

EDITORIAL

TRANSVERSALITY AS A STRATEGY FOR BUILDING DESIGN THINKING

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In the educational sphere, the great challenge for the development of design thinking is to create an environment conducive to the transversalization of knowledge and the learning of means that facilitate the management of creativity. Therefore, dossier no. 11 presents the theme “BUILDING DESIGN THINKING: TRANSVERSAL METHODOLOGICAL STRATEGIES,” based on different reflections on the methodological tools used to conduct creative practices in the classroom.

Considering the current multifaceted context, the demand for interdisciplinary pedagogical approaches that encourage the integration of knowledge, reflective practice, and collaborative action between students and teachers is growing. Thus, this dossier provides a space to share experiences and disseminate initiatives for the management of creativity in different design fields.

The evolution of the creative path in the classroom requires the development of skills to understand the context, manage information, make connections, and produce, express, and implement ideas. Teachers who face this challenge are constantly looking for ways to facilitate the integration of imaginative and critical thinking. Thus, as Luís Antônio Coelho (2006; 1999) highlighted in his brilliant texts on design methods, the classroom becomes a space for reflection on the making, since design action extends beyond the object, being a strategic step in the way of seeing and transforming the environment and thus, the individuals themselves.

However, all of this depends on creating an environment that fosters receptivity to the new and stimulates the desire to learn. New knowledge will be welcomed if it is assimilated as a transformative experience, in an environment where efforts intertwine and individual skills are acknowledged. According to Sanches et al. (2015), a collaborative pedagogical environment needs to be established to facilitate the development of autonomy and a way of thinking that is conducive to interconnections, promoting the assimilation of new stimuli, the creation of ideas, and the construction of new knowledge.

On the other hand, in this multiple construction, the path taken to produce and implement ideas is marked by movement, requiring actions and knowledge of a very diverse nature. Therefore, the study of methods that facilitate the management of this process is essential, since it is a cyclical and interactive flow, in which the collection of information is continuous, feedback on analysis is constant, and parallel lines of thought often appear.

With this in mind, we selected works that explore different areas and analyze both design practice as a creative process and the construction of transversal knowledge that prepares students for this practice.

The article Creative process and experiential places: Account of a design exercise in Chamizal Park at Ciudad Juárez, Mexico addresses the teaching of design based on experiences that propose the relationship between academic practice and the urban context,

within a multidisciplinary process that promotes dialogue, teamwork, and the complementation of skills between creative processes, architecture, art, and design. As a result, the experience reported enabled students to develop their own interpretations, question established knowledge, and perceive spaces as a multitude of meanings at a geographical, social, and historical level, with many possibilities for transformation.

L120 Odyssey: Gamification of the evaluative proposal in an art and new media subject discusses a teaching practice that delves into the interest of students in role-playing games (RPGs), to find solutions that contribute to problems faced during design development in the Electronic Arts course (Argentina), such as creative blockages, the consistency of the course content and methodology, development time restrictions, and isolation during the COVID-19 health emergency.

Next, we enter the universe of design methodologies applied to fashion design teaching. The article Analysis of design methodologies and development of useful tools for the creative process of the fashion designer proposes tools to help the creative process. Based on an analysis of fashion design methodologies, it presents a synthesis of the personal development planning (PDP) for this field and charts of aesthetic, semantic, and style references for fashion. The study aims to facilitate the synthesis and interpretation of the subjective information that characterizes product design in the field of fashion, both in the context of learning and in the professional sphere.

The last few articles focus on the educational environment of graphic design. Visual methodology in graphic design: Report of a didactic experience in teaching-learning discusses the relevance of the elements of visual language to the creative process of graphic compositions using practical demonstrations, the development of creative activities, and experiments with students. In turn, Visual literacy in graphic design teaching addresses the teaching of visual syntax in compositional practice, highlighting the importance of this preparatory knowledge for the construction of creative competence applied to the elaboration of graphic projects.

We conclude the dossier by interviewing Margarita Flores, who talks about her career as an architect, researcher, and professor of architectural design in higher education, the foundation of the Acto School, and her desire to develop creativity using new practices that value affection, cognition, will, and empathy.

We wish you a great read, with the hope that the selected texts will provide transversal paths and foster fruitful connections that will help build design thinking.

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