entities that support this segment, such as the Brazilian Textile and Apparel Industry Association (ABIT), the Brazilian Association of Stylists (ABEST), the Brazilian Textile Retail Association (ABVTEX), the Brazilian Association of Footwear Industries ABICALÇADOS), The Brazilian Association of Fashion Studies and Research (ABEPEM) and others, which aim to promote, improve and innovate the area.

3 METHODOLOGY

This study was mainly characterized by an analysis of data obtained from field survey instruments in questionnaire format. Thus, from the point of view of the nature of the research, it is considered applied because the intention is to generate knowledge for practical application involving local and regional interests. Considering the approach, it was classified as qualitative-quantitative, as it was intended to assess qualitative aspects regarding the students and professors understanding of the Univali Design courses regarding fashion and the relationship between fashion and design, but at the same time training, experience in teaching and market (professors) and age, training and experience of the students. According to Goldenberg (1999, p. 62), the integration of quantitative and qualitative research allows the researcher to "[...] cross up his conclusions in order to have greater confidence that his data are not the product of a specific procedure or of some particular situation". For Goldenberg (1999), triangulation - understood as the combination of different methodologies in the study of the same phenomenon - has

as objective to cover the maximum amplitude in the description, explanation and understanding of the object of study.

> While quantitative methods assume a population of comparable objects of study that will provide data that can be generalizable, qualitative methods can directly observe how each individual, group, or institution experiences the researched reality concretely (GOLDENBERG, 1999, p. 63)

From the point of view of the objectives, this research could be defined as descriptive, as it was proposed to study facts without the interference of the researcher using techniques of observation, recording, analysis and correlation of facts without manipulation. For the data collection in the field, the population to be involved in the survey was initially identified. Thus, a mapping of students of the Univali Design courses including Fashion Design, Graphic Design, Industrial Design, Games Design, Interior Design and Design was carried out, as well as the professors who make up the teaching group of these courses. This mapping was carried out through contact with the coordination of these courses. After this search, a sample of the population to be interviewed was defined based on the quantity and profile of the public. Students were selected from each of the courses. Among the professors, a percentage sample was defined in relation to the universe of the public. This sample was used to conduct an interview that was based on a pre-defined script. After the interviews were collected, the answers were analyzed and related in order to outline the main aspects brought by the interview participants. The analysis of the data highlighted the impressions, references and relations brought by students and professors regarding fashion and the relationship between fashion and design.

4 DATA ANALYSIS

The field research was carried out with students and professors of Design courses aiming to understand in detail the meanings and characteristics presented by the interviewees, being the most adequate to analyze the relations between these areas. The Design courses at the Universidade do Vale do Itajaí started in 1999 at Campus Balneário Camboriú.

The first course to be installed was Industrial Design, followed by Fashion Design, Graphic Design, Games Design, Interior Design and, finally, Design with a more general profile. Both the Industrial Design and Fashion courses are among the

first (according to MEC's evaluations, rankings and Guia do Estudante) of the state and have an important history and contribution to the market in Santa Catarina.

The research participants were professors and undergraduate students of Design, Fashion Design, Graphic Design, Industrial Design, Games Design and Interior Design, belonging to Campus Balneário Camboriú of Universidade do Vale do Itajaí - UNIVALI , in the months of November and December of 2016.

There were 97 individual interviews, of which 22 were with professors and 75 with students from the Design courses. Regarding the interview with the faculty, the main objective was to map the academic background and professional experience of the interviewee in order to understand the influence of this data on their understanding of fashion and design and their relationship between them. It is important to emphasize that the Design courses usually have a cadre of professor with diverse formations in function of the multidisciplinarity of the courses. Thus, there are not only designers in the composition of the faculty but historians, economists, engineers, artists, etc. As for the students, the objective was to select interviewees from each of the courses to outline the relationships these students make about fashion and design.

Both the contacts with the professors and the students were done through a questionnaire to collect socioeconomic profile, study information, professional experience and specific questions about the concept and the understanding of the meaning of fashion and design. These questions allowed us to capture the impressions the two groups have on defining what is fashionable and what is design, as well as identifying how groups build a relationship between them. The questionnaires of each group had some different questions among them. In the professors' questionnaire there were socioeconomic questions, such as age, birth region, educational level, academic background and professional experience. The questionnaire made it possible to constitute the profile of the majority of the professors working in the university's Design courses.

