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Phase II - Period 2010-2020: e-Skills for the 21st Century



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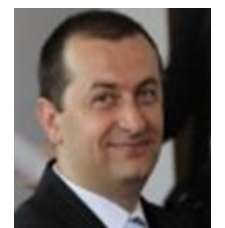
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| | | |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 23 | The importance of visualization in e-learning courses Snejana Dineva | 177 |
| 24 | Digital Generation and Visualization in E-Learning Snejana Dineva, Veselina Nedeva, Zlatoeli Duchevea | 183 |
| 25 | Readiness and Attitudes for Self-Development of Students' Digital Competences/Self-Assessment of Students from FTT - Yambol Zlatoeli Duchevea | 190 |
| 26 | The Use of MOODLE in the Discipline "Chemistry of Natural Compounds" Ira Taneva | 197 |
| 27 | Improve critical thinking skills for students of FTT – Yambol Nedeva Veselina, Dineva Snejana | 201 |
| 28 | Application of Color Analysis in Bread-Technology Training Gjore Nakov | 208 |
| 29 | Learning of Silhouette Shapes in Women's Clothing Petya Dineva | 213 |
| 30 | Learning of Foreign Direct Investment and Their Impact on Main Economic Indicators of the Region Petya Atanasova | 219 |
| 31 | New technologies and teaching ecology Snejana Dineva | 224 |
| 32 | Prevention of Cheating when Using Quizzes in Moodle Tanya Pehlivanova | 229 |
| 33 | Hierarchical Interdependence of Language Aspects in Virtual Educational Environment Iryna Vereitina, Oksana Popel, Natalya Dobrovolska, Yurii Baidak | 236 |
| 34 | Using Distance Educational Methods For Training People, Experienced High Psycho-Emotional Stress Olga Volkova, Oksana Besschetnova, Pavel Kadutsky, Anastasia Bembena | 243 |
| 35 | An approach to using Instagram in secondary education Danijela Stojanović, Zorica Bogdanović, Marijana Despotović-Zrakić, Tamara Naumović, Miloš Radenković | 247 |
| 36 | Specific Opportunities for Visualization a Reason for Modern Interior Design Education Katerina Despot, Vaska Sandeva, Miroslav Vasilev | 254 |

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- Faculty Development on Web-based Education
- Funding Opportunities for Projects in Web-based Education

Specific Opportunities for Visualization a Reason for Modern Interior Design Education

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Abstract

The design of furniture today is as important as the spatial planning of an object, its structure, materials and walls. This condition is due to the fact that contemporary architecture truly reflects the life habits and social organization of today. The activity of modern design is enriched with new features and tasks that lead to its differentiation, and from there, we notice changes in the theory and practice of design education. The type of seating position is a challenge for analysis and processing, as well as studying seating positions for different purposes depending on the specific seating position and the need for how long it is used. The review is based on the design of chairs in the symphony orchestra as a specific way of sitting for performing a certain work activity.

Key words: Design education, Chair position, Ergonomics, Interior

1 Introduction

The authors Kok et al. (2016) recommends focusing only on factors that are risky when problems arise during playing, due to the fact that there is little room for variation in the movement of the body while playing. The factors that would take into account are the repertoire of the musician or the conditions in which the action takes place.

The conditions in which the musician performs the repertoire is the piece of furniture-chair on which he sits while playing the instrument. In this context, the ergonomic factor of the chair should be taken in relation to the musician-construction of the chair and the quality of the surface of the seat (Despot et al., 2017; Zlatev et al., 2019).

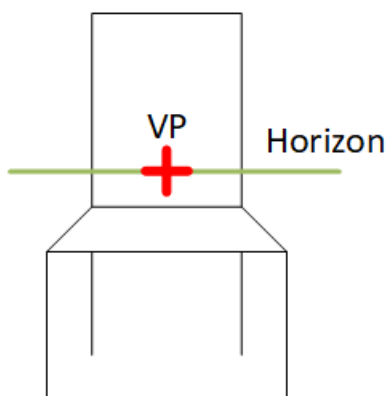


Figure 1. Chair with one point perspective, horizon and vanishing point (VP)

We can only assume how many types of chairs exist, approximately as much as the number of different people. The chair as an object is available to everyone, exists in various forms that are transformed depending on the material, it can be simple in its concept or with a different meaning. The base form consists of a horizontal surface at a standard distance from the floor intended to support the body while sitting, the vertical surface is set to support the back (Figure 1).

