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EXTENDED SUMMARY

# MALE SKIRTS: A INTERDISCIPLINARY PROJECT THROUGH ART, DESIGN, HANDICRAFT AND FASHION

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## INTRODUCTION

The interdisciplinarity in the Course of Fashion Design at the Federal Institute of Education, Science and Technology - Campus Steps have been implemented and perfected constantly, so that students experience it theoretical and practical content in an integrated manner, with better use of the course, thus affecting future professionals who will enter the job market.

The educational process permeated by interdisciplinarity is efficient in the various areas of knowledge and, in the teaching of design, numerous researches and authors point out this path as a means of transposing the characteristics of the practice in design to teaching, since it is a field with wide theoretical, technological, economic and political-social connections, a field constantly expands its borders (NAVALON, 2010).

The present study of an applied nature is based on the bibliographic survey about interdisciplinarity, having as methodological procedure the exploratory research, defined by Gil (2002, p.41) as “the improvement of ideas or the discovery of intuitions”, using the technical procedure of bibliographic research to substantiate the pedagogical practice and finally reporting the interdisciplinary practice as a teaching tool in order to contribute to the construction of efficient teaching-learning strategies in fashion design.

The result of this study brought benefits in the construction of the students’ knowledge and its assimilation, since the integration of the teachers in the orientations of the different design stages gave rise to a fashion product exhibited in the seventh edition of the “Passos para a Moda” event, through a fashion show fashion and exhibition of their respective illustrations, giving rise to discussions presented here about the main teaching-learning objectives through the achieved interdisciplinarity.

The disciplines that deal with the history of clothing and fashion address the use of the skirt by men over time. However, in Brazil, there are still recurring episodes of prejudice regarding the use of this artifact by men. This association is reinforced even in the traditional bibliographies of modeling and fashion design, in which skirts are always associated with the body and the female gender. It was glimpsed in the choice of the male skirt, in addition to the main objective of relating the disciplines mentioned above, guiding the reflection on body, gender and fashion, expanding the perspective of the students on the subject.

## 2 DEVELOPMENT

The article was structured based on theoretical considerations about interdisciplinarity, survey and analysis of the summary of the disciplines of the first period with potential for integration in the project, organization and report of the sequence of stages of the project ending with a qualitative analysis of the results obtained from products developed and on the reports of the students involved in the project.

Fashion Design is characterized as an interdisciplinary practice, since the projects involve economic, social, cultural, environmental, functional, aesthetic, symbolic, technological, communication and use aspects. Thus, a resource used by teachers is the application of interdisciplinarity, in which there is no methodological synthesis, but a sum of several methodologies in the search for cooperation between disciplines with a theoretical methodological connection associated with science in this interdisciplinary process (PAVIANI, 2008; ROQUETE et al., 2012).

According to Santomé (1998, p. 55) “a discipline is a way of organizing and delimiting a territory of work, of concentrating research and experiences within a certain angle of view”.

Therefore, for interdisciplinarity to occur, cooperation between disciplines is necessary, extinguishing the fragmentation of knowledge, in this way, Teixeira (2007, p. 60) defines “[...] the excessive fragmentation of science is one of the causes the breakdown of the university ”.

Based on these assumptions, the contribution of its application is verified, but bureaucratic procedures with definitions of schedules and specific disciplines to be fulfilled present in the pedagogical project of the courses still bring difficulties for the total implementation of this practice. Thus, in the course under analysis, it was identified that the fragmentation of disciplines makes it difficult for students to understand and assimilate the articulation between the content presented.

The teachers conducted the project in 3 stages:

-Theoretical basis about men’s skirts and visual research carried out in the discipline of Fundamentals and history of design and History of fashion and clothing I;

- Study of form and pattern making carried out in the discipline of Pattern Making I;
-Illustration of the finished skirt made in the discipline of Fashion Drawing I.

## CONCLUSION

Interdisciplinarity as a didactic-pedagogical practice brings in its characteristic constant innovation, attending to economic, cultural, social and behavioral aspects, aiming to meet the diverse demands of incoming classes. Thus, this process has cyclical characteristics, in which teachers analyze the experiences carried out in order to polish the stages of the teaching-learning process.

Based on the reflections traced in the results and discussions, in line with the literature, it is understood that the interdisciplinary project has unleashed in those involved the ability to understand the theoretical concepts of the disciplines in a critical, reflective and associative perspective, that is, it constitutes the praxis, so that theory and practice were unified in the transformation of the existing reality.

The practice of Design starts to be seen by students as procedural and relational, in which the designer has the role of translating artistic, craft and technological knowledge into the designed products. The relevance is not to know how to differentiate

art, fashion, crafts and design, but to know how to articulate these different fields that connect and influence each other.

This practice enabled students to better understand the content, in addition to understanding the importance of connecting theoretical teaching with practical teaching in fashion design.

Still, this practice had the unfolding of the insertion of the skirt in the construction of male bases in the discipline of clothing modeling, contributing to the discussions on the interpretation of form through analyzes of body differences between female adults, male adults and children in the design of the skirt.

Here, some interdisciplinary issues analyzed until now have been presented and discussed. Still, the practice is constantly improving, and can be repeated and reassessed constantly. Even so, it is possible to identify through this study future interdisciplinary possibilities in other periods, using the same methodological strategy in the application of the didactic-pedagogical contents of each class.

In addition, the experience report presented here brings experienced didactic-pedagogical strategies that make it possible to share and expand discussions about the process, aiming at more meaningful and effective practices in teaching in higher education courses in fashion design.

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