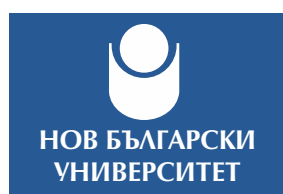


# **Topic № 4**

## **TEXTILE ART**

## **AND FASHION DESIGN**



## THE PROCESS OF CULTURIZING

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In Bulgarian language the word 'culture' comes from the latin cultura or colo/colere and means education, development, cultivation, preservation.

The process of culturizing is the foundation of human kind's development and is a sign of a community's evolution. It's an act of recognition and inclusion of the unknown and also, is always an act of overcoming of the opposition: nature - culture. Therefore, namely this act results in favour of man and his daily life.



Regarding textile, this process is being manifested through the transition of a wild, natural product into a ductile, able to be treated material, from which to be produced a completed handiwork - thread, fabric, cloth. First, there must be found an object from the surrounding environment which needs to pass through the process of almost complete destruction. Then, comes the next step: the process of creating something new - derivative.

Symbolically, the culturizing itself personifies (manifests) our ancestors' view over the eternal life of the Soul whose aim is to become more developed and clean with each next reincarnation. Same is the principle of the culturizing itself, namely: life-death-life.

In my work "In the beginning was the Word" I represent the relation between the cultural inheritance and the evolution which actually originates from the will of the past. My work is an eight meter-long fabric with the word Bulgaria written in Glagolitsa alphabet. It carries the spirit of the past through the use of not entirely treated textile materials and through our old alphabet that is no longer used in Bulgaria. Later, this process reached a point where this fabric was deformed and then transformed/turned into clothes. Namely this is the process of culturizing - bringing to life a piece of a past era.

**Keywords:** culture, culturizing, process, textile, fabric.

**UDC745/749**

# DESIGN AND PRODUCING A LAMP BASE

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## Introduction

The diploma thesis aims to encompass the entire design conception and to produce a lamp base considered to the user's wishes and needs.

In the development are presented the main stages of lamp design, as well as some basic concepts in the industrial design. In the process of designing the basic elements, the designer recreates the user's desires and the qualities of the product elements. The types of light, the light sources, and how they affect human perception are explored.

## Research

In order to achieve the stated goal of the diploma, the following tasks have been set and implemented:

A study that resulted in the problems associated with the conceptual design being cleared.

Choosing a pyramidal shape of the luminaire, symbolism of shape and durability.

Designing the model and photorealistic visualization of the luminaire by selecting the right 3D software.

Selection of suitable materials for the real production of the lighting model.

Select appropriate colours and luminaire for the project.

## Results

The balance between the creative impulse of the world and the designer's personal opinion is the key to achieve the optimal effect of the creative process in designing the model. The luminaire is handmade with precision to the detail and its own personal story.

## Discussion

The diploma thesis can be applied as part of textile art. The diploma project includes textile fiber, wood and LED strip.

## Conclusion

"Although all students have their own unique skills and ways of thinking, similar to that of a gemstone, these individual intellectual assets need to first be dug up and polished before the student is able to wholly realize his or her full potential" - John Berger.

**Keywords:** industrial design, lamp design





# ELSA SCHIAPARELLI'S CREATING DESIGN AS AN AESTHETIC IMPULSE FOR MODERN FASHION INTERPRETATION

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The scientific report analyzes key moments from Elza Schiaparelli's innovative fashion design in the context of the fashion phenomenon, perceived as art. Direct and indirect implications have been sought between her work on the one hand and the motives and ideas of such iconic artists in the twentieth century, such as Salvador Dali, Jean Cocteau and René Magritte. An attempt has been made to systematize the unique techniques of Schiaparelli. The conclusions correspond to the general contributions of a designer to the concept of fashion as art and the aesthetic, cultural and artistic value of fashion design. There is a need for bridges between the arts leading to the enrichment.

