

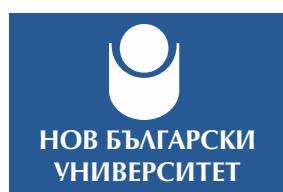
Topic № 4
TEXTILE ART
AND FASHION DESIGN

745/749

Applied Art. Art Crafts. Interior. Design.

658.512.23

Artistic design (industrial design).



CUTTING AS AN INNOVATIVE APPROACH TO SURFACE AND TEXTILE DESIGN

10.53230/tgm.1310-912X.2020.0010.17

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We live in an age where new technologies enable materials and techniques, hitherto unconventional for this field, to start being applied in the design of surfaces and textiles. One such technique is cutting. As a technique for the creation of works with high artistic value, the manual cutting of paper has been developed to the level of an autonomous art form: *kirigami* - the Japanese art of cutting paper.

One particularity of cutting is that it enables the creation of three-dimensional structures out of two-dimensional sheet materials with minimal manipulation. This can only be achieved via strategically positioned cuts, thus enabling the already cut material to “unfold”. The surfaces having been thus manipulated can attain sculptural features, become adaptive and much more.



Inspired by the technique of *kirigami*, designers and artists today continue to create two- and three-dimensional surfaces and artworks through patterns of cuts in a wide variety of materials such as textiles, polymer foils, wood, metal and others. These cuts can be made by hand, or cut by machine, using technologies such as laser cutting. Novel technologies and materials open the way for an innovative expansion of the characteristics, functions and the aesthetic value of the textiles and surfaces created through these processes.

The in-depth study and calculation of the geometry of such patterns of cuts also plays an important role in the scientific research of “smart” surfaces, as well as of surfaces which have the capability to morph from a two-dimensional structure into a three-dimensional one and vice versa.

The current research has as its aim to survey how contemporary designers study and develop cutting techniques in unconventional ways, such as creating three-dimensional structures using minimal manipulation, engineering the properties of surfaces and finding alternative ways of constructing objects. The role of the geometry of patterns of cuts used for the creation of innovative textiles and surfaces will be taken into consideration in this report, and the connection between structure, function and aesthetics and the technologies and materials used will be analysed to determine prevalent tendencies in the field.

Keywords: textile design, surface design, kirigami, cutting

TEXTILE ROPE ART

10.53230/tgm.1310-912X.2020.0010.18

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There is a direction in art installations which impresses with the attractive application of textile threads and ropes. A number of contemporary authors discover in these materials a way of self-expression and realization in the field of art and design. Textile installations are used not only as a decoration and highly influential artwork. The variety of functional applications in stage design, design of furniture and accessories and design of playing environment for children are best examples of textile rope application.

The subject of the present study focuses on three main types of rope art installations, differing in the method of constructing the textile structure: taut rope material, knitted art objects, or a combination of the two.

Taut rope textile installations are characterized by its incredible airiness and have a strong aesthetic impact. Their structure is hemstitched and the impression is almost intangible and airy. A specific connection between matter and space is achieved.

Knitted art objects are another approach to creating textile rope installations. Consistent with the technique of knitting the material, they can be divided into three groups - knitted with two knitting needles, knitted with a crochet-hook, or macramé?

The combined techniques have an incredible effect and are extremely rich in various structures and pliable forms, as well as volumetric-spatial compositions. Most commonly used is the combination of netlike knitted surfaces or volumes of taut ropes fixed to architectural elements, or specially designed constructions.

Textile art installations find their application not only as attractive art and decorative forms, but also in stage design, design of furniture and accessories, and building a playing environment for children and others.

Keywords: textile design, textile art, Installation art



Gabriel Dawe – Installation Artist
Colourful 'Plexus' installatio

NEW FORMS BASED ON THE CLASSIC SLOPER OF THE SLEEVE

10.53230/tgm.1310-912X.2020.0010.19

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ABSTRAKT

During the fifteen years of my teaching experience in the Fashion department in the field of pattern making, draping and design of garments at the National Academy of Arts in Sofia, Bulgaria, my observation on the students' work and their understanding of pattern making led me to different techniques of developing new forms and designs of garments.

