

INVESTIGATION ON DESIGN FEATURES OF CONSTRUCTIVISM LIGHTWEIGHT TEXTILE

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ABSTRACT: There are many styles of art that each of them has its own characteristics and based on different social, political, cultural situations have been created on art. Many of these movements began with literary and based on stylistic features had impact on each of the branches of art such as painting, music, architecture, sculpture, etc. Textile design can be regarded as a work of art that fall under the category of applied arts and in passing through the various art movements influenced by some of them because it is consistent with its overarching style or genre. The beginning of the twentieth century is at the same time of a fundamental change in attitude towards art and so the emergence of new artistic styles and innovations. Russia or the former Soviet Union is including the countries which are important in the beginning of the twentieth century is the birthplace of many styles. One of these styles is Constructivism that like formalism gives priority to form than content. Artists such as Popova went toward painting and Textile design and wanted to recreate Constructivism style in the form of applied art. This study is a descriptive study and by referring to the library and image investigated fabric design features in this style and the reasons of appearing Textile design.

KEYWORDS: Textile design, visual elements, style, Constructivism.

INTRODUCTION

Different artwork reveals in the form of art and creates different effects of beauty. But all of them have their commonalities that they are tasteful creations of visual artists and have the principles of balance and proportion. Also, different arts have been created in different periods of art with various styles and affected by different political, cultural, social situations and causes changes. Constructivism style is a kind of movement and when was formed in the Soviet influenced in all aspects of people's life including art and had very rapid growth because of supporting by the government. The other movements had their own style features and influenced on other art elements such as color, form, and content and distinguish the architecture, painting, and graphic design from other courses. Textile design was not exception from this rule at this time and found a substantial change in the early 1920s.

FORMING THE CONSTRUCTIVISM STYLE

Russia in the early decades of the twentieth century had a variety of economic and political problems. World War I, the Russian Civil War and foreign intervention put Russia in difficult economic conditions. This turmoil culminated in 1917 that led to the creation of the Russian October Revolution that was led by Lenin. This

revolutionary affected on political and social life of the people and especially the art. The term Constructivism is a Russian abstract art movement that is was founded by Vladimir Tatlin about 1913. Two brothers Anton and Naomi Posner Gabo joined to Tatlin and established their Realist Manifesto in 1920 which one of its recommendation was (construct) art and Constructivism term originated from the same recommendation. Posner and Gabo didn't insist on the social utility of art and believed on pure abstract art that reflect technology.

They used industrial materials such as glass, plastic in their work .On the other hand, Tatlin and Aleksander Rodchenko were among artists who employed the principles of construction in architecture and design. Gabo and poster left Russia in 1922 after Soviet regime denounced the construction and afforded to spread the ideals of the movement all over Europe. They had impact on Bauhaus in Germany, Dastil in the Netherlands, and the creation of abstract art in France.

Tatlin called his work as productivity because he wanted to focus on the production and development of art. Rodchenko his students has priority to their needs of the scientific and practical in time and space get the name of productivity in order to distinguish themselves

from those who growth constructivist as a kind of art form. The term productivity later became constructivist. It was divided into two major movements that was Russian constructivist that Tatlin and Aleksander Rodchenko were its leader and European or international constructivist that Gabo brothers and Posner and Lissitski tried to its distribution ([Linton, 2007](#)).

THE STYLISTIC FEATURE OF CONSTRUCTIVISM

Constructivism has been formed by influencing contemporary debates and developments in modern mathematics and physics especially the fourth dimension and non-Euclidean geometry. These two Knowledge has been created changes in the concepts of space and time. Three major features were the reasons for using studies by artists. First, they are a powerful metaphor for the creation of a powerful spirit and the revolutionary atmosphere of the riots. In addition, they created new definitions of space, form and shape for artists. In the end, artists used art theories of these ideas for inspiration and create art for the Russian society and its people ([Bannister, 2011](#)).

This style actually began with movements in sculpture and architecture and were inspired from the principles of cubism by artists with an emphasis on structure and form of expression and continuity of space within the perimeter trying to create works of art based on the principles and techniques of the modern engineering. During this period, the government is trying to communicate between the art and craft". Following the victory of the October Revolution, this art approved formally and unconditionally. The artists have left workshops in order to play the role as social servants to the new infrastructure for the arts ([Bekola, 2008](#)). They insisted on organizing a vibrant atmosphere and surface and they considered their work in areas full of forces of forms, colors and materials.

