

EXTENDED SUMMARY

FASHION DESIGN: TEACHING AND INTERACTION REGIMES

Luciana Chen¹

Alexandre Nabhan²

¹ PhD and Master in Communication and Semiotics from the Pontifical Catholic University of São Paulo, specialist in Museology from CEMMAE / USP, graduated in Full Degree in Art Education and Industrial Design from Fundação Armando Álvares Penteado. Works at Centro Universitário SENAC - Santo Amaro as a teacher and member of the NDE of the Fashion Design course and coordinator of the Postgraduate course in Audiovisual Art Direction. Researches the interactions between the public and two-dimensional, three-dimensional and virtual productions for the development of materials, objects and actions. <http://lattes.cnpq.br/0161932487891966>, luciana.chen@sp.senac.br, <https://orcid.org/0000-0002-1819-3934>

² Curriculum: PROFESSIONAL EXPERIENCE: from jan/2007 to present – TEACHER/TRANSLATOR/TEXT REVIEWER; English teacher in various language schools and in-company courses, Portuguese teacher for expatriates; Translation and reviewer of texts in Portuguese and English. EDUCATIONAL BACKGROUND: 2013 – Bachelor in languages portuguese / english – USP – UNIVERSITY OF SÃO PAULO. e-mail: aene1967@yahoo.com

1 INTRODUCTION

The study comprises the interaction regimes in the disciplines aimed at visual, verb-visual and audiovisual productions in the Fashion Design course at Centro Universitário Senac - Santo Amaro. It investigates how accident and adjustment interaction regimes can contribute to the teaching of constructivist orientation. This promotes the approximation of content to the students' realities, critical and rupture positions. For that, we resort to concepts such as presence, identity / otherness, existence, chance, potentiality. The work is based on the discursive semiotics developed by Greimas, unfolded by Landowski and Oliveira and the educators Freire and Ostrower.

The constructivist educator aims at doing: reflect, question, research, analyze, criticize, create, apply, solve, etc. Freire defended the development of the student's autonomy and based his pedagogy on the student's reality. Such methodology implies manipulations by both parties, educator and apprentice, encompassing the concepts of identity and otherness.

The interaction regimes by programming and manipulation can be clearly seen in education, as they are guided by the programmed pedagogical project. Through manipulation by: seduction, temptation and provocation, the educator makes the student do and the same is done by the student in the education defended by Freire. We recall that manipulation by intimidation characterizes authoritarian educational practices and still prevails in educational establishments.

In addition to cognition, the body apprehends theseically. In “Estesia e experiência do sentido”, Oliveira unveils aesthetic memory, clarifies the relationships given between the sensitive and the intelligible and shows how feeling, doing and reflecting come together for the “production of meaning”. Hence the question of this work: how do the interaction regimes by adjustment and by accident, which take the sensitive into account, contribute to teaching?

2 DEVELOPMENT

The program guides the course programmed. The disciplines Integrative design, Fashion design, Photography applied to fashion and the Course Completion Work of the Fashion Image research line follow narrative programs and encompass:

product and / or theme definition, objectives and aesthetic direction, research, creative processes / experimentation, work execution.

As for the manipulation regime, the educator uses the strategy for students to want to do. They are qualified to employ discursive semiotics in methodologies for the analysis of fashion manifestations.

In education that takes the other into account, the adjustment interaction regime can assist the educator. There are two forms of sensitivity: reactive is that between bodies and objects, such as when using a computer keyboard or photographic equipment and the second one is perceptual that understands the interactions between teacher and student(s) and between student(s) in the educational space.

Fashion has incorporated languages such as performance. Remember the end of the Alexander McQueen show, when the model is “attacked” by two robots. The discontinuity, the unexpected experienced by the public was revived by the students when they watched the performance. After all, in “Da imperfeição”, Greimas shows the possibility of aesthetic events in any situation. In the discovery made by the student himself, the occurrence is stored in memory, arousing affectivity. In the development of the project, the testing of possibility in the productions, even if they are programmed, demand the student's openness so that accidents can be incorporated into the creation.

