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ПРИЛОЖИМ ТЕКСТИЛЕН ЕЛЕМЕНТ В ИНТЕРИОРА

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TEXTILE APPLIED ELEMENT IN THE INTERIOR

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Abstract:

- « The interior arrangement is part of the architecture and decorative art that deals with the drawing and shaping of the interior of the buildings, which are the part of the space called decorative design in which the interior textiles enter. The internal arrangement deals with the shaping and deployment of functional elements, where the emphasis is on the layout and the arrangement of the furniture. For the design and layout of furniture, the textile has a strong underlining of the ambient, ie the effects achieved with all the textile parts in the space give it a completely different note, which means that it is not devoid of emotion and home atmosphere. Decorative materials include decorative-functional items in ceramics, wood, glass, metal or textiles. This text includes text as a decor in interior design and architecture. The key element in decorating the interior is the choice of the fabric. Textile in the interior is part of the basic factors that influence the design which on the other hand depends on the desired direction or style.

Keywords: decorative design, space, textiles, fabrics

1.INTRODUCTION

Textile emerged from the need for a person to warm himself and the places of living. In Europe, the need was to cling to the walls of the huge castles and gloomy castles. From a purely functional nature, the interior textile is now moving towards a pure expression of decor. Textile panels and spacious decorative forms carry their own autonomous messages like any other part of pure art [2,3].

Textiles are an essential decorative element in the interior and textile arrangement is a tradition depending on the origin and habits. The choice is always subordinate to its basic function for every

room, architecture, technical possibilities in the building and most of our subjective needs. Depending on the quality that every textile possesses it has its own purpose [1,8].

Each room in the home has a special affinity for different types of textiles, some can be used in most of the rooms and some have their own specifics and are intended only for a certain room. Textiles have a strong impact on the furniture by either fine-lining or rooting the shape [5,7,11].

The skill in combining textile decorative parts in the



Figure 1. Textile decorative parts

day-to-day life is on the same level as weight and the right choice of furniture.

In modern homes the living room is the center of family life and the most important space in the home. Successful decoration and equipping is provided for all common interests, as well as for as many individualized activities and hobbies as the convenience allows. This represents a modern return to the ancient way of life, unlike the standards and ideas.

The living room is planned to be combined with a living room along with furniture that is needed for daily purposes; this trend has furniture that is determined to some degree to introduce new combinations that show a sophisticated look at the daily stay supported by unity and harmony from one side and accent, or boldness on the other hand that is provided by the decorative design that is in direct relation with the structural design, they correspond to each other, but depending on the desired effect, the structure is sometimes in the foreground and more frequent about decorative design i.e. textiles are in the foreground in the daily stay.

2.EXPOSURE

The secret to the success of the contemporary classical decoration of the premises on the basis of a given person is the satisfaction of the organized space it conceives and lives in a breath-taking image. Introducing in the interior of classy classics, the often obsessive and minimalist direction of restriction is primitive or basic, which is the basis of contemporary classicism [4,6].

In order to create an interior bar, the right balance and organization of furniture is of great importance, is the choice of textiles. In his choice, vintages do not pay enough attention, and this leads to negative consequences. Textiles in interior

components can add to or exterminate the outer appearance of the flock. Background selection or textile furniture is very important and necessary to know all the details.



Figure 2. Modern interior

We all know that color can affect the visual definition of the spatial perspective. Cold or receding shades visually increase the distance. While the warm tones stand out, space is folded into visual perception. Through the fabric we create the desired atmosphere

and the feeling of one place, add the mood, character and depth of space. We put a lot of our own sense of taste and style, creating a harmonious environment in which to feel good [9,10].

Textile in the interior is also a handy tool with which we can easily change the whole sense of the place in the interior is of the utmost importance for the animation of a space. As for the softness and comfort of the carpet under the feet in the cold winter mornings. Fabrics may look like an insignificant element in the complex design of a dwelling, but in reality it would never be completed without the interior textiles in it.

Fine fabrics, customized with subtle decorations and initials, add value and a distinctive identity to textiles.

Hand-woven silk or wool carpets are a true work of art that complements the sense of cosiness in the home. The custom-made designs have a unique design in which the choice of colours, texture and carpet images are tailored to the context of the home. The dangers, storylines and craftsmanship in making carpets make his works a strong accent to every space.

Often the delicacy of natural fabrics makes us look for more practical solutions. Thanks to the state-of-the-art manufacturing technologies, many synthetic materials have emerged that successfully mimic the natural fabrics of both touch and appearance. Maintaining this type of fabric is easy and the durability of the materials used guarantees their long life and practicality in use.

The choice of fabrics, colours and textures expresses your personal sensation of beauty, puts your handwriting in the middle of your life. Living a space with the right interior textiles can make it a real home or emblematic place. It is important to find the right combinations that are appropriate to the context in which they are placed.