**Keywords:** fashion design, fashion, art, aesthetics, culture, surrealism, innovation, Elsa Schiaparelli, Salvador Dali, Jean Cocteau, René Magritte

# TEXTILE AND SUSTAINABLE MODELS IN THE DESIGN OF CHILDREN'S ENVIRONMENT

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For centuries, textile is one of the most preferred materials when it comes to the making of children's environment. There is a variety of technological possibilities for manufacturing of textile materials and their coloring. Textile has become one of the most applicable and distributed materials in the physical environment for children of all ages with its various methods of construction and fabrication of textile products as well as with the means for realization of multiple shaping and plastic volumetric structures. The variety of possibilities which affect through structure, shape, color, pattern and tactile sensations is with an extremely wide range. In addition, textiles provide prerequisites for complete satisfaction of children's needs by building a safe environment that is conducive to their health, perceptions and psyche.

After a period of mass penetration into the industrial textiles production made of synthetic fabrics and artificial dyes, now the tendencies are directed to the revival of natural origin materials. The demand for raw materials and technologies, linked to sustainable models of extraction, design, production, consumption and waste utilization, is becoming more and more explicit.

Designing for children is one of the areas where the aim of achieving sustainability is particularly justified. There is hardly any other target group that can derive greater and immediate benefit from sustainable design, both in the short and long term. The sustainable use of textiles contributes not only to the development of a child-friendly environment but also creates prerequisites for shaping their emotional, aesthetic and behavioral upbringing in the direction of ecologically and sustainable models establishment.



**Keywords:** textile design, sustainable design, children's environment.

## HI-TECH DESIGN IN THE CONTEXT OF SOCIAL NETWORKS

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Докладът разглежда успешната колаборация между високите технологии и модата. Направен е обзор на футуристично звучащи модни артикули, които са уникални по своя дизайн, функция, предназначение и употреба с цел да се представят водещи тенденции, прогнози и перспективи пред съвременната мода. Разгледано е комбинирането и миксирането на нанотехнологиите с най-новите творения на модния дизайн, което води до създаването на иновативни и провокативни прототипи. Направен е опит да се презентират модни произведения от умни материали с интердисциплинарен характер. Отделено е внимание и на динамиката в комуникацията - още един важен аспект на високотехнологичния моден дизайн, улесняващ общуването ни чрез социалните мрежи. Специален акцент е поставен и върху поп-ъп магазините, като постмодерна иновативна бизнес стратегия, чрез която модните брандове достигат своите потребители по-бързо и ефективно.

**Ключови думи:** моден дизайн, хайтек дизайн, смарт текстили, високи технологии, социални мрежи, футуризм, нанотехнологии, поп-ъп магазин

# TEXTILE MATERIALS AS PLASTIC FACILITY IN SCULPTURE OF SPACE FORMS OF DIFFERENT SIZE FORMAT. NATURE AND IMPACT

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**Abstract:** The use of fabrics with a high content of Lycra in the textile industry makes the fabric highly stretchable and elastic. This quality makes them variable and unpredictable under the influence of the applied force.

The interesting thing in the presented workmanship in the current work is the unique approach of the author; the result is built specific manners, achievements and attached in a variety of creative directions. The uniqueness is manifested in each stage of the work throughout the process. The textile materials from which were made mainly by textile sculpture is a simple cotton fabric that does not have the plastic qualities of fabric with elastane. The plastic is a result from the characteristic of modelling.

**Keywords:** Volume, shape, matter, plastic, small sculpture, sculptural shape, scenic approach, textiles, composition, construction, internal and external balance.