The majority of professors interviewed are between 36 and 42 years old (50%), with 31.81% being over 43 years old. The region of birth is concentrated in the South (81.81%) and Southeast (18.18%) regions, and the majority of the masters (68.18%) and most of them have Design high level education (54,54%), but finding a composition with other areas such as Arts, Fashion, Architecture, Engineering and

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others. Still in the construction of the profile of the professors, it was sought to know the time of teaching experience: half of them have more than 15 years of teaching and an expressive number has teaching experience between 09 and 15 years. Today, the number of students wishing to pursue an academic career is very small and, analyzing the research data, it is possible to realize that there is already a professional need that will worsen in the coming years.

Besides the time of teaching, the professional experience of the faculty was questioned. More than 70% of professors have experience in design and fashion less than ten years. The number of teachers with no experience and the number of teachers with the highest level of experience is very close, which can directly influence the training of academics.

As a support tool for a better analysis of the data, there were discursive questions in the professors' questionnaire, including: "What do you mean by fashion?", "In your opinion, what is the relevance of fashion today?" could define the relevance of fashion in today's society through a word, what would it be?" and "How does fashion relate to design, in your opinion?".

In the question "What do you understand by fashion?", the answers, because they were discursive, were quite varied, but it was possible to identify some directions in common. Two responses defined fashion as that which relates to clothing; another group of responses related fashion as a form of expression or the expression of a style. Some professors presented their fashion vision in a somewhat broader way: "Today is more related to social, economic and cultural behavior and changes" and "A way of dressing, living, acting in a society at a given time." Still other answers related the expression of the individual linked to the social phenomenon of fashion: "A social phenomenon of generation of identity and style that results in a product or service offered to the consumer." One of the answers presented a vision closely related to the main contemporary authors: "Way of being / being in the world in which the appearance, constituted in signifier, articulates the relations between the subjects and where the "new" is the hierarchizing factor of these relations" ; and some responses related fashion to trends: "A visual trend grounded in design precepts and consumer audiences". It can be seen that a part of the professors has a more in-depth view of the notion of fashion discussed by the main contemporary researchers, while others, possibly because they are not based

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on the fashion in their formation, understand fashion restricted to clothing and a tendency.

In the following discursive question, it was asked the relevance of fashion in the present time in the opinion of the professor. Most of the answers put fashion as being of great importance in contemporary society and, like in the previous question, there were responses restricting fashion to the role of trend-setting consumer: "It is what defines what we will use in the next seasons. It is very important if we want to be always present" and "Define patterns and trends in products and consumption". One response drew a relationship of importance to fashion in other areas of design: "Highly relevant. Fashion first of all throws the trends that other design areas will follow". Other answers marked the fashion of extreme importance in the present time because they consider it a characteristic phenomenon that brings many answers to understand the society: "A lot, because it studies the social behaviors to be able to supply the needs of the people", "It constitutes relations by means of the appearance" and "Fashion is behavioral study. I think it is the main research tool to keep up with the evolution of society." Two other responses have shown themselves to be opposites in the look at the relationship between individuality and massification in the exercise of fashion: "Although fashion is a seductive thing, it is closely linked to industrial consumption - and people do not question much, feel a need to absorb trends and end up in the opposite of the proposal - instead of the style itself, individuality, become an object of massification" and "I think fashion allows to exercise individuality within a mass industry". There were still two other answers that were considered relevant to define the importance of fashion in the present time by professors. One of them emphasized fashion as an agent for promoting conscious consumption and the other, perhaps considering a rather distinct aspect of the former, punctuated fashion as a way of leveraging the capitalist system.

The next question asked respondents to try to define in a single word the relevance of fashion in today's capitalist society. Considering the magnitude of the phenomenon and, at the same time, the difficulty in finding a word that sums it up, there was a recurrent term in the answers. From the 22 answers obtained, 10 professors defined the relevance of fashion linked to consumption or consumerism. Other responses that emerged, without repetitions were: orientation, totally relevant,

capitalism, ephemeral, slow, renewal, new, paradigm shift, hybrid, interpersonal communication, status and conceptual.

The last discursive question addressed to professors inquired about the relationship between fashion and design in their opinion. Once again it was possible to perceive very direct and restricted responses and other broader ones with a description of an intense relationship between the two areas. Some answers were selected that translate most of the opinions: "Design is the methodological process to arrive at a product for consumption and fashion is related to the essence that it will have" and "Fashion directs the design as to the semiotic forms of society in a given period". In these answers, we identify intimacy between the two areas, considering one of them more objective and tooling, design, and another more subjective, fashion. In the following answer, one realizes that there is an involvement between the two areas, but this is not clear: "In my opinion, one depends on the other if we think in terms of product, but their theories are independent". Another group of answers sought to describe a more technical and objective relationship between the two areas: "Fashion kicks off the trend of patterns, lines, colors, plans that will be followed by other designs", "creation, use of colors, understanding of forms and study of consumer behavior" and "In problem solving in general, how to create a specific clothing for a certain situation, but maintaining current fashion concepts, for example a trouser or jacket to practice sports".

