

## EDITORIAL

### *Editorial*

We are pleased to announce the third issue of the Journal of Arts, Fashion, and Design Education, for which we proposed a dossier that addresses a reflection on **New Frontiers and New Territories in Art, Design, and Fashion**, with the aim of provoking a discussion about the place of art, design, and fashion encompassing teaching and learning, teaching methodologies, the results of creative and productive processes in formal and informal education, theoretical essays, among other topics relevant to the theme.

For the Transversal Openings section, this journal always invites reports on experiences by artists/designers/teachers, articles on their “ways of doing” as teaching identities or artist memories, theoretical discussions on results obtained from research and/or academic practices.

The Interviews section follows the same scope, highlighting contributions in Arts, Fashion, and Design.

We invite readers to immerse themselves in this universe, starting

with the **Dossier** featuring **Carol Garcia**, which presents a rich case study considering the concept of the sharing economy developed by Gansky (2011) and the understanding of metadesign in complex systems (Alão, 2015) as elements of symbolic reinterpretation of evaluative processes. However, she noted that transforming the presentation of undergraduate final projects into an opportunity—the BA Creative Collectibles—provided a more dynamic and interactive evaluation system, more accessible to students in terms of different professional opportunities, the systematization of communication skills, and the proactivity of the student's entrepreneurial character.

**Monica Moura** discusses **Contemporary** Design and its role in relation to the possibilities and challenges of understanding human beings in all their complexity. She explores the universe of the senses and the expansion of reality in a historical review of social issues in the field of design, examining the establishment of new frontiers and territories in their relationship with society.

In the Transversal Openings session, eight interesting readings are presented.

Pedagogical practices in the field of Fashion Design, associated with the development of skills in the area of creativity as an incentive for “Lateral Thinking” and the development of “Mind Maps,” **Ana Cristina Broega** discusses and reports on an exercise to foster creativity adapted to the traditional methodology of developing collections in fashion design, applied in a Bachelor's Degree in Design at the University of Minho, in Portugal.

**Sandra Ramalho and Airtton Jordani** bring us a discussion about the relationships between artistic and aesthetic texts expressed in the same language or different languages, such as visual arts and cinema, advertising and design, street fashion and magazine fashion, or even the mixing of these genres. That is because it is thought that when you get into how meaning is created in any text, it makes it easier and more fun to check out different texts and languages, among other things.

**Fabiana Mori's** *The Threads of a Sensitive Gaze Between Design, Architecture, and Fashion* philosophically analyzes fashion as a way of expressing feelings, ideas, and concepts diluted in architecture and design. Thus, they expose philosophical characteristics of the creative process, taken as an existential process, which proposes a sensitive view of the understanding that there is a point of intersection at the level of the manifestation of the subject's feelings or ideas, in which memory and sensations depend on an operating and current body.

**Mara Rúbia Sant'Anna** concludes this session with an exploratory study on the relationship between History courses and fashion design education, considering methodological discussions on historical awareness and the role of creativity in the production of historical knowledge, which directly impacts the training of more creative and socially critical designers.

The **Interview** in this issue is with Eloize Navalon, in which the professor discusses her academic career and her work as coordinator and lecturer on the Bachelor's Degree in Fashion Design at Anhembi Morumbi University (São Paulo, Brazil). In addition, Eloize reflects on the relationships between art, design, and fashion, but also on tolerance, diversity, and the great and necessary passion for teaching (and learning), carried out by **Marcelo Machado Martins**.

We wish everyone an enjoyable reading!

Maria de Fatima da Silva Costa Garcia de Mattos and Maria Tereza Lopes