## ИЗКУСТВОТО НА КОНСТРУИРАНЕТО И НЕГОВАТА РОЛЯ ВЪВ ФОРМОИЗГРАЖДАНЕТО НА ОБЛЕКЛОТО

**Nezabravka POPOVA-NEDYALKOVA**

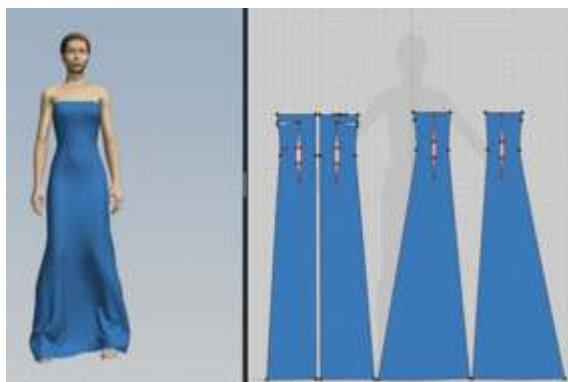
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Когато говорим за формоизграждане на облеклото, един от аспектите, които следва да бъдат разгледани, е процесът на създаване на конструкцията на дрехата. Основната цел на този процес е постигането на оптималната форма, която първо, да бъде подчинена на дизайнерската идея за обем, силует, пропорции и функционалност, и второ, да бъде съобразена с фигурата, формите и пропорциите на този, който ще носи дрехата, така че тя да приляга добре на тялото.

Доброто прилягане на облеклото е нещо, което засяга както хората, заети в модната индустрия, така и потребителите. Това е един от най-важните елементи за привлекателността и продаваемостта на една дреха, наред с дизайна, материята, цената.

Първите облекла, които човекът започва да носи, са животинските кожи, грубо съшити една за друга и обвити около тялото. Това означава, че плоското парче материал, каквато е кожата, е стартовата точка за създаването на една дреха, което трябва да обгърне една обемна (триизмерна) форма, каквато е човешката фигура. По-късно, с появата и развитието на преденето и тъкането започват да се използват ленени, копринени и вълнени тъкани за направата на облекла. Парчетата плат, директно свалени от стана (без да бъдат нарязвани или скроявани по някакъв начин), биват драпирани върху тялото, закрепвани и поддържани на мястото им посредством пояси, декоративни брошки или клипсове. Първите дрехи, които били скроени така, че да прилягат към тялото и крайниците чрез ръкави и крачоли, се появяват по времето на Минойската цивилизация. Тогава се заражда и кройческото изкуство или **изкуството на конструирането**.

Предмет на настоящето изследване е еволюцията в изкуството на конструирането на облеклото - от създаването на първите дрехи, направени от животинска кожа, до използването на най-новите компютърни технологии за триизмерно проектиране и принтиране. Проучването проследява развитието на конструирането на облекло в периода от XVI до XXI век.



*Figure 1* 3D проектиране на облекло.

Ляво: симулация на дреха, облечена върху виртуалния манекен на "Marvelous".

Дясно: двуизмерната конструкция на същата дреха.

**Keywords:** information systems, technologies, fashion industry, CAD/CAM, integrated production.

UDC745/749

# FASHION INSPIRED BY CONTEMPORARY ART

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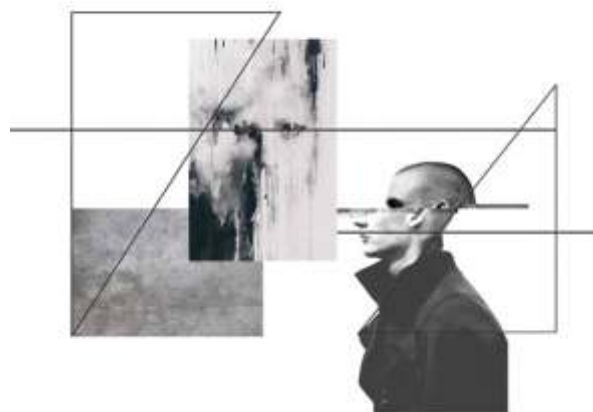
## IGHIGONI152

The traditional Japanese Zen philosophy is a source of inspiration for the clean style of minimalist architects. The main elements that characterize their work are line, form, space and material. I find Japanese architecture extremely fascinating because of all of the incredible pieces of art that it creates. That is the reason why the collection ICHIGONI 152 is inspired by it. Contemporary Japanese architecture is characterized by one of a kind innovative projects. These are perfectly balanced and exceptionally harmonic buildings that combine tradition and modern spirit. They are extremely functional and practical but by no means lacking beauty and charm. Some contemporary architects, such as Tadao Ando for example, are famous for their combination of traditional Japanese and Western architectural movements.