In one of the questions, 40 words were written that could be related to any area of design and fashion, which the interviewee could underline as many as they wanted. In order to better explain the results obtained in this question, the tag cloud tool was used, in which the words with the highest number of citations are the most prominent within the cloud, as follows:

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Figure 1: *Tag cloud* referring to the classification of fashion by professors.

Source: author, 2017.

It is remarkable that the professors who teach in the design courses of this university relate design and fashion directly with consumption and appearance, words generally linked to something superficial and frivolous. The words "bourgeois" and "dictatorship" were on the list of 40 words and were not underlined by any of the 22 respondents.

In another discursive and also multiple choice question, it was asked how they would classify fashion, and up to 03 options of the 09 classifications proposed could be pointed out, being: a science, an art, a social phenomenon, a style, a trend, an industrial activity, a cultural activity, frivolity and a way of encouraging consumption. The five most important classifications were:

a) A social phenomenon: 54,54%

b) An industrial activity: 50%

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c) A way to stimulate consumption: 40,90%

d) A cultural activity: 27,27%

e) An art: 22,72%

The more marked alternative "a social phenomenon" carries with it a somewhat disagreeable concept in relation to the more stressed words of the previous question. "Frivolity" was the alternative no professor pointed out.

In the students' questionnaire, as well as in the teachers' questionnaire, there were also socioeconomic questions, educational level and professional experience, outlining the current scenario of students in the design area of that university.

The age range of students is mostly between 16 and 21 years (66.6%) with a percentage of 22.66% between 22 and 26 years. From these figures, we can see that a significant number of students are recent high school graduates. This assertion combines with the data obtained in the research that questioned whether the course that was enrolled was the first degree: 81.33% said yes and 16% said no, but that the previous one had not been completed.

Regarding the region of birth of the students, the great majority comes from the South (81.33%), 12% from the Southeast and a small percentage (5.32%) from the North and Central West regions. The numbers are similar to the results found among professors, showing that young people share the same cultural aspects as professors.

Regarding the courses in which they are enrolled, the vast majority of respondents are from Fashion Design course (86.6%), but all other courses were attended in the research. One of the reasons why this majority is in the Fashion Design course is that many students of the other courses had no interest in responding to the questionnaire, especially the second part, which involved questions that, acoording to them "are more fashionable" . It was possible to interview students at all undergraduate levels, from the first to the last, being distributed as follows: 37.33% between the 1st and 3rd periods, 41.33% between the 4th and 6th periods, and 21.33% between the 6th and 8th periods. Among the students who formed the research body, 58.66% answered that they did not have any type of scholarship, and 41.33% said yes. This number shows that the number of scholarship students is expressive, a picture of the greater offer of types of scholarships offered at the

university. In combination the previous question was also asked if the secondary education had been taken in public or private schools: 50.66% of students came from public schools and 42.66% from private schools, while 6.66% came from schools private, but studied with scholarship.

In order to complete the profile of students of Design courses, they were asked about the professional experience in design or fashion area. Although most have claimed to have no experience (58.66%), many academics have already had contact with their area of interest. Few areas of the economy offer so much variety of industries to work with as fashion and design. The fact that the area does not have registered professional recognition allows many students and self-employed professionals to operate in the market, even without higher education.

One of the questions sought to know the reason for choosing to study in this area. Most (60%) said they identified with the area in some way. The interesting thing about this question was that only one interviewee chose the alternative "other" and described in it that he was influenced by the media. "Like fashion, advertising is mainly aimed at the eye, it is a promise of beauty, seduction of appearances, idealized ambience before being information" (LIPOVETSKY, 1989, p.189). Probably many students who pointed out the other options were also influenced by the media, with the great offer of bloggers and fashion vloggers, for example, in addition to the explosion of social networks. Among the other responses were: artistic motivation (29.33%), regional influence (9%), economic motivation (4%) and family influence (4%). The students also answered the same questions as the professors: "What do you mean by fashion?", "In your opinion, what is the relevance of fashion today?" And "How fashion relates to design, in your opinion ? ".