Primarily place is still worth giving the curtains, as they are always the most prominent place. They can say a lot about the taste preferences of their owners. Textile equipment should also include items such as - blankets on the couch or bed, pillows, upholstery, various napkins and tablecloths. It is important that all the fabric elements in harmony with each other, thus creating a perfect composition.

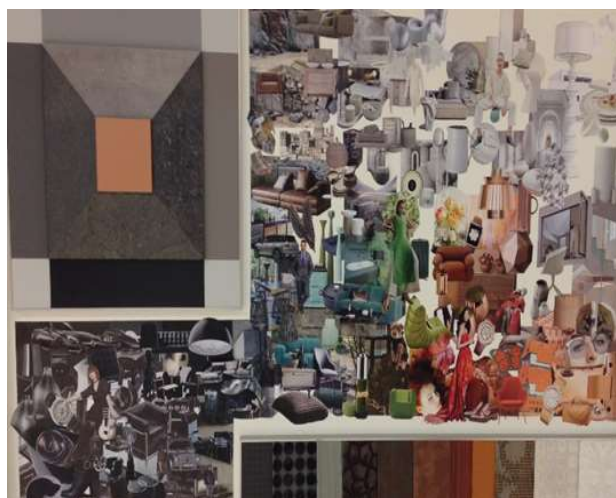


Figure 3. Furniture



Figure 4. Curtains as an accent

The choice of curtains for the glasses is to take into account such factors as the teaching of light. If the windows with a south view, and all day long, the sun-burning boughs are filled with flocks of linen curtains, and they will be tougher, especially in the bedroom. Flat curtains, if necessary, you can close and create darkness in the flock. In this case, if the flock is directed to the north side, then it is not necessary, because the sunlight penetrates not as active. The curtains, with the exclusion of aesthetics, carry functional loading, preventing water from the water sprays - a very aggressive environment, which can negatively affect the surrounding environment.

Designed in design projects, the availability of textiles in the interior is a lot of conditional. There are no clear details about curtains, tablecloths and other textile accessories, which have little significance in interior design, apart from furnishing furniture and accent lighting. But it can all be thought prematurely with an integrated approach.

Architects and textile designers set up specific, interconnected tasks and goals. The changes in the architecture influence the changes in interior, and ottima and the artistic design of fabrics, gobblins and carpets. Eventually decorative fabrics are closer to the features of contemporary frescoes, graphics and sculpture, but leave them in the sphere of decorative-appetizing experience, which further extends the possibilities for new ideas.

3.CONCLUSION

You should remember that smooth fabrics look thinner, while rough fabrics look thicker and warmer. Carpets on the floor give a feeling of spaciousness in a room that is closed by furniture and other decorations and accessories.

Textile, or decorative design, has a major role to achieve unity in the space without them, it is scarce and unfinished.

Decorative fabrics play an essential role in shaping the interior of the interior. The curtains, covers, rugs,

furniture, cushions, decorative panels and wallpaper are connected with the interior architecture. When lacing, the connection between the separate components is expressed in stylistic unity.

For a single style, which embodies the spirit of free expression, there are characteristic flowers and geometric motifs of preferences and images of national ornaments. Textiles choose not only to decorate the flock, it can carry a lot of gallium functional loading. With it you can easily hide the significant deficiencies of the premises. For example, a visual increase in the height of the space you are trying to use with curtains with vertical edges or abstract images. In the horizontal tape, on the contrary, the space will expand and in a certain case, the height of the ceiling can be visually reduced.

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ФИЛОСОФИЯ НА КОНСТРУКТИВНИТЕ ЕЛЕМЕНТИ В МОДАТА

проф. д-р Елсайд Елнашар -Кафрелшейх университет, Египет

PHILOSOPHY OF THE CONSTRUCTION ELEMENTS OF FASHION

Prof. Dr. Elsayed Elnashar -Kafrelsheikh University, Egypt

Introduction

Fashion philosophy is not in essence but a network of intellectual relations and mental appeals, which calls on each researcher to work his mind in the study of the issues presented to him without waiting for what others have said, but not limited to the general public. Fashion designing is the creative field in which trendy and appealing apparels or accessories are designed. Aesthetics experience and Fashion technology covers the manufacturing process and involves a wide usage of technology in the production of apparels. Designing is a creative process. Design can be seen to be a creative, magical, intuitive, and elusive process. It is a process for creating solutions with respect to a given problem. In fact, design is form of problem-solving, or a way of looking at a problem whose primary goal is to solve a complicated problem and to create or explore innovative options. Philosophy of the design process transforms ideas into reality, based on designers' conceptual ideas with respect to practical solutions.