Students are admitted in the Fashion department after serious personal training in drawing, and high scores on the entrance exam for the specialty, which consists of life drawing of a human figure in black and in colour. The second task of the exam is to design and draw an accessory inspired by an assigned object. The majority of them are coming from schools with general education and they don't have any background knowledge on the real process of creating a garment.

In our program, pattern making is one of the main courses. Students start to learn how to create a basic form for all the classic garments of the female and male wardrobe. The course is taught during the bachelor's and master's degrees, starting from flat pattern making, and concluding with the learning of draping. During the study process students are expected to be very consistent, and great perseverance is required for the knowledge to be assimilated. Maintaining constant interest and consciousness along the process to the final result represents a big effort for them. That takes long group work, and learning without creating for a relatively long period of one semester can be confusing. Students are eager to start their own projects, and have difficulty to accept that learning pattern making is a process similar to learning a new language, in regards to the time and practice it requires.

My deep understanding of the profession of a fashion designer is to include the knowledge of pattern making, draping, and to combine it with the feeling and understanding of the relationship between the human figure and the garment. Knowing these principles allows them to freely make variations of the garment design.

. What is key in this method is acquiring the notion of how alterations in construction are applied to the final result. The main goal of this method is to arrive fast at the realization of the prototype. Nowadays, creating new constructions and forms plays a big role in a designer's projects, and the quest for innovation is oriented towards the construction of the garments. The idea to achieve three-dimensional forms by using flat patterns has been an inspiration in the process. Using experimental methods of making new forms expands the students' creative thinking.

Encouraging creative thinking in pattern making is positively received by students. The notion of using the strict classic system in pattern making is often considered difficult. Once they learn to create the basic blocks, they can start to play with all the basic principles. They can break the rules, be innovative, and are free to apply the accumulated knowledge to develop further ideas. By cutting, adding, and withdrawing forms on basic sleeves, bodice blocks, collars, and hoods, a new unexpected form can result in the idea of a new garment design.

Keywords: prototype, pattern making, draping, garment, design

3D GARMENT DESIGN WITH CLO

10.53230/tgm.1310-912X.2020.0010.20

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Today's fashion industry is increasingly imposing its choice in using computer technologies for garment design (both for design and patternmaking). One of the major challenges in this case concerns the 3D representation of garments.

Today's fashion industry is increasingly imposing its choice in using computer technologies for garment design (both for design and patternmaking). One of the major challenges in this case concerns the 3D representation of garments.

3D CAD systems, used in the fashion industry, can be generally divided into two groups. The first one uses '2D to 3D' approach, creating prior digital 2D patterns, which next can be draped around a 3D body. The second one applies '3D to 2D' approach where the garment is designed onto three dimensional human figures, which further can be transformed into flat 2D patterns. Some CAD systems combine these two approaches.

Compared to other mechanical product, garment CAD has to address some special issues. Firstly, it models soft material with low bending stiffness rather than rigid solid objects. Secondly, garment components such as collar and sleeve, are assembled together following specific pattern-making rules which are totally different from the conventional assembly methods. Thirdly, while the garment is constructed from 2D patterns, the quality of fit is evaluated on 3D human models. Based on these observations, garment CAD is a unique research area that has attracted considerable attentions.

In this study, we will overview 3D Fashion Design Software CLO and her possibilities for an effective application.

Keywords: 3D CAD systems, fashion design, patternmaking.



TEXTILE FACTORY "NEDEV & SARAIVANOV" IN SLIVEN - A STORY OF THE PAST AND THE FUTURE

10.53230/tgm.1310-912X.2020.0010.21

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ABSTRACT

The Sliven textile industry has an important role in the Bulgarian industrialization. The establishment of the first textile factory by Dobri Zhelyazkov in 1834 marked the beginning of the process that develops rapidly in the end of the 19th and in the beginning of 20th centuries.

One of the first textile factories during this period was the "Nedev & Saraivanov" factory. It bears the marks of the various epochs through which it has survived and still exists today as a projection from the past into the present.

The exhibition aims to present the historical development of the textile factory "Nedev & Saraivamov" and an idea for its restoration reconstruction and adaptation.