Tadao Ando is a well-known Japanese architect, whose approach to architecture and landscape was categorized by the architectural historian Francesco Dal as "critical regionalism". Ando does not have any specialized architectural education. He had been a truck driver and a boxer. During his second year at high school he goes to Tokyo where he sees a building of Frank Lloyd Wright. It impresses him so much that he decides to ditch boxing after high school and focus on architecture. Ando rises in Japan where religion and lifestyle strongly affect his work in architecture and design.

Tadao Ando's architectural style is connected to the "haiku" effect, emphasizing emptiness and void spaces in order to present the beauty of simplicity. He prefers to design complicated space circulations and to maintain the cleanness of the facade by using the qualities of exposed concrete as a material. The Zen influences that are focused of the concept of simplicity and concentrated on the inner world rather than the outside appearance are strongly emphasized in Ando's work and become his distinctive mark. Because of the plainness of the exterior the construction and layout of the space have a potential to present the aesthetics of feeling. Ando also stresses the relationship between architecture and nature. He believes that architecture is responsible for recreating the spirit of the place and makes it visible. Tadao Ando follows precisely the Japanese tradition: the preservation of the environment has always been an important part of Japanese architecture.

**Keywords:** sustainable fashion, contemporary art, minimal, architecture, nature, Japanese style, Zen influences, peace of mind





# RESEARCH OF THE RELATIONSHIP BETWEEN THE SHAPE OF THE HUMAN BODY AND THE DESIGN OF CLOTHING

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## Introduction

The personal style of dressing is paramount in human communication. Through the clothing, the personal image is built on a daily basis, a message is sent to the others. Your own styling can create every person with a taste for the beautiful.

## Experimental part

The shape of the human body is analyzed in the design of the individual's clothing, and the effect of a hourglass (the width of the shoulder is equal to the width along the hips as in the harmoniously developed figures) is visually sought out through the clothing. For a standard figure,  $\text{hip} = (100 \div 106)\% \text{ bust}$  and  $\text{waist} = (75 \div 79)\% \text{ bust}$ . If  $\text{waist} = \text{bust} - (17,8 \div 22,9) \text{ cm}$ , a percentage of the waist is calculated for the classification of the figure. If  $\text{hip} = \text{bust} + (0 \div 5,1) \text{ cm}$ , a hip percentage is calculated for the figure's classification. Here are the following types of human body shapes: straight, pear, spoon, hourglass, inverted triangle, oval.

The most common type of figure is a rectangle (**Figure 1**). Typical for this type of figure is  $\text{waist} = (80 \div 90)\% \text{ bust}$ . Over 45% of American women have a straight body shape. Typical are a balanced hip and bust, the waist is not clearly outlined. In the area of the seat, the body is flatter. The tendency for fat accumulation is first in the torso and then in the lower thighs and arms. The legs at the bottom are well formed and can be accentuated by clothing.

The silhouette of the clothing should be proportionally voluminous in the upper and lower body, emphasizing the waist. A dress in a rectangular silhouette with a wide dark belt is appropriate. For this type of figure, it is necessary to add visual volume to the upper and lower body. The shoulder items are with accented waist with elastic, belt. One shoulder can be found, the neck is U-shaped or V-shaped, or a "boat", which extends the shoulders and makes the waist look smaller. The sleeves have a set or kimono, bat sleeves. Decorations around the bust and shoulders, frogs, additional volume-enhancing items are applied. The shoulder is free of swollen, swollen and loosely fitting in the chest area. The underwear is padded. The jackets are pocket-sized and breast-embroidering elements to boost the volume in this area.

