

THE ACCORD BETWEEN UNIVERSITÉ DE LA MODE AND FASHION AND STYLE COURSE, FEDERAL UNIVERSITY OF CEARÁ

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ABSTRACT

This paper aims remind the accord between the Fashion and Style Course at Federal University of Ceará and the Université de la Mode at Lumière University Lyon II. To describe this process, the report will mention the support and participation of the professors concerned, the difficulties, the internship, and will provide an update of the accord.

Keywords: Accord. Fashion and Style Course. France.

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1 INTRODUCTION

In the 1980s, the Brazilian state of Ceará was in second place in a ranking within the clothing industry³. A group of businessmen wanted to become leaders in the sector and a reference in fashion creation. This group was represented by the technological centre of Ceará which contacted people concerned in Architecture and Home Economics courses from the Federal University of Ceará to implement an initiative which would create a rapid formation course, which might fill a gap for extension formation or a technical one⁴. An experiment was developed which became the first course in a federal university: the Fashion and Style course, denominated actually by Design–Fashion (FEDERAL UNIVERSITY OF CEARÁ, 2010)⁵.

The Fashion and Style course enabled professionals to work in the clothing industry, and attempted to create a local fashion culture. In October 29th of 1993, the course was approved as a project by the university council (CONSUNI) at UFC (MARQUES, 2014). The first class began in 1994. The course project (FEDERAL UNIVERSITY OF CEARÁ, 1993) intended to employ nine professors to work mainly in the creative area. However, only six professors from Home Economics and Architecture dedicated their time to developing this course and no new recruitment was done for the project.

In 1995, taking into account the academic circumstances, a decision of maintaining contact with Lumière University Lyon 2 became a new possibility which consolidated the relationship between the market and university. Maria Suzana Moreira Girard was chosen to intermediate this articulation. Girard worked in association with visiting professors and the dean of the Fashion and Style course. She organized projects which included an exchange and a lot of activities related to visiting professors in Brazil or Brazilian visiting professors in France. It was important to divulge to all students the importance of participating in activities in Lyon. Girard introduced Nadine Gelas, director of Université de la Mode into the Fashion and Style course, who works at Communications Institute at Lumière University Lyon 2.

³ Ceará is in fifth place at a ranking related to textiles and clothing industry in 2016 (MOTA, 2017).

⁴ Target audience was formed by graduated and that one who worked in fashion industry or even others who had abilities or interest in this specific market.

⁵ In the 2000s, all courses with denominations related to fashion, including “Style” was modified by Ministry of Education to Fashion Design to technological courses and Design–Fashion for bachelors.

In order to establish a series of agreements between UFC and Lumière University Lyon 2, an experience report with documents will be presented (projects, reports, accord, etc.) and declarations of two students. Therefore the most important details concerning the accord will be discussed: accord activities have been highlighted; the support, the missions, and we reflect how the present situation of inactivity which the accord finds itself. Activities are established, which had greater prominence for discussion to enable the exploration of the qualification of professors and students and taking into consideration the creation factor.

2 THE ACCORD

Lyon is known by its silk related tradition: “From the 17th century, Lyon developed as a big industrial city with its economy based on silk weaving” (GAUTHIEZ, 2016, p. 33), At this time it became the most relevant production centre of silk in Europe (BEZERRA, 1988). This local tradition highlighted the regional activities related to fashion and may also be linked with creation; an area which the Fashion and Style course needed to be improved. Creation was significant at Université de la Mode.

The Université de la Mode was funded in 1998 to develop professional programmes oriented to fashion and creation. It offers masters and bachelors courses in fashion. These courses taught about creation and management, referring to textiles, clothing, accessories, cosmetics, design, jewellery, etc., orienting studies linked to communication and marketing (UNIVERSITÉ DE LA MODE, 2016).

