

Dossiê 6

A modelagem integrada ao projeto de Moda no âmbito do ensino

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EXTENDED SUMMARY

NOT ALL PATH IS STRAIGHT: LIMITS AND POSSIBILITIES FOR THE SENSIBILIZATION OF FASHION DESIGN STUDENTS THROUGH PATTERN MAKING TEACHING

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1. INTRODUCTION

Pattern making is a fundamental tool for the construction of clothing products and, therefore, a resource through which the materialization of the wearable object and the meanings derived from the interaction between body and artifact are promoted.

It can be understood both as the set of strokes from which the textile material is cut for sewing purposes, and as the activity that creates them. Although there is a tendency to associate pattern making with its industrial application, it is argued in this work that this practice can also be seen for its inherent potential as an expressive and meaning creative field, that is, of aesthetic experimentation.

Thus, the objective was to explore the limits and possibilities envisioned in the teaching and learning of clothing pattern making, aiming to sensitize students in this area to the many connections that emerge from the dialogue between a wearable piece and the human body. Occasionally, we seek to observe the characteristics of pattern making teaching in undergraduate Fashion Design courses through a brief historical review; draw parallels between the current educational perspective and Pedagogy of Sensitive Knowledge theory and, finally, propositions aiming for reflection and sensibilization of students through pattern making are presented.

Methodologically, this study makes use of both reports of the researchers as students of Fashion Design and teachers of pattern draping classes in different higher education institutions, as well as a bibliographic review on the theme.

2 DEVELOPMENT

Within what has been established as a canon for pattern making teaching, it is customary to approach the teaching of this activity through two distinct techniques: flat, geometric or two-dimensional pattern making, and draping, three-dimensional or *moulage*¹. Emídio (2018) organizes these techniques through two dimensions and purposes: 1) *technical-creative* dimension, linked to the creation process and connected to the draping and 2) *technical-productive* dimension, linked to flat pattern making, predominant in the productive environment and linked to series production.

In fact, it is clear that the origin of the techniques and their application end up impregnating them with distinct yet complementary meanings and potentials. Therefore, it is necessary to evaluate their use in the educational context, trying to relate the pattern making technique to the desired objectives.

Regarding the educational context, it can be said, as argues Araújo (2014), that many changes will be felt in this area after what he called the third educational revolution. According to the author, the renewal of teaching practices demands considering a learning subject capable of building his knowledge, in constant dialogue with his peers, teachers and content (ARAÚJO, 2014). This perspective points to the use of active learning methodologies, characterized by the centrality of the student, author

¹ In Brazilian academic context, it is more common to use the French term *moulage*, which means modeling, or shaping.

of knowledge, and the mediating role of the teacher.

In this path, the Pedagogy of Sensitive Knowledge enters the teaching space as an alternative approach to the Cartesian logic of knowledge construction, still prevalent in the educational context. This approach is directly related to the complexity paradigm, defended by the French Edgar Morin and is at the threshold between the fields of education and aesthetics. It focuses on the construction of knowledge through aesthetic experimentation, whose relationship with perception and sensitivity is inseparable and originates, therefore, from an education guided by and for the sensitive.

In the light of the bibliographic survey, the researchers' experiences with regard to learning and pattern making teaching, as well as the research carried out on materials aimed at teaching this theme - both pattern making handouts aimed at higher education in Fashion and books widely used in pattern making area-, it was envisaged, through the following propositions, an improvement and approximation of the pattern making teaching approach with the pedagogical principles of sensitive knowledge.

A) First perception, then abstraction

It is argued here that the initiation of pattern making learning is through draping. As previously defined, this technique is more connected with the technical-creative aspects than flat pattern making, which makes it difficult for the student to become aware of the volumes, movements of the fabric and the body. In this perspective, it is believed that the initial contact of pattern making through direct contact of the subject with the object, and not by theoretical means, will open up a more fruitful path for the introduction to pattern making studies.

B) Times of diversity

This aspect relates to the perception that the didactic pattern making materials do not include strokes, interpretations or encouragement to the development of models for different types of bodies, in order to encourage reflections and contributions to a society that respects diversity. This even extends to draping.

C) Not all path is straight, nor is the sea regular

The reflection of this item focuses on the recurrent use of establishment orders in pattern making teaching. Although it may be convenient to build the bases for the flat pattern making exercises, from the point of view of the construction of knowledge by the student, the establishment orders do not leave much doubt that they have limitations, as pointed out by in-depth research on the subject.

A major problem occurs in the application of establishment order aimed at the interpretation of models, since pre-determining the procedures would consist of facing the pattern making activity as something watertight, and not interpretive. In addition, an automated process of carrying out activities can be promoted in students,

as well as the false idea that there is only one way to carry out a particular model.

D) Interconnections, transversalities

The problem-based teaching methodologies start from the principle of centrality of the learning subject in direct contextualization with their reality, and contemplate different strategies for their execution: integrative projects; transversal themes or central themes in the teaching and learning process. The use of Problem-Based Learning (ABP), Problem-Based and Project-Based Learning (ABPP), or the methodology of problematization, detailed in the works of Araújo and Sastre (2016), emerge as possible strategies to achieve this panorama; Araújo (2014); and Pátaro (2008).

3 CONCLUSION

In the context of higher education courses with a commitment to promoting creativity and innovation, it is believed that the strategies presented can expand the possibilities of application of pattern making beyond the conception of a mere technical resource disconnected from critical thinking and creative steps.

It was possible to identify through research that the pattern making teaching still connects with the instrumental character, characteristic of the context of the emergence of teaching in the area in Brazil. This profile has a double origin: a) informally taught pattern making; and b) training from technical courses, aimed at building manpower for industry and through which pattern making education was formally organized.

The instructional, technical and systematized character of the teaching materials, the recurrent use of execution orders, the maintenance of methods, language and resources for the performance of activities relevant to the pattern making practice, plus the tightening of teaching practices, frame some of the limitations that distanced the approach of the subject from the perspective of the sensitive.

Promoting practices that place the student at the center of the learning process, stimulating reflection and the construction of moments of aesthetic experimentation would be, therefore, important guidelines for the process of building knowledge towards a practice by and for the sensitive.

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