

## EDITORIAL

### *Editorial*

Scientific events are important spaces that make possible the exchange of researches arising from questions raised all around the world. Despite declining investment in education and research in Brazil, they maintain their value, as they reinforce themselves in this context as spaces of resistance.

In the fields of Fashion and Design, scientific events are equally important, with the Fashion Colloquium<sup>1</sup> being the oldest and also the largest in terms of submissions and researchers involved. Created in 2005, it was established with the purpose of filling the gap for privileged spaces for discussion and dissemination of academic production in Fashion and Design and its natural interfaces, both nationally and internationally.

Based on an understanding of the importance of scientific initiation and the role of teachers in training researchers, the Fashion Colloquium takes place concurrently with the Scientific Initiation Congress and the "Dorotéia Baduy Pires" Fashion Schools Forum. Thus, novice and advanced researchers and professors can broaden their perceptions in their respective fields and contribute to improving the scientific nature of both fields.

The importance and quality of the works presented motivated the editorial team of the Journal of Teaching in Arts, Fashion, and Design to develop, annually, a special edition with the best articles presented at the Fashion Colloquium and the Fashion Schools Forum that engage in dialogue with teaching.

In 2017, specifically, the 12th<sup>o</sup> "Dorotéia Baduy Pires" Fashion Schools Forum explored the theme of Contemporary Pedagogical Practices in Higher

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<sup>1</sup> Promoted by the Brazilian Association of Fashion Studies and Research – Abepem.

Education, a lecture offered by CENEPP/PROGRAD/UNESP through Professors. Drs. Maria Regina Cavalcanti and Alessandra de Andrade Lopes. For the following round table discussion, several authors/professors with innovative experiences in teaching methodologies for Fashion and Fashion Design courses were invited.

The relevance of these discussions is evident in the fact that this Forum brings together, on an annual basis, course coordinators, professors, and researchers interested in the quality and improvement of their undergraduate courses in Fashion or Fashion Design, at the technological or higher education level, who would otherwise have greater difficulty in embracing the diverse educational experiences and proposals in this immense country of Brazil.

With these objectives in mind and counting on the interest of several researchers, this Special Dossier was organized, featuring texts by professors Geraldo and Maria Celeste, whose discussions during the round table held on the morning of October 12 in the amphitheater of UNESP – Bauru, open our eyes as educators to new horizons and point to unusual paths, such as a multifocal panorama of inferences that aid in the teaching and learning of design for fashion design students and promote meaningful learning in which design thinking becomes autonomous and conscious, while Geraldo's writing introduces us to the *See Beyond* method, which enables the inclusion of visually impaired people in fashion design learning. Looking at the results described above, it is clear that the sky can be the limit for those who strive hard to achieve their goals.

Enriching this volume, other researchers, who gave oral presentations in some working groups, submitted expanded and better-founded texts to compose this special volume of the journal.

Professor Lúcia Mazieiro reports, with extensive theoretical support, on the project-based learning experience developed in conjunction with the Semiotics course at the university where she teaches. Another researcher, Carlos Barbosa, describes a project that has been developing at Anhembi Morumbi University since the formation of the Study Group on Design and Philosophy. His experience points to the importance of interdisciplinary and transdisciplinary practices that promote closer relationships between the object of fashion design and digital design and theoretical reflections. Moving beyond successful teaching experiences, Professor Adriana

Baggio presents a rich quantitative analysis of the presence of higher education courses in fashion in Brazil according to the designation adopted and the academic degree offered, weighing variations according to region and type of institution.

After these five relevant texts, three others of equal quality complete the magazine. Professors Patrícia and Maria Antônia, who work at the State University of Londrina, discuss a collective pedagogical action that integrated three distinct fields of knowledge: project methodology, composition, and form laboratory. The results of this action invested in an active stance on the part of students and in the value of experimentation to achieve compositional possibilities for innovative structures and mechanisms. From Paraná to Rio Grande do Sul, teachers Camila and Anne offer us a unique approach to working with mind maps and image panels based on theoretical contributions from semiotics and standard design models. Closing this year's special dossier, Professor Heloisa discusses the social dimension of a curriculum proposal developed not with the industry's desires in mind, but rather with the educational needs of women in a region surrounded by social vulnerabilities.

Thus, it is with great satisfaction that the editors of this journal offer readers a volume rich in discussions, experiences, and theoretical and methodological possibilities so that we may continue to bravely make fashion and design education a fruitful path of revolutions, somewhat silent but always transformative of the social, economic, and historical reality of our country.

Wishing you pleasant reading,

Professors Mara Rúbia, Maria de Fátima Mattos, and Cyntia Tavares