

Edgar Morin's vision and the Fashion Design Education. Part II - “Human understanding: understanding each other” as an approach to cultural sustainability.

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Abstract. Based on the article published in 2022, “The 7 Complex Lessons from Edgar Morin Applied in Fashion Design Education for Sustainability”, and with the aim of looking at local cultural processes (instead of global ones) associated with Fashion Design education, we seek to develop the theme proposed around Edgar Morin's sixth lesson, called "Human understanding: understanding each other". In this way, we propose a reflection around the author's assumption, the urgency of a collective look, endowed with understanding of the other, related to local cultural processes, mainly those associated with the traditional cultural knowledge of each region, as a way of enriching the curricula of Fashion Design. In this way, we discuss approaches that provide future designers with access to cultural knowledge that dialogue directly with creativity and constitute in this relationship, designers and local cultures, not only the perpetuation of ancestral knowledge, but innovation in products imbued with emotional, cultural and historical values. In a reflection, arising from personal experiences in the classroom and from contact with the academic environment, we realized that when we look at local cultures, it is possible to develop sustainable products through fashion design that respond to the expectations of a certain public, providing thus, consumers of their own identities, beyond globalized trends.

Keywords: Fashion Design, Cultural sustainability, Education, Local culture, Edgar Morin.

1 “Human Understanding: understanding each other” by Edgar Morin and its contemporary relationship with craft cultural knowledge and cultural sustainability

In 1999, at the invitation of UNESCO, Edgar Morin presented his work “The Seven Complex Lesson in Education for the Future”, a compilation of his ideas on education for a sustainable future, with a precept in detecting error and illusion, in principles of pertinent knowledge, in the teaching of human condition, in earthly identity, in the confrontation of uncertainties, in understanding each other and in ethical formation. Associated with these issues, Morin's vision extends to the fundamental relationships of

transdisciplinary teaching, as a basis for human development in ethical, social, cultural, and sustainable values, as a solution to deal with the human complexities of the contemporary world. Questions that are also pertinent in the research universe of fashion design and the designer's formative character, as a creative and professional agent of social transformation, who must be able to deal with and solve contemporary problems associated with the ethical and sustainable crisis of the fashion industry and cultural relations pertinent to human heritage and traditions [1].

The relationship between the “seven lessons” by Morin and the fashion design education were emphatically discussed in the article “The Seven Complex Lessons from Edgar Morin applied in Fashion Design Education” [1], where we point out possible paths to sustainability of fashion by relating cases and authors to that proposed by Morin, once we understand the transdisciplinary role implicit in the discipline of fashion design in the relation between clothing-individual-society. By mentioning this triad of fashion design and its direct relationship with transdisciplinarity, we highlight the need for collaborative relationships through multidisciplinary teams, coming from industrial technological universes and cultural craft knowledge as a way to develop solutions for the future of sustainable fashion. In this speech, it is important to emphasize the need to understand the countless cultural languages communicated through crafts, the possible interactions between industry, environment, society, and intellectual creative development. For Morin [2], it is through the university that cultural knowledge and multiple languages are preserved, integrated, re-examined, updated and transmitted. And it is in this environment that complex and transdisciplinary thinking must be inserted from multiple perspectives on past cultures to understand the future of humanity, culminating in new ways of interpreting and creatively reinventing knowledge without the limits imposed by traditional teaching models. That is, to “ecologize the disciplines”, as Morin emphasised, to encourage and provide conditions for developing the comprehension of social and cultural conditions [2,3].

Even though the ‘seven lessons’ refer to Morin's conceptions and ideas around the complexities of teaching for the future, human understanding, his sixth lesson, is at the core of all his research, which implies the development of cultural relations and the social interactions through complex, non-reductionist thinking and with a character that integrates the various disciplines of knowledge, with the university having a fundamental role in the integration of society and mainly of the cultural values intrinsic to it. Morin highlights the need to teach and understand the multiple “cultures of the humanities” [4], promoting intercultural dialogue through practices that relate the multiplicity of knowledge (history, literature, arts, philosophy, technologies, etc.) and consequently favouring the construction of a more sustainable society, not only with regard to the classic environmental rhetoric, but also with regard to human valuation through traditions and socio-cultural relations.

As referenced by Williams [5], culture from the point of view of sociology, refers to human processes, initially related to the “culture and creation of plants and animals”, consequently, by the production and cultivation of the human mind, and finally, by the very “spirit and global way of life of a particular people.” For Campello, Santiago and Andrade [6], it is important to emphasize that nowadays, culture also refers to cultural

heritage, popular cultures, cultural identities and diversities, as well as mass culture (globalized).