## Conclusion

After analyzing the shape of the human body, three designer clothing solutions have been successfully applied, which optically affects the proportions of the figure and visually brings them closer to those of the normal figure.

**Keywords:** human body, shape, design, clothing.



**Figure 1** Straight body shape and recommended clothing design

## CONTROVERSIAL

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"Controversial" is a collection inspired, or rather devoted to the young Chinese poet and photographer Ren Hang. I've been inspired not only by his creativity and works, but also by his personality and life, sadly, life that has ended tragically and prematurely.

He is an author of explosive images and his art is seen as a rebellion against the taboo of nudity and sex in China. The artist has been arrested many times with pornography accusations for his candid photos and his entire career is being conducted in an attempt to be censored by the authorities in his native China. Controversial is a word repeatedly used as a definition for him as a photographer, but I have chosen it as representation of my collection not unambiguously.

The collection is a visual expression of the contradiction between chaos and simplicity, between matter and spirit, the visible and invisible, balancing the threshold between fashion trends and timelessness. Part of the idea is that things are not always what they look like. It is also a reflection of the questions that have arisen in me about the society in which we live, the taboos that we set ourselves, the standards we are trying to answer at all costs and last, but not least, the censorship and the freedom we have or perhaps we don't have, to live and create.

The transparency of the materials I have used on one hand symbolizes this impulse for liberation, freedom and the human right to think and decide for ourselves. On the other hand, it fools the eye, creating an illusion of visibility, but it is only on the surface. Despite nudity, attention is focused on the inner world of man, his intimate world and his mental state.

The colour palette and accessories are directly influenced by his photographs. Colours of the collection are figuratively chosen. The red colour is the colour of fire and blood, life and passion associated with energy and visual power. Black with its heaviness is the denial of light, sinking in sadness, darkness and death. Contrary to the drama of red and black, the nude colour brings peace and hope, symbolizing innocence and purity, the natural state of man.

The silhouettes contradict simple and clean forms without details, at the same time asymmetrical disorder and chaos is created, which I have achieved through a method of cutting called "Free subtraction cutting".

My project recreates and represents the feelings and thoughts invoked in me by the man and artist Ren Hang and aims to attract and inspire open minds who appreciate fashion as a conceptual environment, a motive in telling of a story and sending a message.



**Keywords:** free cutting, Ren Hang, transparency, asymmetrical, sculptural



## MITOLOGIA

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I would like to present you my Bachelor diploma collection "MITOLOGIA" which expresses my interpretation of the ancient Rome mythology. The images of known deities and mythological creatures surrounded by animals, flowers and ornaments build up my compositions. Deep essence and originality are main criteria of my findings. In the myth everything is possible, it is not obeying the laws of logic and disrupts the law of causality. It expresses the past, present and future. All great artists have borrowed in a sense from myths and legends and have praised different heroes and gods. This is what I have done also, following the tradition and twisted it through my own prism. I am leaving my own footprint and contribution which would provoke and affect others. Important motives in my works are the journey to long gone times and distant worlds as well as the connection with nature.



Through them I would like people to get a glimpse and touch of the wonderful world of ancient deities. The collection "MITOLOGIA" is developed into two directions of the program "Textile - art and design" in the National Academy of Arts. In the tendency of Art I represent the textile composition "PANTHEON" filled with digital print. In the tendency of Design I represent author's patterns suitable for the fashion industry as well as interior application. The patterns which I represent do not follow any determined tendencies but are connected with my own fantasy. Everything from the outside world passes through refracted and exaggerated way through my imagination. The collection "MITOLOGIA" is displayed in a material under the format of 15 digital printed scarfs. Two pieces of digitally printed patterns "Tutte Le Teste" and "Carnevale Di Teste" on neoprene, sewn like a lady's skirt and a dress. Through screen printing I represent two pieces of linen fabrics in negative and positive of the pattern "Mascherata" and samples printed manually on cotton fabrics with dark and light basis. One of the fabrics is sewn into male linen shirt.