In the first question "What do you mean by fashion?" The answers, because they were discursive, were quite varied, but it was possible to identify some directions in common. It is interesting to note that the set of responses was close enough to those presented by the professors. From this, the interaction between student-professor and the influence of the concepts brought in the disciplines and discussions in the classroom about the subject can be perceived. Many of the answers contemplate fashion as a form of communication such as: "Communication through clothing, form of expression and art", "Fashion is communication, a way to give people what we believe" and "A form of communication, through fashion we can

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not only pass on information but also protest and it is also a way of analyzing current and past societies from another perspective". Still in the same direction, but with a focus on the relationship between fashion and social behavior, some answers emphasized the importance of fashion as a way of interpreting these aspects: "Behavior phenomenon, it is in several sectors that are related to people and ways of life" , "Fashion is a socio-economic-cultural phenomenon that reflects the state of time, a mirror of society. It is an ephemeral, creative act of communication" and "Something essential in the daily lives of people with great social and environmental impact". A new group of responses highlighted the aspect of individuality and expression of identity through fashion: "Fashion is the way of expressing one's identity, lifestyle or even integrating into a social group", "Fashion is the identification of the individuality with the world. It is to dress through the expression of image that one wishes to pass before the others" and "Fashion is an expression of individuality, but at the same time massification and pattern, besides being fleeting. "In some of the previous statements, the paradox of the fashion of individuality versus massification is also evidenced, a characteristic defended by several authors of the area. And finally, in this question, a group of responses said that they understood fashion as a consumer trend: "Trend in current consumption" and "Fashion is what has the greatest influence among consumers". Still, in a critical view, a response pointed out: "A system that needs to change and increasingly aim for sustainability".

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The next question asked students the relevance of design today. Most responded that the importance of design studies and practices is great, especially in aspects related to innovation, adding value to products and solving problems: "Design brings innovations that make life easier for people or even generate something that produces a desire, besides valuing the aesthetics and ergonomics in everyday life" and "Very important, because the design brings the new to the products, adds value and identity. "Other responses that included the same elements were also highlighted: "It has the power to improve society and the means with more accessibility, leisure and well-being, as well as to cherish sustainability", "Propose innovations, improve people's quality of life, offer differentiation in the market" and "Design is necessary to solve problems established in the products marketed uniting aesthetics and functionality". Other responses sought to show the presence of design in everyday life in contemporary society and some of its principles such as

consideration for aesthetics, ergonomics, functionality and sustainability: "Everything is design, from a pen to a ship, design is present in every industrial object which has form", "It makes people think beyond aesthetics, but also in ergonomics and innovation", "Inclusion, sustainability and functionality" and "Influence sustainability in consumption and develop products relevant to society".

The last discursive question presented to students asked for an opinion on the relationship between fashion and design. In the responses collected the vast majority of responses reported a very close approximation of the two areas highlighting the breeding phase as the space where the two were closer but, at times, despite affirming that there was a certain difficulty to explain and exemplify that way this happens. Here are some answers with emphasis on the creation phase and the product development process: "In creation", "In creation, development and projection of new media and forms" and "In all forms because in the creation of a product of design thinking about aesthetics, ergonomics among other attributes of fashion. " Others try to identify in which aspect each of the concepts manifests when they are related: "I think they work in a similar way, they are in communion, design gives the appearance to the product and the fashion to creation", "Design being a process problem-solving, is related to fashion, elevating it to the most intelligent solutions with social-environmental concern"; "So that there is a closer look for the consumer"; "Because fashion is going from being superficial to being something to be thought of in the industry, being comfortable, providing physical and cognitive well-being since people are relating much more to their processes and not just with fads" and "Design and fashion are all correlated because everyone wants to have well-structured and well-founded clothing as well as visually stimulating". In addition to these visions, some answers were identified that focused on the role of fashion on the aesthetic issue and trends. In order for the research objective to be better achieved, the students had two questions answered separately, one about design and one about fashion. In both questions 40 words were written that could be related to design and fashion, which the interviewee could underline as many as he wanted. In the question "Which of the following words do you relate to fashion?" Of the 40 words, the 20 most cited words were:

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Figure 2: *Tag cloud* of words that students relate to fashion.

Source: author, 2017.

Professors and students have pointed out many words in common, but unlike professors, students associate fashion with identity and creation. An interesting point is that the students underline the word "image" much more in relation to the word "appearance", that is, they show a more conceptual view of this aspect. The words "bourgeois" and "dictatorship", which were not underlined by teachers, were pointed out by 9.33% of the students and 2.66% of the students respectively, being dictatorship less cited from 40. In the question "Which of the following words do you relate to design?":

Figure 3: *Tag cloud* of words that students relate to design.