Besides the basic elements, the chair consists of many more elements. The psychological connection

with the user (Steinmetz et al., 2015; Indrie et al., 2017), which is stronger than with any other furniture, can be a symbol of status and belief.

The authors Fiell et al. (1993) write that the success of a chair is measured by the designer's synthesis of aesthetics and function while meeting certain needs. Designer George Nelson argues that the shape of the chair consists of three factors: function, aesthetics and material.

2 Materials and Methods

This paper covers extensive analysis and research on the sedentary position, the characteristics and problems that man faces every day at different seating positions.

The problems that arises from long hours of sitting in a specific working position (Litchfield, 1893; Nelson, 1994; Gibbs, 2005). Through ergonomic analyses and various tests, data are obtained for the ideal seating positions of pre-defined positions, backed up by the construction and selection of materials that facilitate the seating and workload of a person during a job position.

The design activity is enriched with new features and tasks that lead to its differentiation, and from there, we notice changes in the theory and practice of design. Expanding the range of contemporary design is realized not only through the line of enriching the content, but also thanks to the growing uninterrupted information links between different needs - social, economic, cultural or contemporary design extends the territorial scope and scope of its application.

3 Results and Discussion

In recent decades, the interest in the magnitude of the human body and dimension as a critical factor in the design has grown. This interest is greatest in the field of engineering (Zlatev, 2016) and education, including contemporary learning tools (Dineva et al., 2011; Nedeva et al., 2013; Shivacheva et al., 2016) that deals with the human factor or as it is called in Europe ergonomics.

Age is another important factor in the size of the body. The human body reaches its highest growth in teenage years and the early twenties, while reduction in growth in both sexes occurs with aging.

Although attempts have been made to standardize anthropometric measures in terms of definitions and terminology, the interpretation and significance of the recorded data is often complicated. Architects and industrial designers must bear in mind that the same factors that make up anthropometry complex and monotonous require serious access to the application of its data.

The seating dynamics can be more clearly illustrated by studying the mechanics of the carrier system and the structure of the bones in the human body. According to *Tichauer*: "The torso support axis is a line that passes through the lowest point of the pelvis on the surface of the seat."

Marcuse (1975) disorders associated with musical performance are a problem for professional musicians.

Given the numerous consequences that musicians have in using musical instruments, these consequences can be considered a threat to their professional activity. In this issue, musicians of wire instruments are considered as a target group. Defects in the upper body position when playing the instrument, causing ergonomic static back pressure and non-ergonomic movements, are the main cause of musculoskeletal disorders and pain syndromes commonly occurring in the spinal column.

Literature related to seating comfort (Nikol et al. 1993; Sembach et al., 2002; Sousa et al., 2016) states that seat pressure is a basic measure that is associated with the user's comfort when sitting. One of the studies to be noted is carried out by three authors from the University of Naples based on the data carried out on the basis of the measurement. This study analyses the seating comfort test during experiments involving 22 volunteers and 4 different chairs. Research in the field of medicine has shown that in recent decades back pain in the population has increased due to

sedentary lifestyle as a result of the long period of sitting. More than 60% of people have at least one type of back pain during the working period. Ergonomic solutions of stools are taken as a preventive solution. The purpose of their study was to explore the biomechanical aspects of ergonomic office chairs as a benchmark for further designers to improve human health.

Specialized literature does not recognize the definition of comfort, but in recent years there are assumptions that comfort and discomfort are two different things.

The comfort is based on subjective analysis and analysis of the position of the body while the discomfort is an objective analysis of the acquired problems.

Ergonomics of music chairs: This study consists of 40 examinees-musicians all at different levels (professionals, amateurs and students) and 6 different music chairs with different ergonomic features.

The differences that occur between the chairs are mainly related to the distribution of the pressure along the seating surface. Playing an instrument adds extra force to the surface of the chair, greater than the weight of the instrument. When playing one instrument, the body adapts to fast, repetitive, asymmetrical, complicated movements of hands and fingers. In order to support these movements, the torso simultaneously performs static work. These combined movements of dynamic and static muscular work in the respective parts of the body are accumulated by increasing the level of performance in terms of intensity, density, duration, degree, occurrence and frequency of movement. Additional loads on the motion systems are associated with instrument-specific performance, and in the worst case, it can cause overload. This can lead to symptoms such as pain in the chin, back, neck, shoulder and arms.

