

## Space as a key Element in printed Hanging Textiles Design

Mohamed E.Mohamed<sup>1</sup>, Basant A.Mandour<sup>2</sup>

<sup>1</sup>(Associate Professor of textile printing, dyeing and finishing, Faculty of applied arts/ Damietta University, Egypt

<sup>2</sup>(Demonstrator of textile printing, dyeing and finishing, Faculty of applied arts/ Damietta University, Egypt

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**Abstract:** Space plays an outstanding role in printed hanging textile design, as it represents the formative design surface and participates in positive formation of the relationships between the rest of design elements. Moreover, space can be divided in a conscious way according to the regular bases or in unconscious way by which the designer imagine space as his own world where he could establish his own lines and shapes in symbolic way. However and overthrows reconciled intellectual, mental and aesthetic visions. Moreover, as a vital design element, the importance of space includes its size will affect both of the designer and recipient, space shape and colour.

**Keywords:** Space; Design Elements; Space Part.

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### I. Introduction

Space is one of the basic elements in construction of the designs in general and in designing printed hanging textiles in particular. Space has an impact on the effectiveness of other elements and is influenced by them as it is considered a key to the design elements for composing an integral work with a creative value to highlight the importance of other elements in the design. Only traditional artists who handle space as an ambiguous element full of illusion whilst to forget its ability.

Space gives a meaning to the picture and contributes to the interconnection of its internal and external parts. Art is no longer limited to filling the space or distributing shapes in this space but it is an attempt to use the same space. An artist can't make a work of art without having in his mind a vision of the space on which he puts his work of art as well as the distribution of the other elements of the design in correspondence with his philosophy. Therefore, style plays an important role in formulating the work of art whilst giving it its distinctive features as style is an integral part of character. Artist style formulates the idea and effects space part in the picture. So space part and its related distinctive styles indicate that there is a correlation between the character nature and the final design. We might not say that space is one of the design elements as it is the main design element where it is the base on which the other design elements are built. An artist cannot make a design without having a vision of the space in mind on which will put this design in terms of its area, shape and colour.

### II. Research aim

The current research aims at identifying the role of space as a basic element of design through space part, space size and space colour, as well as analysing (space part) in some paintings to find out styles and not rules that contribute to highlight the role of space in designing the modern printed hanging textiles.

### III. The theoretical framework

#### 1. Space:

Berenson [1] said that space composition takes us away from ourselves and gives us a feeling of identifying the universe while we are still under its charm. Arnheim [2] reported that space is a call for creativity and innovation. Moreover, space in the field of two dimensional designs is the plane area in which the designer moves with his different elements to formulate the design unit. Space gives meaning to the painting and serves to the interconnection of its internal and external elements [3].

Space is also one of the important factors which affect design construction and the regularity of other factors and their relationships, so it is a basic means of arts for creativity and emulation. Every space is different in terms of its (Morphology and nature of the visual, emotional and intellectual psychological effect that comforts us visually, physically and aesthetically. Space also is known as a system of abstract that relates to the essence of the artwork and determines the aesthetic properties with the generated images from its history [4]. Linking every internal and external part in a continuously flow of design and non-monotonic rhythm [5], Will led to moving in or around or through the artistic construction.

## 2. SpacePart:

The impact basis of success of any artwork is to hold compatibility, variability, unity, rhythm and balance. Dividing the space is therefore something like playing melody where the success depends on the sensitivity and monitoring of these parts. However, to fill the space of the picture and the artistic values where these elements construct that melody, the painting lines, forms and colours are such elements should be considered.

When the artist is trying to monitor space and begins organising the process, which is subjected to different parts such as; horizontal, vertical, diagonal and overlapping, it will be bearing in mind that it is subjected to factors as combination and scatter, figure, ground, fullness, blocks against the surrounding space [6]. As far as the part of space stems from the artist's personality, it could be postulated that the quiet organised characters are inclined to a geometric part of space. Even more, although the characters of emotional nature are inclined to an expressive part of space, but sometimes the part may be is a compensated feature (artist works may not reflect this personality but complement it and gets out of his innermost what cannot be expressed in his regular life). In spite of space is a fundamental property of human consciousness but not necessary just condition for all existing, as our consciousness determines the space in which we live. Infinite space and infinite awareness are therefore identical, and the way in which we deal with space or realize it, is one of the characteristics and dimensions of our consciousness. However dividing Space through planning the artwork either consciously or unconsciously could be shown at (Fig 1).