Keywords: textile, factory, industry, history

CREATIVE METHODS FOR TRANSFORMING IDEAS FROM ART TO FASHION

10.53230/tgm.1310-912X.2020.0010.22

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Abstract:

The forms in art have the tendency to live in fashion. This scientific research unwraps the methods of identifying, and the principles of transferring and transforming these forms into new ones. Each trend in the fine arts (abstract art, pop art, op art, minimalism, land art, conceptual art, action, installation, performance, etc.) has marked main goals, ideas and principles, its own colors, preferred types, way of composition, stylizing, expression, own plots, philosophies, forms and way of execution. Not all trends in art are recognizable; sometimes it is difficult to identify characteristic features and unique manifestations. Not all have clear boundaries and characteristic traits.

The subject of the research is the extraction of the main characteristics of the currents in art after the 50's of the XX century and introducing of the methods for transformation of ideas and aesthetic characteristics from the fine arts into fashion. The goal is, while outlining the ways for transferring ideas from one area to the other, to bring out creative methods that will serve to create new innovative and relevant for its time apparel.

Every artistically made thing contains in itself the meaning of human self-expression, which builds man as a cultural being, as a subject of cultural forming activity - creator of values and norms. Interpretability is an inseparable characteristic and way of existence for a work of art. According to Evgeni Velevev, each new interpretation is an event in the life of the work of art. He supports the idea of the artist in both areas (fashion and art), and that there is a need for interpretation, originality, uniqueness or work with open systems, to which he gives different meanings according to the idea pursued by him (Velevev 2010). We believe that the modern artist must meet the spirit and desires of the time in which he lives, but at the same time, to some extent anticipate it, be an innovator, a bearer of new ideas, be able to apply new means of expression and have creative individuality.

Revealing the nature and influences between these two seemingly different cultural worlds and outlining the ways and mechanisms of their interaction and influences, offering typical examples with visual materials, this research would contribute to improving the quality of students' education, both in contemporary art and in fashion. It will help them to gain knowledge and skills to recognize and identify the signs of manifestation of trends and processes in art, to line them with new creative ideas and to realize them by performing practical tasks and projects.

Keywords: fashion, fine art, fashion trends

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HOW PANDEMIC CHANGE DESIGN AND MANUFACTURING

10.53230/tgm.1310-912X.2020.0010.23

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Introduction

Undoubtedly, the pandemic changed the lives of all of us. This study examines the changes that have taken place in the field of design, as well as design technologies and production. As an active participant in the design and manufacturing industry, I closely watched the sector adapt so quickly that it achieved even what was considered impossible. The adaptation of this sector has helped health in so many ways. Globally, engineers and designers have constantly demonstrated the need for invention and the need for ideas to support our existence in an epidemic environment.

Research

The study examines changes in design and technology. It discusses the advantages and disadvantages of the changes that have taken place in the field of design. The changes related to the transition from the usual use of technology to digital technologies, as well as the adaptation of users

Results

Many changes have taken place as a result of the attempts of the governments of the countries of the world. Restrictions have been applied to reduce the physical interaction of people with the world around them.

We were forced to minimize living social life, which in turn gave an even greater impetus and literal congestion of social networks and applications related to communication. The need for workshops has moved to another dimension and has developed this sector beyond recognition. Our home has become our workplace, each of us has found a way to adapt to keep his job or save his business. Most people have invested in their homes to make them more comfortable and affordable to work from home.

As a consequence of the pandemic, design and production will be positioned as a highly valued industry. This will encourage more and more people to enter this industry. The experience gained will forever change the design and the manufacturing industry

Keywords: Design, design change, digital manufacturing



PAUL POIRET IN THE CONTEXT OF FRENCH FASHION DESIGN FROM THE EARLY XX CENTURY

10.53230/tgm.1310-912X.2020.0010.24

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The purpose of this article is to analyze and highlight important aspects of the life and work of Paul Poiret - one of the brightest figures in French fashion. His name is associated with the revolution in women's wardrobe, namely the removal of the corset.

