THE ANATOMY OF THE CORSET

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Abstract: The article intents, through Landowski’s work, a preliminary study of the different uses of the corset. Starting on the analysis of the name of the garment – which evokes its presupposed uses – and its plastic ensemble – or the anatomy –, allowing the observation of the many degrees of objectivation or subjectivation permitted by each form of interaction between body and corset.

Keywords: corset; socio-semiotics; use and practice.

Introduction

Through the years, the studies concerning Western Fashion were based above all on historical matters, and a large number of works can already offer a good source of investigation for students and researchers of the field. However, studies of a more analytical nature are still needed, specially when it comes to the use of the corset: this paper seeks to propose a new regard to such a matter, starting on Greimas’ and Floch’s semiotic theory, as well as Landowski’s postulates on interaction regimen. From a semiotic approach of the object, new problems of research of Wester Fashion could be raised and more deep discussions of aspects still not explored could be possible. This paper proposes a preliminary approach of such a manner of regarding the apparel, starting on a brief semiotic analysis of the use of the corset.

corset n. m. I anciennt Gaine baleinée serrant la taille et le ventre des femmes.¹
corset n. a tightly fitting garment worn under the outer garments to shape the body, or to support it in case of injury.²

The word corset, identically spelled in english (‘k s t) and in french (k s ), spread around Europe in similar forms – corsé, in spanish, corsetto, in italian, korsett, in german – and in portuguese, the term “espartilho” – adopted because of a material particularity, as the garment was made, in Portugal, of esparto grass – was replaced, in the 1990’s, for the english-french word. But what does “corset” mean? For the french, some sort of “belt” that “closes” women’s body and waist, made of whalebones – “baleinée” –, the traditional material used until the 19th century (LYNN, 2010). The english, however, highlight that such garment must be used underneath the clothes, and that it’s adjust must be tight – “tightly fitting” –, that it must shape the body, providing support.

From both definitions, it’s possible to notice one distinction: while Le Robert’s definition highlights the importance of the material, the Oxford’s focuses on the function, on the need of the constriction provided by the garment. The french definition, therefore, lies on what the corset is; the english definition, on what the

¹ Le Robert de Poche 2009.
² Oxford Advanced Learner’s Dictionary.
corset does. The second aspect will be addressed by Landowski (2009) as nom d’usage, the name of the use that normally coincides with the name of the object, and which possesses the power to evoke its ensemble of functions and uses (LANDOWSKI, 2009). More than go deeper on the analysis of the word, as Hjelmslev (Cf. 2000) would do, this initial exploration seeks to justify the use of the english-french word instead of the available portuguese word, espartilho. Our interest here is to address the pre-supposed function of the garment, more than its material particularity and later, the possibility of distinguishing the use of the corset and its practice.

For Landowski, the meaning of the object emerges from its use (LANDOWSKI, 2009). So it is useless to study only the object-thing aspect of the corset, ignoring the use made of the garment. Considering this, the realization of the corset’s function can only be achieved through the wearing of it: it’s only through a body that wears the garment that its meaning can be actualized (GREIMAS & COURTÉS, 2012). Its nom d’usage, therefore, has no meaning on the garment when kept in a box or hanging in a closet, which brings us to the museology problem concerning the corset: normally, corsets are exposed in mannequins that seeks to “imitate” the silhouette the garment was supposed to shape, in an effort to reconstruct the original meaning of the body that wears a constrictive object.

Through a brief study of the composition of a “generic” corset – meaning not an specific corset from an specific date or period – this work seeks to associate what the object is to its nom d’usage so it’s possible, through such analysis, identify what could be called the practice of the corset, in opposition to its pre-supposed used. The study focuses on identifying different forms of interaction between body and corset, which could be associated to different degrees of virtuosity from both the subject that uses the corset, and the corset-subject itself, and, of course, the corsetier that makes it. Those different aspects also carry different interaction regimen (LANDOWSKI, 2005), as well as different forms of enunciation (GREIMAS & COURTÉS, 2012; LANDOWSKI, 2012) present on its ensembles. It’s through the study of such interaction regimen that this paper seeks to address the anatomy of the corset, contemplating different aspects of its visual manifestations, as well as it’s forms of inter-action.

The Plastic of the Corset

Apart from the differences between patterns or specific materials from each period, it’s possible to define a corset as a garment that covers the torso – partially or completely – made from three materials: a firm fabric, in two or more layers, crossed by a rigid structure, normally vertical, and sewed and laced with strings of many densities – the sewing thread, the lacing cord. That would be the actual “anatomy”: the corsets possesses a skin-muscle-flesh, its fabric; bones3, or the rigid structure that could be metal or whalebone, and

3 Though the word “bone” in “whalebone” refers to the whale’s cartilage, in Brazil it is very currently mistaken and interpreted as bone, creating the false belief that corsets where structured with bones.
tissue, or the thread and cords, which keep all the elements aligned, united. Through the different periods, different trends provided the addition of more elements on this triad of essential components, which, however, are mere cosmetic elements (LANDOWSKI, 2004) that do not affect the functionality of the garment. In the 19th century, for example, the rigid fabric remained on the interior of the garment (LYNN, 2010; WAUGH, 1954) and the corsets gained a new layer of exterior fabric, a new skin (or maybe an outfit?) prettier and capable of improving the corset’s aspect as a product, but without changing it’s pre-supposed use. This first description could be associated with what is called, in visual semiotics, the material formant (OLIVEIRA, 2004).

The particularities of the described ensemble are in fact the pillars that guarantee the efficiency of the shaping – the pre-supposed use – of the corset: so that the fabric of the garment is capable of rearranging the tissues of the body, the support of a vertical or oblique rigid structure is needed, so the corset is kept stretched and reinforced in critical spots, where it could easily be broken or deformed. On the other hand, without the sewing and lacing elements, it would not be possible to correlate the structure and the fabric, as well as to adjust the garment to the body, through the back lacing.

For a corset to “function”, it’s not enough the presence of all those materials: big part of the success of its value of use is due to the corsetier’s or corsetière’s capacity of arranging those elements in the correct manner, allowing each material to achieve it’s performance: shape the body showing a silhouette where the gap between breasts and waist, and between waist and hips is intensified, providing the impression of the waist being smaller than it really is (STEELE, 2001). This aspect relates to the eidetic formant (FLOCH, 1985), relative to the form, and brings on itself the topology of the feminine body, where the waist is the center of action of the garment.

Manar Hammad (2005) develops the concept of topohierarchy, or the privilege of a certain spot of a given space over another, to which is attributed a bigger value (HAMMAD, 2005), and such an investment is extracted from a group of given social or cultural values. Thus it’s a semiotic construction of the valorization of a place, according to a given tradition: the centrality of the feminine body around the waist will be connected to a system of western European values, specially those from France and England – the first people to use the word “corset” as the name of the object in which we seek to deepen our analysis, and from whose languages all the other definitions in Europe vary from.

The derivation of linguistic values – the word corset – is also followed by a series of fashion values – France and England where, from the 18th to the 19th century, strong western European fashion trend producers (BOUCHER, 2010), and France remains a trend producer until the present – and also developers of the social surroundings around fashion – both where strong hegemonic monarchies, conquerors, and at the same time both were, each one on its own manner, the place where many social revolutions happened, on the same centuries. Also the French and English languages where widespread in Europe, especially on the 19th century, when speaking french became a form of social distinction alto on eastern european countries, as in
Russia (Cf. TOLTÓI, 2005, 2011), while the English tried to settle in China, through Hong-Kong. On the side of both languages, typical feminine apparel values from both countries – the long dress constricted on the waist, the crinoline, the corset – penetrated slowly both Russian and Chinese traditions, investing values of distinction on the Westernization of the manners. It is hard to tell if the manners where followed by the fashion, or the opposite way. However the fact is that many authors identify the use of the constriction with the same values – especially the differentiation between social classes – even inside the western cultures (STEELE, 2001) in the post French Revolution 19th century. A deeper analysis of such values, however, is to be developed in another occasion.

As described previously, a corset is built in layers of fabric, which is made of a net of strings, malleable but firm, thickened and structured by a vertical, straight and rigid material, and united by strings of different thicknesses (the seams and lacing cords). Previously, we meant to delineate a metaphor of the materials of the body (its tissues), intending to enunciate that the creation of a new silhouette, through the modification of the body as it is “given”, requires the use of a garment with similar properties to those of the “original” body. It is needed to involve the body with a new skin, which also possesses bones and muscles. The rigid-malleable material ensemble will therefore be similar to the one found on the ribcage: it will have a skin that covers all the extension of the torso – except for the vertebrae, where a space is normally left, as it was very rare to fully close a corset at this spot (STEELE, 2001) – and will possess “bones”, the metallic or whalebones structure, on the spots where it will be needed to confront the actual body bones: ribs, iliac crest, the hips. The more bones we find in a corset – such as the 17th and 18th century corsets (HARTH & NORTH, 1998; LYNN, 2010; WAUGH, 1954) – the more its aspect will be similar to a retainer exoskeleton, which fully involves the naked body and its tissues.

The need to contain the tissue is explained by a very evident, though not obvious, phenomenon: when tissue is constricted, it doesn’t simply “disappear”, it moves. In other words: the restraining of the waist doesn’t make it fade away, but causes the tissues (the fat, muscles, skin) to migrate to another space, up and/or down on the body. The more violent the constriction, the more this “phenomenon” can be noticed. Some patterns, as the ones from the 19th century, actually aspire such tissue displacement: an empty space on the hips is part of the pattern’s design, so it can be filled with tissues from the waist (Cf. SALEN, 2008; WAUGH, 1954). The hip enlargement also provides a strong illusion of a smaller waist: Valerie Steele analyzes antique reports where the “impression” of a smaller waist is attributed to a woman or another, in despite of the actual numeric measurements of their corsets’ waists (STEELE, 2001).

Thus it is possible to delineate and actantial role (GREIMAS & COURTÉS, 2012; GREIMAS, 1983) concerning the corset that could no longer be considered as an object: its performance is particular to the role of subject who acts over another subject, and who possesses similar properties to those of the body itself. Thereby the corset presents itself as a second body who make-do (GREIMAS, 1983; LANDOWSKI, 2005) the “original” body. The acting over another subject could happen through many forms of interaction: the corset
will always be a subject, and what can change the interaction regimen is the role – either subject or object – played by the body on the interaction.

**Risky interactions between corset and body**

In his work titled *Les interactions risquées*, Landowski (2005) proposes that the interaction between subjects happens through four distinct regimens: programming, manipulation, adjustment and accident. Those interaction regimen are identified by different degrees of risk: if the interaction by programming offers minimized risk, on the accident the risk is almost absolute. The degree of risk is given exactly by the roles performed for both parts of the interaction: the more equal the subjects are, the bigger the risk it is. While the programming regimen (LANDOWSKI, 2005) can be homologated to the standard semiotics’ “operation” – the man’s action over things (GREIMAS & COURTES, 2012) – the manipulation regimen is the action of the men over other men (GREIMAS & COURTES, 2012), in other words, it requires the presence of two more or less equal subjects (LANDOWSKI, 2005).

Both forms of interaction, programming and manipulation, form the constellation of prudence, while the word “adventure” is used to define the opposite constellation, formed by the interactions by accident and adjustment, where the risk is higher (LANDOWSKI, 2005). Those forms of interaction, however, could be combined not only in constellations (the implication relations of the semiotic square), but also on the opposition between the axis of the contraries (Programming vs. Accident) and the axis of the sub-contraries (Manipulation vs. Adjustment), forming a meta-opposition between what is going to be addressed here as use and practice of the corset.

**From use to practice**

The programming regimen, postulated as the safest form of interaction, is a perfect match with the pre-supposed use of the corset, presentified by its nom d’usage (LANDOWSKI, 2009): to constrict the body in a certain shape, that varies from period to period. This programmed interaction could be identified on the traditional corset uses (from the 18th century to the beginning of the XXth century), more rigid and therefore more participant on the transformation of the body. On its turn, the body itself assumes a more subjectal role: the corset is invested with a thematic role (GREIMAS & COURTES, 2012; GREIMAS, 1983) of shaper of the eidos of the body, whose action of “second body” is imposed over the one of the original naked body, who does not interact back. The body is also invested with a thematic role, which is the one of being shaped, or being constricted.

Following, the same nom d’usage “corset” could be used for naming other kinds of garments, currently named differently. Starting on the 1940’s, elastic fabrics started to be used (LYNN, 2010) on the construction
of other sorts of garments that serve the same purpose – and because of that we chose to maintain in this paper the nom d’usage “corset”, instead of “girdle”, when referring to those objects. This form of corset construction, with elastic technologic fabrics, has reached its peak in our current century, and consequently promoted a peak on the use of the constriction objects in global scale. Something changed, however, in the form of interaction between the corset and body, both invested with thematic roles typically present on the programmed interaction.

If the use of the extremely rigid garment, compared to an exoskeleton, produces the programmed interaction, the elastic fabric will necessarily invest a more subjectal role on the body. The contemporary corsets, free of the rigid structures – or bones – are elastic skins, provided with volition and who act over other subjects, bodies equally provided with volition. Instead of programming, we find ourselves in the true interaction (LANDOWSKI, 2009), mediated by a value object (GREIMAS, 1983): the ideal silhouette. The corset remains invested with an addresser actantial role: more than a mere helper who will assist a performance, he is the bearer of the competencies needed by the other subject, in order to actualize the values he seeks for. It is only through the use of the corset that one’s desired silhouette can be achieved: it’s not about a “being constricted” thematic role anymore, but a seeking program (GREIMAS, 1983), mediated by fiduciary and veridictory contracts (GREIMAS, 1983) surrounding the use of the corset. The “corset-object” acquires an statute of subject-addresser, who makes-do the body through the manipulation regimen (LANDOWSKI, 2005): the body, now equally considered an interactive subject, is also modalized with volition. It is only through its own will (GREIMAS, 1983) that the body is capable of doing what the corset wants it to do.

If wearing a corset according to its pre-supposed use was treated here as its “use”, or as a programmed interaction between body and corset, its practice would be situated in other riskier procedures, properly inter-actional: the détournement⁴, which consists in displacing the object of its pre-supposed use and attribute a new function to it; and the procedure of déplacement⁵, which conforms itself to the pre-supposed use, but acquires a new aesthetic value through the performance of the subjects, by the relation between the object and the one who practices it (LANDOWSKI, 2009). But how could such concepts concern the use of the corset? It is possible to say that the use of a fabric with elastic properties is a sort of détournement – for it turns comfort and mobility into new functions attributed to the corset, who should once be rigid and static – followed by a form of déplacement – the shaping of an ideal silhouette without the use of rigid structures, that will necessarily invest the corsetier’s and corset’s performances with virtuosity values (LANDOWSKI, 2009).

To deepen on the role of the corsetier, we must address an specific dated object, from the 1795, which presentify the transition between the rococo and neoclassical periods (image 1., on the right). This particular object, possibly a variation of the traditional pattern from the previous decade, owns its rudimentary forms to the fact that 18th century corsetiers used pre-cut materials on the construction of the corsets (LYNN,

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⁴ French: misappropriation
⁵ French: displacement
surprised by the change in fashion, they had to quickly adapt to the new body demand: the once rigid and more constrictive stays required an adjustment that allowed, on one hand, a more comfortable accommodation of the breasts, and a “freer” silhouette, that should be displayed in a light and flowing dress. When we talk about a less constrictive corset, with a non constrictive patterning for the breasts, we are once again talking about the procedure of détournement, attributing new and unfamiliar functions to the corset.

At the same time, the function of the corsetier is questioned. His thematic role is shaken, and the change in fashion obligates him to adjust its making, once programmed, attributing to the corset a new actantial role of subject also on the interaction with its “master”, the one that makes him. Instead of making serial objects, according to a program that went through for over a century, the corsetier must go from the use of the materials to its practice, seeking for new meaning on its making in order to obtain a new result. This operation not only provokes the détournement of the meaning, but also its déplacement, through the virtuosity of the practice of corsetry. And what could be said about the relation with the body? If the making of the corsetier puts itself in relation of union, instead of junction (LANDOWSKI, 2005) with the corset, the relation between corset and body is also marked by the same movement towards the regimen of adjustment (LANDOWSKI, 2005), where both subjects put themselves in relation without the mediation of the value object, but simply in co-presence, feeling each other mutually and in equality. This new adjusted relation between body and corset, which permits to both subjects an equal participation on the interaction, products esthesis (LANDOWSKI, 2005, 2005b), or a mutually feeling, in presence, both of body and corset: the materials become less and less rigid and more pleasant to the contact, the amount of vertical structures is reduced. The will of the body-subject is allowed to manifest in the form of breasts, which cross the barriers of constriction.
being comfortably supported by the corset. From addresser to helper, the corset becomes co-subject of the interaction (LANDOWSKI, 2009).

**Extreme Tight Lacing – back to the use**

It remains necessary to contemplate one last interaction regimen postulated by Landowski, the interaction by accident: the regimen that carries the higher risk, for it’s founded on haphazard and co-incidence (instead of inter-action) of programs and subjects (LANDOWSKI, 2005, 2009). Term opposed to the programming, the accident possesses no symbolic regularity, but only pure discontinuity.

When analyzing the use and practice relations, Landowski mentions the figure of the virtuoso, in which the mechanism of déplacement is taken to the extreme, due to the excessive aesthetic value invested on the performance (LANDOWSKI, 2009). However, in order to achieve such degree of refinement on the practice of the object, another kind of practice is needed: the training, which demands on its turn discipline and regularity. The risk of this form of “practice”, therefore, is that no matter how perfect the performance of a virtuoso might be, it could little by little become empty of meaning, turned into mere repetition, returning to the programming of the use (LANDOWSKI, 2009). This form of interaction would be present in one form of corset practice considered as legendary, though some people might consider it the “real use” of the corset: the extreme tight lacing.

Tight lacers are men or women who use the corset in a different way than most of the people do: while some might simply wish to fit in one given ideal of silhouette, tight lacers take the objective of diminishing the waist to the extreme, through the discipline of the daily, constant and radical use.

Analyzing the collection of many museums⁶, its possible to notice that, in despite of the popular beliefs, the average waist size on the 19th century was bigger than 65 centimeters – in other words, in fact, bigger than our current “ideal waist”, of 60 centimeters. Based on this data, its possible to conclude that even though the mythology of the corset on the 18th and 19th century, the extreme tight lacing was not a standard (STEELE, 2001). Such practice, however, existed: many photos and paintings of women with waists smaller than 50 centimeters are available, as well as many reports of the accidents – on the ordinary sense of the term – that could happen when practicing the extreme tight lacing. Since the 17th century doctors studied the deformities arising from the excessive constriction (STEELE, 2001) and, on the 18th century, it is believed that stays made of pure metal were used for correction of spine problems and muscle atrophy equally caused by the “exaggerated” use of the corset (LYNN, 2010). There is a fine line between virtuosity and accident: on one side, the performance of the tight lacer could be admired by the mastery of the practice of the corset (or even the practice of the own body) – even though there are controversies about such an admiration, considering

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that many reports from the 19th century show a mild aversion to the extreme tight lacing, considered sometimes as ugly and repulsive (STEELE, 2001) – there is a double risk surrounding this form of the corset use.

The first form is more simple to be described: the permanent damage to one’s health, the definitive modification of the body through the thinning of the rib bones – which could break, provoking perforations to the internal organs that could be lethal, as reported by Ambroise Paré (apud. STEELE, 2001) – the atrophy of abdominal muscles and the displacement of the body tissue. On the other hand, there is the risk of the meaning: if confronting the conventions of fashion, provoking a true rupture, is a practice full of sense, the commitment, the discipline and the regularity imposed by such form of interaction between body and corset offer the risk of returning to the programming, emptying its meaning, causing a desemantization (GREIMAS & COURTÉS, 2012; LANDOWSKI, 2005, 2009).

Final considerations

We tried to expose in this paper a brief analysis that contained the journey of the corset from object to subject of the interaction, contemplating the study of its plastic and some possible forms of interaction. In this path we outlined a first approach of the different gradations of objectivation and subjectivation of the actantial role of the body on the interaction with the corset. On Landowski’s socio semiotics scope, such interactions could be studied from four regimen of meaning: programming, manipulation, adjustment and accident. Those regimen do not comprise only the relation between corset and body, but also the relations between the different materials and, evidently, the relation between the corsetier and its masterpiece, the corset. These multiple layers of relations and meanings could be inscribed on Landowski’s concept of “prise” – whose translation could be “apprehension” – some sort of pre-disposition to the interaction, found one moment before the conjunction or disjunction (LANDOWSKI, 2009).

For the author, the objects do not demand only the use or only the practice, but most things could be either used or practiced (LANDOWSKI, 2009), and both the use and the practice could be given in different degrees. What we tried to analyze here is that the passage through the regimen of interaction will necessarily produce different degrees of use or practice, starting on the programmed use, inscribed on the domain of the co-incidence, passing to the interactions by manipulation and adjustment, or the proper inter-actions, and returning to the use, but through the maximum degree of the practice, crossing the limits of the virtuosity, in the interaction by accident.
The different forms of interaction entail transformations on the actantial roles of both women and corset and corsetier: if the interactions inscribed on the axis of the co-incidence possess a more objectivant/objectal role of the body, the practices permeated by inter-actions allow the body to acquire a more subjectal statute and presents itself also as a subject of interaction – whether as addressee, on the manipulation, or in union regimen, in co-presence and adjustment. Such different degrees of subjectivation are no more than different forms of prise the body and corset possess and give mutually.

The different degrees of prise, as well as the passages between the actantial role of subject or object invested on the feminine body open the possibility of studying more deeply the consequences of such interactions on a social context: from this study, it is possible to formulate the hypothesis that the inter-actions – or co-incidences – between body and corset could produce similar meanings under the inter-actions and co-incidences between constricted bodies and the social body – such deepening though will require further reflection in a future occasion.
References


Periodicals

THE WOMEN'S FEMININE/FEMINIST FASHION ON EARLY TWENTIETH CENTURY IN BELLE EPOQUE CARIOCA AS A MEANS OF COMMUNICATION AND SOCIAL FILING

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Abstract: The article calls in question the woman relationship and clothing at the beginning of the twentieth century, during the Belle Epoque in Rio - time of social and cultural transformations in the capital of the Republic. From the binding of clothing with the public through delineate what were the intentions and construction of images and identity, specifically, those women who were primarily related to the political environment, provided.

Keywords: Fashion History, Gender, Identity.

Introduction

Paraphrasing Stallybrass (2012, p. 23), "for most of the early period of modern Europe and the Americas, the social life of women was deeply connected to the social life of the machine." This is the story of the dress has some relevance to the story of women. Once connects to one another within the social sphere. Thus, based on this statement, this paper aims to develop permeating both the study of women and their knowledge of the clothes.

These women, belonging to the elite, who were inserted in society carioca beginning of the century, received at any time European influence. This is due to the process of modernization of Rio de Janeiro, beginning with the arrival of the royal family to the country (1808). And globally driven by technological innovations afforded by the Second Industrial Revolution in the second half of the nineteenth century. Thus giving rise to Belle Epoque.

In this sense, according to Sevcenko (2003), the rich bourgeois became the standard in the prestigious Rio society of the First Republic. The bourgeoisie begins to shape society by their image and reflection. Until the nobility bends before the bourgeois careerism. There is an accelerated way of life, an intensive penetration of foreign capital in the economy of Rio de Janeiro. Making the city the largest commercial center of the country. Thus, "with this new financial philosophy born in the Republic claimed the refurbishment of social habits and personal care" (SEVCENKO, 2003, p. 28).

Henceforth, the Rio de Janeiro is a heart, a pulsating heart, which pumps modernity and elegance the other regions of the country. "From one moment to another ancient city [Rio de Janeiro] disappeared and another appeared as if it was obtained by a mutation in the theater.
Consistent evaluation of sources, Burke (2004) analyzes the images not only as historical sources, but also as history itself, since the production of the same often involves its own behavior within a broad social scale. In this regard, he points to treat, for example, the behavior regarding self-portrait - as presented around the models are often loaded with social and symbolic sense illusory. Thus, allowing such image analysis.

Having said that, we analyze the feminine / feminist clothing at a time when the city of Rio de Janeiro was undergoing social and cultural changes. Being possible to observe such changes and current concepts of the season through pictures and periodicals of the time.

**The clothes of the time as a reflection of Rio society**

During the nineteenth century, befitting the society and the situation of women within the same pass to a preservation process of the female figure by the man and social coercion occurs. This is the same man was in charge of business and consistent issues to work outside the home while the woman was devoted to household chores.

To exemplify best second Catherine Hall (1991), the Protestant evangelical morality outside of paramount importance in the late nineteenth century to delineate these two spheres: public and private man woman. Evangelism would revitalize the society to prevent England from what was happening in France (French Revolution), keeping the "good habits and customs." Thus, the woman is in charge of household chores and maintenance of customs in this home for the preservation of his image.

Still on this dichotomy - public man and the private woman - Stallybrass (2012) analyzes a letter from a woman, Helene Desmuth, nineteenth century, appearing in their perception of the scope of the home facing female labor: "In all these fights everything was more difficult because the most insignificant part falls on the women hand. While men are invigorated by the fight in the outside world [...]" (STALLYBRASS, 2012, p. 70).

In this sense, the education of the woman turns to domestic chores. From the young to the ladies of the elite. The artistic knowledge how to play piano, sing and draw form one of the pillars of crafts posing as necessary and important knowledge to fulfill social roles as wives, mothers and homemakers.
Interestingly, this process provided different ways of dressing, that is, the woman directed her to wear for the eyes of society, while the man led his costumes for private means (FEIJÃO, 2011) in order to exercise his patriarchal domination about his family. In this sense, such customs and modes of everyday life reverberated in creating costumes senses to femininity, reflecting on society and the fashion of the time.

The moment the bourgeois married woman became public, was at times when their beauty should be highlighted at social events. Docility, gentleness and sensitivity by means of ribbons, bows and feathers should be highlighted. Clothes for the moment was defined by corsets, heavy skirts, digs very narrow, stuffed heavier petticoats. Thus, it is easy to understand how to figure the idea of flexibility when drawing male and female restriction.

In this context, the periodicals of the time provide an apparatus information to be queried. Fon-Fon magazine! starts its publications on April 13, 1907, describing himself as a "happy weekly, politician, critic, broken news, telegraphy without wire epidemic chronicle". Thus, "approached, little by little, the standards and the peculiar characteristics of a bourgeois society, stamped carioca critical snobbery and weaving in the description of the elite of Rio de Janeiro" (SODRÉ, 1966, p. 298 apud ZANON, 2006 , p 226.):

Note in the figure the standard aesthetics of latest fashion from Paris: very thin waistlines, silhouettes in "S", gowns and corsets underneath. "The feminine silhouette, which had already abandoned the game of volumes consisting of metal frames and large draping, came to be defined by sinuous lines also, giving it an appearance more long lineal" (FEIJÃO, 2011, p. 115.)

Thus, differences in male and female costumes can be analyzed as reflections of Rio society. To the extent that, each dress had a specific goal as a means of social communication. When you realize that the man belonged to the public and half private woman.

**The fashion of feminist women as a form of social imposition in Rio de Janeiro in the early twentieth century**

Clothing is a means of expression and communication of bodies that allows numerous interpretations. How Calanca (2003, p.1) noted, "with the term 'fashion', specifically, we understand the social phenomenon of cyclical change of the customs and habits, choices and taste, collectively validated and become almost mandatory." Referring to the concept of system and social institution, with certain cohesion acting on the individual.

In this sense, the fashion clash way of being and appear. The individual is through the clothing he pretends to be. As an ideal language itself. The garment enables us to this incorporation of several characters. With the modernization and growth of cities claim to be of this individuality becomes more tenuous.

Afinal, a grande tensão embutida na moda é justamente aquela entre a imitação e a distinção: é preciso ser igual, ‘percorrer os trilhos que todos percorrem’, e ao mesmo tempo, através de exercícios criativos, conseguir diferenciação individual (SIMMEL, 2008, p.25 apud FEIJÃO, 2011, p. 25)

It is in this sense that the feminist woman Rio de Janeiro runs its relation to clothing. If using image as a means of expression and social communication:
The Federação Brasileira pelo Progresso Feminino, an association founded in 1922 by Bertha Lutz, came with this objective to decrease whose stated objectives were "to coordinate and direct the efforts of women in order to raise his level of culture and become more efficient social activity, whether in the household or in public, political and intellectual "life (SOIHET 2012, p.214).

According to the figure, it is noticed that Bertha Lutz had a different pattern of current concepts of the era aesthetics. Leaving that, according to Diane Crane (2006), the clothes have their vital role of symbolic communication. Through the clothing the individual is able to impose a number of ways, both on the role and status as about his personal nature.

Madeleine Ginsburg identifica a gravata como peça central do ‘uniforme feminista’ da década de 1890, da forma usada por uma jovem e descrita da seguinte maneira: ‘O colarinho muito alto, duro, abotoado, e a gravata simples presa por um pequeno alfinete de pérola são asserções firmes de uma reivindicação por igualdade entre os sexos e marcam um ataque ao privilégio masculino’ (GINSBURG, 1988, p. 114 apud CRANE, 2006, p. 206).

This attempt of women through clothing, compete for equal rights in order to introduce elements of male costumes and interact with the female, also makes the pages of the magazine Fon-Fon, column, “Mais uma reivindicação feminista!”

1Fundo FBPF/AN
Já não são somente as profissões; já não se limitam aos direitos civis e políticos; não param também no vestuário as reivindicações nossas ardentes. Ha agora uma tendência pronunciada para usar cousas até agora só permitidas ao sexo feio. E assim que brevemente aparecerá uma obra da ilustrada Sra. X... reivindicando o direito das senhoras usarem barba também [...] Oh! a barba! [...] Venham o livro, e venham também as barbas! (FON-FON!, 1908, p. 23)

When it makes you realize, with a dash of humor and ironic aspect, there is a criticism of the woman who requires that you create an identity using clothing as a weapon of emancipation and achievement of rights.

Therefore, it is understood fashion as a phenomenon of human behavior in their interaction and relationship with the society in which it operates and its historical time. Lipovetsky (1989) points out how they are linked to the specific culture of each company, the clothing used in each historical period ends up reflecting their habits and customs, clothes act in this sense as a reflection of the culture of the historical period analyzed, instead of unifying the appearances, fashion extends the possibilities of dealing with it. In this logic, the clothes take on multiple meanings. And as noted, it can be used as a tool to aid communication and imposition of ideas within the social sphere, these women were with the beginning of the twentieth century.

References

Books:


**Sites:**


Fonte: Fundo FBPF/AN
FROM PARIS TO PORTO ALEGRE, FROM ROSE BERTIN TO RUI SPOHR

Renata Fratton Noronha (Senac Porto Alegre/SENACRS)

Abstract: The legacy of Rui Spohr look, by an interdisciplinary approach, seeks to understand the relation to their work in relation to their representation among the backdrop of fashion produced in Rio Grande do Sul, especially in the city of Porto Alegre. Thus, stand out in this trajectory, aspects related to values that are expressive in the local culture.

Key words: Fashion, Haute Couture, Porto Alegre, Rui Spohr.

Haute Couture

This article was based on previous studies that supported a deep look through Rui Spohr’s legacy. These studies reflect a long-term explanation developed during the MA in Cultural Processes and Manifestations, of Feevale University. From haute couture system, born in France, we follow the path of Rui Spohr, that lived in Paris to study fashion in the 1950s - and his performance as a fashion designer in Porto Alegre. Eventually fashion produced by him took the state of Rio Grande do Sul in the national context.

Looking at European scene during the birth of haute couture, the novel “La curee”, written by Émile Zola, illustrates the importance of a new character, which gains strength during the Second Empire in Paris the tailor:

Puis, lorsque le grand Worms recevait enfin Renée, Maxime pénétrait avec elle dans le cabinet. Il s’était permis de parler deux ou trois fois, pendant que le maître s’absorbait dans le spectacle de sa cliente, comme les pontifes du beau veulent que Léonard de Vinci l’ait fait devant la Joconde. Le maître avait daigné sourire de la justesse de ses observations. Il faisait mettre Renée debout devant une glace, qui montait du parquet au plafond, se recueillait, avec un froncement de sourcils, pendant que la jeune femme, émue, retenait son haleine, pour ne pas bouger. Et, au bout de quelques minutes, le maître, comme pris et secoué par l’inspiration, peignait à grands traits saccadés le chef-d’œuvre qu’il venait de concevoir, s’écriait en phrases sèches :
— Robe Montespan en faye cendrée..., la traîne dessinant, devant, une basque arrondie..., gros nœuds de satin gris la relevant sur les hanches..., enfin tablier bouillonné de tulle gris perle, les bouillonnés séparés par des bandes de satin gris. Il se recueillait encore, paraissait descendre tout au fond de son génie, et, avec une grimace triomphante de pythonisse sur son trépied, il achevait :
— Nous poserons dans les cheveux, sur cette tête rieuse, le papillon rêveur de Psyché aux ailes d’azur changeant.
Mais, d’autres fois, l’inspiration était rétive. L’illustre Worms l’appelait vainement, concentrant ses facultés en pure perte. Il torturait ses sourcils, devenait livide, prenait entre ses mains sa pauvre tête, qu’il branlait avec désespoir, et vaincu, se jetant dans un fauteuil :
— Non, murmurait-il d’une voix dolente, non, pas aujourd’hui..., ce n’est pas possible... Ces dames sont indiscrètes. La source est tarie.
Et il mettait Renée à la porte en répétant :
— Pas possible, pas possible, chère dame, vous repasserez un autre jour... Je ne vous sens pas ce matin. (ÉMILE ZOLA, La Curée, p.412).

The background wild life in Paris during the second half of the nineteenth century, Zola characters accumulate wealth at a time when the city becomes a theater of modernity due to the process of urban transformation promoted by Napoleon III and by Baron Haussmann. The tension of the novel is established due to the semi - incestuous relationship between Renée and Maxime Beraud du Chatel, son of her husband, Aristide Rougon. The illustration of Zola, the imperative to achieve the lofty elegance and numerous dances that took place in the city, the women huddled in the halls of Monsieur Worms.

Worms, without any doubts, is a caricature of Charles Worth, English living in Paris, who in autumn 1857, revolutionizes the way for the production of products related to fashion, also changing its form of marketing known as haute couture.

Unlike models only run according to the wishes of its clientèle, Worth presents exclusive proposals, prepared in advance and that could be replicated and adapted according to the measurements of the customer, without ceasing to be the work of his own taste and creativity. This revolution in the creation process makes Worth to adopt the same way of work already developed by painters, musicians and writers, in whose professionalization process used a dynamic commercial bourgeois to open to artistic creation (LIPOVESTKY, 2020; RUBIO, 2010).

The initiative of Worth corresponds to the emancipation of the couturier in his role as simple craftsman to become an artist who is no longer subject to their clientele to “create” models based on their own subjectivity, which carry the brand of signature. If the separation of arts and crafts in the eighteenth century inserts sewn into the latter category, the emergence of haute couture fashion dictates that aspires to be recognized as art, at least with regard to the creative process of developing new products. (SVENDSEN, 2010)

Fashion is not universal, nor belongs to all times, either to all civilizations. Its emergence in the West occurs during the late medieval period, in connection with the development of commercial trades, with the flourishing of the cities and the organization of life in the courts. The economics of the period had a direct impact - but not definitive - of the emergence of the fashion phenomenon. During the same
time has begun the organization of corporations devoted to clothing (tailoring) and accessories crafts, whose rules and monopolies will play an important role in the production of fashion until the mid-nineteenth century (LIPOVETSKY, 2010; MELLO e SOUZA 2010, SVENDSEN, 2010)

Before French Revolution, the dressing etiquette and social position was rule, according Roche (2007) by a “manual of manners accepted the need to respect the practices, treaties advised to moderate submission to the customs. Each should look what it was, but it could also seem to be that coveted” (ROCHE, 2007, p. 68)

Thus, the nobility, since the fifteenth century, drew on numerous decrees, known as sumptuary laws: an attempt to protect the relationship looks/social position.

The fall of sumptuary laws - with the Decree of October 29, 17931 - frees the society so that every individual view the most convenient clothes to their sex, or for that fashion is no longer a question of genealogy and so their access pass to be linked to consumption.

The fashion of the nineteenth century marks the visual differences of the female way to dress compared to male clothing, which becomes more sober and simplified. However, during the Old Regime, men’s clothes are so luxurious and ornate as the female’s remarking the political and social position of the aristocracy. From the French Revolution, with the establishment of a “class society” and political equality among men, the distinction shall not be expressed by “outward signs of clothes, but by the personal qualities of each”2 (MELLO E SOUZA 2010, p. 80)

The establishment of haute couture came to the needs of the rising bourgeoisie to adopt new forms of distinction. So, the end of sumptuary laws and the dictates of the figures of nobility, fashion designer/artist also constitutes a kind of “civilizing process figure”3 who imposes what is appropriate on dressing, due to the new social values- and new players settled after the Revolution codes of distinction.

**Haute Couture: before and after**

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1 "No person, no matter their sex, no can force a citizen to dress in a particular manner, failing to be considered and treated as suspect and pursued as disturbing public order; everyone is free to carry a particular costume or tailor it to the way that suits you" (Perrot 1981, p. 38).

2 According to Flugel (1966), this change in male costume is a "great renunciation" because "the man abandoned his claim to be considered beautiful. The objective, therefore, only be considered useful. [...] So far the man had competed with the woman in the splendor of their robes, living the only prerogative of women in decollete and other forms of erotic display of his own body; since then, the woman should enjoy the privilege of being the sole possessor of beauty and magnificence, even in purely sartorius sense" (Flugel, 1966, p. 100).

3 Reference made to the work The Civilizing Process, the sociologist Norbert Elias, in which the author examines the history of manners and state formation, seeking to show that the development of modes of conduct, ie, the "civilization of manners" is closely interrelated with the organization of Western societies in the form of United. By turning to questions of etiquette and manners governing the behavior of "good society," Elias highlights mechanisms of distinction which, when properly employed, ensure "civilization" of the modes and the consequent maintenance of status or power.
The emergence of the fashion press, during the late eighteenth century, determined that fashion has passed to be propagated through newspapers dedicated to it: specialized publications often aimed at a female audience, which combined text and image, to submit regular news, amend the current concept of taste and elegance (ROCHE, 2007).

Even during the eighteenth century, as Rubio (2010), the importance given to appearance that Paris gave rise to meet a new group of professionals made up of fashion merchants who acted as an independent community amid the complex panorama of arts and crafts of the city. In charge of selling ornamental elements and accessories such as embroidery and trimmings, these traders were concerned primarily the decoration of clothes using such attachments, or even helping during the choice of the appropriate amounts.

In this scenario, the figure of Rose Bertin⁴ deserves our attention: as a kind of official advisor to Marie Antoinette (the last queen of France), who played an important role in the composition of new codes related to the elegance and appearance of her time, Rose Bertin performed interventions in the queen’s way of dress, symbolizing thus the complexity of the technical and commercial organization linked to the clothing during the Ancien Régime economy. The Bertin’s role illustrates the consolidation of the work of seamstress/dressmaker in the task of dressing women, activity previously reserved for men and the powerful corporation des tailleurs.⁵

Rose Bertin and as Marie Antoinette’s favorite prefigures the haute couture system established by Charles Worth, where different forms arranges and styles become associated with the name of a fashion designer. Lipovestky (2010) notes the dominance of haute couture to legitimize slinger and fashion trends in a period that starts in the second half of the nineteenth century, extending to 1960, which he calls "fashion a hundred years."

From the 1960s, with changing codes of distinction, values of a society composed of an eager youth in the quest for new, couture declines, and ultimately find yourself more committed to celebrating tradition and luxury, using an image of distinction, it is allied to the prêt-à-porter making it somewhat in its luxurious length⁶.

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⁴ Rose Bertin was born in a modest middle, getting a simple education, but he knew enough to read, write and count. At nine years of age, became an apprentice sewing an aunt and such training took her to the house of fashions Trait galant, which could establish some relationships with princesses and duchesses who were indispensable to his career. In 1774, she opened her own boutique, Grand Mongol, located in strategic luxurious and address so that mediate successfully, contact with suppliers and customers. When dressing the queen, Rose Bertin not only ran the models according to the wishes of his noblest client, but also suggested changes, something hitherto unheard of, which allowed him to experience some freedom (Ormen 2011, p. 21-23).

⁵ According Roche (2007), which had enjoyed a consolidated reputation even in the sixteenth century, responsible for total management of the production of clothing for both men and women.

⁶ In 1959, Pierre Cardin was the first designer to open a department of ready to wear clothes in a department store, Printemps. Is Yves Saint Laurent who actually promotes the prêt-à-porter, when, in 1966, inaugurates the first store Yves Saint Laurent Rive Gauche, which offers clothing produced in series, with distinct creation of haute couture and not adapted to it (Lipovetsky, 2010).
Brazil meets fashion

In Brazil, fashion appears effectively with the arrival of the Portuguese royal family in 1808. The rhythm of novelty becomes intense when John D. determines the opening of the ports, so that European products can join country with more ease and variety, until the country finally come to open to the world market. Along with products linked to fashion and appearance are also skilled craftsmen come to the country, many of them French.

Accordingly, the relevant changes in the city space also alter the lifestyle of its inhabitants, and thus that fashion comes into play as a flag of new distinctions. Historian Maria do Carmo Rainho (2002) studies show that, until the installation of court on Brazilian soil, the Rio de Janeiro offers neither requires many changes in relation to wear, since the incipient trade and almost nonexistent social life leave fashioned out of the concerns of its residents. The costuming of the colonial families borders on negligence, and women, who are rarely seen outside of the home environment, when they leave, hiding the entire body under a large cloak: a headdress.

The discordance with the prevailing dressing taste local society becomes even more evident with the arrival of the Court and his nobles. With the opening of the ports, this distance is reduced, because the city happens to be stocked with items commonly consumed in Portugal. The city undergoes a process of Europeanization that turns your outlines and change, profoundly, the customs of the local society: hygiene care, with good manners and with distinction in dress become a way of bringing the European ways.

This flowering, which will be accompanied by new practices of sociability, will relate to certain urban spaces representative of these changes, such as Avenida Central and Rua do Ouvidor, as illustrated in the story "The chapter of hats," Machado de Assis:

Chegaram à rua do Ouvidor. Era pouco mais do meio-dia. Muita gente, andando ou parada, o movimento do costume. Mariana sentiu-se um pouco atordoada, como sempre lhe acontecia. A uniformidade e a placidez, que eram o fundo do seu caráter e de sua vida, receberam daquela agitação os repelões do costume. Ela mal podia andar por entre os grupos, menos ainda sabia onde fixasse os olhos, tal era a confusão das gentes, tal era a variedade das lojas. (ASSIS, 1884, s/p).

7 « They arrived at Rua do Ouvidro. It waas little more than noon. Lots of people walking or standing, the movement of custom. Marian felt a bit dizzy, like you always did. The uniformity and calmness, which were the background of his character and his life, given that the agitation repelões custom. She could barely walk between the groups, fewer still knew where fixasse eyes, such was the confusion of the people, as was the variety of shops.” (Assis, 1884, s / w).
The Abolition of Slavery and the Proclamation of the Republic are accompanied by large urban reform conceived and executed by the then mayor of Rio de Janeiro, Pereira Passos. With regard to wear, as noted by the author Rosane Feijão:

[...]

The time to seek sweeping changes considerably launch Rio in modernity, one can notice that the costumes of the inhabitants, especially those most directly involved in urban reform, were constructed from the similar ideas that guided the process transformation of the city. Ideas of modernity - which involved, among other things, cosmopolitanism and speed - had a fundamental influence on the composition of the personal appearance of Rio’s bourgeoisie from the understanding that this was such concepts, relating them, always with the standards adopted by the European bourgeoisie. (FEIJÃO 2011, p. 41).

Both in the process of adopting new ways, from the arrival of the Court, as the modeling process of the city of Rio de Janeiro, newspapers and magazines have an important educational role in relation to the representation of uses and customs.

As pointed Rainho (2002), from 1827, appear the first regular specialized in fashion, costumes publishing and promoting the debate about its necessity and importance. In addition, another speech-related fashion figure in the manuals of etiquette and civility, which began to be published in Brazil in the early nineteenth century, composing himself through adaptations of texts produced in France and England. Such manuals organize and propagate a set of rules and behaviors to be adopted by the so-called civilized people.

At the moment the city seeks modernity, as Feijão (2011) also reinforces the pedagogical and civilizing role of these publications, aimed especially the female audience.

There was an educational and disciplinary dimension this journalism that seemed essentially frivolous. He carried the bourgeois ideology that reached from the public sphere to the most intimate experiences of the residents of Rio metropolis. The various columns that dealt with fashion magazines and behavior and totally dedicated to these issues, because they relate directly with leisure time, hardly encountered barriers to the spread of its concepts and prejudices (FEIJÃO 2011, p. 136).

However, the idea of fashion with Brazilian characteristics can only be thought from the 1930s through the transformations that marked the period known as the Estado Novo. Widen, then

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8 According to Pesavento (1999), the urban works of Haussmann big impression on Pereira Passos during his visit to Paris in 1857. ‘s Far- French influence to be felt in 1874 when the politician attended the Commission Improvement city of Rio de Janeiro, which provided an overall plan for urban renewal of the city, placing on the agenda of the urban health debate. The plan failed, the final transformation of Rio de Janeiro in a Paris-sur-mer happened thanks to the action of Pereira Passos, then mayor of the city between 1902 and 1904. Shares of urbanization would leave behind the colonial boundaries of the city and, through a set of urban interventions, would penetrate deep into socialities and values of the people. In the words of Pesavento, "We can understand the activities in the federal capital as a political project that responded to the concerns of a new power that wanted to assert their presence through a requalification of the landscape " (PESAVENTO, 1999, p. 173).
discussions about Brazilian culture and national identity as a way to seek the identification of all members of society with a common origin. These discussions culminate by being guided by the state, which will foster political legitimation of popular culture, promoted through radio, literature, theater and film. The objective is to consolidate an image through which Brazilians can be recognized, being grounded in elements of popular culture, which is now perceived as national culture (ORTIZ, 1998).

The illustrated magazines and their educational role in this period, played an important role in the dissemination of the new way of consumption that favors the new beauty statements and style of dress.

According to Braga and Prado (2011), the post-war period was decisive for the strengthening of the Brazilian textile industry, opening the way for the local creation and promoting the fashion made in Brazil, although the exponents creators still have their eyes on Paris - which will see the heyday of couture symbolized by the new look of Dior. Chataigner (2010) comments that, at the time, the great houses of woven fabrics of Rio de Janeiro sold molds French models, which constitute a kind of "authorized copy" of the successful models of the big maisons, which remained the lines but excludes the signature.

The fashion produced in Brazil gains visibility from the 1960s. Sponsored by large advertising investments made by the textile industry, domestic tailors wedge space to establish the idea of a national fashion (BRAGA and PRADO, 2011).

The big stage for all these initiatives was the National Fair of Textile Industry (FENIT), established in 1958, which took place in the major parades-shows promoted by Rhodia SA, a way, to promote their production of synthetic textiles. Such events rely on the collaboration of local artists and couturiers, promoting fashion produced in the country.

Despite attempts to launch collections or licensing of prêt-à-porter, Brazilian couturiers have little success in the initiative to establish itself as a strong commercial brands.

Porto Alegre meets fashion

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9 According to Castro Gomes (1982), the Estado Novo (1937-1945) National or State in the country establishes a political system in which political ideology reveals a web of relationships between ideology and power. In the words of the author, the scheme "seeks to articulate an ideological policy that tick all the grandeur of its innovation and legitimate their political institutional format to all the relevant actors in the system. For this purpose, involves a number of specific features that ensure the production and dissemination of ideas that shape its political project" (CASTRO GOMES, 1982, p. 109).

Gilberto Freyre and Sergio Buarque de Holanda, in their respective works, Casa Grande e Senzala (1945) and Raízes do Brasil (1936), seek to discuss the dynamics of the formation of Brazilian culture, encouraging debates on culture and national identity.
Porto Alegre in southern Brazil, is high at the end of 1822, after the festivities of the coronation of Pedro I. At that time, there were still preserves traces of modest village, whose population did not exceed 12,000 inhabitants.

Away from the grand Paris and Rio de Janeiro - which strives increasingly to become fashionable - Porto Alegre, in the late nineteenth century, also strives to become civilized.

Rio Grande do Sul becomes the "breadbasket of the country," fueling São Paulo and Rio de Janeiro with products from his farms and also benefited from its nascent industry - strongly linked to European immigration process - which produced wine lard, beer and leather. Porto Alegre was emerging as the center of these financial operations, attracting a large number of factories and workers (PESAVENTO, 1994)

The growth of the city transformed its contours: the preoccupation with the architecture is accompanied by the development of an ideal city. Thus, streets should be neat and beautiful for them to work out the footing of the families of respect. The center was the calling card of the city and who had no education, and moral hygiene to dwell on it, which would install itself in the suburbs. (PESAVENTO, 1994, p. 139)

However, the makeover of the city in search of a modern aesthetic could only happen during 1920s, under the management of Otavio Rocha: the city leaves behind its colonial boundaries and their features refurbished, creating a new space social action.

In this scenario, the city center was established as ideal for urban life happening place. Thus, Rua da Praia, the oldest city, and place of passage, as a meeting place and exchange, is an immense and live showcase, where seeing and give yourself to do reinforce the codes of distinction.

In this new urban space, magazines and newspapers are also important pedagogical agents, both with respect to the construction of a new image of the city as with regard to social etiquette. Thus, Madrugada, Máscara and the Revista do Globo journals represent an interesting space to think about the dialogue between modernity and tradition, which is established in the face of this context,

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10 According to Maroneze (1994), it is difficult to find work that talks about the city of Porto Alegre, which do not considerations Street Beach as the center of encounters and experiences. In the words of Maroneze, "Rua da Praia represented what was most chic and stylish in the state of Rio Grande do Sul Porto Alegre Visit demanded a ride by this route. Enjoy its bars, specialty restaurants, cafes, pastry shops with live music, lit cinemas, etc.. was that which was nearest the 'public life' in the metropolitan city of these years [1920-1930]" (MARONEZE, 1994, p. 47).

11 According to Ramos (2010), Madrugada magazine appeared in 1926 and featured only five copies. The proposed publication to be a vehicle for modernization of literature and the visual arts in Rio Grande do Sul, establishing itself as the boldest magazine of the period in the state. According to Monteiro (2010), Macara magazine circulated between 1918 and 1928 and, like the dawn, both broadcast a new social pedagogy, fulfilling and informative documentary role, as well as construction of distinction and prestige of social elites, the promote the consolidation of a bourgeois vision that valued the individual and his development of a prestigious and distinctive image in the urban space. Have the Revista do Globo Magazine, published fortnightly between 1929 and 1967, "it becomes a vehicle for communication influential in the regional press, with bold graphic design and editorial for the period. In the 50's Revista do Globo disputed space with other magazines of national circulation as Cruzeiro e Manchete" (Monteiro, 2007, p. 22).
contributing to the visual representation of new modern urban forms and also to the social practices of the privileged groups.

This new social pedagogy disseminated by the press helps build a new bourgeois vision that values the individual and his image of distinction in the urban space, represented by the center and its spaces (MONTEIRO, 2010).

The social chronicle, which happens to also reach the newspapers, the updates on the film or "women's issues", helps to delineate the space where circulates the good society, as well as their values and aspirations.

A brief look at the newspapers and local magazines, in different periods, leads to realize the transformation of the discourse about fashion - closely linked to good manners - as well as about their educational role, which now provides, sometimes enhances the taste or elegant gesture that should be emulated. Among the "counselors taste" of the "golden years", is Rui Spohr, who began his career in Porto Alegre, after a period of study in the French capital, following the euphoric drive national fashion this period.

Local fashion is then associated with the elegant style of Mary Steigleder. Talented milliner, Mary is also revealed as a great seamstress, following the current formula copy of French models.

To displace the hegemony of Madame Steigleder, Rui puts into play what they have learned during the period he lived in the French capital, assuming the position of fashion designer: "I shook the structures it because I came to Paris with the mentality of designing dresses that made" (apud SPOHR BRAGA and PRADO 2011, p. 239)

Rui Spohr, due to their training permeated by living in the French capital, has the action marked by playing the role of arbiter of elegance and good taste. Rui (re) creates spaces locally and techniques that show how an extension of the French savoir-faire, and then recognized by translating into their creations, the latest international fashion trends, without neglecting a style that is peculiar. Turns into a recognized "counselor of good taste" whose magical power wins over his career, space radio, newspaper, doing reverberate their visions of beauty and fashion as milestones of elegance and distinction.

**From Rose Bertin to Rui Spohr**

In his autobiography, written in conjunction with a translator and journalist Beatriz Viegas-Farias, in 1997, associated with articles published in newspapers and magazines, as well as data collected in informal conversations and interviews, as well as visits to the library Rui Spohr helps us highlight the relevant episodes of life and his career.
Rui Flávio Spohr was born in 1929 in Novo Hamburgo, Rio Grande do Sul. He created an environment that prevailed in what he calls the "truths" Germanic, come to think who was born in the wrong place at the wrong time, as your feeling of being ahead of his time.

The decision to work in fashion was not something simple: debuted as a journalist for a local newspaper and, therefore, decided to change its name so as not to create any stir family.

Rui was 22 and:

everything I knew and everything that interested me to know that time is summed up in this: Paris was the center of fashion. The new look has already been created by Christian Dior and released in August 1947, was translated into a resounding success within the international fashion. " (SPOHR and VIEGAS - FARIA, 1997, p.20.)

First Brazilian school student the Chambre de la Couture Parisienne Syndicale, body founded in 1868 by Charles Worth and his son, with the intention of protecting the creations of haute couture copies possible, the bet Rui was acquired in training in France as well as in their Parisian experiences to form his own maison de couture, tailoring international fashion trends to the reality of their local clientele.

During the 1970’s, Rui invested in his first prêt-à-porter line, how to make the brand name "accessible to all". The initiative reinforces that Porto Alegre also lived the expansion of the manufacturing sector in the country, which coincides with the process of industrialization in this period.

Rui initiatives make clear its role as mediator, interpreter of international trends translated into the local environment. In the last pages of his "Memoirs," expresses this awareness by presenting "his truths when making fashion":

Rui created the style, the interpretation of international translated into our midst. She was successful because the same ideas about the new direction of fashion here too were dormant over the south. Everything should get simpler below with ostentation, rents, petticoats, skirts rounds. (SPOHR and VIEGAS - FARIA, 1997, p.295.)

A kind of a textile identity, that reveals the creator's signature, style would be, as Simmel (2008) suggeest, which, going beyond its material effect, "reduces the contents of individual life and creating a shared by many and accessible to many fashion." (SIMMEL 2008, p.65)

Nowadays, Rui Spohr particular collection, occupies the mansion that houses the maison at Rua Miguel Tostes.
Carefully stored and cataloged documents of various media witness his career: the first sketch, a telegram sent to the mother board the ship that took him to Paris, photographs of many shows, debutante balls and weddings.

Such collections can be considered first-hand documents, that not yet received any kind of analysis. In the archives, it’s possible to find clothing, photographs, newspaper clippings and magazines, magazines, videos, books and other customer records as sketches, data sheets of products developed and collection catalogs.

The excellent conditions of the documents make this an odd collection, whose study brings to light aspects of sociability of the city of Porto Alegre through fashion and dress, as well as confirming the importance of Rui Spohr also work on the national scene.

Final thoughts

Haute couture, which makes Paris the capital of the nineteenth century, and irradiate your space and takes the fashion sense of virtuous and differentiated creation, that protrude into Europe and the world from France.

With the fall of sumptuary laws and industrial development, the clothes become the first consumer goods available. Thus, the creations of haute couture appear as strategies illustrative distinction of the lifestyle of the wealthy classes.

Thus, one can think of fashion as a means of civility in the stitcher, transmuted into artist, he also turns in "civilizing" imposing, through their creations, their colors, their shapes and gestures, related to joints prevailing notion of a certain taste.

With the late integration of Brazil to the world market, the fashion figure wins in the process of europanization of uses and manners, which accompanies large urban reform process - which start in the city of Rio de Janeiro - changing, profoundly, the local society.

The aim to construct a "Brazilian fashion" follows political and ideological discussions that were still set in the 1930s, about the idea of setting up a national identity.

Despite the euphoria around development and advertising spending for the textile industry since the late 1950s, the ideas you see, is still a great effort to imitate international trends.

