



УДК 746.3+687.15

INTERIOR TEXTILES – MOTIFS, MEANINGS AND REPRODUCTION TECHNIQUES

ADASCALIȚA Lucia, CAZAC Viorica, URSU Elena
Technical University of Moldova, Republic of Moldova
lucia.adascalita@ntp.utm.md

The paper presents the result of the study with reference to the comparative analysis of the possibilities of aesthetic diversification of products through the prism of traditional textil, involving various motives. The concern for decorating the interiors of houses is attested since ancient times. The topics of interest are the most diverse, presenting various ornamental motifs: vegetal, anthropomorphic, scheomorphic, avimorphic reproduced by various sewing techniques but also by weaving. Depending on the predestination of textiles, there was a diversity of image complexity. Wall textiles feature complex patterns of ornamental compositions.

Key words: interior wall textiles, motifs, composition, visual arts.

INTRODUCTION

Textiles are found in many more fields other than the clothing field in which they determine the finished product as a priority.

From ancient times, interior textiles were marked by: various forms of representation, the decor, performing techniques, ornaments, color, dimensional characteristics, the type of textile support, decoration area, the way of the arrangement of the motifs, the type of decor and way to finish the exterior contours, the purpose of use.

The objective of this study is focused on the analysis of interior textiles used in the past, ornamental motifs, the composition of the ornamental structure, decoration techniques, materials used.

Interior wall textiles are still used today for interior decoration by creating and integrating the image of internal design using various materials ranging from textiles, nonwovens, leather to other unconventional materials. These are a part of the decorative visual arts, marked in its evolution.

Decorative art emphasizes, at a semiotic level, the humanity's view on the surrounding world, to discover the mysteries of life and death, and last but not least it is a way of communication between different generations. It also values the ethnic background of people's culture or the symbiosis between the culture of several communities assimilated along the way.



RESULTS AND DISCUSSION

The analysis of traditional interior textiles used for decoration in the Republic of Moldova and Ukraine led to the finding of some common aspects, but also differences between them.

Distinctive characteristics perceivable from viewing the examined textiles, focused on the analysis of ornaments and their significance, led to the finding of the results presented in Table 1.

The study shows that, from the point of view of the decorative composition, interior textiles from the Republic of Moldova were decorated with various motifs, most often these are floral motifs, arranged at the heads/ends of the panel. According to bibliographic sources [1, 2, 3, 5], interior textiles in Chernivtsi, Ukraine have a frame surrounding and at the heads/ends of the panel.

Table 1 - Ornamental motifs identified in interior textiles [2, 3, 4, 5]

No.	The type of ornaments	The significance of the motif	
		in Republic of Moldova	in Chernivtsi, Ukraine
Vegetals/ phytomorphics			
1	Grapevine	Symbol of eternal life (in popular belief)	Symbolizes fertility, joy and the beauty of the newly created family, their well-being. The grapevine is a field of life on which the man is the sower, and the woman grows and feeds the family tree.
2	Rose	Symbol of beauty, fertility and purity.	Symbol of the sun, of the burning blood.
3	Poppy flower	-	symbolizes health, joy, fetish beauty and purity. The poppy is a symbol of decoration and splendor.
4	The tree of life	It symbolizes the path of human life, intermediate between heaven and earth, the axis of the world.	considered a type of model of the human kind, as an organization of the world space and time – a symbol of the victory of life over death.
Skeuomorph			
5	Crown	Power, sovereignty, light.	It generally symbolizes the idea of supremacy. Symbol of high ethnicity, aesthetic ideals and royal honor.
Avimorphs			
6	Rooster	Symbol of manhood, announcer of the sun, lucky bearer.	the prophetic bird of all slaves. It symbolizes the sun, the fire, the victory of good over evil.



7	Peacock	Greatness and beauty; the symbol of the handsome man.	a symbol of greatness and peace and the well-being of the family.
8	Pigeon	It signifies the moral purity of man. In Christianity it means love and peace.	He is a symbol of purity, purification, conjugal fidelity. The pigeon in popular belief is a mediator between God and people. This is the Holy Spirit.
9	Cuckoo	In traditional culture, it represents the "holy" bird, liked by God. The symbol of unshared love and infidelity.	It is a symbol of loneliness, infertility.

The frame consists of rhombus like geometric elements that are repeated in places as a line, consisting of rhombus that separate certain areas of embroidery from others.

As seen from Table 1, many ornamental motifs are found in interior textiles on both sides, being often similarly interpreted symbolically.



a



b

Fig. 1. Representations of grapevines from Republic of Moldova (a) and Ukraine, Chernivtsi (b)



Fig. 2. Compositional structures in interior textiles

CONCLUSIONS

Interior textiles are remarkable for the richness of the decor, among them can be found compositions for complex reasons (anthropomorphic, zoomorphic, avimorphic, skueomorphic, phytomorphic, etc.). The reproduction of ornamental motifs is due to various sewing and weaving techniques. The ornamental motifs have different names, in some places they have lost their former context being subjected to the stylization process. At the same time, it was noted that a number of ornamental motifs with similar meanings can be found not only in a certain ethnographic area, a country, but also in much larger areas.

REFERENCES

1. Zaichenko V. Vishivka Chernigivshini. Rushniki. K.: Rodovid, 2018. 256 p.
2. Ciumacenco M. Dizayn interiernih tekstilnih virobiv slobozhanshchini XIX–XXI st. Dissertation. Harkov 2015. (access 12.01.21). URL: <https://docplayer.net/59797769-Dizayn-inter-iernih-tekstilnih-virobiv-slobozhanshchini-hih-hhi-st-g%27eneza-ta-suchasni-tendenciyi.html>
3. Moisei L. Ornamentation of traditional fabrics from the Republic of Moldova. Dissertation. Kishinev, 2015. (access 26.01.21). URL: http://www.cnaa.md/files/theses/2015/23386/ludmila_moisei_thesis.pdf
4. Shepherd R. 1000 symbols. The significance of forms in art. Oradea: Aquila. 2007.
5. Narodni simboli u vishivtzi. (access 09.02.21). URL: <http://uacenter.info/images/docs/%D0%A0%D1%83%D1%88%D0%BD%D0%B8%D0%BA%D0%B8-%D0%BC%D0%B0%D1%82%D0%B5%D1%80-%D0%BB.pdf>.