These symptoms that occur when playing certain instruments are most commonly associated with musculoskeletal disorders, and are therefore referred to most frequently and are analyzed in this paper in order to confirm the given hypotheses. These disorders emerge among professional musicians, students, as well as amateur musicians, concluded by various research carried out by several authors. By analyzing the previously conducted research it can be concluded that taking a position typical of playing a particular instrument causes an unfavorable position of the body. The effects of playing different regions of the musculoskeletal system have so far been observed in many cases using different measurement techniques highlighted by various authors.

In order to compare the different ergonomic concepts of the chairs with respect to the musical position, the distribution of the seating pressure is just as important as the upper part of the body, which must be assumed to be adjusted to the pelvic position during sitting. Whether the different concepts of music chairs depending on the position of playing compared to the usual seating position have different effects on these aspects is the subject of this study. Various researches on a wide range of musicians have been made to determine whether the level of professionalism, experience or the way of playing play a role in sitting. Through this analysis, two hypotheses are identified: Hypothesis 1: The geometry of the chair affects the sitting position. Hypothesis 2: The sitting position depends on the professional level of the musician.

Ergonomic movements and positions are a necessary condition for continuous instrumental performance. The economic in this context means that the musician applies minimal physical effort to maintain the position of the body and the movements. Musculoskeletal discomfort usually generates a desire to avoid certain pain. The musician is forced to try out alternative positions of the body using additional muscles, leading to deviation from the necessary direction of movement that can impair performance. The occurrence of musculoskeletal dysfunction is generally reflected early in the unhealthy holding of the body.

After considering all aspects of problems in the specific seating positions of the musicians of wire instruments that are still included in the category of specific positions of the long-term sitting, design concepts should be made which will be used by the musicians, which would facilitate their working pose.

The design of chairs for the specific seating positions is primarily limited by pure functionality, where particular attention is placed on the horizontal and vertical structural connection of the chair and its choice of material, also the main emphasis should be placed in the part of the backrest where it should be supported by the third vertebrae on the spinal column, which would ensure the safety of the sitting position in a long-term performance with the upper part of the body, as presented on Figure 2. The choice of the upholstery material to be made of intelligent textile that would avoid sweating and contribute to sedentary incompetence, it enters the category of modern design that we cannot skip and the changes that prompt in this field the rapid development of technology and technology, and possibilities of production.

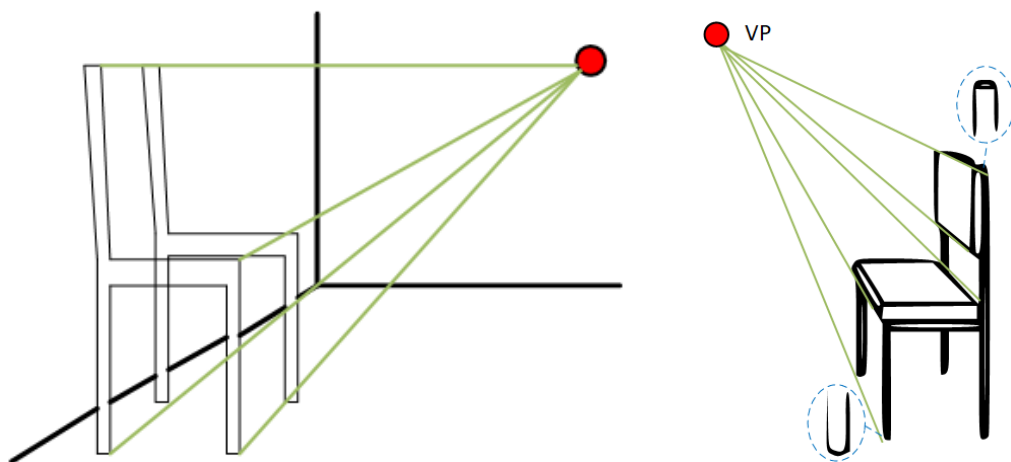


Figure 2. Chairs with their perspective and orthogonal

4 Conclusion

While musicians who play the instrument in a standing position can use the whole body, musicians in a sitting position cannot use their legs and knees to compensate for the asymmetric moves the body takes in playing. A good chair should be reimbursed to maintain the most favorable position of the body where the bulk of the weight is prevalent in the ischemic tuberculosis or bone for sitting.

A table designed for anthropometric dimensions does not necessarily mean that it is convenient. If the design does not correspond to the measures of the human body and the size of the body, then sitting will be uncomfortable.

Musicians should be aware of the prevention and equipment of orchestral musicians to be the best from an ergonomic point of view.

Knowledge of different types of stools that satisfy certain instrumental groups can contribute to the prevention of musculoskeletal disorders.

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