The emergence of FENIT and initiatives Rhodia will bring visibility to the idea that, in relation to Brazilian culture, which is establishing this framework is anchored by "unity in diversity". Although committed to building an image for the national fashion, shares of Livio Rangan are built amid differences that mark Brazilian cultural identity.
The focus of this study focuses a local question that allows us analyzing the fashion produced in Rio Grande do Sul. The legacy of Spohr Rui shows up as a consistent source for understanding the dynamics of local distinction, whose evolution, linked in particular to the transformations that occur in the face of the characteristics of this process, generates conflicts that have space as the city of Porto Alegre.

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BETWEEN FASHION AND MEMORY AND MUSEUM

Diêgo Jorge Lobato Ferreira (IFMA)

**Abstract:** The article is the result of ongoing research by the Museum of Clothes and Fashion - MIMO, referring to fashion and the museum espoco memory and seeks to understand the relationship between history and memory of fashion design in Brazil, noting the achievements of the Institute Clodovil Hernandes - ICH and Teciteca Dener Pamplona de Abreu, the Fashion Center at the University Anhembi Morumbi. Today, museums enshrining the creations of various designers around the world and in this project we intend to discuss why this is not a Brazilian reality. So we chose to study the collections containing works of fashion designers Clodovil Hernandes and Denner Pamplona de Abreu, focusing on the years 1960 and 1970. Yet, the study of clothing, including fashion accessories, can raise challenging questions about the interfaces between History, Memory and Fashion Design.

**Keywords:** Fashion. Memory. Museum.

1. STYLISH AND MEMORY

Selected as the theoretical, this first step, FORTY 2007 authors; Azzi, 2010; CRANE, 2006; Sorcinelli, 2008. Additional works will be screened for the history of fashion design, Museums and Museology at the memory bias. Nowadays costumes and fashion have gained importance in the study of social history and cultural studies; Furthermore, we highlight the social function of the costume, as indicative of a cultural context. "The clothing is an indication of how people at different times, have their position in the social structure and negotiate the boundaries of status" (Crane, 2006, p. 21).

Thus, clothing is seen as document - memory because references to a culture in a specific period, refers to the traditions, habits and customs that characterize social groups at different times (Sorcinelli, 2008). Thus "the clothes speak, and understand it, you need to reposition it as a historical source (Guedes and TEIXEIRA, 2009, p. 2)." However, despite acquiring space in historical and cultural discussions, there are still certain restrictions regarding the presence of fashion in museums. Albuquerque Delgado and dialogue with our propositions:

Despite the costume and fashion are in museums for many years by the hand of the great masters of painting, only in the twentieth century assumed a new interdisciplinarity between fashion and art, to pass to be systematized and framed in discussions of artistic and scientific approach. Inside the issue now presented, museums can take - as prime locations for developing skills in the critical analysis and interpretation of Costume and Fashion, providing research.
opportunities through the exhibits of their collections of paintings and interpretative material (ALBUQUERQUE E DELGADO, 2009, p. 324).

It is worth emphasizing that only the first half of the nineteenth century, some museums have shown interest in objects related to fashion. The theme design and fashion, as well as their presence in museums, AI evidence. This is a phenomenon that not only manifested abroad as Brazil, too, has its collections and exhibitions. With respect to the fashion museum, Azzi clarifies that:

And so the fashion in the museum can be used as a (re) construction tool memoirs, that is, as a historical source to investigate the history of material culture and behavior, deeply associated. But it also allows a diachronic reading the aforementioned internal dialogue when clothing is placed in counterpoint to the other costumes, dates and varied styles. From your reading is not historical comparative manner, removing clothes from a limited timescale. (Idem, op. Cit, 75)

In Brazil, the collection of Sophia Jobim Magno de Carvalho displayed in your home, is considered the landmark museum fashion. In 1968 the collection was donated to the National History Museum (Azzi, 2010). We must also highlight the presence of other exhibits that are related to the subject. By understanding memory as something that is present in our lives is possible to understand the artifacts - clothing and accessories - like memories that speak of a time that no longer exists, that characterize a specific reality. Therefore, in this research project, the design of museum work related clothing complements the proposed study.

2. Fashion and Museum

Currently we have observed an increasing number of museum collections of fashionable area in Brazil, both in relation to specific museums in the area of fashion as the historical and ar, as well as institutes and foundations that preserve the memory. Fact is you can not deny that clothing is an indicator of memory.

The clothes bring sensations, memories that recall important moments of our stories and experiences; contain themselves and tell stories. Based on this assumption, musealization a garment means that an object that was donated and / or purchased, accepted and lodged in a museum, as an indicator of memory, has a story to tell. This process of incorporation of the
acquis part is done in detail, which generates a description of the object - the documentation, thus settling a trajectory artifact wardrobe. When a garment enters a museum institution it becomes a part of the cultural heritage of the group that maintains this museum space. That is, it becomes an object of contemplation. Two consequences follow directly from these statements: (1) the artifact changes its original function, because before it was useful, ie, linked to had a practical function, this second time its function binds to reflection, the exercise of thinking; and (2) the following effect would be associated to the fact of the object become 'sacred', since it acquires an aura that values and distance it so public that he becomes untouchable.

Place museum has the alarm function reflection from equity. Museology search streamline the collections of museums aimed at imparting knowledge and approach to the public. The exaltation of memory, in turn, has expanded in society today, and every day a growing number of institutions that preserve reminiscences of societies.

The article examines in particular the collection of the Institute Clodovil Hernandes containing parts of "stylist" that names the Brazilian Institute . Clodovil Hernandes (1937-2009), who was one of the biggest names in fashion produced in Brazil in the mid-60s, 70s and late 80s, produced luxury dresses, which he described as "Haute Couture" and which served a wealthy elite.

Figure 01. Clodovil Hernandes Exhibition, Museum of Clothes and Fashion – MIMO.

Accessed on November 20, 2013
In 1960, won the Golden Needle Award emerging as one of the leading designers of his generation alongside Dener Pamplona de Abreu, Zuzu Angel, Guiherme Guimarães, Ronaldo Ésper, Lino Villaventura, Baroque Ney, José Nunes, Hugo Castellana, Alcaeus to Penna Madame Rosita, among other important names in the history of fashion design in Brazil. Clodovil Hernandes dressed important personalities such as Elis Regina, Cacilda Becker, Hebe and Diniz Alves and Matarazzo families, and important women in São Paulo and Rio society. Also highlighting the segments of ready-to-wear, denim, bridal and menswear, as well as theatrical costumes.

Fig. 02. getting the needle gold award. Clodovil Hernandes. (Photograph acquis Institute Clodovil Hernandes)

Fig. 03. Clodovil with their dummies (photograph collections Institute Clodovil Hernandes)
The other library was observed Teciteca Denner Pamplona de Abreu belonging to Fashion Center at the University Anhembi Morumbi, which contains a collection of some parts of the Brazilian designer Denner Pamplona de Abreu as photographs, sketches and so on.

Dener Pamplona de Abreu (1936-1978) is considered one of the greatest names in Brazilian fashion until the advent of a new generation of designers in the 1990s. Anxious to create your own style, Dener thought the future of fashion as art and as an industry. The pinnacle of his career occurred in 1960. Stylist, who dressed first ladies and socialites, was also the first coming Brazilian celebrity fashion segment.

![Figure 04 Denner Pamplona de Abreu in his studio](image)

We understand that fashion acts in part as a showcase of behavior of a society or period; emerges as a prodigious interface of this arrangement, so the choice to study the deeds of Clodovil Hernandes and Dener Pamplona de Abreu, through the collections cited. We understand that the History of Fashion Design in Brazil depends on what is documented, recorded, and also resorting to the memories of those who lived then and met "the creator and his work."

### 3. Final considerations
By understanding memory as something that is present in everything and everyone can understand the artifacts - clothing and accessories - like memories that speak of a time that no longer exists, that characterize a specific reality. Thus, design and fashion in museums will complement the collections that speak of a past tense and can make us think about the future, since what is at stake is the present.

In this sense the idea of this article was to present a research object to think the Memory Fashion made in Brazil, specifically retrieving names that made history and have been forgotten or are silenced.

Museums of fashion seems to fit the encounter between these spaces producers of meanings: the design, the museum and the history of fashion in the country.

References


THE ARTIFACT FOOTWEAR AS MATERIAL CULTURE

Natalie Rodrigues Alves Ferreira de Andrade Andrade (FATEC e UNIFRAN, Franca)

Abstract: This paper aims to reflect about the role of design in footwear industry and how the artifact footwear - imbued of desires, meanings and necessities role - plays a symbolic role in the description of identities and memories as a constituent element of material culture.

Keywords: footwear; material culture; design.

Introduction

This article aims to contextualize the artifact footwear as material culture. The choice for searching shoes and their processes of design, are related to the trajectory and experience of the researcher.

Through bibliography references, this study sought to substantiate, for a reflection, the material culture concepts and design to understand the role of footwear design in industries.

The footwear as material culture

Shoes are essential complements in human way living, besides protecting the lower extremities, submit other meanings, such as dream, seduction and power, strongly present in female imaginary. These elements are represented by a fashion design in footwear with a great variety of references and inspirations, including different shapes, materials, colors, technology and production techniques.

In addition to the functional aspect, protection and assistance in walking, shoes are irresistible and tempting, specially for women, who, in some cases, value and consume more a new pair of shoes instead of another item of women’s clothing.

It is necessary to understand the historical, social and cultural structures to comprehend the material cultural, in this case, female footwear, the subject of this article.

1 The article is part of one of the reflections of the research in Master Degree in Design from Universidade Anhembi Morumbi (SP) under guidance of Professor Dr. Marcia Merlo, where the researcher investigated the design of women’s footwear in polo Franca, São Paulo.

2 The author has a Degree in Fashion Design by Faculdade Santa Marcelina (2001) and Master Degree in Design at Universidade Anhembi Morumbi (2012). Acted as women's footwear designer in industries in polo Franca, inner State of São Paulo and for eight years teaches in the areas of fashion design and footwear in regional universities in the region.
The object footwear is not only restricting to its function and use, but it is also related to satisfaction, values, desire realizations and experiences. The design, in this context, is the language that conveys the objects messages, becoming a vehicle that contextualizes the desires in space and time. Through design and its production process, it is possible to apply to shoes, in a planned way, conceits, references and fashion trends, by means of design elements as colors and shapes; besides innovation characteristics, such as new combinations and use of new materials.

It is understood by object “any artifact resulting from the application of the will of the subject, based on the forming process of matter” (BOMFIM 1997, p. 36). According to this author, there is no meaning in the object if there is no subject, because the object with its representations and concepts, only exists within the limits of human experiences, of our knowledge and languages. Therefore, the characteristics of an object are, in fact, subjective interpretations which we have from it. The understanding of an object is ephemeral, because the subjects and meanings of the objects change in space and time.

Once configured, the object comes into existence through contact with the user and establishes relations, very often not considered in the project, as affective functions. For Cardoso (1998), the artifacts have several levels of meaning: some universal and inherent; others, extremely personal and flighty, these meanings can only be acquired from human intentionality.

Many human needs are met through the use of objects. To Lobach (2001, p. 31), “it occurs by means of product functions that in usage process, are manifested as use of values”. Once again note that the designer has the role to represent the user’s interests.

The ‘objects’ practical functions are essential, but need symbolic functions, because, according to Gonçalves (2007), these are structural preconditions for the exercise of the first. Even for the author, it is necessary to reflect the meanings that can assume the material objects in social life – in different contexts - and in our memories and identities.

This way, Gonçalves (2007, p. 24) describe that we can

realize the socials and symbolic processes through these objects have to be transformed and transfigured into idea, values and identities legitimating icons assumed by several social groups and categories.

To understand social and cultural living ways, it is essential to consider the objects, and not think of them in an evolutionary way or in manufacturing technique. It becomes relevant, from 1960 think which meaning or symbol are applied by users in the same object in different social
contexts and rituals, besides studying shapes, material and manufacturing technique of the objects, and reflect on mode and contexts of use.

Weiner cited (Gonçalves, 2007, p. 26) considers that the objects constitute our subjectivity - individual and collective - and describes its powers:

We use objects to make statements about our identity, our aims, and even our fantasies. Through this human tendency to attribute meanings to objects, we learn from an early age that things we use convey messages about who we are and what we seek to be [...] We are intimately involved with objects we love, desire or the ones we give others. We mark our relationships with objects [...] Through the objects we make our self-image, grow and intensify our relationships. The objects keep what is vital to us [...]. Not only make us go back in time but also become the bricks that connect the past to the future.

According to Lipovetsky (2009, p. 173), the objects can be, in some occasions, social significant and inspiration signs, but it contests the idea that the mass consumption currently is controlled mainly by a process of social distinction:

It is becoming less true that we buy objects to acquire social prestige, to isolate us from lower status groups and join in the higher groups. What is sought, through objects, is less legitimacy and a social difference than private pleasure more and more to other’s judgment. The consumptions manifest itself in view of well being, functionality, pleasure for yourself.

According to Bauman (1999), with globalization, the industry manufactures ephemeral objects, reducing drastically the durability of the products. It is settled in the age of global competitiveness and to call people’s attention in this scenery, it was essential to think of strategies both to arouse the desire for consumption of good, services and signals, and lead away the competitors.

It is distinguished from this movement characteristics between periods: the modern society, with its founding layers of industrial phase is considered a “producer society” once played a role of molded producer, and post-modern society that is consumers”.

In post-modern society, the need and desires are a search for new sensations and experiences. From this moment, besides the necessity to have and accumulate material wealth, there is also, the “excitement of a new sensation, untried” (BAUMAN, 1999, p. 91).

Along our lives, we wish and collect objects assimilated into our personality, from a set of values, attitudes, feelings and creativity of those who invented, used, knew and desired. These objects or use products, like shoes, form an important part of economical structure, portraying the conditions of a society.

Woman’s shoe, for a long time in history, has been hidden under long skirts, but even when hidden, is one of the artifacts that revels most of woman’s personality, because according
to O'Keeffe (1996, p. 12), “shoes are an entry to female’s mind”. The author suggests that shoes collective women are symbolically searching for new sensations, like power, beauty or status”.

It is worth reflecting on why some women cannot come apart a pair of shoes, even knowing they will no longer use them, or what makes a pair of shoes be more personal than any other item of clothing. To McDowell (1989), some choose the shoe because of its comfort, however, it is not the comfort that rules in her choice, but the style, since it can offer sensations that raise self-esteem.

It is necessary also to know the history of footwear and mainly its design, including creative processes inserted in each historical period, as well to consider that this artifact is associated with female intimacy when searching for references to the development of new footwear. As stated Rainho (2002, p. 11), it is necessary to understand how habits are linked with “[...] as a whole culture with the other practices of society”.

In this context, fashion reflects the social and cultural changes in society and reveals habits, behaviors, social position and tastes of a particular era. This way, the concept of fashion is not limited or restricted to clothing, but also includes the culture of appearances involving, in addition to clothing, accessories, jewelry, shoes, hairstyles, objects, languages and manners, tastes, ideas, artists and their works, which are achieved by the process of fashion (Rainho, 2002).

Final Considerations

The footwear, in this paper, is considered an artifact in the terms proposed by Coelho (2008), as the term refers to objects produced by human labor, ranging from the technological and artistic objects to industrial and craft, regardless of their functions, utilities or symbolic value.

Through the analysis of sets of these artifacts, we tried to analyze what Cardoso (1998) calls the material culture. This way, it becomes possible to check the footwear produced and consumed by society under design and fashion areas optical, both connected by planning and production projects industrial character, using the mechanism of seduction, which involves the impulse of desire, the consumption of material goods and lifestyles of consumers themselves, beyond additional motivation shared by the novelty (PIRES, 2008).

References


Abstract: The aim of this paper is to analyze the ways of cataloging in the museums specialized in accessories. For this, we have described some procedures of two museums: The Museum at FIT (New York, NY, USA) and the Museu Nacional do Calçado (Novo Hamburgo, Rio Grande do Sul, Brasil). We have also described the construction of the research protocol for documenting images of accessories, based on the cataloging categories used by specialized museums. Finally, it is possible to observe that there is no single model for cataloging, but particular ways according to the purpose of each institution.

Keywords: Cataloging, museum, accessories.

The objective of this paper is to analyze the ways in which museums specialized in clothing accessories perform the artifacts cataloging that make up the collections. To accomplish this task we present ways of cataloging of two museums: The Museum at Fashion Institute of Technology (FIT) in New York, USA, and the MNC - Museu Nacional do Calçado (National Museum of Footwear) located in Novo Hamburgo, RS, Brazil. Cataloging procedures discussed here were identified through interviews with people working in the departments of cataloging at the museum in question: Erica1, curator of costume and head of the cataloging department of Museum at FIT and Sonia, administrative assistant at MNC.

The first interview was conducted in 2012 in the Museum at FIT. The FIT (Fashion Institute of Technology) is a State University of New York. Founded in 1944 offers courses in design, fashion, art, communication and business and has a specialized costume museum. The museum permanent collection consists of about 50 thousand pieces of clothing and accessories from the 18th century to the present, and of these approximately 4000 items are pairs of shoes.

Museum collections are formed by a set of artifacts in order, with coherence and meaning. Desvallées and Mairesse (2010) argue that to set up this type of collection objects need to be gathered, sorted, selected and maintained in a systematic manner - are the systematic procedures that consolidate a collection.

1 In this text the names of interviewees are fictitious because of the lack of a document authorizing the disclosure.
The cataloging is one of these procedures as it sorts, describes and enables the location of an artifacts collection. It is also one of the actions that constitute the process of musealization of objects. The musealization of an object is performed when it is removed from its origin and inserted in the museum environment, undergoing a process of redefinition. This redefinition happens when "the status of the object changes. Whether it is a religious object, a useful object or one for enjoyment, animal or vegetable (...) once inside the museum it becomes the material and intangible evidence of man and his environment and a source of study and exhibition, thus acquiring a specific cultural reality." (DESVALLÉES; MAIRESE, 2010, p. 51).

The process of musealization is a scientific process because "necessarily includes the essential museum activities: preservation (selection, acquisition, collection management, conservation), research (including cataloging) and communication (via exhibition, publications, etc.)." (DESVALLÉES; MAIRESE, 2010, p. 51). In the Museum at FIT these procedures are performed by a computer program: the Gallery System TMS (The Museum System). The figure below shows one of the screens of the program that was developed for museums in general by Gallery Systems Company:

![Figure 1 - Screen TMS program used by the FIT museum for cataloging of artifacts. Source: http://www.gallerysystems.com/tms.](http://www.gallerysystems.com/tms)

Although the cataloged artifact in Figure 1 is a painting, the museum at FIT uses this same program for cataloging of clothes and dressing accessories without changing the system’s structure. The adaptations are restricted to the use (or not) of fields, for example, the "dimensions" field. This is...

not an important field to the cataloging of shoes in this museum, since they consider that the notion of the artifact's dimensions is implicit when is inserted in the system that it is a pair of shoes.

It is important to highlight that the primary objective of this museum's cataloging process is:

to make a very clear visual description of the object. So, when you see the object, even if you do not have the image ((in the system)), you are able to go to the site - we know where is the location - and detect it, you have a good idea how it looks. The objective is to visualize the piece and highlight the important visual aspects (Erica, interview, September 2012).

The "description" field is fundamental to the first step in this cataloging process, which consists of describing visual characteristics, from the observation of the object:

I try to put here the maximum possible of visual identifiers. Which means that I try to speak loudly or talk mentally, go back and forth, how to get them ((the identifiers)): ankle straps, T straps, but maybe the ankle straps are not important at this point: sandal T style shoe, platform high heels (Erica, interview, September 2012).

The fragment above underscores the idea that there is not only one possible description of the artifact, but different ways to describe are thoughtful daily. Those ways which are being developed by museum staff for 20 years. In an interview, the curator explains the changes that occurred during the development time

(...) They used to type, handwriting, they had a method in which they had the metrics and they add details, they wrote according to importance. It was this way till the 90s when they started to use the computerized system, it was another system at that time, but what we really wanted was to know what we wanted to put in there, the ideas have to be "searchable": manufacturer, color, color is very important! Materials are important, the name of the designer/stylist is important, the manufacturer's name is important; details: high heels, flats, evening. Things we can search in the future, you determine what your needs are. ( ... ) How we do determine what we need in our system, what our students need it. We need the items that are important and those that are for search as a designer name, materials, day, evening... you know. ( ... ) I want to see only leather shoes, or I want to see only sandals, I want to see leather pants (Erica, interview, September 2012).

In this case the idea is to create "searchable" information, in order to make the collection available according to the needs of the students of the institute, where the museum is inserted. These possibilities are generated by the search information, such as the title of the piece, used as keywords for search, they are identifiers of the artifacts in the program search. The curator explains that the idea is to create a clear and succinct description: "for example, for shoes, I can tell shoes, or sneakers, or I can
tell boots, or sandals... And then we'll identify, day or night. I'd say this looks like a shoe for the night, then: evening male shoe” (Erica, interview, September 2012).

In the following steps additional information are incorporated, for example, label data, origin, date of manufacture, manufacturer, materials and techniques specifications. The artifact description can be a long task, sometimes is not possible to immediately identify materials and techniques that make up the artifact. To resolve the issue of the cataloging performed (or supplemented) over the time, the curator tells that they had the idea to use a semicolon to separate the various interventions made in the register of artifacts. Thus, the descriptions are recorded in the program even if incomplete. Later they can be complemented. The intention of this museum is not necessarily the complete cataloging of a piece, but describing it as much as possible so that permits the search through their system tools.

Another idea implemented is to make objects description from top to down, in a sequence called by the curator as hierarchical, as can be seen in the following snippet from the interview: "I try to go from up to down, I do not skip (...) I will not skip to the strips and then to the sole, I try to go in order (...) or what is more important when you look at the piece (Erica, interview, September 2012).

In the process of cataloging of accessories in the Museum at FIT the essential point is thinking about which information is relevant and how this information will be placed in the system. The primary objective is to expand the research possibilities, to locate and share the collection.

Thus, we start to present some aspects of the cataloging of accessories at the MNC - Museu Nacional do Calçado (National Museum of Shoes). The interview with the MNC administrative assistant was performed in 2013 at the museum.

MNC was founded in 1999, maintained by Feervale University it is located inside Campus I of this institution in the city of Novo Hamburgo, RS. The working team is formed by a coordinator and an administrative assistant. The museum has about 40 thousand pieces, 35 thousand of them are shoes, the remaining are handbags, accessories, tools and books. All objects in the museum were received through donation.

The process of cataloging in this institution began through research and internships in national museums, either art as other types of artifacts, so that they could identify cataloging methodologies. From these research the cataloging card of the MNC was created, developed to meet the specifics of this museum. Since the first activities of the MNC, the process of artifacts cataloging was designed considering the use of a computer program developed specifically for this purpose. The MNC was the first museum to build an electronic catalog, not having used the handwritten records.
When performing cataloging of artifacts, Sonia tries to complete the fields of the program with the most information as possible. However, the lack of some information does not prevent the pieces to go to exhibit. After cataloged, every pair of shoes receives on their soles a sticker with a barcode. This code refers to the cataloging system, which contains primarily: location (code number, model type, packaging box), people (donor, designer, pattern maker, celebrity to whom it belonged), characteristics (description of the model, raw materials, techniques used, particular details) and photo.

The program for cataloging is linked with the museum website, all information is updated simultaneously. The online data can be freely accessed.

When exhibited, the pieces on display are accompanied by concise records that contain the abbreviation of the name of the museum, the model type and the main materials of which it is made. Sometimes, local visitors recognize exposed shoes because they worked in the manufacturer or had worn some of those models at the time of its circulation, it is common the museum staff receive requests for more information about the objects.

Made the presentation of some ways the Museum at FIT and the Museu Nacional do Calçado perform the cataloging of accessories, especially about shoes, we start to discuss aspects of protocol development for cataloging iconographic documents of accessories, developed for Master degree research.
This protocol was partially based on categories to cataloging of shoes used by specialized museums. To organize the collected images during the research, we built a protocol RPID - Research Protocol for Iconographic Documents (PPDI - Protocolo de Pesquisa para Documentos Iconográficos) from a document prepared by Corrêa (2008) for documenting images of ceramic artifacts. This protocol was adapted considering specific factors of shoes, as example, the number and type of heels.

To identify appropriate adjustments, we made a study about which categories were used by some specific museums. Besides the two museums mentioned above, these categories were surveyed during the year 2012, through virtual visits in the museums that offer their collections online as Virtual Shoe Museum (USA), Victoria & Albert Museum (London), Bata Museum (Toronto), Shoes Or No Shoes Museum - SONS (Belgium) and the Metropolitan Museum of Art (New York).

Searching the online collections, has been possible to find primarily information like the shoes photos accompanied by the following cataloging items: stylist name (sometimes followed by a brief biography), country of origin of the artifact and year of manufacture. Similarly, usually is shown the materials from which the shoes are made. The Victoria & Albert Museum (London), Metropolitan Museum of Art (New York) and the Museu Nacional do Calçado (Novo Hamburgo / RS) provide more complete information, such as name of the modeler responsible for the model, the name of the person who donated the piece to the museum or even the heel height. The information obtained in these three virtual museums were relevant to accomplish the task of adapting the protocol.

To adapt the protocol, we also consider some documents used by the manufacturer of shoes during the procedures for product development, as well as bibliographies. The bibliographies consulted about this topic, usually presented a succinct information such as stylist name, model type and year of manufacture. Some bibliographies have added information about the materials and the origin of the shoe. This is the case of the brief catalog that partially shows the collection of the Museo Salvatore Ferragamo, Florence - Italy (RICCI, 2004).

Based on the information collected through this survey and analysis, we set the protocol in four sections: 1) Identification of the research to which the protocol belongs, the artifact and the document. Location of the artifact in the collection structure of the manufacturer, model information, responsible team and year and place of manufacture; 2) Specification of materials and colors, with categories elaborated from the documents used by the manufacturer to document the process of model development and described based on the observation of the artifact; 3) Special features of the model, recorded from interviews with modelers who developed the shoes, considering the aspects reported by
these craftsmen, for example, difficulties in manufacturing, materials application and specific features of
the model; 4) Photos of the model showing the internal and external side, as well as details. Below we
present the protocol used in the research.

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Figure 3 - Template of Research Protocol for Iconographic Documents. Source: Author.
Final Considerations

The processes of cataloging of artifacts and creation of collections are ways to enable research about the material culture of a time and space, from a historical and technical perspective. For Andrade (2008), the artifacts to wear are documents, sources of research that allow understandings about the ways we live.

Given this notion, the intention of this article was to analyze the ways in which museums specialized in clothing accessories perform cataloging of artifacts that make up their collections.

It was observed that in the process of cataloging the accessories - especially shoes - the Museum at FIT prioritizes a visual description, seeking to enable their identification even without pictures. In this sense, the MNC seeks to identify the shoes with accurate information, for example, type and height of the heels in centimeters, opting by inserting specific informations. Both museums describe information related to the label of the shoes, as the name of the designer, the brand and / or manufacturer. However, only the MNC highlights the name of the shoe modeler.

Computer programs are used in both cases for cataloging of artifacts, with the goal of creating information that enables searches. It is noteworthy that the MNC provides information about its collections in an online catalog.

As part of this discussion, we describe the adaptation of Research Protocol for Iconographic Documents (RPID) for recording of artifacts like shoes. This development was based on categories used by specialized museums, documents used by the manufacturer of shoes and bibliographies. In this process, it was possible to note that information such as stylist name, country of origin of the artifact and year of manufacture are the elements more frequently present, not being common, some categories such as “particularities” as RPID has, and which attempt to describe some informations about how the artifact was made. In this sense, the contributions that this document presents, involve the inclusion of information from the craftsmen who developed and made the shoes. The document seeks to present succinctly, an artifact biography, from its development and making, mistakes and successes, difficulties in production and required negotiations for its achievement.

Through this discussion, we believe that cataloging is a long process and there is no single standard for how to do it, but it is one central idea that serves as a guide and that is designed or negotiated in accordance with the objectives of each institution.
The ways of cataloging are a strategy to materialize memories, a memory about the artifact that is always in process, always being completed, so it is a dynamic memory. This shows that artifacts are also dynamic, because its uses, appropriations and diversions are in the duration of their existence.

References


Interviews


THE HAVAIANAS’S INSTANCES OF CONSECRATION

Lívia Stroschoen Pinent (Mestranda PPGAS / UFRGS)
Orientador: Arlei Sander Damo (PPGAS / UFRGS)

Abstract: From documentary research and ethnography (still under construction), this work analyzes the history of footwear brand Havaianas. Between the 80’s and 90’s, the consumer resignifies the brand, establishing it in other instances of consecration. Havaianas takes advantage of this certification to change its trajectory, establishing as key influencers of the Brazilian identity in the world.

Keywords: Anthropology. Havaianas. Material culture.

Introduction

One of the few items of horizontalized consumption in the world, the Brazilian Havaianas is popular and at the same time a product of high prestige. In its 50 years, completed in 2012, the brand has gone from simple rubber slippers to a new category of footwear. Among its users, the rubber object with rubber strips on the fingers was known only as slipper, despite the efforts of the owning company, Alpargatas¹, in calling it sandal, its communication term since 1962. But it’s a long time since Havaianas it’s neither one nor the other. Just like an ad in 2009 used to say "It’s Havaianas, Grandma". It switches from domestic to social events, respectively territories of slippers and sandals. The company’s intention to create a distinction entitling the product sandals has created a new space between the two concepts. Today it is simply Havaianas.

In this trajectory, the product has gone through different social positions. From its launch focused on the Brazilian middle class², it has faced an identity crisis in the ‘80s, when using Havaianas was considered a certificate of poverty³. A drop in sales made Alpargatas to

¹ Owner of other sports brands like Topper, Mizuno, Rainha and Timberland, besides the professional shoes Sete Leguas. Data reported in the Meio &Mensagem Newspaper. Available in: <http://www.meioemensagem.com.br/home/marketing/noticias/2012/06/14/A-patria-de-Havaianas.html#ixzz2GCF2mcy>. Acesso em: 26 dez. 2012.
² Information obtained from historical record in a special material 40 years of Havaianas, published in Jornal da Memória (Memória da Propaganda, 2004)
search the streets for consumer habits, identifying an opportunity for renewed growth. It’s the time of “the great turning”⁴, motivated by the reframing and alternative use by its buyers. With this, not only Havaianas takes its public back, but expand its space in the Brazilian footwear marked, garnering unthinkable public to the brand: the elites.

In 2002 it will reach the catwalks of French fashion in a show of the fashion designer Jean Paul Gaultier⁵, reaching another stage within the instances of consecration applicants who made changes in their social position. More recently, in Fashion Week Menswear Summer 2014, held in Paris in June 2013, has shown that Havaianas remains effective in the system that dictates high fashion. In a deluxe version with straps in crocodile skin, it comes shod the feet of the Valentino models⁶. The arrival and stay in the loop of French high fashion certifies and establishes between the elites and dominant cultural circuits a product that has its consumption horizontalized in Brazil and that was once used almost exclusively by the proletarian class.

A new category of footwear, popular in their country of origin and symbol of Brazilian worldwide. Havaianas changed its trajectory while completing 30 years of existence, but without disconnecting from its roots in the national popular classes. Its biography (KOPYTOFF, 2010) is part of Brazil’s memory, both in the internal and the external images, and uses typical elements to advertise and identity of Brazil. Identity that, as a concept, according to Le Goff, has in the memory one of the essential elements (1994). Havaianas inhabits both in the individual memory of the Brazilian people, with strong emotional ties in these more than 50 years of history, and in the collective memory (HALBWACHS, 1990), sustained by the memories of use and by the memories created by advertising and press.

⁴ The "Great Turning" was the name given by the own brand Havaianas to the time when the consumer starts using the sandal with the reverse sole, creating what would later be the model of Havaianas Top, in a single color. This turn is illustrated in a video posted on the official brand channel on YouTube in 2012. In the animated film, a magical Havaianas factory, where the products are made in white and blue clouds, that rain and then deliver sandals. At one point, one of these sandals, before reaching the cloud that would give it the blue tint in the bottom of the sole, leaves the machine with the sole inverted. And entering the another cloud, it breaks and starts producing sandals in all colors, that rain, giving color to the world. Then comes the voiceover explaining the true history of the brand since 1962, telling the inversion created by the consumers which inspired the creation of monochrome sandals. Available in < http://youtu.be/vMfbeqhD2pk>. Access in: 28 jun. 2012.


It is from this last point, the memories created by advertising, that this analysis develops. The set of Havaianas ads, printed and/or electronic, since 1962, is the basis of this historic resumption of the brand. This part of its path, drawn by advertising, is not only a record of Alpargatas own memory, but the Brazilian memory in the last 50 years and how Brazilian identity was transmitted to the rest of the world.

**What does the Havaianas, Havaianas?**

We will use the nomenclature Havaianas, starting with a capital letter, not only because it is a proper noun and a registered name. We also make a reference here to the anthropologist Roberto Da Matta and his *What does Brazil, Brazil?:*

> O “brasil” com o b minúsculo é apenas um objeto sem vida, autoconsciência ou pulsação interior, pedaço de coisa que morre e não tem a menor condição de se reproduzir como sistema. (...) Mas o Brasil com B maiúsculo é algo muito mais complexo. É país, cultura, local geográfico, fronteira e território reconhecidos internacionalmente (DAMATTA, 1984).

Without the intention of comparing the country Brazil with the brand Havaianas, the relationship between the two classifications is useful to elucidate the importance of its history and characteristics. The Havaianas, in a functional and utilitarian reading, would just be a lifeless object, of domestic use and incapable of reproducing itself like system. A slipper used since the 60s by a big part of the Brazilian population by its comfort and durability. But Havaianas is part of a more complex scheme involving lifestyle and consumption of high end products. Its internationalization and growth in the domestic market undergo instances of consecration and culminate in results that no other Brazilian brand and only a few products have reached. It is effectively a product of horizontalized consumption in Brazil, that is, plays a part from urban low income classes to the elite, between women and men, regardless age and race. Of every 100 Brazilians, 94 either have or have already owned a pair of Havaianas. In 2011 alone, 210 million of pairs left the factory in Campina Grande, and 15% of this number

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7 This article is part of a research project for my master's dissertation in the Graduate Program in Social Anthropology at UFRGS, to be completed in January 2015.
8 Translate from the author: The "Brazil" with tiny b is just a lifeless object, self or inner pulse, piece of thing that dies and that has no condition to play as a system. (...) But Brazil with uppercase B is much more complex. It's country, culture, geographic location, and internationally recognized border territory (DAMATTA, 1984).
went to the international market\textsuperscript{11}. In 2012, Havaianas has 150 thousand sale points in Brazil and 12 thousand in 85 countries\textsuperscript{12}, being six flagship stores in London, Paris, New York, Rome, Barcelona and Valencia\textsuperscript{13}.

After more than two decades of public recognition and higher sales of Havaianas, (1962-1988) the product experienced a period of stagnation, caused mainly by the high durability and by its identification with the base of the Brazilian social pyramid. A very affordable good that could last for years without changing its functional characteristics presented no reason for the consumer to replace it. The practical question meets the social one and the consequences are economic. Havaianas sales fell from 88 million pairs to 65 million in 1998\textsuperscript{14}.

To the consumer’s mind, Havaianas was a symbol of consumption from urban low income classes. It was necessary for it to reinvent itself. In the following decade, Havaianas repositions and receives new sandal’s designs, new colors, new formats and recreates its communication. Let’s stop using the product attributes “the real one, do not deform, do not loosen the straps and have no smell” – to explore the consumer and how he uses his Havaianas. This moment is called “the great turning” in a reference to the alternative use the population was doing with the product at the end of the 80s, and the inspiration for the launch of Havaianas Top, model of a single color, different from the traditional bicolor that had already saturated consumers. The turning point was the reversal of the soles, common practice among young Brazilians in the 80s, which meant that the slippers stay all one color, with the white portion in contact with the ground. The Havaianas ads takes the lifestyle as a convincing factor, convincing the consumer , through testimonies of public figures and popular artists throughout Brazil, a well -being related to the moment of wearing the shoe.


Since then, Havaianas begins its expansion into the international market and their social ascent takes shape. It grows in the instances of consecration, with testimonials from celebrities in their ads, as icon in high end magazines, on product displays in dedicated locations. In 2002, it was present at a trade show about Latin America in the Galleries Lafayette in Paris. From February 25 to March 23 of that year, the Brazilian rubber sandals were exposed in one of the largest luxury shopping centers in the world, launching the Havaianas to the Italian, English, German, Greek, Japanese and American markets as a fashion icon and the next “must have” object. The success is partly associated with the Havaianas being as a representation of the Brazilian lifestyle that already sells in the European fashion field for a while, as investigated by Deborah Krischke Leitão in Nós, os outros: Construção do Exótico e Consumo de Moda Brasileira na França. Intrinsic to the name Havaianas is a set of meanings that transcend their functional characteristics, and are recognized by the consumer. That can be proven by the fact that in the 90s, the period of the “the great turning”, their advertising distanced itself from the term sandals and began to exploit only the name Havaianas, since it is a popular product and of easy recognition. It becomes one more category in the hierarchy of shoes and a brand of international recognition.

**The position of Havaianas within the global social space**

Since the so-called "the great turning", Havaianas reached new positions in the social space. What began in the transition between consumer social classes in Brazil, today reaches the international high prestige and luxury goods market, within the field of fashion, a space in which "the dominant are those who hold to a greater degree the power to constitute rare objects by the procedure of 'griffe'; those whose 'griffe' has the highest price " (BOURDIEU, 1983). The same good that is a result of different retranslation of symbolic systems. It moves between the modest taste and the taste of luxury both for its historical trajectory and by the variety of models and prices found after 90s. Nationally, the product varies from 7, 90 to 280 reais, with the cheapest being the traditional bicolor model and the most expensive one a version with embroidered straps of Swarovski crystals. In Europe, the price starts at 23 euros.

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15 Figures from the report in the newspaper Folha de São Paulo, in April, 12 2007, reproduced by Magda dos Santos Ribeiro in her work *Das coisas e suas invenções: antropologia no mundo das marcas* (2010, p.98).
16 Source: Meio&Mensagem Newspaper. Available in: <http://www.meioemensagem.com.br/home/marketing/noticias/2012/06/14/A-patria-de-
It is a good with features of a person and with that it needs a habitués, responding to this "system of durable and transposable dispositions which expresses in the form of systematic preferences, the objective needs of which it is the result" (BOURDIEU, 1983). Is this habitus of which it is a part that acts as a durable transcript between trends and social positions, from the elites to the most popular ways to make consumption. It moves upwardly and horizontally in this sense, allowing it to vary in taste and position, enabling the consumer to do the same. What does the havaianas, Havaianas, is this "unifying principle and generator of all practices" (BOURDIEU, 1983), a systematic expression of conditions of existence as a popular product in Brazil, of high international prestige and luxury within the field of fashion. It will climb such steps in the ascent ladder in the same way the question of taste defines itself. (BOURDIEU, 1983).

Since the launch of Havaianas Top in 1994, the brand pursuit of differentiation and distinction with every new model launched. In 1998 launches Havaianas Brazil, with a small flag of Brazil by the side of the brand logo on the straps and two bands with the colors of the flag on the side of the sole. The product is considered by Alpargatas' leaders as the responsible for the beginning of the international trajectory of Havaianas. In the same year, we find a cut by gender when launching new models. After more than four decades creating unisex sandals, Havaianas Fashion is launched with the sole slightly higher in the end, giving a small heel to the model. For men, another Havaianas model was released, the Surf, with a wavy sole that best fitted in the lower curve of the feet. In 2007 the brand launched the Havaianas Slim model, still one of the greatest successes in sales in Brazil and abroad18. With the strips five millimeters thinner and narrower and curvier soles, the model was designed for women's feet.

Part of the project to expand the brand to the international market is based on personalizing sandals, thinking back again on product differentiation to the sale at the local and global markets, creating distinction. In New York, the department store Bloomingdale's, one of the largest and most luxurious stores of its segment, received one unique customization action from Havaianas. It was an interactive panel in the front window, where the client could create their own slipper in the touch screen available there. There were 15

17 Price verified in July 2012.
different shades, applied to the soles and straps, and 35 pendants to decorate the sandal. Once chosen the model and other customizable items, the customer received a code on their phone to collect the pair in the store. The action was part of the summer campaign of the sandals into the U.S. market and lasted about 10 days in the front window\textsuperscript{19}.

One of the latest steps of the brand in the distinction scheme is in its effective entry into the field of fashion Haute Couture. In the last Paris Menswear Fashion Week, Spring 2014, Valentino walked a unique model of Havaianas on his catwalk. Made with the traditional rubber sole, but with strips of crocodile skin, the model was present in some of the productions, which showed a more laid back trend for men, with more colors and prints and the amazing use of Havaianas sandals with well-cut suits. In the product, which can be found in green or blue, the Havaianas and Valentino logos appear on the sole of the sandal together. The logo of Havaianas loses the traditional format that is applied to other products, since it is no longer alone in the ellipse that surrounds the name Havaianas, and in this model shares space with the name Valentino. The sandal is now sold in Valentino and Havaianas, including stores in Brazil, from 2014\textsuperscript{20}.

This was not the first partnership of Havaianas with fashion brands and the luxury market. Within the field of fashion, the Brazilian brand has been in a catwalk of Jean Paul Gaultier in 2002, in the same Paris Fashion Week. Havaianas have also had their straps customized by big brand names like Armani and Gucci, and signed a contract with another Italian, Missoni, for the production of sandals printed with the traditional patterns of the maison. A few years ago it has also partnered with British fashion designer Matthew Williamson and with the Brazilian based in London, Daniella Helayel, of the brand Issa\textsuperscript{21}, among other names.

The Instances of Consecration

With the international consumption, Havaianas becomes part of new social groups, to the point it has effective entrance into the field of fashion, with the Parisian fashion shows. Instances or circuits, such that, according to Bourdieu are those which effectively act to create the value of the product:

What makes the value, the magic, of the label, is the collusion of all the agents of the system of production of sacred goods. This collusion is, of course, perfectly unconscious. The circuits of consecration are all the more powerful when they are long, complex and hidden even from the eyes of those who take part in and benefit from them. (BOURDIEU, 1983).

The move from the Havaianas from the streets to the catwalk is effectively a step in the circuit of consecration of this brand within the field of fashion. But it will still act as a kind of diploma, a formal recognition won by Havaianas that now belongs to this social position. Similar to the behavior that Bourdieu observes in the French working classes and their different lifestyles, starting from those who have, or not, academic diploma. "There is a clear relationship between craving for cultural conformity that determines an anxious search of authorities and role models and that leads to the choice of insured and certified products". (BOURDIEU, 1983) That means that, the certification given by Valentino, that logo of the French maison above the Brazilian brand logo on the sole of the product, allows the high fashion to prestige and to consume Havaianas outside the circuit where it was more usually found, the holidays, trips to Brazil, domestic environments, the feet of tourists, and other situations considered peripheral and not within the field of fashion.

The rise of Havaianas in the high-fashion circuit can also be associated with an insertion within modern manuals of etiquette. It, Havaianas, began to be allowed to circulate in places that until then was not seen. Both physically circulating, and symbolically. The use of Havaianas in urban environment was already realized in Europe in the last two decades, but it was the logo of Valentino in the slipper that has put the product on another level of consumption. And why not say, of elegance. It now becomes part of the manual.

The use of Havaianas as a means of distinction occurs, in part, by the absorption of this piece of clothing within the rules of etiquette. What can be illustrated by two television commercials transcribed below. The first is played by actor Rodrigo Santoro, in 2002:

Scenario: formal restaurant with its clients in urban summer attire. Two women are sitting eating, when one looks to the door and says to her friend.
Woman 01: Guys, Rodrigo Santoro's there.
Santoro, addressing the maitre: Good afternoon friend, table for one, please?
Maitre: I'm sorry sir, you will not be able to enter. You're wearing a sandal.
Santoro: Came on... (and the camera shows the model of blue Havaianas in the actor’s feet).
Woman 02: But this is absurd!
Woman 01: Hey sir, this is not a sandal. This is Havaianas, okay?
Woman 03: Yes, everyone uses.
Woman 04: And the right to come and go? And the constitution?
Woman 05: Look, if he leaves I leave.
Woman 01: That's right. Rodrigo, come to my apartment.
Woman 03: Imagine, come to my. I insist. Let's go to my apartment and we'll solve it in a minute.
Santoro: Gee guys, thank you. You see, I just wanted to eat a little something.
Women in chorus: aaaaah Rodrigo!
Announcer: Do not be fooled, it has to be Havaianas.
On the screen, several new models of Havaianas with the brand logo and website address, newly launched, www.havaianas.com.

It is the first manifestation of the brand in television media about the use of Havaianas in any environment. Is not a sandal, is Havaianas, the actress says. In a reading from the manual of etiquette, one can interpret that the rubber sandals are not able to enter the restaurant, but the Havaianas as a new category of footwear would be enabled. It is no longer a slipper or a sandal, it becomes only Havaianas, speech that is embedded in the brand communication. Since then, the term sandal does not follow Havaianas advertising anymore.

In another television ad, in 2009, the situation of sandals in restaurants is used again. The protagonist this time is the actor Cauã Reymond.

Grandma: I cannot believe you came to the restaurant in slippers.
Granddaughter: Stop being old, Grandma. This is not a slipper, is Havaianas. Havaianas Fit, you can use anywhere.
Grandma: For sure, it's cute.
Reymond, accompanied by the receptionist at the restaurant, enters the room: Good afternoon, how are you?
Granddaughter: Look, Grandma!
Grandma: Is that boy of television. You should get a guy like him to like you.
Granddaughter: But it must be very annoying to marry someone famous, right?
Grandmother: But who said anything about marriage? I'm referring to sex.
Granddaughter: Grandma!
Grandma: And after that I'm old? The screen switches to a colored background with alternating models of Havaianas Fit (with strap ankle), with the Havaianas logo plus the word Fit and the brand site: www.havaianas.com.br.

The Grandma’s ad resumes the discussion of the use of Havaianas to be suitable or not in the restaurant. And once again the word with which the product is addressed is questioned. It is not a slipper, it is Havaianas.
This notion of apparent abandonment of the rules of formal etiquette is reinforced in a speech Bourdieu in Haute Couture and High Culture:

Courrèges has a 'spontaneous' taste, that is, one produced in certain social conditions, which means that he only has to 'follow his taste' in order to respond to the taste of a new bourgeoisie that is abandoning one kind of etiquette, abandoning the style of Balmain, which is described as fashion for old ladies. (BOURDIEU, 1983).

The Courrèges to whom he refers is the designer André Courrèges, representant of the rive gauche, the Vanguard that arose in opposition to the couture created in the field of French fashion in the decades of 60s and 70s, which he characterized as rive doitre. The left and right of fashion referred not only to the political context (conservative right and revolutionary left) but the geographic location of the fashion maisons in Paris. The dominant brands in this scenario, Dior, Balmain and etc., had shops on the right side of the Seine rive doitre, while the new local fashion brands was established in the fashionable left bank, rive gauche, bohemian and intellectual region.

Transposing to the universe of Havaianas, it arrived in Paris at the feet of young people interested in Brazilian culture, travelers, exotic cultures’ curious people, and avant-garde designers such as Jean Paul Gaultier. All the representatives of the rive gauche. But established itself in the fashion space in the feet of Valentino, an authentic rive doitre.

Final Considerations

How a good that costs from 7.90 reais reached the catwalks of French high fashion? That question permeates all stages of this study and has found more than one answer. The biography of Havaianas shows us all the stages through which it has passed from the moment of the consecration, and also suggests that new steps may emerge ahead, to keep within this system of distinction. But some points suggest parts of the answer, and still raise new questions.

Our incursions in Havaianas’ memory, and the Brazilian’s memory, show us that by 1994, the production of Havaianas was aimed at the local market. It was a household shoe, far from belonging to the fashion system. No one questioned where and how they should use the Havaianas and the comfort and durability factors were its greatest attributes, if not the only ones.
But while it was stuck in a comfort zone, relegated to such uses, it was representative of a strong scheme that translates to Brazilianness today, constituting a social memory about Brazil. It is wearing Havaianas to go to the beach, the feeling of being constantly on vacation, the pleasure to come home after work and wear a pair of rubber shoes. All this is part of the notion that foreigners have of the country, the relaxed moments that the brand Brazil evokes. These characteristics keep themselves with the Havaianas brand, as part of product’s DNA, which could be interpreted as habitus. It is impassable, immutable and durable, the most legitimate and continuing of all the features that Havaianas wins after, passing between generations and classes.

It is from the understanding of this that we answer the other questions in this paper. Havaianas imposes a lifestyle to its users, foreigners seeking to live among these practices and acquire such properties from the moment they possess the symbolic capital necessary to understand what Havaianas proposes. Brazilians return to consume the Havaianas in the decades of 90 and 2000 for the same reasons. It becomes a griffe, and as such has the power to determine a new value to the objects that now corresponds to this kind of mana, a magical essence that transforms pieces of rubber in luxury goods on the runways of Paris.

There is no single answer to the starting question in this conclusion. Perhaps there lies the secret of Havaianas’ success and the reasons why it passes, and continues to look for different circuits of consecration. What is undeniable is its stake in the Brazilian identity worldwide, reconstituting the national memory and strongly linked to personal memories of each Brazilian. We all have a childhood memory (HALBWACHS, 1990) that involves Havaianas, and together, these individual memories creates a social whole that makes the havaianas Havaianas, and the same compounds make brazil, Brazil.

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A MODA ENTRA EM CAMPO
FASHION ENTERS THE FIELD

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Abstract: The objective/aim of this article is to present a brief history of the partnership between fashion and football and the transformations produced in the Market with the creation of the main trademarks. Today the impact of sports trends on fashion has become quite impressive and has unfolded itself through an ample production in the media that represents, stimulates and documents its growth incessantly.

Key-words: fashion, soccer, marketing.

1. Introduction

The fashion inspired in the culture of football does not restrict itself to its aim of consumption. Therefore it goes beyond the team t-shirts, the soccer boots, the bermuda shorts and flags. It’s about a nucleus of independent interests. It’s about an independent nucleus of interests, combining the attitude, aesthetics and activities that connect people and ideas by means of the way of dressing. There are practically no publications in Portuguese on the subject. That’s why when I created the blog FORA DA AREA (OUTSIDE/BEYOND THE AREA), in February 2013, it became evident that beyond tracing tendencies, it was necessary to give the theme a historical background. Part of this historical research was presented in “First Half” of this article. Then, in “Second Half”, I draw a preliminary panorama specifically focused on Brazil, and conclude the theme in “Extension” of this match with a short analysis if the social networks, the blog and its unfolding. Throughout the trajectory, images taken from books, sites and other digital platforms accompany the discussion showing new possibilities for debate, since many of them are cultural texts that establish new possibilities of debate that in turn establish new ways of thinking of the clothes, social contexts, the body and soccer.
2. First half: A debate with history

At first sight, fashion and soccer seem to be distant, however with a sharper look, these two universes present innumerable similarities and connections. So, as in fashion, Brazilian soccer was born under the influence of the European Aristocracy, since it arrived in the country in the baggage of the Scotsman Charles Miller. The son of a Brazilian mother, Miller went to England in 1884 to study, and there he learned how to play football and rugby. Ten years later he returned with two used balls, a pair of football boots, a book with the rules of soccer, a pump to fill balls, and used uniforms. That’s how the first teams and national championships started. At that time in Brazil, the players were called “footballers” and the games were “matches”. These, among other terms in English, strengthened the ties with the foreign headquarters of football. In 1927 access to the Brazilian Stadiums was only permitted to the upper classes. If a common worker wanted to watch a match, he had to climb hills and mountains to see the game. The rooters were made up of high class men, women and children. Everybody showed up at the games wearing hats, dresses, suits and elegant shoes, as though they were watching a spectacle at the Municipal Theater.

The love of soccer as a ferociously passionate dispute makes you lose sight of its role as a transformer. But the fact is that soccer has been the effective (and affective) bridge between the elite that went to get it in the biggest colonial empire of the planet, the ultra-civilized England, and the people of a Brazil that in eighteen hundred and such, was made up of ex-slaves. Bringing together whites and blacks, the elite masters and the humble people was its first lesson. Soccer showed that performance is above a family name and the color of skin. It was the first truly universal and modern instrument of communication between all the segments of Brazilian society. It has taught how to aggregate and disaggregate Brazil by means of multiple choices and citizenships. (DAMATTA, 2006)

In Rio de Janeiro, the cast of the Fluminense¹ team was exemplary in the requisite of elegance. With the partnership of prestigious families of the carioca society, Fluminense was the only club to wear silk uniforms.

Just like in soccer, fashion had also been imported in Brazil:

Making fashion in Brazil had for a long time been copying what was being done in Europe. Since 1808, when the Portuguese royal family came to

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¹ Fluminense Football Club is a multi-sport and cultural club, in the city of Rio de Janeiro, in Brazil, founded on the 21st of July of 1902. It is a civil sports-oriented society whose main but not exclusive activity is soccer, in first place on the CBF Ranking of 2013.
Brazil, it was fashionable to copy what was being worn in France. And so it was for a long time. When the first textile industries were installed in the country, in the middle of the 19th century, the clothes worn by the courtiers and elite came from abroad. Those who could afford it, imported, and those who couldn’t, copied the models whose designs were published in magazines. (SCALZO, 2009, 06)

In a certain way, both soccer and fashion could be read as a cultural text that broadcasted a speech, announcing a social ascension, that in the case of sports was not limited to purchasing power, but to the forming of heroes. Furthermore there was a common cyclical character. As the Italian philosopher Giorgio Agamben explains:

The time of fashion is constitutionally ahead of itself and, precisely because of this, is also always behind, always in the form of an unknowable threshold between a “not yet” and a “no longer”. (AGAMBEN, 2010, 67)

In soccer the cycle of change fed this same misapprehension, which expressed itself through the uniforms that changed every year, the restoration or construction of stadiums, changes in sponsors, players, coaches and even the style of playing. There is a language of soccer, just as there is for fashion, and at the same time that fashion permits the rereading of pieces to transform them into trends; soccer is always reinventing itself. A good example is the “retrô” shirts, created especially for the cheerers.

But the seasonality of fashion has another characteristic that is similar to contemporaneity. In the gesture itself, in which its present divides the time according to a “not more” or “not yet”, it institutes with these other times – certainly with the past, and maybe with the future as well – a special relationship. That is, it can “cite” and in this way update any moment of the past. (AGAMBEN, 2010, 69)

Another similarity refers to the “new face” models of fashion. This term is used to identify recently engaged models, with potential, versatility, that arise and charm newly-arrived stylists. In the case of football, the “new face” would be the newly contracted players. Such personalities mark their presence in games, and little by little become icons of the national and international teams, in addition to gaining millions of followers rapidly. Many create differentiated styles through haircuts, customized sports looks, leading to new tendencies both within and outside the soccer fields. A recent example of this phenomenon occurred with the Brazilian Neymar Jr²., the
current forward of the Spain’s Barcelona. His way of playing and the quantity of goals scored conquered the eyes of all the clubs of the world. One of his trademarks is the haircut known as “à la Neymar” that has already been imitated, commented on, criticized and praised in every language. The choice of clothes worn by the forward haven’t been spared criticisms either.

In 2012 Neymar was criticized by one of the top fashion magazines in the world. They called the young man’s style “really boring”. After a year the same magazine issued an editorial with the clothes the player should wear. With the items suggested by the magazine his style acquired an air of seriousness and respect. The magazine simply used tailor-made items. Since then it is possible to see the star better dressed. (DORVANIL VIEIRA, 2013).

Throughout history top fashion designers have perceived the immediate impact that some players exercise on the public in general, linking their images to their brands. When fashion and soccer decide to meet, athletes become superstars. Attitude clearly also helps in this construction: Kaká, the well-behaved, wears serious clothes and was adopted by Armani. There’s even a brand-watch signed by him. Neymar, the popular, ignoring the more conservative, reeks havoc with his hair and appears of the cover of the Italian Vogue, in a production signed by Rushka Bergman, who had already been Michal Jackson’s stylist. David Beckham, the metrossexual, has already become a top fashion icon who shows off his own line of underpants, distributed by the fast fashion chain H&M. (MARIA VERGUEIRO, 2013)

The relationship between players and the big brands strengthened itself quickly, reaching fashion editorials, publicity campaigns, short movies and so on. As already mentioned, it became normal to see players with their own lines of products, sponsors, uniforms designed for whole teams and books. The Italian brand Dolce & Gabanna, for example, designed the official uniform of the A.C. Milan and is now one of the biggest sponsors of the club. In 2011 this brand collected 136 images of the players wearing their creations for the book “Milan Fashion Soccer Players Portraits”. The images included the Brazilian players Alexandre Pato, Robinho and Thiago Silva. It is important to mention that this strong attraction for soccer and the players began with the World Cup. The first match took place in 1930 in Uruguay. The match was idealized by Jules Rimet, the FIFA president, to introduce a contest uniting teams from all over the world. Between 1942 and 1946, the contest was suspended due to the breaking out of World War II.

