

Artistic Aspects Of Portuguese Tile Through Textile And Surface Design In Fashion

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Abstract

This research aims to analyze the artistic aspects of Portuguese tiles as one of the main sources of inspiration in the development and planning of contemporary fashion collections. Specifically, it addresses the art of tile as one of the most important means of developing Ceramic Design and briefly analyzes its history and origins. It also analyzes the Textile Design, in special the textile printing sector, as an area of development of Surface Design, showing the tiles, through the Ceramic Design, as a source of inspiration in several creative processes with regard to the production of new products linked to the Textile and Fashion market in contemporary times.

Keywords: Portuguese tile, Textile design, Fashion.



Aspectos Artísticos Da Azulejaria Portuguesa Por Meio Do Design Têxtil E De Superfície Na Moda

RESUMO

Este estudo tem como principal objetivo analisar os aspectos artísticos da azulejaria portuguesa como uma das principais fontes de inspiração no desenvolvimento e planejamento de coleções de moda contemporâneas. Especificamente, aborda a arte da azulejaria como sendo um dos mais importantes meios de desenvolvimento do Design Cerâmico e analisa brevemente seu histórico e origens. Analisa também o Design Têxtil, em particular o setor de Estamparia, como área de atuação e desenvolvimento do Design de Superfície, evidenciando a azulejaria, por intermédio do Design Cerâmico, como fonte de inspiração em diversos processos criativos no que diz respeito à produção de novos produtos atrelados ao mercado de Têxtil e Moda na contemporaneidade.

Palavras-chave: Azulejaria Portuguesa, design têxtil, moda.

1. Introduction

Directly related to the development of new products and linked to different materials and substrates, the Surface Design is a major expansion phase in the country with regard to its consolidation as a research area, development of creative projects and processes in the field Design¹. This is because the comprehensive conception of the term surface acquired in the contemporary world, making it likely the most diverse applications and interference by man with respect to the development and inclusion of new products in different sectors linked, directly or indirectly, the surface design, such as the Textile Design and Stamping.

As superfícies são objetos ou parte dos objetos em que o comprimento e a largura são medidas significativamente superiores à espessura, apresentando resistência física suficiente para lhes conferir existência. A partir dessa noção, entende-se a superfície como um elemento passível de ser projetado. Alia-se a isso, muitas vezes, seu caráter autônomo em relação ao resto do objeto, o que configura o design especificamente desenvolvido para essas superfícies como uma nova especialidade (RÜTHSCHILLING, 2008, p. 24).

With regard to different areas of application, the surface of the ceramic design meets² a unique representative in regard to various forms of development of new products in the industry. Thus, it is this sense that one can enter the Portuguese tiles as a branch of research, application and development of the growing surface design with respect to its applicability ceramic.

¹ O desenho industrial (ou design) é uma atividade projetual que consiste em determinar as propriedades formais dos objetos produzidos industrialmente. Por propriedades formais não se entende apenas as características exteriores, senão, sobretudo, as relações funcionais e estruturais que fazem com que um produto tenha uma unidade coerente do ponto de vista, tanto do produtor, como do consumidor. (MALDONADO, apud em BOMFIM, 1998, p. 10).

² A cerâmica é uma mistura de argila com outras matérias-primas inorgânicas. A denominação "cerâmica" é originada da palavra *keramus*, nome de um bairro de Atenas, um dos primeiros lugares a utilizar a cerâmica com fim utilitário. Os indícios mostram que a cerâmica, como material utilitário, surgiu no Japão e, aproximadamente entre 26.000 e 5.000 a.C., a habilidade da manufatura das peças deixou o país e se espalhou pela Europa e Ásia. (SILVEIRA, 2008, p. 92).

Portuguese heritage, the tile was inserted in Brazil at the beginning of colonization, developed, it seems through historical research, initially in Arab culture, later being rooted and developed in several European countries, as is the case not only Portugal, but also Spain, Italy and the Netherlands.

It can be argued therefore that the tile has become a vast field of study, application and development with regard to the ceramic industry directly linked to Surface Design in contemporary times. Added to this the fact renowned national artists have been used this raw material, the tile as a basis for the production of large projects in Brazil, as in the case of artists such as Athos and Oscar Niemeyer, who saw the tile one stylistic-creative potential and a rich and important source of creation for the development of various work related to architecture and urbanism national industry.