In his text, the author traces and marks key moments in the life and work of Paul Poiret, such as creating collections devoid of corsets, the realization of iconic costumes for theatre productions, creating a professional school of arts and crafts, imposing oriental themes in Western European fashion, etc. In conclusion, conclusions are drawn about the fundamental role of Paul Poiret in the enrichment and development of French fashion, as well as about his character traits – cosmopolitanism, experimental spirit and rich imagination.

A surprising new element in Poiret are the bright colour tones and bold colour combinations. Next to the cold sea green there is a sparkling orange, next to the olive green – cinnabar, next to the dark green – grey there is a bright lemon yellow. Its tones are opposite to the actual for this period killed colours, which lack vitality. In the range of colour combinations of Poiret, the oriental tonality is unmistakably noticeable. He admires Persian miniatures and has Oriental costumes in his library. Poiret spends weeks at the Victoria and Albert Museum in London, where he explores Indian book decorations, costumes, turbans (which he will bring into fashion in the coming seasons), jewellery and exotic feathers. His works have a unique handwriting and always stand out with their wide artistic scope.

Keywords: fashion, fashion collections, art, style, oriental style, oriental colours, haute couture, costumes, perfumes.

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PROTOTYPE A WINE LABEL DESIGN

10.53230/tgm.1310-912X.2020.0010.25

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Introduction

The article presents a concept for creating a label for a bottle of wine. Design is a tool that can draw consumers' attention to products and increase sales. The creation process is different for each designer.

Research

A study has been made of the most popular materials that have been used to create wine labels. A prototype wine label design is designed to withstand the conditions of an ice bucket, as wines are often offered chilled. To begin developing a prototype project like this, we prefer to start with a general constraint. For wine labels, this is usually the shape of the bottle. Bevels and composite curves can be a challenging surface for overturning, so it is chosen to avoid graphs in these areas of the bottle.

Results

The look, this is the distinguishing part of the product from the other products on the crowded shelves of supermarkets and helps the brand to remain in the minds of customers long after their purchase.

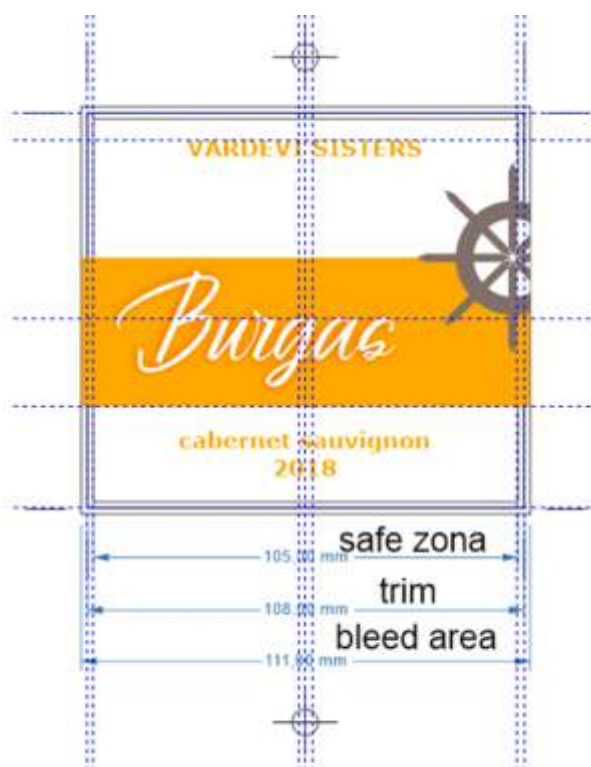
Anatomy of label design

There are many factors in the formation of the composition of the label. First, these are certain requirements regulated by law.

As with any print design, the product label must contain the three main components: trim line, bleed area and safety line.

The entire content of the design of your label must fit well in the safety line.

The product should always be considered as a whole, including the shape of the bottle, cap and others. Secondly, what is the ultimate goal of the label what and how it should talk about wine. This, in my opinion, determines the appearance of the product: the number of elements and their organization, the choice of fonts, illustrations and if desired by the customer, printing effects. Absolutely everything should correspond to the general idea and convey the dignity of the product to the buyer as much as possible.



Keywords: Label design, design prototype, digital design



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