

METHODS, WAYS AND TECHNIQUES FOR SHAPING TEXTURED SOLUTIONS OF TEXTILE PRODUCTS

Olga MYKHAILIUK^{1*},
Galina TOKAR²,
Natalia OSTAPENKO³,
Marina KOLOSNICHENKO⁴

¹*Kyiv National University of Technology and Design, Faculty of Design,
Postgraduate student of the Department of Ergonomics and Fashion Designing, Kyiv, Ukraine*

²*Kyiv National University of Technology and Design, Faculty of Design,
Postgraduate student of the Department of Ergonomics and Fashion Designing, Kyiv, Ukraine*

³*Kyiv National University of Technology and Design, Faculty of Design, Doctor of Engineering Sciences,
Professor, Head of the Department of Ergonomics and Fashion Designing, Kyiv, Ukraine*

⁴*Kyiv National University of Technology and Design, Faculty of Design, Doctor of Engineering Sciences,
Professor, Dean of the Faculty of Design, Kyiv, Ukraine*

*Corresponding author: Mykhailiuk, Olga, olga.knutd@meta.ua

Abstract. *The paper discusses various techniques for creating textured solutions in order to provide individuality and expressiveness to textile products. It is noted that the use of textile texture solutions is widespread among works of various types of art, including design. The methods are listed and the features of the shaping of textile texture solutions are indicated. The main means of combinatorics are highlighted for expanding the information base of textured solutions of textile products. The components for a rational combinatorial search for textile texture solutions are revealed. The choice of multivariate new textured solutions by the combinatorial method is substantiated, which contributes to the expansion of the assortment range of aesthetically perfect textile products. The influence of textured solutions in textile design on the artistic and figurative perception of products has been proven. Emphasis is placed on highly artistic textile textured solutions.*

Keywords: *texture, textiles, shaping, combinatorics.*

Introduction

A characteristic feature of modern design is the conceptual diversity of products due to different value systems, traditions, ethnic characteristics and aesthetic needs of certain groups of consumers. Therefore, the means and methods of shaping textured solutions in textiles are gaining relevance.

Results of the research

Ensuring the integrity of the artistic and aesthetic perception of textile products is due to the harmonious combination of the components of the composition - shape, materials, color, etc. Therefore, today one of the design tasks is to create new textured solutions using various methods. Research is usually based on various techniques using traditional or new technologies, automated and manual manufacturing methods, for example, embroidery, patchwork, quilting, weaving, knitting, artificial aging, origami, dyeing, marbling, pleating, shirring, crushing, perforation and others. Combined finishing techniques are often used to give individuality and expressiveness to products. Shaping is based on the substantiation of specific volumetric-spatial, decorative-plastic, figurative-stylistic solutions of textile products.

As a result of the creative transformation of the surface, modern textiles acquire new artistic and aesthetic properties and are intertwined with the art of sculpture, architecture, painting, etc., and products from it can not only be used in everyday life, but also exist as a work of art. The use

of textured solutions is widespread among works of art, sculpture, architecture, painting, clothing, shoes, accessories, textiles, etc., and textured solutions are artistic expressive means, revealing the content and directly manifest the personal creative handwriting of a particular master...

Textured solutions form the basis of textile painting and textile sculpture. It should be noted that the art of textiles also encompasses costume design, artistic painting of fabrics, and the design of industrial products [1].

Combination is the main component of such a design approach and is used in combinatorics, transformation, kineticism, creation of dimensionless clothing, as well as clothing from a whole flat piece of fabric [2, 3].

One of the well-known methods of designing textiles is combinatorics. It is known [4] that combinatorics are methods of finding various compounds (combinations), combinations, and placement of certain elements in a certain order. Combinatorial (variant) methods of shaping are used to reveal a greater variety of combinations of a limited number of elements. Combinatorial searches are used to create complex three-dimensional and planar forms, textured solutions.