After the Fashion and Style course dean visited the Université de la Mode in 1995, an accord was formatted between Brazilian and French institutions (FASHION AND STYLE COURSE, FEDERAL UNIVERSITY OF CEARÁ, 1995). This process began with e-mails between Nadine Gelas and the Fashion and Style course, oriented by a department in the Federal University of Ceará which is concerned with projects on international topics. Roberto Cláudio Bezerra’s point of view, rector in charge at that time, was extremely important in offering support to the Fashion and Style course and its autonomy. The accord between the two courses was established in 1996 and had, as its propose, to endorse the cooperation and relations between institutions.

In 1997, Bruno Gelas, the Lumière University Lyon 2 rector, was in the Federal University of Ceará to assign an agreement with the Brazilian university, and this agreement benefitted the Fashion and Style course. It announced an exchange between professors and students from the two universities, partnerships with the textile industry and an exchange of didactic material. During the exchange, students in Lyon could study subjects, attend summer courses, participate in conferences, fashion weeks and visiting local industries.

The accord between the universities helped exchanges in creative activities and maintained proximity between the Brazilian and French cultures. The exchange allowed a consolidation in training and built up a partnership which has grown considerably in the area of fashion design in Ceará, taking into consideration academic terms and an articulation toward marketing trends.

3 THE SUPPORTS

Some events were organized to promote the agreement in order to improve the exchange. The events were scheduled by Fashion and Style course dean and the Université de la Mode directors. These were intermediated by Girard and aimed to create lectures and workshops destined for businessmen, fashion professionals, and students. Partnerships with associations were made in order to obtain places to hold lectures and other events. The Fashion and Style course had support from syndicates and a local journal called O Provo, represented by journalist Wânia Dummar.

4 THE MISSIONS

Lyon professors coming to Fortaleza brought about projects aimed to establish a proximity with French culture and train a number of students and professors. The first event in Fortaleza occurred in 1996 with the arrival of Nadine Gelas and her lecture on “Fashion, seduction empire”. Her mission was complemented with industrial visits to Guararapes and Jangadeiro Textiles. Nadine Gelas went on a journey around the area in order to get to know local cultures. Some local markets were visited and also visited an important part of fashion commerce in Monsenhor Tabosa Avenue and Maraponga Mart Moda shopping centre. A fashion

show was organized and the opportunity to experiment local foods was also experienced. Other missions followed the same pattern. Besides Nadine Gelas, some French professors came to Fortaleza, namely Daniel Pelligra, Jocelyn Vidal-Blanchard, Nicole Foucher, and Sophie Cano.

Two professors were important to the creative sector: Martine LeHerpeur and Mongi Guibane. LeHerpeur in 1997, presented a workshop called “Creative processes and product strategies”. Guibane came to Brazil in 1998 to give two lectures: “We need a new consumption culture” and “Product strategies and marketing toward to creation”. According a report of this mission (FASHION AND STYLE COURSE, FEDERAL UNIVERSITY OF CEARÁ, 1998), 70% of students participated, even taking into consideration the strike period at UFC. Guibane was interested in helping out with some difficulties related to creativeness which could help professors of Fashion and Style course. Therefore workshops were organized: one related to accessories, and other about fashion shows.

In 1997, Germana Bezerra, dean of Fashion and Style course, went to Lyon and gave two lectures called “Brazilian Fashion” and “Brazilian Textile Industry” destined for post-graduation classes. Her schedule was extended to visit Demître de Pierre atelier, some industries, a museum and an institute turned to French Textiles, where lectures were given about important research work in the field of international market. Shortly after, Bezerra visited labs testing technological fabrics. Finally, there was a visit to Ravage lingerie and an industry for women’s Fashion, Piérre Bé.

5 THE DIFFICULTIES

One of the difficulties was the lack of sufficient funding. Because of this, most part of the professionals who could help improve projects could not afford to participate fully in the visits. In relation to funding for meals, the Federal University of Ceará could afford it only if the visiting professors ate at the hotel.