Not only the tiles, but now many other sectors are directly related to the Surface Design with regard to its various forms of application and development, such as the

Textile Design, which is closely related to the stamping area while beneficiation process and beautification of various tissues. The printing industry itself has become increasingly growing due to the improvement of various techniques in the industrial market, especially with regard to the development of digital printing nowadays.

Directly related to Fashion Design, Textile Design takes the while closely related to the sector Surface Design, a major highlight regarding the production and development of new products related to the textile and fashion linked directly to the printing industry. Thus, the printing industry develops in parallel to the Textile Design and Surface, as an important field with regard to new and potential applicability in the fashion and decoration sector.

With unique characteristics linked to the development of new products, particularly in the fashion industry, Textile

Design and Stamping is used in many different creative sources for inspiration in contemporary times. It is through this that we observe a movement of direct convergence with regard to Portuguese tiles as a creative source for different jobs directly linked to the fashion area, through various designers and contemporary designers. It is through stamping the Portuguese tiles starts to take shape and acquires a prominent role in different creative works linked to fashion through its unmistakable style and exquisite design with respect to their shapes and colors through clothing. In this sense,

Thus, Stamping Design plays an important prominent place in contemporary society, with regard to representation, reinterpretation and translation aesthetic, cultural and historical values when applied and worked directly in the development of new fashion products. Thus, fashion emerges as an important stage of operation, application and development of textile design, through printing, with regard to the translation of a specific aesthetic language, and often based on the most diverse sources of inspiration, as in the case of tiles, an important object of study and analysis of Design and Ceramic Surface.

We observe in this sense, as the Surface Design, and relate directly or indirectly to different areas and subject to applications in various substrates, also works as a liaison between the various creative processes. In this way, creates a complex chain with regard to the production not only of aesthetic values to a variety of products, but also and mainly adds functionality through an innovative design that carries historical and cultural functions and translation of specific values in with respect to a particular culture or subject matter.

2. History and origins of the tile

Plasma refers to the ceramic tile surface in a regular, square or polygon, with one side decorated with enamels, intended for multiplication, or decorate wall surfaces pavimentares. (Souza, 2013). The word derives from the Arabic *az-zullaiju*, which means flat stone or polished stone. Some etymologists also link the word to the Persian tile *lazaward* or even *lapis lazuli*, or even the *zallaja*, which means smooth or slippery.

Importantly, long before its use in the Iberian Peninsula, especially in Portugal, the tile was very used by various civilizations and large scale mainly by the Arabs. Archaeological remains accuse their use in regions like Egypt and Mesopotamia, which shows that the tile was already performing as a decorative object and artistic ornamentation much earlier than is known today in countries such as Portugal and Spain.

Algo parecido com azulejos foi encontrado por arqueólogos nos zigurates, pirâmides, templos e palácios egípcios ou da Mesopotâmia, cujas paredes eram recobertas com baixos-relevos, pinturas e tijolos vidrados. Também os assírios e neobabilônicos tinham o hábito de recobrir as paredes de seus palácios e templos com placas de barro colorido e esmaltado (MORAIS, 1988, p. 126).

Thus, it is observed that the tile of employment as a means of ceramic coating on walls, floors and even vaults of churches and temples dating from the Muslim culture, later penetrating large scale in the Iberian Peninsula. Please note that the use of tile, while ceramic tiles, has always been related to the beautification and ornamental areas where applied outside, beyond the need for color and cheer:

A aplicação de cerâmica à arquitetura tem suas raízes nas civilizações do Oriente Próximo. Nasce da necessidade de alegrar, com uma nota de policromia, as extensas e monótonas fachadas de tijolo cru dos enormes palácios e templos assírios-caldaicos e persas (ALCÂNTARA, 1997, p. 11).