In 1950 Brazil was chosen to host the World Cup, since Europe was still suffering from the consequences of the war and was in no condition to host an event of this size. The Brazilians constructed the stadium of Maracanã in Rio de Janeiro expecting to win the first World Cup at
home. However in the final against Uruguay, in which a simple tie would have given the title to Brazil, the Uruguayan team beat Brazil by 2 to 1 and became the World Champion.

I only remember going, leaving and the defence of the Uruguayan goalkeeper that led to Brazil’s defeat. On the way up the ramp of Maracanã everyone was happy, singing with a flag in hand. On the way down, the silence was disturbing, worse than a wake. Everyone had been sure we would win.

(Testemony Norma Greiner)

Two cups later, in 1958, Brazil raised the cup for the first time and introduced the world to the player that still is considered the great leader of world soccer: Edson Arantes do Nascimento, the great Pelé. It was after this event that the taste for the sport took the Brazilians by storm and started influencing our lifestyle.

In the 60s the countries that had suffered from the devastation of the War (WWII) began to re-emerge and little by little fashion started reestablishing itself. In Brazil the process was different because the 60s didn’t bear the scars of war, but rather those of the military dictatorship. In different ways this paralyzed cultural development among us. Fashion in particular was only able to re-affirm itself and mature as of the middle of the 80s.

In this period, both in politics as well as in our culture and our customs, the country went through an apprenticeship of democracy. It came out of a military dictatorship, its exiles returned, political parties appeared, a new Constitution was written and its governs were elected. Accompanying this process, Brazilian fashion grew and appeared. (SCALZO, ibidem, 06)

For football, the military regime wasn’t harmful. On the contrary, there was a shocking growth with the spectacle of the World Cup, which was used to divert the people’s attention from the military abuses that occurred in the country.

While the people went delirious with the goals, the economy reached the peak of what was called “Economic Miracle”, showing a country that was “prosperous and happy”. In the cells the prisoners were tortured, killed and disappeared. On the radios the World Cup Anthem echoed for ninety million Brazilians: “Pra Frente Brazil!” The propaganda machine of the military regime was never as successful as in that year, having as its main element the victory of the team, and the heroic image of its players. Compared to contemporary history, the use of the image of the Brazilian team of the three-time championship was second only to the propaganda of the Nazi regime in the Olympics of Berlin in 1936. (see site JEOCAZ LEE-MEDDI)
3. Second half: Wearing fashion’s shirt

Between the 1960s and 1970s, encouraged by the counterculture movement and the popular use of t-shirts, the boom of wearing soccer t-shirts outside the field began. Supporters started wearing customized t-shirts with the teams’ names and symbols and changed the elegant, which marked the beginning of football, for practicality, with casual and informal clothing. In 1940, the first uniformed supporting groups appeared in Brazil. A small number of supporters bought shirts with team colors and then patched the crest on the chest.

In the 1950s, no one wore the club t-shirt as today. We paid our honors to the players with flags and music. We, women, could not even wear trousers. Only skirts with blouses, or dresses. (Testimonial by Norma Greiner).

The supporters assumed an important role in the proliferation of the soccer. The love for the shirt spread quickly, as well as the passion for the sport, the intention to cheer and watch games.

People say that the term “torcer” [cheer/root in English], indicating support for a specific team, comes from the common practice at the stands at-- the beginning of the century, of twisting handkerchiefs [in Portuguese, twist is also torcer]. Whether to dry the skin on sunny afternoons, or to wave while cheering for the team, the handkerchief was a symbol of the stands at(in) the beginning of the century. With football played in clubs, team fans are born. (Museu do Futebol, 2013)

At the same time, two important Brazilian brands dedicated for clothing and sports articles, especially football articles, are created: Penalty and Topper. Penalty celebrated the first sponsorship agreement with an important club at the time, the São Paulo Futebol Clube, strengthening its name. In 1979, the brand entered into a partnership with the recently-created Brazilian Confederation of Futsal. In the following decade, Penalty becomes known internationally as a “professional brand” and in the 1990s, it becomes the official brand of the main federations and confederations in different sports until today.

As the manufacturer of several product categories, from shoes and clothing to balls and sport articles for collective sports as football, volleyball, basketball, handball, and futsal, PENALTY sells its products in more than 14 countries in America, Asia, and Europe. The company is proud to include the largest manufacturing plant of balls in Americas in its portfolio, which, as few others in the world, produces balls certified by the most important regulating entities.
such as FIFA, in football, FIVB, in volleyball, FIBA, in basketball, and IHF, in handball.³

Topper, created in 1975 by the company Alpargatas, was specifically made to sell sport clothing and articles. In 1979, the company started producing soccer shoes – a product that later consolidated its name in the market. In the following year, Topper became the official brand of the Brazilian football team, for three world-cups: Spain in 1982, Mexico in 1986, and Italy in 1990.

Throughout its history, TOPPER has always been strongly related to the glories of Brazilian football, and is known by the public as a brand that understands the most popular sport of the country.⁴

After that, new national brands appeared, but with strong foreign competition, many companies went bankrupt or faced severe financial difficulties. There should be some revitalization of Brazilian brands in the market. But this could only be possible with the release of new products which, with the help of technology, will bring Brazilian products to a whole new level. Clear examples idealized by Topper were the Dynatech Visible tennis and soccer shoes, with an anti-impact system; the KV Carbon ball, the first ball with a substrate of kevlar microfibers and carbon; and the Maxi Dry fabric, with high microfiber technology, with extreme sweat humidity control. Additionally, at the time, the brands were not looking only to sports, but also to the life style of people engaged with sports in general. Here, fashion associated to technology and design enters the sports clothing world full force.

Also at this time, the sales of football shirts became official for supporters and they slowly migrated from football stadiums to the streets. The brands realized the love of the supporter for his team, and the value he gave to the shirts.

The Corinthians t-shirt is everything, but a football shirt. It is a symbol of the union between Corinthians supporters, a mark that wherever you go, someone will shout “Go Corinthians!” transcending the material plane, as it is full of mystique and superstition. Rarely does a Corinthians supporter have only one shirt, and each one has its own history, its own power, and they are worn at different times. Whether or not there is a Corinthians game, I wear my beloved t-shirt. (Testimonial by Lucas Saldiva)

My favorite shirt is the one from my childhood. The 1993 Parmalat striped shirt (the year I went to the stadium for the first time) and especially because

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³ Quote taken at the www.mundodasmarcas.com.br website on the history of Penalty. References on the site were removed and compiled from the official website of the company, from magazines (Veja, Isto é Dinheiro, Época Negócios, and Exame), websites expert in sport Marketing and Branding, and Wikipedia (duly checked information).
⁴ Quote taken at the www.mundodasmarcas.com.br website on the history of Topper. References on the site were removed and compiled from the official website of the company, from magazines (Veja, Isto é Dinheiro, Época Negócios, and Exame), websites expert in sport Marketing and Branding, and Wikipedia (duly checked information).
this is the shirt worn at the end of the 17-year ‘queue’. With the green and white striped shirt, Palmeiras was again Champion against its main rival - Corinthians, at the beginning of a decade full of achievements. I have some shirts offrom these times, which I keep dearly. The Palmeiras shirt means the world to me. Although I’m not part of the history of Palmeiras, Palmeiras is part of the history of my family. (Testimonial by Caio Ceciliano)

The shirt also changes in the field, no longer picturing only the team crest and the number to identify the player. The area is now fought over by the sponsor(s) logo and the shirt manufacturer.

Football was not the only thing to change and attract society. Brazilian fashion also faced many changes. In the 1980s, the era of haute couture was coming to an end and, gradually/slowly, fashion became more flexible:

Baggy trousers came into fashion – with a high waist and baggy wide legs – together with balloon skirts worn with large t-shirts, shirts, blazers and shoulder-padded jackets. Everything was structured, square shouldered, geometric accessories, real armors. Bright colors in synthetic fabrics appeared in accessories and make-up. Pink lipstick. The hairdressers’ start was the perm –mullet s were seen on every head. Lycra leggings were used at the gym and on the streets, paired with colorful leg warmers and bat-wing sleeve tees. (SCALZO, ibidem, 16)

With these new creations, wearing sports clothing on the streets became completely natural. Somehow, sports fashion separated itself from sports activities, and started a life of its own. This is when in fact a new fashion segment was born with its respective brands.

It is important to note that at this time in the 1980s, there were other movements surrounding football. One of these movements was “Democracia Corinthiana”, led by a group of players with political influence like Sócrates, Wladimir, Casagrande, and Zenon from the football teams of São Paulo, Corinthians. During this time, several rules were imposed on the club, for instance, the dynamics in concentration, the freedom to express political views in public, and others. From then on, a self-management system was instituted, where players, the coaching commission, employees, and directors, decided different issues by vote. An important fact was that all votes weighed the same, that is, it was a kind of self-management. This movement was the basis of study by several researchers, including the work by José Paulo Florenzano named “A DEMOCRACIA CORINTHIANA (Práticas de liberdade no futebol brasileiro)”. In his research, the author looks for the relationship between the player and the citizen, the freedom in football practice, the athlete’s body and values. Note that at the time, the classic management was “to separate the act of playing from the act of thinking and reducing the ball player to the condition of
commanded puppet by the hands of the experts who surrounded and directed him.” (FLORENZANO, 2009).

4. Extension: We have 12 players now

Football has moved away from the stadiums on to the streets, finally reaching the catwalk. An example of this phenomenon is called Dirk Bikkembergs, the Belgian designer known for fusing fashion and football.

One of the most important designers from Belgium, Dirk Bikkembergs, was the first to promote a fashion event at a football stadium, creating male boots inspired by the soccer shoes worn in the 1930s, then real soccer shoes (“BIX 6”) and whole home kits for Milan. In 2005, Bikkembergs bought an amateur Italian club (soon renamed Bikkembergs Fossombrone) and designed each of the pieces worn in the field. He became an absolute reference of the mix between football and art in/on the field and bravely associated his fame as a designer with the most popular sport of the world. (MARIA VERGUEIRO: 2012).

In Brazil, Alexandre Herchcovitch with the sports brand Olimpikus, designed the uniforms for the Brazilian delegation in the 2003 Pan-American Games and 2004 Athens Olympic Games. Oskar Metsavaht, the designer behind the brand Osklen, also entered the game with the uniforms for the 2011 Guadalajara Games. This year, he surprised everyone at the 2014 São Paulo Winter Fashion Week with a collection entirely inspired by football.

For this event, Oskar Metsavaht and Juliana Suassuna were basing themselves on pictures with a vintage feel, community pitches, old-school uniforms, when Brazilian football offered some inspiration. Deconstructing this imagery of references, they are all there: the green field in green wool, the ball panels in quilted materials, the stands in abstract prints, the net-filled goal with the mesh cut in leather, the stripes from old uniforms. (GLORIA KALIL: 2013)

Cavalera, with the brand Penalty, invests on creations that join the conceptual side of fashion with club tradition. Some shirts that came to life from this union are celebratory models for national clubs as Portuguesa (SP), Vasco (RJ), Figueirense (SC), Vitória (BA), and Náutico (PE).

In 2012, with the purpose of increasingly connecting the brand to fashion, Penalty invited designer Gustavo Lins to create a collection inspired by the 2014 World Cup. The collection, showed in Paris, mixed the popular side of the sport with the designer's sophistication.

The designer Ronaldo Fraga also had a part in the football catwalk. His collection, presented at the 2014 Summer São Paulo Fashion Week, was inspired by the football of the 1930s, 1940s and 1950s. These decades were important for the sport in the country, since they
corresponded to a period in which community soccer was really famous – and as such duly justified being the source of Fraga’s inspiration.

The collection looks at the football(soccer) from the perspective of poor Brazil, which unfortunately will not appear in the campaigns for the World Cup. There was passion and an ideological attitude, at a time when the sport had an extremely important role in the creation of the Brazilian look, the Brazilian mix. Uniforms had a hand-embroidered crest, something different” said Ronaldo Fraga at the press conference at the time. (RONALDO FRAGA, 2013)

As mentioned before, in 2014, Brazil will host the World Cup. In addition to the many structural changes the country has faced since the choice to be the home of the competition, the Brazilian market as a whole has undergone changes to enter this international vibe. Not to be left out, fashion has been showing a growing interest in this issue. Several Brazilian designers included in their collections, traces, cuts, colors and creations related to football and fashion and beauty magazines started to include this theme in their coming issues. In addition to magazines and the catwalk, it is essential to note the importance of social media to strengthen the fashion-football connection. They represent the conceptual change in the communication system that has witnessed the transformation from mass communication to media culture:

Everyone is connected to everyone all the time, and this excites us and frightens us, at the same time. Excessive information makes us uneasy and shaken up. What a feeling we have when we Wake up in the morning and realize that, at every moment, we are increasingly late. We live in a true digital locomotive, an intelligent, creative vehicle that carries everyone to a place where the streets have no names. (GIARDELLI, 2012, 15)

Using social media, the public follows an athlete, a model, a training session, a fashion show, everything live on smartphone screens. In the case of football, for instance, the bridge between fans and supporters is created by the players themselves. And this phenomenon is broken into a solid and advantageous link for companies investing in such players. The same happens with models. More than beautiful women showing off for great brands, models became personal trainers, nutritionists, and style “consultants”.

All these aspects have appeared in my experience with the blog FORA DA AREA. Since its creation in February 2013, this blog has somehow worked as a thermometer to practically signal some of the issues raised in this article. As we could see, fashion and soccer are not apart from daily life. As in so many other sectors of contemporary life, on the one hand they are the locomotives of large sums of capital, while on the other they also activate a network of emotions.
that cannot be defined solely in terms of their political, social and economic aspects. After all, their potency also lies in the sharing of singular lives.

In soccer and in fashion what is at stake is the life of all of us and, at the same time, the life of each one of us.

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Testimonials:

Norma Greiner (01/12/2013)
Caio Ceciliano (27/11/2013)
Lucas Saldiva (22/11/2013)
TEXTILE ANALYSIS APPLIED TO REPLICA OF HISTORICAL FABRICS
PROPOSED METHODS: DESTRUCTIVE, SEMI-DESTRUCTIVE AND NON-DESTRUCTIVE

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Abstract: The clothing replication is a common practice for the exposition of pieces in fragile state. However, the focus of this work is in the modeling and the piece lost its textile historical data. In this article I present a pre-draft methodology for the replication of historical fabrics, which consists of classifying the textile analysis techniques according to each project: considering the possibility to obtaining samples and whether they can be destroyed by the tests.

Key Words: Textile Analysis, Historical Fabrics, Textile Replication.

1. Introduction

Fiber to yarn, yarn to fabric, the cloth reveals a multitude of historical data related to its fabrication, such as fibers and techniques used. This textile memory shows us that throughout history of mankind, some civilizations became centers of textile production, revealing their culture, economic imperatives, their historical continuity, memories and nostalgia. The textile expresses continuities and ruptures that build collective memories due to the consideration of the material and technique. This recognition can be obtained through Textile analysis, which allows the triage of all aspects of the fabric: fiber, yarn, weaves and dyeing by chemical, mechanical or chemical / mechanical tests.

In cases of ethnographic and archaeological textiles this method can be applied, since we can give priority to the fiber, to the weave, to the pigment or to the dye as the elements of greatest importance, since these fabrics were rich textile history documents in their time. They reveal information about the availability and commerce of the fibers, the technology used in spinning, weaving and dyeing; the social condition of this population, its economy, its political situation and aesthetics. However, in some historical textiles, the image, the embroidery or appliques are more important, making the analysis of the support material not a priority. And in the case of tapestry, since the design is drawn along with the construction of the carpet, we have major and minor priorities, first is the visual aspect of the textile that is inherent in the weaving.

In some cases, these historical textiles are in a very fragile state, which makes their exhibition impossible. In order to not cause more damage to the piece, it's saved in appropriate environments, such as corrugated cardboard boxes and tissue papers, both without acid which
iseffective to protect old fabrics from accidental exposure to light, abrasion and dust, as well as attenuating temperature and humidity fluctuationsto prevent insect infestations. Incases of textiles being too fragile for exhibition, it is necessary to make replicas to be exhibited. In this study it is proposed that the replicas are prepared in accordance with data obtained from textile analysis and that not only the pattern be replicated, as well as the fabric, in order to maintain its historical textile documentation, its visual and functional aspect, with the goal of "recreating in the textile, visual and physical appearance, which is believed to be its original shape." (BROOKS, CLARK; Eastop; PETSCHECK 1994, p 236.). It is of profound importance that textiles are preserved, and for this it is necessary to contextualized the piece, to prove the priority of its historical and technological value, and thus justify the proposed analysis and replica of the fabric. It is essential to decide with the client (owner or curator) all goals of the project, all the details of the intervention along with a complete documentation about the piece and its main historical characteristics, as well as whether or not there is the possibility of obtaining a sample for analysis, which will result in a larger or smaller number of data to be considered. For example, if there is no possibility of obtaining a sample for the necessary tests, the analysis will be less deep and some characteristics of the fabric can not be replicated in accordance with the original. Therefore, these analysis will be classified into three groups:

• Destructive: Samples are destroyed during laboratory tests;

• Semi-Destructive: non-destructive tests are performed on the sample

• Non-Destructive: Analyses that do not alter the textile investigated.

2. Replica or Fake?

It is necessary to work carefully on the original and the replica, so that the "true" copy is not considered a falsification of the original piece. One of the most important considerations is to preserve the authenticity of the artwork, where "any hypothetical addition should generally be recognizable and different from the first one in the minimum amount, but enough to not sacrifice in vain the figurative unity that belongs to each individual construction." (ARAÚJO, 2003, p. 9). And for example, the Victoria and Albert Museum shows that the replacement of missing parts [...] should not be perfect to the point of deceiving an expert (DORÉ, 1978 apud BROOKS, CLARK; EASTOP; PETSCHECK 1994: 240) _ and the future textile studies of this object can not be compromised by intervention either.
Another consideration is about avoiding imitations of "style" or "false antique", preferring instead a balanced and discreet final result with a touch of contemporary technological culture. There is no interest to propose a job with old aesthetics and patina, believing that all these marks are part of the authentic history of the original and must not be reproduced on the replica. Cultivating only the interest of keeping the initial structural conformity that mayor not be reproduced with contemporary technologies, aiming to strengthen its structural solidity and to not lose historical and physical record from the fabric. Textile replica is a construction in which the fabric is replicated and it aims to maintain visual and physical similarities with the original. However, often the original manufacturing techniques are obsolete and have been replaced by modern ones. This change creates a final product slightly different from the original, but with similar physical and visual aspects that are able to maintain the integrity of the object until certain points, avoiding large losses of technical information. Therefore, the differences from the textile replica, which may exist due to its manufacturing process, will not affect the final result since the figurative unity of the piece will be cultivated, maintaining its harmony and respecting the historical and aesthetic requirements.

So, the final fabric will have an aspect of union (the original fabric with its replica) without voiding its story, therefore, being considered a methodological process. Not falsifying knowledge with additions that lead to error of researchers but working with proposals composed by a modernized simplicity without patina effects.

3. Methodology

There is a need to prepare a detailed project for the development of any Replica work to systematize propositions and whatever else needed for future consultations, studies and researches. Therefore, this project should be based on a set of technical decisions grounded in a surveys, observing both the structure of the original as identifying its historical, artistic and socio-cultural significance, developing a multidisciplinary approach guided by a person with skills in the field of conservation and textile restoration.

The initial intention is to work with the collection from Mariano Procópio Museum Foundation in Juiz de Fora, MG, which has significant pieces of clothing, such as garments from the coronation, reaching age of majority and marriage of D. Pedro II, also a garment from Princess Elizabeth. As a first step of the project, three pieces will be selected, together with the museum’s curator, to be analyzed with each of the proposed methods: destructive analysis, semi-destructive analysis and non-destructive analysis. In order to, in a second step, determine the differences
and preservation state of visual, historical and technological characteristics in comparison to their originals.

First, in order to contextualize the object of study, a research work will be conducted to determine documentation from the piece and its historical determinants. Besides studying the techniques of the original manufacture processes as well as its preservation over time and the study of its viability today and similar contemporary techniques. After this documental research, we will move to the different laboratory tests, proposing I to understand, as much as possible, the physical and material complexity of the object.

The last part of this project is to draw a map with data from the piece, which includes the extension of the existing deteriorations, its alteration and its loss. These data will be the bases for the proposals of the work and will collaborate with the solutions of how to maintain the physical integrity of the object as well as its aesthetic and functional or artistic, socio-cultural and historical structure, and also assist in determining the technical procedures.

This initial study aims to bring out theoretical and visual information about the pieces, so that later, they are directed for viable methodology application in each case. In the destructive method it's needed to obtain a sample for analysis to be destroyed, in other words, there will be a loss of information, because some identification tests are destructive. The piece targeted for this analysis must be susceptible to get a minimum sample of 1 cm$^2$ extracted from it for testing. Although in this case there is loss of physical integrity of the object, fruition will not be compromised, once sampling will occur on specific points that do not interfere with the main surface of the piece. The non-destructive method is directed to the pieces that are impossible to obtain a sample from and its study will be superficial, not changing the object in study. The semi-destructive method is directed to the pieces where samples can be collected and they will not be destroyed in the analysis.

**Textile analysis**

To perform textile analysis, a series of laboratory tests with the purpose of identifying the structure of the object and its materials are necessary. These tests can be physical, chemical or physical and chemical, always trying to choose the most preserving ones to keep maximum physical integrity of the piece, without the need to obtain large samples. Below, follows a list of the technical textile analysis, to be evaluated, so with them, the initials methodologies for this
project can be built, separating them among destructive, semi-destructive and non-destructive, and systematize the tests that will be performed.

• Determination of the Weaves from the Fabric

• Measurement of the Fabric Density;

• Yarn Analysis:

• Determination of the yarn type (carded or combed);

• Identification of the composition:

  • Qualitative Determination: Determines the constituent fibers of the investigated object;
  • Quantitative Determination: Determines the relative weight, in percentage, of each type of fiber found in the sample, by selective dissolution.

• Identification of the average fiber diameter and their number in a yarn section;

• Measurement of Fineness of yarn and Single, Plied or Cable Yarn Definition;

• Identification of the twist direction;

• Analysis of the Color;

• Determination of the Pigment:

  • Liquid Chromatography;
  • Mass Spectroscopy;
  • Infrared Spectroscopy;
  • Raman Spectroscopy;
  • Fluorescent Spectroscopy;

The Analysis methods mentioned can be divided into destructive, semi-destructive and non-destructive for a better systematization of future work in textile analysis. Data will be used for the production of replicas of historical textiles fabrics. Therefore, it is possible to understand which characteristics will be maintained in each case and which can not be replicated. Classification of each one of them follows:

• Destructive Methodology:
Identification of composition: it is necessary to prepare a sample for analysis under the microscope and for the selective dissolution process;

Delimitation of average fiber diameter and its quantity in a Section of the Yarn: Due to sample preparation for analysis under the microscope;

Liquid Chromatography: Dyes must be hydrolysed in a hot acid solution to be separated from the fibers;

• Non-Destructive Methodology:

Determination of weave from the fabric and its density: These data are obtained only with the use of a peak linen tester without the need to collect a sample;

Determination of Color: The equipment does not require any preparation on the object or any sample preparation;

Raman Spectroscopy: Does not change anything on the surface where the analysis are made and can be applied directly on the object investigated because it operates with a special lens system or optical fibers.

Fluorescent Spectroscopy: Can be performed without contact with the object and it can be used at the same location where the piece is.

• Semi-Destructive Methodology:

Analysis of Yarn and Single, Plied or Cable Yarn Definition: Sample removal is necessary for testing, but the sample will not be destroyed;

§ Measurement of Fineness of Yarn and Single, Plied or Cable Yarn Definition: It is needed to remove a sample for measuring its length and weight, so that the title should be calculated along with the yarn definition;

§ Identifying the Direction of Twist: To determine the twisting direction a sample will be distorted and then it will return to its starting position;

Mass Spectrometry: In the article "Direct Identification of Dyes in Textiles by Direct Analysis in Real Time - Time of Flight Mass Spectrometry (DEROO; ARMITAGE, 2011)" the authors present a method for identifying organic dyes by mass spectroscopy that does not require any sample preparation. This test can be done with a small portion of the dyed fabric in less than
one minute with no preparatory procedures that are required in other methods. The second replica that had a semi-destructive method applied to it, will not be accompanied by a specific composition, only an approximate one; the yarn probably will not have the same average fiber diameter of the original, as well as their number in a section of the yarn, which may be compensated by the number of twists to give the same fineness, resulting in physical differences in the yarn. The third replica is obtained by non-destructive methods, and thus only the weave and the fabric density will be similar, that may result in differences in their opacity and in the cover factor, once the fineness from the yarn is not known.

Infrared Spectroscopy: Preparing a sample is needed and this method is extremely sensitive to environmental conditions and requires, among other measures, strict control of temperature and humidity.

4. Conclusion

Once the techniques are classified it is possible to determine three different types of replicas to be produced. The first is the replica obtained from destructive methods, that will be accompanied by all the other semi-destructive and non-destructive testing. This replica will be the most corresponding one, in addition to all the other characteristics obtained in other tests, the yarn will have the same original composition and formation, obtaining the most similar fabric from the initial one. The second replica that came from the semi-destructive methodology, will not be accompanied by a specific composition, but only approximate; the yarn will probably not have the same average fiber diameter of the original, as well as their number in a section of the yarn, which may be compensated by the number of twists to give the same fineness, resulting in physical differences in the yarn. The third replica is obtained by non-destructive methods, and thus only the weave and the fabric density will be similar, and it may result in differences in their opacity and factor, once the fineness from the yarn is not known.

The research provides parameters for the analysis of the differences among the replicas obtained using this method with the original pieces and therefore classifying the results achieved in relation to the final goal and performance of each method.

1This part does not involve the analysis of the yarn regularity, so there will not be a work of obtaining the defects of the original yarn.
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ISSN: 2358-5269

Ano I - Nº 1 - Maio de 2014

LABORATORY OF REGIONAL HISTORY AND HISTORICAL ARCHIVE: INTERFACE BETWEEN TEACHING, RESEARCH AND EXTENSION IN FASHION AND TEXTILE IN BRUSQUE/SC

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Abstract: Due to the importance of memory retrieval and couple up the history of fashion with teaching, the University of Brusque - UNIFEBE created a Laboratory of History, integrated with an extension program. This text aims to present the main projects already carried out by the Laboratory, linked to the Fashion Design Course and Textile Production, through the methodology of descriptive research. The academic environment provides, through teaching, research and extension, the dissemination of Fashion and Textiles in Brusque and region and contributes to the process of teaching and learning in this area.

Key words: Fashion. Textile. History.

Introduction

The concern with the recovery of historical memory has been a widespread factor nowadays. This concern is the result of the acceleration of constant technological breakthroughs, due to preservation of what, in general, is seen as outdated. In this sense, the historiography has emerged, since it plays an important role in society. Thinking about the contribution of history for the academic community, internal and external, The University of Brusque - UNIFEBE, created a laboratory focused on history and memory themes, including interdisciplinary actions, encompassing different courses in the institution, including Fashion Design and Textile Production.

The academic environment provides, through teaching, research and extension, the dissemination of Fashion and Textile in Brusque and Region. Despite the fact that the Institution does not offer the History Course at the moment, most Courses at the University include, in their curriculum, disciplines focused on History area. Therefore, the Laboratory of History, as it was called, is presented as a support for the disciplines, in order to promote a dialogue between the global, specific History of each Course with the regional History, enriching the Historical Memory of the region and composing, through documents, a regional library. In this sense, the narrative ceases to be grounded in distant subjects of the community’s reality to incorporate the historical phenomena of the region and consequently of the city, setting up a plural history, providing to the student the opportunity to learn their own history in agreement with the general history.
Through the different actions of the laboratory, it is possible to register and provide important research. Although the history seems to be vivid in the memory of its characters, there are many issues to be investigated and clarified, because to become masters of memory and forgetting is, nowadays, a major concern (LE GOFF, 2003). This movement for findings of historical facts turns academics into active citizens in the community, by the reason of recognizing yourself in another, through our own memories, making historical knowledge a valuable tool, favoring harmonious conditions in the difference.

The local history is connected to the daily life of the community and, through debate, knowledge and historical reflection, the project brings people together, valuing each character, stating that history is made by ordinary people and all people are part of it. And, as an Institution of Higher Education, strengthen the relationship between the community and University are indispensable.

Given the importance of recovering the historical memory and coupling this with fashion education, the University of Brusque - UNIFEBE created a Laboratory of History. The project that initially was called Laboratory for Historical Research in Fashion, had its origin in the Course of Fashion Design, however, the Institution expanded its operations in order to meet other Courses.

Thus, this article aims to present the Laboratory’s main actions and projects, conducted by Fashion Design and Textiles Production Courses, exposing how the Laboratory has contributed to teaching, research and extension in fashion and textile in Brusque.

Institutionalization of Laboratory and methodology of work

The project for the creation of a Laboratory for Historical Research at Fashion arose from the need of an investment on History disciplines in the Courses of Fashion Design and Textile Production. The Laboratory was established in May 2011, and from it emerged the History Program and Regional Memory, which the laboratory is associated.

The establishment of this academic environment is justified by the importance of preserving historical memory for the academic community and the contribution to the disciplines of History which instate most of the courses’ curriculum.

According to Antonie Prost (2012), History is a social practice and its studies contribute in order to take positions and acquire meaning to what we seek in society. Thus, history is fundamental to fashion, since nothing is created meaningless, or at least it should be so.

According to Sue Jenkyn Jones, stylist and coordinator of a Graduate Course in London College of Fashion, London University of the Arts, which has one of his works translated into
Portuguese, "It is almost impossible to become a competent designer or stylist without having the knowledge of the historical context" (2005, p.18), in other words, the knowledge of history tends to substantiate the work of the designer or researcher in fashion.

Linked to the necessity of historical knowledge as a whole, it is essential the engagement with the regional aspects when one studies the history of global fashion, because fashion is a reflection of the context, being this context historical, socio-cultural, geographic or economic. When studying the global fashion, it is important to understand that the site, while it is a reflection of biggest factors, is an integral part of these factors, that is, a constituent part of a system. This way, it is necessary to seek for the understanding of the local fashion phenomenon, analyzing its relation to the whole.

Brusque city, in the state of Santa Catarina, is regarded as the "cradle of Santa Catarina wiring", "The city of Fabrics" and "National Capital of Prompt Delivery". Since 1892 it has been involved with the textile industry, when it received a large contingent of German immigrants, who brought their techniques in this area and applied in the region (RENAUX, 2010). The city is prominence in the industry and research fashion from its history is engaging academics. It makes them feel the characters of this story, studying fashion from their own economic, social and cultural history.

Some books about the History of Fashion bring an outdated historical narrative when holding elites facts and within specific dates, not allowing the expansion of the context and of the object, especially when not mentioning the reflections of macro in the micro, and vice versa. A methodology no longer used by the New History.

Currently, there are many books that try to cover millions of years of the History of Clothes and Fashion in a few pages, bringing random pictures of clothing, without the worry of contextualizing these images and sometimes generalizing certain forms of dress of a region, or person and/or culture, as being the way of dress of the whole country in a certain period.

Works under the name History of Fashion and/or History of Fashion in Brazil, with a concisely approach, are present in large quantities in the libraries of fashion schools. They are books with little analysis, using pictures only for the purpose of illustrating, bringing a distant and fixed reality, without the concern to list, analyze and promote debate.

The Laboratory of History directs their research to a new methodology proposed by the Group Escola dos Annales, in which the focus shifts from narrative of historical events to analysis of structures, including characters in the story, before trivialized and/or forgotten. That is, expanding its sources, subjects, objects and other themes of historical studies. This new methodology, according to Peter Burke (1997), is to pave the way for interdisciplinarity between
History and the Social Sciences, allowing a connection to other disciplines such as Geography, Anthropology and Psychology.

In accordance with Walter Benjamin, (2012), although it is not simple, it is possible trace a history known as opposed. According to the author, articulate the past historically does not mean to know it as it really was, but only a memory, a democratic memory, i.e., the story should be told from the point of view of all characters and not only a few. It is in this line that the Laboratory of History develops its research projects.

There are few works of fashion history that follow this methodology, in which scholars and researchers teachers from the Laboratory of History have, as a reference, for research. Among them, theses and dissertations, and especially articles published in scientific congresses of Fashion and History, from historians and researchers that truly dedicate on the subject. However, there are just a few publications.

**Purpose, projects and taken actions**

The Laboratory of History has the purpose to promote and integrate research and studies aimed at reconstructing the historical and socio cultural memory of the City's region. In the occasion will be reported those studies associated to the Course of Fashion Design and Textile Production.

The project seeks to provide collections that are digitally and physically stored, which is open to the community, in order to save the local memory and provide them for searches. While physical archive, the site promotes restoration of documents (papers, cloth, garments, accessories, photos, etc.), and as a digital file, gathers immaterial document, such as oral interviews. The Laboratory performs scanning of documents and photographs, aiming to create a database, thus becoming a public digital library, with the purpose of creating a Museum of Image and Sound.

Today there are over sixty pieces of clothing donated by the community, which have been restored and made available for study. Regarding to the images, more than three thousand photographs have been scanned, and also made available for research. In view of the large number of materials received, a Regional Historical Archives, which is under the responsibility of the Laboratory of History, was created.

The Laboratory is a dynamic environment and it is in constant movement, promoting exhibitions, lectures, seminars and research, setting in motion the constituted collection. Since its foundation held the following events:
Exhibitions: Traveling exhibition celebrating a hundred years of the Textile Industry in Brusque. "Inventing fashion and sewing stories: From Cradle Wiring to the National Capital of Prompt delivery. A hundred years reflecting development in Brusque and Region. (1892 - 2012)."

Image of the exhibition held during Mostra Brusque
Source: Files from the History Laboratory

Themed Seminars:

2011 - Brusque: a mosaic of cultures and histories.
2012 - Textile industry in Brusque: A hundred years reflecting development in Brusque and Region.
2013 - Fragments of the History of Fashion and Textiles in Brusque.

The reflections of these first actions impressed the group of organizers, composed by students and teachers, because it was possible to observe that, due to the few works on local history, the community felt honored with the research and expressively attended the exhibition and seminars, which was open to the community. The discussions at the event further contributed to the research, because there were people who worked in the old textile factories, women who marched in the first fashion events of the city in the fifties, among others. The event touched people's memory and awakened to the importance of the history of fashion and textile in the city. The discussions were involved with emotions and new facts, which were later taken up in the classroom.

After the first events were held, the academic and external community got interested, fostering the theme. After that, it was constituted the first Group of studies "Historicity in Textile
Fashion and Design. " The group holds its meetings once every two weeks, for two hours, where they discuss texts and plan their actions. Since 2011, several researches about the theme were carried out in the region.

Example:

- Typical costumes of Santa Catarina celebrations: researching the genesis, creating with originality and ensuring traditions.
- Dressed in freedom: images about fashion in Brusque in the sixties.
- Tacking memories and sewing stories: Krieger tailoring, a pioneer in the garment industry in Brusque.
- From the corridors of textile mills to the catwalks of fashion: an analysis of brusquenses models in the golden years. 2012
- Discrete and stylish: an analysis of women considered most elegant in Brusque in the sixties. 2012.
- Families Renaux, Bauer and Krieger: reflections of fashion during the Bella Epoque brusquense.
- Fashion events that marked the history of the cities of Fabrics: information, disclosures and strategies (1959-1970).
- Shaping, cutting and sewing stories: an analysis of fashion in the city of Brusque in the golden years.
- Transforming fibers into yarn, yarn into fabrics and fabrics into garments: a historical rescue of the main textile companies of Brusque.
- Facts on portraits: constituting collections on the history of Brusque from images.
- Inventing fashion and sewing stories: from Cradle Wiring to the National Capital of Prompt delivery. (Brusque, 1980-2010).
- Renaux, Buettner and Schloesser: reflections of development in Brusque and Region.

The surveys are conducted by Scholarships supported by different funding agencies and some of them are carried out by academics like a "final paper". All the works performed are assisted by the Laboratory of History.

In 2013, some of the research cited, were published in a brochure of fifty pages. Small texts on History, Fashion and Textiles in Brusque were prepared, which accompanied the main newspaper in town to celebrate the anniversary of the city. The special section included research
results carried out by the academics from Fashion Design and Textile Production Courses, as a special way of democratizing research performed by the group of studies, and scholarship academics. The publication had a positive effect in the community, which donate even more materials, especially photographs and clothes, to the Laboratory.

The impact of these first actions, especially the publication in the newspaper, which were eleven thousand copies, was perceived because of the amount of people who came to the university subsequently, to donate photos, old clothes, and even to leave their declarations recorded at the Laboratory. Besides contributing to the teaching learning process of the student, the studies are contributing to the preservation of the culture of fashion and regional textiles through the collection that is being constituted.

Currently, the project has partnerships with the community and with external institutions such as the Museum and Historical Archive of Vale do Itajaí Mirim, Dom Joaquim Archdiocesan Museum and Aldo Krieger Institute. Holding events in partnership, or scanning document from these institutions, we are keeping extension projects.

In 2012 the Laboratory organized the first International study tour. The city chosen was Paris. The project included an extension course, where during all the year before the trip, students had History and Fashion Culture classes, already preparing for what would come in Paris.

Through the project of creation of the Laboratory of History, others were emerging. Currently the laboratory is part of History and Memory Regional Program, contributing to the preservation and dissemination of local stories, promoting research and extension, contributing to the teaching process.

Final Considerations

History has expanded its possibilities, not limited only to an "official" story. Several works of historical research have been published in recent years, not limited only to the scientific community, a positive fact, however, due to this expansion, it is important to undertake a reflection on these records, in order to analyze the reality of the facts, the selected subjects of history and the methodology.

The Laboratory of History emerges from this concern, and in order to give a contribution to History disciplines. The research developed in accordance with appropriate methodologies, and under the supervision of historians about fashion and textiles in Brusque and region, has contributed to the teaching-learning process in Fashion Design and Textiles Production Courses.
from the University of Brusque. From the local, it is possible to analyze the global context, where it is possible to understand fashion in the city and its relationship to the whole.

From the actions developed by the Laboratory, which aimed to contribute to the teaching process, woken because of the lack of regional historiography on the subject, it was possible to observe that the results obtained were higher than desired. The project was initially the creation of a Laboratory for Historical Research in Fashion, expanded to other Courses, and from it arose a program that encompassed other adverse actions related to topics aiming at preserving the historical memory of the region, and constituted a large collection of images and artifacts.

Besides concerns with education, it is University’s responsibility to undertake initiatives that promote the preservation, whether or not there are History Courses occurring. We are all "subjects" and responsible for transformations and changes on the historical process and we should promote research on these topics, because the traditional story no longer fits to this time permeated by technology.

We believe it is necessary deepen reflection on the memories produced. Because, to know, understand, respect and preserve the roots and origin of a people, community or region is especially, to ensure to these people the condition to exist and protect their identity, valuing and cultivating their history.

According to Cristiano Gomes Lopes (2013), in times of globalization where the spaces and distances are becoming smaller and culture making it plural, valuing the "Local" is becoming a way to rescue and keep alive people’s identity.

References


TEXTILE CONSERVATION: A CASE STUDY OF THE MODATECA OF THE SENAC UNIVERSITY CENTER [CENTRO UNIVERSITÁRIO SENAC]

Thomas Walter Dietz (Senac-SP)

Abstract: This paper comprises key basic concepts of textile conservation collected from the observation and analysis of the Modateca Senac University Center - Santo Amaro, exploring the variety of materials/fabrics which make up the pieces/exhibits of this collection, in keeping with their desire to expand the collection, thus contributing towards preserving the culture and history of fashion.

Keywords: Conservation of textiles. Modateca. Collection.

The conservation issue faces many difficulties and questions, especially when the objective of the research work is textile conservation, in which case to conserve a piece of fabric, a piece of clothing or any other precious item for generations to come becomes a never-ending challenge.

In collections such as that of the Modateca Senac one can get a better idea of how a conservation specialist acts on the pieces. The collection of this institution was created in 1990 with the objective of organizing an academic clothing and traveling textile collection, a pioneering initiative in Brazil. This collection is comprised of several items: hats as Madame Marthe Monios; pieces belonging, among others, to Paco Rabanne and Walter Rodrigues; and pieces of academic projects; plus fabric banners, catalogs illustrating trends and textile mills; books and magazines of varied content, available for use in research and by the Modateca itself as well as other units within the Senac network.

This collection also housed the project "Reconstruction of costumes of the Oskar Schlemmer Ballet Triad at Bauhaus" ["Reconstituição dos Figurinos do Ballet Triádico de Oskar Schlemmer na Bauhaus"] developed at the university between 2007 and 2010, comprising a period of recovery, restoration and cataloging of the pieces (2013) and subsequent donation to the Bauhaus Foundation Dessau/ Germany.

Modateca also owns a technical reserve, where more delicate pieces and those pieces deteriorated ravaged by time or even those undergoing conservation and restoration are kept, access to which is restricted to authorized employees. This technical reserve space was created to meet the collection’s expansion needs following the donation of the private collection of costumes belonging to the singer Ney Matogrosso (2010) and to make room for future donations.

The primary purpose of conserving and regulating the activities of those responsible for this collection is to maintain the piece in an original way, with the least possible interference. The restorer, however, faces conservative challenges from the beginning to the end of his actions.
The initial phase of decay, probably caused by poor maintenance on the part of its owner, determines how the conservator must act on that piece. Immediate interventions should be avoided, because any hasty action taken without much consideration may result in an even more serious future deterioration. Parts of the Ney’s private collection have fallen apart due to the lack of care awarded to them before they were donated to the institution; parts with horsehair did not survive the ravages of time and biological agents such as termites and insects.

Textiles are among the most fragile materials to be maintained, requiring tight control of temperature, humidity, light incidence, handling, storage and transport. Paula Cristina Toledo (2006) reports that, in Brazil, these aspects pose greater difficulty: due to high temperatures and a very humid climate for most of the year, which favors greater proliferation of natural agents; poor investments in this sector as a result of little interest in textile collections of costumes and the like, led to a "dismemberment" of these collections during the formation of museum collections.

Textiles react to changes in temperature and humid environments, shrinking or expanding. Exposure to unstable or extreme conditions for long periods can cause the fabric of the clothes to crack, break or to become permanently deformed. Very damp environments can cause mold growth, and dust also poses a problem. [...] (FRENCH; HEIBERGER; BALL, 2005, p. 66)

According to the guidelines of the ICOM (The International Council of Museums) Costume Committee the following values are recommended for the preservation of a textile collection: 18 °C temperature, relative humidity between 50-55% for textiles and 50% for leather items. Experts in textile conservation, recommend a minimal variation of the values presented here.

Another basic care in relation to the technical reserve is the general lighting environment of the location and of the items kept here:

Absolute priority should be given to display and storage methods employed in order to protect fabrics against ultraviolet rays and other types of light sources. All textiles suffer damages by exposure to light, which represents the greatest threat to their long-term existence. Silk fabric is more easily damaged, but prolonged exposure causes changes in all types of fabrics. The deterioration becomes evident as the textile weakens or fades and, in extreme cases, the fabrics tear or completely lose their color. (Id. Ibid.).

Once these factors were observed, then values were established for the incidence of light on the items.

Extremely sensitive materials: papers, drawings, watercolors, crayons, books, paintings, photographs, dyed leathers, skins, book bindings, textiles, tapestries,
fabrics, costumes, feather and down, specimens of natural history Lighting: between 5 to 50 lumens\(^1\) (recommended for pieces in good condition) (COSTA, 2006, p. 50)

And a maximum of “50 lux\(^2\) for textiles, watercolors, tapestries, drawings and all the botanical specimens.” (DRUMOND, 2006, p. 114)

By observing these lighting parameters for textile collections, one can avoid initial and continued deterioration of the items:

[...] The effects of exposure to light are varied and not uniform: some dyes fade very quickly or even change color, while others are more resistant. The consequence is that, normally, light exposure causes not only fading but also a change in the color balance. Also, sometimes the changes occurring in dyes accelerate the disintegration of the textile. (FRENCH; HEIBERGER; BALL, 2005, p. 66)

The technical reserve space at Modateca is equipped with controlled air conditioning, some movable metal shelving and white corrugated plastic material of honeycomb polypropylene boxes, popularly called Poliondas [in Brazil], with a padded surface lined with sheets of white tissue paper that prevents the piece from coming into direct contact with the packaging and / or losing its shape. The infrastructure of the space is not yet fully suited for storing these items however, projects are already in place to develop a space specifically for harboring this collection, using adequate storage technologies for this purpose such as plain files, drawers and stands specifically designed for textiles and clothing.

The ICOM Costume Committee suggests the following forms of storage in its guidelines:

Horizontal storage on padded vertical surfaces is preferred to vertical storage, although the latter is cheaper and takes up less space. In horizontal storage it is important to use padded hangers that minimize stress caused to clothing (dresses shoulders, skirt waists, etc.). [...] Textiles stored vertically without protection can rip and/or develop creases and distortions. When using vertical storage, it is important to provide sufficient space between each object so that they can "breathe".

All these precautions must and are also taken by the conservators and curators responsible for Modateca's collection whenever items are exhibited; controlled temperature and humidity; installation of special lighting so that there is no chromatic interference on the items; transportation and positioning of items favoring their preservation.

Packaging items for transport also involves conservation, because they must not be subjected to attrition; can not be bent; there can be no sudden change of temperature and humidity within the

\(^1\) LÚMEN (lm): A luminous flux emitted by a point source of a non-variable intensity of 1 candela, having the same value within a solid angle of 1 steradian, in all directions.

\(^2\) LUX (lx): Illuminance produced by a perpendicular luminous flux of 1 lumen, uniformly distributed over a flat surface measuring one square meter.
packaging; and many other requirements aimed at the safety and stability of the items so that they are not damaged during this process.

This collection, along with those responsible for the items, can boast successful transportation events such as: the exhibition “Cápsula do Tempo: identidade e ruptura do vestir de Ney Matogrosso” ["Time Capsule: identity and breakup of the dress code of Ney Matogrosso"] (Fig. 1), initially presented at the library of the Santo Amaro Campus, the items were later exhibited in a travelling exhibition until the beginning of 2014; some parts of the Ney Matogrosso collection were also loaned to other institutions such as the Museu da Imagem e do Som [Museum of Image and Sound] in Sao Paulo for the exhibition "Spectacle: The Music Video" and the Museo Nacional Centro de Arte Reina Sofia [The Reina Sofia Art Center] in Madrid / Spain, among others. Special packaging was developed which differed from that used for storing of a collection, in that it took into consideration the varied features of each one of the items.

![Figure 1: Partial photograph of the exhibition "Cápsula do Tempo: Identidade e Ruptura no Vestir de Ney Matogrosso", featured at the Market Place Shopping Mall during the first semester of 2013. Source: <http://1.bp.blogspot.com/-EsPGWPDjTSY/UZA5rrjigcI/AAAAAAAEEcg/QYO5azAyqMU/s1600/ney01.jpeg>. Accessed on October 20, 2013 at 5:28pm.](http://1.bp.blogspot.com/-EsPGWPDjTSY/UZA5rrjigcI/AAAAAAAEEcg/QYO5azAyqMU/s1600/ney01.jpeg)

The main difficulty of this textile conservation lies in identifying the likely reaction and sensitivity of each fabric of which the piece is made. The mixture of natural, artificial and synthetic fabrics, metal or exotic elements, such as horsehair, feathers, bones and vegetables; ornaments such as small coconuts, husks and leaves are some of the key challenges facing the textile conservator. To conserve a fabric employing specific products and without damaging any other fabric or ornament that is part of the item is a constant part of research work in conservation.

Items from Ney Matogrosso’s exotic collection underwent such an analysis: a pair of leather pants with metal rivets illustrates the difficulty in defining a suitable rust cleaning product that would not damage the leather. Another example was a skirt with “small coconut beads” with signs of
decomposition caused by biological agents that was stopped and stabilized after the conservator intervened.

When researching for new methods and products for conserving each item, some less traditional and more innovative interventions are required, which illustrates their artisanal and experimental nature, which is why the conservator must have a comprehensive knowledge of methods that can be applied in this/her activity.

However, sometimes inputs from other conservators in other areas are required in order to best conserve the item (for example, zoology, taxidermy, etc.). Therefore, the conservator must recognize the moment when he/she must request help from others in order to solve a problem on an item, thus preventing it from being irremediably compromised. As an example of this, one must point out the variety of materials employed on items of the Ney Matogrosso collection such as bones; teeth; horse hair; leathers, feathers, metals, among others. (Fig. 2).

![Figure 2: Photograph of the showcase that was a part of the exhibition "Câpsula do Tempo: Identidade e Ruptura no Vestir de Ney Matogrosso", presented at the Market Place Shopping Mall during the first semester of 2013. Note the variety of materials existing in the Ney Matogrosso collection. Source: <http://4.bp.blogspot.com/-nqWTiRc4JEM/UZA5r6bvQWI/AAAAAAAAEcs/g3nbK-T_OzY/s1600/ney04.jpeg>. Accessed on October 20, 2013, at 5:30pm.](http://4.bp.blogspot.com/-nqWTiRc4JEM/UZA5r6bvQWI/AAAAAAAAEcs/g3nbK-T_OzY/s1600/ney04.jpeg)

Also important are some of the main basic aspects of conservation and of the work of the textile conservator, who plays a crucial role in preserving the historical memory of mankind, respecting the item and its originality. It is important to note that "each collection must be considered individually" (Viana; NEIRA 2010, p 209.) and that "every object - fabric, clothing, upholstery, drapery, whatever it is - must be viewed individually. No one formula is good for all activities. (Id. Ibid., p.213).

One must emphasize also the seriousness of conservators responsible for the Modateca Senac University Center - Santo Amaro collection, who even when confronted with a newer collection of fashion and clothing, perform first-class work that deserves recognition.
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**Diretrizes do Comitê de Indumentária – ICOM**

FASHION LIBRARY: RESEARCH SPACE AND MEMORY

Rokicki, Cristiane Camizão (Senac)

Abstract: This article is part of the result of the dissertation in Fashion, defended in 2010 on the history of the creation of memory spaces in fashion in Brazil, such as local search and trend, that arise in institutions of higher education in the 1990s. Having heart as the use of material culture, and its registration process and evidence for the formation of the historicity of the place mentioned, and the development and prospects.

Keywords: Collection fashion museum. Material culture. Method Gies.

1. INTRODUCTION

The creation of fashion museum in institutions of higher education in Brazil has its base constructed from two aspects: the need of preserving the memory of the ephemeral realm of fashion and trend research, contents of which were not easily in the information market or in institutions teaching. In this context we mention the United States the museum at FIT - Fashion Institute of Technology1 as a successful model for research in the area of fashion, inserted in an institution of higher education, with the goal of historical research trends and expanding its activities for exhibitions and courses.

This article presents research on how fashion evolves, and cites the historicity of training spaces for fashion studies, selecting the institution Senac, as the first to create a fashion museum in Brazil. Talks briefly about the expectations of this place, the form of cataloging the pieces and Prown methodology as a source for analysis of material culture.

We know that man has a unique relationship with the saved objects and they become a kind of documentary record, act as the redemption of the past. At one point attachment and need to make history, or preserve it, allow the keeping of a hat, a jacket, accessories like sunglasses and purses.

Thus, the notion of social belonging and collective forms part of the fabric of memory and contemporary cultures. The stretch of Calligaris (1998, p 46.) Makes us think more detail on this issue:

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1 Museum FIT - Fashion Institute Technology see http://fitnyc.edu/3662.asp
From the souvenir photos to the simple accumulation of objects and documents (...). These sets, sometimes confused, sometimes organized and orderly, meeting or not with the intent to build a file, it will inevitably turn into personal files (materials autobiographies, so to speak), the death of the person who has accumulated. Thus, at least once in their lives, each becomes archivist, unfortunately when faced with the need to empty the house of his parents after their death.

These private collections for fashion courses, may be one for the development of academic work, case study and development of a subject-based. The need for research in costumes, magazines and books and specialist periodicals Access to pictures, texts and objects are particularly important and the increased openness of courses in technical and higher education in the 1990s in the area of fashion items, arises.

The Senac São Paulo develops technical courses in fashion and styling and consequently initiates the first steps towards assembling what would be the first in the country Fashion museum. Search space at Fashion that begins its activities in mid-1994, from a box of tissues. The proposal and development as a research space for students and researchers with tissue collection, duly organized by type, weight, patterned or call today for teciteca tecidoteca. In consequence, the institution shall receive personal objects, private collections of designers and transforms teciteca for something bigger and inaugurates what is now known as fashion museum in 1998. Currently, with two fixed units in the capital of São Paulo and other five itinerant, the institution undergoes significant changes when he receives in 1998 hats Madame Marthe Monios and in 2010 the complete collection of costumes from the Brazilian singer Ney.

Nora (1993) cited in Neves (2005, p 55). Says that museums, documentation centers, libraries, archives and cultural centers are places of memory, its symbolic practices of education and archiving and creates a representation (Figure 1) to this idea and add to that the proposed fashion museum, as local search fashion:

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Museums

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Nora (1993) cited in Neves (2005, p 55). Says that museums, documentation centers, libraries, archives and cultural centers are places of memory, its symbolic practices of education and archiving and creates a representation (Figure 1) to this idea and add to that the proposed fashion museum, as local search fashion:
Nora (1993, p.15) discusses the need to make materials inventory, in pursuit of the "Archival productivism", simply because we can not remember the facts. Given this setting, we consider here the issue of procurement policies and the design of collections of those places that quoted above: libraries, documentation centers, archives, among others, the fashion museum. Nora (1993, 27). Puts you in places of memory there is an invisible thread that connects the objects to each other, often without a clear relationship.

2. RESEARCH IN FASHION

For Jules David Prown (1982) the material culture is a study that is based on the fact that the existence of a man-made object has concrete evidence of the presence of a human being, beyond the evidence of intelligence at the time of manufacture; objects that circulated by a company with data belonging to one or more groups and have evidence of their beliefs. Prown (1982, p. 2) proposes a method for analysis of material culture, considering their variety as a solution to support the research, and proposing a classification by category and analysis of material culture by:

Description: Registration phase of the internal evidence of the object.
Deduction: moment of interpretation and interaction between object and analyst.
Speculation: part of the formulation of hypotheses and questions seeking evidence outside the object to test them and fix them.
As a possible method to be used, we observed that the teaching of the history of fashion can, through new methodologies, enable students and researchers to practice and build a less linear story:

In a series of illustrated pages by dozens of images of entire decades vestimentares customs are synthesized, often leaving only what the elite wore or fashion trends dictated, without at least questioning the sources used or relativization of those costumes that illustrate the decades by social groups, regions of the planet and even cultural differences. Everything is standardized. (SANT' ANNA, p.217).

It is structured content in the timeline that the researcher must choose the subject from the object, through visits to museums and collections content. Sant'Anna (2009) suggests that this path is not only for those who are writing the history of fashion, but is also a means for those who are working on creating a new product.

Into this range of clothing paths of research object, we carried out the studies and contributions from the method by Prown versions of two researchers, Rita Andrade and Sheila Gies. Andrade (2004) did this type of analysis following the method proposed by Prown (1982) method, in addition to including other authors in his analysis when he defends his doctoral thesis, Andrade (2008, p.29) describes that when opting for a study of the artifact, could consider:

1. **Note the physical characteristics**: Analysis of the piece, detail by observing the object through perception, investigating what is seen and what is heard, learning to become aware of our connection to the object. To do so, she says you have to be receptive to these perceptual stimuli before proceeding to the next step, which the second author will require more tactile perception.

2. **Description or register**: are the drawings, verbal or written description, graphics, photographs, models, maps and blueprints of what is being studied. In the case of dress, use a tape measure and a photo (if possible) machine can be useful. Andrade (2008, p.29), will work with the research of historical pieces, in this case of his thesis, a dress from the 1920s.

3. **Indentification**: To the author this time is the stage that brings the process of interpretation of objects and dependent on the fulfillment involves recognition of materials which may be familiar or unfamiliar. It is the process of detailing, and Andrade (2008) says that this process can result in timing, origin of the part, leading the researcher to enhance the knowledge modeling and cutting styles.