Like Williams, for Edgar Morin, the concept of culture is seen in a complex way, consisting of a body of norms, symbols, myths, and images, since it is related to the various aspects of human life that are transmitted, preserved, and learned from generation to generation [7,4]. These aspects are composed of knowledge, rules, norms, traditions, values, myths, beliefs, which describe human society, both in the past and in the present, thus meaning for Morin the non-existence of societies without culture and, therefore, the need for human understanding, since the human being is a fully cultural being that is only realized, completed, through culture and in culture [7,4]. In this context, Morin identifies culture as one of the challenges of education, since it was fragmented at the beginning of the 20th century, thus being divided into two “blocks, humanities culture and scientific culture”. Thus, the humanistic culture becomes generic, fragmented and is often forgotten (or replaced by scientific culture), causing what Morin describes as a “black hole” of knowledge, where we understand a lot about the universe and about objects, but practically nothing about ourselves, since both cultures, humanity and science, do not mutually corroborate for the development of understanding about human culture. On the other hand, corroborating the stagnation of teaching in humanistic cultures, we have the perception that scientific and technical culture itself perceives other cultures as “ornament or aesthetic luxury”. Therefore, the connection between both cultures is seen as part of the great challenge of complex thinking proposed by Morin, classified by the author as one of the main missions of teaching, as already mentioned, with human and cultural understanding being fundamental for the education of the future [4,7,8]. In his book “La tête bien faite” [4], Morin calls for special attention to the culture of the humanities, since it is through cultural knowledge that it is possible to develop the necessary skills to solve global problems.

It is through this cultural context and its problems that Morin's sixth lesson develops, proposing the need to understand man as a subject and as an individual, through the understanding of the individual issues of each human being, their relationships and social contexts and their natural relationship. Thus, starting to understand man not as an object, but as a subject endowed with empathy, desires, aspirations, and culture. “Human understanding: understanding each other” points to problems in the contemporary world related to human and cultural values, which, for Morin, are necessary to teach and learn, to guarantee the intellectual, ethical, and moral solidarity of humanity [1,4,7]. That is, Morin [7] alerts to the problematization of understanding around the theme, addressing two aspects: the planetary aspect that refers to understanding between humans, that is, the cultural origins and the respective cultural relations between peoples; and individual and private relationships, threatened by misunderstanding. In this approach, it is important to refer to the need to develop intellectual understanding and human understanding, both endowed with empathy, identification, and projection.

In his book “The Seven Complex Lesson in Education for the Future” [7], Morin dedicates a chapter to human understanding, in which he lists the obstacles to intellectual education centred on understanding:

- Noise in the transmission of information, that is, a loss of meaning or poor understanding;
- Polysemy of the word culture, which refers to the distortion of the meaning of the word culture itself, which for Morin, means everything that must be learned and acquired, uses, values, beliefs and contributions from the different areas of knowledge;
- Ignorance of the rites and customs of others, which for Morin, leads to self-disqualification or offense to other cultures;
- Misunderstanding of the values of other cultures, which, as in the previous point, leads to offense and disqualification of traditional cultures, as well as the rupture of the cult of the individual and respect for freedoms in contemporary society;
- Misunderstanding of the ethical imperatives implicit in each culture, as cited by the author, misunderstanding of the laws of tribal cultures, for example;
- Impossibility of world view, which leads to non-understanding and lack of vision towards other cultures;
- Misunderstanding of a mental structure in relation to another.

In summary, Morin presents obstacles to human understanding centred on issues of ethnocentrism and sociocentrism, which reminds us of the complexity of the subject, which requires awareness of human complexity and the need for cultures to learn from each other, raising the concepts of understanding, ethics, and culture. In the words of Morin [7], “to understand is also to learn and relearn incessantly”, that is, the act of learning also refers to communicating the various existing cultural interactions.

Edgar Morin's approach with regard to ‘Human understanding: understanding each other’, has a direct relationship with traditional and ancestral cultural knowledge, since it is directly related to human beings and their understanding as individuals and society, therefore, it is also directly related to the Sustainable Development Goals (SDGs) and the UNESCO 2030 Agenda for culture. In this way, we recognize Morin's approach from the perspectives and encouragement of an education focused on cultural diversity, with recognition of multiple cultural communities, as well as the promotion of economic activities aimed at sustainability and the promotion of sustainable consumption practices [7,8], which leads us to the identification of SDG 4 (Quality education), SDG 8 (Decent work and economic growth), SDG 11 (Sustainable cities and communities) and SDG 12 (Sustainable consumption and production).