It was in the nineteenth century, through archaeological excavation campaigns conducted by major nations of Europe and America, the world became aware of the great and vast ceramic set Processional of Babylon Boulevard (Figure 1), dating from the seventh century BC, decorated in its length with lions in bas-relief of glazed pottery, with its beginnings in the Ishtar Gate, showing bulls and winged dragons represented in bas-reliefs, glazed yellow, sticky and white tones. In addition, also in the nineteenth century and concerning the cataloging of ceramic tiles, has disclosure and presentation, through museums, ceramic collections of the said classical civilizations, highlighting the architectural pottery Etruscan legacy, with this people replaced in his sculptures and bas-reliefs bright reddish glazed by englobes, gray and black, which is a legacy of the Greek tradition. Such contributions, in addition to knowledge of the martyrs urban cities of Pompeii and Herculaneum, the taste fostered the application of ceramics in architecture, which followed other characteristic revivals of European architecture in the nineteenth century. (Alcantara, 1997). Not having participated in the Near East excavations, Portugal had little or no access to these results. The great diffusion of the nineteenth century as the ceramic coating has come indirectly to the Iberian Peninsula, especially through Seville where, since then, has developed widely in different countries, and especially in Portugal.

Figure 1: Ishtar Gates, Procedural Avenue of Babylon.



In: <http://www.bbc.com/culture/story/20150302-ancient-babylons-greatest-wonder> (Accessed on February 20th, 2018).

O gosto português da aplicação cerâmica à arquitetura, que se traduziu no revestimento total de numerosas fachadas dos prédios dos centros urbanos com azulejos, criando verdadeiras casas de louça, tem um desenvolvimento próprio, original, e mergulha as suas origens numa tradição alicerçada, desde o século XVI, em raízes muçulmanas, elas próprias herdeiras das longínquas tradições orientais, assírias, persas, egípcias, e até chinesas, que a sábia Europa descobria e que o mundo árabe tinha assimilado desde o século IX (ALCÂNTARA, 1997, p. 12).

3. Surface design: concept and applications

The Surface Design now lives in Brazil a moment of extraordinary expansion at the same time established itself as a professional area and expertise, although it is still not widespread or even addressed in its various forms of application in the world of design.

As regards the different forms of action and application, it is necessary to understand first the meaning of the term surface design so that it can categorize and exemplify a wide range of areas in which, directly or indirectly, and even about different ways the professional in this area operates in the Brazilian scenario.

According Evelise Anicet Core Surface Design (NDS) of the Federal University of Rio Grande do Sul (UFRGS) can define the surface design as:

(...) uma atividade criativa e técnica que se ocupa com a criação e desenvolvimento de qualidades estéticas, funcionas e estruturais, projetadas especificamente para constituição e/ou tratamentos de superfícies, adequadas ao contexto sociocultural e às diferentes necessidades e processos produtivos (RÜTHSCHILLING, 2008, p. 23).

Or, according to the surface designer Renata Rubim, it is "all the design prepared by a designer, with regard to the processing and color used on a surface, industrial or not" (RUBIM, 2010, p. 21).

Thus, it is possible to understand that the Surface Design, while scope is intrinsically linked to different forms, materials and textures. It is understood also that its interference tends to modify and create new visual and tactile aspects as a way to enhance and provide a wide chain of products and materials, not only with regard to the consumer market (textiles and ceramics), but also the routine as a whole (panels, walls, pavements and avenues in general).

However, it is necessary to note that the term used, Surface Design, is still virtually unknown in Brazil. According to Renata Rubim:

(...) essa designação é amplamente utilizada nos Estados Unidos (...) e foi introduzida por mim no Brasil na década de 1980 – quando retornei de lá após um período de estudos -, por considerá-la a melhor definição existente (RUBIM, 2010, p. 21).

With regard to the origins of the Surface Design in Brazil, it can be said that it appears as:

(...) um campo de conhecimento e de prática profissional autônomo, no Rio Grande do Sul. (...) A referência mais concreta encontrada é a fundação da 'Surface Design Association – DAS', em 1977, nos Estados Unidos da América, onde provavelmente essa associação de artistas têxteis tenha sido responsável pela criação da expressão e uso oficial da nomenclatura surface design (RÜTHSCHILLING, 2008, p. 11).

Miriam Levinbook (2008) about this, she adds:

Por ser uma área relativamente nova, o Design de Superfície no Brasil oferece aos pesquisadores em design um fértil caminho de estudo e reflexão. Em meio às pesquisas a respeito dos conceitos que envolvem o Design de Superfície, encontram-se referências que abrangem superfícies como papel, vidro, pisos em geral, cerâmica e têxtil. (LEVINBOOK, apud em PIRES, 2008, p. 371).