Constructivism extended pure form of abstract art based on the volume elements like Supermatism. Constructivism was developed to achieve a new harmony that doesn't have the comic elements of mind. Constructivism works not only rebuilding things, but also they were the absolute existence of their objects. They are "organized pretty" that evoked the emotions of mathematics and technology. Revolution of October 1917 reinforced the foundations of the modern Russian because both of them have one aim and that was the transformation of the old criteria. Up to 1921 Constructivism was accounted as the style of the proletarian revolution. It seemed that it was common to be

in line with natural revolution that admired for dynamic movement ([Pakbaz, 2010](#)).

Between 1917 and 1920, the hope and enthusiasm of Russian experience d artist was at its peak and it appeared that the struggle has succeeded for modern art of the twentieth century. Most of abstract painter were, fan of revolution as quoted by Gabo because they hoped that the revolution lead to freedom and win of all artistic tendencies. But from 1920, Tatlin and his around group advertised that art should serve particularly on revolution. The painters had to left their pure experiences in painting and sculptural and devoted their energy for manufacturing engineering and industrial design ([Arnason, 2004](#)).

In fact, artists such as Listizki, Tatlin, Rodchenko, and Gabo were fascinated by the revolution. They put their art and knowledge at the service of education, they were active in the field of applied arts, they arranged cities for the grooming movements (including the French Artists in Revolution), they were brought the buildings and monuments .It can be assessed all these efforts as demand unison with the revolution. They also stressed on the fact that the tenets of modern art can reflected a new social purpose ([Pakbaz, 2010](#)). So, the painters go toward the applied arts such as industrial design, textile design, and so and their art becomes the form of modern life that increase machine of Industry and Honors.

THE TEXTILE DESIGN AS A WORK OF ART

Pirsooaneh in his aesthetic book defines the principles of art by language Janet "A work of art is an object of aesthetic intentions dory or in other words, an artifact artwork (created by human) is an aesthetic function". So a work of art has the basic features. First created by human being (artist), second, it can be analysis aesthetically. This means it can be examined for visual elements, composition, balance and etc. Thus it can be inferred that a fabric design can be undoubtedly considered among the works of art In addition to the unique artistry of the principles and techniques of visual arts such as visual elements (lines, points, levels...), composition, balance, etc., and can be followed as a work of art, textile design and analysis and review of contracts.

REVIEWING DESIGN FEATURES OF LIGHTWEIGHT TEXTILE CONSTRUCTIVISM

Constructivism style came into existence when the arts were controlled by the Soviet regime and strongly supported the aims of the revolution. Leading artists follow the ideals of government and moves to the political, artistic,

economic and social aims and the usefulness of art. This feature led to many painters and sculptors go to the applied arts such as industrial design, textile design, etc. In fact, in this period textile designers are painters and architects.

For this reason, there is agreement between the textile design and many other works of the genre in terms of visual features particularly in the early 1920s. The main point in constructivism style is coordination of textile designs with the nature of this style. The most important work on textile Constructivism obtained by two artists named Popova and stepanova during their employment in the textile printing factory in Moscow ([Bark, 1998](#)). "Art for Life" was practically when two artists came to producing in the factory in 1923. In aesthetics Constructivism Popoa debates and Estepanoa has been tried to eliminate design of traditional flower that was still producing in the factory and an exquisite geometric designs ([Bartlett, 2012](#)). According to, textile design as a work of art, it can be investigate textile design style works Constructivism based on the following elements:

TOPIC AND CONCEPT

It is the artist's energy, objects, organisms, events, and situations in which the artist selects for himself. The topic may be objective or subjective or perceived (e.g., natural landscapes, human figures, inanimate objects, historical events and legends, and even a dream) ([Pakbaz, 2007](#)). There were the objective topics of design and pattern of textile in the history such as fresh flowers, pictures of animals and also mental topics such as abstract forms.

It should be note that there is difference between topic and content. It means that the artwork can have the same topics s and different content in different periods and in various art forms have different important degrees. In most of textile design, the topic is important not content because in art work such as painting or theater, the artist used concept to express effective and particular concept on the audience. But an artist as a textile designer fabric has less attention on special concept to the audience and used different topics as a decorative element in creating a beautiful mix.

On e of textile design feature is that unlike common textiles most of them not only have decorative aspects but also have content. In fact, the topic and content of designs and textiles were similar to the other forms of art styles to express political and social aspirations of the Soviet regime particularly in the 1920s. It means that textile was a propaganda tool and it has

been gotten much attention because it was in direct contact with the public (Figures 1 and 2).