When we talk about sustainability in the Cultural dimension, it is important to mention that, according to UNESCO directives, Culture is a strategic dimension to be considered within Horizon 2030, particularly regarding creative development [9]. The connection between culture and sustainable development has been discussed since 1995 with the publication of the World Commission on Culture and Development (WCCD) report “Our creative diversity”, but it has gained greater importance since the end of the 1st decade of the 21st century [10]. At the beginning of the millennium, the vision of the importance of culture for humanity was consolidated with the UNESCO “Universal Declaration on Cultural Diversity” published in 2001 [11], which considers tra-

ditions as an element of Culture. According to Article 1, these are “a source of exchange, innovation and creativity”, further clarifying that “cultural diversity is as necessary for humanity as biodiversity is for nature” [11, art.1].

Still on this topic, it is important to refer to the UNESCO “Convention for the Safeguarding of the Intangible Cultural Heritage” held in Paris in 2003, where the importance of preserving cultural heritage was widely discussed [12]. In the guidelines for this convention [13] it is clear that, intangible cultural heritage is also manifested in the field of traditional handicrafts. And that the safeguarding of this intangible cultural heritage should be done, among other ways, through preservation, enhancement, and transmission “namely through formal and non-formal education, as well as the revitalization of the various aspects of this heritage” [13, p.6].

Finally, we believe that culture, from the perspective of human relations, goes far beyond what is proposed by UNESCO, as well observed by Skrzypaszek [14], who highlights the constant need to evaluate and adapt concepts and meanings in cultural contexts, since culture is composed of a complex and changeable character [7], thus representing an evolution in the concepts of humanistic cultural traditions, which, as already mentioned by Morin, relate to the various aspects of human life. Thus, based on the transmission, preservation, and teaching of this cultural knowledge, it is possible to redesign new proposals and cultural contexts, coherent and necessary both for education and for a sustainable future.

2 Local cultures versus global culture: from micro to macro perspective on artisanal cultural knowledge

For Morin [4], “we are no longer primates thanks to culture”, which, through interactions between individuals, originating from a cultural set composed of language, symbols, products, and cultural values themselves, constitutes us as a society. And, it is through social interactions that it is possible to develop the set of cultural diversity, transmitting knowledge through a system of exchange of ideas and cultural practices, constituting cultural enrichment and cultural miscegenation [7]. Indeed, culture can become universal, “migrate from one culture to another” [7], however, there is always our culture that connects us with the past, with our ancestry. As well clarified by Morin through the cultural examples (here understood as the sum of human and technological knowledge) of the wheel, the compass, the press, religious beliefs and the very conceptions and understandings of ideas. Thus, culture in Morin's conception [7] is not static, much less closed, but mutable and adaptable according to the context, society, period, and technological development. In this way, it is also possible to understand that culture has a transdisciplinary character, since it integrates and influences the various aspects of human life, in a process of transition of cultural traditions, which oscillates either in the global dimension or in the partial (local) dimension [5]. With Pearce [15], it is noted that there is no society without the cultural physical manifestations’ characteristic of the ideologies and expressions of each cultural society.

One of the several approaches in the cultural discussion is about the perception of what refers to the local culture and the global culture, both from the point of view of the human understanding implicit in Morin's speeches, "understanding each other", as in the understanding of the complexity of cultural interactions and the various influences caused between and through these cultural encounters. In this reflection, the evolution of studies and discourses around post-Cold War global culture is understood, since in the 1990s we see a global remodelling in political, economic, and cultural terms, which culminates in the academic understanding of global culture, as a set of processes that integrate the world, causing interdependence and interconnection between peoples, cultures and countries [16].

Mirrlees [16] when reflecting on the theme, questions the real existence of a "global culture" in an antagonistic world. For the author, it is complex to think of a "global culture" when the world is faceted by multiple political, antagonistic, and separatist ideas and interests. Instilled in this questioning, Mirrlees analyses three possible articulations of global culture: 1) Society mediated in the global village: where, through the evolution of communication means and technologies, the author visualizes, as a consequence, the process of deterritorialization of society, since cultural interactions and transitions are facilitated through technology; 2) American Empire and cultural imperialism: imposition of a global way of life through the process of the "transnationalized" way of life, without taking into account the particular ways of life and cultures; 3) Global popular culture: refers to global entertainment means and media, such as cinema and television, which when distributed globally contribute to cultural hegemony. Through the discussion of these three points, Mirrlees realizes that for most people, who still live in local, regional, and even national communities, global culture still means a distant horizon, since cultural narratives associated with myths and local affective bonds do not are part of the great mass culture. In conclusion, for the author, in the near future, people will continue to identify themselves as part of their local and national culture as opposed to a global culture.