4. **Exploration or speculation of the problem**: This process is more free, allows researchers to create and associate events, objects and notice the construction and speculation problem.
5th Search in other sources: Help build the research, consolidating information and creating a roadmap for research and study. In this process, the author believes that the researcher can use resources such as written sources, iconograpics, filmics and interviews, "external to the object studied." Andrade (2008, p.30).

Gies (2008) is a complement to Prown method that will be detailed below, while defending his thesis at the University of Manchester in 2009 with the title The Material Culture of Brazilian Fashion Design – from 1985 to 2005. Gies (2008):

The Prown methodology (1982) is built on the use of artifacts as evidence and not just as an illustration, and states that every observable aspect of the object in question has a cultural aspect, and the way to understand this is because the careful and imaginative study its effect, the object.

Working exclusively with contemporary pieces, unlike the work of Andrade (2008), Gies (2008) applies the Prown (1982) method and makes the insertion of three additional stages in the review process of the garment. Using his study dated 26.12.2004, we scale the phases of the research from a number 1970, which has a local manufacturing the Japan currently deposited in the FIT-Fashion Institute of Technology Museum in New York, where examines two pieces of Issey Miyake, Japanese designer. Let us look at:

Identification of design: Gies (2008) considers here the playwright. And suggests some questions like "was an order?", "How was the process of creation?" And others. In the case of the aforementioned researcher, she examines fashion designer Issey Miyake productions, but not enough to interview him, manages to get through a considerable research content about your creative process.

Visual Record: Consists in recording the image of the part, and can be searched detailed photo of part, or drawing; the example cited in your article, the researcher to design and to take measures, such as tape materials used metric.

Using the interview technique: this latter process allows the generation of primary qualitative data2. Significant for the Prown method (1982), in the case of this analysis and the content available in terms of publication on the designer, this phase of the interview here contribution was

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2 Information from the producer of the piece, without external mediation as a text book or article.
not applied directly. In this phase of the interview, unlike Andrade (2008), Gies (2008) chooses to work with Brazilian contemporary designers, realizes that the search process of clothing will receive more information when the creator himself part.

This third phase will study its primary qualitative data, that is, direct data source may be structured to focus each search, making structured or semi-structured interview or to stop the interview questions from occurring in a free manner. Even for a given object and the respondent, its creator or donor, are to consider the actual facts, as determined side, may be reassessed, but a properly registered primary datum will be worth more as a source of information (Gies, 2008).

Gies (2008) adds, "is considered as the researcher and the object belong to different cultures, and to reduce the possibility of distortions due to these differences, it is suggested that the three phases are undertaken in sequence and maintained separately".

How to collect the information entered into the object through so subjective? Apply Prown method is facilitated by contributions from Andrade (2008) and Gies (2008). When analyzing the two studies, we see how both complement and extend the phases of research proposals by Prown (1982). From the object, considering the specifications of the fashion area, as we have possibilities of analysis from accessories and parts of garments. And yet, we must consider the research sites, from major museums, personal collections or museum fashion.

The proposed name of the Prown method adapted and tested by researchers from the area of fashion design reinforces the urgency that we have to conduct research to bring referrals and new emplacements for the area of fashion and its history. Both Sheila Gies (2008) and Rita Andrade (2008), directly contribute to this construction and adaptation of Prown method can be applied to various areas of knowledge.

3. CATALOGING AND RESEARCH IN FASHION

From the view of Prown (1982, cited in Gies, 2010) and Andrade (2004), the object being full of possibilities for cultural studies, with unique characteristics and capable of analysis, which transmit information, we still have this shared placements by Buckland (1991, p. 354) when questioning:

What are research centers to assemble many types of collections of objects, if they do not expect that students and researchers can learn something from them? The ... objects are collected, stored, retrieved and examined as information as a basis for becoming informed. Someone tried integrity of any
point of view of information, information science, or information not extend object systems, as well as documents and data.\textsuperscript{3}

The worry brought by Buckland (1991) is a way to alert the area of Library and Information Science\textsuperscript{4} and Information Systems to make the question of the object, which to be collected for a collection, to be analyzed, cataloged and registered, as occurs with a (virtual or not) bibliographic work. Inherent in this concern, since the object is not organized only in museums\textsuperscript{5}, can be part of any search space. In universities we have laboratories, workshops and its objects will be retained and we provided the herbarium cited by Buckland (1998), the vessels of an experimental kitchen\textsuperscript{6}, the collection of a course of cinema, photography and audio-visual equipment, the parts that involve the assembly of a hotel\textsuperscript{7}.

In a research for the fashion museum UDESC, BEIRÃO SON (2009, p 57) states the issue of cataloging and ICT - information and communication technologies in this universe:

With globalization and the acceleration process, changes are seen today in all sectors of society, including in relation to time and space. In this sense, the communication also need to track these changes with increasing speed, so that, provide appropriate means for man to adapt to these new demands.

The access to the piece is important, as we pointed out in the survey, but a visual complement, through photographs, detailed drawings and technical information will allow greater access to object data and sorting through search results on the internet itself. The result is to reduce the search time, preserving the original, clarity of information, when they followed a methodology for cataloging, classification, thus allowing the IES credibility that has custody of the object. The following is an example of a description in detailed image with data presented in the work of master Rokicki (2010), with positive mention of GIES Own (2008), who was on the bench, made the following statement: "This work, this complements my thesis exquisite way because of picture detail will allow greater understanding of the object has not yet observed".

\textsuperscript{3} free translation.
\textsuperscript{4} "Practice organization, information science has become thus a rigorous social science that also relies on a rigorous technology. Has as its object the study of the general properties of information (nature, genesis, purpose) " (Le Coadic 1996, p.26).
\textsuperscript{5} These prepared for this mission.
\textsuperscript{6} Considering the gastronomy course.
\textsuperscript{7} Considering the hostelry course.
Should be considered the needs of technology and user communication in the fashion museum, respecting the object and its physical characteristics. Within this assumption, we varied features that follow from the provision of photographic images, videos, drawings, and linked to this, the detailed description of the piece, all in virtual form, and contact with a weaker part could be done after all access these images and add-ons. And depending on the case, often due to the quality of the available resources, you do not need a further analysis from direct contact with the object.

Currently staff at the fashion museum in Senac São Paulo is working on cataloging the collection of 220 items of costumes Ney, 2548 templates designer Walter Rodrigues and soon present the result of a joint work with teachers in the area of photography, which some pieces are registering at 360 degrees for availability on the Internet, and a wealth of material that can be seen by all.

4. CONSIDERATIONS

With the requirements of the MEC for offering Tecitecas as research grants for students Technologist courses in Fashion Design, the Fashion museum become spaces that go beyond research on fabrics and offer full memory objects and content for research, basic to work for the modeling and fashion design, major development areas of Fashion Design elements.

On the other side is still dispersed collective national studies for the application of these spaces as supports research and development in the field of fashion, formatting completion of course work, for example.
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SITE:
ACERVOS DE FIGURÍN TEATRAL: CONSIDERACIONES GENERALES

Káríta Garcia Soares (CEPABF)

RESUMEN: El trabajo aborda la constitución de acervos de figurines teatrales, discutiendo intereses e implicaciones que movilizan la formulación y el reconocimiento de esos espacios como locales pertinentes a las investigaciones de carácter histórico1.

Palabras clave: figurín – acervo – teatro

Introducción

Grosso modo, el figurín puede ser comprendido como la indumentaria de los actores/performers participes de una producción escénica por medio de artificios relacionados al vestir y al adorner. En el intento de establecer vínculos con el público, el responsable por la composición del figurín elige y/o crea piezas del vestuario, calzados y otros aderezos; moldea el cuerpo/sujeto por medio de diferentes métodos, aplicando variados conocimientos acerca de formas, colores, texturas, modelados, materias, estampas, articulaciones y caídos.

Poseedor de doble función, el figurín auxilia en el arreglo plástico de la escena, mientras colabora en el proceso de composición de la dramaturgia del espectáculo por medio de significados impresos en sus formas perceptivas. Admitiendo una naturaleza dinámica y pasible de interpretaciones distintas en el proceso de su constitución y de sus resultados, el traje escénico dialoga con el espectador, siendo uno de los elementos responsables por la construcción de sentidos para la escena.

Hay que observarse que espectáculos teatrales son producciones artísticas efímeras y que la concreción del figurín teatral reside, justamente, en el momento en que ocurre la división de un mismo espacio/tiempo entre la escena y el público. Especialmente, se prevé que los espectáculos sean reexhibidos algunas veces y durante algún tiempo, con la expectativa de que el figurín perdure, al menos, a lo largo de las exhibiciones previstas2. “Archivados” por los grupos

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1 Este artículo deriva de la tesina presentada en el año de 2013, “Figurín fuera de escena: un estudio sobre la constitución de acervos de figurines teatrales”, orientada por la profesora Rita Andrade, por el Programa de Pós-Graduação em Arte e Cultura Visual (programa de postgrado en arte y cultura visual) de la Universidade Federal de Goiás.

2 Hay casos en que el figurín es un elemento que se debe rehacer cada exhibición, como, por ejemplo, en “Sopro” (Soplo), de Lume Teatro, en el cual se desecha el kimono de papel tras ser usado en el espectáculo.
y/o sus realizadores, los espectáculos pasan a formar parte de portafolios, biografías y líneas del tiempo de los artistas involucrados, y, al final de ese proceso, ¿qué ocurre con los trajes producidos?

Pese a que existe una variedad de destinos posibles – los cuales creemos que están directamente relacionados, principalmente, a los conocimientos, a los intereses y a las condiciones de los realizadores del espectáculo exhibido –, destacamos en este artículo la constitución de acervos históricos de figurín. Así que nos atenemos a la comprensión del figurín como documento y reflejamos algunas de las implicaciones visualizadas en el proceso de formulación de esos espacios dedicados al almacenamiento de tales artefactos.

El figurín como documento

Preservar un artefacto parte del deseo de hacer referencia a la memoria colectiva de determinada sociedad o de mantenerla por medio de la organización y del análisis de sus patrimonios. Nos fijamos en el hecho de que el patrimonio no es algo natural, sino que es culturalmente constituido, de modo que su composición sea basada en las atribuciones que la sociedad y las instituciones culturales le asignan (PAULA, 1998). Tanto el patrimonio como la memoria que se deben preservar son frutos de las elecciones basadas en el valor adquirido por el bien cultural en un contexto específico y para determinado grupo que asume la competencia de afirmar lo que se debe o no preservar, lo que constituye una práctica social que presupone diferentes relaciones de poder (MENESES, 1998).

Consideramos que, en el reconocimiento de algo como patrimonio, “más que reconstruir el pasado presuntamente conservado o retenido, la preocupación subliminal es garantizar el presente y proyectarlo en un devenir” (COSTA; CASTRO, 2008, p.125, traducción mía). Agregamos que la creación y el mantenimiento “de la memoria se encuentra estrechamente vinculada tanto a la organización de sus soportes materiales como a los accesos a la información presente en ellos” (FERREIRA, 1995, traducción mía).

La organización de esos soportes materiales, en la mayoría de las veces, se relaciona a la constitución de acervos que pueden o no estar vinculados a instituciones de carácter museológico. Es importante percibir que, a pesar de que la organización de las denominadas “instituciones oficiales de la memoria” – archivos, bibliotecas, museos y centros de documentación – no es el camino exclusivo para el mantenimiento y la democratización de la
memoria histórica de las sociedades, esos espacios constituyen locales privilegiados en ese proceso (FERREIRA, 1995); pueden configurar locales impulsores de nuevas experiencias y producciones.

A partir de la noción de que “los objetos nos ayudan a entender cómo se procesan las relaciones sociales, la vida, el cotidiano” (MENESES, 1992, apud ANDRADE, 2006, p. 73, traducción mía), la constitución y el mantenimiento de acervos que almacenasen y permitiesen el acceso a distintos materiales derivados de las exhibiciones escénicas podrían servir como importantes espacios de comprensión histórica, y aún como fuente de referencia para nuevas creaciones. Ello porque el objeto, observadas sus propiedades físicas, tiene como característica la circulación en diversos contextos y, en consecuencia, su resignificación.

De acuerdo con Ulpiano de Meneses ( 1998, p. 92, traducción mía), “los artefactos están permanentemente sujetados a transformaciones de toda especie, particularmente de morfología, función y sentido, aislada, alternada o acumulativamente. Es decir, los objetos materiales tienen una trayectoria, una biografía”. De ahí la afirmación de Peter Stallybrass (2004) de que, al trazar un itinerario de los objetos en los inventarios o testamentos, vemos que hay, además de la trasmisión de riquezas materiales, otros aspectos, como: transmisión de genealogía (al ver un objeto de la madre de nuestra madre, pasando por diferentes miembros de la familia), de “conexiones reales” (suponiéndose que un objeto se ha dado por un miembro de la realeza a un antepasado de la familia), de memoria (trayectorias que uno mismo ha tenido con aquel objeto), de afectos/sentimientos (piénsese en lo que una madre les dona a los hijos por amor, etc.).

Según Rita Andrade (2011, p. 2, traducción mía), el objeto podrá servir como “una fuente a través de la cual será posible identificar y conocer aspectos formales y simbólicos pulverizados en las relaciones del cotidiano”. Así, la luz, el clima, el contacto con la piel o con otros objetos, los movimientos repetidos, las caídas, el encuentro con líquidos corrosivos, entre innúmeros otros factores, premeditados o no, arañan, pulen, aplastan, rasgan, rompen, rajan, dilatan, perforan, etc.; moldean la materia del objeto, y esas nuevas formas y características, cuando son analizadas, permiten algunas interpretaciones. Por medio de las marcas – que pueden ser interiores o exteriores al objeto y que no son necesariamente visibles a ojo desnudo o perceptibles al toque –, podemos coger y, en determinados casos, comprobar algunas de sus vivencias, lo que nos permite reflejar su historicidad.

Acerca del traje de escena como objeto de análisis en el campo de la cultura material, así afirman Neire e Viana (2010, p. 210-211, traducción mía)

El traje puede indicar como se ha manufacturado. Los materiales con los que se ha hecho. Como se ha hecho su modelado, lo que posibilita a veces hasta
que se identifique su fabricante. Puede indicar también su origen, los caminos por los que ha andado hasta llegar al escenario... Son innúmeras posibilidades de investigación.

Bajo ese punto de vista, podríamos, por ejemplo, obtener informaciones sobre la mano de obra utilizada en la confección de los figurines analizando los modelados y las costuras o incluso aferir cuestiones vinculadas a los recursos financieros disponibles para la producción de los trajes.

Además, resaltamos que el artefacto rebasa el entendimiento de la materialidad, por lo que también dice respecto a las relaciones establecidas entre el objeto y otras cosas o con el propio ser humano, así como las acciones realizadas por el hombre por medio de su cuerpo (BITTENCOURT, 2011). El análisis de artefactos sólo tiene sentido cuando se la piensa de acuerdo con el contexto histórico al cual ella se refiere, es decir, dialécticamente. De ese modo, a pesar de los atributos intrínsecos de los artefactos – forma, peso, color, textura, maleabilidad, etc. – se afirma que “ningún atributo de sentido es inmanente” (MENESES, 1998, p. 91, traducción mía). Tal constatación nos lleva a la necesidad de analizar el objeto en situación, comprendiéndolo como resultante y, simultáneamente, productor de distintas interacciones sociales localizadas en determinadas época y localidad.

Ponderándose sobre esas incursiones, piezas constituyentes de un figurín pueden incluirse como artefactos que hacen viable la aprehensión de contextos socio-histórico-culturales específicos. De tal modo, sería comprensible la constitución de acervos de figurines con el objetivo de mantener la memoria de sujetos, grupos e instituciones vinculadas al campo del teatro.

Por medio de las características de confección y de los elementos de composición plástica, el figurín posibilita el acercamiento a los contextos en los que se ha creado. Además de eso, a partir de las vivencias y tránsitos del cuerpo vestido y/o calzado, ya sea en el espectáculo, ya sea en el proceso de construcción de la escenificación, el figurín gana rasgones, pliegues, pulimentos, dobladuras, aplastamientos, nuevas coloraciones, entre otras marcas. Hay que recordar, aún, que las formas de transporte y almacenamiento, aun en el decurso de su confección, también imprimen en su materialidad los recorridos y los tratamientos que se le han dado. Sin embargo, diferentemente de las ropas y los accesorios utilizados en el día a día, el figurín nos remite a un contexto ya previamente definido: el del espectáculo.

Conforme lo señalado, el traje escénico está pensado para una producción escénica específica, siendo uno de los elementos fundamentales para la formulación de los sentidos de la escenificación que compone. Su creación generalmente parte de las nociones de un doble, en el
cual un actor – sujeto único, poseedor de características físicas y psicológicas individuales – se traviste, o al menos busca travestirse, de un nuevo sujeto, personaje de una narración compuesta para la escena. El nuevo sujeto construido surge a partir de las adiciones materiales realizadas sobre – y, muchas veces, bajo – la corporeidad del actor, de modo que tenemos una relación indisoluble entre ambos. El figurín es recordado también como elemento escénico relacional que debe estar siempre conectado a los demás componentes de la escena.

De esas premisas, creemos que, además de la contextualización socio-histórico-cultural, el análisis de figurines-sobrevivientes3 presupone la contextualización del espectáculo en sí, siendo fundamental el conocimiento de diversos aspectos de su composición.

De acuerdo con Marcelo de Carvalho (2009), el teatro es un lenguaje artístico de carácter inmaterial, performático y presencial, que tiene como una de sus características el hecho de que es una manifestación efímera, de esencia huidiza y provisoria. Para ese autor, “debido a sus condiciones de expresión, las artes escénicas no permiten cualquier forma de retención integral de sus aspectos esenciales para efectos de preservación” (CARVALHO, 2009, p. 32, traducción mía).

Se cree que solamente por medio de algunos vestigios generados para y a partir de la escenificación sería “posible constituirse un legado material pasible de preservación” (CARVALHO, 2009, p. 31, traducción mía). Del análisis de los artefactos preservados, tendríamos la oportunidad de realizar acercamientos a las escenificaciones ocurridas, teniendo la claridad de que los espectáculos escénicos, por su propia naturaleza, son irreconstitutibles, es decir, [...]

Observamos de antemano que el teatro contemporáneo sobrepasa las fronteras más rígidas de su definición y, hoy en día, presenciamos un arte cada vez más híbrido. Así, con contornos a veces casi irreconocibles, vivenciamos distintas formas de concepción escénica, lo que hace aún más complejas la organización y la determinación de posibles documentos que un espectáculo pueda ofrecer.

3 Analogía de la expresión comúnmente usada de “ropas sobrevivientes”, que se refiere a aquellos artefactos de épocas pasadas que sobrevivieron al tiempo, ya sea por tratamientos ofrecidos de forma consciente o por condiciones vivenciadas al acaso.
Tras las escenificaciones tenemos restos del espectáculo, que incluyen, además de los objetos que aparecen en la escena, otros documentos producidos en el decurso del proceso de montaje. “Debido a la naturaleza inmaterial de la escenificación, la constitución de un patrimonio documental de las artes escénicas sólo es posible a partir de la reunión de diferentes tipos y soportes documentales, originarios de [sic] del espectáculo escénico” (CARVALHO, 2009, p. 51, traducción mía).

Por el cruce de las informaciones aferidas en distintos documentos producidos, podremos tener la noción más aproximada del contexto escénico – de producción y exhibición – del cual el figurín participó, ello porque

[...] para el análisis de determinado aspecto de las artes escénicas, hace falta recorrer necesariamente a una serie complementaria de documentos. Los documentos ganan nuevos significados cuando se los analizan en conjunto. Así, en una investigación que tenga como objeto cualquier aspecto de una escenificación, inevitablemente deberán consultarse varios tipos de documentos previstos en las diferentes categorías. (VEINSTEIN, 1983, apud CARVALHO, 2009, p. 124-125, traducción mía)

Siendo así, para un estudio más “completo” de un figurín específico será interesante tener acceso a los diversos documentos resultantes del espectáculo, lo que nos lleva a creer que la constitución de un acervo de figurín dedicado a la comprensión histórica del teatro deba pensarse de forma más amplia, buscándose abarcar las diversas tipologías documentales vinculadas al campo del teatro.

Diferentes perspectivas de acervos de figurín

La configuración de un acervo se basa, entre otros factores, en los objetivos iniciales de su formación. El espacio previsto para el almacenamiento de determinada colección podrá crearse a partir de una perspectiva específica y, por tanto, podrá adquirir un carácter diferente de otro espacio destinado a una tarea semejante. Ello dependerá tanto de las intenciones y de la comprensión de sus fundadores hacia los artefactos que poseen como de las condiciones financieras, sociales, espaciales, etc. de quienes lo realizan.

Bajo esos términos, tendremos una variedad de tratamiento con los artefactos y con los acervos constituidos, que podrán o no estar vinculados a una institución museológica, siendo esos espacios destinados a “guardia, estudio y exposición de objetos a los que se atribuye un sobrevalor – importancia religiosa, cívica, científica, estética o cualquier otra – que los hace pasibles de protección” (BITTENCOURT, 2009, p. 17, traducción mía).
Inicialmente, en el proceso de constitución de un acervo de figurín, debemos pensar que son distintos los artefactos resultantes de la producción escénica. Juzgamos importante advertir que la ropa, generalmente hecha de tejido, es la pieza más recurrente (LEITE, 2002), tanto en las producciones para el espectáculo como en la constitución de acervos; pero podemos encontrar otras tipologías de objeto, tales como bisuterías, armaduras diversas y pelucas.

Conforme a Neira y Viana (2010), en la creación del figurín podrán surgir combinaciones inusitadas en lo que se refiere a los materiales y a los sistemas constructivos. Para los autores,

Porque no tienen como premisa la durabilidad convencional de las piezas de uso diario, muchas veces pueden ser “auto degenerativos”, recurriéndose a pegamentos, teñiduras, metales y otras beneficiaciones que se dañan unos a los otros. Además de eso, debemos considerar que la creación de figurines de teatro, porque se caracterizan más bien como una actividad artesana que industrial (del punto de vista del proceso productivo), no es fácilmente reconstituida, siendo más autoral que social. Cada figurinista puede encontrar soluciones únicas sin que ellas se encajen en un sistema industrial ya conocido como el de las ropas sociales en general, cuyo conocimiento dado a priori auxilia en los procesos de interpretación para futura conservación (VIANA; NEIRA, 2010, p. 209-210, traducción mía).

Formar parte de una colección atribuye al traje de escena nuevos tratamientos que, en general, divergen de los que antes se le daban. En el momento de la escenificación, el figurín se usa sin la preocupación de que el sudor del actor pueda acelerar el proceso de degeneración de los materiales de los cuales está hecho, por ejemplo. Del mismo modo, los movimientos repetidos y las fricciones con otros objetos no componen, generalmente, focos de inquietud acerca de la integridad del figurín producido. En el acervo, la intención mayor será preservar la pieza, previéndose el mantenimiento de las características materiales de los artefactos conservados por el período que se juzgue necesario o por el más duradero posible. Para ello, hará falta echar mano de conocimientos técnicos específicos.

El traje de escena, tal como la mayoría de los artefactos producidos, usualmente no se realiza con la intención de que algún día componga un acervo. Su primera función es la escena y es a ella que él se dedica. Componer un acervo, sean cuales sean las finalidades del espacio, les imputa a los diferentes artefactos una vida nueva; trayectos, muchas veces no previstos inicialmente, que les asignan nuevas significaciones y vivencias.

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4 Si pensamos que gran parte de los figurines tiene como material elemental los tejidos, la conservación de textiles será de gran utilidad en el mantenimiento de los acervos. Dado, sin embargo, que diferentes objetos pueden componer la colección, otros campos de la conservación deben abarcarse. De todos modos, será fundamental que los distintos casos se analicen, aun tratándose de varios artefactos textiles; a fin de cuentas, “no existen fórmulas de actuación que sirvan para todos” (VIANA; NEIRA, 2010, p. 213, traducción mía).
Por los argumentos presentados, la constitución de un acervo de figurín presupone la definición clara de los objetivos de almacenamiento de los artefactos, así como la selección de todo lo que se preservará. Ambas acciones definirán no solamente el modo como el acervo se compondrá, sino que también la forma como se organizará y funcionará.

En el caso del acervo institucional del Cirque du Soleil, por ejemplo, el principal objetivo de las colecciones es desarrollar una fuerte identidad corporativa para la comunidad interna de la compañía, en el intento de mantener una “ciudadanía corporativa” (FRANÇOIS, 2006). Las políticas de preservación, documentación y almacenamiento de los más de cuatro mil quinientos ítems integrantes de la colección se han elaborado a partir del escopo destacado anteriormente.

De acuerdo con Sylvie François (2006), no todas las piezas de figurín producidas se preservan, lo que conlleva la existencia de criterios de selección. Se busca, en la medida de lo posible, una noción más completa del modo como se arreglaban y se utilizaban en escena. De esa forma, se compone la imagen del look completo, en el que las ropas dialogan de modos preestablecidos con los accesorios también almacenados. Esa mirada, por su parte, se relaciona con la acción de documentación de la “Colección Patrimonio”.

En el caso del Cirque du Soleil, la fotografía ocupa un lugar privilegiado en la concepción de las colecciones. Desde 2003, la prioridad del trabajo de conservación consiste en la realización del registro fotográfico de los figurines vestidos en un maniquí, siendo ésta la función desempeñada por un fotógrafo profesional contratado especialmente para el trabajo (FRANÇOIS, 2006). Las imágenes producidas, incluidas en una base de datos, se usan para auxiliar nuevas creaciones, además de que se las aprovechan en campañas publicitarias y acciones internas de la empresa.

Por fin, comprobando la articulación entre intereses de la compañía y el formato final del acervo, la “Colección Patrimonio” del Cirque se divide en dos secciones: la colección de referencia, que posee carácter museológico y prevé el almacenamiento de los artefactos que hagan viables experiencias en el campo de la memoria y de la historia de la corporación, y la colección de entretenimiento, en proporciones menores que la primera, la cual propone almacenar figurines que serán – o podrán ser – utilizados y vestidos en eventos diversos promovidos por el Cirque du Soleil (FRANÇOIS, 2006).

En el caso del acervo constituido en el interior de la compañía circense comentada, es interesante observar que, diferentemente de la reserva técnica de una institución museológica, los figurines sirven, muchas veces, para el uso directo y cotidiano, con el fin principal de mantener la idea de pertenencia por parte de los cerca de 3000 funcionarios. En cuanto a la conservación preventiva, importantes y sistemáticas acciones se realizan, pero diferentes
demandas se imponen cotidianamente sobre las decisiones ya tomadas – téngase en cuenta que la organización de las colecciones condice con el desarrollo corporativo del *Cirque*. La incesante e intensa producción de nuevos figurines remite a la indagación de cómo conciliar el proceso de preservación y documentación de las piezas con el ritmo acelerado de los guardarropas. Para François (2006, p. 51, traducción mía), “la necesidad de estar consciente y de abrazar los cambios de la compañía, permaneciendo significativa, y así asegurando la sobrevivencia de esa colección de textiles, es un desafío diario”.

En esa dirección, podemos pensar que el proceso de mantenimiento del acervo exige el ejercicio diario de reflexión acerca de los objetivos y de las posibilidades vislumbradas en las prácticas vinculadas a él.

**Consideraciones finales**

La constitución de un acervo conlleva algunas cuestiones de base, independientemente de las motivaciones de su creación. Grosso modo, en primer lugar hace falta que haya interés por parte del grupo o de otros individuos en formar un acervo. Después, hace falta que existan objetos que sean almacenados. En consecuencia, la materialidad de los artefactos hace imprescindible la disponibilidad de espacios para la constitución de esos locales que se destinarán al agrupamiento de materiales. Esas implicaciones se relacionan con la necesidad de gastos financieros para la organización de los acervos. A la par de esas condiciones, los recursos nunca más serán dispensables, pues estarán directamente vinculados al mantenimiento del acervo. Éste, por su parte, demandará mano de obra específica o, al menos, conocimientos específicos, así como un constante celo hacia el ambiente de almacenamiento de las piezas, con el objetivo de preservar los objetos ubicados ahí. Además de todo eso, en algunos casos, hará falta pensar en la necesidad de tornar el acervo accesible, lo que conlleva otras actividades, tales como catalogación de las piezas y mantenimiento de base de datos.

Todas las actividades resaltadas sugieren, necesariamente, elecciones de sujetos o grupos específicos en situación y condiciones particulares, lo que configura un proceso único y contextual. En el caso de acervos de figurines teatrales, enfoque de nuestro interés, la instabilidad del área, así como la propia variedad en lo que atañe a la producción de los objetos que lo compondrán, nos remite a la idea de un campo complejo, diverso e inconstante, sin rígidas demarcaciones, en el cual la formulación de esos tipos de espacios ocurre de formas variadas.
Creemos que, hoy en día, podríamos comprender un objeto de constitución de espacios multidisciplinares que vislumbrasen el almacenamiento de figurines. La experiencia podría derivar del encuentro entre los profesionales del campo de la museología, del diseño de moda y de las artes escénicas, por ejemplo. Sin embargo, de la posibilidad entrevistada, nos quedan cuestiones para compartir y debatir, tales como las formas de financiamiento y sostenibilidad de los espacios, posicionamientos de la clase artística, la categorización y la formación de colecciones en el campo de las artes escénicas, la tipología y el papel social de los acervos y muchas más. Anhelamos que el ensanchamiento de las discusiones y del interés en el área haga viable proyectos duraderos que proporcione la ampliación de las miradas al figurín y sus implicaciones en los diversos ámbitos del trabajo escénico.

Referencias


PHOTOGRAPHY AND MEMORY IN BELLE ÉPOQUE PARAENSE

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Abstract: This article examines the concepts of modernity and how this ideal was recorded by photographs used on postcards in the Belle Époque period in the city of Belem, at the end of 19th century and beginning of the 20th century. This significantly affected the modern society that saw Pará, in these photographs, the ability to promote the city, considered the Paris in America, with its urban developments and their wealth; thus, making them informative documents and historical research tools.


Introduction

This article describes, partially, my PhD research which was initially titled: Postcards: photograph records of an ideology speech from Belle Époque in Belém, Pará from the end of XIX century to the beginning of XX century.

The period of time between 1878 and 1914, for most Europeans, is called Belle Époque. A time when the global context was guided by liberal ideals of progress and expansion of economic and social relations. That moment represented a continuous progress of political change, science advancements, stimulated by the international economy. These changes arrived in Brazil and significantly affected the Brazilian society.

Changes resulting from this European ideal of order and progress resulted in major changes in relationship between elites and the working classes, because the urban grandeur was a positive thing and represented a "public prosperity, a purification of our manners and refinement of the spirits" (DAOU, 2000 p.28).

In the northern region these changes were initiated by Sebastião José de Carvalho e Melo, Marquis of Pombal (1699-1782). In 1756, when his power was almost absolute in Portugal, and ideals revolved around the principles of the Enlightenment and Enlightenment Century, appointed and sent his brother Francisco Xavier de Mendonça Furtado as governor of the new state of the Grão-Pará and Maranhão to start political transformation of the colony. Along with him came physicists, astronomers, geographers, engineers and the architect José Antonio Landi, who left us in temples and public buildings he designed, the artistic design of the neoclassical.
The region started to call the attention of Portugal Kingdom which was starting the creation of a Portuguese society in the Amazon and Belém stated demonstrating the first steps to look like a big city. This modernization, inspired by European models, returned with more intensity with Antônio Lemos¹, who hold the position of Belém's Intendant (1897-1910), according to Sarges (2002).

**Ideological conception of the city**

Antonio Lemos made the city of Belém the consecration of this "elegant colonialism", motivated and funded by latex economy, which at the time, was the main port in the disposal of rubber production to Europe and the United States. It was in this context that the city experienced a model of European modernity that transformed the city's landscape and therefore their habits and customs, as reported by Sarges (2000, p.21).

Putting away the differences of the cities of Rio de Janeiro and São Paulo, the city of Belém - Pará, would present from the second half of the nineteenth century, an attempt to adapt to the modern European customs, in sharp contrast with the reality of the Amazon region, in addition to the emerging capitalist social tensions generated by a new social order.

It was the European's modern concepts that inspired the construction of architectural and urban monuments. Belém, during that period, was reference in Brazil in urbanization, sociability and civilization. This fascination was personified by the modern technology deployment, customs introduced in the day by day and Pharaonic works in the Amazon city; is also evident in the State’s official records the mismatch between the

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¹ Intendant Antônio Lemos: born in San Luis, when aged 17 enlisted in the Navy, where he made inroads into the "Marinha of Guerra" (Marines) during the Paraguayan War (between 1864 and 1870) with the corvette "Paraense". In Belém, Lemos ran for the Municipal Stewardship in 1897, had more than six thousand votes while this opponent had 600. In 1900, Lemos would be reelected for the Stewardship of Belém, which at the time was ruled by the Intendant Paes de Carvalho (1897-1901) (Rocque, 2001)
space and time lived here, in other words, a country that would become a republic and the urgent need to erase the past and modernize it by building a new city following precepts and needs of a capitalist society, as described by Raminelli (2000). The new design of the city followed the ideology of "progress" idealized in European manner; this view was confirmed by Le Goffe (1992, p.169) with the following statement "consciousness of modernity is born from the sense of rupture with the past."

During the period of Belle Époque, the culture of modernity occurred mainly in urban areas, since it was believed that it was in big cities that changes happen for the construction of this new modern thought.

To meet the established model of modernity at the time, it became predominant action to modify the appearance of large urban metropolises. According to Sevcenko (1983), when addressing the Brazilian case shows that the society has split into two antagonistic blocks: urban and rural, so that there was a broad plan for urban reform in cities triggered the initiative to meet the aspirations of a political elite who craved an urban reform. In parallel to the enthusiasm of the elite to modernize and "Europeanized" Brazil, the country lived many contrasts, representing the delay, especially in the city outskirts.

The record of this period of time was only made possible by advances in technology in the early decades of the XIX century, which had Daguerre and Talbot discovery of freezing the technical image, in other words, the photograph. The spread of photograph is due to technological development and should be placed in the context of the new connected experience to the capitalist model of production in Europe because, as stated by Freund (1995, p.37), "any invention is constrained by a series of experiences and prior knowledge, and secondly, the needs of a society." The photograph became an answer to man's need to express their individuality in a world undergoing rapid transformation and ended up being crucial in the process of building models of behavior of society at the time.

**Photograph in postcards: tool to spread and promote modernity in the city**

With the development of the printing industry, the postcard, using photographs, takes on a new role which is to reproduce images to promote to the wider distances the most beautiful landscapes of cities, leading some to believe that this was a way to document seizures of that time, making these cards a communication bridge from the past to the present, saving for posterity a collection of what was the landscape, space and practices of a town at that period of time, as stated by Sevcenko (1999, p.425)

[...]postcard seems to show the detailed work that focuses on the achievement of the landscape through the eyes of the traveler. A combination that is established with the text and image, underlined the deliberate attitude of the sender to persuade the recipient to share their trips. One way or another, the design seeks to establish a communication between the missing and restore a distance.
So that’s how the association between modernity, photography and postcards, happened. The images contain an inventory of information about any given time, its the urban space, architecture, clothing, and custom; Using these images allow us the most varied imagistic interpretations.

Figure 2: França Park, today docker’s park, landscape following European’s models.  
Source: Forista Jamba

The postcards of this period were not only a “suvenir” of a high class society, but also a communication vehicle from that time, as stated by Gerodetti (2004, p.13): “The postcard was a communication vehicle which allows the exchange of brief messages enhanced by images”.

Figure 3: Postcard of Mercado de Ferro  

Belém did not escape this trend and introduced the modernization of the city in photographs printed in its postcards which are now made by order, patronage by the government, in order to promote a new moment and show to the world a modern and “civilized” city.
So the dream city of Antonio Lemos seemed to excel in the postcards that showed a city full of art and modernization. But this appearance of modernity had a cost, the government imposed the city a disciplinary space with regulatory standards that had an impact in everyday “Paraense” society. Thus, the following were banned: bathing in fountains, go to the window or stay home dressed in an "indecent" clothes or completely nude. As reported Sarges (2002), closed and demolished all the slums surrounding downtown by considering spots most likely of happening outbreaks of disorder. Lemos also forced the houses could be built only if plans were approved by the quartermaster. The combat against panhandling was part of the discourse of civilization that preached "social cleansing" and work discipline of: street vendors, maids who were mostly immigrants. Thus the city was taking areas of civilization and people with lower purchasing power, increasingly being pushed away from the center of the city and forced to abandon their uses and customs.

The scene recorded in the city, by photographers of the time, had as its central concern depict the modernizing strategies through which passed the capital at the turn of the XIX century, no one wanted to see the contradictions of the city streets in the cards. The city, in these postcards, “posed” for the photos. These photos were part of a project which purpose was to select and record the scenes of modernity to serve as instruments for propagation and dissemination of this ideal in Brazil and abroad, because as stated by Gerodetti (2004, p.13), "the postcard offered an idealized vision of a reality that was shared with those who were distant."

The photography in postcards: record and memory

The photograph really revolutionized the postcard but also became government reports in Belém - PA, confirming the theory of Barthes (1980, p.116) who emphasized that the goal of photography "is not to restore what is abolished (by time, by distance) but to confirm that it actually came into existence". Thus, the photographs bear witness to the presence of the author (photographer) apprehending temporality, in other words, stopping the time and the space to preserve the reality in memory, because photography is always a representation of something that is real, even though it could be manipulated, shaky or blurry. We understand, then, that the photograph in the postcard is like a picture that illustrates the material and rescues sometime in the past and has information that potentiate.

The photographs, captured in these cards, make us revisit the past and it awakens in the spectator, who looks / sees the picture, according to Barthes (1980) a sense of appreciation and desire to remember, because through these photos the viewer come to know a bit more about the past, which most likely left trails of ruins. But photography brings this possibility to get us to where we cannot be physically as Barthes says (1984, p.96) "in relation to many of these photos, it was the story that separated me from them."
As the government's interest in the Belle Époque era was to show an embellished, desired and dream city, it is thought that many of these photographs, used at that time, the postcards had their records influenced by it, mixing in your photos, the real and fictional cities. It is important to clarify that the capture of the scene, may have been handled in accordance with their advertising goals. But, like any picture of that time, which is contained in the composition, actually existed, leaving only the interpretation of the picture for the reader's imagination. We can note the value of the postcard as a way of documenting Brazilian cities, the reports found in the article "Postcards and guardians of memory: representation of urban image of Fortaleza in the first half of the XXI century" Girao and Honório (2009, p. 8-9):

Introducing the Postcard as a historical document, Miguel Angelo thinks the vehicle from the social memory of the city. He claims to like collecting them because this is the transport that takes you back in time. "I do not want to lose myself in time from now when I'm away from my references. The objects, as well as postcards, bring my story and older people to life"

So, photography is able to freeze the time, perpetuating something that happened. This is the fascinating world of photography, especially its great ability to reproduce visual truth and mingle with the appearance and the reality of the depicted events. These photographs on postcards now have the function to inform, represent, generate knowledge, and document a period of time. Some captured images of a universe that no longer exist. Therefore, the photographs oscillate between documentary and fiction led us not only to "read" these images and what they mean, but enabling us to see and interpret what our memory cannot register

Final thoughts

We cannot deny that the spirit of modernity spurred progress and possibilities brought advances in all sectors in Belém, mainly in architectural, urban, economic and social field, beyond the technology of their records, completely changing the design of the city.

The importance of photographs in postcards is to revisit memory, both individual and collective. It is important to promote and encourage the knowledge of that time, because the retention of these images is fundamental to know part of our history and understand better today, our social formation and how these events mark the way we lived, our experiences, for various reasons, which may be for various reasons: the beauty, the history, the fun of collecting, or the lived context.

As form of documentation, photographs allows for some traveling back in time; while for others it can bring memories back of something that was forgotten. In a way, these photographs make the day-by-day of the past to be more precise and concrete. We can stop here to consider memory as a psychic and intellectual
construction that has a selective representation of the past, which is never private, but an individual inserted in family and social context.

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THE PHOTOGRAPHY AND FASHION AS MECHANISMS OF PRODUCTION OF THE CULTURE AND THE MEMORY

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Abstract: In this paper we seek to establish some theoretical reflections of culture, fashion, photography and memory. We stress the importance of fashion as a producer of culture and how it relates to the collective memory, which can be accessed through photographic collections. The photograph should be explored, and analyzed, as a source and not just used as illustration.

Keywords: Fashion, memory, photography.

1. Introduction

Studies on fashion and its social connotations are still highly criticized in many fields of knowledge. Due to this, produce methodological and scientific texts, discussing this subject it is extremely necessary. In areas such as history, sociology and anthropology, it is noticed a great resistance in recognizing the importance of fashion as an element of study.

This work presents a theoretical discussion about the importance of fashion as an artifact that produces and, at the same time, that is inserted into the culture. Moreover, that activates the collective memory through media imagery, such as, for example, the photography that should be explored and analyzed as a source, and not only, used as illustration. To give us a support to our discussions, some authors were used here, such as: Lourdes Arizpe and Clifford Geertz to talk culture; Ecléa Bosi and Jaques Le Goff for working memory, and Ana Maria Mauad and Silvia Helena Zanirato to discuss photography.

2. Object and culture

The present society is composed by cultural encounters, hybridism, mixtures, and fusions. In other words, the society is represented by the joint and the construction of new cultures through contact between individuals; these contacts happen beyond borders and boundaries (BURKE, 2003). Different cultures are communicating in real time, and the information circulates, all the time, affecting the culture in different ways.

This contact allows not only the exchange of ideas, but of objects that embody the culture. Among these objects, stands out the clothing, that is part of a complex network that
reveals social positions and constructs identities. Fashion, clothing and costumes reveal the culture and the ways of being of a society. They are related to the collective memories, because, they represent a context, and they trace historical periods. Here, attention should be paid that the clothes are historical sources that allow us to understand society in its various contexts.

This source can be accessed by means of physical supports - among them the garb -, or by imagery - photography, drawing, painting, among other supports that allow the visualization of the apparel, and the memories that it evokes.

When thinking about the clothing, is needed to consider the context in which it is inserted, and understand how this concept fits socially. In this case, here, culture is understood as:

Interlocking systems of interpretable signs [...] culture is not a power, something to which can be assigned casually social events, behaviors, institutions or processes; it is a context, something within which they can be intelligibly described (GEERTZ, 1989, p. 24).

The culture should be observed as a process, and not as human actions’ product. It is present in the way the human being constructs the world around him and not only in the objects that coming from these actions. It is this relationship between doing, the object or the practice, and the use of these objects or practices, which demonstrate the elements’ network that are part of it.

It can be said that the culture is defined as:

[...] The whole complex of distinctive spiritual, material, intellectual and emotional, that distinguish a society or social group. It includes not only arts and letters, but also lifestyles, the fundamental rights of the human being, the value systems, the traditions and the beliefs (ARIZPE, 2009, p.40).

To understand it in a broader sense, it is necessary to include new objects of study, as well as, new sources that are part of the so-called cultural history. Within this new "path" of history, the fashion becomes relevant, although there are still some resistances by researchers. Thus, the studies on the various elements that form the cultural universe are expanded.

This universe can also be explored through the practices and representations that compose it. However, its interpretation can make the culture to be known as a communicative process, and not only as the entirety of cultural goods produced by man. The culture is communicated to each individual, which interprets it according to his own conception (CHARTIER, 1988).

The representation is "an instrument of a immediate knowledge that reveals a missing
object, replacing it with an image able to bring it to memory and paint it as it is." (CHARTIER, 2002, p. 74-75).

Nevertheless, the understanding of which the representation is, seems to be more complex. It happens because the representation relates the object to a set of signs and symbols that represent it.

The ratio of representation, thus understood as the correlation of a present image and an absent object, replacing one another, sustains all theory of the sign [...]. On the one hand, there are its variable modalities that allow the discrimination of different categories of signs [...] (in other words, the knowledge of the sign as a sign, in your distance from the thing signified, and the existence of conventions regulating the relation of the sign to the thing) (CHARTIER, 2002, p. 74-75).

The representation helps to understand the way in which certain relationships between objects and values are presented for a particular group, therefore, how they are endowed with symbolic meanings and represent specific values. Beyond representation, there is also the process of appropriation, "as we understand it, seeking a social history of the uses and interpretations, related their fundamental determinations, and entering into specific practices that occur" (De Certeau cited Chartier, 2002, p. 68). Understanding how groups tend to appropriate objects, beliefs and values, helps in understanding how cultural practices are formed by mixing different knowledge.

Among the many objects that man appropriates, exists a "class" that holds an important symbolic weight as it is present in all the activities of the man: the clothing. Each group and each individual create its identity through him, and express its culture due to appropriations and representations that involve the act of dressing up.

Therefore, the culture, in general, is expressed not only through ideas, but also, using the physical media to materialize. The man uses diverse objects to talk about himself and to mark his life.

Every sign [...] has physical dimension (the physical channel of communication) and symbolic dimension (the sense, or rather the senses), like the two sides of a coin. It is worth making the distinction, in the case of cultural property, among those who, once produced, they start to present a certain degree of autonomy, in relation to their production process, and those manifestations that need to be constantly updated, by means of the mobilization of physical media - the body, instruments, clothes and other resources from material nature - , which depends on the action of individuals capable of acting, according to determined codes (FONSECA, 2003, p 66.).
The materiality assumes an important role in building the culture. However, it would be important to emphasize the importance of the individual that assigns and builds the representations through the artifacts.

We use objects to make statements about our identity, our goals and, even, our fantasies. Through this human tendency to assign meanings to objects, we learn from an early age that things we use convey messages about who we are and who we seek to be [...]. We mark our relationships with objects [...]. Through the objects, we manufacture our self-image, we cultivate and identify relationships (WEINER apud GONÇALVES 2009, p.68).

The objects assist in the process of signification of everyday life. The objects become symbols that mark the passage of time, and the memory of the various groups. According to Fonseca (2009), more important than the object itself, it is the way how the values are assigned to it.

Objects have something more than values, if they are part of one's life, they carry memories. "The memory, like property to retain certain information, it refers first of all, to a set of psychic functions, thanks to which man can upgrade impressions or passed information, or that he takes as past" (LE GOFF, 2003, p. 419).

However, it should highlight the memory not only as an individual and personal instance, but collective. "Among the important or significant manifestations of collective memory, there is the emergence, in the nineteenth century and early twentieth century, of two phenomena" (LE GOFF, 2003, p. 460).

One of these phenomena is the "photography, which revolutionizes the memory: it multiplies and democratizes the memory, gives you a visual accuracy and truth never before achieved, allowing, this way, that you save the memory of time and of the chronological evolution" (LE GOFF, 2003, p. 460).

The photographs are used as documents that allow the access to memory of a past time. In this case, the photograph, as a source, is understood as:

A scrap of our environment; that is not limited to the visual field that we see, but that terminating an experience that transcends the immediate, to put yourself in the field of imagination. This can be proved when we perceive objects in relation to the others that are distributed in the image, and we have different perspectives of closeness, distance, depth (ZANIRATO, 2003, p. 214).

Beyond to this perception of experimenting, the photograph allows the observer to interpret it.
When we look to a picture, we do not perceive only its visual structure, but we can interpret it, too. The image that it is offered to its reading is a form of text, from which the structure articulates itself with the basic elements, such as: the contrast, the color, the volume of figures, and the space surrounding them (ZANIRATO, 2003, p. 216).

Based on this conception, for dealing with photography, Jacques Le Goff (2003) is taken as reference. According to him, it must consider both the photograph as an image/document, as well as, an image/monument. In the first case, the photography is considered as an index, as mark of a past materiality, in which, objects, people, and places give us information about certain aspects of this past – conditions of life, fashion, urban or rural infrastructure, working conditions etc. In the second case, the picture is a symbol, something that, in the past, the society has established as a single image to be perennial for the future.

Likewise, Ana Maria Mauad (1996) warns that the understanding of the photographic image, by the reader/recipient, occurs on two levels: (1) in the internal surface of the visual text, originated from the spatial structures that constitute the text, in a nonverbal character; and (2) externally to the surface of the visual text, originated from approximations and inferences with other texts from the same time, inclusive from the verbal nature. At this level, it is possible to find familiar themes and infer implicit information.

Among the many images that make up the photographic collections, it should be noted not only the pictures from landscapes, but also the photos that bring as fundamental element, the human figure. In this type of image stands out a particular object, which helps the understanding of the social role, of culture, and the context in which the person is inserted; this object is the clothing.

3. Symbolism and clothing

The clothing is seen, not only as a product of its time, but also, as an element that helps in the construction of the social relations, norms and behaviors. In this way, the clothing is subject to specific codes referring to the period, and the social group, as well as, its form of use.

By the term Fashion, can be understand, specifically, the social phenomenon of cyclical change of the customs and habits, of choices and of tastes, collectively validated and that was made almost mandatory. Regarding to fashion, the term "costume", within the meaning of a constant and permanent habit, that determines the behavior, the conduct, the lifestyle of a community, of a social group, it refers to the concept of system, of structure; in other words, of a set of several interrelated elements (CALANCA, 2008, p 11-12).
The fashion does not refer, only and specifically to the garb, but to a number of elements that are part of the life of society at a particular period. It is expressed most overtly in clothing. Through him, is produced a number of signs that express distinct meanings. "Fashion, like other cultural processes, produces meanings; it constructs positions for people, individual and group identities; creates codes that make war among themselves." (VILLAÇA, 2006, p. 24).

This process of construction of signs and of fashion symbols occurs due to the process of appropriation of diverse elements. "Fashion seizes, regardless, of mild signs (fashion, body, object), as well as of the heavy ones (political signs, moral, economic, scientific)" (VILLAÇA, 2006, p. 25). When taking possession of such elements, there are a number of codes that are transmitted through the garments, codes that are used to differentiation, to indicate the membership in a group, to indicate gender, age, social class, occupation, among others. "The clothing constitutes an indication of how people see, in different times, their position in the social structures, and how people negotiate the boundaries of status." (CRANE, 2006, p. 21).

As artifacts, clothes create behaviors due to their ability to enforce social identities and allow people to assert their latent social identities. [...] On the other hand, the clothes can be seen as a vast reservoir of meanings capable of being manipulated or rebuilt, in order to accentuate the personal sense of influence (CRANE, 2006, p. 22).

Therefore, clothing is more than a second skin it is more than an object to cover the body and heat it. It is an element of identity construction of the person and his status. "The fashion, the clothing and the costume are significant practices, ways to generate meanings. Produce and reproduce those social groups at the same time as their positions of relative power" (BARNARD, 2003, p. 64).

However, it is worth mentioning here that fashion and clothing are not only used to indicate, or make reference to social and cultural positions, but rather to build and to mark, in first place, the social and cultural reality. What we are saying is that through fashion and clothing is that we constitute ourselves as social and cultural beings (BARNARD, 2003, p. 64).

When using the clothes to qualify himself as a social and cultural being, the individual appropriates from the language of clothing to communicate his identity, position, gender, and other elements. "The fashion, the costume and the clothing are forms of communication." (BARNARD, 2003, p. 57). Thus it can be said that "the clothing (this product desired by many), would be, therefore, a certain symbolic universe transformed into the body." (SAHLINS apud
CIDREIRA, 2005, p.105-106). This symbolic universe of clothing is created and recreated according to current standards and the needs of individuals.

The body appearance thus arises not only as a byproduct of social life, the combined effect of several structural and cultural determinisms, but rather as a source and fundamental bet on the dynamics of socialization (CIDREIRA, 2005, p. 111).

4. Fashion, memory and photography

In the social dynamics, “the clothed body assumes its full competence of acting, and for its acts, the clothed body realizes its great performance in concrete situations of its social context, producing the visuality of his bloke. The clothed body shows the manners of the bloke to be in the world – its presence." (OLIVEIRA; CASTILHO apud CARAMASCHI 2012, p.3).

It is noteworthy that the photograph stands out as support for the image of the dressed body. It should, then, point out that although there is some resistances on the part of the historians and sociologists, the photographic image has achieved prominence, since it is used correctly, not only as illustration of a text (LE GOFF, 2003).

The photographs, as sources for the study of fashion, should be analyzed considering its context, as well as, the clothes themselves, exploring and explaining the image to the reader, contextualizing the period of the image’s content, how it was produced, and how it was its intention.

In addition to its role as image’s source, the photography activates the memory by means of the register, as well as, the writing itself. In this sense, Leite says that the image should be considered by the historian as any other document, assessing the complexity of the messages for, then, try to decipher what is beyond the visible aspects. (LEITE apud MATOS, 2008, p.3).

The memory works with time and with the past, but these expressions of time and of past, take place in different ways. “The memory is rather a work about the time, but about the lived time, narrated by culture and by the individual.” (BOSI, 2003, p.53). The process of recall brings up the past, which can be interpreted with the experiences of the present. “Finally, the memory will not only appear as a backward-looking instance. We must imagine it as a dynamic relationship between past and present. The memory is a deeply rooted element in the present”. (BOLLE, 1984, p.13).

Ecléa Bosi highlights the past-present relationship: “The memory starts from a present, a present avid by the past, whose perception is the vehement appropriation of what we know,
which does not belong to us anymore" (BOSI, 2003, p. 20). When we evoke what is absent, we use varied resources as fashion, for example. To comprehend the clothing of a certain period, often, we use the photography as support, since the physical support, the garment, is lost in time, due to its fragility. "Such as the food, the garment can be shaped by our touch; as the jewels, the garment lasts beyond the immediate moment of consumption. The garment lasts, but it is deadly." (STALLYBRASS, 2008, p. 11).

In this case the garment brings up the memory of the past, through the image’s support, the photography. This way, it can be said that the photography is not related only with the collective memory, but, it records, it safeguards, and it documents different historical moments. Among these moments are documented the ways of dressing up of the people, present in the photographic collections.

"The photographs tell us stories; reveal customs, practices, and stories of life. They confuse themselves with the memory itself, avoiding oblivion, ensuring its duration in time" (MATOS, 2008, p. 02). The photography preserves not only images, but the practice of representations, cultures. In other words, this source of image is produced with a certain goal, and it fulfills a symbolic function: "the photography is not only an image; it is an image where the technique and the symbolism are articulated." (MATOS, 2008, p.3).

The photography is more than simply a support for the elements related to the clothing; like the fashion, it requires that the researcher look into it, and analyze, to deciphering the implicit symbolism, appropriating from the visual language in order to reconstruct the history, by means of visual fragments.

**Final Thoughts**

Because, routinely, it is part of the daily lives of people, many times, the act of dressing is not associated to the cultural production; on the contrary, it is associated to an industry linked to the consumption and to the futility. However, the fashion is a language that communicates and identifies the individual, linking him to groups and classes. In other words, it produces a social sense.

Studying fashion requires some care, because, as well as other sources, the fashion marks periods. However, she should be carefully considered, because, very often, the image is the basis for the analysis. The photograph requires a methodology of analysis, and a methodological rigor, because she is not only an illustration. She is part of a context, was
produced for some reason, and she possesses a content formed by the background, by the colors, locations, etc.

When recovering the memories and history of fashion through photography it is necessary to acknowledge it as source, because, their reading produces senses, while portrays cultural realities diverse.

References

Articles


Books


ACERVOS FOTOGRÁFICOS DOMÉSTICOS COMO IMPORTANTE FUENTE PARA LA INVESTIGACIÓN EN EL CAMPO DE LA MODA: UNA EXPERIENCIA

Francis da Silveira Firmo (UFMG)

Resumen: Este artículo busca valorar la fotografía como un documento lleno de informaciones, lecturas y significados. Presenta los acervos domésticos como importantes fuentes que posibilitan, en el campo de la moda, la (re)construcción del vestuario de personas reales, personajes de una época en dado tiempo y espacio, a partir de relato de una experiencia de trabajo de investigación.


En una sociedad de imágenes como la actual, cada uno de los en que en ella vive las consume. La fotografía, popularizada en mitad del siglo XX, se hizo desde el siglo anterior un atractivo objeto, reproductible, para los más diferentes fines.

Hoy día no solo los profesionales de esta área son los que congelen el instante de un determinado momento, persona o paisaje, para la posteridad. Las fotografías, antes restrictas a los que detenían la técnica, poseían un “aura”, hoy inexistente delante de su incesante profusión en el mundo digital.

La fijación de la imagen en papel permitió que momentos especiales fuesen compartidos entre diversos entes queridos, así como ser objeto de culto cuando inserida en portarretratos, dispuestos en lugares de destaque en residencias y locales de circulación o mismo en álbumes familiares.