There are dysphoric accidents like the pandemic, breaking with the programming. Yet, there are euphoric accidents, such as the difficulty overcome by students, their innovative creations or their positive return, they are the “expectation of the unexpected” (GREIMAS, 2002, p. 83) that remain in the memory, giving meaning and meaning to teaching.

3 CONCLUSION

The reflections indicate that all interaction regimes that occur in the teaching of the proposed framework can be extended to other disciplines and courses. Manipulation and programming occur in any educational practice, and adjustment and accident integrate the constructivist orientation teaching in a positive way. In authoritarian education, the accident is dysphoric for both teacher and student, it is a fatality. In the constructivist, there is a possibility that the accident is positive for teacher

and student. For both, the incorporation of chance promotes innovation. For the student, original works and, for the teacher, the reframing of teaching, fuel for the sense of being a teacher. In authoritarian teaching, there is no adjustment between teacher and student or, at least, this is avoided, as this teaching orientation promotes a distance between both teacher/student and between students, so that the latter have difficulty in feeling together. In the opposite way, the constructivist practice seeks to make feel together. In relation to manipulation, while in constructivist teaching, teachers and students manipulate alternately, make doing, in authoritarian teaching, only the teacher does it. Thus, only in the programming regime do the two educational orientations meet.

It is observed that the teaching of a constructivist nature, considers sensitivities and creative processes that promote experiments, in which the accident (chance), can be incorporated. This promotes the emergence of innovative works. Conversely, authoritarian education places the teacher in a higher position than the student, supporting the copy of works already done, being linked to tradition. From these notes, we understand the need for teachers to combine the intelligible and the sensitive so that teaching and learning are meaningful.

REFERENCES

- FREIRE, Paulo. **Pedagogia da autonomia**. Saberes necessários à prática educativa. São Paulo: Paz e Terra, 1996.
- GREIMAS, Algirdas Julien. **Da Imperfeição**. Tradução: A.C. de Oliveira. São Paulo: Hackers, 2002.
- LANDOWSKI, Eric. **Interações arriscadas**. Tradução: Luiza Helena O. da Silva. São Paulo: Estação das Letras, 2014.
- _____. **Passions sans non**. Essais de sociosémiotique III. Paris: Presses Universitaires de France, 2004.
- _____. **Presenças do outro**. Ensaios de Sociosemiótica I. Tradução: M. Amazonas. São Paulo: Perspectiva, 2002.
- MCQUEEN, Alexander. **Performance - Alexander McQueen spring summer 1999**. London: 1999. 1 vídeo (2:01 min). Disponível em: <https://www.youtube.com/watch?v=1oUFLU5gaSA>. Acesso em: 20 set. 2020.
- NAKAO, Jum. **A Costura do Invisível – Desfile**. São Paulo, 2004. 1 vídeo (5:35 min). Disponível em: <https://periodicos.fclar.unesp.br/casa/article/view/3376>. Acesso em: 20 set. 2020.

OLIVEIRA, Ana Claudia Mei Alves de. Estesia e experiência do sentido. In: **Cadernos de Semiótica Aplicada**, Araraquara, v. 8, n. 2, 2010. Disponível em:

<https://periodicos.fclar.unesp.br/casa/article/view/3376>. Acesso em: 20 set. 2020.

OSTROWER, Fayga. **Acasos e criação artística**. Rio de Janeiro: Campus, 1990.

PARRET, Herman. L'oeil qui caresse: pygmalion et l'expérience esthétique. In: VAN DAMME, Claire et al (Ed.). **Touch me dont't touch me: De Toets als Interface in de Hedendaagse Kunst**. Gent: Academia Press, 2007. Disponível em:

http://hermanparret.be/media/recent-articles/4_Loeil-qui-caresse-Pygmalion-et-l'experience-esthetique.pdf. Acesso em: 20 set. 2020.