Taking into account the reduction without prejudice and the obligation of originality without prolongation. Fashion is a work of art which means "sense of unity" as a gem of a constructive activity or constructive constructor Various fashion designers and patternmakers have used slightly different approaches in achieving Aesthetics experience the final design of a sample garment, and apparel and fashion designers tend to use a range of mental processes when dealing with designing and creating innovative works. Philosophy to a greater extent, numerous fashion designers around the world have adopted a conceptual approach in sharing their story around the world as Color and symbolism in the clothing of the Folk Arts Division of Marsa Matruh city in Egypt, To Benefit from the Development of the Egyptian Heritage in the Trends of Modern Fashion. We decide that it is not an Aesthetics study to put us in the fashion of artists or creative but put us glare to the face of works of art and creative assets will not be able to prepare fashion just a personal reflection or

self-reflection by the artist, but we find ourselves critical of the recognition that fashion is Total necessities imposed on the artist.

Philosophy it takes the essential elements of great effort and plentiful experience to become expert in a field; thousands of hours of deliberate practices may be required to create a first significant work. Theoretically, it takes an average time of a decade for a novice to master the abundant skills and levels of technical expertise required to become a professional capable of producing extraordinary products, although this time may vary. For example, 20 years (science 1995) of practice and experiences of Aesthetics experience May be required to become a creative musical composer; several years of preparation and practice might be typical for a painter, and a poet. There is limited research regarding the average years of experience to become an expert fashion designer. Philosophy As a standard and support to the core of his Aesthetics experience in the fashion dress and fashion and calculated to look at the subject of art in order to verify that it must come on a static impact of the path of human activity in the movement of production.

Fashion is that effective realism that all other works of art exist. And that at the heart of every work of art is the ultimate proof of the rush of idealism. Fashion is something between the spiritual powers possessed by man. Those creative forces that can build a whole world? philosophy Is not the fashion is that strange magician, which goes to the nukes a fatal blow when you push the boiling existence with its non-existent creatures (such as the symphonies, musicals, poetic epics) and visual products that occupy their place in the world of reality, and in a world of the human creature and that these creatures created by artists and which fascinate people at all times and places are philosophy fantastic creatures combining the word fashion, but in fact differentiated, if fashion is called object esthetic, our attention is a subject of attention and hope. Some of the themes of fashion trends such

as the return of nature (such as sunsets or flowers opening can become aesthetic themes, but fashion includes only the creations of human creation, But it is specifically this important role played by the senses in the circle of aesthetic experience, as well as in the fashion of dependence on the imagination, the various stimuli must be able to represent the senses or senses so that it can provoke our responses to the resignation or imagination or emotion and not from Fashion, however, has to evoke sensation and imagination to the same degree, but one must touch one another. But there is virtually no sensory perception without arousing memories in the mental images stored in my computer database or the human memory of the artist.

And we conclude by saying that every attempt to define fashion must ultimately put us face to face with a work of art as the aesthetic subject that we first and foremost sense, so we must stand on the nature of structural elements of the structure of fashion, Fashion:

Elements of the structure of fashion

1)Material and shape (raw-color-shape(: These include: Textile filaments yarns, colors, fabrics, models, patrons, fashion, accessories, fittings.

2)Subject: Fashion trends such as back to nature, nostalgia for the past, memories of the past Scandinavian, dark asphalt colors, military uniform, Canadian woods, precision and elegance.

3)Expression: Is a way of fashion expression on fashions in fashion trends using different types of filaments, threads, fabrics, colors, materials, accessories and equipment that achieve the direction required according to the vision of the designer and the community in which he lives.

4)Signification: What are the values that we will get through fashion in general and for fabrics and fashion special bouquet which, for example:

- a) Economic values to open new markets for the product and a huge financial return;
- b) Social values - customs - traditions - ethic;
- c) Technical values;
- d) Religious values;
- e) Political values.

5. Philosophical values.

Philosophy a fashion designer must possess aesthetics experience of a good knowledge of color, textile detail and style. The key word which describes fashion designing is original. philosophy. All the products of fashion designing must be original creations.

A fashion designer first creates sketches of the designs and then select fabrics and patterns. After the selection, he or she provides the necessary instructions on the way these products will be designed.

Philosophy fashion designing and fashion technology are generally considered to be closely related and therefore many times, the terms are collectively used as Fashion design and Technology. However, there is a difference between them. Aesthetics experience and Fashion designing deals with the designing aspect of this industry, in which fashion designer focuses on designing innovative clothes and accessories. On the other hand, fashion technology is more about use of technology for the production of the fabrics. It is the technical aspect of the fashion domain the types of designs.

Types of designs

Sensory design: It is sensed through the senses of vision, or Types of designs hearing, and can be sensed through the texture or taste and classify the sensory design to: (Visual - audio - touch - taste).