Due to the help of private enterprise initiatives, it was possible to promote partnerships to contract professional translators. However, the market value was so high to maintain a professional help, and this situation made it impossible to go to the activities. Nevertheless, it was possible to get an operational budget for plane tickets which the Federal University of Ceará could afford to back thus ensuring that the

Federal University of Ceará could maintain the partnership with the Federal Rural University of Pernambuco, contracting out Maria Alice Vasconcelos Rocha, Home Economics professor, who was responsible for simultaneous interpretation. Rocha also has a course in fashion and this facilitated the simultaneous interpretation. Rocha and Girard also translated for all professors in their daily visits.

These additional aids in relation to the operation budget, the support for visitor professors and a media involvement made it possible to maintain the working success of the project and to keep it active.

6 THE INTERNSHIP

One of the partnerships aimed to offer students internship in both universities. The project could not afford scholarships for students. Lumière University Lyon 2 could offer lodging for students, but not for free. Girard indicated some economic matters about and this and the problem of meals. The internships are not paid. There was a norm in the accord prohibiting it. Another important point for the people concerned to participate in the exchange was their fluency in the French language. In all annual missions, a visiting professor would have to participate in interviews, evaluating intention, fluency and curriculum. All results are destined to the project coordination. Finally, a company was chosen to receive the selected students. This provided internships in Atelier Captiva Mongi Guibane S. A. R. L., Candy for Richman, Cedrick Brochier, Kenzo Lingerie, Max Chauol, Nathalie Chaize, Nina Ricci, etc.

Some students who accomplished internships in France report aspects which indicate social relevance related to the exchange and personal realization:

Since child, I dreamed with that haute couture universe I saw in fashion magazines from my mother. I would like to understand secrets inside invisible trims [...] It was in the Fashion and Style course which this possibility could be real through the accord between Lumière Lyon University 2. My internship in a French house was just not a child dream, but it was defined my professional future (Student 1, 2017).

My internship in Lyon was in part of 2008 and 2009. I worked at Village des Créateurs, a company interested in new European designers. My experience was different from my initial expectation turned to technical knowledge. I faced contrasts with cultures which amplified my references and manners to see myself and my own culture. This experience changed my professional and academic ways through personal deconstructions (Student 2, 2017).

Student 1 intensifies the French image as a pole of fashion creation. A decision arose in part because of the students going to France, although there were fashion cities in Brazil like São Paulo and Rio (LOPES, 2014). This interest was declared by Lipovetsky (2009), indicating the importance of French fashion since 17th century. New experiences provided new perspectives for Student 2. She changed her personal life because found out new ways to express her work. The internship included zero academics tariff for subjects. Lack of a scholarship was one of the reasons that French students did not participate and study in Fortaleza. Since 1996 until 2006, only one French student accomplished internship in Dilady Lingerie, a local company.

7 FINAL CONSIDERATIONS

The accord between both universities was fundamental to increase the creative capacity of students and professors from the Federal University of Ceará. When the Fashion and Style course was started, it was not the norm for a fashion course in federal institutions; a completely innovative modality at that time. So, the accord arose with expectations to consolidate a technical competence which could feed the market and teaching skills. French visiting professors were working in the market place which was not common in Brazil where maintaining exclusive dedication in public universities was the norm. Thus, visiting professors actualized information from market activities.

The Fashion and Style course was the first of fashion area in a federal Brazilian public university. Lack of professionals in creativity was diminished because of the accord established. The Université de la Mode gave support through courses, lectures and exchanges. At the moment, the accord is inactive. The Design–Fashion course has now obtained professors qualified in the creative sectors. This course is the second best of the country (RUF, 2015) due to a serie of reasons promoting its activities in academic terms (FEDERAL UNIVERSITY OF CEARÁ, 2015). Other types of accords have stimulated new partnerships (ANDIFES, 2017) such as Science Without Borders. All areas explored have brought changes and affected the Design–Fashion course, which is now implementing new policies linked to marketing and academia. The accord depended on both universities and principally with people working on the project. Part of the actions depended exclusively of the responsible people in this project.

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