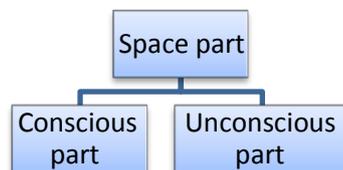


Diagram (1) Space Part

## IV. Conscious Part of space:

The part of space may be derived from the subject, the more the artist thinks consciously, the more the space is divided sufficiently. However, because of it suggests for him the shapes, colours and textures which relate to the same subject, eventually integrates with the content. Moreover, from the subject of the artistic features the designer draws and analyses it into artistic elements such as lines, colour and textures from which he chooses what is more important and appropriate to his design. On the other hand, how he expresses his feelings, and thus the subject becomes a source of inspiration and part of space [7].

Because of the art is not a random process but it is a process of installation and construction, it could be said that, the artist must have his own artistic data with the assistance of his constructive ability, it must be acknowledged that artistic creativity in its core is a combination of his willing and productive work [8].

This kind of space part participates and makes the artistic relations come out in a think full manner where every space represents conveniently and interacts with the other ambient spaces. Moreover each colour gives the space its self-entity and makes it distinctively vital for the other areas which play a role in creating the final form.

For example, we found that some artists leave the edges of the painting surface empty; and either it might be to give the center of the painting its entity, or due to the desire to monitor the painting's subject. Part of space:

### 1. Francesca (1415 -1492):

His works [9] are considered precise examples of the engineering organization. He relied on golden ratio in the part of space as shown in Fig (1), which has stability and is used to ensure the correct ratio between length and width in rectangles which we classify for windows, doors, picture frames and papers of books or newspapers, as well as the ratio of space above the skyline to the space beneath it and the background to foreground ratio.

### 2. Rembrandt (1606 – 1669):

The work of Rembrandt [10] relied on the distribution of the space light and shade, where he has been interested in that distribution. The light therefore has a specific path which pushes the recipient's eye to go in the same path. The artist puts light and dark colours in an aware and intentional manner so as to divide space. However, it is not only by line and shape, but also by colour and its gradual, as shown in (Fig 2).

**3. Matisse (1869-1954) :**

In most of Matisse's [11] paintings, he used to garnish large areas of the surface with patterns and recurring units, where almost does not leave an empty space in his painting as shown in (Fig 3)

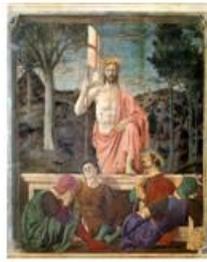


Fig (1) left, is showing a classification of Francesco who relied on division of space.



Fig (2) Claudius Civilis conspiracy, 1662, Oil on canvas.



Fig (3) The Sorrows of the King, 1952, Gouache on paper.

**4. Klee (1879 –1940)**

He [12,13] was not particularly inclined to show the depth of space in his works but relied on the firm part of space as shown in (Fig 4, 5).



Fig (4) The Ruler, 1922, Oil on canvas.



Fig (5) Botanical-Theatre, 1934, watercolor on wood.

**5. Picasso (1881 -1973) and Braque (1882 – 1963):**

It was found that the works of Picasso and Braque [14, 15], as the conscious part of space by drawing formats from several angles in attempts to create three-dimensional forms on a flat area, Braque said: "I like the rule that corrects method", that is it was appealing to him to impose on himself working in a certain range because he felt that the excessive freedom would make an artist pointless like a boat without rudder or sail as shown in (Fig 6, 7).



Fig (6) My beautiful (Woman with guitar), 1912, oil on canvas



Fig (7) My beautiful (Woman with guitar), 1908, oil on canvas.