You can be said that the surface design is closely related to various areas of activity and development in Brazil, as it interacts with the materials and surfaces on which will be applied and developed a project as a way to transform it and give it a greater aesthetic value, as well as interference of these materials. According to Rüttschiling (2008):

O design de superfície – DS –, na forma como foi estruturado no Brasil, abrange várias especialidades. Por exemplo, pode-se dizer que o design têxtil, design cerâmico, design de estampanaria, dentre outros, estão contidos dentro do campo do design de superfície. (...) Nesse contexto, o design de superfície ocupa espaço singular dentro da área do design, que por sua vez possui elementos, sintaxe da linguagem visual e ferramentas projetivas próprias. Abraça campo de conhecimento capaz de fundamentar e qualificar projetos de tratamentos de superfícies do ambiente social humano. (RÜTHSCHILLING, 2008, p. 25).

Although the Surface Design is related to textile design and printing in Brazil, it encompasses many other aspects and application forms regarding the decorative and innovative aspects of development in the general consumer market. Among the different branches of target performance and application of surface designer, you can mention:

Stationery: is connected to the area of creating prints for wrapping paper, packaging, disposable products (napkins, paper plates and trays), and office supplies as covers of diaries and notebooks, paper pads, etc.

Textile: an area covering products made of fibers and all kinds of woven and non-woven, contributing to its completion and final embellishment, one of the largest business areas of surface design.

Ceramics: operating area comprising various forms of materials such as floors, walls, tiles and tiles, an important application field of surface design.

Synthetic materials: there is a constant innovation by industries in the production of new synthetic materials for various coatings, the most known of Formica (plastic laminate produced by Formica Corporation ®). Today presents customization modes, offering customers the possibility of using exclusive prints and textures (RÜTHSCHILLING, 2008).

Although these are good examples of the various fields of activity of surface designers, there are also thousands of media and application techniques and development projects to be executed in different materials still unexplored.

According to Renata Rubim (2010):

As aplicações possíveis ao Design de Superfície são inúmeras. As mais comuns são: design têxtil, design cerâmico, design de porcelana, plástico e papel. Temos ainda outras superfícies que podem receber projetos interessantes, tais como vidros e emborrachados, pois ainda não foram suficientemente explorados (RUBIM, 2010, p. 47).

In addition to these aspects, it is necessary to think the Surface Design beyond only the printing and writing projects that allow only a certain plan as a form of visual interference. With the constant introduction of new technologies in the market there has been an intense production passing by many different media, supports, media and scales. There are new applications in different

products, revealing a broad overview, varied, innovative and expanding (RÜTHSCHILLING, 2008).

4. Textile design as surface design.

With regard to surface design and their fields, we can highlight the textile industry as one of the largest and growing in the country, mainly thanks to the constant pulse of fashion by the pursuit of new, the realization and achievement of new forms, and increasingly elaborate and unusual designs. According to Lipovetsky (2009):

(...) na moda, o mínimo e o máximo, o sóbrio e a lantejoula, a voga e a reação que provoca são da mesma essência, quaisquer que sejam os efeitos estéticos opostos que suscitem: sempre se trata do império do capricho, sustentado pela mesma paixão de novidade e de alarde (LIPOVETSKY, 2009, p. 40).

Through this perspective can be established relations between the Surface Design and applications related to the field of fashion, both as aesthetic form as in the visual language synthesis, promoting connective relations between the clothing and the body, particularly with regard to traits identity of the subject in different ways. The Surface Design is responsible, for the most part, the union of these aspects with regard to the textile sector: the research and production of new forms applied to textile (stamping, mainly) and the availability of increasingly differentiated products and exclusive.

Regarding the Textile Design as a branch of the Surface Design, Renata Rubim (2010) states:

No setor têxtil, por exemplo, a riqueza de aplicações é fascinante. Temos os estampados, os tecidos (ou tramados), malharias, tricôs, bordados. No caso dos estampados, há uma gama enorme de possibilidades, que vai desde um simples xadrezinho, até os caríssimos e requintados florais utilizados para ornamentação de ambientes luxuosos (RUBIM, 2010, p. 48).