Para Leite (2000, p. 15), es “fotografía histórica toda aquella que nos chega às mãos pronta, tendo sido produzida há algum tempo, com relação ao momento em que é analisada pelo observador.” Para la lectura de las imágenes en ella presentes es fundamental considerar los elementos de producción, archivamiento y lectura, así como el conocimiento de diferentes códigos que la componen.

O sea, si la fotografía es el objeto de investigación, es necesario considerar diversos aspectos. Como toda imagen, es un producto cultural, cuyo significado es dado a partir de la persona que la observa. Además, puede ser un producto construido por diferentes sujetos, pues, como observa Barthes (1984), en el caso de foto-retrato hay un cruce de fuerzas que hace del retratado un ser ficcional: allí están presentes, simultáneamente, cuatro imaginarios, una vez que la persona fotografiada está allí como le gustaría que fuese vista y como cree que ella misma sea, el fotógrafo al mismo tiempo se sirve de esta persona para exhibir su arte a partir de lo que
juzga que ella sea. O sea, en el momento del retrato, el que posa es antes de todo “um sujeito que se sente tornar-se objeto” (BARTHES, 1984, p. 27). Es estatus de verdad se rompe por las elecciones, miradas y simulaciones durante el proceso de su producción, así como el encuadramiento, local y la razón de su conservación y/o difusión.

Por lo tanto, para el estudio de la fotografía así como de todos los tipos de imágenes, es importante situarla dentro de la polisemia que de ella proviene: solamente un análisis transdisciplinar posibilita una mejor aprensión de lo que está expuesto. Meneses (2003, p. 29) destaca la necesidad de enfocar la imagen como enunciado, una “fonte de informação (...) que se realiza efetivamente em situações culturais específicas, entre várias outras”. Por otra parte, Mauad (2008) afirma que, vez que es la fotografía el objeto de trabajo, se hace necesario la delimitación en el texto imagético de los mensajes presentes en los segmentos expresión (donde están las técnicas) y el de contenido (donde se encuentra el universo de lo representado, como las personas, el local, las vivencias etc).

En el caso de los investigadores de moda es en el segundo campo que se hace posibles, en el área del vestuario, el surgimiento de grandes descubiertas. Una vez que cada grupo social posee hábitos y costumbres propios, también cuentan con una manera específica de vestirse, que puede estar en desacuerdo con lo que se presenta o estaba presentado en las revistas de moda del período. El conocimiento de la historiografía permite que se verifique si las tendencias divulgadas a partir de los centros difusores de moda fueron asimiladas o rechazadas por las personas representadas en las imágenes fotográficas.

El acervo de fotos domésticas puede volverse una de las importantes fuentes de investigación, con el apoyo de la historiografía oral y de otros acervos de imágenes ( fotos, pinturas) e/o bibliográficos (históricos, memorialistas o ficcionales) por ejemplo, de un período demarcado. Por la asociación de imágenes fotográficas a otros factores como el local de producción y de documentación, entre otros, se puede buscar (re)construir la historia del vestuario en un determinado momento y lugar y obtener un abordaje más real, en un intento de revisar la historiografía de la moda más pautada en la realidad: aquella de las personas comunes. De hecho, el vestuario de los retratados se acerca de aquello que era efectivamente usado por las personas de aquel segmento social, en determinado tiempo y espacio. Esa mirada puede permitir la identificación de modos y modas locales: hábitos y costumbres que pueden llevar la adopción o adaptación de determinadas piezas del vestuario.

**Acervos domésticos:**
Los acervos domésticos cuentan indudablemente con álbumes de familia, cuyas fotografías son “lugares de memoria” que forman parte de una “teia, tecida de imagens e recordações que articulam passado e presente, ascendentes e descendentes” (SCHAPOCHNIK, 1998, p. 459). Su tutela cabe a uno de los familiares que además de las imágenes es también el repositorio de la memoria oral de aquellos que allí están representados. Según Dubois (1994, p 79) el álbum “não cessa de ser um objeto de veneração, cuidado, conservado como uma múmia” y su abertura hace parte de un rito ceremonial. Solo aquel que guarda el acervo es quien permite su acceso a los que son dignos de su confianza personal y/o a los que pueden garantizar la preservación de la memoria de sus miembros.

Las fotografías de los álbumes son percibidas por sus parientes no como una representación, pero como la presentación de los integrantes con los cuales se tuvo contacto personal o que protagonizaron momentos relatados por sus ascendentes.

En razón del fallecimiento y constitución de nuevas familias, los álbumes son deshechos y sus fotografías son distribuidas y son constituidos nuevos guardianes de las imágenes que más solemnizan los acontecimientos familiares – los eventos considerados más significativos.

El acceso a uno de estos álbumes posee diversos momentos a los cuales el investigador debe atentarse. Uno de ellos es el hecho de que las fotografías corresponden a una historia familiar cuya narrativa presentada es la que se quiere que sea contada. Muchas son descartadas y muchas otras ya lo fueron eliminadas antes.

Otro aspecto es que se hace imperioso la organización del material: su clasificación debe ser acompañada por relatos por parte de los retratados o por los de sus descendientes, siempre con una mirada y enfoque transdisciplinar para buscar captar el máximo de información dentro de un enmarañado de significados y significantes.

Mauad (1996) plantea dos modelos de fichas para el análisis de la imagen fotográfica, uno desde el punto de vista de la expresión y otro desde el punto de vista del contenido. Todo el material fotográfico necesita clasificación y coleta de datos, además de que debe ser agrupado según determinado criterio.

Relato de una experiencia:

El intento de reconstrucción del vestuario de una familia de clase media de Belo Horizonte (Minas Gerais, Brasil) del inicio del siglo pasado pudo realizarse a partir del acceso a fotografías dispersas, retiradas de álbumes deshechos, en fotos guardadas en cajas y relatos de los responsables por su tutela. También fueron necesarios contactos con la genealogía familiar,
entrevistas con otros integrantes de diferentes ramas – cuyos ascendentes allí se encontraban representados –, en la búsqueda de comprensión de la circunstancia en que se realizó la fotografía y de la relación entre los que están en la imagen. En el caso se trata de imágenes de diferentes ramas de una misma familia, nacida en la capital de Minas Gerais desde sus primordios.

Para el trabajo de catalogación y sistematización de las imágenes se hizo adaptaciones para el ámbito del vestuario en las fichas propuestas por Mauad (1996), por la necesidad que sentimos de una mayor descripción del vestuario y de los accesorios. (Ver QUADRO 1).

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<tr>
<th>FOTO (Número)</th>
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<td>Fecha</td>
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<td>Iluminación:</td>
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<td>Espacio geográfico</td>
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<td>Tema retratado</td>
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<td>Persona retratada</td>
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<td>Objetos personales</td>
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<tr>
<td>Estilo</td>
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<td>Aderezos</td>
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<tr>
<td>Análisis material (con descripción detallada del vestuario y accesorios)</td>
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<td>Observaciones</td>
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QUADRO 1: Modelo de ficha usada durante la investigación

Es importante decir que las fotografías de estudio cuentan con personas que posan con sus mejores ropas, en posturas y decorados previamente escogidos. Estos seres ficcionales – sujetos-objetos, seres idealizados tanto por sí mismos como por el fotógrafo –, en el momento del registro fotográfico, necesitan por parte del investigador una búsqueda por más datos para poder fundamentar lo que está expuesto. Es que la fotografía posibilita la ampliación de informaciones que las verbalizaciones no consiguen aclarar. En el área de la moda, los relatos orales aclaran las circunstancias de producción y uso del vestuario y de los accesorios, además de la dimensión afectiva de las piezas. El estudio de la historiografía de la moda oficial presenta lo que los polos difusores de moda reconocían como elegante, pero el modo como de hecho las personas se vestían exige un trabajo comparativo con imágenes de la misma época con eventos semejantes a los representados en la fotografía, trabajo este abarcando las diferentes clases sociales y adentrando para una mirada horizontal dentro de un mismo segmento.
Por lo tanto es una investigación que exigió diferentes fases. El primer paso fue el acceso al acervo.

En el caso de este trabajo, nos detuvimos en los tres primeros decenios del siglo XX. Fueron elaboradas 42 fichas para analizar las fotografías y describir como se vestían las 123 personas de ambos sexos y diferentes edades que están fijadas, además de apuntar diversos aspectos que se encuentran allí presentes. Las fotos pertenecen a álbumes de las familias Silveira, Diniz, Carvalho, Cleto, Vaz de Mello y tantas otras, habitantes de Belo Horizonte desde el tiempo del Arraial do Curral del Rey (nombre anterior a su transformación en ciudad y luego Capital del Estado), testigos de los cambios que posibilitaron el surgimiento de la capital del Estado de Minas Gerais. Hacenderos y comerciantes en su mayoría, gran parte de ellos escogieron vivir en el ambiente rural de la joven ciudad de Belo Horizonte, desfrutando en el área urbana de los espacios de ocio, de las iglesias y de las escuelas.

El segundo momento fue el de rellenar dichas fichas: exigió varios contactos y entrevistas con diferentes personas. Como en la memoria están presentes muchas emociones, es fundamental verificar diferentes versiones por parte de varios integrantes de la familia delante de una misma situación. La identificación de las personas que posaban (nombre, clase/inserción social etc), la relación personal entre ellas, la identificación del local y de la circunstancia o propósito de la foto fueron algunos de los elementos averiguados. Eso permite que sean realizadas importantes aproximaciones para el trabajo. Este primer diálogo entre fotografía y relatos orales se hace más fácil cuando la temporalidad permite el contacto con las personas que efectivamente estuvieron presentes en el momento del registro.

Además, se hace necesario la educación de la mirada. Saber describir lo que se ve, conocer los códigos de la época, comparar con otras fotos del período. Escribir sobre el texto visual congelado en el tiempo-espacio fotográfico.

Luego de la catalogación se pudo trazar un panorama de las modas y modos de la Belo Horizonte de finales del siglo XIX hasta 1930, con el apoyo de la literatura a que se refiere dicho período.

En el último decenio del siglo pasado, cuando las publicaciones ilustradas sobre la moda de los grandes centros facilitaba la copia de los modelos, verificamos que el vestuario masculino seguía la moda francesa de la época (los varones de todo el mundo seguían la inglesa), con sus cuellos altos de puntas dobladas en la parte superior (cuellos de pajarita, esmoquin o wing), chalecos, levitas, chaquetas en tonos oscuros sobre camisa clara y el uso de accesorios como “formas más sutis de afirmación social e de prestigio, fixadas agora na exploração estética do rosto e no domínio de certas insignias de poder e erotismo, como os chapéus, as bengalas, os
charutos e as jóias” (SOUZA, 1987, p. 75) – anillos (de grado, de rubí, por ejemplo), los gemelos, el reloj de bolsillo con sus cadenas a la vista. Llevaban bigotes, barbas y perillas. Las fotos corroboraron la bibliografía consultada: las pilosidades capilares perduraron hasta el inicio del siglo XX.

Ya lo mismo no fue posible identificar con relación al cuerpo femenino. La inexistencia de un atuendo que lo ‘encerraba’ nos lleva a la creencia de que la mujer era activa en las labores del hogar. En las fotos analizadas no presentaron las cinturas con diámetros reducidos como los presentes en las revistas de moda de la época y exhibidas en fotos de algunas damas de la sociedad de metrópolis brasileñas. El vestuario presente en las imágenes del acervo posibilitaban la flexión del tronco: en las primeras décadas del siglo pasado hay una preferencia por el uso del traje sastre – tailleur –, por las mujeres casadas, que lo llevaban incluso con el uso de corbata. Los detalles en la pieza como botones, encajes etc en partes como la solapa, cuello, puños, entre otras garantizaban la femineidad en el vestir, asociada a blusas con pechera trabajada, peinados y accesorios.

Una vez que la mujer era la responsable por el cuidado con la familia, toda la vestimenta de la casa pasaba por sus manos: con destaque para la de su marido y de los hijos.

Con relación al traje infantil se nota la repetición de los patrones de comportamiento, género y de visibilidad. Cuando pequeños eran retratados semidesnudos, descalzos, en algunos solo con un cubre pañales, en otros con un tipo de camisón amplio, sin grandes detalles y diferenciación de sexo. A partir de 1920 las niñas empezaron a usar vestidos sueltos, más cortos que los anteriores, con mangas cortas, encajes, cintas y otras pasamanerías. Los niños llevaban chaqueta y pantalón corto inspirado en el modelo de la Escuela Eton o Pequeño Lord, pero las piezas se hacían más deportivas, con menos recortes, con inspiración en las ropas de los marineros. Al abandonarlas, ellos son prematuramente inseridos en el mundo de los adultos: con pantalón largo, llevan un traje confeccionado como lo de sus padres. Para ellas la femineidad, para ellos las ropas más estructuradas como un prenuncio de la asunción de responsabilidades futuras. Los dos cuando se visten de ropa infantil calzaban calcetines de media pierna, claros u oscuros, muchas veces con botas, siendo que había niñas que las llevaban con zapatos mary jane (‘merceditas’).

Por otra parte el vestuario de las adolescentes en el periodo pasó a contar con informaciones de moda: seguían con faldas más cortas, vestido más amplio, estampas con fondo claro. A las del sexo femenino, ropas claras, como que para ostentar, pues para mantenerlas limpias se exigía comportamiento adecuado, una postura corporal más contenida, además de exponer el cuidado materno para con las ropas y la educación de sus hijas.
De hecho, el vestuario masculino sufrió pocos cambios durante el período que comprende nuestro estudio. Hubo variaciones en los cuellos diferenciados, en las corbatas y, durante la primera década, en la longitud y corte de las chaquetas (más largas y amplias). Pero, con la inserción femenina en el mercado de trabajo, las ropas que permitían mayor libertad de movimiento, ganaron espacio: las mangas pasaron para el tamaño tres cuartos hasta llegar, en la década de 20 a cubrir solo la parte superior del brazo. En el corpus fotográfico investigado, la longitud de las faldas parece ser un poco menos corta que lo que está presentado en la bibliografía de la historia de la moda y hay la presencia de botas en los pies – calzado usado tanto por hombres como por mujeres en la ciudad de Belo Horizonte debido al polvo que dominaba la ciudad por sus interminables obras de construcción. Pero, cuando en el escenario internacional la longitud de la falda alcanzó el tobillo, esa moda, según las fotos analizadas, no fue rápidamente ni completamente adoptada.

El vestuario masculino adulto solamente en la década de 20 empezó a buscar el conforto: verificamos el uso del traje, el abandono de un color oscuro único o de los colores oscuros, el uso de pantalones amplios, la adopción de botamangas (hasta entonces permitido solo en situaciones informales), la presencia de colores y estampas en las corbatas. En este período, hubo transformaciones que llevaron a una mayor presencia femenina en la sociedad y solamente una nueva silueta les garantizó mayor movilidad a las mujeres: longilínea, con cintura baja, poco pecho, brazos y piernas a muestra debido el acortamiento de las mangas y de las faldas. El uso de medias de seda – opacas o no –, pelo corto y rostro maquillado con labios destacados y cejas depiladas – los dos delineados – eran obligatorios.

Pero, “o trabalho intertextual, com fontes de memória visual e oral, impõe como imperativo a busca de outras evidências, em diferentes tipos de registro histórico, tais como anúncios, crônicas e notícias veiculadas na imprensa ilustrada, fotografias de outras famílias etc.” (MAUAD, 2001, p. 168). Nuestros análisis fueron realizados con el apoyo de obras de literatura local y de memorialistas como Pedro Nava. Como el trabajo está en curso, estamos en la etapa de ampliar ese diálogo, especialmente con la prensa que nace en este momento en la ciudad. En ella encontramos un interesante fragmento sobre las impresiones de los tradicionalistas de la sociedad local con relación a la longitud del pelo femenino, aliviados por el aumento del precio del corte, que alejaba las mujeres de la manutención capilar exigida para el nuevo peinado.

“E afinal, os cabellereiros, elevando os preços dos cortes de cabelo, resolveram o magno problema da terrível moda à la garçonne.
De nada valiam os protestos dos pais, dos maridos, dos noivos, dos irmãos, contra tal moda. Cada dia surgia uma cabeça raspada, sobre o, às vezes, elegante busto de mulher. (...) Mas agora o mal está em declínio. Um corte de cabelo à la garçonne, à la diable, ou à la Paraguassú, custa cinco notinhas de mil reis." (ARLEQUIUM. Belo Horizonte: s.n. 22 fev. 1925)

Este relato demuestra que la sociedad buscaba el acercamiento a las imágenes de moda, divulgadas no solo por la industria del cine como por las revistas. Pero las características de la sociedad local – la fuerza de la tradición, el conservadorismo, el machismo, el aspecto económico, entre otros – también hacían uso de los medios de comunicación. Consciente de que las “imagens sempre serão metáforas de representação” (SANT’ANNA, 2010, 256), la búsqueda por otras fuentes posibilitan la construcción de sentido que va más allá de una “construcción” de una trayectoria familiar.

Consideraciones finales

Las imágenes fotográficas permiten revisitar el pasado: narrativas posibles pueden ser trazadas a partir de la secuencia metodológica utilizada para ampliación de significados y sentidos – entrevistas e investigaciones de/sobre la época. Consecuentemente un acercamiento mayor al contexto de producción permite que, además de “construcción” de historias familiares, las modas y modos puedan ser analizados en un tiempo y espacio determinado, fijado por la fotografía e identificado por las imágenes presentes en ella. Estas imágenes ficcionales, ganan más documentalidad-monumentalidad en la medida en que un enfoque transdisciplinar incida sobre ellas. Por lo tanto, creemos que el trabajo delicado y serio de abordaje e investigación de los acervos domésticos, que da protagonismo a la historia de las vidas privadas, es de grande contribución a los estudios relacionados a la Historia de la Moda.

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THE DESIRE AND TRANSFORMATION'S TRIUMPH IN THE SEARCH OF TRUTH

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Abstract: This paper discusses fashion photography role in the conception of stories' visual representation at the imagination’s level. The approach considers project's cultural conditions as well as the dynamics of the image's interpretation process. It establishes also connections between the imagery conceptual appeal and the character of contemporary subjectivity resulting from such procedure.

Key words: photography, fashion, and subjectivity

Presence and diversity

Fashion photography often leads the eye into the realm of the invisible world, where anything becomes possible. It allows contact with the unpredictable, expectations are disarmed, and it breaks with preconceived certainties. Stories invite the imagination to dives in search of an inner dimension. This also stimulates the understanding of the outer life, the materiality of objects and their numerous ornaments. The experience transforms and enables a variety of connections to the "real world".

Technological and cultural changes do not diminish the human desire to photograph and to have life recorded. By using light reflected from one's own body, it brings together moments, gestures, memories and affections on chemical, electronic and digital media. While humans survive, its values and its culture will still exist - no matter what type of instrument employed for picture production. One kind or another "photography" will remain (Batchen 1997:213). So if this will persist, the picture will remain present and will be part of establishing subjectivities in contemporary times.
Fashion photography reveals the dilemma between the visible and invisible or real and representation; nature and culture; etc. Among the approaches present in the theories and stories already published other dichotomies extend this debate. For example: essence and context; interior and exterior; thing itself and discourse; original and imitation; presence and absence; fixed and transient. When trying to equate the technological nature of photography and its cultural meaning, noises shake the formation of critical judgment; such photographic paradox as it is identified by Barthes (1977) in one of his essays from the sixties, entitled "Rhetoric of the Image".

Treating the imaginary, invisible world – fashion’s visual culture basis – requires an understanding of photography in its relation to the “real world” or the photographic image as a trace of the physical object, that is an index, a kind of storage of the real, an undeniable truth. The theory of Charles S. Peirce defines the index as a sign that denotes an object to have been affected by it (CP 2.248). Thus, the picture becomes a trace of reality.

The fidelity of this trace makes you think of reality as something that exists outside of the image by excluding it from the whole perceptual process. However, in Peirce’s thought, the notion of real and representation, world and the sign, there must always have each other. His sign system works with the presence of an interpreter who becomes infinitely sign and so it goes. As Derrida says, from the moment that there is meaning nothing exists but signs (Silva 1999:33).
In photography, the process of interpretation is the responsibility of those who interact with the image and know the circumstances of their mode of production. Only the viewer can validate the relationship between the photographic image and reality. The "real world" becomes the result of human understanding, their culture and processes of visual representation. Through the technological materiality of the image, one looks for what is essential and determines the thing itself in the photo; while, at the cultural level, one tries to meet its production context and its motivating discourses.

From these questions, the unseen world – the imaginary one – gains evidence in photography through images that provide the illusion of a "real world". For historian Lissovsky, interest in the invisible becomes a hallmark of nineteenth-century works. Many professionals perform spiritual portraits of the time or else madness and other diseases of the soul (2008:23).

In my previous research, the world of imagination is defined by an aesthetic illusion, based on photography's indexical elements, from the perspective of Peirce's theory. The notoriety of fashion photography (and advertising), analysed from their conceptual proposals, evokes the field of imagination and fantasy.
Adventure and drama

In fashion photography, technological treatment or its indexical condition – its relationship to reality – provides stability to the image interpretation process. According to Warner (1996), the language of vision has syntax, a grammar, a vocabulary, a history and a development that changes with time. It partially depends on our understanding of common expressions, the usual ways of imagining, known codes, grouped and broken down into cognitive models that are assimilated and perpetuated. However, in its usual enigmatic way as well as in their approaches, secrets and hesitations, visual language still supports itself with recognizable figures in an attempt to communicate.

The understanding of fashion photography registers allows consideration of the narrative and descriptive character of the image. The notions of time and space suggested by the photos help in addressing the issues of perception and memory; touching, naturally, on familiar issues of past and present. By perceiving photography as a "certificate of presence", Barthes (1984) recognizes the pictures intention and meaning from viewer’s perspective. In interpreting "it was", photography "adventure" reveals a scenic dimension, an application, a "studium"; and other subjective level occurring randomly which hurts, stings, cuts, mortify – a "punctum".
On registers certifying a presence, snapshots, the duration of light passing through technical device directs Lissovsky’s (2008) studies when establishing aspects of photography ontology. Thus, the photographic act is treated as “an expression of one’s dimensionality while individuating oneself”, highlighting the power of an ethical interruption of the moment, which is the temporality of both the event and difference. His analysis discusses the use of collage, montage and multiple exposures in the representation of states, processes and events.

The photographic representation receives professional attention early in the twentieth century. The photographer László Moholy-Nagy in 1927 discusses the unknown field of photography in fashion and advertising, emphasizing the urgency to understand technological resources and its creative potential. He secures the autonomy of the medium from the perspective of "visual design”, a term used to disseminate the technique of producing images of people, objects and actions for using in newspapers and books. He alerts professional for the need to embrace changes, believing it impossible to ignore such innovations. Among them, he says (1989): contrasts between light and dark; the use of textures; position of cameras and lenses; methods of projection etc.
In the first half of the twentieth century, commercial photography has a visual bolder approach in Europe, while in the United States dominates a more direct and clean treatment of the objects represented in the image. For example, fashion – and celebrity – photography in Europe uses montages, multiple exposures and technical experiments; while these features are only applied in America’s work after World War II, mainly from sixties onwards. Modernist movement in photography is more directed to the exact representation of objects with contrasting scenes, exaggeration of elements’ details; rather than grotesque and bizarre distortions of other artistic segments such as painting, drawing or illustration (Atkinson 1995).

However, in the late twentieth century, the modernist brand can be seen in full swing in commercial photography. In fashion, for instance, it is possible to notice the presence of frameworks with unusual and obscure points, montage, double-exposure, repetition of patterns, silhouettes, selective cuts, lens distortions, extreme close-up, shadow effects, textures with dramatic lighting, among others. As some historians (Rosenblum 1989; Atkinson 1995; Sobieszek 1988) show, new methods and photographic techniques become essential to the conceptual representation of the object and the human figure both in fashion and advertising, as well as in celebrity magazines of the time.
The arrival of digital systems in fashion photography, especially in the organization of the scene and its constituent elements, change the work routine of many professionals. Studio work becomes expensive and obsolete after the introduction and dissemination of new technical procedures. Thus, during the nineties of the twentieth century, image-processing offices, under the responsibility of designers and advertising agencies’ creative departments, assume part of this work. Only remain competitive, photographers that incorporate digital processing. Similar adjustment begins to happen now with the advancing resources of mobile devices.

Perhaps, this is part of the reason photography continues to attract the attention of authors dedicated to the dissemination of the intricacies of technological manipulation. There are manuals and guides dealing with different procedures, tricks and dynamics for projects’ development. A more recent publication even offers advise on research’s importance underlying the image’s conceptual proposal. Thus, it is expected that the suggestion of such research methods offer projects a greater theoretical consistency.
The variety of scenic elements, with its sophisticated and intriguing arrangements, allows even a process of visual representation with the illusion of the "real world". The simulation of movement and register, certifying the presence, a way of testimony of moments of dramatic stories, somewhat absurd or even impossible, becomes familiar, as if they were natural and part of life. They continue to seize people's attention, offering a feeling of recognition of a past time, surprisingly. Although they are built and designed, such conceptual appeals remain effective in encouraging desires, passions, dreams and fantasies.

Moreover, it is possible to observe often that in some photographs, the object appears to be there without any purpose. Its indexicality is absolute. There are no stories or any kind of expressive and visual appeal. This sort of image is more to be seen than read or interpreted. With amazement, Schaeffer (1996) defines this type of picture as a real scandal: the pure fetish of an object. Again, the photographic image seems to become a portal of desire, reckless driving the viewers' eyes into their own process of subjectivation.

Figures: 13 & 14 (John Offenbach. Levis, 1994.)
Transformation and truth

Fashion photography offers the viewer a seductive appeal. It allows a process of internalization that determines another setting of thought (Foucault: 2008). While it is perceptible the many paradoxes existing in this process, the intention here is to observe the potential of some iconographic threads that transform and allow the establishment of desires, entering the "order of challenges and struggles". For instance, images addressing differences in the representation of behaviours, bodies and objects – even if they are only to show the piracy that is so common in domestic market.

By analysing the "genealogy of modern soul", Foucault (1983) points out a system seeking another field of visibility that lies within oneself (thoughts, desires, passions) and therefore must be 'observed', in various senses of the word, by individuals. Of course, this challenge is accompanied by suffering of the soul, familiar sense guilt: a subjectivity that judges and condemns itself, giving "spirit power over the spirit". The modern subjectivity, internalized, folded over itself, brings dark and opaque regions "where they gather and associate the secret and authentic, the hidden and the truth". However, this deep and inner 'space' is designed as a more authentic and true reality, which can be distinguished or even oppose to externality, although it constitutes an intimate relationship with it. Obviously, the complexity of this system of forces obstructs impulsive responses to seduction of spectacles, entertainment, consumption and even social networks (internet, facebook etc.).

Figures: 17 & 18 (Wolfgang Tillmans. i.D. London, 1992.)
Arguably, fashion photography integrates transformation systems that are essential to constitute contemporary subjectivity, above all, the order of truth, love and pleasure. Foucault (1984:308) recalls stories of Greek culture to identify ethical and moral foundations – of respect, austerity and overcoming – for individual pursuit of truth itself: "the question of man about himself as a subject of desire". The challenges begins when facing truth, as he says:

... for subject’s need to change, to become, to move; to become other than oneself, s/he needs the truth. In order to have access to the truth, the subject must understand the notion of "taking care of yourself" or to work on yourself. In this progressive transformation, becomes subject capable of truth. And the truth is what illuminates the subject; the truth is what gives you bliss; the truth is what gives you peace of mind. (1985:69)

Figures: 19 & 20 (Steven Klein. McQueen Collection, 2014.)

The photographic paradox, revealed by questions of the relationship between past and present in the process of visual representation, allows another parallel with Foucault's subjectivity. Nowadays the difficulties faced in experiences of looking after yourself require a resumption of the past. About this, it is worth adding that:

if to look after yourself is to move away from concerns with the outside, ambition, fear about the future, you can then turn to the past itself, compile it, pass it on review and establish a relationship with it that nothing will disturb it:
this is the only part of our life that is sacred and inviolable, which escapes all human accidents, which is free of fortune's empire, that poverty does not clutter nor does fear or the incursion of disease; it can not be disturbed or taken away; perpetual and calm is your possession. And the experience itself is way of inner pleasure. Someone who has had finally accessed this is, for oneself, an object of pleasure ... a state that escapes our own power; it is born in and within ourselves ... it is fully given, and once it is there, no external event can reach it. (1985:70)

While finishing this paper, BBC reviews America Academy Awards 2014 that took place on March 2\textsuperscript{nd}, Brazilian Sunday carnival. The corporate and pathetic side of its coverage is justified with something like this: users seem to know that big, dramatic gestures, silly tripped; grandiose intentions; small triumphs and banal etc., are trademarks of human condition in both images and "real life". We interact, mindlessness, with this amazing ritual full of glamour and glitter, silly, flamboyant and somewhat conservative. Thus, we celebrate. We select our heroes. After all, my emphasis, we are all this as well. Multiple.

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CORPS, MODE ET CULTURE CONTEMPORAINÉS
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RÉSUMÉ : Cette recherche a comme objectif, analyser la dynamique de la société consommatrice tellement marquée par la relation espace-temps ainsi comme par les nouvelles articulations qui concernent le corps et la mode. Nous partons de la présomption que la temporalité dans laquelle nous vivons présente une volatilité mercatique provoquée par les marchandises, ainsi comme par la redéfinition de fluxes identitaires qui définissent la vie des individus. Dans le contexte actuel de globalisation où l’existence de frontières, chaque fois moins claires, sont présentées dans ce qui concerne la démarcation de limites physiques et territoriaux étanches, ce que nous pouvons établir comme la dynamique de la culture qui a vécu d’autres concepts et redéfinitions vont au-delà des traditions, aussi bien que d’autres appartenance. Dans l’oeuvre Vida para consumo, Zygmunt Bauman (2007) l’auteur fait l’analyse des aspects responsables pour le fondement de la relation espace-temps par la dynamique de la consommation, soit dire, comme la vie des individus est régulée, selon l’auteur, non plus pour la dynamique de production mais pour le fluxe et pour la quantité de marchandises qu’ils doivent consommer. Nous avons besoin de prendre en considérations, dans ce cas, la durabilité de certains produits et la fluidité de la communication au travers de la technologie. La “modernité liquide” ou dans l’ère du « agorisme » les comportements sont chaque fois plus diverses et la technologie est capable de provoquer la dualité de l’immédiateté, en créant l’obsolescence plus facilement.


Pendant le XXe siècle l’humanité a vécu plusieurs types de changements : guerres, révolutions, catastrophiques naturelles, réordonnances territoriaux, et plusieurs avances technologique-scientifiques. Dans ce scénario, nous pouvons analyser en plus la solidification de la structure capitaliste de production, aussi bien que l’intensification des mœurs de la société de consommation.

Cette nouvelle configuration sociale présente depuis le début du XXe siècle se montre accentuée par le livre commercialisation de produits et la transformation du divertissement en marchandise.

La presse, la radio, le cinéma, les programmes télévisés, la mode et d’autres expressions culturelles sont les principaux véhicules pour la commercialisation et la prolifération du sens de la culture de masse, comme est connue, une véritable révolution culturelle qui émerge de l’intérieur d’un système industriel, propageée par les techniques de production massive.

La culture de masse a envahi la vie des individus au fil et à mesure que « constitue un corps de symboles, mythes et images concernant la vie pratique et la vie imaginaire, un système de projections et d’identifications spécifiques. » (MORIN, 1962, p.14)
L’industrie culturelle, les moyens de communications et la culture de masse sont les nouveaux ingrédients ajoutés en plus au phénomène de l’industrialisation. C’est par l’accès à ces produits que les individus s’aperçoivent insérés dans un système chaque fois plus capable de transformer la dynamique sociale moderne. Au milieu d’autres, une conséquence provoquée par ce processus accablante c’est la croissance du numéro de relations à partir de la consommation, aussi bien l’expansion des sociétés capitalistes plus industrielles et avancées (États-Unis, Royaume-Uni, France, et cetera).

Cependant, Edgar Morin analyse dans l’œuvre Cultura de massas no século XX1 qui l’industrie culturelle apparue avec l’avent du capitalisme, en dépassant les limites économiques et en se développant également dans d’autres régimes.

Lenine et Trotsky ont reconnu l’importance sociale du cinéma. L’industrie culturelle se développe dans tous les régimes, aussi bien dans le cadre de l’État que dans celui de l’entreprise privée. (MORIN, 1962, p. 23)

Ainsi, la distinction qui nous pouvons établir au moment d’analyser l’impact d’un système industrielle de production de la culture, c’est qu’il se présente de façons distinguées et, cela se concerne donc, à l’idéologie de chaque système.

L’industrie culturelle doit maintenir le dialogisme parmi la normalisation et l’originalité pour que soit possible maintenir l’individualité et la nouveauté du produit offert avec l’objectif d’avoir de l’efficacité par rapport à la croissance de la consommation.

Dans le contexte actuel de globalisation où l’existence de frontières, chaque fois moins claires, sont présentées dans ce qui concerne la démarcation de limites physiques et territoriaux étanches, ce que nous pouvons établir comme la dynamique de la culture qui a vécu d’autres concepts et redéfinitions vont au-delà des traditions, aussi bien que d’autres appartenances.


La “modernité liquide” ou dans l’ère du « agorisme » les comportements sont chaque fois plus diverses et la technologie est capable de provoquer la dualité de l’immédiateté, en créant l’obsolète plus facilement.

La société de consommation représente le type de société qui favorise, encourage ou renforce le choix pour un style de vie et une stratégie existentielle consommatrice et rejette tous les options culturelles alternatives.³ (BAUMAN, 2007, p.71)

De ce point de vue l’auteur affirme qui, dans une vie modulée par le constant mouvement, les sujets se transforment en marchandises en construisant une image de lui-même, comme par exemple, en faisant sa promotion dans les réseaux sociaux.

Cette condition favorise l’identification et la sensation d’appartenir au collective lui-même en résultant dans des individualités standardisées, pourvue d’une certaine docile plasticité, une société automatisée par le biais de la distinction.

Dans une société de consommateurs le choix n’est pas toujours un domaine personnel. La liberté, selon l’auteur, c’est un compromis de vocation que chaque individu aura concernant la dépendance et les achètes poussées par les médias qui font otage, sans distinction de classe sociale.

L’éphémère qualité du temps, aussi bien que la volatilité des fluxes identitaires remettent à zéro la dynamique culturel contemporaine et rétro-informent le pouvoir croissante du capitalisme dans leur phase global.

Pour l’auteur les rapports interpersonnels sont fondamentalement marqués par la compression spatio-temporel comme spectacle où les normalisations se dissout et les individus perdent la notion d’appartenance et de lieu.

La plus nouvelle œuvre de Michel Sérres, La petite Poucette⁴ est investi d’un dialogue parmi les plus jeunes générations avec les antérieurs marquée par l’internet, réseaux social, blogues et d’autres formes de interactivité et de communicabilité.

L’auteur affirme qui le rapport spatio-temporel dans ce qui concernent les jeunes a souffert significatives changements qu’interférent dans l’appropriation de la connaissance et dans l’appréhension dans ce qui concerne les phénomènes sociaux.

³ Livre traduction.
Il faut faire un grand effort d’imaginer et réinventer à partir des anciennes institutions démocratiques et d’enseignement parce que ces institutions s’exposent au danger d’être considérée incompréhensibles et abandonnées.

La protagoniste de l’œuvre *La petite Poucette* est inséré dans une ambiance de concentration urbaine sans contact avec la nature, sauf laquelle vécue par les loisirs et le tourisme.

Les conceptions sur les rapports sociaux, le patriotisme et les anciennes sources moralistes sont présentées sans excuses. Dans l’Europe Occidental il n’y a plus la possibilité d’annoncer de guerres, mais l’hétérogénéité culturelle chaque fois plus présente dans les sociétés contemporaines transforme le discours dirigé à "nous et ils" plausible.

Ou l’ancien monde a finit avec la chute du mur en 1989 ou il vit une grande crise de légitimité, comme les démocraties contemporaines. Tout à fait, pour la petite Poucette ce ne sont pas les liens traditionnels comme la patrie, la religion et les classes sociaux, puisque “les voyages, les images, l’internet et les abominables guerres presque toutes ces collectivités, ont explosés.”5 (SERRES, 2010, p. 22)

**La Moda et l’identité liquide**

C’est dans ce scénario de volatilité qui nous pouvons insérer la discussion à propos de la mode, ainsi qu’en innombrables appropriations concernant aux modèles de corpus dans le monde contemporain.

Dans le cas spécifique de la mode, nous pouvons affirmer que l’univers de plusieurs générations respecte une dynamique chaque fois plus dirigée au isolément. Actuellement perçue comme en use l’individualité instigue les jeunes à chercher quelque chose encore méconnue, le "nouveau", directement lié pour une idéalisation de distinction.

Le style de vie idéal pour qu’ils puissent échapper aux griffes de la monotonie des jours met les individus en état permanent et d’interminable révolution. Bauman fait allusion à cette recherche, impossible de stagnation, que provoque dans les générations plus jeunes la menace de perdre leur individualisme et la peur de n’appartenir à un groupe, comme possible d’arriver.

Les souhaits et les aspirations contradictoires mentionnées ici sont elles des attentes dans un sens d’appartenir à un groupe ou aggloméré et le souhait d’être distingué des masses, d’avoir un sens d’individualité et d’originalité; le

5 Livre traduction.
rêve d’appartenir et le rêve d’indépendance; le besoin d’appuy social et la demande de l’autonomie; le désir d’être comme tous les autres et la recherche pour la singularité. Bref, toutes ces contradictions se résument au conflit parmi le besoin d’être dans les mêmes chemins dans ce que concerne l’envie pour la sécurité et le besoin de céder, dans ce que concerne l’envie de liberté. Ou peut-être si nous voyons ce conflit d’une autre perspective, la crainte d’être différent et la crainte de perdre l’individualité; ou de la solitude ou de la manque d’isolément. (BAUMAN, 2011, p. 24)

“Liberté” – “autonomie” – “singularité” sont thèmes que définissent les actuels styles de vie. Avides de changements et de conquérir nouveaux possibilités, les générations font de lancements en cherchant de raisons pas flexibles et de nouveaux investissements que puissent garantir une place au soleil dans l’escalade de la vocation consumériste.

Cette vocation s’appui selon Bauman, sur:

Des performances individuelles. Les travaux nécessaires offert pour le marché qui peuvent permettre qui les performances individuelles aient certes fluidité sont une préoccupation du consommateur individuel : une tâche à apprendre individuellement et à résoudre avec l’aide de habilités et actions standardisées de consommation individuellement obtenue. (BAUMAN, 2007, p. 72)

Dans une société de consommateurs, a vaticiné l’auteur, le plus haut investissement dans l’affiliation sociale de lui-même surpasse:

Les membres de la société de consommateurs sont eux-mêmes les marchandises ou biens de consommation. C’est justement pour la qualité d’être bien de consommation qu’ils sont de membres authentiques de cette société. Le fait d’être et de se maintenir comme un bien de consommation vendable c’est une puissante raison de la préoccupation du consommateur, même qu’ils soient en général latent et presque jamais conscient. (BAUMAN, 2007, p. 76)

Ambitionnant la distinction, en suivant le manuel « pour être différent » et échapper de l’observable routine de la foule, diverses segments sociaux se lancent dans la recherche impétueuse dictée par la dernière tendance. C’est dans ce fluxe d’urgence que les marques actuelles souffrent avec l’étiquette comme vulgaires et triviales.

Le style de vie déclaré par ceux qui l’apprécient ou l’en envient, communiqué aux autres et que devient publiquement reconnaissable par l’acquisition des

6 Livre traduction.
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symboles de changement de la mode, définit aussi par la prééminence des symboles des dernières tendances et par l’absence de celui-là que ne font plus partie de la mode.9 (BAUMAN, 2011, p. 25)

Bien au-delà des innombrables dispositifs que nous pouvons observer dans ce qui concernent les idées pour les sophistications matérielles, aussi bien comme les innombrables échanges de marchandises et de signes de possibles projections-identifications, nous avons en plus la simultanéité parmi les tyranniques normes de beauté et de séduction, ce qu’implique une vaste discussion suggestive par rapport le corps dans le contexte actuel.

Le corps-machine qui est observé comme la représentation maximale d’une adaptation forcée et d’un encouragement contre l’imposition brusque et annihilant du travail, dans une certaine mesure, arrive d’être vu actuellement comme le corps vivant, en bonne santé et qui a la qualité de séduire par une sexualité manifestée par plusieurs codes des images.

Être « sexy » ou « attrayant » c’est faire partie d’un groupe qui a de l’influence, chaque fois plus sur les générations d’une impulsivité imaginaire de possibilités. Etre lait, dispensable et gêner les autres qui envisagent la possibilité de conquérir plusieurs précieux rendez-vous, même qu’ils soient fugaces, régnes. L’esthétique corporelle signifie, plus que la garantie de distinction, la concrétisation d’une demande déterminée inépuisable corroborant la norme de beauté suivi pourra se renouveler au fil et à mesure qui l’envie soit maintenue, comme la demande.

C’est dans le moment de passage de la société de producteurs vers consommateurs comme un signe indélébile de cet stage de transformation qui les corps ont assumés, pendant plusieurs années, une présentation convaincante pour les académies de gymnastiques, les industries cosmétiques et d’autres, d’une nouvelle ordre d’interventions et possibilités comme garantie d’atteindre plaisir et une autonomie séduisante.

Une fois que la mode et le culte au corps sont acceptés socialement, soulageant les individus à une autocritique exacerbée passible de souffrances physiques au nom de la maintenance de la norme esthétique, le culte au corps sera capable aussi de garantir aux individus le sentiment d’appartenance à un groupe sociale, en les identifiant comme des habituels d’académies de gymnastiques dans ce que concerne la préoccupation avec la maintenance de la bonne apparence. (CASTRO, 2007, p. 86)

À partir de cette perspective, la recherche pour un style de vie que soit caractérisé par l’accès à des pratiques quotidiennes extrêmes, induisant les individus à un développement multiforme de rôles, dans la mesure que le corps social se développe dans les plus variés

9 Livre traduction.
secteurs et dans les plus variées demandes. Dans ce sens le scénario de la contemporanéité emmène la marque de situations dans lesquelles les individus développent, chaque fois plus, des pratiques contradictoires dans une ambiance chaque fois plus compétitive.


Il est nécessaire de développer un dialogue entre les plusieurs secteurs de la société pour qu’il puisse stimuler des nouvelles actions et pratiques qui ne dépend que de la direction indiquée par le progrès, cela veut dire, un mouvement capable de viabiliser la compréhension et le respect de différences identitaires en améliorant aussi la réflexion sur la culture par les images.

Une culture, unie et diverse, qui soit capable de suivre le flux d’informations et multiplicités qui permet d’arriver à nouveaux modèles analytiques en donnant nouvelle direction des valeurs cachés dans la tradition, appartenance et diversité.

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Abstract: This paper investigates the Clodovil Hernandes working as costume designer, through the costume created for Kuarup or The Indian's Question, from the Balé Stagium, in 1977.

Keywords: Clodovil Hernandes, wardrobe, Brazilian fashion

Introduction

The Balé Stagium surged on October in 1971, by Décio Otero and Marika Gidali, in a military dictatorship where the censorship, the political repression, artistic censorship and cultural policy becomes extremely intense and the silence ruled over the Brazilian stages. Among many innovations, the Stagium was the first ballet company to use Brazilian popular music as soundtrack and the historical rescue, the research of the origins by the dance without changing it in a folkish ballet. Moreover, it bring the dance to places where anybody have seen a dance before. The vision about the Brazilian reality, miserable and simple, was one the main reasons for the social engagement and commitment. Predictably, they noted that the education is the way to promote the social transformation. They did a new contemporary dance repertoire, which astonished the audience and the critics, choosing the divestment together the simplicity of the costumes. They faced many financial difficulties in an era where there was not any cultural policy for the dance. To ensure the group survival, it was necessary travel aboard; dismiss luxury clothings, the curtains in the stage and the scenarios, to follow the body movements. In Stagium, the male dancers reconquered a special place in the performance. Analyzing the artistic production from Balé Stagium during the 1970s, we verify the preference to talk about love, misery, mightiness, honesty and the characteristics of the human feelings, with a new simple body language that required the surprise from the new and the innovative. In 1977, Décio Otero and Marika Gidali resolved assembling a show about Indian genocide. Although the military years, they wanted something different, something that had never ever created about this theme.

The Quarup is the most important feast/ritual in the Xingu’s Indian Calendar. It represents the celebration of the feast in honor of their dead leaders and representatives. The families who are not descendants of the honorees enjoying the ritual to release the souls of their dead
relatives, ending the mourning period. Mawutzinin, mythical hero organizer of the whole society of
the Xingu Indians created the first cutting 12 logs of wood, called Kuarup (that means, "wood
exposed to the sun"). The dark ones represent men and the clear ones represent women. During
the night, Mawutzinin sang Mamuiá Nanari and fed the fire for the warmth transmit life to the logs.
The sun rose and began to warm the logs that started to move, beginning the process of
transformation in humans and creating six major lineages. Then came the common Indians were
created. Mawutzinin was so happy he did the fishes jumping in reverence to the created entities;
the jaguars arrived and began to fight with the fish in the middle of transformation in common
Indians. Another version is that Mawutzinin created the first two beings from wood logs, his eldest
daughter gave birth to a couple of twins, Kwat, the Sun and Yai the Moon, responsible to
formation of all Xingu land but without power to transform logs into human.

One of these logs decided to observe itself transformation and the metamorphosis was
interrupted halfway. Mawutzinin disappeared in the woods and never gave life to any logs. Such
as the twin’s mother has passed away very early, they prepared a log and tried, in tears, to revive
her. The Quarup starts with the arrival of groups of Indians from other villages. Amid many
dances, they go to the woods and cut a log, build a thatched hut in front of the House of Men, and
they stick the log on the ground, that receives feather ornaments, accompanied by chants
praising the beautiful aspect of morekwat (the leader) being honored, talking to him as if it were a
living person. Lights a bonfire in front of the log with a succession of dances and songs. At night
happens the moment of the symbolic resurrection of the honoree. The women of the group
starts the ritual cry without any interruption. At dawn of the next day, the crying and chanting
cease, the visitors announce their arrival with screams, and the competition between the
champions of each tribe starts, the uca-uca, succeeded by group fights for youngsters. Finished
the fights, starts a changing ritual, called moitará, where each thorp offers goods from their
specialty. The ritual is ended with the log threw in the water.

With the concern to approach a difficult subject without falling into the sameness of
experiences that leading up Kuarup ou a questão do índio, Silva (apud OTERO, 2013, p. 23) says:

A criação de Kuarup... começou em 1975, quando ouvi a música, gravada ao
vivo pelos irmos Villas-Boas, dos índios do Alto e Baixo Xingu. Achei
belíssima, ao mesmo tempo primitiva e rica, comparável em complexidade à
música dos melhores compositores contemporâneos. Durante dois anos
deixei que a música me possuísse e progressivamente fui tomando
consciência da necessidade de criar uma obra que brotasse de dentro para
Ismênia Rogich, who in 1977 joined the company as an apprentice and this presentation was her first choreography with Balé Stagium, tells us that tests the Kuarup began after a thorough study: watched films to absorb body posture.

Lembro que nessa época, meu amigo Paulo Betti e a Eliane Giardini, que são de Sorocaba, estavam em cartaz no teatro em SP e contei sobre essa preparação. Ele nos emprestou uma revista alemã que trazia uma ampla reportagem sobre os índios brasileiros, com muitas fotos mostrando o dia a dia dos nossos índios. Essa revista também entrou como material de pesquisa. Como a proposta coreográfica era muito inovadora para a época, alguns bailarinos, mais tradicionais, relutaram um pouquinho nas montagens mas a coreografia acabou por entrar por entrar por todos os poros e, sem exceção, a companhia toda embarcou na ideia. (ROGICH, 2014)

Fiquei parado no silêncio, escutando a música inúmeras vezes. Imagens começaram a surgir, fazendo o meu racional perceber que, na obra, não deveria enfocar somente a sociedade indígena, mas todas as outras sociedades. De uma forma ou de outra, todos estamos sendo dizimados pelas guerras ideológicas, as guerras religiosas, a poluição dos grandes centros e as guerras bacteriológicas. Não seriam índios. Seriam trabalhadores dos centros urbanos lutando pela sobrevivência. Pesquisei o gestual do índio, suas crenças e cerimônias religiosas e suas danças, com múltiplas conotações sociológicas, mitológicas e religiosas. (OTERO, 1999, p. 140)

The performance starts at open scene with all 14 dancers dressed in green overalls and yellow overalls, mixed. They carry Indian props in hands, placing them in predetermined places. Festive shouts and movements in various directions represent Indians sleeping, playing, wielding bows and arrows; movements of jumps, falls, hunting and fishing trips featuring the demarcation of indigenous input to everyday. Choreographies representing a bird slaughtered with bow and arrow, sexual courtship, tenderly dating, the “uca-uca” fighting to dispute the leadership of the tribe, male homosexuality, sexual intercourse, and displacement craft, fishing, collective dances,

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1 The creation of Kuarup... it began in 1975, when I heard the live song, recorded by Villas-Boas, the Indians of Upper and Lower Xingu. I think it was beautiful, rich and primitive at the same time, comparable in complexity to the best music of contemporary composers. For two years I let the music possessed me and I gradually became aware of the need to create a work that sprang from the inside out, from here to there, from Brazil to the world. Kuarup... it is the result of my need to create something genuinely ours.

2 I remember that at the time, my friends Paulo Betti and Eliane Giardini, from Sorocaba, were playing at the theater in São Paulo and told him about this preparation. He lent us a German magazine, which featured an extensive article about the Brazilian Indians, with lots of photos showing their daily life. This magazine also came as research material. How choreographic proposal was very innovative for the time, some dancers, more traditional, were a little bit reluctant in assemblies, but the choreography did not actually come from every pore, and without exception, all the company embarked on the idea.

3 I stood in silence, listening to the song many times. Images began to emerge, making my rational side realize that the work should not only focus on the indigenous society, but all other societies. One way or another, all are being decimated by ideological wars, religious wars, pollution from major centers and bacteriological warfare. There would be Indians. Workers in the urban centers would fight for survival. I research the Indian gestures, their beliefs and their religious ceremonies and dances, with multiple sociological, mythological and religious connotations.
greetings to fishing gods, pregnant Indian women went into labor, murder of Indians, fear of the white man, and desperate desire to escape by the dense forest, fallen bodies simulating entrapment hazard enclosure, tragedy spread of diseases brought by the white man, discouragements, apathy, defeat, surrender and abandonment. In scene, they undress the overalls, and wear the Indian props, ornamented with colorful feathers, especially white. And then they restart the sequence of movements with the faces of pride and seriousness, proceed to the proscenium arch: one by one begin to fall, as if they has hit mortally, all fall on the floor and the dancers stand there until the end of the performance. Yet drawing on memories of Ismênia, Décio Otero and Marika Gidali both state that in the debut at the Teatro Municipal de São Paulo, in the scene where the tribe is decimated, the dancers were on the floor, lying motionless, until the last spectator.

Décio Otero and Marika Gidali did not want the dancer’s dresses as Indians, in a rust-colored knits, wrinkled by the body, mimicking the skin color of the Indians, resembling the stereotypes of tourist postcards of Brazilian indigenous society. Marika Gidali invites her friend Clodovil to throb in tunics that would be part of the wardrobe of the spectacle Prelúdios, which preceded the Kuarup scene. Clodovil wanted to see the entire program they had been rehearsed.

Fascinado por Kuarup que falou forte à sua parcela de sangue indígena condicionou aceitar a missão inicial a poder criar todos os figurinos do espetáculo. O resultado não poderia ter sido melhor e o bom gosto imperou, respeitando-se o espírito da obra, incompatível com qualquer sinal de luxo e vedetismo.4 (PORTINARI, Maribel. O Globo 07/07/1977)

Analyzing the memories from Ismênia Rogich and Fábio Villardi on the Clodovil’s participation in designing the costumes, we can observe:

Nessa mesma época estávamos ensaiando uma coreografia com música de Villa Lobos, de estilo neoclássico, com sapatinhas de pontas. Convidado para fazer o figurino desse balé Clodovil foi certa manhã ao Stagium. Quando ele chegou, estávamos ensaiando o Kuarup e ele ficou assistindo, lembro que Décio sempre contava que, na conversa que tiveram depois, Clodovil falou que queria também fazer o figurino do Kuarup, ficou encantado com o trabalho coreográfico inovador5 (ROGICH 2014).

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4 The fascination with Kuarup, which spokes with your Indian heritage, conditioned him to accept the initial mission to create all the costumes. The result could not have been better and the good taste prevailed, respecting the spirit of the work, which was not compatible with any sign of luxury and stardom.

5 At this same time, we were rehearsing choreography with Villa Lobos’ music, neoclassical, with sneakers tips. Invited to make the costumes to this ballet, Clodovil was at Stagium in the morning. When he came, we were rehearsing Kuarup and he was watching, I remember that Décio always told that, in his conversation with Clodovil, he also wanted to become the costume designer of Kuarup, because he was delighted with the innovative choreographic work.
Lembro que quase no final da montagem, aparece nada mais, nada menos que Clodovil Hernandes para assistir ao ensaio. Seria ele que faria os figurinos de Kuarup e de Prelúdios, que iriam juntos no mesmo programa. Dona Márika me colocou em contato com o Clodovil, já que eu tinha estudado artes visuais, para auxiliar no que fosse preciso. Tive então acesso direto ao aderecista, Claudio Tapeceiro (como era conhecido). A concepção do figurino estava diretamente relacionada com o contexto em que o Brasil vivia. Clodovil pensou forma e conteúdo como num relâmpago, luz e energia inseparáveis. Em "Prelúdios" os tons de azuis invadiam os corpos dos bailarinos, tornando-os céus do vasto continente. Ao término de Prelúdios, os bailarinos começavam a retirar os azuis em cena e aos poucos adentravam em cena com os macacões verdes/amarelos de matas/florestas, de ouro/luz, de tribos longínquas e boias-frias. Na grande dança de Itapera, Itapevi e Itaquera, o homem húmus à terra retorna. No ritual fúnebre do Kuarup, o desnudar das vestes/macacões, verdes/amarelos e dos egos/ilusões. Aqui agora os bailarinos adentraram em paramentos de pássaros, penas e palhas, empunhando lanças para a batalha do branco/cor. No cair de cada corpo ao chão, uma nação que renasce em outra esfera espacial, atemporal e primordial (VILLARDI 2014).

The Prelúdios originally composed the performance program and, as we have seen, Clodovil was invited to make the costumes, but he ended making the costumes for the whole show. How to join in the same performance so different choreographies? It is in Ismênia we find the answer to this question: the solution found by Marika and Décio was, at the end of the applaudes at the choreography of Prelúdios. After all the acknowledgments, the dancers sat on the stage floor, the girls began to untie the shoes, undo the cokes and drop the hair, some have removed their false eyelashes and began to undress the scene makeup. Male and female dancers who had not participated in the first choreography assisted them. These entered the stage using green or yellow jumpsuits, bringing makeup remover, helping with the exchange and, thus, with relay, the dancers and ballerinas were going to disentangling the paraphernalia of costumes and choreography, until the previous stage was taken by workers without makeup and

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6 I recall that at near the end of the assembly, Clodovil Hernandes appeared to watch the rehearsal. He did the Kuarup and Prelúdio costumes, because both will be together in the same program. Dona Márika put me in touch with Clodovil, due I had studied Visual Arts, to support as necessary. I had direct access to prop master, Claudio Tapeceiro (as he was known. The costume design conception was directly related to the context in which Brazil was passing. Clodovil thought about the form and content as fast as a lightning, with a big energy and bright. In Prelúdios, the shades of blue invaded the dancer’ bodies, turning them the sky of a vast continent. At the end of Prelúdios, the dancers began to drop off the blue ones in scene and gradually were entering the next scene with the green / yellow0 overalls, representing woods / forests, gold / light from the distant tribes and day laborers. In the Itapera, Itapevi and Itaquera dance, the man returns to the earth as humus. In the Kuarup funeral rite, the drop off the vests represents the stripping of the ego/illusions. Here right now the dancers come in vests of birds, feathers and straw, wielding spears to white / color battle. In the fall of each body on the floor, a nation reborn in another space sphere, timeless and primordial.
loose hair, or stuck in horsetails, and now incorporating the ceremonial choreography Kuarup. After it, the Prelúdios’ choreography was discarded and they just let the Kuarup’s one.