The purpose of the variant search is the decorative and aesthetic value of textured solutions and, as a result, the artistic expressiveness of products. The use of companion fabrics, a combination of materials that differ in geometric appearance and physical and mechanical properties, significantly expand the combinatorial options for new textured solutions. The use of several materials of different color, texture and texture in one product plays an important decorative role.

In the process of product design, methods of combining various groupings of material textures are often used. The main means of shaping textile texture solutions are, as a rule, fabrics, knitwear, fur, leather, nonwovens, accessories, and the like. It should be noted that modern textiles freely experiment with plant materials, plastic, clay, and the like. The combination of various materials creates a contrast or nuance of shapes, textures, as well as visual heaviness, lightness, and the like. These materials can play an exclusively symbolic role or serve as the basis for the design of the product [5].

The most important components of the variant search for artistically expressive textures are visual and tactile characteristics, optical properties, purpose and raw material composition of materials for their manufacture. A combination of such components as the degree of relief of the material, its color-graphic design, ink, transparency, main or applied purpose, natural composition, etc. leads to new solutions in the design of artistic expressive products [6].

It should also be noted that a particular set of characteristics of materials affects the formation of figurative-stylistic, artistic-aesthetic, etc. perception of products with textured effects. In addition, it cannot be argued that decorative and textured design is always advisable and can be successfully applied equally in every product.

Unsuccessfully used material processing or decor can not only worsen the appearance of the product, but also make it inappropriate and anti-artistic. How harmonious the textured solution will be depends largely on the understanding of the purpose and imagery of the designed product, as well as knowledge of the specifics of the approach to the decoration of various types of products.

Conclusion

Methods of shaping of textured solutions of textile products are analyzed. It is noted that thanks to the use of methods of combinatorics, transformation, deconstruction, etc., the range of textile products has been expanded. The most common methods of decorative transformation of textile surfaces are considered.

The means of creating textile textured solutions are listed, which include fabrics, knitwear, fur, leather, nonwovens, accessories, plant materials, plastic, clay, etc.

It has been proven that the use of various techniques and means of shaping makes it possible to diversify the assortment of textile textured solutions.

The components for a rational variant search for textured solutions of textile products are revealed, including visual and tactile characteristics, optical properties, purpose and raw material composition of materials for their manufacture.

The different influence of textured solutions on the artistic and figurative perception of products has been attested.

An information base has been formed, contributing to the expansion of the assortment range of aesthetically perfect textile products.

References

1. УВАРОВ, В. Д. Авторская таписсерия в контексте мирового художественного процесса. Диссертация на соискание ученой степени доктора искусствоведения. Москва, 2000.
2. ГУСЕЙНОВ, Г. М. Композиция костюма./ Гусейнов Г.М., Ермилова В.В./ М.: «Академия», 2003.
3. ХОЛМЯНСКИЙ, Л. М. Дизайн: Книга для учащихся./ Холмянский Л. М., Щипанов А. С. / М.: Просвещение, 1985.
4. НИКОЛАЄВА, Т. В. Тектоніка формоутворення костюма. Навчальний посібник. Ніколаєва Т.В. – К.: Арістей, 2011. – 340 с.
5. Підхід до дизайн-проектування фактурних рішень жіночого одягу. Михайлюк О. Ю., Остапенко Н. В., Луцкер Т. В. Art and Design. - 2019. - № 2 (06).
6. Проектування фактурних ефектів в жіночому одязі методом комбінаторики. Асп. Михайлюк О. Ю.; наук. кер.: Колосніченко М. В., Остапенко Н. В. Наукові розробки молоді на сучасному етапі: тези доповідей XVIII Всеукраїнської наукової конференції молодих вчених та студентів 18-19 квітня 2019 р., Київ). - Київ: КНУТД, 2019. - Т. 1: Сучасні матеріали і технології виробництва виробів широкого вжитку та спеціального призначення. - С. 84-85.