**6. Herbin (1882 – 1960):**

It's obvious that in Herbin's works [16] the part of space by the intersection of the circular lines with each other, contributed the part of space by its parts which interrelate and derive its unity from the similarity of its levels in circular organization. (Fig 8).



Fig (8) Spiritual Reality Prints, 1939, oil on canvas.

### 7. Albers (1888-1976):

Albers [17] his painting depends on the complete geometrical pattern of space with units like squares and rectangles and arranging them so that they communicate with each other depending on the precise mathematical formulas, where every line, whether vertically or horizontally is based on a certain part, as shown in (Fig 9, 10, 11).

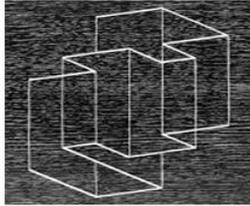


Fig (9), Multi visions, 1948, Linoleum.

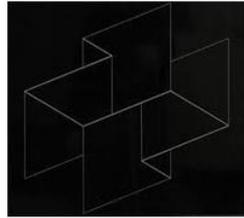


Fig (10), Multi visions, 1962, Lithograph, 45x 60cm.

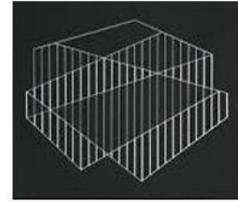


Fig (11), Multi visions, 1944, Linoleum, 31.8x 40.6cm.

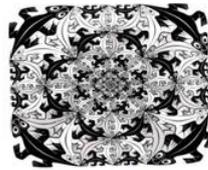


Fig (12). iterative shapes, 1962, ink on paper.

### 8. Escher (1898-1972):

Escher [18]. has relied on the traditional part of space, intersection of the units with each other and repeating them to create coherent space and the transfer of eye from one place to another in the painting by applying the concept of interchanging space as shown in (fig 12).

### V. Unconscious Part of space:

It significantly relies on imagination that it is the free activity of the human mind, through which the intellectual treatment of some attitudes or elements is done in a new way. That attitude depends on the rebuilding of picture, provided that it doesn't make simulation or direct matching of the sensory, either cognitive sources of those elements or attitudes [19].

In this sense it isn't just an intellectual activity or abstract ideas, but a diversified activity which may have a direction to either physical or mental or formative. In this manner the artist depends on his broad-mindedness and his imagination creativity and eventually reaches the unlimited horizon. Unconscious part of space lays in the artist's deep part of himself. However, that unconscious part which consists of a set of memories, impressions and attitudes will direct the artist to significantly affect his creations and thus thereby.

Eventually; the artist works with his unconscious feelings to give his construction the vitality with the necessary richness for the success of his art works. This could be said that are due to the spiritual and emotional depth.

### 1. Pollock (1912 –1956):

Pollock [20, 21, 22] said about his painting: "When I am in painting, I am not aware of what I am doing, but later on, after a certain period that I had a look to what I had been about and because of the painting has a life of its own, I have no fears about making changes or even destroying the image to make it come through". In fact he expressed his psychological feelings more than expressing what in his mind by a childish manner. On the other hand, He immersed in his work and recognized it only when he put his brush aside. That is when he became in the realization phase, so space has always appeared in a state of conflict and motivated from light to darkness and from white to black as if it is tearing the surface of the painting work. It could be said that space is a swinging between chaos and order.

Although Pollock relied on filling the painting space with dyes and colours but not only makes use of the possibilities of his hand, but also the possibilities of his physical being as a whole. He depends in the part of the enormous space of his painting on his spontaneity and the rotation of his body during practicing the artistic process within the studio space.

Although Pollock refused to treat the painting space as a specific framework, and the painting space extends to the outer space in one connected unit, but it could be said that his lines have not been defined by the two dimensions painting as shown in (Fig 13, 14).



Fig (13) left .Untitled, 1950. Ink on paper .



Fig (14).right,Number3, 1950, oil colors and dyes on canvas.

