

TITLE:

**STOLIT V NATCHALOTO HA XXI VEK /
CHAIRS AT THE BEGINNING OF THE 21st CENTURY (in Bulgarian
language)**

AUTHOR:

Desislava ANGELOVA

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For orders, please contact the author at the following address: d.angelova@itu.bg



SHORT PRESENTATION:

“In the 21st century we can no longer use humanity to serve technology; we have to use technology to serve humanity.” (Marcel Wanders, Foreword, “21st Century Design” by Marcus Fairs, Goodman Fiell 2006)

The book with the inciting title “Chairs at the beginning of the 21st century” was written by dr.arch. Desislava Angelova, a young assistant professor of the Department of Interior and Furniture Design, University of Forestry, Sofia. Mrs. Angelova teaches Graphic Design, Innovation and Strategy in Design, Interior Architecture and also Styles of Interiors and Furniture.

“Thanks to the ever evolving transformations that contemporary chairs go through, they have become the undisputed symbols of technological progress and a reflection of social development [...] Any original ideas, any innovative project, any new application of materials or a technical invention in the field of furnishing is expressed through chair design.” These introductory words of the book’s summary in English are able to prepare the reader for the insightful analysis of the varied panorama of chairs offered by international designers at the beginning of the third millennium. The solid backbone of the book is given by its structure, three large chapters comprising 14 sections. The first chapter, with five sections, discusses the role of chairs in present times and lives, continues with specific analyses of their characteristics and history, descriptions of the users’ experience and anthropometric specifications of the sitting posture, with an accent upon dynamic sitting. The second chapter, also structured in five sections, presents new chair structures and functionalities, basic features of their shape like geometrical appearance and mass, as well as elements of visual appearance – color, texture and pattern. The potential of new technologies and new materials in contemporary chair production is also highlighted. The third chapter, with four sections, relates the leading tendencies in contemporary chair design, including the happy attempts to solve the emotional orientation of chair design in the world of serial production.

The elegant lay-out of the book written by prof. Angelova offers 296 well-selected illustrations. We are given a vast panorama of 21st century chair design, comprising concepts, icons, priorities, the avant-garde with subsequent emerging trends and innovative personalities, tallying with the huge increase of the public’s appetite for design. We therefore strongly suggest its translation in English, for a wider appreciation by students, teachers, designers, architects and various people concerned with this most exciting and human-oriented creative discipline.

Dr. Marina CIONCA

Professor, Faculty of Wood Engineering, Transilvania University of Braşov, Romania