Behavioral design: Is affecting the production and consumption of clothing, there are many factors that affect the behavioral design of the designer, namely the rules of banks and policies of openness and advertising, market system and family budget these factors affect the behavior of the designer.

Functional design: Is primarily related to the design function "Here we mean fashion design", and the purpose for which it was Function I design: designed, namely the functional aspect of the costume, when developing the idea, puts the designer in mind the function of the thing to be designed.

Structural design: For the design work in textiles in general and textiles and clothing in particular, the choice suitable and appropriate materials should be noted.

Decorative design: is rhythm throw the design on an object is basically additional decorations (make up) are applied to produce beauty. Decoration itself plays as a medium to enhance, beautify or to make a graceful works of art.

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RADIFLOOR® SOLID: 112 ЦВЯТА ЗА КИЛИМИ

RADIFLOOR® SOLID: 112 COLOUR FOR CARPET

Radifloor® Solid: polyamide in 112 colour shades for carpet tiles and fitted carpet.

A new colour chart of solution-dyed BCF yarns for contract and residential textile flooring

A range of colours meeting the market's requirements for looks, performance and sustainability: the new Radifloor® Solid BCF PA 6 1300 F68 colour chart from RadiciGroup Performance Yarn makes its debut in the contract and residential flooring market with an array of high-quality yarns that reduce the environmental impact of the end product.

The colour chart encompasses 112 of the colours most widely used by interior designers, with a predominance of beige and grey shades, together with bright colours in many tones.

The yarns belonging to this family have two traits in common: they are all solution-dyed – thus aimed at saving water – and all branded RadiciGroup, a name that stands for the top of its category. These sophisticated products boast still another new feature: an accurate sampling service for customers.



"With this new colour chart, we wanted to sum up all our experience acquired during the last few years," said Arturo Andreoni, marketing and R&D director of RadiciGroup Performance Yarn, "and make high performance polyamide yarn available to the contract and residential sectors. Our yarns stand for sustainability, in that they are not only solution-dyed but also produced in plants certified to ISO 14001:2015, ISO 9001:2015, ISO 50001:2011 and OHSAS 18001:2007 – Environmental, Quality, Energy and Health & Safety Management Systems, respectively. All this goes to say how sustainability is more than a business strategy promoted by management: it is a well-organized approach shared by all the people working at our plants."

The production process for solution-dyed yarns ensures significant water savings, because the dyes are added upstream during the extrusion phase and become incorporated into the polymer matrix. This technology does away with the need for vat dyeing the carpet downstream, ensures greater colourfastness over time, and overall, gives fabric made with these yarns longer lasting resistance.

Besides fitted carpet, Radifloor® Solid BCF PA 6 1300 F68 yarn is ideal for the manufacture of standard 50x50-cm tufted carpet tiles. The yarn provides ample design margins: the individual tones available can be blended, mixed and balanced to produce a large variety of colours, which the designer's creativity can transform into carpet motifs and designs.

"The long experience of the RadiciGroup Performance Yarn business area in the field of BCF yarn and the added advantage of being part a group with vertically integrated nylon production," Mr. Andreoni concluded, "have helped make our products widely recognized and appreciated by the contract and residential sectors, as well as the automotive industry, for their reliability, quality and performance."



For more information: www.radicigroup.com

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Couture Collection A/W 2018
Couture Колекция Е/З 2018



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ЕСЕН/ЗИМА 2018-19 - COUTURE КОЛЕКЦИЯ

2018-19 AUTUMN/ WINTER - COUTURE COLLECTION

The Nutcracker

Inspired by the works of Russian composer, *Tchaikovsky*, the Paolo Sebastian Autumn/Winter 2018-19 couture collection holds true to the label's essence; the creation of a grand narrative through meticulously crafted couture.

Drawing upon the composer's acclaimed masterpiece, *The Nutcracker*, the iconic scores are brought to life through delicate embroideries illustrating the dreamlike realms of the tale, from the Kingdom of the Dolls to the Land of the Flowers, and all realms in-between.

Textures of opulent wool cashmere, French tulle and silk chiffon in tones of glacier blue, sugar plum, frost white and garnet are adorned with intricate hand-sewn snowflakes, floral motifs, and delicate crystal embellishments, evoking a sense of enchantment and melodrama synonymous with the composer's works.

Signature silhouettes of illusion necklines and sweeping ball gowns are juxtaposed by structured military inspired tailoring, mirroring the strength and bravery of the fearless heroine.

Standout pieces include a ballerina dress with custom carousel embroidery, a *Sophie Hallette* Chantilly lace tiered gown referencing the realms and an Uncle Drosselmeier inspired cashmere coat with metallic thread-work, demonstrating designer Paul Vasileff's attention to detail and craftsmanship in his seventeenth collection.











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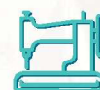
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