**Keywords:** mythology, gods, ornaments, animals, flowers

## NEW PROPERTIES AND FINISHING OF MATERIALS

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Through fiber processing and nanotechnology advances today, synthetic materials which have new features and properties, can now be produced. Some are designed to protect the body, others have built-in interactive elements in themselves within them. These are smart textiles that respond or are automatically activated by external stimuli. For the sake of clarity and according to their basic functions, the materials are divided into three types: materials having protective properties; materials having properties for good human existence; smart materials - fashion, intelligent and interactive textiles. The report examines only the first two types of materials, because the theme concerning smart textiles is quite extensive and can be considered separately

The first part of the report presents the materials with protective properties including the **Nomex** brands; **Enka Sun** and **Trevira R** fibers; **Dyenema - Cordira** and **Kevlar** ballistic resistance fibers and the newer **Twaron** steam-aramid fibers. This part also includes fibers treated for resistance under different climatic conditions. These are the developed membrane systems, **Schoeller** comfort temp microcapsulas; **Hollow** fiber, **Therma foat** foam and **Elionex** inflatable yarn; **Morfo-tex** reflective yarn; phosphorescent pigments and **Tactex's** touch-sensitive optic fibers;

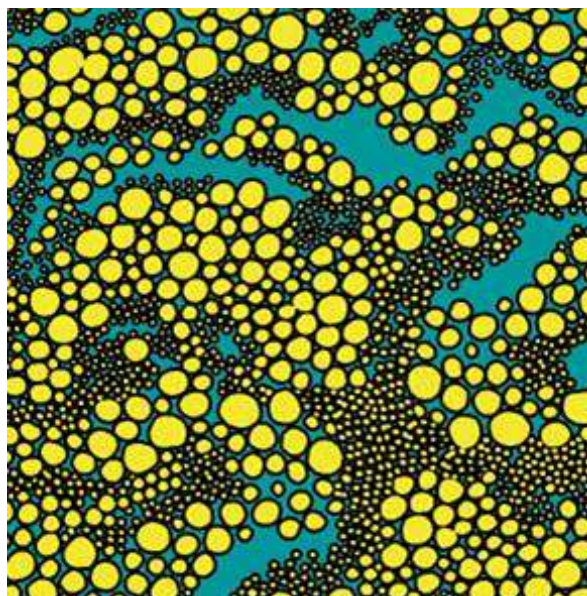
The second part of the report draws attention to materials that have properties related to human health. These are tissues using bio-functional fibers. Presented here are the textile PTFE fabrics and fragrant seals, **Chitopoli** antibacterial fabrics, silver metallic yarns combined with alginate fibers, as well as the **Microban** and **Bio Guard** tissues. **Amicor** fibers and **Permafresh** products, mucus-preventing tissues, the so called "fungicides" - **Accordis**, **Airflow** and **Pertex** tissues are also of interest. In the text, attention is also drawn to **Cupron's** antibacterial technology, as well as to the tissues that absorb and control moisture such as **SAF** and **Dacron** by **Cool Max**, as well as to the newer generations of this type of **Transport Dry Fiber**.

## UNTYPICAL

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The collection I have prepared for my graduate work is titled UNTYPICAL. To feel free and happy and enjoying life, we have to live in harmony with ourselves and with the world. In my work I present an atypical harmony with vibrant colours and bright contrasts. It strives for harmony by combining colours and geometric forms capable of provoking different positive associations and emotions.