## 2. Francis (1923 -1994)

It could be said that the works of Francis [23] employed colour in the artwork by using the brushstrokes in particular forms. This method allowed splashing and using large amounts of colour, so as to run over the surface of the painting dynamically and tense. On the other hand, to form random shapes of emotional effects which are highly dependent on chance in composition, and thus space takes the same degree and importance of shapes as shown in Fig (15).

## 3. Miro (1893-1983):

It could be postulated that Miro [24] method is based on using the part of space through spontaneous distribution of symbolic and imaginary shapes in space as whole as shown in Fig(16).

## 4. Hofmann (1880-1966):

As also has seen in the work of Hoffman [25] who divided by colours the space spontaneously as shown in Fig(17).



Fig (15) around the blues, 1962, acrylic colors on canvas



Fig (16) The Ear of Corn, 1923, oil on canvas.



Fig (17) golden wall, 1961, oil on canvas.

## VI. Space Size:

The Space occupied by a design (whether it is on an area of paper or textile) has its external ratios whatever form it takes. Space in this sense therefore does not have a particular size, since any change in the space size as different thinking in the whole design, will be found different.

Any design may seem acceptable within a particular space size, but not acceptable if this space size increased or decreased, and this finding emphasizes the importance of taking into consideration the ratio between space and design [26]. For example, because of the belief that large dimensions are a strong reason to uphold the design, Rothko [27] and Thaler [28] painted over large areas as shown in Fig. (18, 19). The point of view of them that painting over large areas is one of magnificent and powerful things. They believe that drawing on a small space size means that the artist puts himself outside of his experience and looking at his experience through a miniature telescope. On the other hand, when the opposite happens by drawing on large space size, the artist becomes part of it.



Fig (18).Mark Rothko, Light Red over Black, 1957, Oil on canvas.



Fig (19), Helen Frankenthaler, Canyon, 1965, Acrylic on canvas.

Although Barnett Newman [26] had a private goal and philosophy behind painting over large space areas, but sometimes close to the size of wall. The goal was to give a direct sense that attracts the viewer's perception to respond directly, by which he is wanted to switch the viewer from being a spectator to a partner in the work of art.

### VII. Space shape

In fact, although the importance of space as a key element of the design includes the shape of space but the form of space (work surface) may differ. In spite of that, some have preferred the rectangular form and considered that it is the form nearest to the aesthetic geometric proportion (The Golden sector), but it is possible to be (Rectangular - square - circular .etc.) depending on how different the form of the space, in spite of the artist thinks differently as well as the way of exploiting space. On the other hand, some artists had tried to get away from the rectangular or square surface to break the artistic routine, as Frank Stella [29] who is described by Rosenblum where he constitutes his drawings on the painting to fit the surfaces on which they are put. In his works, it could be found that the space and shape have merged into a single form.

Michael Fried [30] said that, Stella's paintings stem from an awareness of its surroundings, it wouldn't even know if the frames came from the drawings or the drawings came from their frames as shown in Fig (20). Moreover, it could be seen that a variety of space shapes had been made by Mondrian [31] and Picasso [32] paintings as shown in Fig (21, 22).



Fig (20) Darabjerd, 1968, water drawing on the burlap.



Fig(21).Mondrian, Composition with Red, Gray, Blue, Yellow and Black, 1925, Oil on canvas.



Fig (22) Picasso, Still-life with Chair Caning, 1912, Oil on canvas.

#### 1. Space colour.

As would tend to use bright colour in case of black space, and as far as Francisco Goya [33] painting as shown in Fig (23), the colour of space (background) imposes other colours used in design. On the other hand, some artists prefer to use white space to make a high contrast with other design colours as Fernand Léger [34] painted as shown in Fig. (24).



Fig (23) Francisco Goya, Two old Men Eating Soap, 1823, oil on canvas.



Fig (24) Fernand Léger, The Railway Crossing, 1919, oil on canvas.

### **VIII. Experimental Work**

#### **1. The first design:**

The present experimental design is showing the Spontaneity in overlapping lines where it liberates from all logical and mental rules as shown in Fig (25). The design is showing that the unconscious part of space is considered as the follower in this design. Also, could be seen that the strong movements of lines is in different directions within the design space.



