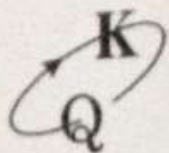




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СЪЮЗ НА СПЕЦИАЛИСТИТЕ ПО  
КАЧЕСТВОТО В БЪЛГАРИЯ



ФЕДЕРАЦИЯ НА НАУЧНО-ТЕХНИЧЕСКИТЕ СЪЮЗИ



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КОНФЕРЕНЦИЯ ЗА МЛАДИ УЧЕНИ**

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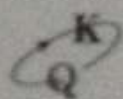
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# ARTISTIC ELEMENTS AS THE TOOLS IN THE TEXTILE SURFACES AND UPHOLSTERED FURNITURE

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## **Abstract**

The interpretation of the design can be seen in the making of conditions for living in the everyday life. With the whole development of the environment that means sociological, cultural and technological development is considered that the buyers want the products to be a symbol of their lifestyle. Although the design has the same characteristics as art, it is different in ways so it can solve the problems and satisfy the buyers with the product they bought.

The design as an activity to solve problems includes a lot of factors: technology, production and usage. The furniture as a part of the design is an object of the creative actions of the people that reflect the ways of life, traditions, the people that made them, the scale of development of arts and technology, materials and the method of production by one nation or region. Art has many common things with architecture, an indivisible part of interior and secures comfort. Characteristics of the modern furniture are: the unity of use, functionality, techno-economical and aesthetical performances, durability and security when using the furniture.

**Key Words:** design, aesthetics, decoration, art, furniture.

A famous designer of textile said: "Color is beauty and fashion; it is the key to elegant sales, and even more in massive sales. The color is profit and loss, it the favorite of the industry, but at the same time a nightmare."

Artistic and geometric elements as means to design textile surfaces. Textile drawing can be built through regular and irregular geometric networks. They represent firmly adhered to each other polygons that cover full plane. The networks formed by correct, but heterogeneous polygons are called half-correct. From actual polygons are built different motives.

The most appropriate network at getting motives for weavers drawing are squares. In modern trappings are different ways of treatment of form: landscape or graphic. The position of the images can be metric, chaotic, symmetrical, asymmetrical or dynamic, and the movement elements - rotating about a point, as the direction of clockwise or counterclockwise.

Some of the structures are developed in the plane and constantly make correct-form mosaics. All right mosaics in the plane are known since antiquity and were used as a decorative element in the application of art and architecture. Groups of elements, create mosaics, rosettes, friezes and others. They exist in the present world of man and embellishment of his life. Many are built from similar forms.

Each of these ornaments can move in a structure without changing. In real mosaics, ornaments are received by a basic motive by distributing in compositional structures. Regular mosaics and friezes found in Egyptian, Greek, Chinese and Arab art.

Symmetry is one of the most important conditions for achieving the aesthetics of form. It has two meanings. In one case it is indicating that the form consists of equal and proportionally spaced parts and the other way means a way for cooperation between the elements and the parts of the whole. It is used to emphasize the static form. Symmetry, as related to a plane is one of the most widespread species, known as mirror symmetry.

Asymmetry is violation of symmetry and equality of the figures. It serves for the expression of the dynamics of the form.

In modern design with symmetry and asymmetry analyze different forms. There are three types of symmetry to flat forms, axially (including the mirror) symmetry of the base and parallel transfer circular symmetry. With axial circular symmetry is achieved mirror matching of the left and right side in relation to an axis. It is based on the construction of high organisms and is placed in the plant world wrong with attitude and bustle. When nature meets full symmetry, it makes even the smallest deviations give individual features of form.

Organization of symmetric and asymmetric shapes is carried out in a different way. In static axis of symmetry forms the main axis in the composition. There are individuals with an internal axial and central axial symmetry depending on whether one element spins around its axis or all internal elements revolve around a central axis. For violation of symmetry used asymmetrical term, which means the absence of some of the elements of symmetry of the painted object and consciously distorting ideal objectivity?

The symmetry in motives and patterns is characterized by the use of one or more of the following geometrical rules:

- Translation - wherein the image is subjected to repetition vertically, horizontally or diagonally at regular intervals, which retains the same orientation.

- Rotation - while the image undergoes a repetition in regular intervals around an imaginary fixed point (center of rotation).

- Reflection - wherein the image is subjected to repetition imagined along the line, known as the axis of reflection where the mirror appearance is obtained. This is characteristic of so-called bilateral symmetry.

- Translational reflection – where the image is repeated and is a combination between translation and reflection. This geometric effect can be illustrated by the tread that leave the footprints of human feet.

These four basic geometric effects are commonly called operations of symmetry. Synonyms of the term symmetry are transformations or axial projection. They make up the composition. Decorative composition is rhythmically organized when in it are expressed through a counterweight similar motives and directions of movement. The ornament is a kind of stylization of geometrical, plant or animal motives which can be graphic, painted or sculptured. The totality of ornamentation, rhythm and materials form decor, which is a basic characteristic of a given style. As a member of a given style the ornament can be encountered in architecture, painting, printmaking, but primarily in decorative applied art. In simple compositions are included different types of geometric shapes, forms and rhythms, derived from different motives. The reasons may be different in size. Key elements of the drawing are: point, line and proportion of lines.

The visual impression that the fabric leaves can be different depending on the physical, physiological and psychological characteristics. Optical illusions can be classified in the following groups:

- The illusion of size
- The illusion of shape
- The illusion of position

### **Designing motive**

More correctly repeated motives (a ridged pattern or surface - Open pattern) can be defined as the plane design which shows a repetition of the motive or motives in regular intervals. The motives can be symmetrical and asymmetrical. The symmetrical motive is an image that consists two or more parts with the same size, form and content. Every single part is called the basic unit (report) and that the

surface area covers- basic, terms that are also used for the smallest repetitive unit or area of the strip or overall pattern. In synthesis of the pattern, repetition can be defined as a process that enables the extension of the motive to a certain distance, moving from one to another position in the plane, which simultaneously allows retention of its the initial condition.