It is a fact that, if we analyse globalization, mainly from the point of view of the global village, there is a strong contribution with regard to cultural exchange, since the model of globalization facilitates human migrations and cultural ties between peoples. But the influences on local and cultural identities are also part of the globalization processes, which corroborate the loss of local cultural identities, mainly to issues associated with handicrafts, arts, and unique characteristics of each people. For the authors Raikhan *et al.* [17] and Skrzypaszek [14] with globalization, numerous disadvantages arise for cultures at local and national levels, such as forgetting local cultural and artistic processes to the detriment of a global artistic and cultural model, with "encouragement" to the lack of interest in ancestral cultures, mainly in young groups and more influenced by global cultural massification and, finally, as an effect of globalization, loss or mischaracterization of local and national characteristics (understood by cultural, social, artistic, political and economic characteristics), who no longer receive due attention, which corroborates the already mentioned lack of interest. Campello, Santiago and Andrade [6] corroborate the discourse by stating that the advance of globalization also has the effect of social inequalities and the devastation of local cultures, thus requiring greater effort in terms of strengthening measures in favour of valuing multiple minority

identities. For Krucken [18], the challenge is to find the balance between global and local cultural relations, since the associated relations are complex, as already exposed in the above discussions, and design must create methodologies that promote these cultural interactions.

In order to find a balance between global and local cultural relations, it is important to emphasize that local craft knowledge is a reflection of the way each community relates to its environment and its historical, cultural and social contexts. Thus, traditional artisanal knowledge is based on practices rooted and accumulated in the knowledge of a community, being therefore unique and forming part of the local culture [19,20]. Designers must assume their responsibility as actors of social transformations and seek to understand the impact they can have on local communities through the adoption of artisanal cultural practices [19].

As already mentioned, through Morin and reinforced in the discourse of Mirrlees [7,16], the techniques used in this cultural knowledge can be shared between cultures, and often are, however the products that result from them are, in terms of semantic language, unique in each community, as is the case for example of traditional costumes [21].

For Skrzypaszek [14] the local culture is immersed in the shared experiences and collective memories of a community and, in this way, is also the artisanal cultural knowledge. In order to appreciate the meaning of objects produced from this cultural knowledge, in the ever-changing global cultural environment, it is fundamental to understand the contexts of local cultures and their human experiences. Since the acculturation processes generate a gap between the community that created that culture and the narratives that are associated with it, that is, this acculturation causes the loss of identity, uniqueness and originality of the local culture expressed in the artifacts and their languages.

In terms of valuing local culture, there have been many projects and designers who, in close dialogue with sustainability issues, have resorted to artisanal cultural techniques and knowledge to develop products that transfer local cultural values to global culture [19, 20, 22, 23, 24]. However, many times these projects do not become completely successful due to the lack of articulation with the market, but also because they are often very limited projects in time [19]. For the success of this design-local craft cultural knowledge interaction and for the achievement of sustainable development goals, at the level of the agendas proposed by UNESCO and the EU, it is necessary to develop a true understanding of the local context and its human values [19]. Tung [19] proposes a methodology for this type of project, which begins with a pre-development phase in which the activities aim to facilitate the mutual understanding of the actors involved, not only as a motivational strategy, but “to lay the foundations for collaboration” [19, p.370].

It follows from this analysis that artisanal cultural knowledge plays an important role in our lives, allowing the establishment of relationships with human values as well as the exploration and combination of concepts in an innovative way. This knowledge has come to be recognized both as a process and a way of thinking, which is intrinsically complex given their holistic nature [14, 19, 25].

We denote here the importance of human understanding advocated by Morin, and how this understanding should encompass the understanding of the complexity of cultural interactions starting from the local to the global, through creative languages implicit in fashion design, given that the discipline plays a fundamental role in what refers to cultural, social, and human development through collaborative actions between designers and society [26].

Finally, we observe that new languages and approaches around local cultural processes have emerged, both as an attempt to keep alive the characteristic traits of each community, and due to the understanding of the need for sustainability at local and global levels. New languages and expressions around traditional craft cultural processes instigate young designers to give a new symbolism to processes and cultures that are in the process of being erased [27]. Just as, according to Arizpe [27], it is possible through this methodology to mobilize people, communities and keep their own heritage alive. According to the assumptions already made by Morin, Arizpe also discusses the need for dialogue between the different areas of human and scientific technical knowledge, as a way of shaping new sustainable possibilities for the future. For Moura [28], designers must not only translate multiple global languages into local environments but must also articulate and promote local and peripheral language in an international environment.

There are several cases within the universe of fashion, of brands that differentiate themselves in the market by betting on the integration of artisanal cultural knowledge into their creative and productive processes. In this way, these brands work on the experience by building memories with their consumers, by sharing the history of the product, thus contributing to their products having, through emotional means, greater durability. In this sense, we highlight below some micro cases associated with fashion, which seek, through dialogue between local culture, cultural traditions, and industrial technologies, to transmit heritage, knowledge, and culture to a globalized society, spreading ideologies and concepts of sustainability at the human, ethical and environmental levels.

