

**VISUAL IMPAIRMENT AND THE PERCEPTION OF ART: A
FASHION COLLECTION INSPIRED BY VINCENT VAN GOGH**

Julia Ramona Ritter¹

Claudia Schemes²

Renata Fratton Noronha³

Sofia Schemes Prodanov⁴

1 Graduada em Moda, Mestranda em Processos e Manifestações Culturais, LATTES: <http://lattes.cnpq.br/6903334296552968>, ORCID: <https://orcid.org/0000-0001-7076-7459>, E-MAIL: Juliaritter_@hotmail.com

2 Doutora em História, professora do curso de Moda e PPG Processos e Manifestações Culturais, LATTES: <http://lattes.cnpq.br/2019632516405974>, ORCID: <https://orcid.org/0000-0001-8170-9684>, E-MAIL: claudias@feevale.br

3 Doutora em História, professora do Curso de Moda da Universidade Feevale. LATTES: <https://lattes.cnpq.br/7710532275762424>, ORCID: <https://orcid.org/0000-0002-2838-2405>, E-MAIL: renatanoronha@feevale.br

4 Graduada em Letras Português/Inglês (Universidade Feevale), mestra em Processos e Manifestações Culturais. <http://lattes.cnpq.br/3310253503645826>, <https://orcid.org/0000-0002-2806-1441>, prodanovsofia@hmail.com.

1 INTRODUÇÃO

According to the Brazilian Institute of Geography and Statistics - IBGE (2010) 6.5 million people have severe visual impairment. These numbers, according to the Brazilian Council of Ophthalmology (2019), increase considerably due to three main factors: population growth, aging and reduction of age-specific prevalence, pointing out that more than 82% of all blind people in the world are over 50 years old.

From these data, the objective of this research is to identify the tactile perception of the visually impaired person about some works of art by the Dutch painter Vincent Van Gogh and to express this feeling through the creation of a fashion collection.

This work is the fragment of a final paper and is characterized by its applied nature, as it aimed to generate knowledge for practical application directed to the solution of specific problems from the results obtained based on bibliography and field research, carried out through in-depth research with two visually impaired women. The collection was developed based on the design methodologies of Munari (1981), Treptow (2013), Brogin (2019) and Munari (1981).

2 DEVELOPMENT

The contextualization of disability, in its various aspects, leads us directly to the inclusion paradigm. This term is linked to human rights, adopted and proclaimed by the United Nations General Assembly (1948), which is committed to “[...] promoting universal respect for fundamental human rights and freedoms”.

The fashion industry, at the beginning of this century, realized the need to contemplate the diversity of audiences with special needs within a wider movement of society that fought for the rights of minorities. Inclusive fashion emerged with the purpose of facilitating the dressing of people who have some type of disability, through details strategically positioned according to the needs imposed by each limitation.

Thus, it is understood that inclusive fashion is one of the methods of applying this philosophy that stimulates the perception of human diversity.

Thinking about the development of an inclusive fashion collection, it was decided to complement the bibliographic research already presented through the adoption of the depth interview method. Considering that this qualitative technique presents greater flexibility, allowing the interviewee to construct their answers. The proposal of the open questionnaire was presented to two visually impaired women from Rio Grande do Sul, virtually and individually, through video.

The interviewees have acquired visual impairment, a condition that manifests itself after the first year of life, thus, it is noticed that both maintain visual memories concei-

ved before the diagnosis.

From the analysis of the most explored sense in the daily lives of the two women, hearing was in first place, followed by touch. The understanding of colors is carried out through associations. Regarding the artistic context guiding this research, it is possible to notice the familiarization of both interviewees with art.

Based on the data collected in the field research, the structure of this collection is based on the connection between the limitations raised through the interviewees and the impasto technique that was used by Van Gogh when applying in his works the paints with an extremely dense and expressive consistency, without the use of thickening agents, resulting in a textured appearance. This technique was used in his works "Wheat field with crows" and "The room in Arles".

The collection entitled "Here's how I see it" can be defined as conceptual, as it aims to explore the needs imposed by the target audience through unique and functional pieces, as well as simplify routine demands such as the act of dressing, for example, since the pieces have details that simplify identification through touch.

3 CONCLUSION

From this research that seeks to reflect on possible relationships between art and fashion, we were able to distinguish the concept of exclusion, segregation, integration, inclusion and, through it, carry out studies and approaches of cases directed to the fashion segment with inspiring potential for the construction of an inclusive collection. We can say that, even with all the technology on the market, there is still much to be explored and studied with regard to fashion design for people with visual impairments.

This unique methodological path allowed the collection to be made and it was possible to verify that the pieces developed with punctual elements, in addition to broadening the perception of Vincent Van Gogh's art, awakening sensations and experiences through touch, also help to make the collection more attractive.

Seeking inspiration in art for collection development is not something new, nor was the goal simply to take the lines and colors of Van Gogh's works literally to the clothes.

REFERENCES

BASTOS, Dorinho; FARINA, Modesto; PEREZ, Clotilde; *Psicodinâmica das cores em comunicação*. 5ª ed. São Paulo: Edgar Blücher, 2006.

BROGIN, Bruna. Método de design para cocriação de moda funcional para pessoas com deficiência. Disponível em: <https://acervodigital.ufpr.br/handle/1884/60256#:~:text=O%20m%C3%A9todo%20de%20cocria%C3%A7%C3%A3o%20de,terapeutas%20ocupacio->

nais%20e%20outros%20stakeholders. Acesso em 12 Jun 2022.

CONSELHO BRASILEIRO DE OFTALMOLOGIA. Parecer técnico: Visão monocular, 2019. Disponível em: < http://cbo.com.br/novo/publicacoes/parecer_sbvsn.pdf>. Acesso em: 05 Jun 2022.