Regarding the Textile Design, one of its main strengths and which is closely related to Surface Design is the printing industry - "technical designating, in a generic way, different procedures that are intended to produce color or monochrome drawings on the surface a diaper, like a painting located that repeats along the length of the piece and applied on the right side "(Yamane, 2008, p. 19). Generically "the purpose of the real printing is to make the more attractive fabric and draw the attention of a possible user and, of course, to renew the fashion permanently and win new positions in the consumer market" (CHATAIGNIER, 2006, p. 81).

The different styles of textile printing (among them the floral, geometric, historical, irregular, ethnic and artistic, among others) are closely linked to the composition of concepts and visual harmony, mainly promoted by the organization and articulation of the modules (patterning unit and lower area that includes the constituent elements of visual design), which ultimately generates a repeating pattern or so-called rapport (repetition system promoted by the different ways of positioning the modules).

Regarding the development of projects related to the textile industry in general, not only the visual and tactile aspect (comfort) should be aware of the Surface Design, but also and above all cultural, historical and social aspects. "The socio-cultural influence is a factor that precisely defines the printed motifs in the tissues, as well as aspects related to ethnicity, customs and traditions" (CHATAIGNIER, 2006, p. 81), as is the case of the influence of tiles and Design ceramic applied to fashion.

Today, being one of the main sectors of the Surface Design, the Design ceramic, especially linked to the tiles, in general, has also gained more and more space with regard to textile design, especially Stampings, as inspiration in different creations several designers, both national and international. Has today a more stylish look about the

productions in the tile industry as design surface, the point of many productions becoming part of the great names of fashion through Stamping textile sector, appropriating, directly or indirectly, the Ceramic Design in different creative processes regarding the production of clothing collections. Like this,

Also, in aspects related to Textile Design, as well as in surface design, show up new enhancements over exploited main subject: textiles. To the Surface Design the performance objects are becoming increasingly complex and symbolic forms today for the Textile Design the boundaries between body and interaction with the clothes have no definition.

In the field of Textile Design, we can mention the smart fabrics, "constructions made by the textile engineering and the biochemical industry" (AVELAR, 2009, p. 143). The varied characteristics to which these tissues are related are the functions that motivated its creation: protection, ease of care, breathability, comfort, durability, strength, washing resistance and wind; with applications ranging from sports area to healthcare.

One can show, as well, plus a supplement with respect to the Surface Design and segments of the textile design (especially printing), a growing technical and informational development of both sides, in order to increase the still existing boundaries with regard to the design and preparation of projects, both in relation to the fashion fields of activity as the Surface Design.

5. Textile design: inspiration and creativity in fashion through the surface design.

It is important to highlight here the direct convergence of Textile Design as direct offshoot of the Surface Design applied to fashion, directly or indirectly, with regard to the production and development of new products not only in the

printing area, but also the development of new fabrics, dyeing and processing, etc. In this respect, it is of fundamental importance to creativity and the different creative processes with regard to the development of fashion products sector while directly connected to the Textile Design. It is observed, so that fashion, in a broader sense, is an important expression engine and cultural production, reflecting customs and values of a given society, and allows reflection, creation, participation and integration of customs and beliefs, thus enabling the formation of the social identity of the individual. Also, in this sense, "a moda não é só questão de consumo, mas também de identidade. Ser não é ter, mas parecer". (Lopes, 2000, p. 155).

In relation to creative work, it can be defined as "ação em que o homem se reproduz, em que se cria novas necessidades, é o espaço onde tudo se renova" (GUIMARÃES, 2000, p. 29). Thus, the designer or even designer, through the Textile Design applied specifically stylish, has as one of its functions to define, through different creative processes, the specificity of your collection or your design, your target audience, tying exclusivity and innovation to their work, in order to meet the production demands of the market, with a view to solving problems with regard to the process of creation and innovation beyond the demands already planned.

In this respect, and with regard to creativity in different creative processes, especially through fashion as an area of creation and main development of textile design and printing, can you identify the interrelationships between different other areas with regard to inspiration for the development of new products directly or indirectly linked to the Surface Design through fashion. With regard to the creative process, with regard to different areas of Textile Design, especially the sector linked to the printing and surface design, there needs to be research sources and inspiration as basis for the production of the final articles,

given the need of exclusivity in the textile printing market. So, in addition to technical knowledge of fabrics, yarns and processes, the textile designer needs to realize a lot of market research to the development of new textile products. (Laschuk, 2009). Such searches can be performed in different ways, such as visits to textile fairs, national and international shows, and museums.