2.1 Micro Cases in Fashion: practice of local and global relationships in a European context

In the context of European fashion, there are several initiatives by companies and brands that reinforce the importance of a teaching approach that works with local ancestral cultural knowledge. We highlight two different cases that are relevant to our thinking, one is the Burel Factory, a Portuguese project that unites innovation with tradition, and the other is the case of Italy, which focuses on the way in which the identity of Italian products boost the appreciation of local traditions globally by being closely linked to cultural heritage and artistic craftsmanship.

The Burel Factory Case - Innovation and tradition in Portugal: Burel Factory is a project and a Portuguese brand created by Isabel Costa and João Tomás dedicated to

the preservation and recovery of the tangible and intangible heritage of industrial woolen production in *Serra da Estrela*. The Burel Factory recovered the old *Lanifícios Império* factory and its proto-industrial machinery, the old textile patterns produced there and the production of *burel* fabric. The project rescued knowledge that was almost lost by putting the old loom masters to teach the younger ones and introducing color and design in an innovative way in the *burel*. It has a creative center dedicated to the innovation and development of products where they are committed to partnerships with artists and designers to reinforce and develop the region's identity, "weaving with the threads of the past a sustainable, circular and more authentic vision of the future"¹.

The *burel*, an ancestral fabric once used by mountain shepherds, is re-signified into a contemporary product synonymous with design, creativity, and sustainability through the sharing of knowledge and working techniques with ancient looms and spinning machines (craftsmanship heritage) with design thinking.

The Burel Factory case represents, in essence, Portuguese design itself in terms of valuing cultural and technological traits relevant to local cultures, transcribed through design for global contexts. For Moura [28] this model of Portuguese relationship, comes from the existing social legitimation from the global local mediation, that is, for the author, the development of cases like the Burel Factory, start from the responsibility with the past.

It should be noted that, as Portugal is a country made up of countless small communities, the designer's relationship becomes internalized, with Portuguese design par excellence seeking the internationalization of these identities, as occurs through the works of Álvaro Siza and Eduardo de Souto de Moura, who through architecture represented traditional forms and the Portuguese people [28].

When Burel Factory proposes to dialogue with designers, architects, and artists, it seeks new representations of traditions and symbols originating from the community to which it belongs, that is, the designer takes on the creative role associated with the transforming power, as it communicates the cultural representations of this place, role which Moura [28] defines as "designer - active agent".

The Case of Italy - local traditions valued globally: Italian products are widely recognized for incorporating distinctive elements such as cultural heritage, artistic craftsmanship and the "made in Italy" [29]. According to Tarquini *et al.* [30], luxury goods companies can play a leading role with regard to the dissemination and revitalization of culture derived from traditional knowledge, as these cultural values play an extremely important role in the experience of consumers with these products.

In an approach to local traditional culture and knowledge, the "hand in hand"² project of the Italian brand Fendi develops from the brand's partnership with several traditional workshops to recreate the famous *Baguette* bag, imbuing it with the Italian artisanal culture.

¹ See <https://burelfactory.com/pages/history>

² See <https://www.fendi.com/sustainability/people-first/hand-in-hand>

The project is based not only on textile craftsmanship, such as lace (bobbin lace and tatting); embroidery from different regions of Italy; fabrics such as traditional Venisian velvet and other hand-woven fabrics; but also, in knowledge such as goldsmithing, basketry, leather, glass or carpentry, which form part of the Italian cultural heritage. According to the brand, this project aims to transform the Baguette into a “true art object” and value local cultural knowledge as a tribute to “regional craftsmen and their traditions”³. The brand thus values the local artisanal culture, transporting it across the globe and, therefore, valuing it globally. At the same time, the “hand in hand” project shows how this local craft culture can be preserved, evolving into new products and introduced in new contexts, that of the global market.

Another example is the Dolce Gabbana brand, which traditionally uses elements strongly linked to the Italian national identity and local artisanal knowledge, as a brand marketing strategy [31], but also incorporates Italian artisanal cultural knowledge in the execution of its haute couture collections. For example, in the Haute Couture collection presented in September 2020 in Florence, the brand gave prominence to the artisans who executed it:

“This Dolce Alta Moda collection, they stressed, had been executed by artisans of their own home bottega: A newly assembled corps of 50 employees, all aged under 30 and dedicated to various forms of embroidery, enabled this to be the first all in-house fabricated Alta Moda collection.” [32]

The examples cited here show the importance of valuing ancestral cultural knowledge in the creation of differentiated products with high symbolic value.