I was inspired by P. Mondrian's work, his ability with a simple composition to create diversity and the optimism wherewith his work infects others. He impressed me with the fact that he works only with perpendicular black lines and coloured squares and believes in the spiritual power of art. He is convinced that through his works he can change the world, that everything in it is beautiful and full of energy and meaning. Mondrian inspires with his optimism and the ability in the same composition to combine diversity and simplicity.



I have also explored the work of the Memphis Group, an Italian design and architecture group founded in Milan by Ettore Sottsass in 1982, which is known for its non-standard design solutions based on the geometric principle and the pure and bright colours combinations. They are the "culprits" of the overall appearance of America in the 1980s. Sottsass himself says: "Memphis was an entirely new way of thinking. It reflected the dynamics of time, experience, mood and atmosphere of Bob Dylan's distinctive music. The Memphis phenomenon was a window in another world." These words are my inspiration today, also in my entire work. I strive to be the innovator that will give the new vision of the world.

The greatest inspiration I received from the beauty of the botanical garden in Balchik where I managed to "collect" shapes, colours and movements and use them in my work.

Then I created an artistic textile collection containing seventeen basic objects developed in twelve colour combinations. Through observation of nature, followed by stylization and simplicity, I have come to forms that do not carry anything unnecessary in itself, except the most basic characteristic of the objects. I use a variety of graphical programs finishing the compositions and also reports for the different colour combinations. The final products are textiles applicable in interior design, in the fashion industry as well as on different types of ceramics.



# SOFT SCULPTURE AND SPACES 1960S TO THE PRESENT (SHORT REVIEW)

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In this report I will try to give a short review of the development, the abstractness and range of **Fiber art**, and in particular of **Soft sculpture** and **textile space installations**, from mid XXth century until now. Adapting ancient techniques and traditional materials, artists working in the field of Fiber Art manipulate gravity, light, color, volume and transparency to demonstrate the endless transformation of the material. Early pioneers like Magdalena Abakanowicz, Sheila Hicks and Lenore Towney lead the revolutionary redefining of Fiber Art and Soft sculpture in the 1960's and 1970's, showing radical abstract forms. All of which is in close connection and is mainly due to the opening of a forum like the **International Textile Art Biennale in Lausanne** in the early 1960's.

The report will present a short introduction of the Lausanne International textile art biennale, pointing out the most influential artists, who contributed to bringing out the textile forms into the space by creating freestanding works.

The report will include an analysis of the deep change from textile, woven on looms, a technique, often connected with the craft, to soft sculptures, which are now put next to the most contemporary movements in art. Provocative research of the concept of softness in art; tracking the beginning of Fiber Art and its predecessor - the **Tapestry**, until it reaches the "**Site-specific**" installations etc.

To support my statement, I will present artists, working in the fields of Soft sculpture and textile space installations today, like Philip Beesley, Yinka Shonibare, Christian Holstad, Alinah Azadeh, Shi Hui, Liang Shao Ji and Maria Nepomuceno - showing their art in prestige forums like:

- Hangzhou Triennial of Fiber Art, China (2013-2016).
- "Fiber: Sculpture 1960-present" exhibition (2014-2015г.) shown in the Institute of Contemporary Art (ICA), Boston.

There will be an emphasis on the following exhibitions from two pioneers of this art, shown in the last two years:

- Magdalena Abakanowicz's exhibition in Central Museum of Textiles in Łódź (Centralne Muzeum Włókiennictwa, Łódź) 2017/18г.
- Sheila Hicks' exhibition in the Cultural Center George Pompidou, Paris - 2018.

By presenting this report, I hope to provoke interest in deeper research of this ancient art, which has succeeded in developing into a new form of art and during the last century, through forums like The Lausanne Biennial (1962-1995), The International Triennial of Tapestry, Łódź (from 1972 to the present), The Biennial Flexible of Tilburg Textile Museum, Holland, The Venetian Biennial (from 30th April 1895 to the present) and many others, still manages to prove itself through its historically strong influence to the global art scene thus rightfully claiming its own place on it now.