

Architecture, set design and copyright fashion: an active and interdisciplinary learning

DOI: 10.5965/25944631012026e8114

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em Artes, Moda e Design,
Florianópolis, Brasil.

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Publicado pela Universidade do
Estado de Santa Catarina

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Submetido: 28/10/2025

Aprovado em: 14/01/2026

Publicado em: 01/02/2026

1 Introduction

This article presents an interdisciplinary pedagogical experience developed in the elective subject of Interior Architecture for Set Design, offered in the Architecture and Urbanism program at a private university. This research is interested in the context of contemporary transformations in higher education, marked by advanced digital technologies, broadening of access to information and changes in students' profile, facts which strain traditional teaching models and contribute to increased dropout rates (UNESP, 2023).

Before this scenario, study engages with authors who advocate for a reform of thought and education, guided by a more human, critical and integrated approach to education. Morin (2000) highlights the need of to articulate technical knowledge, values, and multiple human dimensions, while Batalosso (2014) and Moraes (2021) propose a transdisciplinary view which integrates "knowing, doing, being and living together".

This study uses a qualitative, exploratory and descriptive approach, grounded on assumptions of ethnography (Gil, 2010) and auto ethnography, understood as a methodology which articulates experience, emotion and critical reflection over educational practice (Kleiman; Silva, 2024). The main data source are two students' reports and of one of the professors of the subject, who simultaneously are researchers and subject of the investigation. The main objective is analyzing how the applied methodology influenced the students' education, both in technical-project development and in human, creative and cultural dimensions.

2 The subject and activities proposed by the professors to students

The Interior Architecture subject for Set Design is part of the Architecture and Urbanism course planning and aims to deepen conceptual and design fundamentals related to the creation of scenographic spaces. Aligned with the institutional pedagogical project, it uses competency-based teaching, according to Scallon (2015), articulating knowing, doing, being and living together, in accordance with the education proposal of PUCPR (2024).

The applied methodology, called Dynamic Modules, grounded on Project-Based Learning – (Cararo, 2022; Mattar, 2017; Cararo e Chagas, 2025). The semester is structured into three successive challenges: camera scenography, stage scenography and experimental scenography. Each module is developed over five weeks and involves case studies, technical visits, lectures with professionals, conceptual and design development, and final presentations in different languages.

The stages of the creative and design process are guided by tools proposed by Pazmino (2015). The experience analyzed in this article focuses on the first module, dedicated to camera scenography, in which the students were challenged to design scenographic spaces for a fictional television program, considering narrative, framing, and visual communication.

3 Pedagogical foundations of teaching and learning methodology

The pedagogical proposal is inspired on Morin's (2000) complex thought foundation, who advocates the integrational of technical knowledge, values, ethics and multiple human dimensions. Batalosso (2014) and Moraes' (2021) transdisciplinary view guides the understanding of interdisciplinary as an initial path to overcoming disciplinary boundaries, promoting dialogue among different knowledge areas (Nicolescu, 1999) and pointing towards a possible reform of thought and education (Morin and Díaz, 2016, p. 84).

The active used methodologies prioritize student protagonism, meaningful learning, investigation and collaboration, the main characteristics of contemporary approaches of higher education (Mattar, 2017). Competency-based education, according Scallon (2015), seeks to prepare students how to deal with complex problems, integrating technical knowledge, creativity, empathy and social responsibility, principles also highlighted by the institutional proposal of PUCPR (2024).

In this sense, the Dynamic Modules methodology does not aim for full transdisciplinarity, but rather for a progressive process of integrating and the need of pedagogical practices sensitive to contemporary social transformations.

4 Architecture, copyright fashion and set design: connections and convergences

This activity is based on the understanding that architecture, set design and copyright fashion are interconnected fields through visual language, the symbolic construction of space, and sensory experience. Architecture, understood as a cultural phenomenon, surpasses its utilitarian function and it takes on an expressive role in the construction of identities and meanings (Frampton, 1995; Colomina and Wigley, 2016).