CRUZ, Alexia Luanda Teske da; PERINI, Bruna Inez; SANTOS, Marko Alexandre Lisboa dos. Experimentação em Design e Arte: Van Gogh, ponte entre a teoria da cor e a escala de ampliação. Disponível em:< <https://periodicos.ufsm.br/revislav/article/download/23918/pdf>>. Acesso em 16 Out. 2021.

DAL BOSCO, Glória Lopes da Silva. Moda inclusiva: Uma análise estética e funcional. In: 10º COLOQUIO DE MODA, 2014. p. 1-10. Disponível em: < <http://www.coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202014/COMUNICACAO-ORAL/CO-EIXO-3-CULTURA/CO-Eixo-3-Moda-Inclusiva-Uma-Analise-Estetica-e-Funcional.pdf>>. Acesso em: 16 Set. 2021.

DALTOÉ, Alynne. COLEÇÃO AVBESSES DE MODA INCLUSIVA. 2018. Disponível em: <<https://www.feevale.br/Comum/midias/8a609f16-11f4-4691-9ca2-ccfc715ec5f9/PROJETA-ME-corrída-espacial.pdf>> Acesso em: 13 Out. 2021.

DI MARCO, Victor. Capacitismo: o mito da capacidade. Belo Horizonte: Letramento, 2020. 82 p.

DIAS, Adriana. Deficiência e Gênero: a importância do debate na intersecção das lutas. 2016. Disponível em: <https://mulherescegas.blogspot.com/2016/10/deficiencia-e-genero-importancia-do.html>. Acesso em: 11 Set. 2021

DUARTE, Jorge. Entrevista em profundidade. In: BARROS, Antonio; DUARTE, Jorge. Métodos e Técnicas de Pesquisa em comunicação. São Paulo: Atlas, 2009.

GOMES, Danila; QUARESMA, Manuela. O contexto do design inclusivo em projetos de produto: ensino, prática e aceitação. In: Congresso Brasileiro de Pesquisa e Desenvolvimento em Design, 2016, Belo Horizonte. p. 3143 – 3155. Disponível em: < <http://pdf.blucher.com.br/s3-sa-east-1.amazonaws.com/designproceedings/ped2016/0270.pdf> >. Acesso em: 16 Set. 2021.

GUILLEN, L. D. et al. Percepção da realidade. In: SIMPÓSIO INTERNACIONAL DE NEU-

ROCIÊNCIAS DA GRANDE DOURADOS, 3., 2012. Grande Dourados: SINGraD, 2012. v. 1. Acesso em: 28 Out. 2021.

ITALIE, Leanne. How two blind brothers became two blind brothers for a cause. Disponível em: < <https://apnews.com/article/one-good-thing-entertainment-lifestyle-us-news-new-york-cbffe7b7b67b438b23cd3266d1ed329c>>. Acesso em: 15 Set. 2021.

KOWARICK, Lúcio. Sobre a vulnerabilidade socioeconômica e civil — Estados Unidos, França e Brasil, Revista Brasileira de Ciências Sociais, São Paulo, v. 18, n. 51, p. 61-85, 2003.

MORA, Adriana Bolaños. Design Inclusivo Centrado no usuário: Diretrizes para ações de inclusão de pessoas cegas em museus. Porto Alegre: Universidade Federal do Rio Grande do Sul. 2012. Disponível em: <<https://lume.ufrgs.br/bitstream/handle/10183/75770/000882925.pdf?sequence=1&isAllowed=y>> Acesso em: 02 Set. 2021.

MOURA, Dante Henrique; LIMA FILHO, Domingos Leite; SILVA, Mônica Ribeiro. Politecnicidade e formação integrada: confronto conceituais, projetos políticos e contradições históricas da educação brasileira. Revista Brasileira de Educação. v. 20, n.63, p. 1057-1080, out./dez. 2015.

MUNARI, Bruno. Das coisas nascem coisas. Martins Fontes: São Paulo, 1981.

OLIVEIRA, Anna Augusta Sampaio de; VALENTIM, Fernanda Oscar Dourado; SILVA, Luis Henrique. Avaliação pedagógica: foco na deficiência intelectual numa perspectiva inclusiva. São Paulo: Cultura Acadêmica; Marília: Oficina Universitária, 2013.

PEREIRA, Danila Gomes. A aplicabilidade do design inclusivo em projetos de design. Rio de Janeiro: Pontifícia Universidade Católica do Rio de Janeiro, 2017. Disponível em: > <https://www.maxwell.vrac.puc-rio.br/colecao.php?strSecao=resultado&nrSeq=30055@1>>. Acesso em: 02 Set. 2021.

PESCADOR, Lilian Daros; SILVA, Leticia Anastácio da. Meias: uma proposta de inclusão no vestuário para deficientes visuais. In: 10º Colóquio de Moda, 2014. Disponível em: <<http://www.coloquiomoda.com.br/anais/Coloquio%20de%20Moda%20-%202014/COMUNICACAO-ORAL/CO-EIXO3-CULTURA/CO-Eixo-3-Moda-Inclusiva-Uma-Analise-Estetica-e-Funcional.pdf>>. Acesso em: 02 Set. 2021.

RELATÓRIO MUNDIAL SOBRE A VISÃO. Disponível em: <https://apps.who.int/iris/bitstream/handle/10665/328717/9789241516570-por.pdf>. Acesso em: Acesso em: 27 Set. 2021.

SHIMOSAKAI, Ricardo. Etiquetas em braille. Disponível em: <https://ricardoshimosakai.com.br/etiquetas-em-braille-e-qr-code/>. Acesso em 10 Ago. 2022.

TREPTOW, Doris. Inventando Moda: Planejamento de Coleção. São Paulo: Doris Elisa Treptow, 2013.