Fonte: do autor, 2017.

The professors' questionnaire did not contain this question. Students associate design with aesthetics and creativity. In the previous question, words related to fashion, "aesthetics" and "creative" were cited by more than half of the 75 interviewees, but not expressively, that is, in the eyes of these students, the design is much more linked to technical aspects (design, design, ergonomics, process ...). Both fashion and design are seen by most as art rather than industrial, although fashion and design share important characteristics such as color, texture and material. In the question of multiple choice, students had the same options as professors to classify fashion as: a science, an art, a social phenomenon, a style, a trend, an industrial activity, a cultural activity, frivolity and a way of encouraging consumption. The five most indicated alternatives were:

a) An art: 49,33%

b) A social phenomenon: 45,33%

c) A cultural activity: 34,66%

d) A style: 30,66%

e) An industrial activity: 28%

Completely opposed to the classification made by professors, "an art" was the most frequently cited alternative among students, followed by "social phenomenon". As already said, students associate fashion and industry in the last degree, conceptualizing it in the social. Fashion and art are becoming more similar, where new works of art resemble fashion trends (CRANE, 2011, p. 130). "Frivolity" was also not pointed out by any students. Based on the analysis of the data, we can make a series of considerations about the profile of students and professors, but mainly about the understanding of the term fashion and the relationship between fashion and design. One of the points that had already been considered in the hypotheses and that could generate divergences in respect in the answers of the professors is the multiplicity of areas that a course of design contemplates and, therefore, the formation of the professors ends up expressing this situation. In this way, it may be suggested that, especially in cases of more technical training and / or disciplines, attention to the definition of fashion is defined in a more restricted field, while professors with training or who teach specific subjects in the area and theoretical characteristics, can take a broader look.

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The relationship between design and fashion was not clear to students. While design was associated more with technique, industry and process, fashion is more associated with creation, image and identity. This difficulty of relationship opens space for more discussions in the classroom to understand the name of the course itself (in the case of Fashion Design) and can use the various researches that have already been done in this aspect.

5 FINAL CONSIDERATIONS

At the beginning of the formulation of this project, based on the author's observations and experiences and the confrontation with speeches and opinions with the theories studied by the students of the Design courses on fashion and design, one did not have a notion of the depth of data with which could cope. Even though it seemed a simple and introductory aspect of the courses - the understanding of the terms of fashion and design by the students and professors of the Univali Design courses - this one proved to be complex and profound, generating a great difficulty in

the way of contact with the public and even in the formulation of questions that could bring relevant answers to the research. A series of notes, still of initial reflection, are possible to be observed from the data of the realized research and, it is known that many others can still be made serving as object of study of the faculty and of the coordinations of the courses of Design of Univali to redefine strategies and promote interdisciplinary practices. Taking as a starting point the various selected texts of important researchers in the field of fashion, even considering the youth of the studies of the area in the country, it is noticed that the questions related to frivolity, futility and the very approximation with clothes are practically nonexistent in these speeches among the great researchers of the area, fashion is understood as a social phenomenon of great importance for modern and contemporary society, constituting of cultural elements of extreme complexity and richness of meanings, often materialized in clothes but also and other objects.

In the result obtained by the research, the perception of the breadth and depth of the fashion concept was perceived more intensely among the students of the courses of Design than among the professors. At various times, the answers brought by the professors kept a certain distance (especially when their performance was not directly given in the course of Fashion Design) of this notion relating the fashion mainly with the consumption and the forecast of trends. One of the hypotheses considered for this perception is the fact that a considerable number of teachers do not have their basic training in Fashion courses, even if there is in Design. Thus, from this point of view, and considering that the Fashion is considered by MEC one of the areas of Design currently, there is a certain lack of interest or specific readings for a deeper understanding of the term. In contrast, the relationship with words and characteristics from recognized theories about fashion in academic responses reveals that, even if not all teachers have formed opinion on the subject, it is discussed in the classroom and brought by area in various disciplines. In the issues in which the relationship between fashion and design has been raised, one can generally perceive that there is a consideration of this approach, but, both among teachers and among students, there is no total clarity about how one relates to the other opening space for the expansion of studies and discussions on the subject both among teachers and among students not only of the course of Fashion Design but also of the other courses of Design of Univali. It is considered, therefore, that the

research allowed to understand a little more about the definition of the term fashion by the students and professors besides to realize that there is consideration of elements of identification between one area and another, but stands out, at the end of this one research, that the data collected can still be explored more intensely both to propose discussions in the courses and to explore the study of new directions of teaching and learning.

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