3 Cultural sustainability from the perspective of Edgar Morin and its application in Fashion Design Education

In the vast complexity of teaching discussed by Morin and in the challenges for the future of education and humanity, we identify urgent and necessary reflections for the development of human understanding and the way in which the relationships between individuals, society and culture occur. For the author, a reform of thought is necessary, which allows us the intellectual and relevant development, necessary to connect multiple cultures, which the author defines as “paradigmatic reform” [4]. When we approach the issues related to the specific Curricula of Fashion Design, we visualize the dissonances and problems discussed by Morin and the urgency in a reform of thought and curriculum aiming at more humane and sustainable approaches.

When related to fashion and design, as previously mentioned in the article “The Seven Complex Lessons from Edgar Morin applied in Fashion Design Education” [1], we approach ‘Human understanding: understanding each other’ from the point of view of cultural appropriation, pointing out cultural incomprehension to the detriment of the marketing and economic needs of the fashion industry. It is also important to remember the good point made by Moura [28] about the identity of a designer, which is constituted

³ See <https://www.fendi.com/sustainability/planet-care/les-journées-particulières>

by many factors, among them, “tradition, language, geography”. As referenced by Moura through the words of William Morris, who understood design as a social and political discipline, not as a subgenre of design itself, but rather as the ethical character that forms the discipline, reminding us of the transdisciplinary character implicit in culture and of the importance of these humanist questions from a social, cultural, ethical, and sustainable point of view. Contemporaneously, contributing to the reflection of cultural and artisanal development in fashion, it is important to emphasize that cultural craftsmanship, being intrinsic to human formation, constitutes imagery, historical, intellectual, and artistic background capable of sustaining an ethical and sustainable rhetoric for the future [26].

Only understanding culture from the point of view of human understanding can it transform the future [33, 20]. In this way, the understanding of cultural identity and artisanal cultural knowledge can provide a “motivational structure not only for creative expressions in the present, but also a motivation for creative expressions in the future” [33, p.9]. In the same line of thought, Tung [19] argues that providing designers with knowledge related to artisanal cultural knowledge translates into an effective way of nurturing their individual creativity and that products that reflect a local identity, or that show cultural values, provide a way of differentiation.

However, inconsistencies are observed in the current educational model that do not encourage intellectual development associated with human knowledge and human understanding (sixth lesson by Edgar Morin). In this way, Morin [4] identifies an inadequacy of the curricula, when analyzing the fragmentation and compartmentalization of knowledge through isolated disciplines. The same situation is observed by Bertola [34], who describes universities in crisis, due to the lack of flexibility to deal with contemporary situations, which range from global factors (macros) to local cultural factors (micros). It is also part of the author's rhetoric, the specific approach of the curriculum grids of Fashion Design courses, of fragmentary and multifaceted nature, as well as approached by Morin in the context of global education. Added to this approach is the need to incorporate a new dialectic into teaching with regard to the culture of the humanities, since this provides solid foundations for solving global problems [4,34]. For both authors, the solution runs through the concepts of multidisciplinary and “metadisciplinary”⁴ through approaches that contextualize and integrate human, ethical, cultural, social, political, and economic issues, which Morin [4,7,35] defines as “ecologizing the disciplines”.

For Morin [4], multidisciplinary is understood as the association of multiple disciplines, connected through a project and with common objectives; Bertola [34] recognizes the complexity of teaching the multidisciplinary context, as well as of fashion designers practicing such contexts in innovative solutions to problems with multiple faces. In this way, both authors resort to the “metadisciplinary” as a way of creating “bridges” between different disciplines of knowledge, generating a dialogue between

⁴ Term coined by Morin to describe the act of surpassing and conserving - “meta”, the discipline, without disrespecting its peculiarities, individualities, and characteristics. In the “metadisciplinary” there is no exclusion of the discipline, but rather its integration with others, as in the multidisciplinary model [7, p.115].

technical, human, and cultural knowledge and perspectives characteristic of the individual experience of each designer, as a way of solving problems through characteristic perspectives of multidisciplinary. With regard to Morin's term, "ecologizing the disciplines", Bertola [34] understands, in the context of teaching, the need for universities to open their spaces for dialogue with external agents, bringing culture, society and economic models closer together beyond disciplinary and academic limits. Morin questions us about the role of the university and whether society should adapt to it, or the academic environment should adapt to society and its multiple forms of cultural expression [4,7,35].

In the complex discussion of educational innovation through open academic spaces, it is also worth addressing the importance of emphatically including cultural heritage in the education of the future, Skrzypaszek [14], like Morin, argues that the role of cultural heritage needs to be aligned with an approach to education that includes a focus on the whole human being. Skrzypaszek [14] thus proposes a model for the education of the future which he calls the "Pathway of Cohesive Cultural Continuity", creating a link between the past and the present, but also with the future placing at the center of this model "human ingenuity & value and potential".