The costume consisted of two outfits: the green and yellow overalls and props with feathers, seeds, necklaces and natural materials. For making this costume, Ismênia told us that many indigenous ornaments were bought, as necklaces, bracelets, skirts, earrings, some rustic fabrics in beige color and were adapted in the body of the dancers with lashings, keeping the unit, with white headdresses and the smaller ones for women and for men the large colorful ones.

The overalls masterminded by Clodovil Hernandes were made with cotton denim with light texture with velvety-twilled weave, not noticeable on the scene, in green and yellow colors. Not present a large volume. Neither underscores or highlights muscles, shapes and body parts of the dancers, giving comfort to the body. There is no difference between the green and yellow outfits, neither in the outfits used by men and women. They have rectangular, symmetrical shape, resembling the silhouette “H”, with a line modeling that does not mark the waist and gives the body of the dancers uniform and vertical, rectangular and elongated visually. No focal point in costume that allows a break in the unit look. They have closed collar sport, opening with 5 buttons # 22 (that measures approximately 13.97 mm each), front view built, covering the buttoning. Short sleeves, American cava showing the arm movements. It has two square pockets, with cut ends at 45 ° (approximately) located on the chest, with rectangular flaps. Apparent stitching throughout the suit (3 points per cm). Two front pockets, with slightly rounded opening, positioned at the hip. A square pocket with ends cut at 45 ° (approx.) located at the hip on the back.
In the first assembly of the ballet, there was no distinctions in the use of colors overalls. Ismênia Rogich and Décio Otero tells us that, in the later assembly to 1977, the dancers wear green overalls and the dancers yellow ones. About the dancers’ reaction by wearing a rather unusual attire for dancing, with differentiated tissue and modeling traditionally used, Ismênia does not remember there was some resistance.
os macacões com naturalidade. Não lembro de termo tirado medidas, mesmo porque os macacões eram folgados para todos, como o de operários. A troca de roupa era feita em cena como num ritual onde desimpomos os macacões e começamos a colocar os adereços e vão aparecendo os corpos que são enfeitados para o cerimonial da morte. Essa coreografia foi apresentada também em escolas e a grande preocupação dos professores era a troca de roupa e as bailarinas de seios descobertos na cena final. Nunca aconteceu nenhuma reação negativa. Ao contrário, adolescentes e crianças acompanhavam todo o desenrolar da história ora rindo, ora agitados, mas na cerimônia final o respeito era total, atenção total e muitos aplausos no final. 

Costa (2002) suggests a classification, adopted by Marcel Martin and Gérard Betton, dividing the costumes in three categories. Realistic Costume, which are the costumes that depict the clothing of the portrayed time by the work with historical accuracy. Costume Designed-For Realistic, inspired by current fashion; Symbolic Costumes, created with the goal of translating, symbolically, thoughts, feelings, actions, and create dramatic or psychological effects. For the costumes, created by Clodovil for Kuarup ou a questão do índio spectacle, in 1977, we can classify them as Designed-For Realistic and Symbolic: overalls of different models were in vogue during the period, and as working clothes for workers of different functions (mechanical, metallurgical, gas station attendants, etc.). We can observe that there was a very clear intention in choosing the green and yellow colors as of constituting the costumes:

O mais importante de tudo é que o povo tome conhecimento que nós, os costureiros, não somos só um boá de plumas e que só sabemos usar paetês. Nós temos consciência também do que existe em nosso país e o que é mais importante esse sentido de brasileidade que está nascendo a cada dia. E de uma brasileidade pura sem influência nenhuma europeia. E, afinal de contas, isso é o indígena brasileiro. Isso sou eu que sou um índio e sou brasileiro e são todos esses artistas que estão aqui são índios, são puros e são brasileiros. (HERNANDES, 1977)

Using Viana (2012) when brings us the scene-costume is an important communication link between performer and receiver. The costume itself brings the elements of anthropology, ethnology, visual and performing arts, fashion, architecture, design and many other aspects and

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7 I was just starting as a professional and coming from a modern dance teacher who worked and made several trials, then stared overalls naturally. Do not think we taken measures, even because they were baggy for all, as the workers. The costume change was made on the scene as a ritual, where undressed overalls and started putting the props are appearing and the bodies that are decorated for the ceremonial death. This choreography was also presented in schools and the major concern of teachers was the changing clothes and dancers breasts uncovered in the final scene. Never happened any negative reaction. Rather, adolescents and children accompanied the entire course of history sometimes laughing, sometimes agitated, but the final ceremony compliance was total undivided attention and applause at the end.

8 The most important thing is that the people become aware that we, the costumers, are not just a feather boa and we know only use sequins. We also are aware of what exists in our country and what is more important that sense of Brazilianitiy being born every day. In addition, from a pure Brazilianitiy without any European influence. And, after all, it is the native Brazilian. I am an Indian and a Brazilian and these are all artists that are here are Indians, are pure and are Brazilians.
features that they can be used; it means that green and yellow overalls, devised by Clodovil, can be classified as *Costume and Dance*.

**Conclusion**

Costume designer is the professional responsible for turning the clothing in a visual communication element.

Costume Designer is responsible for creating clothes and accessories, following the characters’ profile proposed by the author and/or director in films, operas, ballets, plays, novels, situational comedies and other television programs. He can draw an entire wardrobe or opt for a mix of pieces created by him, in composition with other already available in the market.

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In the visual communication performances that tell stories through actors, their clothes gain importance in the relationship between audience and the act. Starting from some costume definitions from Costa (2002, p.38)

And according Adriana Leite and Lisette Guerra (2002):

* Costume Designer is responsible for creating clothes and accessories, following the characters’ profile proposed by the author and/or director in films, operas, ballets, plays, novels, sitcoms and other television programs. He can draw an entire wardrobe or opt for a mix of pieces created by him, in composition with other already available in the market.

* The costume's main function is to characterize the characters, provide conditions for the audience identifies the characters, the story, the time and space and to facilitate communication between spectacle and audience. The costumes - also called clothing or wardrobe - consists of all the clothes and accessories of the characters, designed and/or chosen by the costume designer, according to the need of the script and the direction of the film and the possibilities of the budget. The apparel also helps define where the narrative, the historical time and the desired atmosphere goes, and helps to define characteristics of the characters.

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We can consider Clodovil Hernandes thought and acted as costume designer to create the costumes worn by the dancers in the *Kuarup ou a questão do índio*: he eliminated all signs of luxury, glamor and stardom, present in the fashion world, respecting the spirit of the work. The Brazilian context in this epoch helped to define the costume design conception and the colors used were taken from the Brazilian flag: for *Prelúdios*, it was the beginning of the ballet, the color blue was chosen. Almost all spectacle goes with the dancers wearing overalls in green and yellow colors, the predominant colors of the Brazilian flag. The show ends with them wearing props from natural materials and the predominant use of white feathers. The rectangular shape of overalls gives to the dancers an elongated silhouette in “H” and visual vertical referring to the symmetry, a strong representation of Brazilian Indians. The modeling idealized by Clodovil and the twill fabric, not traditional for making dance costumes, does not hindered the performance of the dancers' movements on stage. Traditionally, the costumes made for dance show the dancers' bodywork. Overalls created by Clodovil enhance coordinated and symmetrical movements of the dancers; create a unit, nulling the individuality of their bodies to value the collective work of choreography. There is no record of sketches, notes, measurements of the dancers, documentary sources of inspiration (drawings, graphics, photographs, images, etc.) performed by Clodovil in the costumes creation process. Invited to make the costumes, he came in a morning to the Balé Stagium's headquarters (rua Augusta, nº 2985 São Paulo – SP) and watching the performance, have ideas to form and contents in a lighting speed, with a unparalleled shine and energy.

11 The costume is a strong component in the construction of the spectacle, whether in film, theater or television. In addition to dressing the artists, it supports the story as a communicative element: induces clothing to overcome the functional and plastic sense plastic, getting it a status of animated object. It runs the scene in the actor's body, earning the needed mobility, marks the time of the events, status, occupation, age of the character, their personality and worldview, sporting essential human characteristics and aimed at communicating with the public.
Bibliography


Interviews


Abstract: This article is a critical and historical study of Flávio de Carvalho's piece Experiência nº 2. It is a prologue to the attribution of meaning to the garments in his artistic creations. At the same time, it has allowed, in the course of the artist's trajectory, the development of a Fashion signifying system through his contemporary art works.

Keywords: Flávio de Carvalho. Memories. Garments.

Throughout his trajectory, Flávio de Carvalho displayed truly revolutionary values for the period when he lived. He proposed a dialogue with issues that are still relevant today and deep-rooted in society, such as sexuality and religion.

The recognition of his place in the history of Brazilian art and in the History of Fashion has been slow. When memory is lost, the work is at risk of disintegration. This has been confirmed by a recent research carried out by Museu da Cidade, which is in charge of São Paulo public library's collection inside Teatro Municipal's storage rooms, the rooms inside Mário de Andrade library and in deeper recesses of the drawers of the Historical Archive. They've unearthed works previously thought to have been lost, including 12 costumes Flávio designed for the ballet “O Cangaceiro” and the floor plans of the first architectural projects on Alameda Lorena.

This gap in art history has caught my attention, especially its dialectics with fashion at the crossroads between human behavior and social, political and cultural relations. Therefore, my objective as a fashion designer and master’s degree student in Art History is to carry out a critical and historical study of Flávio de Carvalho’s Experiência nº 2, as a prologue to the attribution of meaning to his garments in his artistic creations. At the same, it has allowed, in the course of the artist’s trajectory, the development of a Fashion signifying system through his contemporary art works.

To clarify the purpose of the study, I highlight the meaning of the term Fashion, as approached by Carol Garcia in her master’s dissertation. According to Garcia, (2002, p. 17),

Fashion is an updateable set of visibility signs whereby human beings sport their choice of dress in order to manage their appearance, keeping it or altering it according to their own bodies, from accessories that complement the attitude that binds both through gestures, in order to produce meaning and interact with other people.

The methodology of this research is based on the structural analysis of the real dress system pertaining to the piece Experiência nº 2. This methodology was defined by Roland Barthes as a natural horizon that fashion establishes in order to construct its significations. Another analytical operator will be the identification of the *shifter* in question, that is, the intermediary element between code and message.

Flávio de Carvalho was born in Amparo, a neighborhood in Barra Mansa RJ. At 11 he travelled to Europe where his formative education took place, particularly in France and England. In 1922 he came back to Brazil with an uneasy, British personality.

Upon arriving in São Paulo, Flávio found a conservative and artistically inarticulate city, despite the impact of the Modern Art Week. He aligned himself with the Modernist ideas of the 1920s and its anthropophagic ideology, a concept he based his future research on.

The anthropophagic ideology was an exaltation of Nietzsche’s biological man, that is, the resurrection of the primitive man, free from Western taboos, presented without the fierce culture of Scholastic philosophy. Man who totemizes their taboo, making the most out of it. Man that seeks to turn the metric world into the non-metric world, creating new taboos for new returns, spurring new thoughts in new spheres. This idea originated in São Paulo with Raul Bopp, Oswald Costa, Clóvis Gusmão, Oswald de Andrade and others, with ramifications in Rio and other states. It was enthusiastically received by the philosopher Keyserling and the urbanist Le Corbusier, who saw in it a way to progress: a possible, remote type of happiness. The anthropophagic man, when stripped bare of his taboos, resembles the naked man. (GUERRERO, 2010, p. 7).

Always navigating freely between several disciplines, mainly a type of urbanism aimed at a humanity stripped bare of its Scholastic standards through a deconstruction of the cultural body with a New Look for a New Man. His aesthetic view was premised on a work for men without Scholastic taboos, free to think, to ignite a continuous and unstoppable process of curiosity, change and personal

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2 Jakobson applies the term *shifter* to intermediate terms between code and message (Essais de linguistique générable, Paris, Ed. Minuit, 1963, ch. 9). In his book The Fashion System, Roland Barthes broadens the meaning of the term and uses it in his analysis of the fashion system as the passing of one structure to another, one code to another. For example: from the real to the image, from the real to language, from language to language.
transformation. With his highly analytical disposition, due to his background in the sciences, he was a researcher and investigator, and always an aesthete.

Experiências were artistic interventions in the urban space, which these days are understood by Brazilian art history as forerunners of performance art. According to Paul Zumthor in the book Performance, Recepção e Leitura (2000, p. 37): “Performance modifies knowledge, it is not only the means of communication, and it also brands it.” In this sense, Flávio affirmed the bodily nature of the aesthetic bodily experience, making it noticeable as early as the Brazilian modernism.

In 1931, he carried out his first Experiência in an urban setting to analyze the psychology of the masses. It was called Experiência nº2. It consisted on an infiltration of a Corpus Christi procession in São Paulo. Wearing a green cap, Flávio walked in the opposite direction to the parading Catholics. The action attracted the anger of the faithful, who chased him off and demanded his lynching. Flávio Carvalho’s lonely act in the middle of the mass of people exposed the lack of individuality when they reacted violently, influenced by the Church’s ideological doctrine.

Corpus Christi is a Catholic feast celebrating the Body and Blood of Christ. It takes place on the Thursday after Trinity Sunday. There’s a procession through public ways whose objective is to witness and proclaim publicly the adoration and worshipping of the Eucharist. The procession makes reference to the journey taken by the People of God in search of the Promised Land. The Old Testament says the pilgrim people were fed with the Manna in the desert. With the institution of the Eucharist, the people are fed with the body of Christ.

The French sociologist Pierre Bourdieu, in his book A Economia das trocas simbólicas, defines religion as a set of practices and representations that endow themselves with a sacred character. He approaches religion as language, that is, a symbolic system of communication and thought. This way, it becomes a structuring force within society because it takes charge of its ordering when it takes over the production of meaning and experiences.

It is in this sense that the Corpus Christi procession presents itself as a religious experience with a social objective through practices and discourses as it responds to a social demand, that is, it can collectively impart meaning to the existence of the members of a given group. This way, through the process of transfiguration of social relations, religious practices and representations are not mere ideological camouflage of institutions or the interests of certain social classes. They are internal productions of the religious field which, through the effect of consecration, make them unrecognizable as human and arbitrary production, ensuring its reproduction as supernatural or divine phenomena.
What Flávio de Carvalho highlights with his performance piece is essentially an instigation of the stripping bare of Scholastic standards of the faithful, in this case São Paulo’s 1930s society, and he does so by disrupting the symbolic efficacy of religion.

The symbolic efficacy of religion manifests itself in the “alchemy” of endowing what is a human product with an aura of sacredness, investing social order with a transcendental and unquestionable character.

Garments give meaning to the symbolic power of religion because it expresses an iconic relationship with the deep, priestly personality, which differentiates it from the common banality. The garment expresses belonging to a characterized society and removing it means negating such relationship. It's a desecration phenomenon, therefore, one that undermines meaning.

Upon entering the Corpus Christi procession and following the contrary flux of the pilgrims, I can argue that when the artist wears the aforementioned green cap, he clearly signals his opposition to the ideas of the church, in symmetric opposition to the faithful who took part of the procession.

In order to confirm the evidence and importance of garments in the religious field I here underline an excerpt from Apocalypse 22,14: “Blessed are those who wash their robes. They will be permitted to enter through the gates of the city.”

Flávio makes use of clothing, more precisely a cap, as symbolic material to give meaning to the artistic act, which externalizes the function or the state of his conscience made of a body stripped of a sacred robe. His action seems to say that it is not necessary to “wash one’s robes to enter through the gates of the city.”

Clothing, unique to mankind, is one of the first signs of our awareness of nudity, self-awareness and moral awareness. It also reveals certain aspects of personality and the desire to influence. The uniform, or a specific piece of dress (helmet, bonnet, tie) indicates association with a group, the attribution of a mission, a merit. (CHEVALIER, 1982, p. 947).

His attribution in the Experiência nº 2 performance already manifested itself like the identity of an anthropophagic man, stripped bare of his taboos, the citizen looking to transform the non-metric world into a metric one, creating new taboos for new returns, stimulating new levels of thinking, always steeped on the philosophical, religious rupture.

Cap, as the piece covering the head of the boss, symbolizes head and thought. Changing hats is to change one’s mind, to shift one’s vision of the world, as stated by Jean Chevalier in his book Dicionário de Símbolos, taking advantage of reporting of Carl Gustav Jung (1982, p.232). To wear a hat
means to take on a responsibility, and he did that, marching against the procession, and endowing his
garment with a new meaning in the context of his artistic work. I believe Experiência nº 2 marks a series
of his works about the behavior of man and becomes the prologue to the attribution of meaning to the

The green color of the cap is an intermediary element in the performance between code and
message. I use it in an analysis as the passing of one code to another, founded on the symbolism of the
color green, referenced to by Bambarras, Dognos and Mossis[4], who suggest it evokes cultural issues of
identity and gender.

This color keeps a complex character, the unleashing of life starts with red and
blooms in green. It is considered a secondary color that comes from red. In this
representation we often see the representation of gender complementation: man
fecundates woman, woman feeds man, red is a masculine color; green, feminine.

A Gender identity issues were a recurring motif in later works. Flávio describes the center
“Erótica” (“Erotica”) in “Cidade do Homem Nu” (The Nude Man’s City), as follows:

He will not be restricted or demanded sacrifices, where they find their soul and
project their energy in any direction, discovering new desires, he imposes on himself
a rigorous and efficient selection, shapes his new ego, guides his libido and destroys
the illogical, sublime anguish of the unknown in the mutation of the non metric.
(CARVALHO, 1930, apud GUERRERO, 2010, p. 28).

It was no coincidence that the costumes Flávio designed for the ballet “O Cangaceiro” includes
female pieces with elements from the male wardrobe. In his piece Experiência nº 3, the artist proposes
a New Look as a radical shift in the architecture of the body through equally modern fashion and design,
effective and functional. He develops a garment specifically designed for the modern man in the tropics,
more specifically a pleated skirt and fishnet stockings, feminine references for a masculine wardrobe.

In 2010, the curator Inti Guerreiro presented the exhibition A cidade do Homem Nu (The naked
man’s city) at Museu de Arte Moderna in São Paulo. The show aimed at stimulating avant-garde
attitudes and contributing to the production and publicizing of contemporary art in Brazil, giving the
public the chance to understand the influence of Flávio de Carvalho’s bold ideas on contemporary art.

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3 Dress is an external symbol of spiritual activity, the visible form of the interior man. Garments express a symbolic
relationship with the personality of those who dress them. CHEVALIER, Jean. Dicionário de símbolos. Rio de Janeiro:

The show brought together works by other artists dealing with similar issues to those tackled by Flávio, whose only work included was the drawing *New Look* (1956). Said the curator:

The show brings together works and cultural artifacts which instead of illustrating the whole of Flávio de Carvalho’s ideas through a museographed trajectory, constructs his radical and countercultural urbanism opening possibilities to imagine what that place without Scholastic taboos could be like, free to think, where corporeality and sexual energy could be unleashed in any direction, without repression. (GUERRERO, 2010, p. 8).

Some of the pieces deal directly with cultural constructions of identity and gender and their possible deconstruction. Here I highlight the piece *Burlesque*:

In *Burlesque*, 2007, Santiago Monge reconfigures a 1970s men’s underwear advert in which the models’ photographs are outlined so as to allow seeing the inside of each individual. Such endoscopic look at the clothes subtly reveals the cultural layers that build social codes of male meaning. (GUERRERO, 2010, p.13).

The exhibition incorporated other visual materials from non-artistic practices. For example, the series of black and white photographs in the article “A verdade andava nua”, published by O Cruzeiro magazine in December 1949. The images documented a group of bourgeois youth in Rio de Janeiro who decided to go to the beach dressed in full winter regalia to protest against the law that banned the wearing of beachwear in places other than the beach. Their action subverted the rule by exaggerating its absurd.

Similarly to the subversive action described above, Flávio wanted to strip the city of its presence, liberating from its Scholastic taboos all the people who followed him, paving the way for a new naked civilization.

In 1985, the Brazilian artist Márcia X., in a gesture that nodded to Flávio de Carvalho’s *Experiência nº2*, stripped naked of the sacred Scholastic robe and put on an outfit of black plastic material which she labeled ‘non-clothing’. In this stripping bare action, she cut the non-garment, revealing another plastic, transparent non-garment, which showed her naked body. The performance was called Cellofane Motel Suite and it took place during the book biennale in Rio de Janeiro. It was a partnership with Alex Hamburger.

With his *Experiência nº2*, Flávio de Carvalho transgressed the relative value of commodities and paved the way within the framework of Brazilian modernism for the corporeal nature of aesthetic experience, a fact that reverbs to the present time. His aesthetic revolution proposed a new city for a
new man. He achieved that through garments, characterizing dressing as a determining fact in the process of individualization, suggesting both individual and cultural changes. What he said was, in my view, suggested in Argan’s hypothesis:

The work of art determines an urban space: what makes it happen is the need by those who live and operate within that space to represent for themselves in an authentic or distorted way the special situation in which they operate. (ARGAN, 1992, p. 3).

In this sense, the work of the artist, through dressing or undressing, inserts individuality into the scenic dimension of the city. It acts, therefore, in urban spaces; it plays an important role in the flux of art history, involving the production of knowledge and generating models that add new meanings to art works.

References


APÊNDICE A – Picture List

Picture 1- Flyer of the book that describes the artwork *Experience nº 2*.

Picture 2 - Flávio de Carvalho’s Costume for the ballet “O Cangaceiro”, 1954.

Picture 3 - Flávio de Carvalho’s Sketch, New Look, 2 pieces, 1956.


Picture 5 - O Cruzeiro Magazine, black and white photographs from the article “A Verdade Andava Nua” (Truth Went about in the Nude), published in December of 1949.

Picture 6 - Performance Cellofane Motel Suite, Alex Hamburger e Márcia X. 1985.
LAURINDA SANTOS LOBO Y MODA EN CAPITAL DE BRASIL

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Abstract: El texto explora la trayectoria de Laurinda Santos Lobo (1878-1946) bajo el enfoque de la moda. Considerada como la historia y la historiografía de la mujer como notable la sociedad personalidad y cultura capital de la República de d principios del siglo XX, se utilizó la via de Laurinda como estratégicos para la comprensión de las transformaciones en la moda. Se demuestra, así como individual y colectiva se mezclan en las acciones y representaciones memorialísticas que recuerdan y muestran el papel del personaje en la cultura de Río de la Moda.


Introducción

Varias perspectivas teóricas y metodológicas llevan a cabo estudios de las trayectorias de los personajes femeninos y figuras históricas. De alguna manera, las rutas de los eres de aproximación mujer permite descubrir una amplia gama de temas relacionados con la apropiación de la ropa, las circulaciones del apósito práctica en ambientes para influir en los comportamientos y estilos de vida de unos personajes en los segmentos femeninos.

El potencial del enfoque de los estudios biográficos de los desfiles de moda no es un reflejo de Rachel Soihet (2009, p.47), el enfoque biográfico nos permite colocar el tema en la experiencia social del centro de la mujer, "no como una esencia que cualquier confianza en un tasiada secreto una identidad femenina hipo ", pero con el movimiento de una constante y perpetua" determinaciones de ida y vuelta entre los datos y con experiencia, objetivos y subjetivos, y el margen de maniobra ", de modo que estas estrategias sociales e individuales, es parte de un "proyecto que construye y reconstruye sin cesar el universo social en el que reclaman como sujetos, individuales y colectivos."

En general, este es el principio que guía el análisis de la trayectoria de Laurinda Santos Lobo (1878-1946). Nuestro objetivo es mostrar por qué m EIO de sus relaciones de aproximación ruta establecida por una mujer con el "mundo de la cultura" (Crane, 2011), que ofrecen el arte y la moda en la Belle Époque Río. Asumimos, por tanto, que a través de nuestro carácter revelar las contribuciones de Laurinda en la producción y difusión de significados para la moda.

La expresión Belle Époque "define el espíritu de la época que va desde 1890 hasta el comienzo de la Primera Guerra Mundial (1914-1918)." (PRADO; BRAGA 2012, p 29.). (En la música, la moda, el lenguaje, etc) y el fenómeno urbano observado en varios sectores de la vida artística y cultural, el periodo se caracteriza por una paradoja: el mantenimiento del "deseo de ser extranjeros y la búsqueda de nuestras raíces" definir, sin embargo, el Prado y Braga (2012).
En un análisis más detallado de la Belle époque, Bean (2011) indica los caminos de la moda Re capital público en sus articulaciones con la modernidad y la modernización de la ciudad, es decir, como el proceso de urbanización de los espacios fue acompañada por nuevos valores y comportamientos traducidos y se expresa en la ropa, la aparición de nuevos ámbitos de sociabilidad y de las apariencias. En palabras del autor (2011, p.21.), "París era también el modelo de la civilización." Al detallar los niveles de cambios, comenta "Los conceptos de la civilización, la modernidad y el progreso no sólo definen la dirección de la ciudad." Por lo tanto, uno podría pensar que los nuevos conceptos, se abrazaron y difundidos por la élite carioca eran profundas, que afectan a las formas de vivir, sentir, y la vestimenta de las personas, tanto en los espacios públicos y privados de la sociabilidad, de las formas de promoción y difusión la ropa, los valores, comportamientos, compatible con la modernidad y modernización almejadas por hombres y mujeres por sí mismos, como individuos creencias y para el país.

Estos son los temas fundamentales que subyacen en el análisis de la trayectoria de Laurinda Santos Lobo, una mujer que ha creado para sí mismo un relato que revela cómo se incorpora y se refleja en el diseño de su existencia Belle époque. Promoción de sí mismos y el país caminaron juntos y basa su práctica de dar a ver y conocer a la gente, haciendo un recuerdo para la moda de la época.

Aquí es el enrutamiento del texto, como la vida de un personaje es una forma narrativa. De este modo transformar la trayectoria de Laurinda en "observatorio de la moda" (Veillon, 2004 P.7), para captar y comprender la relación entre las acciones individuales y las transformaciones colectivas, las formaciones de las redes de amistad y tratos recíprocos entre el mundo El arte y la aparición de códigos de refinamiento y elegancia que define lo que iba a ser como y vivir como la gente moderna.

**Laurinda, una narrativa**

El camino seguido en este trabajo, cuyo objetivo es articular la vida y las acciones de una mujer a la sociedad y la cultura de la moda desde el principio del siglo, es necesario hacer una breve presentación de nuestro carácter, a través de relatos biográficos que ocupado para decir / mostrar quién y lo que se hizo Laurinda Wolf. así determinado la principal fuente en el texto escrito, los de relatos biográficos de varios medios de almacenamiento, particularmente libros de memorias.

En cierto modo, el libro de Hilda Machado (2002) se estableció como la principal fuente de información. En la obra, Laurinda Santos Lobo se describe como una figura que nació en Cuiabá, capital de la provincia de Mato Grosso en 1878. Padre huérfano estaba bajo la protección de la familia materna, Murtinho, con su tío, Franco cebo Murtinho macho a figura para su referencia. Durante mucho tiempo se creyó que la señora Santos Lobo había pasado su infancia y adolescencia en París, un hecho que fue negado por la familia paterna. ¿Esto sería
una elaborada construcción del personaje para mostrar sus vínculos con la cultura europea, Para alcanzar y validar su fama y poder como exquisita woman're probablemente al considerar otra información biográfica que invitan a su origen y la forma en que llevan a cabo sus vidas.

Dependiendo encontrado en la biografía de Laurinda a los 16 años, se mudó a la capital federal, instalándose en el barrio de Santa Teresa. Seri am En los próximos años el aumento de los jóvenes en el entorno de la alta sociedad de Río. Em 1903 con 25 de nosotros, Laurinda, dueño de gran espejo de popa Presti, va comienza a aparecer en las columnas sociales de la época, siempre acompañado de los peces gordos de la sociedad y los nombres influyentes en el contexto político tico la capital. mucho Esto se debe a la presencia de su tío, Joaquim Murtinho, el ex ministro de Finanzas del gobierno del presidente Campos Sales en. La misma fallece en 1911 y al no mostrar descendientes, hace joven Laurinda su único heredero, convirtiéndola en una mujer de gran influencia en la sociedad debido a sus posesiones, pronto comienza a tener más datos sobre el contexto social de la época. En tío raíces Joaquim consistió en la posesiones más aparentes Murtinho Empire: Compañero Orange, comparte la d Ferro Carril, la ciudad de Petrópolis y cuál sería el símbolo más emblemático de M adame Santos Lobo, el palacet y Murtinho en Santa Tereza.

La posesión de la mansión, la señora Laurinda abrió su voluntad sal y consolida su va gio Presti en la sociedad de Río. El palacio de Murtinho, finalmente, se convierte en el centro de la efervescencia de IOCA vehiculo de la empresa. Por etapas encuentros de los notables externas brasileñas e intelectuales de la época. Reuniones y veladas M adame Santos Lobo apareció personalidad des importante que la sociedad, como los presidentes del Nilo y Pessoa y su primera dama Tefte Nair, además de personalidades internacionales como el escritor francés Anatole France y la bailarina Isadora Duncan. La fortuna de Laurinda le permitió convertirse en uno de mecena artes carioca, el patrocinio y la promoción de artistas brasileños, "Laurinda Sa nts Wolf, más centrado en la promoción de la actividad artística que en la preservación del patrimonio cultural" (MACHADO, 2002 p. 158) . Así, la consolidación de la imagen y Laurinda como una persona de influencia en las artes y la sociedad de moda de Río.

La vida de la hi f Laurinda no hay manera limitada a sólo la vida social y cultural de Río de Janeiro, también se destacó por su Wrapping nto con cuestiones políticas, sobre todo, por su lucha por los derechos de las mujeres. En 1927, fue presidente del Frente para los brasileños Women Advancement (FBPFS), promovió una petición con dos mil firmas al pasar el congreso nacional de los derechos de voto de las mujeres, según lo informado por la Enciclopedia de la Mujer Brasil 500 años (2000 p. 313). Pero incluso con su lucha y el compromiso con las causas feministas, figura Laurinda Santos Lobo fue relegado a la anfitriona de su salón, í en el calor del siglo XX. Pronto, constituye el objetivo de este trabajo muestran cómo la presencia de este ilustre mujeres cariocas en la sociedad de principios del siglo XX, es de importancia fundamental para el desarrollo artístico y político de la época.
Laurinda y construcciones del s carácter de la moda y

Madame Santos Lobo toma en la gran sociedad de Río, con más justicia, un alto lugar de la prominencia y la elegancia [...] Su tamaño, su línea impecable contribuyen en gran medida a los continuos triunfos de su sala de [...] Bienvenidos Sus aseos París, sus notables y costosos sombreros iguales que el uso princesas para hacer una tarde de pie de Bois; sus hermosas joyas; su perfume raro, Coty fabricado exclusivamente para la ciudad poderosa exquisito, s son siempre los mejores, hermoso y único. (Gardenia citó MACHADO, 2002).

En 1915, Madame Laurinda fue descrito así por el cronista Pablo de Gardenia que consagra la figura de Laurinda en sus crónicas, e incluso dijo "real Paris Saint Germain" (apud Gardenia MACHADO, 2002). Figura Laurinda, su elegancia y su compromiso con la moda ción, será engrandecido y proclamada por muchos cronistas y periodistas de la arica Belle Époque C. Ntre Y serán río y Jo Paul Gardenia son dueños, amigos de Laurinda y sus asistentes de salon, no se cansan de aumento y, en cada oportunidad, destilando su anuncio miraçon por la señora Santos Lobo.

Entre la temporada de moda cronistas que puso de relieve la elegancia de Laurinda buscaba Nair Teffé, el primer dibujante brasileño que firmaba sus dibujos como Rian y que, en 1913, para casarse con Hermes da Fonseca, se convirtió en la primera Dama del país. En memorias Teffé, Laurinda era su amigo y que ha revisado su trabajo la motivó a perseguir la creación de arte con lápices. En palabras de Nair: "¿Quién más me animó en Brasil en el inicio de su carrera, él era mi amigo Laurinda Santos Lobo, la" moda mariscala ", que en 1907, el examen de una caricatura que hice sin que ella lo supiera, exc Lamou: - que "con encanto"! (Fonseca, 1974 p.15-16).

Más allá de las palabras, la historia de la amistad entre los dos rastros visuales se fue. En 1910, Nair / Rian produjo y publicó esta caricatura en Fon-Fon Revista:
En la leyenda dice "El Mme SL súper-chic o Victoria Mato Grosso para París." Lo más destacado es el sabor y el estilo de Laurinda Santos Lobo (1878-1946), construido para la imagen de una mujer que aún resuena en las narrativas memorialísticas cuando se trata de saber quién es y lo que hizo el personaje en el momento en que vivía, o palabras, los significados y las formas de vivir de vestirse Laurinda tuvieron en la formación de las ideas y representaciones de la noción de la elegancia.

Sin embargo, la idea de que Laurinda era un ícono y representante de la elegancia y el buen gusto no era compartida por todos los/las que ella vivía. Mi círculo social de las personas Laurinda en desacuerdo con vehemencia por su elegancia, clase y artículos de aseo, así como muestra Machado (2002, p.108) al informar discurso contemporáneo de Laurinda, "la figura de doña Laurinda estaba lejos de las nociones de elegancia a sobresalir y jugar una y no a escondidas", y también presenta la siguiente descripción por Carolina Nabucco, que dijo la presentada Laurinda:

"Cierta falta de gusto o de la discreción y la cifra tiende al peso no ayudó a los más exigentes. Sus vestidos llegaron o no de París eran siempre fuera de
lo banal. Podría ser apropiado a su protagonismo en las reuniones sociales; Sin embargo, a veces, era más apropiado a la etapa de las ferias "(apud OLYMPIO Machado, 2002).

Esta crítica dirigida a la figura de Laurinda y su desarrollo en la sociedad se deriva principalmente de las familias tradicionales, "familias de prestigio", vieron la vulgaridad para actuar Laurinda. A pesar de las políticas y la desconfianza críticos en su comportamiento, Madame brilló Santos Lobo en la década de 1910. En 1916, el traje proclama la "mariscala de elegancia" por el cronista Juan del Río ", se alegra el ojo es el placer mental, buscando la armonía mientras que la discreta atrevida obra creada r, que es uno de los aseos señora doña Laurinda" (RIO, apud, AX, 2002, p.110 ). Juan del Río sería carácter Laurinda de gran parte de su s crónica, siempre exaltan y afirmando la elegancia de la misma, lo que hace que su producción de importancia fundamental para esta investigación.

Por lo tanto, es necesario comprender como doña Laurinda hecho su marca de ropa. Ya que es un hecho indiscutible que sus temas de moda trascienden su posición social y son más que simples adornos para sostener su clase, sino que aparece como "un sistema de signos que doña Laurinda ilegiou conscientemente priv" (AX 2002 p. 114). D como un ejemplo y Laurinda hicieron uso de estos signos conscientemente se puede ver durante la Primera Guerra Mundial, en apoyo de Francia, Madame Santos circul o anillos en los colores de la bandera francesa, un diamante, un rubí y un Lobo zafira, mostrando su apoyo y solidaridad a Francia, un propietario de tierras Laurinda hizo una segunda casa. Otro ejemplo es que m azar de estar en la capital federal durante la Revolución del 32, no pudo ocultar su amante Laurinda Apoi a la Paulista s. Una vez, en una de sus veladas en honor de s revolucionarios s Paulista, que llevaba uno de sus adas afilh con colores de la bandera de São Paulo.

La vida de la STA y Laurinda ligada a la época de la Antigua República, la vida social en la agitación en la Capital Federal y el período con encanto de "B y lle es poque", que, según Weber (1998), "Después del final de la guerra se puso de moda para llamar a los años que precedieron a la belle époque ... una decena de años antes de 1914." Laurinda fue la estrella en este periodo, su anfitriona personalidad, su riqueza brilló en sus ropas que reflejaban su presencia inante fasc.

Ropa de la estación sa era más que un simple accesorio para co BRIR cuerpo, ella sirvió como elemento afirmación de la individualidad y también fue el USUARIO como refuerzo en la declaración de la división de la sociedad. Roche (2007, p. 15) al decir que "La ropa que significan mucho más de lo que parece, como las palabras de una lengua, que soy precis ser explicada y traducida" fundamentalmente explica que la construcción de la mística del vestido y de la moda de un idioma en particular, siempre trae más significados de una simple mirada puede traducir. Laurinda hizo uso de estos dispositivos como una manera de expresar la sociedad, su moda fue más allá de lo básico fue la construcción de un "personaje" que necesitaba para honrar el título de ti Diva S aloe, indiferente a los dictados de la sociedad. Me sso explica el concepto de moda personal Laurinda, acusado a veces obscena, pulse siempre ción sobre el borde de lo ridículo e ignorando discreción. Y no se vestía para complacer a la
gente, si no tienes STIA aparecer venerado ser visto y su personalidad hizo su propio concepto de lo que estaba de moda o no presentarse.

Reflexiones finales

Teniendo en cuenta lo anterior, es evidente que Laurinda Santos Lobo d encontró la manera y crea la sociedad de Río. Ella hizo su presentación la moda logrando así la fama y la consolidación de su posición en la sociedad. Redes de sociabilidad que Laurinda mantiene, se entrelazó con su vestido, Laurinda le gusta ser visto y alabado su "elegancia" fue aclamado y venerado, Laurinda dejaron su marca de ropa, ella pasa por alto los conceptos tradicionales de la moda de la época y creó su concepto de moda personal.

Así, uno puede encontrar que la moda es algo más que vestirse, cubrir el cuerpo moda es un fenómeno social y cultural que impulsa y es impulsada por una sociedad del tiempo. Está estrechamente vinculado a las relaciones sociales. S Los resultados del estudio demuestran que la moda sería Laurinda, una especie de pasaporte social, que dio doña Laurinda al primer registro de la forma de la sociedad de Río y en un segundo momento fue parte de toda reverencia, aceptación y gran prestigio que Madame Laurinda tiene esa misma sociedad.

Posturas que se refiere

Abstract: The Research Center of Performance Costumes at ECA USP has received a donation of costumes from the soprano Constantina Araújo (1922-1966), used in presentations in Brazil and Europe. The fact is that with the donation, we had a pleasant surprise: everyday costumes of the singer, with a very singular story- but challenging the Center's politics of acquisition. This article has been written to answer the question: “What do we do now with these museum objects?”

Key words: theatrical costumes; fashion; museum.

1. Costume as a material object in the museum, in private or public collections.

   The regiment of the Research Center of Performance Costumes, founded in 2012 under the Office of Research at the University of Sao Paulo clearly states that the Center studies costumes- or, to be more specific, costumes of the theater and dramatic activities in general, like theater, circus, movies, television, dance, performance and other contemporary types of performance.

   There are two main axes. One deals with costume as part of the show and all the meanings it has when it becomes part of the ritual it is inscribed in. In that case, what one can evaluate in a very subjective manner are the sensations, artistic effects, interferences and reactions caused on the spectator.

   The other one faces the costume as an object that has in itself the memory of theatrical doing and because of that it becomes one of the few elements that brings remains of the show it was part of one day. In this case, we are handling memory, that allows the analysis of the material it was built with, the study of colors, making, origin, shapes, patterns, textures, weight and a whole bunch of more easily identifiable characteristics that one cannot see when the costume is on the stage.
Thus, the Research Center searches the different elements and possibilities in the two axes of the project and, above all, their intersection, represented by that very precious moment of the show when artistic doing merges with the different elements that built the show form the material point of view.

When we had to justify for the University the importance of a Center like this, we made it clear that from a holistic point of view of the show, costumes are a fundamental part, even when they are not in a very perceptible way. A costume is part of an event that is very hard to document: “the performance on the stage, the artistic expression that depends on the interaction of artists and their dialogue with the audience- that vanishes when the curtains fall every night”, as stated Lisbet Grandjean, director of the Theater Museum in Copenhagen, Denmark. According to her, what is left is “... stuff used in the theater to create performances: the words of the author, the music of the composer, the sketches of the choreographer, the costumes, the sets, props, programas, posters, photographs and videos. And, of course, the performers”.

Patrice Pavis, French researcher, also states that:

"[...] a fragment that might look anodyne sometimes is very characteristic of the whole and one has to know how to recognize such ‘meaningless’ details that often hide in those few privileged material elements of the show. Each meaningful system has its own value, but is likewise an echo, an amplifier that relates directly to the rest of the show. (PAVIS, 2003:162)"

A costume is supposed to be part of a unit, and often what one may find are the costumes of a determined show. That is why we tend to consider each costume as a historical document and, therefore, a powerful instrument for the study of the history of the theater. Each costume is a meaningful part in the signifying system of the costume design. The design of the costume, even if it happened accidentally, is the only element left in the study of the history of the theater, thus becoming its only material testimony.

In the case of the donation of Constantina, it is evident the adequacy of the theatrical costumes to the profile of the Research Center, that incorporates costumes in a very precise delimitation. To join the collection, the piece needs to follow at least one of the following criteria: age of the costume (and it is so rare to find remains o folder eras...); sewing and tailoring technique (that might offer research material for researchers in general) and the costume designer, taking into account his/her importance in the world of the dramatic arts.

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But what about her personal costumes, every day costumes and in this case, fashion\textsuperscript{2} dresses?

Maria Cláudia Bonadio, that has been doing research on textiles at the Museum of Art of São Paulo wrote for the Colóquio de Moda in 2013 the text \textit{Fashion is museum stuff}, and while she quoted Ulpiano Bezerra de Menezes discussed the meaning of objects:

It is very important to remember that the intrinsic attributes of artifacts include only the properties of physical and chemical nature: the geometrical shape, weight, color, texture, hardness, etc.etc. No attribute of meaning is immanent. [...] Certainly, such attributes are historically selected and made available by societies and groups in the productive and circulating operations and the consuming of meaning. For that reason, it is vain to search in objects the meaning of objects.\textsuperscript{3}

Susan Pearce, in the introduction for \textit{Interpreting objects and collections} (2006), discuss that all the material existing in a museum was one Day part of a relational process with its owner, including his/her body. In our case, the body is the support itself for the objects in focus. She also claims that for many curators like her, the collections are the core of a museum. “In a fundamental way”, she says, “owning the collections, the real objects and specimens is what distinguishes the museum from other institutions” (p.125).

It is only curious that Pearce follows discussing that the curatorial matter of artifacts is a central concern, but she states that little has been done for the discipline “material culture” to be developed. Today, she says, there is conscience to what objects represent.

The object holds unique information about the nature of man in society: the elucidation of the approaches through which this information can be revealed is ours task, the unique contribution that museum collections can give for the understanding of ourselves. (\textit{Idem})

What would be, for Pearce, the model of study for artifacts/objects?

Inspired by McClung Fleming, she considers that the object has history, the material it is made of, its construction, its design and function. Unfolding that analysis, she initially proposes that one should identify the object, in factual description. Next, she suggests that the object is evaluated, its judgment and comparison to other objects. From that, cultural analysis follows; then the relation of the artifact with its culture, and the highlighted aspects of the culture of the object. Finally, she proposes the interpretation of the object, its meaning, through the values of the

\textsuperscript{2} The concept of fashion and costume has been widely discussed but it is worth stating that not all that is a costume is fashion, but everything that is fashion is part of costume study. In the case of Constantina, the material is from the 50’s and 60’s, full of style and... charm!

\textsuperscript{3} This is where you find the full text: http://coloquiomoda.com.br/anais/anais/B-Coloquio-de-Moda_2012/GT06/ARTIGO-DE-GT/Moda_e_coisa_de_museu.pdf
culture of the present.

Therefore, there is clear indication of the information contained in the object and those that are supplementary to it.

Well, the Research Center received a collection of opera costumes- the core of our activity. What should we do then with those that apparently were not linked to our work?

2. Introducing Constantina Araújo

Constantina Araújo was born in Sao Paulo, on May, 28th, 1922. Her father was Portuguese and her mother Italian. Her talent for singing and music was trained at the Dramatic and Musical Conservatory of Sao Paulo. She began her career in the radio at Rádio Cultura and Gazeta. Her start in the theater was in 1947, playing Leonora in Il Trovatore, at the Municipal Theater of Sao Paulo. “I think I wasn’t convincing”, she declared for Paulicéia em revista, “for they gave me neither hope nor attention”.

Things started to change when she moved to Italy. There, she signed a contract of three years with La Scala, in Milan. She sang at Covent Garden (London); in Spain, Portugal, Switzerland and Germany.

She had a fantastic career. She sang Aida (Verdi), perhaps her best performance; Madam Butterfly, Vespri Siciliani, Mephistopheles, Um ballo in maschera, Andrea Chenier...

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4 All the images in this article belong to the Research Center of Performance Costumes.
5 Information published on the magazine Paulicéia em revista: o rádio em seu lar, from March, 1951.
In 1966, she came to Brazil for a small surgery and had a pulmonary embolism in post-surgery. She passed away on March 04th.

Image 3- Constantina on the French Elle magazine, February, 1954. The legend of the Picture Said: “The vocal exercises of the vedette: Constantina Arauzo (sic), 27 years old, Brazilian, the purest dramatic soprano on the world, rehearses with the maestro of singing at La Scala, Mr.Lehman”.

3. **Introducing the costumes of Constantina.**

Image 4- In a picture published on La Settimana Illustrada, from March, 1951, we can see Constantina sewing her costumes. She would sew her theatrical costumes as well as her personal outfits.

Her theatrical costumes include belts, props from the opera *Aida*, of Chinese opera, wigs, hair pieces, ribbons for costumes, a Chinese umbrella, shoes, a diadem, earrings, rings, skirts and six dresses for the stage.
We still hope to identify the costumes for each opera she sang. She had a notebook where she would keep track of all the operas she sang, how much she was paid for, but this so
far has not been given to the Center. It is possible to identify opera dresses according to their style, but for us to have a better classification, we are not doing that now.

Her everyday costumes include thirty dresses; underskirts, skirts, gloves, coats, belts, shoes, bodices, swimsuits, nightgowns... many of the dresses have labels on them: stores from Milan, Paris, New York. The quality of the material is impressive and the conservation of the pieces is very good.

Together with the donation, we received the trunk where the pera costumes were kept and other trunks where personal costumes were arranged.
In one of the trunks we found her sewing material—buttons, needles, threads, but those have not been donated to us—so far. We found many fragments of textiles. Those were costumes that had been deconstructed and now will be built again to join the collection Constantina Araújo.

4. **Romance, imagination, tenderness: does that affect a costume?**

In the book of Pearce there is a curious report that seems to be perfect for this case. She describes the jacket of an Army Official, that belonged to an Officer that was shot (but did not die) at Waterloo, in 1815, in the National Army Museum in London. The costume was donated to the museum and belongs nowadays to the long term exhibition.

The officer that wore it didn't have an interesting life; didn't follow a career in the army, nothing he did caught our attention. But the fact is that the jacket has what Pearce calls “the power of the real thing”. In other words, people are interested to see it because it is the bearer of signs that impressed and have been transferred from generation to generation. First, its material type and color, red; its medals, the possibility to identify to what rank the owner belonged... And so on, as presented above, it has information contained in it and other that are supplementary to it.

In the case of the opera costumes of Constantina, it is easy to link that jacket to our object(s).

The opera costumes already have this appeal for public recognition. The costumes tell stories from the past, of well succeeded artists, flamboyant, passionate, admired or hated. Somehow, there may be the risk of fetishism, or the adoration of the piece not for what it represents in terms of artistic value, the history of its conception and execution, but because it belonged to a celebrity.

But let us now think of the late Renata Araújo, who died at the age of 83, in the city of Sao Paulo in 2013? And she was, in 1966, 36 years old?

Renata was the sister of Constantina Araújo, our singer, and she was the one sent to Milan to close her sister’s apartment after her death. It was Renata who brought all the material described in the item 03 of this article: from the shoes to the dresses, from umbrellas to props. The pictures! The magazines.... All the information that somehow could keep the memory of her sister alive.

Renata took care of that material for almost fifty years.

There are many interventions on the costume that can be noticed. Some have been done quite recently— it is the case of some plastic fasteners that have replaced iron ones. The collection
has been so well treated, kept for so many years… And we went to an apartment in the district of Pinheiros to collect, the last home of Renata.

From now on, everyone can create a different story to what happened. The other can only provide one.

I think Renata admired her sister who died in 1966 so young so deeply. The artist sister would certainly like, from what I could understand about Renata, that the material remains of what she had loved to do were kept in good condition. What was left from her sister? Her adornments, her instruments of scenic fascination, of art transmutation… Her theatrical costumes.

To her, the sister was a fearless groundbreaker. She left Brazil in an era when it was socially unacceptable for a single lonely woman to travel around the world. If the sister was a heroin on the stage, why not in real life? That would change the status of her everyday dresses.

Constantina was indeed- and that can be seen on the pictures- a beautiful woman, looking passionate, large hips and narrow waist according to the rules of the time, charismatic… I heard she dated a lot of men. Travelled through Europe, but she also went to the United States- In a time when it was not cheap to do that- and she would do it with her wealthy American friends.

Her traveling outfits and every Day costumes were kept by Renata as the jacket of the soldier was- a symbol of connection to the war, to that specific battle.

What does the wardrobe of Constantina remind us of? To the economic miracle of the 50’s; the post-war reconstruction; the joie de vivre; enjoying life; travelling; being happy… The promises of the future! And that is what the great majority of us await.

Therefore, it is not difficult to turn theses costumes into museum pieces. And that is what Renata gave us when she took care of them for fifty years.

5. Conclusion

The collection of personal and opera costumes of Constantina Araújo still gave us a nice surprise. Inside one of the trunks, we could find patterns used to cut and sew the dresses.

The pattern alone is a nice way to understand costume making at that period. It is cut in newspaper, joint together by white thread. No adhesive tapes, no glue. And the date of the newspaper indicates when it was made… (see Img.16).
To be true, the main reason for this collection to remain in the Research Center of Performance Costumes is that the two collections—personal and operistic—are complementary in many important ways:

- The cut and making of the costumes, since many of them were made by the same person. In this case, an artist.
- The costumes were kept together by the same person for over fifty years, and that turns this collection into something singular. And that idea is even more reinforced because the keeper was a member of the family of the singer.
- The costumes may be studied not only by costume designers, but also fashion designers.
- The costumes altogether show the possibility of studying the life of an individual personally and professionally, allowing an anthropological look to the period of time of the dresses.

There is also something peculiar to the collection: they are beautiful costumes, what makes them attractive for the audiences in an eventual exhibit, for instance.

As Pearce said, “it is only possible for these costumes to carry these signs because, unlike ourselves, that must die, they bear an ‘eternal’ relation with the past, and that is what we want to experiment as the power of the ‘real objects’” .(2006:25)

6. References


LE TISSUS URBAIN DE LA VILLE DE PARIS... SE TRANSFORME EN MODE!

*Sylvia Demetresco (Ecole Supérieure de Visual Merchandising de Vevey); Marcelo Machado Martins (Universidade Federal de Pernambuco)*

**Resumé:** Consommer de la ville de Paris par son tissu urbain peut être une vision d'un corps qui se promène dans les rues à la recherche de son espace. Consommer la ville comme un produit, de son architecture à son mobilier urbain jusqu'à la mode. Les personnes qui se déplacent dans les rues de cette ville la consomme la mode dans un sens bien plus large: que ce soit en regardent un film, ou à la recherche d'un endroit pour manger ou à la recherche d'une tenue ou d'un accessoire de mode, une exposition ou un journal. Chaque élément par lequel le corps passe se transforme en objet consommable. Chaque détail de la ville sera honoré dans tous les domaines, et par conséquent, tout est dévoré par la mode.

**Mots-clés:** la consommation. Mode. Ville.

Avant toute il est nécessaire de se poser quelques questions pour savoir où les tissus de la ville se confondent ou se chevauchent aux images de mode.

**Paris une ville grise?**

Pour toutes les personnes qui demandent quelle est la couleur de Paris, la réponse est: - Gris! Certes, c'est la plupart des réponses en raison de la couleur des toits, des rues, des ponts et du brouillard, avec les nuages bas, qui règne sur la ville pendant plusieurs mois de l'année. Mais est-elle vraiment grise? Il y a une lecture de la ville datant de l'après-guerre et de vieilles photos qui nous dit que la ville est grise. Fini le temps où tous les bâtiments étaient noirs de pollution, les toits remplis de poussière de charbon noir et d'un mauvais éclairage. Temps de guerre, de répression et de négligence!

**Paris une ville blanche?**
Oui, depuis les temps les plus anciens la ville tend à être une ville claire. La pierre blanche récoltée sous la ville, dans les mines de gypse, a construit la plupart des bâtiments qui existent. Aujourd'hui, de nombreuses églises, des manoirs, des tours et des ponts ont été restaurés et on peut remarquer la couleur de beurre pierre qui règne dans la ville. A l'époque romaine, elle été considérée comme la ville blanche et tous la envahissais pour voler du gypse, l'un des grands commerce de l'île de Lutèce.

**Paris une ville de couleurs diffuse?**

Paris est une ville qui a une lumière très subtil, très clair en hiver à cause des reflets du soleil sur la Seine; plus vert au début du printemps à cause de tous les arbres verts pâles qui dominent la ville; plus contrastée au soleil d'été; et en automne la lumière du ciel et de l'eau, constantes, survole la ville se qui la fait devenir un lieu de rêve, où nous ne savons pas si c'est réel ou irréel, ou comme Breton décrit dans son livre Nadja, *une sensation que tout pourrait s'accomplir.*

**Paris une ville que se colore?**

Si domine la couleur crème ou grise, je ne peux pas le dire, mais tout autour de la ville des petites taches de couleurs qui lui donnent une touche spéciale. Un restaurant, une façade ou un jardin qui apparaît entre les rues diagonales et des bâtiments bas, a de la couleur! Peu à peu, et dans certains endroits, la couleur prend l'espace et la ville qui s’habillé initialement de gris apprécie des touches de couleur: un éléphant rose dans la Galerie du Grand Cerf; un escargot d'or sur un des restaurants les plus traditionnels parisiens; une tour rouge des voitures Citroën aux Champs Elysée; un drapeau de la France, qui mesure 15 mètres juste sous l'Arc de Triomphe; en tous les cas, l'or est majoritaire dans tous les monuments tels que les toits de l'Opéra de Paris, les chevaux du Pont Alexandre III, le cupidon en haut de la colonne de la Bastille! Or qui fait briller le soleil à tout moment de l'année et qui donne une certaine noblesse à ville lumière. Bleu, blanc et rouge sont les couleurs du drapeau de la ville qui dominent dans certains secteurs; e les événements du 14 Juillet, le jour de l'armistice, les fêtes locales, les jeux à Roland Garros; des milliers de drapeaux décorent l'hôtel de ville et les bus, et donc le bleu, blanc, rouge, signe sa présence. Les trois couleurs des Parisiens apparaissent partout à plusieurs reprises: le **bleu**, de la Seine et de ses joueurs de football et de rugby - les Bleues, qui portent toujours du bleu, sur leurs uniformes spécialement conçus pour le sport; le **blanc** de la pierre blanche des maisons de la ville, des fiancées habillées de blanc qui veulent se faire photographier sur la place de la Concorde, et les vêtements de la monarchie encore présente,
imprégné des - fleurs de lys, et le rouge de l'amour, du Moulin Rouge avec ses danseuses en rouge de la tête aux pieds (vêtements, maquillage, chaussures et ongles en rouge), ou du couturier Lacroix qui aime le rouge et la rose rouge marque de reines de France. Marques de la ville qui peuvent être trouvés dans les collections des designers, imprimés sur les tapis des marches du palais, sur les blasons des nobles, les tissus.

**Paris une ville verte?**

Beaucoup d'arbres, de nombreuses squares et parcs font que la ville soit très verte, mais ces espaces sont concentrés, pas trop d'espaces grands ou contiguës. Seuls de petits espaces pour que les yeux et les corps de chaque passant se repose. Ponts, bancs, lampes, poteaux, fontaines, arrêts de bus où de nombreuses personnes se croisent, sont également verts. Toujours entouré de barres vertes, les squares reçoivent tous les publics qui se communiquent avec leurs corps et qui en quelque sorte consomment de chaque petit bout de la nature. Toujours entouré de barres vertes, carrés reçoivent tous les publics qui communiquent avec leur corps en quelque sorte la consommation de chaque détail de la nature. Le plus grand parc de tous, le Bois de Boulogne, maintient une végétation naturelle, est le poumon de la ville. A l'intérieur sont logés deux hippodromes: Longchamp, où se rencontre la société internationale depuis plusieurs décennies, dans laquelle défilent, depuis l'époque de Worth, Poiret et Chanel, les millionnaires avec leurs costumes élégants, chapeaux spectaculaires et sacs inhabituelle, pour l'événement de l'Arc de Triomphe, au cours duquel les parisiens et les dîners sont partie de l'événement qui n'est pas seulement une promenade dans le bois. Au contraire, du côté opposé du Bois de Boulogne, à l'Hippodrome d'Auteuil règne des personnes, surtout des hommes qui aiment les paris avec leurs bérets noirs, veste à carreaux (pied de poule) marron et beige, chaussures en daim pointues. Deux types se distinguent par goût, vêtements et appartenances!

