

## THE TEXTILE OBJECT AND THE AMBIENCE

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**Abstract.** *The art object is in an interdependent relationship with the physical space, integrating harmoniously into the surrounding environment. The integration of objects implies an agreement with certain environmental criteria, primarily with volumetric and formal ones, but also with various structural aspects such as color, texture or relief. In this sense, the analysis of the art objects and their function as a temporal framework, the identification of the socio-cultural environment in which they evolved, whether we consider the universal art, completes the definition of the state of the textile object in the contemporary circuit. In this context, the approach to textile materials from an aesthetic and utilitarian perspective mainly involves the analysis of the interior and exterior ambient space, the artistic message, but also the social impact.*

**Keywords:** *vizual art, space, architectural, ambiental, concept, art instalation.*

### Introduction

Interpreting the object-ambient relationship is a first step that includes understanding through the prism of the future Visual Arts, in search of answers and orienting landmarks. The textile object can be found both in the ambient space, as a serial or unique artistic form, as well as in various current, interactive artistic formulas. Contemporary Textile Art appears more and more frequently in the ambient arrangements of everyday and artistic life, as a dynamic field with specific characteristics, from tapestry, fashion, clothing to 3D objects or public media art manifestations.

In today's language, the word "ambient" represents a material, but also social, environment that frames the exhibited object. The term designates, in contemporary Visual Arts, the space where the art object is exhibited (gallery, museum, public or private spaces, etc.). Many times, authors create the artwork without foreseeing its placement in a certain exhibition space. In this case, the ambience represents the social, historical environment in which the object was created and in relation to which it will be exhibited and interpreted.

### 1. The textile object in the artistic environment

In the language of contemporary Visual Arts "ambiance" and "ambiental" are words that can be used as synonyms. There are authors who make a subtle distinction between "ambiance", analyzed as the environment surrounding the object, and "ambiental" seen as the environment generated by the artwork. In this last category are integrated the textile installations that either adapt to the existing architectural space, or create a new space in which the work comes into being. There are works of art that were built for a certain architectural environment - namely the one in which they are exhibited. For example, there are projects, but also installations that intervene locally on the existing architecture in a building, optically punctuating certain details, the usual spaces becoming artistic spaces, removed from anonymity. In this sense, the environmental project proposed by the Devecot studio (specializing in contemporary tapestries), from Edinburg (Scotland), proposed the decoration of a public space, a staircase, by alternately weaving several colored threads, on a warp given by the metallic structure of the railing. The formed image evolves into a helical structure, which can be followed gradually, traveling through the space, but also contemplated from the last step, as a panoptic image.

Another type of ambient is the one where the artistic object dominates the architectural space, transforming it entirely, thus the whole composition focuses on the harmony between the object and the space.[1:168] In this situation, the offered framework is completely subject to the work, becoming an integral part of it. Such installations merge with the environment and disappear with the dismantling of the exhibition. Although conceptually the work can be reconstructed in another space, the artwork will never be identical for future exhibitions. The recomposition can fall into the category of replicas, since the component parts of the installation will not be able to be placed in a similar way in terms of layout relative to the original space. The fact that the exhibition environment was different generated varied interpretations of the work, even if the objects were basically the same. Thus, the introduction of elements from everyday life, clothing items can be considered a guiding element from the perspective of contemporary aesthetics. [2:9] For example, the works of the artist Chiharu Shiota are complex installations of objects and textile threads that invade the exhibition space. [3:86-120] The artist presented on many occasions installations in the same objects, but each time they had different titles. In other words, the context in general, of exposure in particular, generates a suite of interpretations and perspectives that differ from one pose to another, just as the perception of the object is the state of the same/same factor(s). In this reference context is the installation work Dialogue form DNA from 2004, exhibited at Manggha, in the Art and Technology Center of Japan, which contains the same objects (shoes and red wool threads, tied in a single point) as the works . Traces of life (exhibited in 2008 in Berlin) and Over continents (2008), from Osaka. The central idea of the installation - from common objects - being the migration of the population, the uprooting, but also the common origin of the majority of people, an origin that remains as such, regardless of the geographical or social areas where they end up..

## **2. 3D object in textile design**

The 3D object in textile design establishes certain approaches between Textile Art and Design (through Textile Design), correlating artistic criteria with technical ones, an interdisciplinary field that links the aesthetic side to the utilitarian one. In the history of Textile Art, the traditional decorative object expressed, in a similar way, certain requirements of the aesthetic-functional relationship. Today, these aspects have other connotations, in the sense of approaches to postmodernist artistic styles, adapting to the economic demands of societies. The art object in Textile Design conceptually summarizes the specifics of this discipline and is structured both in the direction of the formal aspect (aesthetic) and in the direction of functionality. The very term "textile design" implies the integration of some utilitarian concepts characteristic of multifunctional textile objects, which, on the one hand, preserve components of the textile field, and on the other hand, allow the taking over of some formal and conceptual data of Design, as a field of activity analyzed as a whole. Thus, art and technique meet to create forms with definite aesthetic value, which possess a creative perspective distinct from utilitarian-artistic products (like works of decorative art).

The 3D textile object expresses a balanced relationship between Design and Textile Art, a relationship of interdependence, through appropriate visions and ways of interpreting the idea of volumetric art, being the contemporary expression of a new type of sensitivity and artistic and cultural mentality. On the one hand, object refers to a form that can constantly reconfigure semantically, and textile design refers to a wide sphere of composition of everyday and artistic life. In a broad sense, "textile design" is a term applied to contemporary art that uses digital technologies and digital media also to provide contexts, textures and prints that are disseminated through works of art or common textile objects and offered to the community.

### **Conclusions**

There are works of art which, through their aesthetic value (design products - print or texture) become timeless, being equally appreciated by different generations. In this context, the atmosphere is created by the very presence of the object, which is most often an interactive communicative form.

In essence, the versatility of the ambient textile object mediates the perception of the social and cultural-artistic environment, and the manifestations of the textile object reflect the modeling process that was the basis of the evolution of visual art, expressing the attitude of artists engaged in innovative actions for the field of Textile Arts.

### **References**

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