Among the global complexities, it is worth noting that, as well as various economic, cultural, technological, ethical, and human sectors, fashion has also suffered the effects of globalization, becoming a symbol of an unsustainable market, especially with regard to the environment and human labor relations, associated with fast fashion and exacerbated consumption, with the fashion design education being the necessary means for changes in the sector [36]. In other words, in an era marked by massification, it is urgent to look for solutions to slow down consumption and one of the possible ways is to improve the experience with products. The integration of artisanal cultural knowledge in the fashion design process makes it possible to endow products with added symbolic and cultural value. And in this way expand the experience with these products, their meaning, their appreciation and consequently their emotional durability [37, 38].

In support of Morin's humanistic ideas and ethical and ecological globalization, and as a way of going against the negative current of globalization, Kupisz and Holuj [36] refer to the importance of highlighting, among others: academic approaches as a support to resources and to local production; the use of local craft skills and traditions; and the inclusion of products designed in regional cultures and heritages. For the realization of such actions, it is of paramount importance to understand the impacts of universities on their surrounding spaces, that is, communities, positively and actively supporting the growth and economic development of local, regional, and national cultures, which in short describes the urgent need for the paradigm shift proposed by Morin, as a way to transform teaching into multidisciplinary. In this way, the term "fashion sustainability", seen peripherally to the disciplines and as an additional competence for future designers, becomes a result, integrated and primordial in multidisciplinary discourses [1, 26, 34, 36]. In practice, what is observed are desperate attempts to address sustainability in fashion, which Obadas *et al.* [39] describe as a certain difficulty on the part of the courses in adopting sustainable practices, and as a consequence, the difficulty of

encouraging future designers to use sustainable practices, since there is a gradual disappearance and lack of interest in artisanal cultural techniques and artisanal productive techniques, as in the case of textiles.

Currently, changes can be observed in the context of European fashion design education, albeit punctual, with regard to the paradigmatic change of thought in teaching, with a focus on Morin's values and human understanding. We cite here two examples relevant to the subjects discussed.

The London College of Fashion, through the “Centre for Sustainable Fashion”⁵, addresses a methodology centered on the pillars of academic research development, knowledge exchange and sustainable educational practices. Through this triad, they develop dialogue between society, culture, economy, and environment. Among the new approaches of the London College of Fashion are the approaches that contemplate the EU's 2030 agenda, in a platform called “Fashion Futures 2030”⁶ highlighting the human and social relations pertinent to the future of design. In this context, they visualize different scenarios related to the future of the fashion industry and of a global nature: climate change, scarcity of resources and population growth.

Through initiatives such as the Institut des Métiers d'Excellence, founded in 2014, which aims to transmit knowledge of excellence from around the world to new generations through a “training program with a work-study format”, the LVM⁷ seeks to revitalize artisanal knowledge that were in danger of disappearing. Currently, the program has 27 handicraft métiers that, through a theoretical and practical methodology, teach young people ancestral craft practices from various countries.

In the article “The 7 Complex Lessons from Edgar Morin Applied in Fashion Design Education for Sustainability” [1], we argue that part of the change in the curricular model of fashion design education should encourage discussions, between institutions, and between education professionals and the institutions themselves, around the need for approaches that include society and cultural factors as a way of reconciling different approaches that go beyond the theoretical contents of the classroom, passing through practices with the local community in which the educational institution is inserted [1]. We believe that through a multidisciplinary action approach, it is possible to integrate disciplines, academia, society, and industry in the concrete resolution of problems associated with the sustainable future of fashion. Likewise, we discussed the need to train fashion professionals with multiple skills, endowed with characteristics implicit in creative leadership, having the ability to solve the multiple problems that involve the conception of new products, being a designer-facilitator, passing through the roles of designer educator and communicator, both in an academic and social environment, imbuing the environment in which they are inserted with human, ethical, collaborative and sustainable ideas, that is, also acting as an activist designer, since in this way they begin to influence and fight for social causes and policies that may contribute to the vision of a more sustainable world.

⁵ See <https://www.sustainable-fashion.com/>

⁶ See <https://www.fashionfutures2030.com/scenarios/home>

⁷ See <https://www.lvmh.com/>

4 Discussion and conclusions

In the fashion design education approach, understanding humanistic challenges and multiple cultural expressions refers to preparing future professionals to deal with global challenges and sustainable approaches, developing skills and abilities that go beyond technical knowledge, creating a human and intellectual awareness of craft techniques belonging to us and creative ways of dealing with global and future complexity.

Although challenging and aware of the need for a broad discussion around the theme of fashion design course curricula being rethought to better respond to the needs of the contemporary world and the challenges to be faced in the near future, we present a synthesis of what we believe translates the proposed links through existing approaches between Edgar Morin's discourse, specific to human understanding, fashion design, fashion design education, multidisciplinary and sustainability (figure 1).

