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Ainda correm lágrimas pelos
teus grisalhos, tristes cabelos,
na terra vã desintegrados,
em pequenas flores tornados.

Todos os dias estás viva,
na soledade pensativa,
ó simples alma grave e pura,
livre de qualquer sepultura!

E não sou mais do que a menina
que a tua antiga sorte ensina.
E caminhamos de mão dada
pelas praias da madrugada.

(Epitáfio, Cecília Meireles)

To the most excellent professor, doctor, researcher and,
above all, human being, Murilo Scoz (*In Memoriam*).

Fashion, design and sense

On the 29th. Dossier of ModaPalavra e-periodical, entitled Fashion, Design and Sense, the reader will be able to find a set of reflections about the three subjects, as well as their overlap. In these terms, the different artifacts conceived in these fields, considered or not their practical character, appear as products of a discursive work that, either through the formality of the method or through original projective paths, forms significant sets.

In its varied plastic arrangements, fashion outlines the appearance of the dressed body, building ways of being in the world. Thus, dressing becomes a semiotic act of transforming the individual body into a collective body, by which the subject is inserted in the social context and through which he builds his own identity.

To this end, the present Dossier sought to bring together works that have their theoretical-methodological framework in Semiotics. From this conceptual framework, in the first block, historical records of the fashion of the beginning of the 20th century show how, for a long time, the appearance of the dressed body builds ways of being in the world. The article **“The Corset as a Fetish Object in Victorian England and the Crisis of Values in the Dynamics between Class and Gender”**, by Roseana Sathler Portes Pereira, opens the section and explores the relationships between corset and fetishism in the 19th century and early 20th century. The investigation suggests that the value crisis produced by the conflict between public and private spaces, the relationship between male agency and female stagnation and the impossibility of enjoying female leisure are embodied in the corset that becomes an object-fetish.

Heloísa Leite Imada and Orna Messer Levin, in the text **“Dressed for Leisure: a description of fashion in the worldly chronicles of João do Rio”**, analyzed the presence of sports fashion in worldly chronicles and examined their contribution to the validation of a collective imaginary about leisure. The framing of the sportswear has become more complex in the civilization of the newspaper, in which social relations are regulated by the production and reading of printed material.

A century later, we came across technologies applied to fashion design, resulting in products that not only use them, but display them with the individual who wears them or offers the possibility of homemade 3D printing of clothes. In the work **“3D Printing for Clothing: new paradigms of design and consumption”**, Juliana Neves Gomes, Suzana Helena de Avelar Gomes, Sirlene Maria da Costa and Silgia Aparecida da Costa carried out an approach on 3D printing technology in fashion, and the importance postponement strategies, which are leading to greater information sharing in the production chain of this sector. Social manufacturing is also mentioned in this work, which is a way of introducing mass customization, based on digital networks and other emerging technologies, and which has been breaking the traditional B2C (business to consumer) paradigm.

In the text entitled **“Luxury and Technology: phenomenological analysis of the Louis Vuitton handbag Canvas of the Future”**, Guilherme Henrique Koerich, Nicole Pasini Trevisol, and Richard Perassi Luiz de Sousa described and interpreted the perception of Fashion experts about a given handbag model Louis Vuitton brand, using Phenomenology as a methodological resource.

In the proposal of a collective based on rupture or under the value of sustainability, the last block brings analyzes of

the meanings produced by these brands, from the perspective of Discursive Semiotics and Sociosemiotics. Consequently, in the article “**Political Discourses in Fashion: the collective Estileras, a semiotic analysis**”, Cláudia Regina Garcia Vicentini, Yasmin Alexandre Có and Suzana Helena Avelar Gomes describe that Fashion is a place of production of meaning in which social values are realized plastically, allowing the transmission of the most varied and often antagonistic speeches. In this way, several social groups are constituted with contesting narratives or reaffirming hegemonic values and tendencies, confirmed plastically in the adopted dress systems.

Finally, we invite you, noble reader, to go through these pages and we hope that this Dossier can contribute to the presentation of new concepts and fields of action. Throughout the dossier, interactions between producer and consumer subjects are seen, mobilizing contemporary social values, especially individualism, technology and sustainability in a feedback loop in the network of articulations promoted by the visibility of fashion.

Best wishes for an inspiring reading!