When the repetition of the motive or motives is constantly in one direction between two real or imaginary parallel lines, the pattern we get is called ridged pattern. Synonyms are stripped pattern, one-dimensional pattern, ornament liners or frieze groups. If repetition of the motive or motives in two independent directions the covers surface is called surface tread pattern. Synonyms wallpaper pattern, a periodic pattern or crystallographic pattern.



Fig.1 –The art of textile pattern in feature of upholstered furniture.

### **Types of textile products**

After geometric form textile materials are divided into linear (yarn) and two-dimensional (fabric, knit, non-woven textiles). For technical application acquires and thickness. The large number of parameters that define the textile materials and the various realized manifestations and characteristics of quality, enabling the realization of a virtually unlimited number of different types, which can be used for various purposes, ranging from clothing through decorations to technique.

The most important factors when designing the textile products undoubtedly are the textile properties and performances. These features are done in the final product through a series of

Textile raw materials mean various fibrous materials which are suitable for spinning and textile industry processed into yarn, thread, fabrics, knitted fabrics and other products.

Textile raw materials as basic elements of textile materials carry their properties. The properties of the fibers and textile materials are mostly identical, when it comes to their chemical and thermal properties, while when it comes to possible mechanical characteristics possible are certain modifications that result from the structure and construction of textile materials. It means that the knowledge of fibers and their characteristics, largely represents knowledge or forecasts of possible properties of textile products.



When it comes to design, raw materials have aesthetic influence on the material, but they also influence the look and texture. For example, the fabric expressed luster can be realized by fibers as glossy as silk or silk fiber type (viscose, polyamide, polyester) by appropriate construction and finishing. The fabric will have soft and warm touch and appearance if it's designed with appropriate construction of elastic fibers with warm touch as for example wool. The fibers which are soluble in water (polyvinyl, alcohol, alginate) used in mixture with other fibers to obtain airy and voluminous yarn or fabric with porous- decorative effect, since after the production of the material will be done its dissolution in water. Fibers with different capability of collecting the wet environment are used to obtain fabrics with a wrinkled surface eg. Indian cloth and more.

### **Decorative coating on upholstered furniture**

In the decorative coating of furniture where are included natural or synthetic decorative fabrics with various patterns and colors and various ways of weaving, natural and synthetic leathers. Decorative coating is very important in the purchase of furniture because it is the first cause that will attract attention at all.

Coating materials represent different kinds of textiles and leather. Textile is a traditional material for upholstered furniture which is used the most. Decorative fabric for upholstered furniture is made of are of natural and synthetic fibers as well as combinations of them.

Fabrics for upholstered furniture with high strength when tearing, abrasion resistance, elasticity and resistance to color in light. Besides the decorative fabric used and various types of canvas, jute, gauze, etc.

Fabrics are exposed to great loads and respond differently regardless of the material and the manner of weaving. The most expensive furniture is not always the best, i.e. the most durable. Because it's good to know how much that piece of furniture would be burdened and therefore be made that way. Important is also the combination of the model and material, presentation of upholstered furniture in the exhibition space must be quality.

The possibility of combining color and design is unlimited so there is an advantage over other textile materials. Textile materials are missing air, moisture and heat transfer, they are resilient and have a tendency to return to the initial length after stretching. Negative trait is the little resistance to friction, difficult to clean and easy to dirty.



Fig. 2 Examples of fabrics for furniture

### **The decorative layer of fabric**

The history of styles, despite the history of techniques also offers a wide range of motives, ideas that the designer can develop and stylize, making them acceptable to today's age. The following are just

examples that are inspired by historical periods, where the characteristics of the style and techniques are minimized to interact with what is required nowadays.



Figure 4 - Art styling chair with textile.

Represented are smooth relief and hollow materials whether it is natural or obtained materials with the latest technologies. Velvet like fabric with exceptional softness and pleasant touch is fully "in". As fabric creates interesting visual metal effect of light and shade.

Print motives in large formats are trendy, and most common threads are plants, flowers, animals, different ethno motives and so on. And one-colored fabrics in retro style with plaid patterns, squares, stripes or dots are part of the new trends.

Textiles have a strong role in creating the desired ambiance in the space. The difference in the texture and structure of the material creates a different visual effects and a sense of touch that differently affect our mood, especially in the textile pieces of furniture that we spend a lot of time with during the day, for example, the gasket seating. In furniture a major role plays the decorative coating on one element, because it is a primary factor that will attract the attention of any piece of furniture. The furniture is coated with natural or synthetic decorative fabric with different colors and patterns, different ways of weaving, as well as natural and synthetic leather.

### **Excerpts**

Creating is an integral part of the design of textiles. It has the task to determine the form and line of a particular part, even before they start to work on a particular product. It represents the transferring an idea onto the paper. The meaning of the creation is to follow the fashion trend to be used at the right time. The furniture is an object of creative human activities that reflect the conditions of life, customs, taste, and people have created, the level of development of the arts and techniques, materials and a method of manufacturing a nation or region.

The meaning of creation is to follow the fashion trend and to be used at the right time. The idea that the designer has in mind is represented by his work. The result depends on the experience of the use of the techniques, the available technology for it to be developed. The artistic design of the clothes must be practical and easily sustained; it is necessary and knowledge of techniques that will facilitate the permanent application of decorative elements.

When a designer experiments with the techniques of finishing the textile then the variations are endless. It all depends on the idea that the designer has and how he visually presents it.

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