The sources of inspiration in the textile designer creation process may come from different places, as the result of research that has been developed involving tissues from different eras. Thus, the study of various styles and eras is possible, besides the use of different structures and materials. Some of the styles have become classics in the printing industry as the stripes, floral and polka dots. Moreover, it can be said that the different artistic currents found over the years also influenced the Textile Design, especially the textile printing industry. Perhaps one of the best-known cases is that of the decorative arts and architecture movement called Art Nouveau, which occurred in the late nineteenth century and early twentieth century, influencing the history of printing with its organic forms, sinuous lines and floral shapes with inspiration directly from nature. In addition to this, the art deco movement was also present in textile printing with its geometrical lines, the opposite trend Art Nouveau (Figure 2).

Figure 2: Gucci. Spring / Summer 2014. Sample prints art nouveau.



In: <http://ffw.uol.com.br/desfiles/milao/verao-2014-rtw/gucci/805856/colecao/16/> (Accessed on February 24th, 2018).

Even with regard to the sources of inspiration in different creative processes linked to Textile Design and directly or indirectly stylish, one can cite the art itself as one of the main sources on terms of reference for the development of new products on the market. According to Monica Moura, apud in Pires (2008):

A arte tem servido como fonte de pesquisa e referência para a criação e o desenvolvimento de projetos e produtos na esfera da moda ou do design. Por sua vez, vários artistas na história da arte desenvolveram objetos de moda ou de design. Talvez tenham utilizado o campo do design ou da moda como referência ou foram despertados pelo objeto utilitário e de uso cotidiano para a criação de obras artísticas. Estes fatos não ocorrem apenas na contemporaneidade, e sim desde o princípio dos grupos e corporações que deram origem ao design. Pelo menos aqueles de que se tem notícia até hoje e já foram historiados (MOURA, apud em PIRES, 2008, p. 45).

Alongside the art as reference for new product models in the fashion market or design, whether through the Textile Design or Surface, another great source of inspiration and
ModaPalavra, Florianópolis, V. 12, N. 24, p. 45-72, jan./mar. 2019

convergence of content between these sectors has also been the architecture, important model references in with regard to shapes, volumes, colors and textures, which have been incorporated through different creative processes and marked presence, whether directly or not, in new product design and fashion (figure 3).

O design, a arquitetura e o urbanismo, quando analisados sob um olhar conceitual, como produtos de expressão cultural e artística, sugerem estilos para a concepção dos produtos de moda, os quais, por sua vez, compõem a paisagem das cidades. Se observados ao longo do tempo, esses três vetores representam traços comuns, tais como: pontos de origem, de congruência e de convergência (MELLO, apud em PIRES, 2008, p. 75).

Figure 3: Balenciaga was a major designer to consider architecture as a source of inspiration in their work, many of them marked by straight lines and stiffer fabrics especially tailored pieces. It was considered the "architect of the clothes."



In: <https://www.metmuseum.org/toah/works-of-art/1976.124.7a,b/> 9Acesso on February 24th, 2018).

Whether through art or even the architecture, it is now possible to see how not only these, but many other sources of inspiration and creativity are being incorporated, directly or indirectly, the work of several designers with regard to ModaPalavra, Florianópolis, V. 12, N. 24, p. 45-72, jan./mar. 2019

the development of products linked to a Design textile and Fashion Design as Surface, in Brazil and in the world. Thus, there are several examples that can be cited in the case of the most distinctive creations in the Design of Textile and Fashion field that had, especially in art and architecture, its creative base and inspiration for the production of new articles on the current market (figure 4).

Figure 4: Mondrian dress by Yves Saint Laurent, based on the composition Red Yellow Blue, Piet Mondrian. 1965.



Source: http://lifestyle.publico.pt/noticias/297631_vestido-ysl-inspirado-em-mondrian-vendido-por-35-mil-euros (Accessed on February 24th, 2018).