Set design works as a narrative and sensory design, capable of dramatizing space and enhancing its symbolic dimension, articulating form, volume and atmosphere (Santini, 2018; Freitas et al., 2022). Copyright fashion, in its turn, worths artisanal processes, identity narratives and sustainable practices, in opposition to mass-produced industrial logics (Calanca, 2008; Silva, Rosa e Noveli, 2023; Silva et al., 2023).

The convergence among these fields allows the creation of integrated aesthetics experiences, in which body, space and image are articulated dynamically, as observed in contemporary productions that bring together architecture, fashion and scenography (Florian, 2023; Visoná, Cunha and Kielling, 2024).

5 Activity according to students' view

In camera scenography module, students were challenged to create a fictional television program from which the scenographic spaces would be developed. The process began with the collective definition of the subject and target-audience (persona), followed by the development of the concept and design approach, according to the methodology presented by Pazmino (2015).

The chosen subject was Brazilian copyright fashion, motivated by the students' interest on narratives which worth cultural identities, territorialities and independent ways of creation, in line with discussions on subjectivation, city and contemporary fashion (Visoná, Cunha and Kielling, 2024). The program entitled *Trama Autoral (Copyright Plot)*, was planned based on a talk show composed by interviews and a practical workshop in a "do it yourself" format, engaging with principles of DIY

movement and with copyright practices discussed by (Visoná, Cunha and Kielling, 2024).

6 Students' creative process

The creative process consisted of creating a plot, defining the presenter's figure and establishing aesthetic guidelines for the sets. The students sought to develop a vibrant and representative visual language of contemporary Brazilian culture, by combining intense colors, varied textures and national furniture, inspired by references from theatrical set designs and modern and contemporary architecture (Ramos, 2014).

Brazilian experiences, such as Lina Bo Bardi's work at *Teatro Oficina* and Flávio Império's contributions, reinforce the stage space as an environment for coexistence, cultural expression, and aesthetics experimentation (Ramos, 2014). This perspective has contributed for the creation of sets which articulate architecture, fashion and scenography as complimentary languages. This perspective contributed to the creation of scenarios that articulate architecture, fashion, and scenography as complementary languages.

7 Found challenges and adopted solutions

During the activity, the students faced challenges related to the graphic representation of spaces, stemming from their initially limited knowledge of three-dimensional modeling software. As an alternative, they opted for building physical models, a strategy recognized as a cognitive and pedagogical resource in architectural education (Amorim, 2011; Gonçalves, 2018).

Besides the scale models, a semantic panel was developed (Pazmino, 2015), which synthesized visual and sensory references of the Project, broadening spatial and conceptual understanding. This approach reinforced the artisanal character of the proposal and transformed a technical limitation into an opportunity for investigation and learning, according to Amorim (2011).

8 Activity results according to students' view

The final presentation included two scale physical models, a semantic panel and a stop motion video developed from collages, hand-registered images and handwritten texts, which materialized the fictional program *Trama Autoral (Copyright Plot)*. The aesthetics adopted reinforced the connection with the “do it yourself” culture” and with the Brazilian copyright fashion, in line with debates about sustainability, authenticity, and independent creation.

Research on copyright fashion design guided aesthetics decisions related to the use of colors, textures, materials and narrative construction. The video prioritized handwritten texts and Brazilian soundtracks, while maquettes and panels reinforced the artisanal aesthetics, highlighting the dialogue among architecture, scenography, fashion and culture. For the students, the process enabled a broader understanding of the relation among narrative, image, space and audience perception, promoting immersive and meaningful learning aligned with principles of active learning methodologies.

9 Final considerations: the professor's perception

According to the supervising professor, the activity highlighted autonomy, engagement, and a deep understanding of the issues raised. The Dynamic Modules methodology was proved to be effective in stimulating student leadership, critical thought and articulation among technical, conceptual and sensitive knowledge, in accordance with the assumptions of complex thinking and competency-based education.

It is concluded that the analyzed pedagogical experience confirms the educational potential of active methodologies and interdisciplinary approaches guided towards a possible path to transdisciplinary. By integrating architecture, scenography and copyright fashion, the subject contributed for the education of more critical, creative professionals, prepared to deal with complex challenges, reinforcing the role of higher education on human, professional and civic education.

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