**Paris une ville architectural?**

Grâce aux rois urbanistes comme Henri IV (1553 assassiné à Paris en 1610), qui a régularisé les rues, les châteaux, les bâtiments, les jardins, les places et les passages de la ville, Paris est ce que nous pouvons voir aujourd'hui. Le baron Haussmann (1809/1891) c'est l'homme qui a le plus changé les petites rues la ville par les rues rayonnées d'aujourd'hui: il a déterminé les mesures, les hauteurs, les balustrades des balcons, pour aligner toutes les maisons créant des lignes de fuites au long des boulevards pour embellir et unifier la ville. Des siècles de conditionnement facilitent aujourd'hui la création n'importe quelle œuvre d'architecture, comme un ensemble bien pensé.
Paris une ville dominé par la culture?
Les bibliothèques dominent la ville! Moderne ou ancienne, toutes permettent à nos corps de sentir l'essence des livres qui sont vendus du bord de la rivière à l'intérieur des librairies. Toutes les formes de culture sont présentes dans les expositions, aux évènements, aux théâtres, dans les musées où chaque coin a une histoire, chaque rue nous rappelle le mouvement d'autres fois et ou chaque mur nous raconte quelque chose.

Paris une ville qui a un sous-sol actif?
Et puis, le sous-sol a une vie qui grésille! Le métro, bien sûr, donne la possibilité de circuler à travers toute la ville, un tissu vaste et complexe se trouve dans les tunnels des égouts, dans les canalisations souterraines, dans les anciennes carrières et dans les catacombes. Sous toute la ville il y a une énorme quantité de labyrinthes qui ont été utilisés comme cachettes, tombes, mine de pierre et plantation de champignons, d'où vient le nom de champignons de Paris, parce que les grottes sombres et humides étaient bondées de cette culture. Chaque rue du haut a son égal au sous-sol qui est identifiable, les églises ont leurs nécropoles, les châteaux leurs sorties d'évacuation, et ainsi de suite. Vous devez penser que pendant nombreuses année cette ville souterraine a été programmée pour des évasions, agressions, chantage et fêtes.

Paris une ville multiculturel?
A Paris se diluent mille races et tous apporter un peu de leurs corps pendant quelques instants. Corps qui se diluent parfois et parfois apparaissent. Tous voyagent dans le métro la femme en burqa, la française élégante, le rappeur, l'exécutif ou de l'enfant, il n'y a pas de différences exagérées. Mais au moment où chaque un trouve son milieu les règles changent, la culture de l'individu domine l'espace et chaque un consomme la ville à sa manière: dans le quartier chinois bienvenue en Chine et a Passy soyez un noble français, catholique, traditionnelle et discrète. Chaque quartier devient un ghetto avec son style de vie et oblige une certaine mode.

Paris une ville passionné?
La passion est présente ! Soit la ville, soit les rencontres, soit les moments ! Si le rouge est déjà la couleur du drapeau de la ville et est aussi la couleur de la passion, la couleur du cœur, la couleur du blason de Paris. Chaque parisien a son cœur dans Paris . Même un chemin en forme de cœur est possible à Paris reliant certains des endroits les plus populaires de la ville. En jouant avec les mots, il suffit de joindre un A et un D dans le mot Paris et nous avons Paradis.
Que dire de plus si Paris est un paradis pour les quelques passionnés ou comme m'a dit un jour Marc Jacobs : «Je suis jaloux de ceux qui ont découvert Paris pour la première fois .... Le frisson dans tous les sens ! ( Je suis jaloux des gens qui découvrent Paris pour la première fois ..... Tous les sens sous la peau ! " Si un tel créateur pense comme ceci, comment pouvons-nous rencontrer tout ça ... mais c'est cette ville qui devient la grande métropole où tous absorbent la mode, de nouvelles versions de la modernité, ce qui ce fait et ce qui est possible de créer !

**Paris une ville comme une toile d’araignée ?**

Comme une toile d'araignée il y a un chemin entre créations de mode et marques. On remarque que chaque élément de la ville se prête à créer de nouveaux produits. La tradition de l'architecture, les pavés des rues, le plan de la ville tout se prête à créer. De mon point de vue, en relisant l'Étoile voici quelle pourrait être le point de départ pour créer le sac Kelly Hermès; ou les rues pavées de Paris aurait pu être la création de la couture du sac Chanel. Idées, questions, création ou vision ... tout ensemble fait de Paris une ville où ... Tous les sens sont à fleur de la peau! "

![Image of Parisian fashion items](image-url)

Paris est le rêve de tout être humain ... passer par elle au moins une fois dans sa vie. Elle est vraiment merveilleuse, superbe et sophistiquée. Les marques de luxe et la vie luxueuse mêlent touristes, bourgeois et les actrices qui se croisent dans les rues de la ville, chaque un défile à sa façon. Des corps qui vont et viennent, qui ne voient pas les mêmes choses, mais sentent la ville à leur manière et la consomme d’accord avec leurs rêves! Mais c'est la mode qui marque cette ville. Et c'est dans les collections de certains designers qu'apparaissent les croisements pensés ici, de la ville et dans la ville. C'est dans les boutiques des grandes marques que la mode est dictée pour le monde. Cartier, Hermès, Chanel et Dior dictent les règles de luxe, mais dictent aussi la mode à des milliers de consommatrices et des consommateurs. Non seulement la ville, mais ce qui vient intrinsèquement collé à elle.

Références


les sites

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MEMORIES OF SHOPPING STREETS OF FASHION CONSUMPTION OF SÃO PAULO: OSCAR FREIRE AND JOSÉ PAULINO ENTERED THE CITY AND BODIES

Kathia Castilho (Abepem); Raquel Carvalho Maia (PUC-SP: COS | CPS).

**Abstract:** This paper seeks to capture memories that are allocated through the streets of distinct shopping streets of fashion consumption in São Paulo: Oscar Freire and José Paulino. For such forms of visibility and production of meanings from reading some images captured in the daily life of these streets are analyzed. Knowing that the city and the subjects that circulate through it are in constant dialogue, interests us here think the city as an extension of their corporeality passersby, and the same in reverse in ethnosemiotics analysis.

**Keywords:** memory, body, city.

The city responds to our fears and desires. It is flesh and stone, it belongs to our corporeality and it embraces as many versions as the different looks upon it. (VILLAÇA, 2007, p.2)

Aiming to capture memories of the city and the body, by means of the analysis of the contemporary quotidian life via ethnographic observation and imagentical records, this paper focuses on the relationship body-fashion-city. As a proposition, ways of visibilities, visualities and production of meaning were analyzed from the reading of a few visits and also from the participation on the processes of experiences of said spatialities and images captured of the daily life of Oscar Freire and José Paulino streets.

We don’t understand the city as a mere geographic territory, with its streets, buildings, and architectural monuments. The city that really interests us is a place where we see the multiplication of contemporary symbolic exchanges, a space of production of meanings in which the subjects configure subjective shapes. We think the city like Villaça (2007) does, as a kaleidoscope of patterns, cultural values, languages, religions, ways of dressing, of eating, ethnicities, races, problems, dilemmas, ideologies, utopias.

São Paulo, the most populated metropolis in Brazil and South America’s main financial, corporate and mercantile center, is an exaemplary translation of said kaleidoscope, where multiculturalism and diversity...
reflect its countless immigrants and its descendants mixed to its more than 10 million inhabitants. That makes São Paulo viewed* as the city with the biggest populations of ethnic origins – Italian, Portuguese, Japanese, Spanish, Lebanese, and Arab - outside their countries of origin, aside from having the largest population of Northeastern people outside the Northeast region.

It’s through this multicultural kaleidoscope, and in its countless streets with layouts demarcating spaces and territories of the contemporary paulista metropolis, that we seek to capture memories. Memories that are built and reflected in the thickening of the fabric of the urban imagery, woven by the most diverse elements – historical, poetical, corporal, successive and continuous uses that change spaces, images captured in the interplay of the eye; in the angle and in the place from where it is seen; in the fixed instant in memory, on paper, on the body (HISSA; NOGUEIRA, 2013). Memories of the city inscribed on the bodies of the subjects who circulate particularly by two distinct streets of commerce and fashion consumption*: Oscar Freire and José Paulino.

Oscar Freire street is in the neighborhood of Jardins, a very sophisticated and celebrated área of the paulista capital, where you can find luxury brands shops for retail on mens and womens fashion. José Paulino street is in the neighborhood of Bom Retiro, a wasted, degraded area of the city, where there is a particularly organized retail and wholesale commerce specialized in womens fashion. Because of these characteristics, it was verified that both streets researched here have distinct features, as we can see below.

If compared, José Paulino and Oscar Freire are aspectualized differently: on the first, na image stands out that is driven by the excess – of people moving around, touching, buying, stalls featuring every kind of product on the sidewalks and on the streets themselves, fighting for clients with the shops, which sometimes also invade the sidewalks top ut on them shelves ou tables outside their rightful space; of colors and shapes, that take the infinity of products that are also exhibited and sold there and that are mixed with an also huge diversity of bodies and styles of the buyers. On the other hand, on Oscar Freire, we see an image mediated by a just measure (or very close to it): there are no agglomerations that force people, when passing, to touch each other, for instance.; there is a mix of buyers, flaneurs, curious people, passers-by; there is one or other peddler; there is no invasion of the shop on the sidewalk space, and this happens mostly because the sidewalks acts like an audience anteroom for the stage that is the entrance or the window of the shop; colors and shapes are integral parts of the space, but as particular strategies of the visual merchandising of said shops, above all in the windows, to raise awareness of the potential clients to their products. (VÖRÖS et al., 2013, p.7)

So, we can see that both spaces represent the city of São Paulo and particularize it above all by the construction of the universe of luxury versus popular. And yet, independently of the differences observed, we can also notice that both spaces are convivial stages where it’s established a multiplicity of
communication mechanisms between the subjects who walk by them. Because, according to Hissa and Nogueira (2013, p.56), “Urban life is made of the relations between body-city, space-movement, affect-action”, in which the body experiences the city and the city lives through the bodies of the subjects, which results in what the authors call “city-body”.

And in this body-city the subjects live, move and communicate through the body, giving the city an existence, and being influenced by it as well. Such influence is clearly noticed in the visuality of said subjects, which reflect corporalities and gestualities that tend to adapt to the conditions given by the urban space, causing what Mello and Silva (2011) call “contamination of ample sense”, translating themselves in behavioral mannerisms and transversalities.

The visualities and behavior patterns accepted and valued in the spaces of commerce of fashion consumption tend to influence the subjects who transit. And behavior patterns, in the same way as the vestiges of a given culture, sócio-historical dialogues, are aspects that can be recognizes in bodies, whose reality is based in the communicational character of human beings (CASTILHO; MARTINS, 2005).

The same goes the other way around. Those streets also have its landscapes personalized or modified, according the appearance of its passersby, who uses these urban spaces as stage and catwalk to express and communicate styles and preferences. One influences each other simultaneously.

So, we can see that both body representations tend to operate according to the available representations in these fashion consumption commerce streets and also the city and its parallel and transversal streets are influenced by the subjects who circulate in them.

Therefore, we agree with Guattari (1992) when he mentions that cities go far beyond being built and functional spaces, for they act as meaning and feeling machines, abstract machines that operate as carriers of incorporeal universes, working both as uniformizers and singularizers.

But, as we already mentioned, it's through the body, the gestures, the appearance games, the seduction and the modes of visual presentation recurrent in these spaces of consumption that we will seek to capture memories of the city of São Paulo, since the body materializes the relation of the subject with the city, reflecting the dialogue between both.

Everything is inscribed in the body, because it is one of the founding elements of the presence of the subject in the city. The body becomes, then, the media in which occur discourses that dialogue with other discourses, expressing contents that can be read as a text (CASTILHO, 2009).

When walking, the bodies traverse and complete several swathes of ways in the city. In a more or less invisible way, they create new texts, new rules, they writes the urban
discourse. To walk is to write, to read, to signify, to rewrite from our eyes to the world.” (Hissa; Nogueira, 2013, p.73)

So, it’s from the discourses of the body and also of fashion, here understood according to Garcia and Miranda (2010, p.118), as “a form of non-verbal communication, established through impressions caused by the appearance of each one”, also understood as “an act of presence of the subject her/himself in the world” (Castilho, 2009 p.9), that we will endeavor to do readings of some images captured on those streets day by day.

With this goal, initially, we did visits in loco, foreseen through the methodology of ethnossemiotics, in which we strove to cover a given course and timetable, looking closely for elements which could comprise the material for analysis, by means of recurrences. After that, from visuality modes observed in the visibilty space of Oscar Freire and José Paulino streets, we aimed to describe a few passers-by, according to the guidelines given by Landowski (2001), who argues that social practices, the apprehension of “what is going on”, should be described and analyzed based in the material the researcher already has.

The body in the city, the city in the body: Oscar Freire Street

Everybody who walks by Oscar Freire St. Is able to notice the atmosphere that made this street become “known as the eighth more luxurious street in the world: it’s almost 900 meters of pure glamour, with shops presenting chic items and sophisticated restaurants, which could be located in anyone of the famous avenues of New York or Paris” (Vörös et al., 2013, p.5).

A street that in the past was named “São José” and “Alameda Iguape”, and until the 19th Century was occupied solely by small farms. Becoming a commercial point only by the 20th Century, around the sixties, due to the success and the importances of Augusta Street,. When Augusta St. started to show signs of decadence, Oscar Freire gained prominence, becoming an importante comercial point in the eighties. This was so markedly a trend that newspapers then highlighted the street as meeting point of politicians and entrepreneurs in search of sophisticated restaurants, and young people nightclubbing in the area. In the nineties, when Brazil started a major import opening period, Oscar Freire Street started to be occupied by important international brands, such as Mont Blanc, which opened shop there in 1995.

\[2\text{As imagens que integram este trabalho foram captadas pelo grupo do Atelier Moda, Corpo e Consumo e integram o seu vasto acervo (vide nota anterior para mais informações).}\]
then on, that street began to be a mandatory address of shops, hotel, restaurants, and cafés of first-classe international and/or national brands focused in the consumption of luxury items (VÖRÖS et al., 2013).

So, all you have to do is to stroll by its big, tree-lined sidewalks, with strategically positioned benches, and windowshop, to watch the forms of communication and visual merchandising of the exposed items, to perceive that this one-way street is a space in which its entire organic structure was planned to receive a very specific kind of public.

So, when passing by Oscar Freire, the subjects, be they consumers and local residents, experience a very particular way of living in the paulista capital, in which one can capture a certain delight in the passages, because space is very agreeable to the senses (Figures 1 and 2).

Figuras 1 and 2: The well-built stoeefronts and the visual merchandising of the shops in Oscar Freire street.

Much the same way in which the urban scene of this street offers attractive visualities, the subjects who pass by it also reflect this visibility phenomenon. Many of those may be also considered as extensions of the windows, for one can notice, in the organization of the “daily life” dress code, the presence of famous luxury brands in clothing, shoes, glasses and accessories. We can also verify characteristics in the way of dressing according to the fashion trends, as seen by the use of light, fluid, patterned fabrics, bright colors, high heels – all things that contribute to the calling of the eye.

In the corporalities, we also find other recurring manipulations, where a certain repetitive arm movement stands out, arms that holds luxury purses with intrinsic qualities, with singular raw material, special finishing and, in some cases, patterning design of renowned brands, like Louis Vuitton and Gucci – icons, recognized not only by their quality, but by their unicity and exclusivity. Purses almost always positioned in the front of the body, hip-high, offering a certain increase in value and highlighting to the
accessory, algo giving a expansive and easygoing spatiality to the bodies. Characteristics that may be observed on both following images (Figures 3 and 4).

Figures 3 and 4: In these examples of subjects who circulate by Oscar Freire, one may see their search for visibility by means of their clothing, accessories and body characteristics. Bodies dressed according fashion trends, fluid, patterned fabrics, bright colors, carrying hip-high luxury purses, increasing the value and expanding the spatiality of their bodies.

The body in the city, the city in the body: José Paulino Street

Contrary to what happens on Oscar Freire street, walking in José Paulino street is to get in touch with an urban scene in which the excess predominates, the hyperbolism of a polyssensorial chaos, because there happens a mix, a clash, in a same space different and varied visualities, auralities, tactilities, olfativities, tates (VÖRÖS et al., 2013).

Located in an area dedicated to the commerce of textiles - the Bom Retiro neighborhood –, where we can find workshops and small shops managed by its owners, José Paulino street is a distribution and sales center in wholesale and retail.

It’s an area that, since the beginning of its growth, has turned to commercial activities, presenting an important immigration flux. Portuguese, Turks, Syrians, Lebanese, Jews - who dominated commerce between commerce between the decades of 1920 and 1930 – and South Koreans – who started to arrive from the 1960s on - have contributed to change the commerce, which was of a familiar nature before, into an corporate structure, bringing big changes in the production and commercialization processes.
Nowadays, commerce in Bom Retiro is dominated by Coreans, who occupy about 60% of the area, followed by Jews (10%), and Bolivians, Italians, and Brazilian (30%). The street gets approximately 80 thousand people in normal days and 120 thousand in festival days – an amount equivalent a 30 buses full of buyers coming from other regions of the country, particularly from the South.

The main streets that commercialize products and fashion and fashion in the neighborhood are: José Paulino, Aimorés, Professor Cesare Lombroso, Italianos, Júlio Conceição, Silva Pinto, Carmo Cintra, Graça, Cônego Martins and Prates. José Paulino street is one of the most visited, because of the diversity of shops, focused not only to the wholesale commerce, as it happens on Aimorés and Professor Cesare Lombroso streets, but also to retail.

That’s why, despite the seedy appearance and state of decay of the buildings where the shops are located, the huge amount of peddlers and stalls that occupy the streets and sidewalks which comprise the scenic space of José Paulino street, the consumer public is not restricted to low income– on the contrary, this commerce caters to vast layers of the population, coming from many regions of Brazil and other countries.

Figures 4 and 5: The seedy appearance and the decayed building that comprise José Paulino street.

A diversity of buyers who circulate on the narrow sidewalks, presenting the most varied ways of dressing, in which predominate the existence of subjects who seem to wish to be invisible, since they walk

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in a hurry and show worried expressions. Also, a few subjects wear clothes in a different way that what happens in Oscar Freire (figures 6 and 7): the clothes are closed, dark, low-heeled shoes, which makes it easy to walk at a fast pace, the purses are almost always clutched close to the body by means of the big straps, diagonally trespassed, arms crossed in the front of the body, hiding even more her looks.

The same superposition of designer brands that could be seen on Oscar Freire doesn’t happen on José Paulino. Here, we see basic, comfortable clothing, jeans and blouses of discreet colors, with light fabrics on warm days and heavier ones on colder times.

As extensions of the shops, the wardrobe of the subjects who circulate on the sidewalks of José Paulino also can be considered an extension of the street, making very clear the popular brands and products being sold in the shops.

Figures 6 and 7: In the subjects who circulate by José Paulino street, contracted bodies, strained expressions, purses with transversal straps, basic/sport clothes, tennis shores, comfortable flat shoes, no heels.

Conclusions

*In loco observation*, foreseen* in the methodology of ethnossemiotics, has made it possible to grasp the recurrences and social facts that contributed to the description of bodies, fashions and dynamics found in the streets, even making the comparison between both stand out.

Oscar Freire and José Paulino, as representatives of São Paulo, particularize the universe of luxury versus popular, building memories which are reflected in the thickening of urban imagery.
Woven by the most varied elements, these images make it possible to us to observe not only how the products of the windows and the shops of both streets are complementary to the clothing of most of the bodies who circulate by the sidewalks, but, above all, these images have made it possible for us to observe the relation of the subject with the city and the dialogue between both.

That’s why we consider Oscar Freire and José Paulino streets as fragments of the city and its particularities of people who pass through it, projecting memories and revealing different ways of living and consuming fashion in contemporary São Paulo.

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References - magazines


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Acesso: 10 março 2014.
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AT THE OTHER’S FASHION: AN INTRODUCTION TO THE ANALYSIS OF FASHION SEMIOTICS IN MAGAZINES OF THE TWENTIETH CENTURY

À moda do Outro: Introdução a uma análise semiótica da moda em revistas do século XX

Resumo: Este artigo trata-se de uma introdução a um estudo recentemente iniciado, no qual abordamos o desenvolvimento da moda brasileira, analisando os papéis da moda estrangeira, os processos tradutórios pelos quais passou, e como se deram essas apropriações, utilizando como metodologia a semiótica discursiva. O estudo tem como corpus três revistas ilustradas brasileiras do século XX, sendo elas a Fon-Fon!, O Cruzeiro e Manchete.

Palavras-chave: semiótica discursiva; moda; história.

Abstract: This article has as subject an introduction on a study, recently initiated, in which we research the development of Brazilian fashion, analyzing the roles of foreign fashion, the translation process on what it has passed through, and how those appropriations happened, using as methodology the discursive semiotics. The study approach three Brazilian illustrated magazines of the twentieth century, Fon-Fon!, O Cruzeiro and Manchete.

Key-words: discursive semiotics; fashion; history.

Introduction

Brazil represented one of the well-succeeded experiences of creating a nation outside Europe. A nation is viewed as a community of destine, above the regions, above races. Therefore, it’s necessary to acquire a conscious of unity, the identity, and, at the same time, it’s necessary to have conscious of the difference among the others, the alterity. (FIORIN, 2009, p. 3)

Brazilian fashion has always been a target of discussions: there is or there is not a Brazilian fashion identity? Such question was rapidly surrounded by multiples questions, that are really well putted in a book presentation, recently launched, about Brazil’s fashion histories in which Luis André do Prado and João Braga (2011), affirm that the “fashion made in Brazil” still is in a process of development, and, to be internationally recognized, it needs to build an “solid identity in the area on this country, and, that can only be possible by knowing ‘your own’ history.”

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1 This article is part of a research, in order to get a master’s degree in Comunicação e Semiótica at PUC-SP, and it’s guided by Prof./Dr. Ana Claudia de Oliveira. Such research has been recently initiated, and, therefore, contains an introduction to the whole research.

2 All the translation of this article, including the quotes, are informal translations made by the author.
According to the authors, it’s because Brazil has a colonial origin, that the habits of clothes and the fashion culture was copied and imitated from the big cities, and especially from the foreign ones. To explain the subtitle given to the book – “From the influences to self-references” – they let clear the process in which Brazilian fashion has been through:

Influences, because for long decades we drank on international sources, especially on the French one, once the idea of fashion was based on what it was created and released in Paris and in another few international fashion capitals, such as London, Milan and New York. (PRADO & BRAGA, 2011, p. 6)

It’s a fact that that kind of development lets traces for a long time, and, having as a parameter that the creation of fashion in Brazil steel is something recent, it came to mind some questions, which we think that can help in the construction process of what is projected, today, as Brazilian fashion identity. Which are these references that build a certain history of fashion in Brazil? Who are those that proposed ways of translating and even copping the “other’s” fashion? How it has succeeded those translating process in Brazilian fashion?

Identifying those “other’s”, becomes extremely important, when it’s considered that a subject can only build its own identity from another subject, in other words, what gives shape to my own identity, of “me”, is not only the self-definition, but also the “way in which, transitively, I goal the alterity. […] the emergency of the feeling of ‘identity’ seems to necessarily pass through an intermediation of an ‘alterity’ to be build.” (LANDOWSKI, 2012, p.4)

The research that is being developed reaches to answer how the “other’s”, that can be mapped on these illustrated magazines of the twentieth century, prosecute conductive roles that comes to define the various features of the Brazilian fashion, way beyond the clothing fashion. The goal is to identify which ones are this “other’s”, map the translation processes of lifestyle e consumerism from those to the Brazilians by these illustrated magazines – Fon-Fon!, O Cruzeiro, Manchete -, which are a corpus of the use of fashion; and beyond that, analyze how these processes, associated with social-historical-cultural aspects, help in the construction of a possible Brazilian fashion identity.

To Velloso (2008, p. 11), the weekly magazines of the twentieth century,

“[…] aimed a clear target: convey to their readers, ideas, values, behaviors and images of a universe that presented itself in an innovative way, revolutionary, and, above all, seductive. The publications developed the role of truly mediator’s agents in the process of cultural actualization. They became specialists in appropriation, translation and circulation of knowledge.”
Due to the importance of this medium, the research relays on editions of illustrated weekly magazines that circled in Brazil during the twentieth century. This choice has also been made, because we consider as Pinheiro (2009, p. 19) –, that the printed journalism, in this continent, was able to take profits of cultures that were “able to incorporate the metonymic aggregates that came from several codes and languages.” Therefore, were selected three illustrated magazines that, together, complete the period that we goal to analyze; more precisely, from 1910 to 1999, and, these magazines correspond to Fon-Fon! (1907-1958), O Cruzeiro (1928-1978) and Manchete (1952-2004). These three magazines, beyond the facts already quoted, are similar in other aspects, like their reaching the great public – considered as entertainment magazines “to the whole family” -; they all posses significant quantity of images that are capable of represent or, present, social aspects of their time; mostly, they were capable of explicit the esthetic, clothing and behavior standards. Nevertheless, our research try’s to point out which are the references of these standards, for both men and women.

At the “other’s” fashion

About the need of identifying these “others” to reach better comprehension of “me”, we keep on with Landowski (2012, p. 34):

“To explore the figures of ‘me’ and of ‘not-me’ and figure out the strategies from what they are [...], at the same time the condition and the result, is necessary, heuristically, to adopt the point of view of ‘me’ to start, and then, the one of the ‘other’, or, the opposite, knowing by the way that, when the time comes, we’ll have to put them front to front, to observe the compatibilities and the incompatibilities that command their relations.”

As quoted above, to enable the development of an identity, it’s necessary that before that, it has been made a definition of one (or more) alterities that articulate with the identity. On the corpus that will be analyzed, we’ll be able to detect the roles of these “others” in Brazilian fashion, (See Figures 1 & 2) and, the identifications of the readers-addressees of the illustrated magazines containing images of those “others”. We understand for indentifying, when the readers identify the universe of the discourse with their own universe, in other words, so that the Brazilians would use the “imported” fashion, there should be an identification with these “others”, the foreigners, the non-Brazilians; what involves thinking about these others and about the process they establish to produce those mechanisms of identification. (GREIMAS E COURTÉS, 2011, p. 252)
As an appropriation example of imported products – in this case, Parisians – one announce extracted from an edition of the Fon-Fon! magazine, of certain store that claims that it has just received “from Paris” new products for esthetical cares:

![Figure 1: “The A. DOUBLET house, desiring to give all the comfort to its elegant costumers, just received from Paris, to when you wash your hair, an instant water heater and an electrical dryer.”](image)

We verified that the images of the “other” on fashion in Brazil, normally indicates that it was not just about fashion, precisely, but about the presence of the “other” that was “abrasileirada”, mostly during the twentieth century – period in which happened drastic changes in society, and, therefore, in fashion – and maybe that happened to adapt clothing to the “tropical” climate, but also, imported fashion needs to be “more Brazilian like” so that it can be apprehended and assimilated by Brazilians, even if it means to modify the fabric or cut down the sleeves. We have below, a part of a report extracted from the O Cruzeiro magazine, in which are broached the “models for the carioca women”, and even the climatic contrasts are evidenced – “Winter in Rio - Summer in Paris”:

![INVERNO NO RIO - VERÃO EM PARIS](image)

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4 There is no translation to that word; it means that the products are adapted to Brazilian ways.
Continuing with Landowski (2012, p. 103):

“So that the change, whether is produced outside, on the natural or cultural space surrounding, or even inside your-self, can be apprehended and lived as something that makes sense, is needed, therefore, postulate, among the ones that cause or feel that change, the capacity of apprehending their selves [...] At the same time, as beings that [...] will continue to be their selves on their own primary ‘identity’, and [...] as beings indefinitely in ways of becoming others.”

Therefore, it is about apprehending the other, but in a certain way, also wanting to remain “myself”. We face this “abrasileirar” the other’s fashion, as an translating process, that, Haroldo de Campos (2011, p. 125) defines as an “transgressive appropriation [...] as the dialogical practice of expressing the other and expressing yourself through the other”, that is due the need to dialogue among what’s national and what’s universal. The more complex is the original “text”, more seductive as an open possibility of recreation; the original that eventually becomes translated, express in a figurative way it’s possible translations, while the translated text is a form of reinvention, or, of recreation of the original, as an “rectilinear process of ‘abrasileiramento’”. We’ll analyze, therefore, the translation process of the fashion/modus, also, the ways to express yourself by the other’s fashion/modus, which would be the mechanisms of manipulation applied.

The roles of the others were primordial on building the notion of a Brazilian fashion, on the comings and goings between the “other” and “me”; is proposed here the notion of intertextuality for a better comprehension of the object. The intertextuality, for Calabrese (2004, p. 162), is “the set of repertories presumed of the reader referred often in ways that are explicit on the text”; this set of information that is expected that the reader already possesses, are related with histories previously developed by other cultures. And those, act like an “intertext of a work” and they make reference to others texts, build previously to expose the consistence of the work and the production of “esthetical sense effects local or global.” Then, it would be like the fashion professionals, the Brazilians in this case, - as conceive Landowski (2012, p. 102) -, try to “arrange the conditions of a possible recognizing, reproducing, in a certain way [...] the already known.

The intertextuality – to Greimas e Courtes (2011, p. 272) –, entails the presence of autonomous discourses, in which occur processes, more or less implicit, of elaboration, re-

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5 Our griffon. Part of a press release extracted from one edition of the O Cruzeiro magazine, of 5 agu. 1950. – There’s no specification of the number of this edition. Consulted at CEDIC – PUC-SP, edition digitalized by the local responsible.
elaboration or even transformation of models. Rising up the types of models and the types of processes is important because they can allow the comprehension of the types of operations processed by one in relation with the other. Fiorin (1994) e Discini (2003), exploring those types of operations, indicates three intertextual processes, which are: by allusion, by quoting and by stylization. Beyond that, the intertextual analysis show the way on which the texts use the specific configurations of the simulacrum of the conventional practices, in other words, of the discourse orders of a determined social situation (SCHNEIDER, 2004). As told by Schneider (2004, p. 101):

“Discourses, as the same way of symbols, acquire power, effectiveness and function by the social context in which they are situated. In fact, the very own definition of the discourse as a constituted system inter or supra-individual, look up to narratives and to the construction of meaning, implicating it’s ‘immersion’ (embeddness), into a more embracing context. The term that has been used, in linguistic and in anthropology, to describe the relation between discourse and context is ‘intertextuality.”

Therefore, the discourses contained in these magazine, won’t be analyzed as “singular cultural expressions”, but as references to the social and cultural situations in which they are produced, in other words, we’ll dimension the historicity present in the enunciation. Analyzing a text – to Landowski (2005, p. 13) –, verbal or non-verbal, and its context, is apprehending the sense in the moment that it emerges, on which it’s necessary to analyze the context due to the constitution and to improve the analysis of the text.

Those “others”, actors6 of the speech, on the discursive level, play roles that make-be the discourse with its interaction, in a performance that happens in enunciation instances, in act; in this case, these subjects emerged in the enunciation play roles, characterizing, by figurative mechanisms, the themes in which the values are installed and putted in circulation. Its considered that are the fashion designers that conduct the modus that come from “outside/far” and install them as “here” and “now”, in time and space manners, that the subject processes to change itself at the same time as the discourse. Because, according to Landowski (2012, p. 102), the fashion designers need to make reference “to a production instance” that remains among the seasonal changes.

When we talk about fashion seasonality, Oliveira (2002, p. 127) affirms that in the course of the twentieth century has occurred an acceleration of the ruptures of fashion, breaks of the continuity each time more approached to introduce news in the “way of dressing up or on doing something different.” We emphasize this process of acceleration with Greimas (2002, p.83), that

6 We emphasize that all the terms in bold that are in this article are based on: GREIMAS, A. J.; COURTÉS, J. Dicionário de Semiótica. Vários tradutores. 2 ed. São Paulo: Contexto, 2011.
says that the intensity of these movements, with constant ruptures, announce the 
“transformations of the subject of state into subject of making”, always injecting new values so 
that the subject reach them on its course.

This news was disseminated by manipulation strategies, predominantly by intimidation, 
temptation or seduction, on that way, fashion becomes a subject filled of values by its 
spectacularization by the media, including the press media. This subject that prescribes “imposes 
a shall-do” to the subject for whom discourse is addressed to. The media, on its turn, 
competencialize the addressed subject by “teaching” and showing it in conditions of know and 
be able to do (OLIVEIRA, 2002). To Landowski (2012, p. 35), fashion “translates not the 
continuity of the human nature, but a historical discontinuity, […], in the shape of socialization that 
has been practicing this fact since always: the immutable logic of tradition.” In other words, 
fashion would be the disjunction in the customary permanence.

The fashion from “here” in relation with fashion from “there”

“In our culture, among the consuming products, the clothing […] has been 
amplifying its dominance way beyond the frontiers of fashion. […] As an 
increased phenomenon and beyond the ways of dressing up […], fashion 
globally approaches ways of being, lifestyles, preferences, chained ideas and 
opinions that centers the human groupings, defining them in a certain 
historical period and defining it’s social-economical-cultural distinctions. 
(OLIVEIRA, 2002, p. 126)

As told by Ana Claudia de Oliveira, fashion goes way beyond dressing up, it expresses 
the lifestyles of societies. To analyze this phenomenon, will be realized a diachronic study – in 
which we pursue the “acquired value by a phenomenon “across the time” – and a synchronic 
study – in which the value of the phenomenon will be related to its simultaneity, to its context 
(FLOCH, 2001, p.14). Thus, it’s necessary to elucidate, to a better comprehension of the object, 
the history of fashion in the century that will be studied.

We initiate in the decade of 1910, which was defined as Belle Époque, time that explicit 
the zeitgeist that goes from 1890 until the beginning of the First World War (1914). And, still 
according to Prado & Braga (2011, p. 27), the Brazilians continued to assimilate the styles of “the 
florescent industrial European society”. A tradition that initiated with the rural aristocracy and 
perpetuated even after the declaration of independency, a “disturbing paradox” for a society that 
reached its origins but still, seemed to maintain a “desire of being a foreigner”. Such was the 
establishment of the French culture that clothes were named after with French language, and it 
was a sign of “distinction” being French fluent. Below, on the left side, a page that was retracted
of the Fon-Fon! Magazine, and it’s an announce of a feminine corsets house and the products are named as “Marie Antoniete”, “Seduissant” and “Parfait”; and right beside it, a page of other edition of that same magazine, that, by satirize a (European) good manners “lesson” for men, use words as “pas-de-quatre” and English words as “smart”:

![Figure 3: A Fon-Fon! edition of 10 oct. 1908, n0027; Figure 4: Fon-Fon!, edition of 22 jan. 1910, n0004; on which is told: “This practical lesson [of good manners], Fon-Fon has received of a second Secretary of “Legação”, arrived from the European civilizations, it’s been learned that all those little things are necessary for the south-american peace and for the European balance.”](image)

At that same time, the manly clothing were almost uniforms, the “decorative style” previously used by the European courts, especially by the French one, was substituted by the “simplification that came from the English field clothing” (PRADO & BRAGA, 2011, p. 66).

Known as the “Crazy Years”, the decade of 1920, in which “The clothes that dressed Brazil up […] reflected the international fashion, which, by its time, reproduced the euphoric post-war.” (PRADO & BRAGA, 2011, p. 97) It could be seen on the streets the reflex of the beginning of the feminine emancipation, “new” women with legs showed and short hair, that smoked and

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drove. And more, only the French could create “new” models and the Brazilian dressmakers could only reproduce it: “It got stronger, between our intellectuals, the reach for a Brazilian cultural identity. However, a little was cogitated about the existence of a local or even of fashion as a form of creation.” (PRADO & BRAGA, 2011, p. 97) During that decade, the clothes for both genders lost its austerity and the society reached more pleasure. Below, a page extracted from the O Cruzeiro magazine that evidences the initial feminine “liberation movement”, with legs showed, low neck and short hair in carnival costumes as “New models from Paris”:

![Image](image_url)

**Figure 5:** O Cruzeiro, 2 feb. 1929, p.41. “Carnival fantasies: New models from Paris”

Despite being a period on which Brazil continued to be in a accelerated process of urbanization and industrialization in the decade of 1930, the clothing was still made by the dressmakers/sewers, and there was not sufficient technology for a serial production (PRADO & BRAGA, 2011), notwithstanding, the serial production in Europe already existed since the beginning of the twentieth century (LIPOVETSKY, 2009).

According to Prado & Braga (2011, p. 134), “The increment of the communication mediums – and, particularly, the success of the spoken cinema – made grow the disclosure of

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9 There’s no specification of the number of this edition. Consulted at CEDIC – PUC-SP, edition digitalized by the local responsible. Original: “Fantasias para o Carnaval; Modelos novos de Paris.”
fashion and the velocity that the vogues were replaced [...].” Magazines started to reproduce the models of the imported clothes and the copies – that were provided by the maisons to overcome the crisis of 1929 – had become the main meaning of fashion production in Brazil (PRADO & BRAGA, 2011, p. 135). Below, “The Hollywood Fashion” showed by O Cruzeiro:

![Image of O Cruzeiro, 22 Dec. 1928, p. 32.](image)

Since 1940, according to the authors (2011, p. 140), “the deflagration of World War II, [provoked a] tendency to severity on clothes”, and the difficulty to import fabrics motivated the local production, but, as the productiveness was still low, a same piece of clothe were made by several leftovers of different fabrics. The sober colors, monochromatics, neuters and darks, and the utility – on feminine clothes – turned out to be a primordial factor, after all, women started to work outside their houses and they needed practical clothing. While the war was extended, on the other way, the Hollywood cinema – that revealed new fashion icons – and Carmen Miranda that became a fashion icon. The cinema industry, with its fantasies, was becoming popular and was in expansion, and that mode was reflected above the young people, and started to incorporate those “divas” and those “handsome stars” of the movies (PRADO & BRAGA, 2011, p. 147). We have below a page extracted from the Fon-Fon! magazine that’s an announce of a local dressmaker and it evidences certain austerity, that was predominant by that time:

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At the post-war decennium, on 1950, Europe was devastated and in no conditions to produce. Taking benefit of this moment, the New State in Brazil, was trying to strengthen the industry, and among those, the textile one; “the Brazilian industry found space to try to achieve prosperity, enlarging the exportations and replacing the imported fabrics” (PRADO & BRAGA, 2011, p. 185). With high productive capacity of the local textile industry, emerge in Brazil the first luxury sewers and the first fashion magazines – exclusively – that achieved the great public. These luxury models were launched in runaways, bi-annually – spring/summer and autumn/winter – and its prices restricted the buyers. “To the great public, the only choice left was to copy the fashion” that was illustrated by magazines, or, reach the grand department stores, with large-scale productions (prêt-à-porter) that has been recently installed in Brazil, following the tendencies of countries like United States and England.

The Brazilian sewers won great visibility during the 1960’s, mostly due to the great investments on publicity in the communication mediums. In 1958, was founded the “Feira Nacional da Industria Têxtil (FENIT)”, that was established in the following years and was the first institution uncharged of organizing the fashion runaways shows for launching collections. In a
country submitted to a military repressive government, the fashion, in compensation, followed in a way to reach freedom for the body and was emerging the fashion made by the young ones in Brazil. The contraceptive pills and the miniskirts were arising, and the men started to get of the "basic suit" (PRADO E BRAGA, 2011). Below, pages we extracted from the Manchete magazine, that exhibits a Brazilian collection of summer fashion (1965/66), referred in a particular way, "Bazilian Primitive":

The "tropicalia" and the "disco" were two different styles that had their "kingdom" at the 1970's decade. These styles both musical and clothing, cohabitlated during this decennium, in which the liberty was a predominant factor, even during a rigid period of military dictation. The "tropicalismo" was a "pro-Brazilian" movement in vogue in the beginning of this decade, while the other, the "disco", insisted on the incorporation of fashion/modus, mostly north-Americans and Italians in the late 1970's. At the same time, we started to export fashion with the "Brazilian way", "tropicalista". Different styles like the "hippies" and the disco with its synthetic fabrics were mixed, and were showed on the – now consecrated – fashion shows of Fenit and Rhodia. Italians movie stars were venerated, especially by the "Four great [sewers] of Fenit" (PRADO & BRAGA, 2011). Below, we can see this exportation of fashion with "Machete exports fashion":

Figure 8: Manchete, edition of 28 agu. 1965, n 697. Edition accessed on Arquivo Público do Estado de São Paulo, picture taken by the author.
Known as the “blue years”, the 1980’s were nominated that way due to the popularizations of the jeans, “expressing coincidentally (or not)” the democratization of the public life, and as a reflex of fashion (PRADO & BRAGA, 2011, p. 405). At those years, the serial fashion production became consistent and the Brazilian fashion brands were consecrated in jeans production. To Prado & Braga (2011, p. 406): “In fashion design, we assimilate the minimalist Japanese rationalism […], well appropriated to serial production and to the ideal of a generation the cultivated work as a religion: the yuppies (young urban Professional people) […].” To those workaholics, used suits with enlarged shoulders and classic pants, and more sportive lines to wear “outside” the work environment. The youngest Brazilians incorporated a little more this sportive fashion, with prints patterns, colorful and in exaggerated ways, and more, the punk rock music style became street style and a reference to “rebel fashion”.

Finally, we get to the 1990’s decade. Jeans has been installed in fashion in the Brazilian market, and became an “everyday” fashion, but also, was stylized by brands, now known, like Clodovil Hernandez that made plublicity of his jeans with the “flavor of Brazil”. Beyond jeans, beach clothing had also reached a big space and was internationally recognized. In this decade, leaving a little the production shaft São Paulo – Rio de Janeiro. Fashion became more minimalist, with lonely colors and less volume on the known as international “fashion capitals”, while here, when they were even appropriating this “minimal” fashion, big designers was consecrated in Brazilian fashion (PRADO & BRAGA, 2011, p.525).

With this brief contextualization, we reached to explicit the relations between foreign fashion and the development of Brazilian fashion. In posterior studies, we’ll reach, through the
discursive semiotics, analyze specifically such relations and its translations processes. We tried to clarify in this article, our intention in studying the appropriation of the modus of the “others”, by its translations processes, and that gives possibilities to identify how it’s been done the construction of the identity of Brazilian fashion. The choice of this corpus is due to the comprehension that these magazines were mediators of social-historical-cultural (trans)formations, and also were the mediums that reached the great public during the twentieth century. With this reaching capacity in our population, codes were imported from other cultures. Thus, they are rich sources to research the identity and its relations with the alterity in Brazilian fashion and culture. Study those translating processes is look up to the construction of the identity in the context that it’s emerged; we can have a better comprehension of how the Brazilian fashion culture has been constructed.

As we research about the state of the art, we saw that there are a few researches about the Brazilian fashion and the processes for what it’s been through. The researches we found don’t get any deeper on this problematic, then we realized the need of studies like this, that approach the presences of identity and alterity in fashion through the communicative mediums. Its necessary a study that’s realized both synchronic and diachronic ways, and mostly, that uses discursive semiotics so that it can be established the regimens of sense build in the produced discourses by those mediums.

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THE REFLECTION OF THE COMMUNICATION OF WOMEN'S FASHION IN THE 1950s IN THE CITIES OF GERMAN SETTLEMENT IN SANTA CATARINA

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Abstract: This research aims to analyze the influence of media on fashion and on the behavior of women in the towns of Brusque, Blumenau and Jaragua do Sul in the 1950s. For the analysis, printed media of national, regional and local circulation as newspapers and magazines were researched. Through the research of communication media we realize how fashion and advertising were absorbed by the women of those cities and how they used the information to influence social behavior in building relationships.

Keywords: fashion, communication, Santa Catarina.

Introduction

50's: The Golden Years. The world was recovering from a major war and dreamed of great revolutions. Revolutions not in the sense of the battle itself, but in terms of progress. The 50's in Brazil began with the return of Getúlio Vargas to presidency. Elected by the people, he comes back to power for the last time, after a 15-year period (1930-1945) of dictatorship. The democratizing winds that started their journey around the world, after the fall of Hitler and Mussolini, were not enough to change the nature of our political strength, only the way they participate in the game.

That period, not coincidentally, is called Golden Years. Brazil experienced new economic and cultural fields, that put us closer to the little period of reconstruction that Europe and the U.S. were also experiencing.

Brazil in the 50's experienced a long period of rise of the middle class. With the end of World War II, the country witnessed optimistic and hopeful urban growth and industrialization, that led to the unprecedented increase in educational and professional opportunities for men and women. Democracy and participation ideas were strengthened in political speeches. In general, the opportunities of access to information, leisure and consumption were widened to Brazilian people (BASSANEZI 2001, p.608).

The growth of cities and the spread of culture and information through the media fueled the country as a whole. Since the 40s, radio was the primary means of communication at the time, leading information and entertainment to the population. "It was a large window to the world, bringing in to almost every household the latest news; molding public opinion; selling products; launching fashions; and fed the dreams of listeners with the voice of great actors and actresses." (NOSSO SÉCULO, 1985, vol. 7, p.61).

The Brazilian press had also undergone extensive modernization. Brazil's participation in the
World War II on the side of democratic nations and the fall of the “Estado Novo” dictatorship put several Brazilian journalists and writers in touch with the functioning of the press in the United States. Modern journalistic techniques there known and the favorable politics environment in Brazil allowed major modifications of journalistic style.

The consumer market also grew dramatically. Numerous home appliances and utensils were introduced to the market, besides the development in communications and in the housing area. The new social logic opened room for the new, for modernity, for consumption. According Sant'Anna (2002, p.115):

[...] In the 50's and 60's, the most symbolic support for the modern perception was provided by construction, followed by trade of luxury goods: home appliances, clothing, accessories, furniture and others. The local society denied what was traditional, because that was associated with the idea of delay and stagnation; furthermore, what was associated to the new building standard and new technology filled products was more beautiful, prosperous and modern.

The state of Santa Catarina accompanied, even though not always with such proximity, that modernization, as already described by Sant' Anna (2002). With large and important industries in the textile setting, the state has made itself known in the rest of the country through its products and its industrial owners, mostly descendants of Germans. The fifties also showed strong economic growth in the region - Brusque, Blumenau and Jaragua do Sul were home to important industries that helped modernize the region through the construction of roads, bridges and buildings. Brusque, important textile center in the 50’s, was the birthplace of the highlights in the area, as Industry of Fabrics Carlos Renaux, Schlosser Industrial Company and Buettner. Blumenau already had Artex and Hering and Jaragua do Sul had Marcatto, among others, that are now extinct.

This article aims, through media that circulated in the 50's in cities like Jaragua do Sul, Blumenau, Brusque and Joinville, to understand the behavior of women and fashion (Grá, aqui acho que deveria escrever que tu quer entender o comportamento naqueles locais e naquele momento, senao fica meio amplo... poderia continuar com “at that scenario”, algo assim). It is known that, as it still is nowadays, the media had great influence on the behavior of people and, through them - in fashion magazines, women magazines, newspapers and gossip columns - we have seen the importance of fashion, of looks and of the will to be modern for women in the region.

We tried to learn a little more about the women who were part of that society and consumed the information media like magazines, newspapers, catalogs and manuals, and who inhabited these cities in southern Brazil. Through research in the mainstream media that circulated at that time in the cities studied, we realized the importance local women and industries gave to fashion. Great fashion shows took place in the area throughout the 50's. Vandresen (2001) pointed out that Santa Catarina has
always been known for their style and boasts some of the largest industries in the Brazilian textile industry and clothing, but was never known for creating fashion.

People of Santa Catarina seem to understand how a few seasonings of style and how small things are able to create and destroy an outfit, an image, a meeting, and a good meal. But, as there is no passion without controversy, the middle child syndrome and the title of the land already had two clichés that helped define the society of Santa Catarina, and also apply to the development of fashion in the State (nao captei direito o sentido dessa frase). Responsible directly or indirectly for more than half of the jobs in some regions of Santa Catarina, fashion is an economic force that moves annually in Santa Catarina only a few million dollars. And, despite knowing that they are the big things (capable of stamping the name of the State in a headline of Gazeta Mercantil) that keeps an industry at the top, we dream of the second roll of newspapers circulating in the country scenery (VANDRESEN, 2001 p.86).

Thus, this study’s purpose began from the interest in the behavior of women in fashion, facing the existing means of communication, the appeal addressed by advertising and the thoughts of women who lived during the Golden Years of fashion trends and information in Santa Catarina (away from the big international fashion cities like Paris and Milan, and national as São Paulo and Rio de Janeiro).

The study was brought from two main sources: bibliography published in history, fashion and sociology books related to women’s issues, to Santa Catarina, to fashion and to advertising; and the publications of that era found in historical archives and newspapers, bookstores and libraries. To complete the survey, people who lived through that era were interviewed and also lent images.

In the newspapers and magazines found in bookstores and historical archives we focused on advertisements directed to fashion clothing, the woman and the textile industry, fashion editorials and society columns. These spaces, usually reduced, but very interesting, were the basis for the analysis. We still sought to limit ourselves to the publications produced in the region or that circulated through the region.

**Women's fashion in communicating the Golden Years**

The reflection of the desire of the people for progress days, in the 50s, was noticed in the economy, in culture, and in technologies and that progress has happened, mainly driven by industry. The industrial sector suffered a steady and seemingly irreversible expansion. Consumer products, more than ever, began, more and more, to add aesthetic values, and Brazilian culture in general maintained, even in the 50s, the admiration and appreciation of what came from Paris. National manufacturers used to pay much attention to this aspect, as well as consumers who, since the time of the empire, took
France as reference in fashion, art, etiquette, etc.. However, this began to change after World War II, giving more attention to the United States. Brought by the cinema and by multinationals, the U.S. technologies influenced all countries and, along with it, the changes in patterns of behavior and consumption, which were closely linked. Examples of this mechanism were the Hollywood stars, singers, national actors and actresses that influenced the way of life and way of dressing. The movies were more accessible than the newborn television. The news came on the radio first and then through magazines and newspapers. Thus, fashion worn by actresses, and so as their makeup, hair or even their behavior were seen as a reference for the general public.

Women's press and advertising worked in the same direction. In the United States, since the 20s, advertising strives to change the traditional feminine habits, to eradicate the "prejudices" that stop the reign of consumption. The new ads are manufactured with the aim of legitimizing the seduction, the taste for youth, narcissistic passions, the consumer demand for beauty (LIPOVETSKY, 2000, p. 159).

In the areas of German colonization in Santa Catarina, fashion was consumed and known through magazines and special supplements of newspapers, and access to them was higher among people with higher purchase power. In the early 50's, few publications were intended only to the subject of fashion. There were, in general, magazines of general issues like novels photo magazines, bringing issues about fashion. In the newspapers, fashion and all matters considered feminine occupied only little space, probably because it was considered by many a frivolous affair. Most publications, especially newspapers, emerged through a political vocation.

Gradually, women's magazines gained a larger space and the press woke up to the need of a large market generated by this segment - the feminine, which every day became stronger, due to changes in the social role of women.

These medias, in northern Santa Catarina, were observed mainly in the central areas of the cities, because a lot of people lived from agriculture and were isolated from information. However, the regions studied were colonized mostly by immigrants and, as a region with great textile power, stimulated the concern about the wear and fashion. During the 50s, many fashion shows happened in Blumenau and Brusque, mostly organized by the textile industries and by importante people. One such event happened in Brusque in 1952 had great repercussion in the media. Besides the presence of many industry owners, the event was attended by the governor of the state of Santa Catarina, Mr. Irineu Bornhausen. The emphasis was given to the industrial and its product: the fabric. The creation of the clothes was a simple way to show the tissue and its possible application. The girls wearing the pieces were young ladies of society, from traditional families, and always single. The clothes were made by
themselves or seamstresses, always in tune with fashion known through magazines.

Fashion at that time did not have the speed of today, where the information is available minutes after the fact or even live and available to large mass instantly. In the 50’s, fashion remained longer, at least one season, with minor changes. The news in fashion took longer to arrive, however took more out of use, such as New Look, which lasted nearly a decade, a fact that currently, with the fashion system becomes inconceivable.

Mass culture is even more representative of the fashion process than fashion itself. All mass-media culture has become a formidable machine commanded by the law of accelerated renewal, of the ephemeral success, the seduction, and the marginal difference. The cultural industry that is organized under the sovereign principle of novelty corresponds an exceptionally stable consumption; more than everywhere else, there reigns fickleness and unpredictability of tastes: in the 1950s, the average holding time of a feature film was about five years, now is one year; the average lifetime of a musical success today oscillates between three and six months; rare are the best sellers whose service life exceeds one year, and many bookstores do not even buy back the works whose publication date exceeds six months (LIPOVETSKY, 1989, p.205).

Some expressions used at the time by the drafters of the ads are practically no longer found today such as: "made clothes" (we use clothing or collections); "items for men"; "Ladies Clothing" (we usually refer as male or female) "toilet" (this word was used to refer to clothes), "pants" (we say only trousers today, we know it's long).

There were some companies that produced clothes, as Hering Blumenau. Also in Blumenau there were Pernambucanas and Renner, who sold "made clothes." But most shops used to sell garments and fabrics for clothe making at home or in a dressmakers tailor. This practice was the reality for most people that time. For example, in Jaragua do Sul, only a few stores sold readymade garments; most people used to buy the fabrics and trims and sew their own clothes and their family. At that time, buying clothes was also not so common as it is today. Buying a new one, or the material for making clothes, came mainly from a need or due to special dates such as Christmas, Easter or in a new season. Only rich people bought readymade garments, some even bought in neighboring towns when they had opportunity. Women of most favored social class often went out of Jaragua do Sul to buy fine fabrics, that were found in Joinville or in more distant centers, as even in the bigger cities it was difficult to dress up. These women also traveled frequently to Europe or Sao Paulo and Rio to supply their wardrobes with the latest fashion.

If the latest ready-to-wear trends were in the streets, often thanks to an anonymous army of seamstresses, dressing up in a gala outfit in Santa Catarina’s largest city was still a difficult task. By the end of the 50s someone who wanted to buy a dress for a black tie event had to order in Vogue House or Madame Rosita, in São Paulo, or in Casa Canada in Rio. The difficulties did not stop there. "It took up half a day to
make a connection to Rio or São Paulo," recalls the designer Galdino Lenzi, 76, one of titans of fashionable Santa Catarina (VANDRESEN, 2001, p. 88).

Many shops in the 50's sold everything: it was not rare to find in the same commercial spot clothing, fabrics, garments, shoes, crockery, curtains, carpets, machines, bicycles, phonographs, and even dry goods, including butchers.

The fashion shows were performed at social clubs. Some were organized twice a year by stores like Casa Peiter in Blumenau, and others on the occasion of birthday celebrations of social clubs or even for the launch of new collections.

The modelling profession did not yet exist in the region at that time, only in large centers. The models were young ladies of the local society ("gentle young ladies of society" as journals referred) and presented the clothes made by seamstresses or even themselves, using the industries fabrics. The girls, for the most part, had the standard of beauty of the time: a "plump" silhouette.

In publicity and advertising photos, the print media referred to models who wore or used a product as a male gender model, "the beautiful and elegant model wears..." or "presented by the dress elegant mannequin..."

Each dress that was presented received a name according to its aesthetic features that were presented during the parade: "Golden Waterfall", model "Nipon", model "Matador", "Lady of the Night", "Paris" "Eldorado", "Scheerezade", "Pompadour".

The advertisements in general, and even the texts that spoke of behavior and fashion used many words in another language, mainly in French: "Manteux", "toilet", "tailleurs", "soutien", "maillot". Still, as mentioned previously, everything that came from other countries had much value, specially from France. Gradually, France lost thia position after the Second World War and the influence started to come from the United States.