5. Portuguese tiles: possibilities in contemporary fashion

The Surface Design is connected to different sectors at present, maintaining a complex relationship with the most different areas with regard to the promotion of aesthetic and functional values in projects where it operates directly or indirectly. One of the most important sectors linked to Surface Design, in contemporary times, has been the printing industry, directly related to Textile Design, which acts directly on the development of fashion products, clothing, decoration and textiles in general with regard to their various forms of application and development.

Through Textile Design and Stamping, fashion has benefited from constant advances with regard not only to its aesthetic part, the one directly connected to the product design, colors, shapes and textures; but also, and especially of technological advancement with regard to the development of new fibers, yarns and fabrics intelligent, stronger and functional, fruit recently linked research to the textile design industry and surface applied to fashion.

With regard to their aesthetic values, these connected directly to the product design, it can be said that the stamping is one of the main links in conjunction and direct convergence between art and fashion. Thus, it is through the textile printing that can promote the creation of a distinctive design aesthetic, creative and innovative linked to the development of fashion product as a branch of Textile Design.

Uma das formas de presentificação da arte na moda ou no design ocorre por meio das estampas e padronagens de tecidos, pelo desenvolvimento de peças ou complementos do vestuário e da casa. Esses objetos de moda tanto podem reproduzir detalhes principais das obras de arte como podem se desenvolver a partir das referências de um período, estilo ou movimento de arte, ou ainda, de um determinado artista (MOURA, apud em PIRES, 2008, p. 49).

Not only art, but other different areas are linked to fashion with regard to the design and development of

innovative products. So is the architecture case that fashionable finds a link and direct convergence as inspiration in different creative processes in contemporary society, strengthening links between these two universes as regards the production and development of fashion products with elaborate design and innovative.

Assim como a arte, o design, a arquitetura e o urbanismo são agentes de um fluxo de informação contínua e se apropriam da moda como interlocutora. Pela possibilidade de transitar em todos os lugares e entre as pessoas, as peças do vestuário se tornaram um importante veículo de comunicação. Isso por seu design, suas mensagens 'grafitadas' ou mesmo através das peças artisticamente produzidas, como os vestidos da Maison Dior, que visavam divulgar a arte de Mondrian (MELLO, apud em PIRES, 2008, p. 82).

Thus, fashion has an important place in contemporary times with regard to communication, either through product design or even (and especially) through stamping design, since it is through the pattern as vector aggregates aesthetic value to the fashion product, the clothes also communicate different messages and creates the most diverse connecting links, whether direct or not, with other areas of design, as is the architecture case, while creative support linked to fashion in different projects .

Pensar a comunicação em suas relações sociais e na sua relação com a moda, difusão, comercialização e adequação de produtos, quando inseridos como valor de mercado e bens de consumo, nos faz refletir sobre questões históricas e estéticas, do desenvolvimento criativo, do desejo de informação e de significação dos objetos produzidos pela moda, de seu valor cultural e de mercado com diferentes abrangências que dizem respeito ao âmbito pessoal, social e ultimamente, também, aos valores globalizados e à rapidez na difusão, mutação e propagação desses valores. (CASTILHO, MARTINS, 2005, p. 27).

It is in this context of communication, linked to the development of fashion products and directly related to the printing industry, the Portuguese tiles assumes an aesthetic-functional role as inspiration in different creative processes in regards to fashion and therefore directly to stamping

design. Associated with the architecture industry, the Portuguese tiles is thus a prominent place in contemporary fashion with regard to the development of products through Design Textile and stamping.

In this context, it is important to stick to the definition "fashion" so that you can make a correlation between the term and product development, the printing industry, with the aesthetic and creative reference to Portuguese tiles. In this sense, Lipovetsky (2009) states:

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The fashion set as constant search for new and denial of the traditional past, as Lipovetsky (2009) states, you can check that the Portuguese tiles, while tied creative support directly to textile design and printing, with respect to the development of fashion products, is a certain paradox, as if fashion aims to incessant search for the new, denying its rooted past tradition, then herself, fashion, search through the past, historical references, aesthetic and imagery as the basis for his creative development, as is the case with Portuguese tiles. Added to this the fact Lipovetsky (2009) state that, in fact, the consummate fashion lives of paradoxes, so that is possible, then, to assume that their constant and accelerating cycle, in contemporary times.