In the proposed vision, we understand that the areas of fashion design, education, sustainability, philosophy, anthropology, and sociology (these last three described through Morin's work), represent, in short, human communication, the need and ways to expand and strengthen these dialogues. The interaction between the languages of fashion, fashion design education and Morin's specific approaches to his sixth lesson, "Human Understanding: understanding each other", is evident, since they all seek to understand social and cultural factors. For Morin [4] understanding the other requires awareness of human complexity, since we are multicultural beings, coming from different peoples, origins, and cultural cores.

Through educational approaches derived from multidisciplinary methodologies, it is possible to connect local craft knowledge to global values and processes. For this, it is important for higher education institutions to modernize in order to open doors to traditional knowledge and cultures and that professors are also receptive to new methodologies and approaches, based on sustainability and local knowledge, which Bertola [34] defines it as an education focused on a cultural model. It will be necessary, through this new approach, to focus the teaching of fashion design towards collective, collaborative, sustainable, social, cultural, and economic objectives, as well as to guide new designers in a perspective of a professional with multiple capacities, capable of responding to social, environmental, and economic demands.

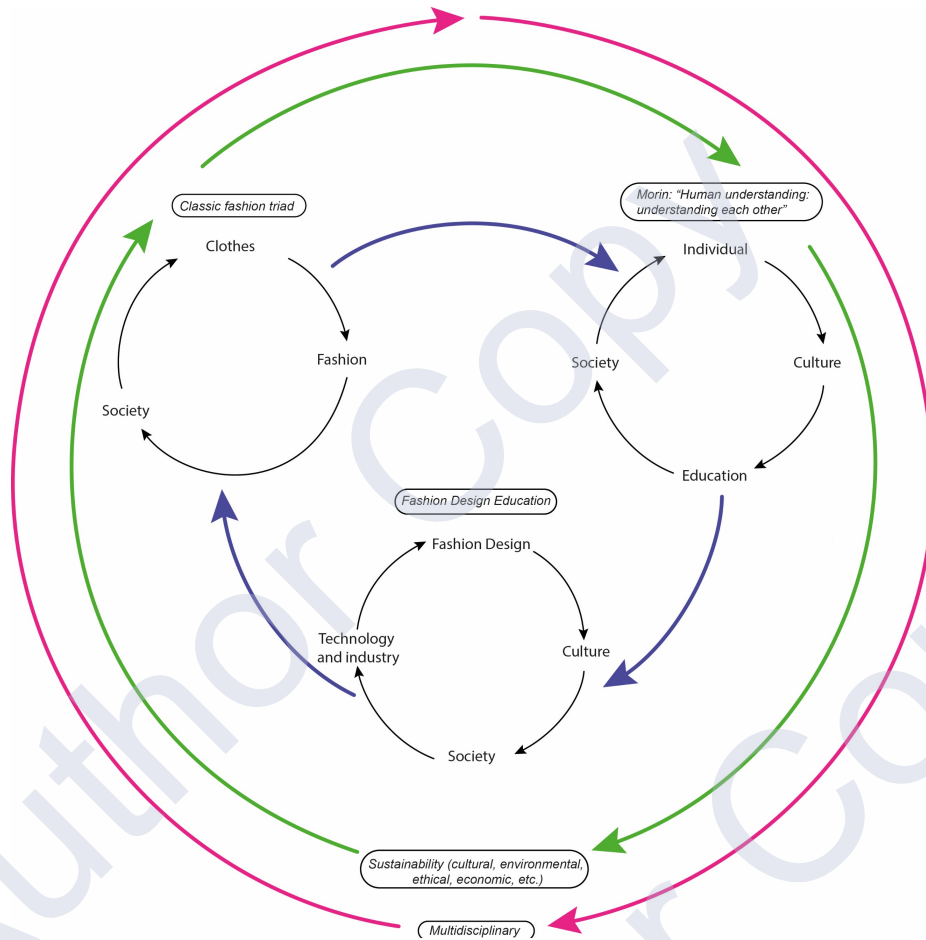


Fig. 1. Relational model of the concepts necessary for the sustainable education of fashion with a focus on human understanding.

The cases cited throughout the proposed dialogue bring light to a new approach in fashion design. Portugal, Italy, England, and France have been looking for alternatives to avoid erasing the multiple cultures that represent them, as well as adding human and local values in industrial contexts. These approaches allow the consumer to find identification and representation models, as designers, universities and industries develop an open, multicultural, and multidisciplinary dialogue.

Finally, recognizing individuals, particularities, details intrinsic to each culture is of paramount importance for the future of sustainable fashion, even though it is complex, it is necessary that we change our approaches, so that we can achieve an education model that responds to modern society, globalized and multicultural.

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