Inside magazines and newspapers, texts were too long. When describing a person or institution, several adjectives anticipated the name and objective itself. Importantly, these adjectives, when referring to people, were generally related to morals and good behaviors. In the examples : " ... this traditional fashion establishment has fair and deserved concept ... " "... with luxurious facilities, artistically decorated, elegant showcases, fine taste ... "; " ... Besides the natural satisfaction, for hours of enjoyable pleasure in living fine social environment, those who witnessed the parade felt fairly proud of it ... "; " ... Relying on the kind and precious collaboration of enchanting society ladies... "; " ... These big firms and their worthy industrial gentlemen ... "; " ... Enhanced by the elegance and beauty of the gentle old lady ... "; " ... we will focus on the sleek and stylish social environment, through the wonderful fashion show ... ". Another aspect about the texts, is the excess of formality. "... the initiative of
Honorable Mrs. Irene ... " , referring to the owner of a store.

The vocabulary has always expressed very well the social moment and its transformations. Lipovetsky (2000) speaks of seduction and vocabulary behavior:

[...] Before we had to express the ardor of his feelings; Today it has become useless and, so to say, counterproductive. Before we had to incense the beautiful; Today the most superlative compliments more ridicule the suitor than flatter the woman. (...) Even the vocabulary registers these transformations: from the 1950s, do not do more the cut, "sings" (LIPOVETSKY, 2000, p.54).

The default behavior of the woman of the 1950s, "Queen of the Home," is an example of the connection between behavior and consumption. In this period, several appliances were introduced in the market, products to take care of home and family, and advertising of these products was made in order to always show many scenes in family, mothers with children or with their husband. They showed that woman happiness was in the family, that this depended on the woman and the marketed product would contribute to this happiness.

Wife of the Golden Years was valued for her supposed ability to indicate with the light of her eyes, the way of love and happiness to those around her. To consider her the queen of the home, the main responsible for domestic happiness, meant not only assign her a nontransferable, significant power over the family - with all the work that this task, not always feasible, could bring - but also reinforced the central role of the family in woman's lives, and it seems clear, her dependence on marital ties (BASSANEZI, 2001, p. 627).

The traditional social role of women, to marry and have children, was reflected in the advertising appeal, which reinforced this behavior. Ads of hygiene products, perfumes, dishes, bedding, food, soap, furniture, among others, praised the romantic relationship, always with images of a woman with her husband, or the girl conquering the boy. Many also showed scenes of the bride making her trousseau, the wedding day or the first night of the newlyweds.

Especially the cosmetics advertisers used this technique. The woman should use her greatest weapon of seduction: the beauty. Using cosmetic products, a high-growth industry, with numerous releases in the 1950s, she would have more chances to conquer the opposite sex.

With the expansion of women's mass circulation press comes a new way of speaking of feminine appearance. Until then, the discourses about feminine beauty were work of the poets, novelists and doctors, or secrets among women. From the twentieth century, women's magazines become the main drivers of social diffusion of aesthetic techniques (LIPOVETSKY, 2000, p.155)
This idea of family and the importance of women's role as wife and mother, was enhanced in most advertisements. Not only on the ads of beauty products and clothes, but also in ads for men's watches or toilet accessories, for example. The images always showed beautiful young women in line with new technology releases.

In written language, it was noticed that words like modern, status, confidence and innovation were common. The idea of technology was also explicit in the ads and showed that the modern woman was informed about the latest news that could help her in the household. Moreover, this idea of modernity continued strengthening the role of devoted wife and mother, but did not remind of the old woman who used to wear apron.

One of the most common is a more direct language regarding the technology implicit to the product, showing that the message presupposed dealing with an audience that was more aware of technological advances, in order to invest upon them what was more modern, building an equally innovative personal image. This question represents a new image of woman stripped of the previous listing of femininity, whose stereotype was in ignorance, clumsiness, rudeness, bound exclusively to domestic life. Even ads for appliances or any cleaning product are associated with the idea of beauty, comfort and technology. Being the woman who uses someone different from her grandmother or mother, a modern woman. [...] How is deductible, the role of the wife was not questioned, and even in advertisements of appliances and household utility, it were always reinforced, however, the wife of the new age didn't remind the lady with an apron and sloppiness of the past. It was someone who should always be in line with new technologies and demand them as a recognition of her dedication to the home (SANT'ANNA, 2002 p.119).

In the ads texts, an idea of modernity was always present. According to Sant'Anna (2002, p.116):

From where came the models of behavior, but from the media, and, among them, from the large number of journals produced in Rio de Janeiro, as O Cruzeiro, Manchete, Journal of Women, and others, bringing information of the North American actors and actresses lives, but also of national 'stars' who were successful in the national Radio Broadcasters Associated etc., and arrived a lot at different Brazilian cities with the magazines, their ads, reports and articles. From there, given the positivity that these media vehicles represented, models of behavior and personal significance for each reader were created.

In addition to these formats, we observe that fashion used to bring an exaggerated discretion, with regard to models, most very closed, due to the design of European fashion, which dictated the silhouette rules in Brazil, with a different climate there, seen that some summer collections, today, would be considered, for being too closed and covered much of the body. Another factor, undoubtedly was the modesty of women, that, to be worthy and considered "from the family", needed to be discrete.
Conclusion

What can we realize, finally, is that advertising and the media in general, beyond simply communicating the news and entertain their audience, strongly influenced the behavior and fashion. So how fashion reflects the culture and identity of a society, the media inform and influence people's lives, the relationships that are built and enhance the appearance, through symbols presented and understood by the subjects.

References

THE MENSWEAR AND MASCULINITY IN MARINGÁ (PR) 

Guilherme T. Silva (UEM); Ivana G. Simili (UEM)

Abstract: The text analyzes the appropriation and production of meanings for men's fashion, upon the approach of the appearances of men and masculinities manufactured for directions. For this purpose, we examined the images of acquired memory of the city of Maringá (PR) - for the years 1940 and 1950.

Keywords: fashion, images, masculinities.

Introduction

The processes of urbanization and modernization of Brazilian cities can be designed as a narrative fashion. The statement can be read and interpreted by way of what you wrote Bauman (2012, p.230) for whom, "The act of signification is the act of producing meanings. " Extending the threads of the statement it is clear that the production of meanings about an area and is moved by the performances of the people who live in them, that their practices and social and cultural relations, process and produce meanings for the clothes and spaces.

Established to reflect the principle of analysis and argument, to present the partial results of the study conducted on the city of Maringá, Paraná, whose focus appropriations and the productions of meanings for fashion by addressing the appearances of men and manufactured for the senses masculinities.

The sources of the study are the images collected in two collections, the Heritage and the visual recording of advertisements in periodicals located in the municipal town library. The documents were designed to contain traces of the enterprises of men over urban space, investment in the modernization of the city; the creation of trade - the fabric stores, clothing; creating spaces for sociability of men, such as bars, clubs, places of conviviality and exchange of information, the establishment and political pacts and agreements.

By placing the scene, the men, their clothes and doings, were thus led to the marketing practices and uses of costumes as well as the figures responsible for the preparation, tailors, with their knowledge and their ties to the men of elite consumers of clothes " tailored".

If we agree with what you wrote Bergamo (1998, p.10), "The sense of fashion is in the experiences, representations and what guides people's relationship with the clothes," emerges as the assumption that experiences about fashion manufactured and supplied by men through their
pictures, you can know the relationships established among men with appearances and segments them, practices and representations that guided the processes of significance to masculinity.

**Memories of clothing and men**

The raid on the memory of a city shows us the process of signification and representation of the city of Maringá, Paraná, which is contained in the colonization process developed by men and their achievements over the space. This process is marked by the development of the Company Lands North of Paraná started during the 1920s, the company acquired the area of state government; in the 1930s, managed its occupation by building internal and external image of Northern Paraná economic vitality and dynamism. The company was responsible for negotiating the 1,236 acres of land, leaving no room for settlers or squatters, which made the Northern Paraná unique in the agrarian history of Brazil, historically marked by struggles for the possession and ownership of land (Gonçalves, 1999).

The intense propaganda campaign developed by the Company associated with the colonization policy has made the space was occupied by the men and their families. Farmers, workers, engineers, priests, shopkeepers were some among the many segments of men meant to their appearances and performances, the rural and urban spaces - the coffee plantations, the first constructions of buildings - houses, trade, Church etc.

Men who modified and printed their mark in space, setting the base for what would become one in 1957 in the city of Maringá, this decade has fundamentally the consolidation of urban life and consequently of clubs and places of living where men go to socialize relate and produce images that resonate in the collections they used the costumes.

These are layers of memory that reverberate in the documents, certifying and endorsing the representations of the company and entrepreneurs, as "pioneers men" who, with courage, strength, courage and boldness, features designed sexist readings and interpretations as "the natural male", tamed and conquered outer space, at first to then proceed with the process of modernization and urbanization featuring formats and the invention of a city.

In a way, these layers of memories are in the archives and collections of historical heritage of Maringá (SPHAM) and the press, in different proportions and densities. By means of visual information, it becomes possible to observe to what extent the clothing shown in the pictures and the collection element is a mediator between man and culture, interfering in the
economy, social relations and cultural cohabitation in public areas and sociability - trade, bars, clubs etc.

To assist in the argument, we select an image from the first step of the "colonizer" of men over space and two photographs of another, that he followed and monitored, investments in the urbanization and modernization of the city that had trade in goods and fashion products, the driving force to monitor and signify the social and cultural changes.

Image 1: Moyses, Wille Lupion de Tróia, in photo with rural workers, library, Maringá Heritage, 1940.

In the visual fragment originated from Heritage that the uses and appropriations of clothes for men, for work in the field, to deal with the land in the countryside is noted are. In a way, what is the image produces a narrative to the "hegemonic masculinity" that, in the view of Sabbath (p.18, 2001), is defined and is marked by characteristics such as physical strength, aggressiveness, competitiveness and heterosexuality.

We recall here the review of Hollander (1996, p. 18), "The history of clothing, including the current story so far has been understood as a duet for men and women [ ... ] There may come a day when the sexuality will not be considered properly divided into two main categories and displayed in dress, but it is still far away." Therefore, the historical relationship of men with pants, as a sign and symptom of hegemonic masculinity is communicated by visual fragment. The uses
of garments designed as historically and culturally appropriate to men as masculine identities create and disseminate representations to masculinities.

However, the social differences between them are also visible and the clothes are the elements that signify masculinity and targeting. The man positioned in the center wears a suit and boots, saying in so many words, i have power superior to other men, certainly their employees. Is evident in the clothing its position of the landowner. Perhaps the photograph was produced at his request, to endorse his power as a man, a landowner.

The suit thus contributes to endorse power and prestige of a landowner. Moreover, the suits, as shown Hollander (1996), in male attire is related to the manufacture of a kind of power, "the officer uniform power", not the physical strength but of diplomacy, compromise, civility and physical self. Men wearing suits reaffirm codes and cultural, political and economic symbolism of the authority, the power to "make, make, negotiate" or even the economic power of having money, having employees, having land, as was the case of pioneers. The suit and the car in the background, complete the description and representation. He wears a suit, and employees have cars, so clothes and other elements of material culture provide the elements to characterize him as representative of men and masculinity segments of the elite. Are the symbolism of strength and economic and cultural power that characterize masculinity of landowners in a given stage of the creation process of the city, meaning rural and planting the seeds of urban space that opened in the same period.

Somehow, the car owner is an indication that to get to the land, he needed to make use of a means of transportation that is symbol of modernity and modernization in communication between the spaces, comfortably, if expending less time. Moreover, the car is another icon of masculinity that contributed to the idea of modernity and modernization of the country in the 1940s and 1950s. It's Likely that the owner in screen and many others dwell in the first cluster of houses which provided the city of Maringa, began to enjoy the new and beautiful cars offered by car manufacturers in Brazil.

Several constructions and representations shape the history and the memory of a city. This is because the history and memory of a city are located in time, space and its significance in materializing a surface. For these aspects are waving Pesavento (2007, p. 05) to register, "this time it gives always counted from a built environment. "So when it comes to "representificar memory or history of a city, the experience of time is inseparable from its representation in space."
In the 1950s, new characters, new memories, other spaces and forms of living and feeling the city, this time structuring of urban life. "To the old characters are added to others, their lifestyles, with new customs, new ways of living, opinion" (MAFFESOLI, 1987, p. 41). Continuities and changes in concepts of masculinity are observed and signified the period. In these respects, we design the expressive images, a historical picture thus described "Political Entrepreneurs and the committee organized by Mr Vargas Rivadavia, in Curitiba, the emancipation of Maringá." In it, the suit contributes to signify their role as "negotiators and diplomats" city moving to Curitiba for "politically negotiate" the status of municipality.

Figura 2: Library of heritage History Maringa / Historical Maringá. Commission organized by Mr Vargas Rivadavia, the emancipation of Maringá, 1957.

Among the public men’s tailors Francisco de Luca, owner of Tailoring Lider, which appears in the records of memory of the city in 1957. He is the second male figure image, counting from right to left. He is standing. To accompany a delegation of distinguished men of the city to the capital to plead Curitiba emancipation of the municipality, the statement that the photograph is occupied pride of place and standing among men.

We know that great men and tailoring “walk” together since the Victorian era. In the century. XIX was most striking distinctions between small groups of men and distinctions among these houses unique to certain social groups, such as Henry Poole House in London that only served the aristocracy tailors. She had regular client as the emperor of Brazil, Dom Pedro II and the men of the Brazilian diplomatic corps, which were taken as a reference for elegance in the Brazilian scenario (Araujo, 2012).
The presence Tailor intrigue and makes you think about work and the prestige it enjoyed it among men 1950s, marked by several changes in the culture of fashion and masculinities period. In those years, times have changed. Globalization and other social and cultural phenomena impress significant changes through the emergence of new fabrics, cuts and therefore new ways of dressing men and new images of masculinity.

The following photograph is also in the narrative of the "doings" of men of commerce in the city. Another segment that participates in the manufacturing city image and that certainly helped in negotiations to those that address Curitiba to defend municipalization.

In our view, are the cultural encounters and exchanges between these men that the images help to understand. Chasing the trails of images of men, were also led to discoveries that help you understand the intricacies of production and consumption of them.

The heating of the notions of male beauty, also alter the lifestyles and relationships of men with appearances and wardrobes. The increase in goods and beauty products market for men - clothes for outings to sports changes that were echoed in concepts and images of masculinity.

Imagem 3: Fonte: Library Heritage of Maringá / Historical Collection Maringa. The interior of one of the largest retailers in Maringá installed over the years of 1940 and 1950 record (Casa Ribeiro was founded in 1947).
In a way, what is put on the pictures is what is seen and what is not seen through the sum of clues that, in those years, segments of the male are enlarged significantly. However, the installation of a fabric store if the Pernambucanas with your employees and customers can be considered as a factor in development of trade, in line with the rural and urban changes and helping them means showed that there was public consumer which marketed. Fact is, concomitant with the political negotiations for the emancipation of the city and establishment of the first department stores of fabrics and clothes, grow spaces of sociability - bars, clubs. Work and pleasure mingle and advance the process of urbanization and modernization.

From 1948 the population now has the first club the Aero Club of Maringá, where dances and social events occurred in the lounge and also had a bar, a meeting of the elite in the period. Investments in leisure are notorious in advertisements published in the press. In the 1950s, the show was so Luis Gonzaga statement, "You 'll hear it closely ... You will see it in person ...". For men and women, sociability, dances and social events establishing the need for "new clothes". For men in particular, the club becomes one of the venues for the games, to play off talk, but also for the political articulations. A club for elite men, they dress well and according to the occasion was one of the rules. Taking care of the "appearance" to play sports or meet friends for a drink demanded that the wardrobe was extended beyond the suits and clothes "work". Pants and "sport and/or informal"; shirts, breeches and shorts for swimming pool move and give meaning to the lifestyle of the elite and rotates the local trade.

The photos located on research and whose analyzes are processed, which suggest that the study of Maringá in view of their men's fashion and clothes, formal, informal or grouped in clubs coexistence, frequenting bars, places of entertainment, cinemas and other townsmen spaces for social interaction, and in the 1950s with the consolidation of city life leave traces in the archives of memory.

As pointed Lemon (2007, p.20): "the importance of the appearance of a specific visual aesthetic, natural, in the constitution of identity; particular, the adoption of a particular dress that defines the individual. "On reflection we find support for establishing equivalences and points of reference for thinking masculinities of an era, of a social-historical - geographical location and their points of intersection where these various kinds of masculine will communicate by combining elements from different traditions. These elements, in the view of Burke (2003), are hybrid artifacts, images that are permeated with meanings, stereotypes, referring to affinities and convergences, as a result of multiple and constant meetings. In the author's words, "wants
successive encounters add new elements to the mix either reinforce the old elements” (Burke, 2003, p. 31).

Given the above, by way of concluding remarks, it can be stated that the men and allow your clothes know the constructions of images and representations of masculinity, some of them, explored and reported in this paper.

References


Images

Imagem 1: Acervo Patrimônio Histórico de Maringá, pasta década de 1940, acesso abril de 2013.


LA IMPORTANCIA DE LAS HERRAMIENTAS DE COMUNICACIÓN INTERACTIVAS EN LOS MUSEOS VIRTUALES PARA LA CONSTRUCCIÓN DE LO CONOCIMIENTO.

The Importance of Communication Tools in Interactive Virtual Museums for the construction of knowledge.

Marina Catucci Brasil (Universidad Anhembi Morumbi)

Resumo: Este artículo muestra los resultados parciales hipótesis que pertenecen a lo Trabajo de Terminación de Curso generados. Una observación y análisis exploratorio con los museos físicos y virtuales que puntean la construcción del conocimiento a partir de las exposiciones; basado en los conceptos teóricos, indicar las herramientas de información y comunicación y los elementos de los lenguajes digitales interactivos necesarios para los museos virtuales en relación con el conocimiento.

Palabras Claves: Museo Virtual, Tecnologías de Información y Comunicación, Conocimiento.

Introducción

La investigación del Trabajo de Terminación de Curso, por supuesto, se originó desde estudios paralelos del proyecto de investigación\(^1\); estudios permitieron notar una necesidad de reflexión, más allá de la aplicación técnica de Diseño de la Información sobre la aparición y el desarrollo de la construcción del conocimiento, así como actividades educativas, por medio de las exposiciones y materiales de colecciones de objetos de los Museos Virtuales.

Finalización de tareas de investigación, por supuesto, se originó a partir de estudios paralelos del proyecto de investigación; estudios permitieron este aviso una necesidad de reflexión, más allá de la aplicación técnica de diseño de la información sobre la aparición y el desarrollo de la construcción del conocimiento, así como actividades educativas, a través de las exposiciones y colecciones de material Museos Virtuales.

Según el Instituto Brasileiro de Museus – IBRAM (en línea, 2013), las instituciones museológicas que se incluyen en el entorno físico o digital presentan por misión la transmisión del conocimiento entendida en sus artefactos. Son producciones informativas de los demás, la inteligencia humana de carácter artístico.

\(^1\) Investigación de Iniciación Científica por lo proyecto de pesquisa Design e Cultura: experiências museológicas no meio digital da Profº Drº. Márcia Merlo (orientadora principal) y co-orientado por Profº Dr². Rachel Zuanon; sob el título TRANSPOSIÇÕES PARA O MEIO DIGITAL INTERATIVO: DESIGN DE INFORMAÇÃO EM MUSEUS DIGITAIS

ISSN: 2358-5269

Ano I - Nº 1 - Maio de 2014
Tras este concepto en el enfoque se norteó la investigación, desde la observación exploratoria de los museos virtuales, hacer una comparación entre el desarrollo de la construcción del conocimiento en las instituciones del entorno físico; tratar de comprender lo que la audiencia recordó de las experiencias de aprendizaje a lo largo de la misma; señalando al mismo tiempo los programas educativos de las instituciones museísticas.

Por estas observaciones, se completa con los estudios de los lenguajes digitales interactivas presentadas en los museos virtuales, para así confirmar o refutar el desarrollo en relación con el conocimiento presenta limitada en comparación con lo que se muestra en los museos en el entorno físico; sobre la base de un mayor desarrollo de la construcción del conocimiento y lenguajes digitales interactivas se presenta en los entornos virtuales de estudio ya consolidados.

En conclusión identificar respuestas sobre cómo hacer que la construcción del conocimiento en los museos virtuales sean similares a las desarrolladas en los museos físicos.

**Museos virtuales y actividades educativas**

Instituciones de expresión cultural, como museos, galerías de arte y otros espacios de exhibición y distribuidores de información cultural y/o científica que preservan y promueven lo ingreso a las informaciones contenidas en la colección de objetos, sean utensilios, ropa, esculturas, pinturas, fotografías, entre muchas otras producciones audiovisuales; para entender la posibilidad de que el ciberespacio\(^2\) les daba para crear representaciones digitales de la colección de objetos en forma eterna y que a través del entorno virtual de la *World Wide Web*, así como de sus GUI’s, la difusión y la divulgación de éstos fue facilitada, se centraron en asegurar sus espacios a lo largo de los entornos virtuales.

Los creadores de estos entornos reflejan y mejoran los medios tecnológicos de la visión de André Malraux, quien en la década de 1940 tuvo una ideación de que los museos amplían la difusión de las informaciones a los turistas, estudiantes y curiosos a tomar conciencia de su colección de objetos, mismo que por la distancia, desde las fotografías de sus objetos en catálogos (OLIVEIRA, 2012).

En la exploración\(^3\) por los espacios museológicos y culturales en el entorno digital, en la época contemporánea, fue posible observar las afirmaciones de Henriques e Schweibenz (2004);

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\(^2\) Término acuñado por William Gibson (1982), para denotar el concepto del espacio invisible de las comunicaciones digitales.

\(^3\) No período de julho de 2012 à julho de 2013
estos espacios a veces se desarrollan en aspecto de compartir parte o todo su colección de objetos escaneado/virtualizado, otros ‘materializan’ lo patrimonio inmaterial; independiente de que tengan o no representaciones en entorno físico. Por supuesto, los dos estilos buscan proporcionar la transmisión y la construcción del conocimiento, junto con su audiencia.

Para este artículo pontearé que se discuten en la exploración de los siguientes museos: Museu Virtual da Universidade de Brasília – UnB (http://www.museuvirtual.unb.br) y Museu Virtual da Água (http://www.museuvirtualdaagua.com), cuyas propuestas educativas se presentó con cierto énfasis en su Diseño de la Información; Sin embargo mostraron diferentes desarrollos de lenguajes digitales interactivos entre sí.

En lo Museu Virtual UnB lo interactör enfrenta espacios de exhibición a cerca de diversos temas culturales científicos, llamados ora de “exposições" - muestras, ora “atividades lúdico-educativas”, sin embargo, estas últimas presentadas como sugerencias para serien hechas en entorno físico con lo propósito de elevar lo proceso de aprendizaje realizada en entorno digital, algunas muestras destacaron sus propias actividades educativas.

En su presentación inicial, el museo cuenta las intenciones de expandir la producción de conocimiento de las exposiciones no sólo para los estudiantes de la universidad, pero para todo el Brasil, entre los interesados y los investigadores, ayudando en la creación de la cultura artística, científica y tecnológica en toda la sociedad. Caracterización de la intención de hacer que la transmisión y producción de conocimiento algo que se practique por la distancia. Se observó la presencia de este punto de vista casi unánime en todos los Museos Virtuales explorados; especialmente nos que tracen réplicas do que eres visto en entono físico.

Las exposiciones de la UnB presentan en sus GUI’s textos e imágenes ilustrativas acerca de las temáticas enfocadas, con la adaptación de sus layouts, para las composiciones gráficas correspondientes y conducentes a la misma. En caso de exposición, Cerrado están vueltas para la fauna, la flora, la conservación y el medio físico de la sabana.

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4 Son ejemplos de estas actividades: realización de feria de ciencia, terrario y el modelo del sistema solar.
5 Se considera apenas el Brasil debido a lo idioma portugués ser lo único presentado.
Presentan interacción por clics, que dan acceso a un promedio de cuatro niveles de organización de información, el uso de hipertexto, por lo que ellos llaman las ventanas emergentes contenido interno en la mayoría de los casos. En otras exposiciones hay una mayor exploración de las herramientas tecnológicas de información presentando un mayor dinamismo en la transmisión y la exploración, utilizando, por ejemplo, el video narrado y lo uso de técnicas que exploran las tres dimensiones.

En Brasilia 50, la GUI Sociedade destaca por presentar las informaciones a través de videos con testimonios de personas que viven en la ciudad y el hipertexto a contenido externo, blogs, sitios web para obtener más informaciones de los encuestados. Esta parte permite que el receptor de las informaciones pueda ser también emisor de conocimiento, a través de su informe, ayudando la transmisión y la construcción del mismo. Así como ocurre en el Museu da Pessoa.
El Museu Virtual da Água trabaja exclusivamente de la relación de la población en la región de Trás os Montes y Alto Douro, con el objeto de conocimiento, la agua. Su material expositivo y de colección de objetos es compuesto por centenas de contribuciones personales, que dan testimonio de la presencia de la agua en la identidad cultural, religiosa y política de la sociedad, a través de textos, audios, videos y más.

Para la transmisión de los conocimientos, el museo es ‘materializado’ a través de las GUI’s que incorporan una arquitectura física, con el uso de las lenguajes digitales, la adaptación y la similitud con la experiencia de visitar un museo del entorno físico. Ciertos contenidos expuestos presentan hipervínculos y los hipertextos a contenido externo, lo cual representa una exploración de las posibilidades de los medios digitales.

Figura 3 e 4: Captura de GUI del Museu Virtual da Água.

Se señaló que el museo no tiene acciones educativas desde lo medio digital, sólo muestran los resultados de las actividades que se presentaron y fueran realizadas únicamente en entorno físico, por la propia institución museológica; Por supuesto es comprensible que sus acciones expositivas son puramente o por totalidad en este entorno digital.

Se concluyó que en los museos y exposiciones exploradas el desarrollo sólo de la externalización por los autores y una potencia de combinación e interiorización por los interactores, las informaciones y el conocimiento que los involucran. Se presentó, por lo tanto arraigados en el esquema de la Sociedad de la Información; exponiendo soló los conocimientos, la presentación de la participación colaborativa en el desarrollo de la colección de objetos, especialmente en los museos que trabajan con inmaterial; tales como recuerdos; son ejemplos inclusos los museos virtuales: Museo de la Coca-Cola y lo Museu da Indumentária e da Moda.
Se concluye hasta el momento en que los museos virtuales en su conjunto tienen sólo modos de exponer adaptados, teniendo las acciones educativas y como consecuencia a la construcción de lo conocimiento, ausente o poco perceptible.

**Construcción de aprendizaje en los museos físicos**

Para entonces podemos en la construcción de los museos virtuales acciones educativas y constructo colectivo similares a lo que es vívido en los museos físicos buscamos comprender cómo las acciones son desarrolladas por las instituciones y cómo la audiencia percibe la construcción del conocimiento en estos sitios.

**Lo Museu da Língua Portuguesa** tiene en la acción educativa un equipo especializado de educadores y mentores capacitados en áreas como Gramática y Literatura, Historia, Arquitectura, Sociología, Bellas Artes y otras; responsables por las visitas guiadas realizadas mediante programación por escuelas y con el público espontáneo a los finales de semana. Responden a las dudas surgidas durante la visita, median el conocimiento expuesto entre el público y los artefactos, siendo su patrimonio de colección objetos inmateriales. (Disponible en: [http://www.museulinguaportuguesa.org.br/](http://www.museulinguaportuguesa.org.br/)).

Se complementa con las observaciones formuladas por Marina de Toledo representante del museo, que en conferencia celebrada en **III Moda Documenta**, 2013, señaló que la construcción del conocimiento a lo largo de las colecciones de objetos se realiza principalmente en la socialización entre los educadores-mentores presentes en museo con los visitantes, creando reflexiones desde el objeto expuesto y del patrimonio del museo, de los asuntos tratados, a través de la recreación. Es decir, la construcción del conocimiento en entornos expositivos culturales se produce cuando existe una relación interpersonal entre los posibles educadores y aprendices.

El **Museu do Futebol**, en su acción educativa trabaja con el estabedecimiento de metodologías que crean reflexiones a lo largo del visitante con el objetivo de demostrar que el fútbol se va muy adelante del campo, mediante la inserción de la importancia significativa del fútbol en la sociedad y para la formación de la cultura brasileña (Disponible en: [http://www.museudofutebol.org.br/educacao](http://www.museudofutebol.org.br/educacao)).

El **Museu Lasar Segall** presenta acciones educativas que buscan promover la reflexión y discusión acerca de la arte desde las obras expuestas de lo artista, actividades en estudio experimental, carreras de expansión, el proyecto de integración de la familia desarrollando la
En visita a los Museos: Museu de Arte de São Paulo (MASP) e Museu de Arte Moderna (MAM) fue posible confirmar que la construcción del aprendizaje en los museos se hace más efectiva y eficiente en la presencia de cursos, conferencias, actividades o visitas supervisado, una vez que indican caminos de reflexión para lo visitante, lo que refuerza los conocimientos secundarios de lo material expuesto. Mostrando así la construcción del conocimiento por el intercambio de las informaciones en diálogos.

En entrevista celebrada con audiencia, alrededor de 100 personas con una frecuencia anual en museos y muestras, independiente de la temática de las colecciones de objetos, se observó que cuando se produjo el contacto con la supervisión, por lo general en tiempo de la escuela; conversaciones entre otros visitantes o grupos de estudio, o en compañía de personas con más conocimiento sobre el tema, la experiencia para con la aprendizaje dentro de un museo era más relevante para el resultado final y la comprensión de las informaciones contenidas en lo material de exhibición, en el momento de la visitación.

Teniendo en cuenta estas observaciones plantean la hipótesis de que hay una importancia a la presencia de herramientas de comunicación, para que las acciones educativas de los museos virtuales sean similares a de los museos físicos. Necesitan que se produzca en el momento en que la interacción y visitación tiene lugar en el entorno digital, por lo general con la presencia de educadores, personas que puedan ayudar en la interpretación de la información exhibida y con la construcción de reflexiones. Por lo que es necesario analizar cómo se produce la construcción del aprendizaje en entornos virtuales.
De entorno virtual de aprendizaje para el museo virtual

Antes de analizar los entornos virtuales de aprendizaje para así encontrar soluciones de lenguajes y de diseño para que las acciones educativas se hagan más presentes y eficaz en los museos virtuales, de manera a confirmar o refutar la hipótesis que termina el capítulo anterior, es necesario comprender el concepto Entorno Virtual de Aprendizaje; surgió con la creación de espacios educativos mediados por las Nuevas Tecnologías de Información y Comunicación - TICs; Permiten la integración multimediática, presentan informaciones de manera organizada, desarrollan la interacción entre las personas y los objetos que proporcionan el conocimiento (ALMEIDA, 2003). Desarrollado por medios digitales que permitieron lo desarrollo de la comunicación entre las personas de manera sincronizada o no sincronizada, en su carácter uno-uno, uno-todos, incluyendo el todos-todos.

Según Santos Jr. (2011) el término EVA viene de la cuarta etapa de la práctica de Educación a Distancia - EAD, que es cuando sus pensadores y desarrolladores utilizarán el surgimiento y consolidación de la Internet, para proporcionar contenido informativo, gestionar cursos que superará las barreras del tiempo, el espacio - geográfico - y los conflictos comunicacionales, existentes en las TICs anteriores tales como correspondencia, llamadas telefónicas y turnos presenciales.

Estos mismos aspectos y conceptos son notados en los museos virtuales; ministrando la cultura a distancia, sin la necesidad de testes de aprendizaje, de una comprobación de lo conocimiento, la educación no formal, como ocurre en los museos físicos.

En el análisis del funcionamiento de las plataformas de EAD, o demás entornos de aprendizaje virtual, tales como EdX, Moodle y Veduca, percibimos activamente la presencia de herramientas de comunicación digital, con el efectivo intercambio de diálogos, con tutores y otros participantes; sean ellos chats, conferencias y/o foros, asíncronos o síncronos.

Es de destacar que estos entornos presentan las actividades educativas, sean ellas lúdicas o no, directamente en el entorno digital.

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6 Son ejemplos de TICs: letras, libros, jornales, radio, televisión, móviles e Internet; Las Nuevas TICs se consideran las tecnologías que surgen con la tecnología digital.
Figura 6: GUI de Foro de Discusión do EdX.

Fuente: Archivos de la Autora, São Paulo, 2013

Por el análisis del funcionamiento de estas herramientas se vale la visión de Carvalho (2006 apud ROQUE, 2010) que la información por sí sola no tiene valor, es decir, la información es la materia prima para el conocimiento, una vez que, las informaciones obtenidas irán generar los cambios en la confrontación con las informaciones almacenadas sobre diversos temas, como complemento de la confrontación con la adición de la subjetividad para con las mismas. Con el fin de ganar valor y significado.

Sin embargo, para muchos de los interactores esto proceso de confrontación y aumento de la subjetividad se realiza con dificultad, así como la adecuada comprensión de la información transmitida/adquirida; haciendo que la necesidad de ayuda, no sólo con las actividades-educativas, sean ellas en formato digital o no, pero incluso desde otras personas; Por lo tanto en ausencia de estos diálogos se vuelve imperceptible para la construcción del conocimiento y la presencia de acciones educativas en el momento de la visita.

Según Santos (2003) podemos decir que los museos virtuales tienen normalmente el 90% de los criterios que se considerarán entornos virtuales de aprendizaje, para los 100% y así cumplir con el objetivo de promover la comprensión de los conocimientos relacionados a los artefactos, necesitan mejorar la comunicación interactiva, sea ella síncrona o asíncrona. Es decir, presentar herramientas de comunicación interactiva.

Es de destacar que en ningún museo virtual visitado se observó el uso de herramientas de comunicación. En dos de ellos tenían sistemas de comentarios, pero sin la presencia de uno mediador y un tema principal en pauta.

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7 Los criterios son: hipertextualidad sea ella de conexión externa o interna; multivocalidad, varios puntos de visión, fácil navegación y transparencia en la información, uso de la multimídia.
Consideraciones Finales

De acuerdo con el estudio realizado en esta investigación se pudo concluir que los museos virtuales que presentan acciones educativas y una construcción de conocimiento similar a los museos físicos, la promoción de un mayor conocimiento de los interactores, así como una experiencia más rica en relación con el aprendizaje, primero es necesario traer aplicación de las herramientas de comunicación independiente de su formato o sincronía.

Tenga en cuenta que existe incluso la posibilidad de adaptar las acciones lúdico-educativas, con actividades de sujeción, por ejemplo; para el medio digital en sí, en lugar de limitarse a presentar propuestas a ser celebradas más tarde.

Ambas acciones permiten a los museos virtuales no se pellizcan la Sociedad de la Información. Sin embargo, para el entorno digital las acciones desarrolladas en los museos desde a una colección de objetos colaborativa para la educación, es importante despertar el interés del interactor por la participación efectiva en las herramientas de comunicación para la reflexión y el proceso de aprendizaje se recupera y se celebra de manera satisfactoria.

Se concluye que hasta el momento los museos virtuales solo han desarrollado maneras de exponer, adaptando la curaduría y las exhibiciones a las oportunidades de las GUs y lenguajes digitales adoptadas, se asemeja a lo que se ve en las exhibiciones celebradas en el entorno físico, cuando no transcribe el museo del entorno físico al entorno virtual, simplemente aplicando las posibilidades de navegación que pertenecen al medio digital.

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MEMORIA EN MOVIMIENTO: MINI DOCUMENTARIO PARA LA PREPARACIÓN DE UNA EXPOSICIÓN DE MODA

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Resumen: A partir de los estudios realizados para la preparación de un mini documentario para el CMM - Centro de Memoria de la Moda del grupo UNIASSELVI / ASSEVIM, realizado en 2013, se discuten posibilidades teóricas y metodológicas relevantes para la producción y difusión de material audiovisual para exposiciones relacionadas con la historia de la moda.

Palabras llaves: Audiovisual. Memoria. Moda

Este artículo presenta los resultados de las investigaciones llevadas a cabo para la preparación de un trabajo de finalización en el campo del diseño de moda, que se realizó en 2013, cuyo objetivo era la producción de material audiovisual para el CMM - Centro de Memoria de la Moda del grupo UNIASSELVI /ASSEVIM. El ejemplo escogido para la presente discusión es parte de un conjunto más amplio que abarca la investigación de los medios que permitieron documentar y amplificar las actividades de difusión llevadas a cabo en esta institución. Hay que decir que este artículo, revisado y actualizado por la autora original y su orientador, actual coautor describe específicamente el proceso de desarrollar un mini documentario para la exposición titulada Delirio Tropical: La iconografía de los 80 Años en los Dibujos de Karin Formonte, seguido por su difusión en medios electrónicos.

Como promotor de esta investigación, se consideró que la falta de estudios y publicaciones que cubren temas relacionados con la historia de la moda en la región del Vale do Itajaí-Mirim, específicamente en la ciudad de Brusque (SC) , donde está instalado el CMM - Centro de memoria de la Moda del grupo UNIASSELVI /ASSEVIM. A pesar del pionero sector textil (las primeras fábricas de hilados y telas instaladas fechan del siglo XIX) y la actividad industrial y la ropa todavía predominan en el paisaje local, hay pocos registros historiográficos en este ámbito. Sin embargo, gran parte de la información sobre el "pasado" se limita a los informes de los residentes de más edad que no han recibido hasta el momento el tratamiento analítico debido. Del mismo modo, la suma de las prendas, revistas, fragmentos de tela, y otros objetos

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³ El Vale do Itajaí-Mirim comprende la región geográfica del estado de Santa Catarina donde están ubicadas las ciudades de Brusque, Guabiruba, Botuverá y Vidal Ramos.
que se encuentran en colecciones privadas se almacenan sin cuidado adecuado para su conservación cuando no son sumariamente descartadas por los propietarios.

En este sentido, el desarrollo de este trabajo también busca, aunque modestamente, ayudar a reducir el abandono y la indiferencia con relación a la preservación de los bienes culturales, especialmente los que se refieren a la protección de los objetos relacionados con la moda en Brasil y, por extensión, Santa Catarina. 4

En la misma línea, el CMM - Centro de Memoria de la Moda busca lograr acciones que promuevan la preservación de la memoria de la moda en Brusque y región, actuando no sólo como un espacio para exponer objetos de ropa, sino que opere como un agente que permita numerosas investigaciones relacionadas con este campo del conocimiento. Esa perspectiva de actuación o del CMM está en línea con las notas de Sant'Anna et. al. (2008), para quien los objetos antiguos de uso personal o colectivo (incluyendo todas las cosas relacionadas con la moda), constituyen documentos, llegando a ser certificados históricos de la existencia de una sociedad y las relaciones humanas que se experimentan en una determinada época y local.

Por lo tanto estos objetos, independientemente de su tamaño, condición, manufactura o uso, terminan por "constituirse en un documento histórico desde el punto de vista de la cultura material", que consta de los legados de las generaciones anteriores, que hay que preservarse porque, de alguna manera, representan y se convierten en testigos de una época. (Sant'Anna et. Al., 2008 p.215-216).

Sin embargo, hay que decir que, mismo después de haber sido instituido en 2010, el CMM aún necesita ajustes para que su funcionamiento pueda alcanzar los objetivos idealizados desde su creación, incluyendo el tratamiento adecuado de la documentación, la asignación de un espacio adecuado para guardar la colección y también ajustes en el lugar donde se realizan las exposiciones. A pesar de esas dificultades, tratamos de mantener una rutina de acciones que facilitan la sensibilización y la participación de los académicos de la institución de enseñanza, así como la comunidad en general, con muchos temas relacionados con la historia de la moda en el Vale do Itajaí Mirim.

Entre esas iniciativas, exposiciones temáticas han demostrado ser muy eficaces, ya atraen el público para la visitación y dan visibilidad al CMM a través de la difusión de eventos en los medios de comunicación local. De la misma manera, estos programas fomentan la cercanía de los académicos y el público en general con una variedad de objetos del pasado, promoviendo estímulos para la valorización de la historia de la moda local y fomentan la realización de investigaciones científicas que se basa en el material expuesto.  

Sin embargo, esas exposiciones son de naturaleza temporaria y la falta de local adecuado para el almacenamiento de una colección permanente, la propiedad documental de los objetos y de las muestras adquiere un carácter demasiado efímero, dejando sólo los registros fotográficos (muchos de ellos amadores) e informes institucionales que presentan informaciones resumidas y sintetizadas.

Además, la divulgación de las actividades realizadas por el CMM y por lo tanto las exhibiciones hechas allí tienden a llegar a un público limitado. A cargo del departamento de comunicación de la institución, la propagación de esas incluyen esencialmente los medios de comunicación locales, mediante el envío de releases a los periódicos y estaciones de radio en la región. A veces ellos conceden amplios espacios para la difusión y otras veces se limitan a presentar breves notas sobre los eventos, sin duda teniendo en cuenta las prioridades de sus agendas diarias. Otra manera utilizada para la difusión de las actividades es el envío de las invitaciones para las direcciones de correo electrónico, sobre la base de una lista de correos electrónicos elaborada a partir de los registros en el libro de firmas de visitas y eso incluye también destinatarios de los sectores públicos y privados (secretarías de cultura, las escuelas, las empresas en el ámbito de la moda, entre otros), alcanzando igualmente un público restricto.

Basándose en esta información, hemos tratado de desarrollar formas de mejorar el registro y mejorar la difusión de las actividades y exposiciones en el CMM - Centro de Memoria de la Moda del grupo UNIASSELVI /ASSEVIM, utilizando los medios de comunicación que eran distintos de los ya empleados. Por lo tanto, se optó por el desarrollo de mini-documentales y la

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6 Generalmente las exposiciones realizadas en el CMM se componen de objetos procedentes de colecciones particulares, disponibilizada por la institución por un periodo determinado y luego devueltas a sus dueños.
disponibilidad de éstos en sus sitios electrónicos, aprovechando los diferenciales ofrecidos por el soporte audiovisual y las posibilidades de difusión y el acceso que ofrecen los medios digitales.

En el proceso de preparación del mini documentario se han empleadas investigaciones bibliográficas en el área de la historia, la moda y la memoria, además de metodologías relacionadas con el desarrollo de productos de diseño propuestas por Baxter (2000), combinándolas con las indicaciones de Campos (2009), Comparato (2009) y Kellison (2006) sobre la producción de material audiovisual.

**Elaborando un mini documentario: métodos e procesos**

La exposición titulada *Delirio Tropical: La iconografía de los 80 Años en los Dibujos de Karin Formonte* realizada en el CMM desde el día 24 de septiembre hasta el día 31 de octubre de 2013. En ese espectáculo se presentó una colección de dibujos realizados por la diseñadora Karin Formonte para la empresa Buettner S/A en los años 80 y 90, compuesto de veinte tablas pintadas a mano, que fueron la base para la producción de toallas de felpa de la fábrica textil. A punto de ser incinerados, los trabajos fueron recogidos por Karin, que los guardó durante años y pronto, los prestó para realización de la muestra.

Definido el objeto de trabajo, se empezó el estudio de las características con lo que se pretendía para hacer la producción audiovisual. Inicialmente, se estableció el formato, el tiempo, el tema y la narrativa empleada, teniendo en cuenta también los momentos iniciales, variables tales como el acceso a la literatura de investigación relevante y la disponibilidad de los equipos esenciales para la captura, edición y divulgación y además, el tiempo necesario para elaboración del producto.

Por lo tanto, se estableció que el material debería ser de corta duración, no excediendo el tiempo de 10 minutos, ya que una gran parte de los usuarios de Internet prefieren ver videos cortos, como señala Anderson (2006). También se definió que mini documentario debería abordar, además del proceso de preparación y montaje de la exposición, los aspectos históricos del material expuesto, favoreciendo su carácter didáctico. Finalmente, se optó por una narrativa que abarcara las diferentes fases del desarrollo, montaje y momento de apertura de la exposición, intercalando imágenes de ese proceso con testimonios de la autora de las obras expuestas.

Realizadas esas definiciones, se utilizó para la concepción del material audiovisual, determinadas metodologías para el desarrollo de productos de diseño, especialmente las
propuestas por Baxter (2000) con relación al análisis de los concurrentes y de elaboración del panel semántico, que aquí se presenta de una manera muy sintética.

Para el análisis de los competidores, hemos investigado el material ya desarrollado en el área obteniendo informaciones acerca de las técnicas visuales, como el color, la tipografía, inserciones de imágenes y mucho más. En esta etapa se analizaron cinco producciones: Ballgowns: British Glamour desde 19507 producido por el Museo Victoria and Albert; The Art of Making – Red Dress8, producido por el grupo Deep Grean Sea; The Stitch9, desarrollado por Up Square Film; Cuttermann - Premium Leather Goods10 hecho por la productora Bulletree Películas y finalmente el documental La costura del Tiempo, de la productora Contraponto de Santa Catarina.

Buscando bases conceptuales para el trabajo, se elaboró un panel semántico basado en los videos analizados. Con este fin, hemos seleccionado una serie de imágenes que nos guiaron a la elección de ángulos de cámara, marcos y otros elementos para la filmación y edición.

En el siguiente paso, se preparó un guión para el mini documentario. Según Comparato (2009, p.27), el guión es "la forma escrita de cualquier proyecto audiovisual", las producción se incluyen las producciones hechas para el teatro, cine, video, televisión y radio. Del mismo modo, Campos (2007, p.328) señala que "el guión es el contorno de una narrativa que será realizado a través de imágenes y sonidos en una pantalla de cine o de televisión." Basándose en ese examen, es posible considerar entonces que el guión es el primer paso de una producción de video y en él se describirá la historia a ser contada.

Sin embargo, para escribir un guión no hay una receta preparada. Cada profesional con experiencia en cada puesto de trabajo puede desarrollar diferentes formas de tomar sus pensamientos al papel. Todavía, siempre es necesario seguir algunas directrices de manera que el resultado sea óptimo. Para ello, Comparato (2009) propone seis pasos para el desarrollo de un guión, y éstos fueron adoptados para la preparación del material audiovisual tratado y siguen descrito sintéticamente a continuación.

La primera fase del desarrollo de un guión, según Comparato (2009), consiste en la definición de la idea, porque siempre se presume que es un hecho o acontecimiento que provoque , en el escritor, la necesidad de informar. Como ya se explicó, la idea principal comenzó a partir de la creación del material audiovisual para el CMM - Centro de Memoria de la Moda del grupo UNIASSELVI /ASSEVIM tenía por objeto documentar y ampliar la difusión de las

actividades realizadas en esa institución. En este momento también se efectuó una depuración de recursos de video, eligiendo el formato de mini documentario sobre los demás, como un video institucional o una película de moda, teniendo en cuenta las especificidades de esos medios de comunicación.

El segundo paso del guión se refiere al conflicto. Según Comparato (2009), es en ese momento que se inicia el proceso de escrita, la materialización de la trama en palabras. Según el autor, en ese momento es necesario definir los fundamentos de la trama, escribiendo en unas pocas frases lo que él llama de *story line*. Por el trabajo realizado, se efectuó la siguiente *story line*: la diseñadora relata el proceso de creación de productos para la empresa textil en los años de 1980 y 1990 durante el proceso de montaje de exposición que contiene sus obras en el CMM - Centro de Memoria de la Moda en Brusque-SC.

Después de ese paso, se inició la tercera fase del guión definiéndose los personajes de la trama. De acuerdo con Comparato (2009), ese es el período en el que se determina quién va a vivir el conflicto definido en la *story line*, buscándose a través de una sinopsis la demarcación del personaje y su acción en el tiempo y el espacio. Para realizar el mini documentario, se definió como personaje la diseñadora Karin Formonte resumiendo su actuación de la siguiente manera: diseñadora y artista, dice en una entrevista en su estudio de diseño, la manera como comenzó su trabajo en la empresa Buettner SA, produciendo dibujos para uso impreso en las toallas de playa. También expone el proceso manual de la producción de los dibujos y la forma de como impidió la incineración de ellos, haciendo comentarios acerca de la preservación de artefactos relacionados con la moda en Brusque y región. Karin también participa y supervisa la instalación de la exposición de sus obras en el CMM.

En el cuarto paso se construye la acción dramática que, de acuerdo con Comparato (2009), consiste en la definición de la forma en que el conflicto básico será contado. Para la elaboración del material audiovisual, se estableció una lógica narrativa en tres momentos: la narración, el proceso de montaje de la exposición y la apertura de la misma. Por lo tanto, el vídeo comenzaría con las declaraciones relacionadas con la trayectoria profesional del personaje, intercalando comentarios sobre los dibujos efectuados, de la forma de trabajo en la empresa, de sus relaciones con la historia y la memoria, entre otros. De ese modo, el audio capturado durante la entrevista serviría como un hilo conductor, compartiendo espacio con la banda sonora establecido posteriormente. Hay que decir que en medio de esos informes, se decidió insertar las imágenes relacionadas con el montaje y la apertura de la exposición, abdicando de una linealidad narrativa en favor del desarrollo de un material visual más dinámico.
Siguiendo la preparación del guión, uno llega a la etapa de definir la acción dramática, que según Comparato (2009) incluye la demarcación del tiempo de la duración de cada escena. Además, como resultado final, se llega a la unidad dramática, lo que resulta en el guión terminado, dejándose para iniciar el proceso de filmación en base a esto.

A partir de estas dos etapas la preparación del guión ha sufrido algunas adaptaciones. Ellas fueron necesarias debido a las diferencias de tiempo que se produjeron entre la elaboración de la investigación y el efectivo montaje y apertura de la exposición a ser documentada, lo que resulta en la captura de varias escenas, incluso antes de la finalización del guión.

Por lo tanto, para dar continuidad sistemática a las fases de la producción del mini documentario, se utilizó una herramienta conocida como storyboard\textsuperscript{11}. Sin embargo, no fue utilizado para conducir la captación de imágenes (como se usa habitualmente), sino para orientar la edición del video. Por lo tanto, para el desarrollo del storyboard fueron elegidas escenas que mismo hechas en diferentes períodos correspondían a la descripción de la propuesta para la elaboración del guión y, sobre todo, presentaban una consonancia con los objetivos pretendidos por esta investigación.

Después de todas esas definiciones, se empezó el proceso de edición del video\textsuperscript{12}, siguiendo los criterios establecidos por Kellison (2006, p.229). Para el autor, hay 5 pasos para la realización del trabajo: 1) la transferencia y almacenamiento de escenas; 2) Proceso FireWire; 3) Primera edición; 4) Pre-mezcla y 5) Edición Final.

Siguiendo estas indicaciones, y como medida preventiva, las imágenes capturadas\textsuperscript{13} fueron transferidas y almacenadas en dos computadoras personales. Después, las escenas fueron vistas y renombradas, buscando así facilitar su ubicación en el proceso de edición posterior.

El proceso FireWire, de acuerdo con Kellison (2006, p.229) es un "estándar en el protocolo de comunicaciones para la transferencia de datos a alta velocidad", siendo responsable por la transmisión de datos desde la cámara a la computadora con más facilidad. Actualmente los procesos de transferencia también pueden ser hechos a través de otros dispositivos móviles conectados a los puertos USB (como el pen drive). En el caso de este video,\textsuperscript{11} Série de diseños en secuencia de las principales escenas o tomas.\textsuperscript{12} La parte técnica de la edición del video fue realizada por Germano Gamba, siendo que todas las etapas tuvieron el o acompañamiento de los autores.\textsuperscript{13} Las imágenes utilizadas en el mini documentario fueron captadas utilizando dos cámaras dslr de la marca Canon modelo 600d e 650d con lentes Yashica 50mm f/1.9, Yashica 50mm f/1.4. Revuenon 35mm f/2.8, Zenit 44mm f/2, Canon 18-55mm f/3.5-5.6 adaptada para el macro y Canon 18-55mm f/3.5-5.6. Se izóutil también los soportes de un trípode Targus Black Lambel, un trípode Benro A3573FS6, un Gazslider, un Gaz Smartstabil Mini, una Luz de Led, un micrófono externo Shenggu SG-108, un micrófono solapa Samson CT7.
se utilizaron las dos formas mencionadas para la transferencia de archivos de las fuentes de captación para las computadoras personales.

En la tercera etapa, que se caracteriza por la primera edición, ocurre un montaje del video inicial, donde es necesario tener el audio completo y, a partir de ahí, ir añadiendo las imágenes que desea. Si el audio final no está listo, es necesario crear una versión cercana a lo que desea para la versión final, lo que facilita el montaje. Ese proceso de edición del mini documentario comenzó el noviembre de 2013, cuando las imágenes empezaron a ganar seguimiento, siendo ordenadas de acuerdo con el storyboard. En esta primera edición ocurrieron algunos ajustes, adaptando algunas secuencias y eliminando las partes del audio que no se ajustaban al tema propuesto para el trabajo.

En el penúltimo proceso ocurre la pre-mezcla cuando las bandas de audio y video son ajustadas y sincronizadas. Así, después de la primera edición y ajustes entre escena y audio, el video recibió una banda sonora de fondo. La canción elegida fue editada de tal manera que el tema principal fuera repetido sin cambios bruscos, sufriendo también ajustes en el volumen para no superponer el discurso del personaje.

Por fin, llegamos a la edición final\textsuperscript{14}, donde ocurre la nivelación de audio, la corrección de colores y aún, son añadidos detalles.

La corrección de los colores del video fue hecha desde los softwares \textit{Magicbullet Looks} y \textit{Magicbullet Mojo}, además de la propia plataforma de corrección del programa Adobe Premiere. El tratamiento de colores siguió una línea cinematográfica, con el volumen de saturación reducido y con contraste entre la luz alta y baja, acercándose a las bajas luces de tonos más azulados (fríos) y mantener las altas luces con colores cálidos (amarillo y naranja). Las imágenes también recibieron un efecto \textit{unsharp}, lo que aumenta el contraste en los bordes resultantes en una definición mayor. Esos tratamientos fueron necesarios debido a las variaciones de iluminación ocurridas en la captación de las imágenes, ya que fueron hechas en diferentes momentos y con distintas iluminaciones.

A fines de crear una identidad visual para el mini documentario, fue hecho un estudio tipográfico para la presentación de los títulos y los créditos iniciales y finales. Se prefirió el uso de las fuentes que estuvieran disponibles para el uso gratis eligiendo una tipología que facilitara la lectura de los textos, sino también que fueran elegantes y un tanto retorcidos. fin, las fuentes seleccionadas fueron \textit{Poiret One} para los títulos y \textit{Dorsa} a todos los demás créditos.

\textsuperscript{14} Para la edición de las imágenes fue utilizado el programa \textit{Adobe Premiere CS5}.
Con relación a la banda sonora, se optó por el uso de temas instrumentales a fines de facilitar la comprensión del habla del personaje. La música elegida para el video surgió de una sugestión de la propia entrevistada, siendo editada para que repitiera a lo largo del video. Después de la edición final del mini documentario, se lo exportó en un formato compatible para su publicación en medios electrónicos, según lo previsto por los autores. En esa fase de post-producción, también se puso atención a los componentes jurídicos, preparando los documentos relacionados con la autorización del uso de la voz y la imagen de las personas que aparecen en el video.

Por último, fueron definidos los elementos relacionados con la publicación del video en los medios de comunicación electrónicos eligiéndose la plataforma Vimeo. Esta elección se justifica por la posibilidad de publicar material con alta resolución de imagen. En comparación con otros sitios que permiten compartir y visualizar el material audiovisual (como el Youtube, por ejemplo), el dicho sitio electrónico presenta también otras ventajas, como un diseño más sencillo y limpio, además de no cargar las películas de anuncios antes de la ejecución del video deseado. Un breve texto explicativo también fue desarrollado y está al lado de la pantalla de exhibición del material audiovisual publicado.

Consideraciones finales

La investigación efectuada para la realización de un mini documentario para el CMM - Centro de Memoria de la Moda del grupo UNIASSELVI/ASSEVIM buscó escanear algunas posibilidades para documentar y divulgar las actividades realizadas en las instituciones que ponen atención a las preguntas acerca de la historia de la moda, destacando los métodos y procesos posibles para ser utilizados en el desarrollo de materiales audiovisuales.

Sin embargo, durante el curso de esa investigación, no fueron raros los momentos en que surgieron la falta de equipos e instrumentos que puedan dar cuenta de las características específicas del problema a tratar. Por lo tanto, este trabajo se realizó de forma exploratoria, tanteando algunos caminos posibles, muchos de ellos factibles para futuras revisiones.

Aunque si buscara la realización del objetivo propuesto, el camino de la investigación también fue permeado por otras cuestiones, especialmente las relacionadas con la conservación (o la ausencia) de una memoria de la moda en una región eminentemente textil como el Vale do

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15 El mini documentario Delirio Tropical está disponible en la dirección electrónica: http://vimeo.com/80603478
Itajaí-Mirim. Por lo tanto, se espera que otras acciones e investigaciones puedan ser desarrolladas en ese ámbito, ayudando a reducir la brecha en este campo del conocimiento.

Referencias