(...) A moda consuma vive de paradoxos: sua inconstância favorece a constância; suas loucuras, o

espírito de tolerância; seu mimetismo, o individualismo; sua frivolidade, o respeito pelos direitos do homem. No filme acelerado da história moderna, começa-se a verificar que, dentre todos os roteiros, o da Moda é o menos pior (LIPOVETSKY, 2009, p. 21).

In addition to the Portuguese tiles, you can also see how, directly or indirectly, many other events, periods or works directly related to the historical past of humanity, has been the basis for the creation and development of fashion products, in particular linked to the stamping sector as Surface Design. Monica Moura (apud in PIRES, 2008) states:

Outra forma de estabelecer estreita relação entre a arte a moda ocorre quando um determinado período histórico-artístico torna-se referência para a produção em moda. O Renascimento italiano já foi fonte de pesquisa para diversos designers de moda, entre eles, Christian Lacroix, que, na sua coleção outono-inverno 2006/2007, associa as imagens complexas, as cores e os ornamentos do período, estabelecendo uma leitura contemporânea do Renascimento no universo da moda (MOURA, apud em PIRES, 2008, p. 57).

Interacting directly or indirectly with other areas, specifically the Portuguese tiles while closely related to the architecture industry, the fashion then seeks to promote a constructive dialogue in order to seek historical references, through the tiles, in order to create an aesthetic and imagery repertoire is the basis for the development of new products on the market, these linked directly to the textile design industry and surface through stamping. From this, it can be said, then, that by seeking the historical past, with regard to fashion and product development linked to the Textile Design and Surface, there is a direct relationship between product and historical and cultural revival that fashion promotes, directly or indirectly, through their creations in various forms nowadays. It is through fashion, specifically through the printing industry, there is a promotion of aesthetic, cultural and historical values and rescued again introduced and reinserted in contemporary times, through different designers. Then comes a dialogue between different areas in order to promote a rescue not

only historical values but mostly aesthetic with regard to the development of fashion products having as creative based on the past history of mankind through the Portuguese tiles.

Pode-se afirmar, portanto, que 'as modas' são o reflexo de um tempo, expressando uma cultura, por meio do design, da arquitetura e do urbanismo, ou ainda, da sociedade e da arte. Fenomenalmente, transcende os próprios conceitos e contamina outras áreas de conhecimento, criando uma geometria transversal e interagindo com as mais diversas disciplinas do saber. (MELLO, apud em PIRES, 2008, p. 92).

Figure 6: Dolce and Gabbana. Alta Moda collection, autumn 2014. Isle of Capri.

In: <https://senatus.net/alb>



Figure 7: Dolce and Gabbana. I Love Maiolica collection, autumn-winter 2018/19.



In: https://store.dolcegabbana.com/en/i-love-maiolica-collection/?HP_BAN=BAN2B_180625_MAIOLICA_W (Accessed on June 28th, 2018).

6. Final Considerations

With regard to the creative processes directly related to the development of unique articles related to Textile Design and Stamping, it is possible to cite a multitude of sources that serve as inspiration and basis for the creation for different designers. It is in this context that the art of Portuguese tiles emerges as the main focus with regard to a valuable source of inspiration directly related to different creative processes concerning the production and development of new products in the fashion market.

Directly related to the design surface as applicability ceramics and decorative coating, the Portuguese tiles have been presented, in contemporary times, as a rich and important source of inspiration for different designers who, through the textile printing, have developed unique creations in the field of fashion.

It is clear, therefore, the holistic and complex character that the Surface Design maintains, in contemporary times, to relate to the most different application areas and interrelate between them with regard to the development of new products specifically in fashion through the Textile Design and Stamping.

Thus, we conclude that through the textile printing, sector this directly related to the design surface as linked to Textile Design, the fashion thus assumes a communication major role with regard to the promotion of a rescue aesthetic values and historical-functional by stamping to play, directly, elements of Portuguese tiles in the most distinguished contemporary garments. From this, it becomes possible to say that the tiles have become an important source not only of inspiration but also directly or indirectly, an object of study and analysis subject of several trials in the design field while inserted specifically in the development of fashion products through the Textile Design and Stamping.

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