Figure 1: Russian textile design, 1920 (Source: patternpulp)



Figure 2: Russian Textiles, 1920 AD (Source: patternpulp)

MOTIF

Motifs are the theme of a work of art. Motif has two meaning in painting (and related arts such as illumination, painting, etc.), sculptor, architect and carpet. In one meaning, it is the idea and is a central theme of the art work such as generating landscape, resurrection, destruction, love, etc., and in other meaning it is an element or combination of visual elements that is repeated in a composition ([Taghavi and Dehghan, 2009](#)). In fact, it can be used this interpretation that motif is a topic without repetition. Motif is the main essence in a work of art. Element or a combination of visual elements in a composition is repeated and it is prominence in the expression of the artists. In arts like carpet and textile design, motif is a component of an overall plan that is placed in Report and is designed in a way that has a harmony and unity in the whole project tin time of replication is. The artists who design textile achieve a motif by selecting and sampling the topic. The motifs in construction textiles have geometric and engineering system especially in the 1920s. Constructivists used mathematical language and Euclidean geometry in their design ([Bark, 1998](#)). In fact, these motifs are a representation of the industry and life in that period and emphasizing on being

engineered. Most forms of the simple geometric motifs are formed such as squares, circles and triangles (Figures 3 and 4) or if a particular motif was chosen for expression of the political subject matter as simple as the choice of motifs and presented in geometric shapes (Figure 5). Another motif characteristic of this style is that usually it has been used a simple motif design and was repeated in whole textile by a simple procedure. It means, the designs were not so diverse because there was emphasize on the usefulness of art on that period and it has been avoided to luxury elegant and prolific designs.



Figure 3: Textile design, by Popova, 1923. (Source: Book popova)

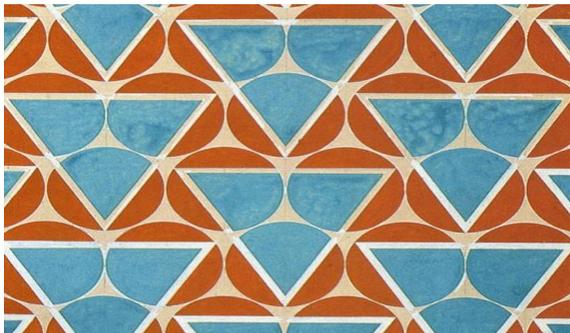


Figure 4: Textile design, by stepanova, 1923 (Source: Book stepanova)

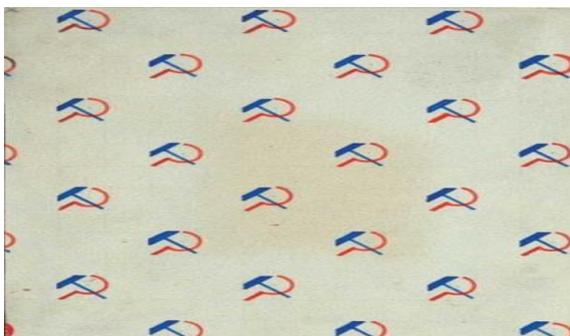


Figure 5: The textile with hammer and sickle motif, by Popova, (Lodder, 2010)

COLORATION

Pakbaz defines Coloration as "how to organize the basic colors in a work of art". Color in artwork like other visual elements has crucial

role in the expression of the subject, the induction of concepts as well as the organization and composition of work. It can be stated the different coloration in textile design to other formats such as paintings is that in a painting the artist has greater freedom in the use of colors and can be painted to instill concepts of heaviness and lightness and so. But the artist who design a textile should have more attention on two point. First, there is limitation in the choice of colors and their types and the choice of colors is not because the number and choice of colors by designers are depend on some factors such as the materials to print or texture of the product and its cost. Second, the designer should put colors in a way that is considered in textile design that color balance and harmony is restored after repeating the entire surface.

In construction art style period most of produced textile was printed and used colors were usually flat and had little variation. Russia was at economic crisis at the time of the First World War and the designers design on the simple and white ground because of cheaper cost of textile designs. Number of colors often varied from one to four colors. Colors which were put together usually had high contrast and were used in a combination of primary colors such as red, blue, or white and black (Figure 6 and 7). The colors have simple and clear identity as motifs from nature and this selection is in line with the objectives of the style.