Fig (25) the unconscious part of space

Moreover, white colour is used in design to make contrast with black space. Small details in design suit the size of the textile hanging after printing (100 X 30 cm).

#### **2. The second design:**

The conscious part of space on a colorful space is followed in the second design because it depends on conscious repetition of black shapes as shown in Fig (26). Also, overlap in this design makes us distinguish between advancing and retreating shapes and thus inspire space depth. Moreover, the distribution of shapes suits space size after printing (80 × 30 cm). Fig (26). the Spontaneity by using large areas of black space

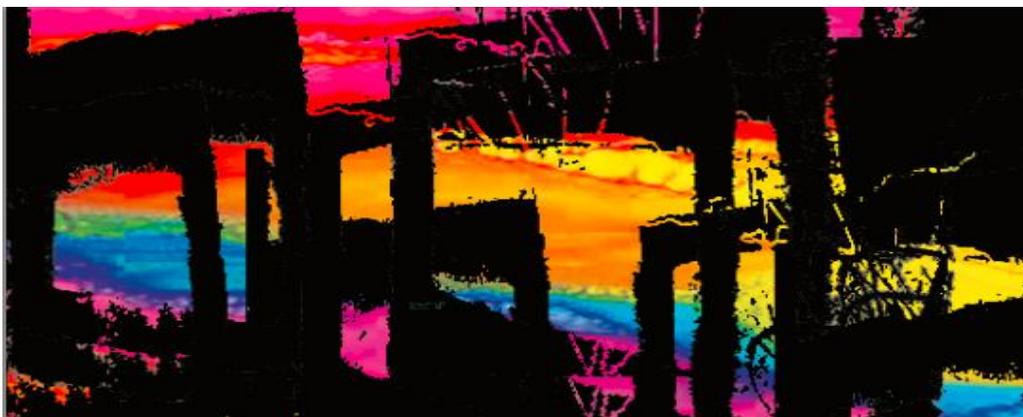


Fig (26). the Spontaneity by using large areas of black space

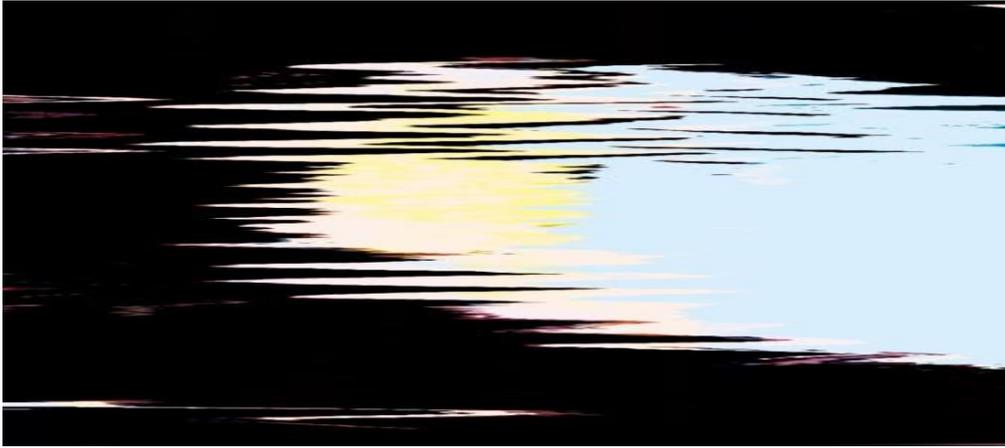


Fig (27).Infinite Space

### 3. The third design:

This design depends on Spontaneity by using large areas of black space which is overlap with shapes as if constructing a dialogue between shapes and space. This large size printing (120 × 70 cm) designspace is to create a sense of infinite space which forces the imagination to go deeper and further than the limited design frame .

## IX. Results and discussion

From the present research it could be postulated the following points:

- Space part in conscious or unconscious way is significantly depends on the designer sensitivity and emotional factors.
- Space size and colour determine the design colours and details.
- Space as a key design element contributes to create abnormal designs for printed hanging textiles.

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