Figure 6: Textile design by Stepanova, 1924 (Source: Book Stepanova)



Figure 7: Textile design by Popova (4-1923, Source: tate.org)

REPLICATION OR RETURN

The meaning of Return is that the designer repeat the he design on the textile so that it is not easy to replicate the whole picture, the designer presents his design according to the type and density of the textile. Projects must have return to do repetition at the proper textile space. Graphic work has been done in return .Return is a design unit that has clear dimensions and repeated in the width of the textile and creates design. Return should be packed in textile design that is repeating shapes and colors to create a unified space. Clearing Return line is a weakness in textile design. The way of linear motifs is varied but generally there are four main types of return that can be replicated by other types: 1- translational or linear method schemes that rotated in one direction without spreading. 2- Reflected in the vertical direction in which the motif will be mirrored along the main project dissemination. 3- Reflection in the horizontal line. 4- Rotation around that motif is repeated around a point in this procedure. Repetition in textile designs do not follow a particular style but most of the time they are transfer form because of the nature and simplicity of their geometric designs and flat and simple colors (Figure 8). This return is most effective in the overall composition work because created a cohesive composition and static buildup and focuses on the machinations of the style.

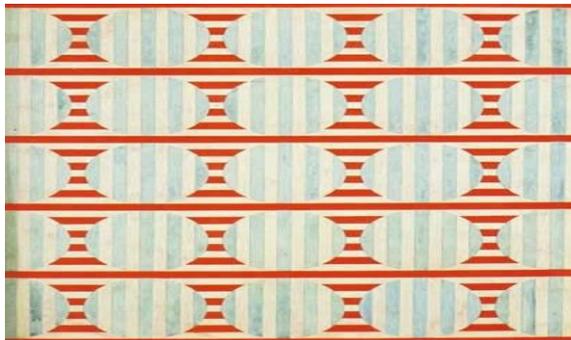


Figure 8: Textile design or simple or transform return by by Stepanova, 1920 (Source: Book Stepanova)

COMPOSITION

Composition is an act to organize all the elements of a work of art. In order to create a cohesive design and contains artistic expression. It is possible that each element be a manifestation of its inherent characteristics but must act in such a way that the whole is more important than the components ([Pakbaz, 2007](#)). Composition is the most important factors in creating visual art that determines the balance and harmony of the overall effect and expression

of concepts such as dynamics. In composition of the effects of construction textile it has been selected the components to help the static equilibrium of design .The components that inspires this sense are symmetry or a combination of vertical and horizontal. The composition comprises a combination of horizontal and vertical cross. These structures are consistent with geometric motifs and can be possible the implementation of simple scheme (Figure 9 and 10). The main point is about this study is that the compositions are dynamic while being consistent (Figure 11).

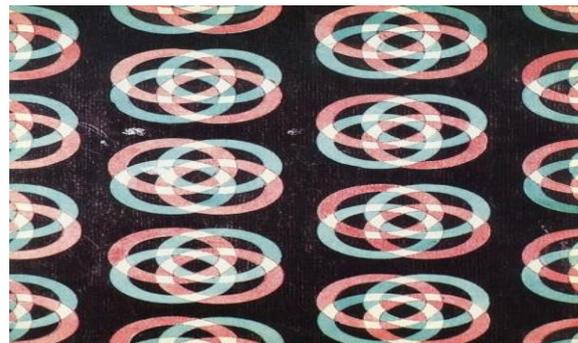


Figure 9: The vertical component by Stepanova, 1924 (Source: Book Stepanova)



Figure 10: The horizontal component by Stepanova, 1920 (Source: Book Stepanova)



Figure 11: The cutting component by Popova (4-1923, Source: tate.org)

CONCLUSION

The textile Design like other forms of art follows visual arts foundations such as the impact of line and point. Among the arts, the textile Design has

more structural affinities with painting and graphic arts. One textile design can be called a work of art that has aesthetic analysis capabilities as the other arts. Constructivism style is one of the few styles that due to the nature and characteristics of his style could easily be included in a textile design and carry the ideals of this style. Textile in constructivism style such as a poster sometimes plays the role of advertising and even because of the tangible relationship with the entire population became the ideals of the Soviet regime in the 1920s and present more successful than them. The textile design didn't have decorative role and in spite of textiles in last period has been the topic and content and similar to other arts becomes an expressive tool. This style is commonly used motifs in textile designs or simple geometric shapes such as squares, circles, triangles, etc. and has coordination with industrial engineering or used the topics such as images of workers and farmers government that follows the political messages in social life and protection of the working class (proletariat). The colors in order to match with geometric shapes and colors are usually simple or symmetrical, vertical, horizontal, or cross and causes the whole project would be static When the colors repeat the color balance of the whole motif can be seen together as a coherent mathematical relationships.

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